

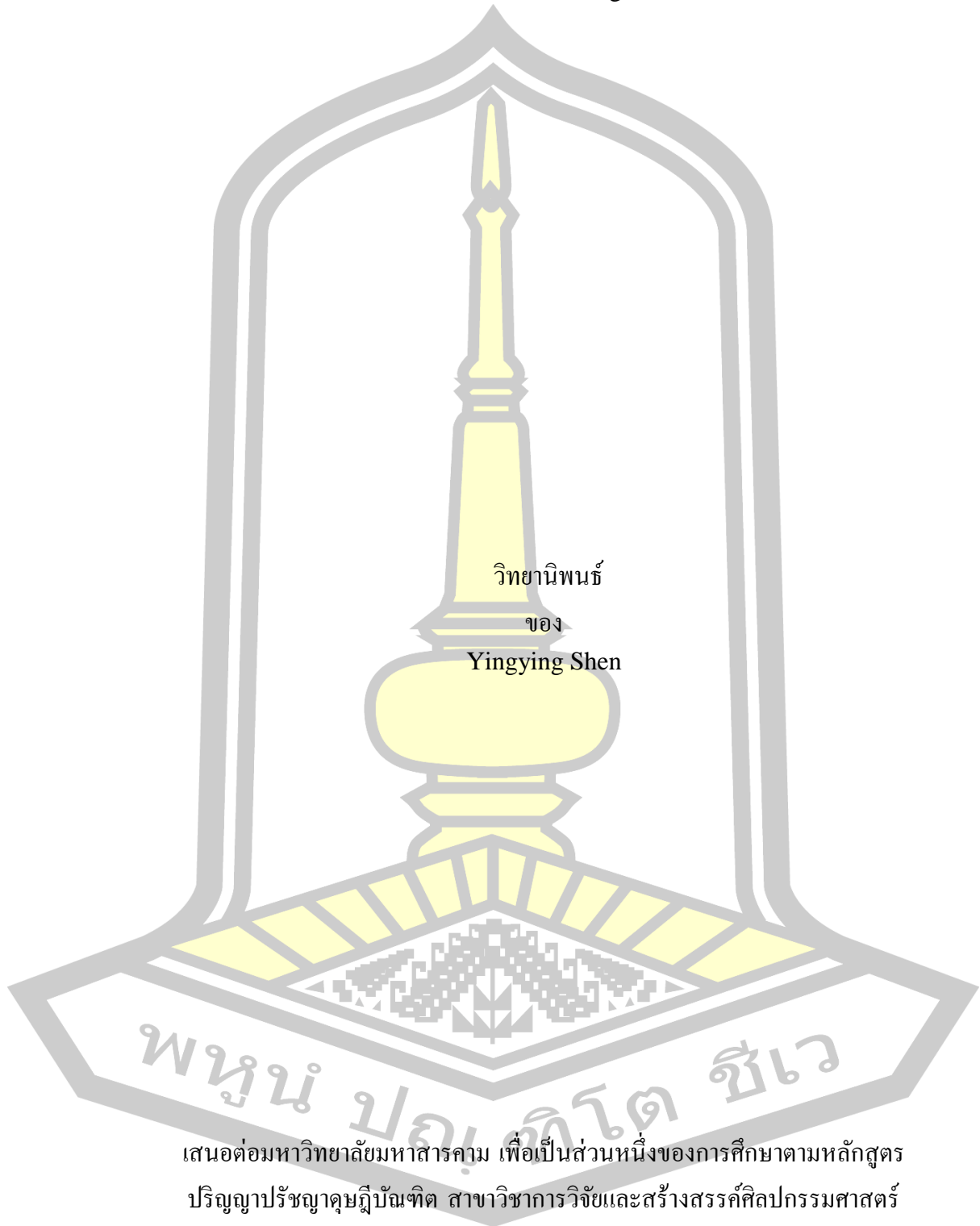
Ding:Folklore and Social Processes under the Dissemination and Conservation of
Cultural Heritage

Yingying Shen

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Fine and Applied Arts Research and Creation
January 2025

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Ding:Folklore and Social Processes under the Dissemination and Conservation of
Cultural Heritage



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ปริญญาปรัชญาดุษฎีบัณฑิต สาขาวิชาการวิจัยและสร้างสรรค์ศิลปกรรมศาสตร์

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พหุบัณฑิต

A Thesis Submitted in Partial Fulfillment of Requirements
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January 2025

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The examining committee has unanimously approved this Thesis, submitted by Ms. Yingying Shen , as a partial fulfillment of the requirements for the Doctor of Philosophy Fine and Applied Arts Research and Creation at Mahasarakham University

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ABSTRACT

The study investigates the enduring cultural and social roles of Ding bronzes within Chinese heritage across historical and modern contexts. Originally used as ceremonial objects during the Shang and Zhou dynasties, these artifacts have transitioned into symbols of cultural identity and pride in contemporary society. This research reflects on their production techniques, social implications, and integration into modern design and economic spheres. By examining how Ding bronzes have been adapted in modern practices while maintaining their traditional essence, the study highlights the complexities of preserving intangible cultural heritage in a globalized world. The study employs a qualitative research methodology, utilizing a combination of historical analysis and case study approaches. Data was gathered through a comprehensive review of existing literature on the historical significance of Ding bronzes and their role in traditional Chinese society. Contemporary case studies highlighting current uses and the commercialization of Ding bronzes were also examined. Additional data were sourced from interviews with artisans and cultural heritage professionals. Findings indicate that Ding bronzes continue to serve as a conduit for cultural continuity, linking past traditions with present national identity and pride. Modern adaptations have seen Ding bronzes being incorporated into the tourism sector as well as in international cultural exchanges. However, challenges persist in maintaining the authenticity of these artifacts amidst commercial pressures.

Keyword : Ding bronzes, Cultural heritage, Preservation, Traditional craftsmanship, Modernization

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As a teacher at Luoyang Vocational College of Science and Technology, I am honored to pursue my doctoral degree at Mahasarakham University in Thailand, focusing on the study and creation of Art and Applied Arts. I would like to extend special thanks to my advisors, whose wisdom and guidance serve as a beacon throughout my academic journey, guiding me across the ocean of knowledge. Additionally, I am deeply grateful to the expert teachers who have generously supported and assisted me during my thesis research. Your professional knowledge and experience are the cornerstone of my research success.

Lastly, I would like to quote a saying from the Analects to express my aspirations: "To learn without satiety, and to teach without weariness." This is not only my motto as a teacher but also my motivation for pursuing academic excellence.

Thank you once again for your support and encouragement.

Respectfully

Yingying Shen

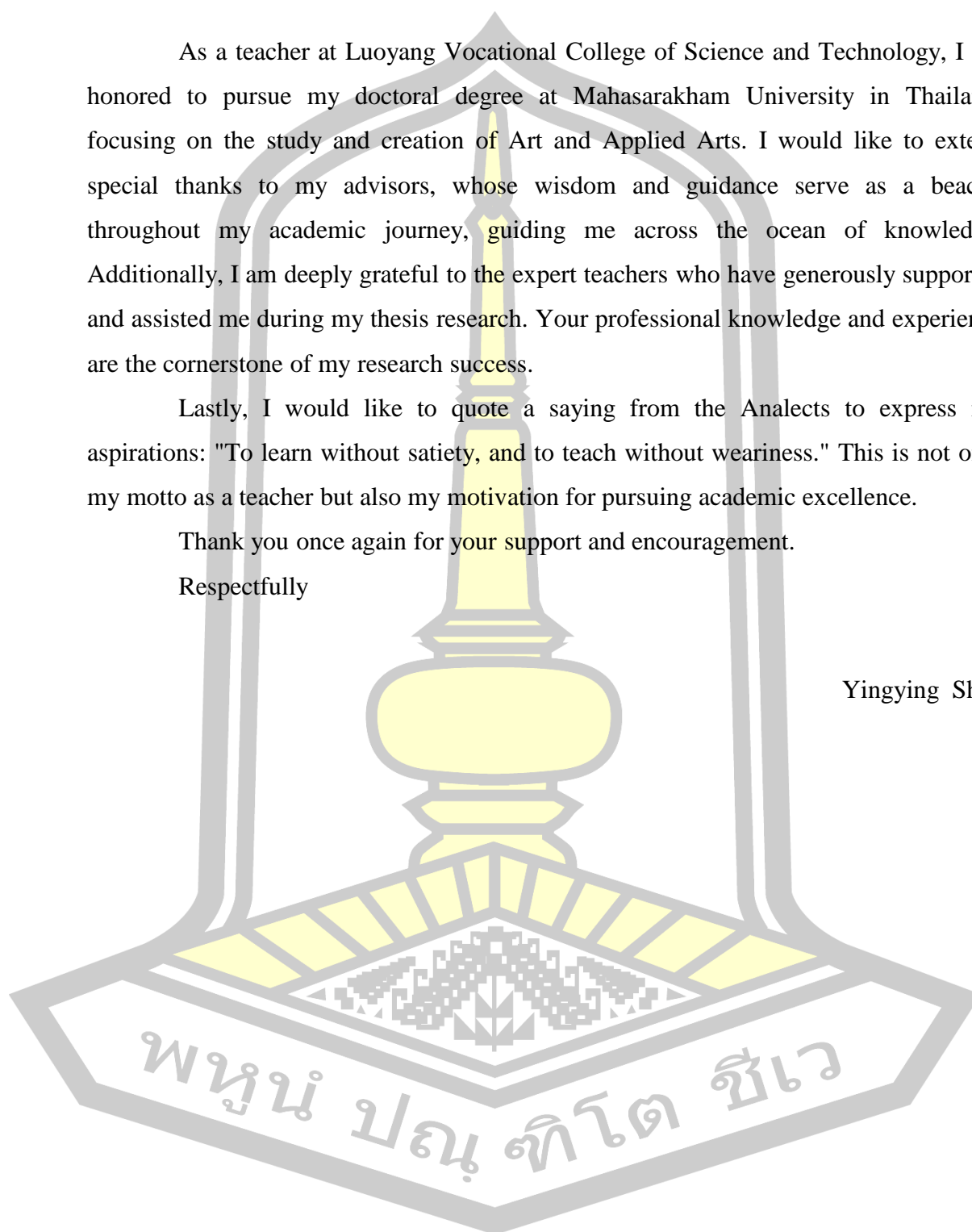


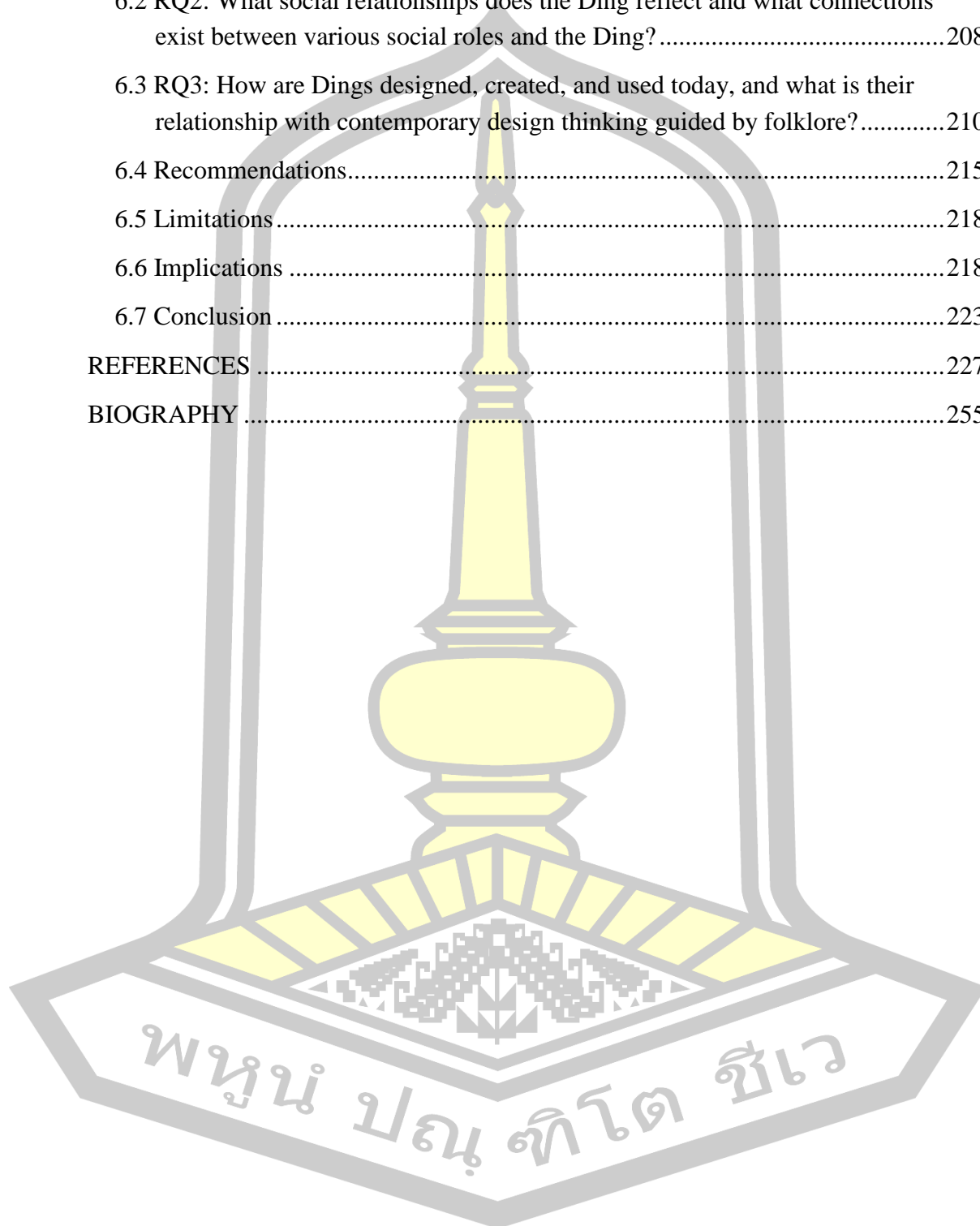
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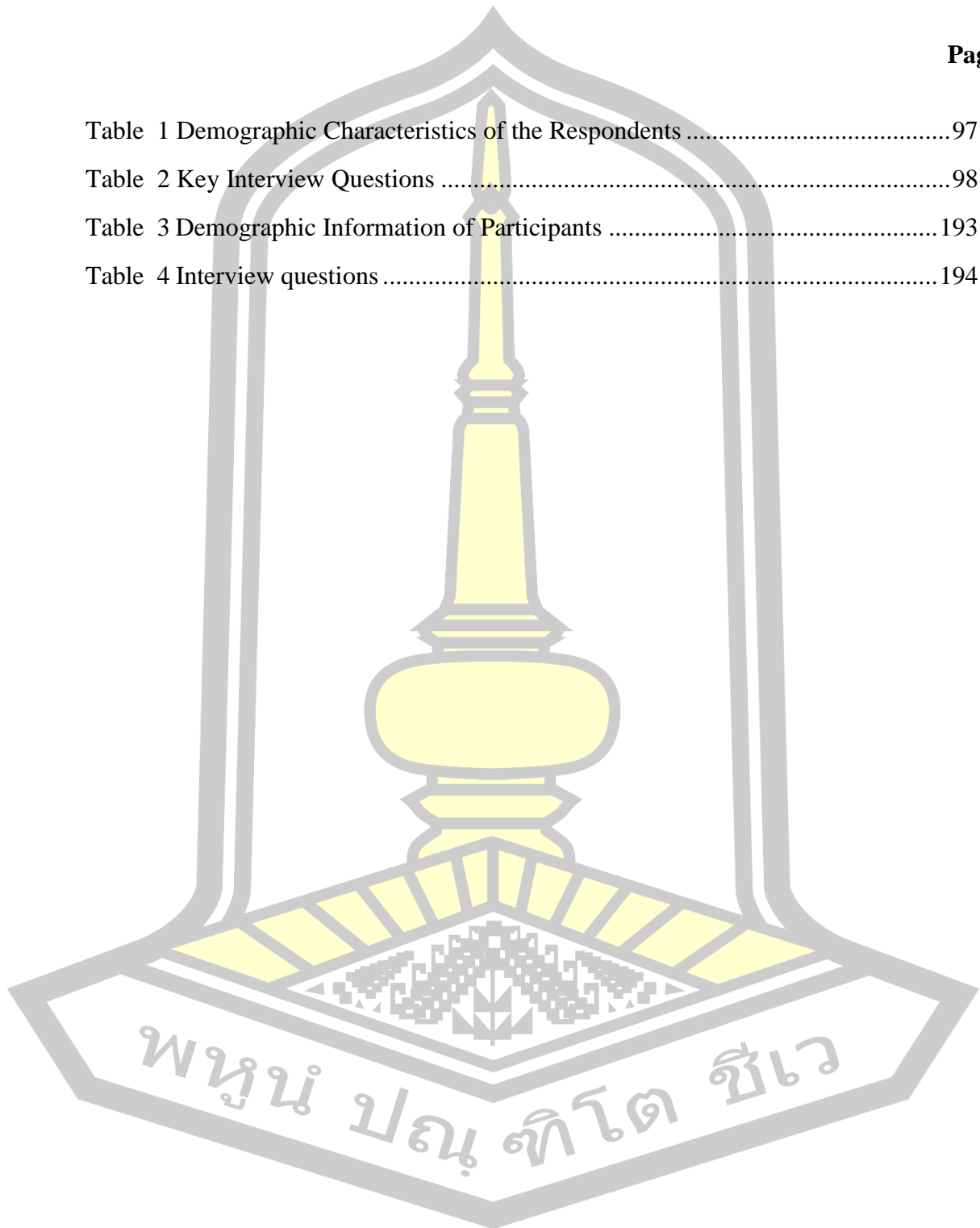
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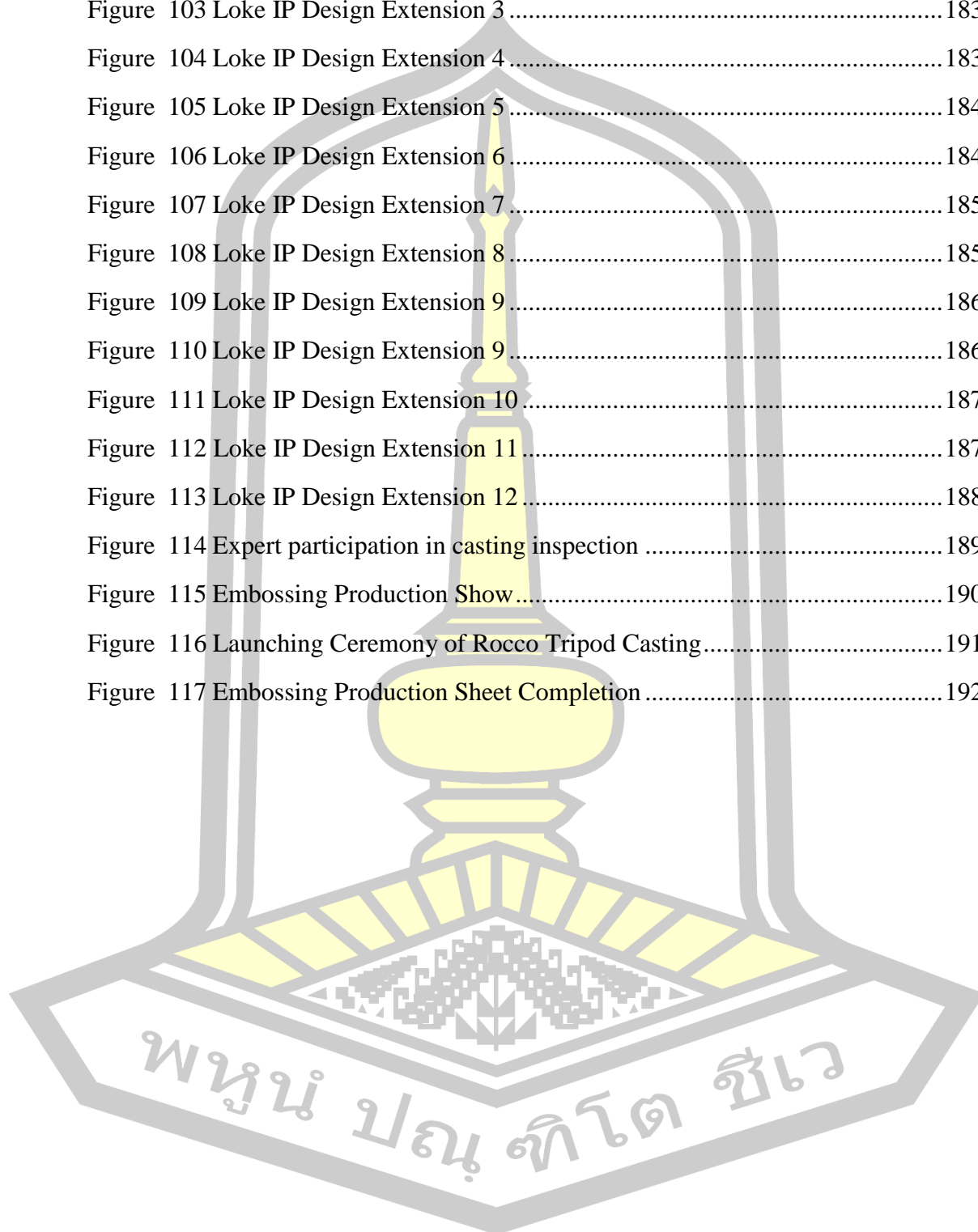
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CHAPTER I

1. Background of Research

Ding, a traditional Chinese ceremonial vessel, represents a rich confluence of history, culture, and art. Originating during the Shang and Zhou dynasties, the Ding has been emblematic of power and religious ritual (Khayutina, 2021). As a significant cultural artifact, the Ding offers profound insights into the social and cultural fabric of ancient China (PEARSON). This research explores the role of Ding within the broader framework of folklore and social processes, examining how its dissemination and conservation contribute to the preservation of cultural heritage.

The People's Republic of China, referred to as "China," was founded on October 1, 1949. Located in eastern Asia and on the west coast of the Pacific Ocean, China is bordered by 14 countries and adjacent to 8 countries (Yin & Xinzhi, 2014). The provincial administrative division is divided into 23 provinces, 5 autonomous regions, 4 municipalities directly under the Central Government, and 2 special administrative regions. The system of regional ethnic autonomy refers to the establishment of corresponding autonomous areas on the basis of the unified leadership of the state, (Moser, 2010) the establishment of corresponding autonomous areas, the establishment of self-governing organs, and the exercise of autonomy so that the people of the nationalities exercising regional autonomy independently manage the locality of their own ethnic groups.

Since ancient times, there is a close correlation between cultural relics like the Ding and the lives of the Chinese people (Liang, 2023). The changes in social environment and the interaction of various cultures promote the gradual changes in the use and the social status of these artifacts (Moser, 2010). The Ding, listed as a national intangible cultural heritage, has unique artistic characteristics and cultural diversities, which possess cultural identity with the Chinese people and contribute to the dialogue with other cultural groups (Powers, 2020). This makes the Ding a focal point of this research.

Cultural relics should be given new connotations in modern times. Finding typical cultural relics for the reconstruction of social and cultural values has exploratory value and feasibility. Luoyang, as an important area of Western Zhou culture, has typical representativeness (Wood, 2020; Yin & Xinzhi, 2014). It is necessary to not only focus on aesthetic features such as lines and design, but also pay attention to their historical and cultural characteristics, and find the spiritual connotations that align with modern society to meet the needs of modern people.

The city of Luoyang holds a key position in China's history. The city is known as the place where Chinese civilization began and one of the Four Great Ancient Capitals of China (Wang et al., 2020). Not only did it serve as the central place where dynastic politics took place and held sway, Even today The bronze Ding is an eloquent example of ancient Chinese workmanship and culture. In today's society,

cultural relics like the Ding should not be seen as just artefacts for their aesthetic or historical value. They must also be understood and revived so that they speak to the values and desires of modern people (Moser, 2010). This method consists of various approaches to the significance of Ding including its aesthetic appeal, its historical position in society and its deeper spiritual and philosophical connotations (Xu, 2021).

The lines and patterns of the Ding are not simply artistic expressions. They are symbols of culture and stories passed from generation to generation. The ornate designs themselves such reflect technological achievements, religious beliefs and ancient social organization. For example, on a Ding the motifs and inscriptions tell stories of political changes, religious beliefs, and societal norms at their time. Through such elements researchers can penetrate into not only the cultural but also philosophical background of China's ancient society (Wang et al., 2020).

However, to truly bring these relics of China's imperial era into the modern age we need re-interpretation on some scale: that is essential if they are to shed their centuries-old skin and speak languages which are pertinent for today. This process of re-interpretation looks for the values and philosophies embodied in these artifacts and then locates equivalents within contemporary society (Xu & Sang, 2022). For instance, the design of the Ding is based on concepts such as harmony balance and order. These are related to modern issues like sustainable living social harmony ethical government.

In addition to academic research, it is crucial to involve the public in the appreciation and reinterpretation of these relics. Educational programme, museum exhibitions, and digital platforms will all be part of this enterprise. By presenting the Ding in different contexts - historical, artistic, and philosophical - these activities can help people to gain an appreciation of its many aspects and also relevance to contemporary questions. Furthermore, the integration of modern technology into study and presentation of cultural relics brings with it new possibilities for essaying and interaction. Techniques like 3D scanning and printing, virtual reality or augmented reality can animate these ancient artifacts. People are now able to engage with them in unusual ways. Using technology for cultural relics can add to their educational function, so that people of diverse sensibilities can appreciate that long history and rich culture. Create depth for these renders their past accessible to even more people (Dong & Shen, 2023).

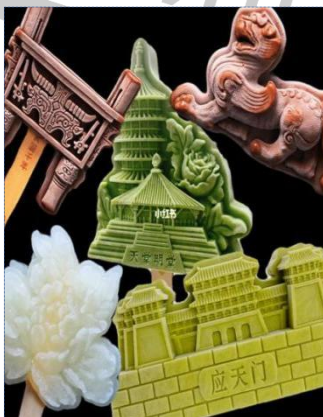


Figure 1 Ritual tripod cauldron (Ding) and large bronze tripod

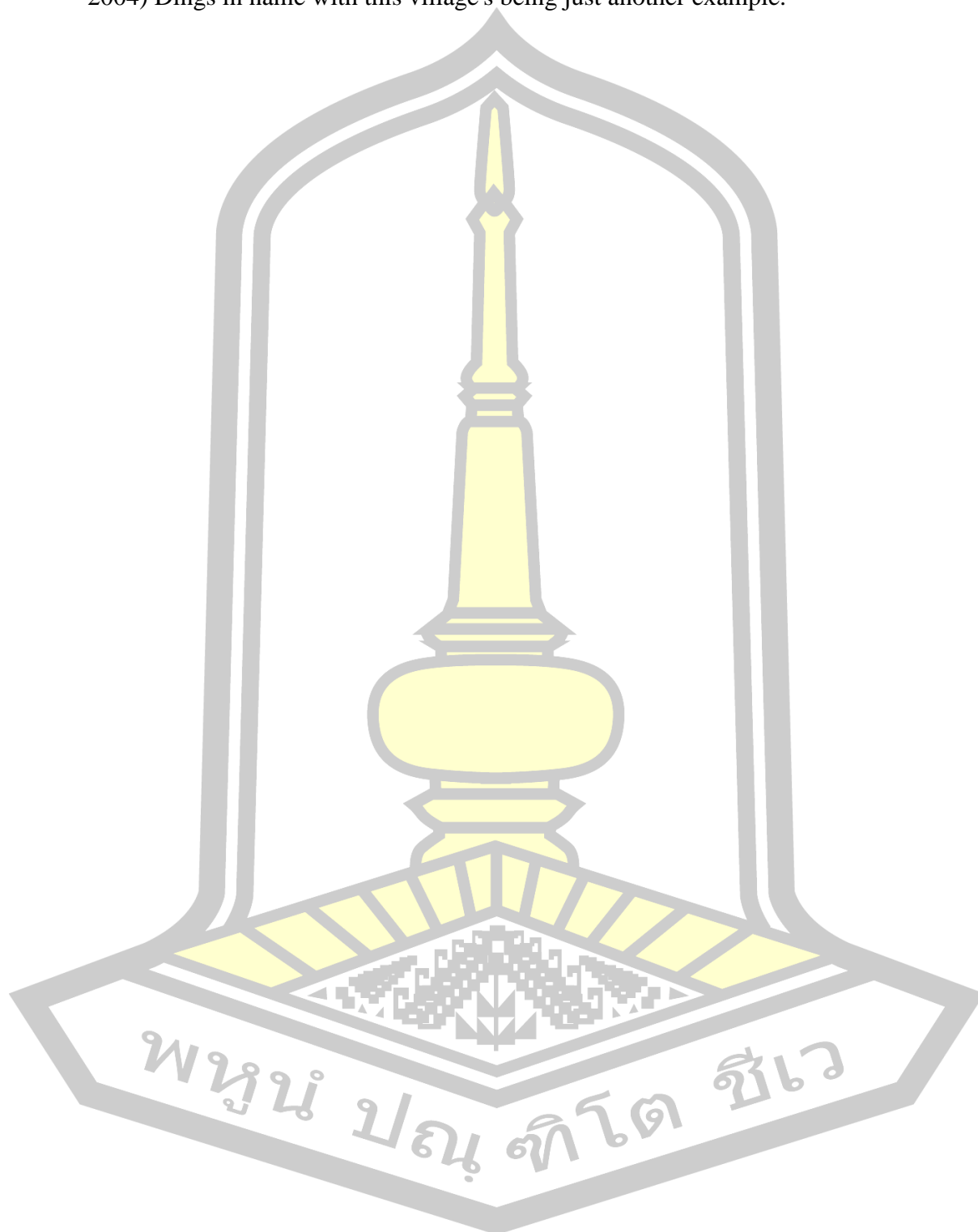
Source:(Childs-Johnson, 2012)

1.1 National Level: Encouragement and Support, Creative Transformation, and Innovative Development

By introducing a number of policies to promote and support the creative transformation and innovative development of traditional culture and bring more classic Chinese culture to the world, it enhances China's soft power (Xu, 2021; Xu & Sang, 2022). Meanwhile, it is required that we find the cultural connotations of cultural relics, integrate this with industries such as cultural creativity and tourism, provide spiritual and cultural products in line with people's needs, and enhance the cultural self-confidence of Chinese (Steinhardt, 1988). "Several Suggestions on the Promotion of Development of Cultural Creative Products in Cultural Heritage Units" (hereinafter referred to as this Regulations. It was mentioned in the Notice that the various cultural resources that have been collected by cultural heritage units are the result of over 5,000 years of the development of the nation's civilization in China (Guo et al., 2008). These resources are an important part of China's vast, profound culture and brilliant humanistic achievements. Using these resources for development of various cultural and creative products is an important method to promote the creative transformation and innovative development of Chinese culture, to make the Chinese dream and the core values of socialism more popular, to increase the national cultural soft strengths, and to provide the people with spiritual and cultural products. Strong, varied consumption product system can also serve as a great tool in spreading Chinese culture around the world and increasing cultural self-confidence (Liang, 2023; Powers, 2020).

The fundamental significance of the regional national autonomy system established in China lies in consolidating and developing the diverse cultures and relics that form our common national heritage. It allows that ethnic minorities may have their own autonomy in managing cultural and social issues, while at the same time ensuring that they belong to an integrated part of the unified state. This administrative framework in itself is unique (Yin & Xinzhi, 2014): Giving communities power to both protect and promote their own heritage products, without outside intervention as is the case with many others (Cotterell, 2007). The two terms "Dan," which are now used interchangeably due to different local pronunciations of this name, came about because people generally lived closer and communicated more frequently in one village than any other. If you saw the characters "An" and "Zuo" on a poster in that particular village they would represent sound variations of one word family (Qingzhu, 2001). Even today these characters are preserved at Qufu, which is in Danzi Village not far from the capital of Shandong Province, therefore having avoided both natural and man-made destruction. Looking north from Qufu can see

that there are over a dozen places which share (Guo et al., 2008; Theobald & Vogel, 2004) Dings in name with this village's being just another example.



1.1.1 Regional Level: Luoyang as a Cultural Hub

Luoyang has a civilization history of more than 5,000 years, a city history of over 4,000 years, and a capital history of over 1,500 years (Huang et al., 2023). As one of the birthplaces of Chinese civilization, the eastern starting point of the Silk Road, and the center of the Grand Canal of the Sui and Tang Dynasties, Luoyang's cultural resources are very rich. The Luoyang Municipal Government has guided and supported the development of a series of cultural and creative products based on local cultural relics, which have garnered positive market reputation and publicity (Cohen & Murowchick, 2014). However, the application field of most cultural relics has not been fully excavated, which indicates a gap in meeting the country's requirements for the cultural and creative industry and the need for complete excavation, creative application, and display of the social and cultural value of cultural relics (J. Zhang et al., 2019).

In 1977, a bronze square tripod was unearthed from the Beiyang Kiln in Luoyang, determined to be cast in the early years of the Western Zhou Dynasty, and is now called the "Luoyang Ding (Chen et al., 2018)." This tripod, along with its cultural significance, provides insight into the ancient Chinese civilization and its transition from nomadic to settled life, reflecting the historical transformation realized by Shennong from fishing and hunting to farming. The cultural heritage of Luoyang is not only confined to the relics themselves but also includes the rich folklore and traditions that surround these artifacts (Steinhardt, 1988). The Luoyang Ding, for example, is associated with numerous legends and stories that reflect the religious and social beliefs of the time. These stories are an integral part of the cultural heritage and contribute to the overall understanding and appreciation of the Ding (PEARSON).

Cultural relics should be given new connotations in modern times. Finding typical cultural relics for the reconstruction of social and cultural values has exploratory value and feasibility. Luoyang, as an important area of Western Zhou culture, has typical representativeness (Chen et al., 2018; Potter, 2017). It is necessary to not only focus on aesthetic features such as lines and design, but also pay attention to their historical and cultural characteristics, and find the spiritual connotations that align with modern society to meet the needs of modern people (Potter, 2017).

National Level: Encouragement and Support, Creative Transformation, and Innovative Development. China has introduced a series of policies to encourage and support the creative transformation and innovative development of traditional culture, introduce traditional Chinese culture to the world, and enhance soft power. At the same time, it is required to explore the cultural connotations of cultural relics, combine them with industries such as cultural creativity and tourism, meet the spiritual and cultural needs of the people, and enhance the cultural confidence of the Chinese people. The "Notice on Several Opinions on Promoting the Development of Cultural and Creative Products in Cultural Heritage Units" (Guoban Fa ;2016] stated that the various cultural resources collected by cultural heritage units are created

during the development of the Chinese nation's civilization for more than 5,000 years (Yuan et al., 2024). These resources are an important part of the broad, profound, and splendid culture of China. Developing various cultural and creative products based on these resources is an important way to promote the creative transformation and innovative development of Chinese culture, make the Chinese dream and socialist core values more deeply rooted in the hearts of the people, enhance the country's cultural soft power, and enrich the spiritual and cultural life of the people to meet diversified consumption needs. A strong cultural and creative product system is also a significant means to promote Chinese culture globally and enhance cultural confidence (Yin & Xinzhi, 2014; Yuan et al., 2024).

Regional Level: Luoyang has a civilization history of more than 5,000 years, a city history of over 4,000 years, and a capital history of over 1,500 years. As one of the birthplaces of Chinese civilization, the eastern starting point of the Silk Road, and the center of the Grand Canal of the Sui and Tang Dynasties, Luoyang's cultural resources are very rich (Y. Zhang et al., 2019). The Luoyang Municipal Government has guided and supported the development of a series of cultural and creative products based on local cultural relics, which have garnered positive market reputation and publicity (Guo et al., 2008). However, the application field of most cultural relics has not been fully excavated, which indicates a gap in meeting the country's requirements for the cultural and creative industry and the need for complete excavation, creative application, and display of the social and cultural value of cultural relics.

Personal Level: Luoyang Vocational College of Science and Technology, where the author works, is located in Luoyang, China's millennium ancient capital, with rich cultural accumulation. As a transitioning school, the college integrates Luoyang's local cultural characteristics, zeitgeist, and university spirit into its cultural core. Through applied arts theory and methods, it aims to build the spiritual totem of the school - Luokeding. As a member of the school culture construction team, the author provides references, ideas, and methods for realizing the social and cultural value of other cultural relics through applied arts (Chen et al., 2018; Y. Zhang et al., 2019).



Figure 2 The Nine Cauldrons

Source:(Bue, 1981)



Figure 3 The Si Mu Wu Square Ding

Source: (Tan, 2018)

1.1.2 Personal Level: Role of Educational Institutions

Luoyang Vocational College of Science and Technology, where the author works, is located in Luoyang, China's millennium ancient capital, with rich cultural accumulation (Guo et al., 2008). As a transitioning school, the college integrates Luoyang's local cultural characteristics, zeitgeist, and university spirit into its cultural core. Through applied arts theory and methods, it aims to build the spiritual totem of the school - Luokeding. As a member of the school culture construction team, the author provides references, ideas, and methods for realizing the social and cultural value of other cultural relics through applied arts (Storozum et al., 2018).

Educational institutions play a crucial role in the preservation and dissemination of cultural heritage. By incorporating local cultural elements into their curriculum and activities, these institutions help to foster a sense of cultural identity and pride among students. This, in turn, contributes to the broader efforts to preserve and promote cultural relics like the Ding.

1.1.3 Cultural Significance of the Ding

As a cultural relic, Ding is of considerable historical and cultural value. In the past, it was used in ritual contexts to represent authority and power (Cao & Pan, 2024). Many elements on these bronze crafts still give testimony in today's archaeology to the metalworking techniques of ancient China (Pisani, 2016). With so intricate designs and patterns etched onto the vessel, Ding offers a valuable window into religious beliefs, social hierarchy, as well as most important of all: aesthetic tastes of a bygone age.



Figure 4 Stone mould for casting bronze axe

Source: (O'Sullivan & Shao, 2023)

2. Historical Context and Symbolism

In Chinese history the Ding has been emblematic of power and authority. often it would be used in various ceremonies and rituals to indicate symbolize the legitimacy and divine right for monarchs . The inscriptions and motifs on the Ding often showed scenes of rituals, warfare, and mythical creatures-all reflecting the beliefs and values behind how people lived back in those times (Ding & Xie, 2024; Ding & Saunders, 2006). The beauty of the Ding design is not only borne out in formality of their execution but also its rich symbolic meaning. The motifs include glyphs relating to animals and mythical creatures that were thought to be imbued with protective qualities so auspicious one might get leaping frogs out from them (Pisani, 2016). For instance the “beast face” motif used on the Luoyang Ding represents power and protection symbolizing the rule emperors' Each cameo carries a similar significance.

2.1 Craftsmanship and Artistic Value

The art of casting a "Ding" proves the ancient Chinese people were highly advanced metal workers. The making of a "Ding" is a process that can be broken down into several stages. The bronze alloy must first be prepared, shaped through casting and finally finished off. The design on the "Ding" is made using a variety of techniques, including carving and inlay (Saimul & Darmawan, 2020). The artistic value of the "Ding" is to be seen in this complex design and the richly Egyptian motifs. Many of the motifs represent scenes that were then common in myth as well as everyday life they give valuable insights into imagination and practices of ancient Chinese Understanding The form of "Ding" and the material it uses-bronze-both lend added attraction to it, their mutual interaction giving a beauty distinct and at the same time lasting (Ke, 2006; Pisani, 2016).

2.1.1 Cultural Significance in Modern Times

The Ding's cultural significance is not just limited to the historical background. Today, the Ding is a token of the continuity of cultural heritage and permanent values which characterize Chinese civilization (Lewis, 2017). The preservation and spread of Ding's cultural heritage is a resource for the construction of cultural identity and group memory for the Chinese people. The Luoyang Ding, unearthed from the Beiyang Kiln in Luoyang, is an excellent example of the artistic and cultural attainments of the Western Zhou Dynasty (De Mente, 2011; Zonggui, 2015). The motifs on the Ding, the sacred cow patterns, and the “beast face” with its cloud dragons all speak to Shennong worship and the agricultural deities in Chinese mythology. These designs reflect not only that particular era's religious rituals but also underscore agriculture's centrality within ancient Chinese society (De Mente, 2011).

2.1.2 Dissemination and Conservation of Cultural Heritage

To preserve any traditional society is a historical and cultural carrying on. Be it in the form of ancient relics or something more abstract like voice transmissions. The dissemination and conservation of cultural heritage, such as the Ding, is

indispensable for preserving that historical imperative of mankind which evolves with every generation (Liang, 2023; Zonggui, 2015). The Chinese government also has made continuous efforts to promote cultural relics protection. This includes funding for individual conservation projects, the establishment of cultural heritage protection zones and publicity efforts attuned towards raising awareness about things cultural (Liang, 2023). In short, they aim at safeguarding the material vestiges of history that has now so completely disappeared. Only if this task is accomplished can our future generations benefit from the rich spiritual resources present in past remains.

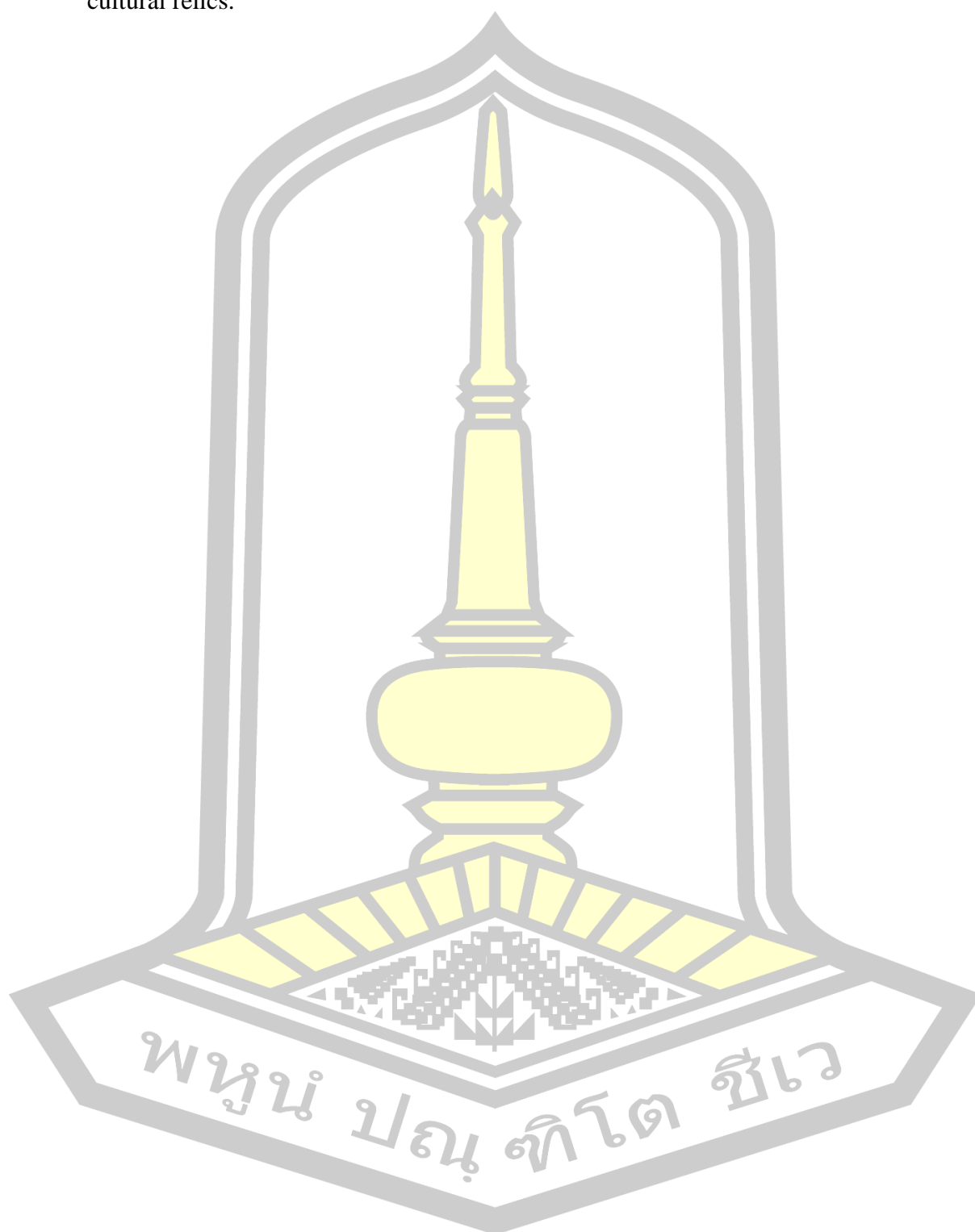
2.1.3 Government Policies and Initiatives

The "Commercial Notice on Several Opinions aimed at Promoting Development of Cultural and Creative Products at cultural relic Units" points out that the development of cultural and creative products based on cultural heritage is essential if such units are to survive. (Yin & Xinzhi, 2014) This policy encourages cultural heritage units to explore the connotations of cultural relics, to integrate them with cultural creativity and tourism, and to develop products that are in tune with the spiritual and cultural needs of our people (Yu, 2008). The Chinese government, too, has implemented various policies and measures for the creation of cultural relics sustainability (Zhongyun, 1987). The Ding implementation report was one such project; others include producing outputs that are well protected technically and conducting international exchanges of information in order to achieve the best advanced techniques for protecting our relics from these new challenges (Li & He, 2020; Yu, 2008). This international cooperation helps us in the replication of the Ding while also ensuring its perpetuation in the future (Li & He, 2020). It includes training courses, workshops, and the conducting of international seminars on traditional conservation techniques where staff can pass their skills along to others.

2.1.4 Role of Cultural Institutions

Cultural institutions, including museums and heritage sites, also involved in dissemination and protection of cultural heritage. At the same time, they are responsible for the care and management of cultural relics, as well as promoting general public awareness and understanding of these relics (Guo et al., 2008). Having received strong support from the Luoyang Municipality, its cultural relics have become elements in the development of various cultural and creative products (Yu, 2008). Cultural relics replica merchandise, for example--bronze mirrors and 'Luoyang Ding's--has been well received in the market and helped Luoyang gain a higher profile. This also implies that we still need more research and to bring out the social and cultural value of cultural relics in other ways (Guo et al., 2008; Y. Zhang et al., 2019). Museums and cultural heritage sites also play a critical role in educating the public and encouraging their engagement in terms of cultural heritage (Y. Zhang et al., 2019). Through the accessibility of cultural relics they offer, together with education programmes, these places help to promote deeper understanding by more educated audiences who come in contact with these treasures. A deeper understanding

and thereby this is a contribution to conservation and presentation of Ding like cultural relics.



2.1.5 Educational Institutions and Community Engagement

There are multiple stakeholders involved in passing on cultural heritage, including government agencies, cultural institutions, educational institutions, and the general public (Yu, 2008). For example, educational institutions like Luoyang Vocational College of Science and Technology are vital contributors to the conservation and dissemination of cultural heritage (Guo et al., 2008). They thus comprise an important part of modern cultural heritage conservation and transmission in China (Zhongyun, 1987). The organizations collect and classify specific sets of knowledge, and try to understand currents in society--New Culture, Great Confucianism, or Dengism--then cultivating those concepts best suited for their ambitions in whichever area they are specializing in at present (in this case: cultural heritage) (Liang, 2023). At the same time it is close to nature; only when they are responsive and embedded within particular features of environment or climate does such an approach really work well enough for broad public accept today We must never lose sight of powder, ink stones as we say there would be danger our souls. Community participation is needed to some degree for the conservation and dissemination of cultural heritage. Local public participation in the management of cultural heritage is simple enough in theory but hard to carry out actually (Chen et al., 2018; De Mente, 2011). If we are to keep traditional teaching, learning, and transmission alive, the Ding as cultural heritage must be a part of people's lives. In addition to providing a theoretical framework for understanding cultural heritage, educational institutions also provide practical skills for its preservation. Education programs and courses in heritage conservation, archeology, the applied arts are the first rungs on the ladder leading to an educated work force capable of engaging in well-conceived heritage preservation projects (Ke, 2006; Pisani, 2016).

2.1.6 Digital Technology in Conservation

The field of cultural heritage preservation has been revolutionized for the better by the arrival of digital technology. Techniques such as 3D scanning and printing, virtual reality, and augmented reality represent new opportunities in documenting preserving cultural relics (Stanco et al., 2011). 3D scanning and printing makes it possible to produce exact copies of cultural relics (Zhou et al., 2012). These can be used for educational purposes, in exhibitions, or as a documentation reference for work on conservation. Such replicas are also suited for use by the general public, thereby providing a wider participation in cultural heritage than ever before. Virtual Reality (VR) and Augmented reality (AR) provide an immersive experience that brings the Ding to life (Liritzis et al., 2015). These technologies can be employed in virtual tours of heritage sites, for interactive exhibits and as educational programs offering an understanding deeper than one has hitherto known of the context both historical cultural to which these items belong. Digital technology also facilitates the “reading” and analysis of cultural relics (Liritzis et al., 2015; Zhou et al., 2012). With imaging of high resolution, spectroscopy and other analytical techniques those tell

you above give precise information on the composition, condition and history of relics. This is essential for their conservation and interpretation.

2.1.7 Folklore and Social Processes

Folklore and social processes are an important link in passing down cultural heritage from one generation to the next (Noyes, 2012). As a kind of traditional belief overseeing lifestyle rites, lore contains rich cultural content and sets standards. Valuable cultural knowledge is passed down in this way (Se, 2022). In conclusion, folklore is made up of beliefs or stories that been handed down from generation to generation. For instance, the story of passes is handed down from time immemorial. Social processes, including community involvement and cultural practices, are a key part of the protection and transmission of folklore.

2.1.8 Role of Folklore in Cultural Heritage

The cultural significance of the Ding is closely related to folklore and social processes. Legends and stories about the Ding--its connection with Shennong, or the worship of agricultural deities--reflect ancient Chinese social values and beliefs (Ben-Amos, 2023). These stories not just take us on a glimpse across the (Se, 2022) chronological background of the Ding, they have become mnemonic prompts for later years. Folklore is not only a treasure trove of cultural knowledge and worth, but it's generally believed that the stories and legends associated with the Ding create principles, practices and ways of living in terms to Folklorists. That is to say, these stories do more than give us an idea of the historical background to the Ding--they also provide support for its modern cultural meaning. (Noyes, 2012) Folklore, though, must be carried on and spread to the next generation. If We don't do that, then cultural relics like the Ding in today's society are meaningless wood. Eventually, after all is said and done, the stories and legends associated with the Ding must be collected and relayed. Cultural relics like it cannot stay relevant for communities, nor be passed down into their acknowledgement if we want them to remain living caregivers(Blake, 2017; Dewhurst & Lloyd, 2019).

2.1.9 Social Processes and Community Engagement

Social processes, such as community rituals and traditions, are very important in preserving the Ding. The community's involvement in preserving cultural relics such as the Luoyang Ding not only raises the cultural identity and collective memory of that community, but it also enhances local economic development (Zhang et al., 2023) . To have this kind of much-valued cultural relic returned to its place of origin fosters a sense of ownership by local people and pride in their own cultural legacy (Xun Li et al., 2020; Zhang et al., 2023).

Community participation is important for preserving and transmitting cultural knowledge and practices. By involving communities in conservation efforts, as well as actively encouraging their participation in the field of heritage culture activities, it becomes possible to ensure continuing the Ding and others like still get attention in Chinese life today (Xun Li et al., 2020). Their quality as works of art will not diminish. This matter requires an interdisciplinary approach--for example,

socioeconomic studies can demonstrate how such functions as part of a Ding reflect the customs in particular regions, and history may help answer whether these were true to life or just examples made up later on (Ke, 2006).

The application of folklore and community procedures to conservation efforts in preserving human heritage (Se, 2022) artifacts like Ding itself does not only safeguard these objects--it also turns them into cultural and social hotbeds (Ben-Amos, 2023). Thanks to a deeper understanding of the cultural and social dimensions of Ding, this research contributes to the broader discourse on cultural heritage conservation and its role in modern society (Dewhurst & Lloyd, 2019; Noyes, 2012).

2.1.10 Cultural Identity and Collective Memory

Cultural identity and collective memory both owe much to the preservation and wide diffusion of cultural heritage. The Ding as a cultural legacy (Blake, 2017) represents the continuation of Chinese cultural heritage (Ke, 2006) and an embodiment of the everlasting values in Chinese civilization. Preservation and dissemination of the Ding's cultural heritage contributes to Chinese people's cultural identity and collective memory (Liritzis et al., 2015; Stanco et al., 2011; Yu, 2008).

Preservation and dissemination of cultural heritage is essential in forging cultural identity and collective memory simultaneously. By preserving and promoting cultural relics (Zhong, 2015) such as the Ding, it is possible to maintain them as elements of both the cultural heritage and collective memory for all who live in this society. Conservation and public assistance in the public domain which contributed to the preservation and transfer of the Ding in Chinese culture has not only made a positive contribution to individual and community cultural identity thousands of years old, it has also given China's ultra-modern advanced city the rare and extraordinary cultural heritage it today possesses (Liu & Liu, 2016). Through promoting community participation in cultural heritage activities, cultural relics like the Ding can be kept alive and retain strategic importance for their respective communities yet strife-torn times have transformed them into seeming vestiges of a past which few people care about.

2.1.11 Creative Transformation and Innovative Development

It is important to creatively change and develop cultural relics such as this Ding in order to keep them meaningful and alive in today's society while they are transferred between peoples, lands or generations. By searching for new ways that cultural heritage can be brought into present-day circumstances - and in so doing raising the public image of relics like Ding (Keane, 2009; Yin & Xinzhi, 2014).

2.1.12 Creative Transformation of Cultural Relics

Creative transformation requires finding new ways to present and interpret cultural relics; it involves adapting what are otherwise outdated objects of the past into something fresh for today by taking one's own inspiration from the present world context (Keane, 2009; Yu, 2008).

In addition, efforts can also involve turning cultural relics into cultural and creative products, getting them involved in tourism and other industries, as well

promoting the digital multimedia manifestation of our cultural inheritance(Blake, 2017).

Cultural and creative products based on the development of cultural relics like the Ding is an important way to promote creative transformation of traditional culture. These products could include replicas, souvenirs, educational materials and digital content that highlight cultural and historical significance (De Mente, 2011; Zhongyun, 1987). By making such products reachable to a broad readership however, it is feasible to increase their cultural visibility as well as their relevance.

2.1.13 Innovative Development in Cultural Heritage Conservation

The innovative development of cultural heritage preservation incorporates new and different tools and techniques for protecting and promoting cultural artifacts. This can mean the use of digital technology to document and interpret cultural heritage, the creation engaging experiences, or even that cities/cities incorporate their own cultural values back into architecture like many other aspects (Ben-Amos, 2023) The mixing of traditional culture with modern technologies is exemplified in both Palace Museum New-build or Old Pavilion Which Coexists with New Landscape. By taking advantage of digital tools, cultural preservation of the living kind was effectively accomplished in The Eaves (Zhou et al., 2012). That Turn into Sky firsthand. Digital documentation combined with 3D modelling also serves as a detailed record of design, motifs, patterns and design principles for pieces such as Ding for both research purposes--following completion it will provide us with a full rich storehouse of information--, education (including museum-based presentations), and preservation. With VR and AR experiences on the other hand, the cultural heritage of Ding can be interpreted more vividly (Shih et al., 2020).

2.1.14 Integration of Cultural Heritage into Modern Contexts

By finding ways in which cultural heritage can be integrated into modern life and environments, within urban design and architecture to promotion via tourism and cultural events of how a relic like the Ding (Chu & Ding, 2015) completes is used by us are necessary. Implementing educational programs or activities that focus on cultural and historical significance is another way yet to avoid wasting its value (Ke, 2006). Adding cultural heritage to modern contexts can make it easier for peoples of Cultural China to identify with and conduct word of the great era. Urban design and architecture incorporating cultural heritage will make it possible for people to live in environments friendly with historical aspirations. The Ding can also be introduced to audiences by way of tourism and cultural activities: visitors come away convinced of this archaeological wonder (an unadulterated bronze age practice) (Xu et al., 2008). As local communities adopt these cultural events, tourism figures go through the roof; locals rediscover antiquaries in their own midst.

3.Research Gap

Although the study and preservation of cultural heritage artifacts such as the Ding has experienced great leap forward, there still remain some critical gaps in

which worthy academics may explore further. Firstly, while there is ample documentation of the Ding's historical and cultural significance (Blake, 2017), there remains to be found a truly exhaustive study that focuses on its conservation and dissemination in contemporary social processes. Specifically, how contemporary social dynamics, community participation and local governance affect conservation work for the Ding (Zhongyun, 1987). Artifacts has not been fully explored. A better grasp of these social processes is essential for helping to develop conservation strategies which both respect the culture of the people and are fully accessible by all sections of society (Se, 2022).

Furthermore, while there is much in folklore and traditional narratives that could be used to help today's conservation practices, this fact has been largely neglected. While stories from folklore can provide rich support from their specific cultural background, and enhance the cultural resonances of objects like the Ding, systematic methods for bringing such narratives into conservation planning have yet to be properly established (Zhongyun, 1987). Future research should seek out frameworks that combine folklore with scientific techniques of art and relic preservation for a more complete approach to artifact conservation.

Another area of research which offers considerable potential lies in digital technology and its application to recording, preserving and transmitting cultural heritage materials. While digital technologies like 3D scanning, virtual reality (VR) and augmented reality (AR) (Garro & Sundstedt, 2022) represent promising means of stimulating public interest and education on the subject, no one has yet examined how exactly these might impact upon preservation or appreciation of a Ding. Empirical studies are needed to determine when and to what extent these channels help Publicize a deeper understanding of Ding culture while extending its popularity (Shih et al., 2020).

In addition, despite current policy calls for creating cultural relics that are the focus of inspiration and attraction, the processes and results of such policies are often unknown. It is important that these policies be scrutinized to find out how effective they are in whether or not they save the Ding from extinction (Potter, 2017). Even down to cultural institutional support mechanisms and the effects of policy initiatives

The article should undertake a more detailed study of the economic elements to turning Ding and other cultural relics into commodities (Powers, 2020). While it is recognized that making money by developing culture and art products is feasible work, there are few studies that give attention to balanced sustainable models combining conservation ethics with commercial rent Passing the test. The market direction, consumer preferences and social harvest from these products of course also bring out a whole wealth for what profitable recycling can truly enrich lives: analyzing trends in market dynamics, consumer choices or even economic effects There will provide useful reference material (Powers, 2020) And contribute not insignificantly to the question of whether commercialization can in fact bring about hard-hitting figure 1.8.

The role of educational institutions in the preservation and transmission of the Ding is recognized, but has not been comprehensively studied. There is a need to examine in more detail the specific roles that these institutions play (Xun Li et al., 2020), the effects of their programmes and outcomes arising from such interaction with students and the community at large. Lessons and innovative ideas discovered within educational contexts can add to what is already coming from these institutions for preserving cultural heritage (Stanco et al., 2011).



Lastly, it is rare for comparative cross-cultural studies to look at the preservation and transmission practices of similar cultural artifacts in different cultural contexts. Such studies would be able to suggest alternative methods and best practices which might be tried with the Ding (Zhang et al., 2023). A global perspective on cultural heritage conservation can highlight generality of problems and innovative solutions, and promote a more inclusive and comprehensive approach to preserving objects like the Ding (Zonggui, 2015).

Combining these research approaches and by insisting on integrating traditional knowledge with modern conservation practices, we can greatly increase our knowledge and preservation of the Ding. This will ensure that the Ding continues to be a living part of both local and global cultural landscapes (Tan, 2018).

By way of summary, these research gaps need to be closed through interdisciplinary research, new methodologies and a commitment to incorporating modern conservation practices with traditional knowledge. Research in these areas should greatly raise the level of preservation and transmission accomplished for the Ding in both local and global dimensions.

4. Research Objective

This study's research goals are: on the one hand historical trajectory and cultural ramifications of bronze ritual vessel tripods (Ding), in the long term; on the other hand preservation and development strategy for the cultural relics, ding. The changing meaning is closely linked to local economic and social factors. The same thing may appear in a different form the conversion of the 'dings' to tape decks is a case in point. Thus these goals are intended to convey the Ding in its entirety: from sources and historical meanings, via its revival and continued value to modern people

Objective 1: To investigate the historical development and cultural significance of the tripod Ding from a folklore perspective, highlighting its role in shaping and reflecting Chinese cultural identity and national memory.

Objective 2: To analyze the conservation and maintenance of the tripod Ding within the context of cultural heritage, focusing on the interaction between social processes, government policies, community involvement, and modern conservation techniques.

Objective 3: To explore the contemporary applications and artistic relevance of the tripod Ding, particularly focusing on its aesthetic value and cultural significance in modern contexts such as tourism, education, and cultural heritage. The study will use the Luoke Ding as a case study to propose innovative strategies for cultural heritage management that integrate traditional values with contemporary needs.

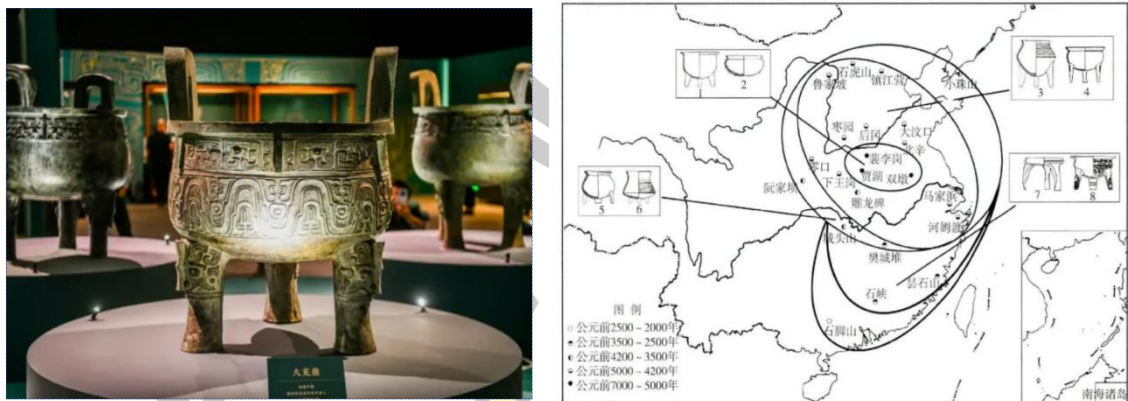


Figure 5 Da Ke Ding
Source: (Kiowski, 2017)

5. Research Questions

The Ding, an ancient Chinese sacrificial vessel, is true art. Inheritance of its traditional style and procedures is deep-rooted in the Chinese social and cultural environment. Often made by experienced craftsmen, the casting of a Ding is considered a sacred act, and symbolizes the spiritual and cultural values of society. Both in its history and now, Dings can be seen at Buddhist temples and revered in Chinese homes. This study seeks to understand in what way Ding embodies such distinctive characteristics as one of China's most characteristic ethnic groups (now and then).

What are the production processes, techniques, materials, and forms of artistic expression of the Ding, such as patterns, structures, and motifs?

To better understand some of the details involved in Dings' making process are explored in this question. It attempts to learn about both historical and contemporary modes of making them as well as materials used in this production, and artistic techniques employed there. Also, how these elements have changed over time and what symbolic meanings or cultural connotations they might bear today are looked into herein.

As China interacts with global societies, the role and significance of cultural artifacts like the Ding evolve, influencing and reflecting social relationships within and beyond Chinese communities. The national and local governments, along with other non-Chinese entities, including tourists, contribute to new social dynamics and cultural exchanges. This question examines how the Ding serves as a medium of cultural identity negotiation, representing Chinese heritage while integrating into broader socio-political and economic contexts.

What social relationships and social processes does the Ding reflect, and what connections exist between various social roles and the Ding?

This question aims to excavate the social meanings and interactions carried by the Ding. It will probe into the functions and spheres of authority of various operators in preservation, promotion and adaptation of the Ding - government agencies, local communities, international organizations. It also researches why the Ding continues to have such a deep impact on people's inter-relationships.

In this era, Dings has evolved tremendously in design as well as application. This chapter looks at the contemporary through a traditional lens and charts an infectious influence of modern design thinking from folklore. At the same time, it examines the real-world settings in which Dings are used now and how they fit into today's culture or social structure. Also considered here is how different actors playing their parts come together to create Dings.

How are Ding tripods designed, created, and utilized in contemporary settings, and how do these practices integrate traditional folklore with modern design thinking and applications in sectors like tourism and education?

This question investigates the modern processes and practices involved in the creation of Dings. It examines the influence of traditional folklore on contemporary design, the practical uses of Dings in modern society, and the significance of these artifacts in cultural and social contexts. The research will highlight the ongoing interactions between traditional artisans, designers, and the broader community in the evolution of the Ding.

These research questions aim to provide a comprehensive understanding of the Ding, its historical and cultural significance, its role in contemporary society, and the social relationships it reflects and influences. By addressing these questions, the research will contribute to the broader discourse on cultural heritage conservation and the dynamic interplay between tradition and modernity.



Figure 6 Ding's artistic expression and production scene simulation

Source:(DING, 2021)

6. Research Methodology

This research employs a qualitative methodology to examine the historical and contemporary significance of the Ding within the context of Chinese cultural heritage. The study aims to understand the social relations, cultural identity, and modern applications of the Ding by collecting data through various qualitative methods. These methods include interviews, literature review, and the use of various digital tools and techniques for the purpose of data collection and analysis.

6.1 Population and Sample

6.1.1 Insider Population

Insiders come from Luoyang's Vocational College of Science and Technology Cultural Research Division, Marketing Department and other units. These are full-fledged lay persons with first-hand experience in both study promotion of the Ding as a cultural relic and "kick-off by mere chance" dialogues for Chinese scholarly journal research.

6.1.2. Experts and Historians

Interviewed here are experts in a wide variety of fields: historians, museum staff, educationalists, art experts, sociologists, designers, bronze-casting experts and more. The aim of these interviews is to gain a comprehensive understanding historical development., cultural significance and preservation techniques for the Ding.

6.1.3. General Public and Academia

A semi structured questionnaires are distributed to names in society, school management, college students and teachers to get an understanding of both how the masses see the Ding and its educational significance. This, previously, has been a very telling measure on cultural influence and relevance in society today.

6.2 Instruments

6.2.1 Digital Tools

Cameras, computers, and conference recorders are used to document interviews and field observations for the sake of reliability of the study .

6.2.3 Research Materials

Interview outlines and record books are utilized for structured data collection and organization.

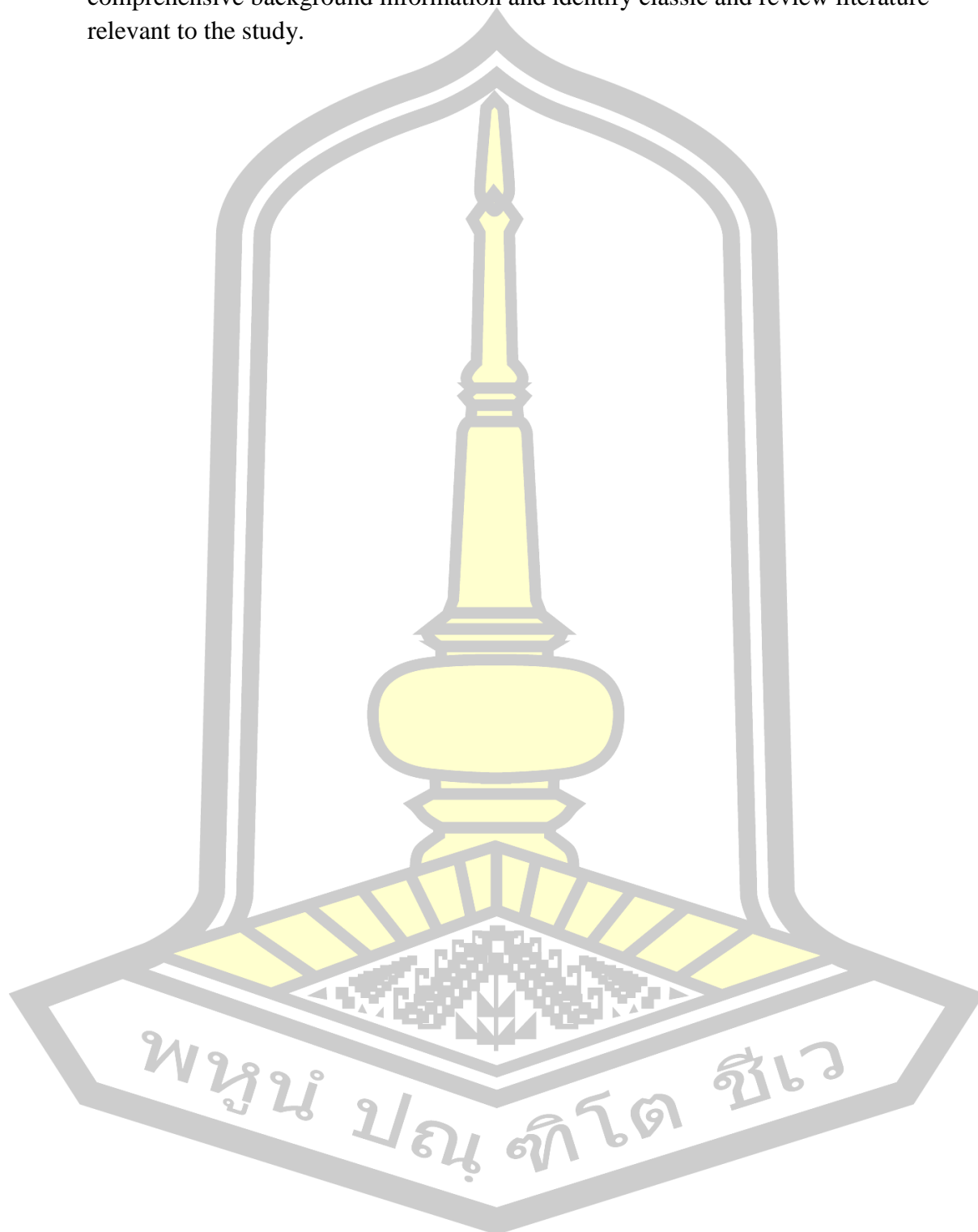
6.3 Data Collection

6.3.1 Literature Review

1) Database Search: Academic search engines like CNKI and Google Scholar are used to find relevant literature through keyword searches and filtering.

2) Expert Recommendation: Scholars and experts provide recommendations and suggestions for relevant literature.

3) References: Existing documents and their references are reviewed to gather comprehensive background information and identify classic and review literature relevant to the study.



6.3.2 Field Research Data Collection

1) Primary Data Collection: It involves field research, which including questionnaires and interviews, in order to gather first-hand data. The semi- structured questionnaire has been designed for the data collection process. For the seek of data collections we been visiting relevant sites, conversing with artisans on the spot, and monitoring study of the Ding design process.

2) Expert Interviews: This consists of structured interviews with historians, art experts, and bronze casting specialists to obtain detailed answers about the traditional and modern techniques of Ding manufacturing.

6.3.3 Data Collection Tools

1) Interview

Structured interviews and semi structured questionnaires are designed to gather detailed information from experts and the general public. The interview outlines are prepared based on the research questions, ensuring that all relevant aspects of the Ding's cultural and historical significance are covered. Interview questions are distributed to university management, students, and social figures to collect data on public perception and the educational impact of the Ding.

Fieldwork Documentation

The survey trends are based on the research questions; thus each facet of Ding culture and history is examined. Digital recordings and photographs are taken during field visits to capture detailed visual and audio data, providing a comprehensive documentation of the research process.

Voice and Picture Documentation

This involves equipment such as cameras, video recorders etc being used as much as resources allow to keep a record of all interviews, field trips and artistic activities concerning Ding. This visual documentation supports the qualitative data collected through interviews and questionnaires.

By employing a combination of qualitative methods, this research aims to provide a holistic understanding of the Ding's historical development, cultural significance, and contemporary applications. The integration of expert insights, public perceptions, and detailed fieldwork documentation ensures a comprehensive analysis of the Ding as a vital component of Chinese cultural heritage



Figure 7 Ding culture experts and modern craftsmen

Source: (Chard, 2021)

7. Definition of Terms

7.1 Folklore

Folklore, also known as folk culture, refers to a relatively stable cultural event that gradually forms and is passed down from generation to generation in the long-term production practice and social life of a nation or a social group. It can be simply summarized as popular folk customs and traditions.

7.2 Social Processes

Social process refers to the process of social evolution and development. It involves changes and changes in social structure, social system, social values, social culture, and other aspects. Social process is a continuous and dynamic process that reflects the transformation and development of society in different fields (Noyes, 2012).

Social processes can include various changes, such as economic development, technological progress, political changes, cultural evolution, etc. The social process of economic development can involve phenomena such as industrialization, urbanization, and globalization, while the social process of technological progress involves technological innovation, informatization, digitization, and other aspects. The social process of political change can include democratization, power transfer, and the evolution of political systems, while the social process of cultural evolution (Keane, 2009) involves changes in values, customs, art, and other aspects.

Social process is a relatively long-term process that reflects the historical evolution and development direction of society. Different social processes can interact and influence each other, interweaving and shaping the appearance and characteristics of society (Lewis, 2017). Understanding social processes can help us understand and

analyze social changes and development trends, thereby better adapting to and guiding social evolution.

7.3 Cultural Heritage

Cultural heritage is the wealth left to humanity by history. It can be divided into Material culture heritage (tangible cultural heritage) and Intangible cultural heritage (intangible cultural heritage) in terms of existing form. Material culture heritage is a cultural relic with historical, artistic and scientific value; Intangible cultural heritage refers to various traditional cultures that exist in intangible form, are closely related to people's life, and are inherited from generation to generation (Se, 2022).

7.4 Ding

The Ding is a vessel used by ancient people in some parts of China to cook and store meat. It is one of the most important types of bronze vessels in ancient times. The "Ding" is considered by later generations to be the most representative of supreme power among all bronze vessels (Pisani, 2016). During the Three Dynasties and the Qin and Han dynasties, which lasted for over two thousand years, the "Ding" has always been the most common and mysterious instrument (Idema, 2006).

8.Scope of the Research

This study focuses on the historical development, cultural significance, and modern applications of the Ding. The research encompasses various aspects, including physical locations, social structures, and time periods, to provide a comprehensive understanding of the Ding's evolution and relevance.

8.1 Research Area

Region: The research will be conducted at several key locations in China, including: Luoyang Museum: A significant site for historical artifacts and cultural studies.

1. Various museums across China: These museums house extensive collections of bronze artifacts and provide valuable insights into the Ding's historical context.

2. Original ruins of the Yellow Emperor's tripod in Jingshan, Lingbao City: This site is crucial for understanding the ancient origins and cultural significance of the Ding.

3. Henan Huaxia Copper Art Forming Technology Research Institute: This institute focuses on the technological aspects of bronze casting and will be essential for studying the craftsmanship involved in making the Ding.

The focus of this study lies in the historical derivation, cultural significance, and modern application of Ding. It covers various aspects, including the locations, social organizations, period of time to make a comprehensive exposition how Ding has gone through change from production to use by people over the ages. The research will be carried out in China at a number of key sites.

1. Luoyang Museum: A major spot for historical artifacts and cultural studies.

Many of the museums around China: These museums house large collections of

2. bronze artifacts, which offer insight into the historical conditions of Ding.

3.Original ruins of the Yellow Emperor's tripod in Jing-shan, Lingbao City: This site is crucial for understanding both the original cultural implications and contemporary recognition Ding enjoys.

Henan Huaxia Copper Art Forming Technology Research Institute: This Institute is engaged in the technical history of bronze casting and thus cannot be ignored when considering how Ding was cast.

Time: The research spans a broad range of time from approximately 2600 BC to 2024 AD. This long period permits a detailed examination of the Ding's development in different historical epochs- its origins, heyday and contemporary significance. Along with the technology involved in making the Ding.

Ding:The study will examine this concept and the forms of artistic expression that attach themselves to it- patterns, structures, changes over time or interactions.The research also looks into the symbolic meanings and modern applications of Ding, with a view to linking it to contemporary design thinking as folklore.

8.2 Social Structure of the Study

This research will explore the social relationships and structures associated with the Ding. Ancient Chinese civilization was always based on bronze objects and the Ding had long since become a symbol of traditional culture. This research will trace out different social roles in the use and preservation of the Ding, such as nobility's handling gold- and our third use for example This apparently is a Good Thing;" but from now on it will have to be " competition" This is not only unequal, it is also far from sufficient. It is quite interesting to look at how At that time, the common people last they all had only to bring along two metal containers for a seasonal feast and could eat their fill for years afterwards.

8.3 Time

The study will cover a number of key historical periods. It will look at how bronze manufacturing and the Ding developed in those times and contribute to knowledge about them:

8.3.1 Early Stage (Xia Dynasty)

At this time the bronze manufacturing industry was just beginning. Many of the technologies and means were not yet available to it. Things like "milking-jammed cords" as jew are so scarce artifacts difficult for us to image to use (Moser, 2010; O'Sullivan & Shao, 2023).

8.3.2 Prevalence Period (Shang Dynasty to Early Western Zhou Dynasty)

In this period the styles of bronze craftsmanship went from being simple and unadorned into patterns representative of power and authority (Moser, 2010; O'Sullivan & Shao, 2023). Scattered throughout history are such examples as the Simu Wufang Ding, Beast Face Pattern Fang Ding, Nail Pattern Fang Ding, Ke Ding, and Zilong Ding (Tan, 2018).

8.3.3 Maturity Period (Western Zhou Dynasty to Early Spring and Autumn Period):

Technological advances such as lost-wax casting and separate casting method emerged, producing more sophisticated and sophisticated bronze ware. Representative works during this period include the Lotane Crane Square Pot (Moser, 2010). The Ding, originally a functional cooking vessel, gradually turned into a symbolic icon of power and emblematic. It is hoped that this data will help our peoples understand the transformation and cultural meaning of the Ding through these periods.

The entire project will contrast how the Ding has been used, adapted and protected over hundreds of years. The research will take a comprehensive approach and thoroughly analyse historical as well as contemporary significance, contributing valuable material for today's discussions on cultural heritage preservation.

9. Conceptual Framework

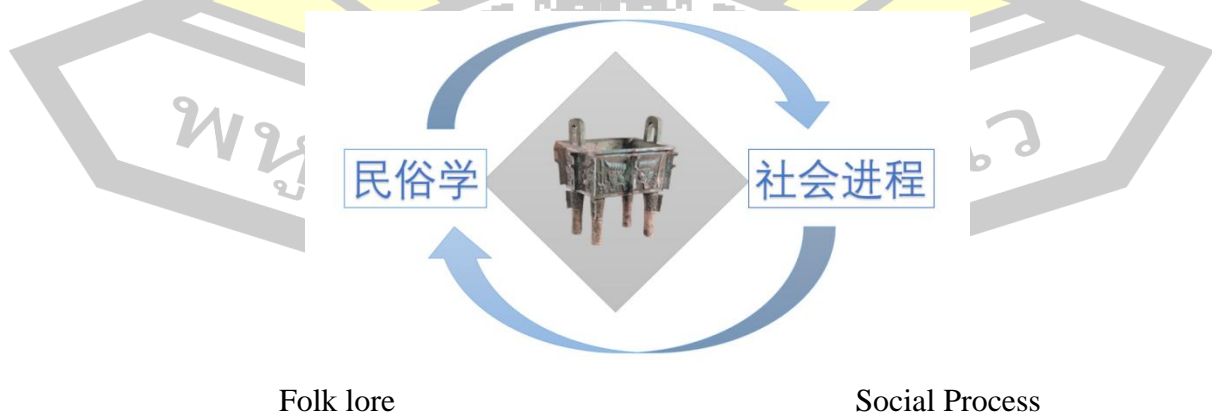
The research concepts of this study revolve around "folklore" and "social processes." Employ these concepts to analyze cultural heritage, focusing on the Ding and understand its significance from a historical and contemporary perspective.

9.1 Folklore Studies

Folklore is an interdisciplinary field examining customs, oral literature, traditional skills, and lifeways. It seeks to explore how these practices have changed in their meanings over time and space. Folklore is surely linked to our daily life phenomena, giving us assure that apparently unimportant parts of people's lives contribute toward the transmission and preservation of culture.

9.2 Culture in Process

This involves the scientific explanation and understanding of how humanity came into being. From social structures to social changes, social evolution, and human civilization this is history. Underlying this work is an awareness that the nature the cultural heritage possess is dynamic and it can be transformed from one era to another.



Folk lore

Social Process

Figure 8 Concept Diagram

Figure 8 has visually represent the interconnectedness of the historical development, cultural significance, and modern applications, highlighting the continuous process of cultural heritage transformation. By employing this conceptual framework, the research aims to provide a nuanced understanding of the Ding as a cultural artifact. It will illuminate the ways in which the Ding has been preserved, transformed, and reinterpreted across different periods and social contexts, thereby contributing to the broader discourse on cultural heritage and its contemporary relevance.

10. Research Framework

The framework of this research is set up to explore Ding's historical development, cultural significance and modern uses in an orderly manner. It combines such humanities concepts as folklore studies and culture in process for a full analysis

10.1 Framework Structure

1. Historical Development

Analysis of the Ding's origins and evolution over time.

Examination of the historical contexts and social structures associated with the Ding.

2. Cultural Significance

Study of the Ding's role in representing cultural identity and its symbolic meanings.

Exploration of the Ding's involvement in negotiating identity within different social and political contexts.

3. Modern Applications

Investigation of the contemporary uses of the Ding, including its role in tourism and cultural education.

Analysis of the invention of tradition through the adaptation and reinterpretation of the Ding in modern society.

11. Literature Review

11.1 Ding Culture Research

Ding is an important symbol of Chinese culture, imbued with rich cultural connotations. Bronze Ding artifacts were discovered in the third phase of the Erlitou culture, which is thought to represent the Xia culture, thus marking the inception of ritual vessels in ancient China. The emergence of numerous bronze tripods during the Shang Dynasty solidified the intrinsic connection between Chinese culture and the Ding (Chen et al., 2018). Historically, food has always been a top priority for the people. More than 8000 years ago, the advent of pottery pots as cooking utensils marked a significant leap in Chinese culinary practices. Legend attributes the creation of three tripods to the Yellow Emperor, symbolizing "heaven, earth, and human beings," and Yu's casting of nine tripods to represent the "nine states" around 4000

years ago. These legends underscore the Ding's symbolic importance in early Chinese mythology and statecraft (De Mente, 2011).

With the establishment of centralized political power in the Central Plains, the Ding was endowed with new cultural meanings, becoming a potent symbol of political authority (Liang, 2023). The Ding was not restricted to fulfilling utilitarian needs but was also the acme of state authority and class order. It thus came to be health, benevolence, justice, moderation, (Zhongyun, 1987) universality and advance. And into a multi-sided symbol of those feelings at least.

Having its unique traits of civilized behavior, history and art, Ding people feel their country's future as well as that the past cannot be erased, ingrained into traditional culture for generations to come. That is why something made centuries ago has remained so relevant today: surviving the changing times and retaining its fundamental symbolic values is a tribute to strong cultural adaptability even in different circumstances.

11.2 The Research Significance of Tripod Culture

An ancient cooking utensil with three legs and two ears, the tripod came to represent political power and ceremonial significance as it burned away Before reaching 6000 BC, (Ding & Xie, 2024) pottery tripods - their apogee there being during the Shang and early Western Chou periods - did in their power distinguish distinctions in social status and state authority. At first just an item of everyday household furniture, the tripod subsequently became an instrument fit for imperial banquet offerings and a repository for enemy kings; hence it is said, "rituals are enshrined in utensils .(Chen et al., 2018).

The bronze tripod, important antiquity of ceremony and worship, helped to remember ancestors and regard their achievements in lives after death (Tan, 2018). The conviction that souls never died led the aristocracy to surround the corpses of their dead with tripods praising or cursing them in rhyme. Retaining at present the original features of the characters, Jinwen and Zhongwen records are the earliest and most complete and authentic is known about the development of people in that era society. In these twisted and allusive dialects of inscriptions inscribed strange nobility (O'Sullivan & Shao, 2023).

Ding culture is not only a remnant of the past, but also a tradition alive and lively in contemporary Chinese society. The study of Ding furnishes vital clues concerning China's civilization in its most crucial form, particularly in the interplay of art, religion and politics (Beraud et al., 2022). By studying the shifting status of Ding, we are able to build up a more comprehensive picture of the social and cultural forces which shaped this ancient world where we live on today. This is also hugely rewarding in its understanding how the offspring Ding continued to influence and gradually became apart of moral culture (Jing, 2018).

Being an exceptionally polysemous item of ancient China, Dings bore ultimately on many social dimensions of life. In the domain of ancestor worship, Dings had long been instruments to observe and address the spirits of dead ancestors

(Qingzhu, 2001). The practice of ancestral rites has encouraged social hierarchies as well as parental obligation. Only if we might conclude this we call Confucianism, but all branches Even though the inscriptions of Dings have contained always remarkable events, victories, and decrees; they have been utilized as historical records that provide priceless insight into the fabric of ancient Chinese politics and social organization (Li, 2008).

In addition to enhancing the importance of Ding culture, highly developed techniques were used in its manufacture, including piece-mold casting and the use of heterogeneous materials. These technical advances served not only practical purposes but also offered symbolic significance. It was in the arts, after all, that the Wei elite sought to express their rule. Proven ability to create large, complex Dings was a statement of technical expertise and cultural attainment, reinforcing their legitimacy and authority (Zhang, 2015).

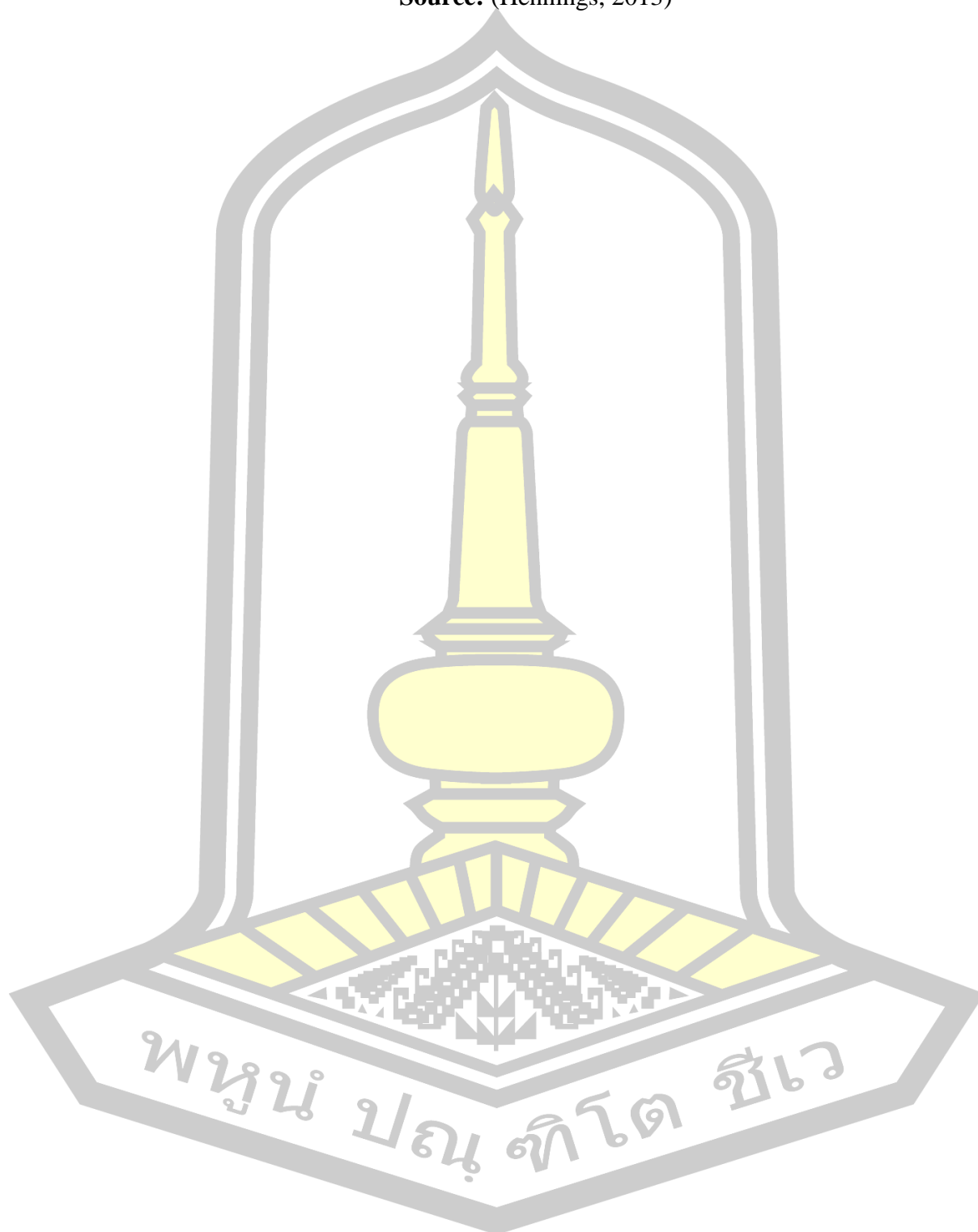
In their other capacities as symbols of wealth and social stations, Dings acted in a way that was self-reinforcing. Size, decoration, inscriptions - all suggest outward status of the owner. Thus, to nobles and high officials of state all three such tribes paid artifice as well as aggrandizement (Nand, n.p.). This can be understood by technological comparison with the equivalent period in Europe: as long as an elite enjoyed an advanced technical level, together with craftsmen and workers who saw their creations as avatars of their own pride, every power base found fashionably anus barked in front of them--Darwinism has many sons!(Waning, 2013)

The presence of Ding culture in modern China means that the ideas expressed in its relics continue to influence Chinese art and architecture. Nonetheless it is also clear that this culture remains a Chinese product prior to being transformed by the experience and advice of Western experts. Contemporary artists and designers draw upon the symbolic and aesthetic elements of Dings to create works that resonate with both historical significance and modern sensibilities. The Ding's symbolism is also evident in national ceremonies and cultural events, where replicas are used to evoke a sense of continuity with the past and to celebrate Chinese heritage (Sun, 2018).



Figure 9 National Public Memorial Tripod

Source: (Hennings, 2013)



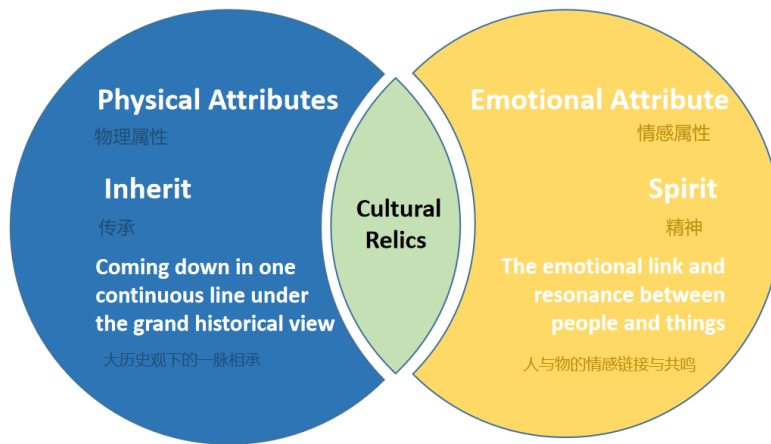


Figure 10 The cultural relic attributes of Luokeding
Source:(Hooper, 2014)



Figure 11 The Use of Tripod in Modern Times
Source:(Zhu et al., 2019)

12.Benefits of Research

By investigating the historical development and cultural significance of the Ding, this research will provide deeper insights into the preservation of Chinese cultural identity and memory, enriching the global narrative around Chinese civilization and supporting cultural heritage conservation efforts.

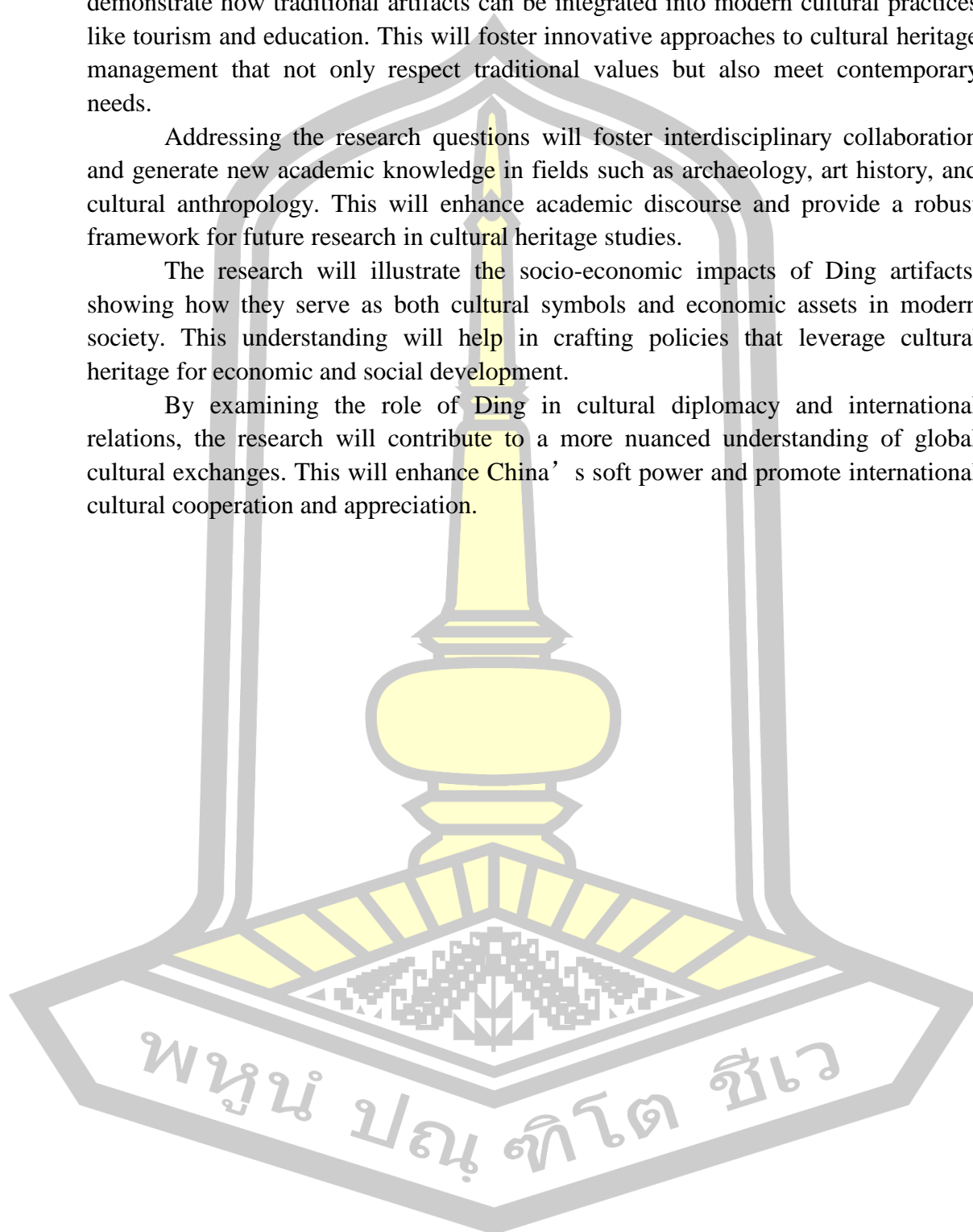
Analyzing the conservation and maintenance of the Ding will lead to more effective strategies that involve community, government, and international cooperation. This will ensure the sustainable preservation of these artifacts, enhancing their educational and cultural value for future generations.

Exploring the Ding' s contemporary applications and artistic relevance will demonstrate how traditional artifacts can be integrated into modern cultural practices like tourism and education. This will foster innovative approaches to cultural heritage management that not only respect traditional values but also meet contemporary needs.

Addressing the research questions will foster interdisciplinary collaboration and generate new academic knowledge in fields such as archaeology, art history, and cultural anthropology. This will enhance academic discourse and provide a robust framework for future research in cultural heritage studies.

The research will illustrate the socio-economic impacts of Ding artifacts, showing how they serve as both cultural symbols and economic assets in modern society. This understanding will help in crafting policies that leverage cultural heritage for economic and social development.

By examining the role of Ding in cultural diplomacy and international relations, the research will contribute to a more nuanced understanding of global cultural exchanges. This will enhance China' s soft power and promote international cultural cooperation and appreciation.



Chapter II

The Historical Development of Ding

Chapter II explores the historical development of the bronze Ding from the Shang and Zhou dynasties, focusing on its cultural and social significance. It discusses the Ding's importance in geo-cultural contexts, its relevance before the establishment of modern governance in China, and its evolution with the founding of New China. The chapter explores how cultural heritage processes have influenced the preservation and understanding of Ding, framing it within discussions of cultural identity and its role as a commodified artifact.

2.1 A Unique Place and Special People

A distinctive geographical and cultural environment is hidden in the heartland of Ding stratum. Mountain altitudes create a unique environment which dictates the national character and way of life. Geographical aspects, climate and cultural practices (Des Forges, 2003) that define the Northern region. This section is about those specifics of the place, its location speaking up there high and cloaked in snowfall frost until almost summer from a climate /culture attitude (Yao et al., 2020).

The topography of the region includes vast mountains, deep valleys and different climatic zones from tropical to arctic. The high biodiversity challenges the livelihoods, if people have their own unique cultures. The forces of nature and the resultant human response have contributed to a rich culture that continues to flourish in spite of adversity.

The geographic characteristics include plateau topography, caused by various altitude and climate degrees are not only creating different features on the land but because they live by adapting to where people live. This type of land is most commonly seen in this area, due to the vast and rugged terrain offered by these two massive mountain ranges which also have huge plateaus between them as well as deep gorges! The climate can range from very cold & dry in other regions to milder and more temperate in others. These landforms have had a significant influence on the way of life, beliefs and practices of that population.

The traditional Chinese Dings not only have a profound history but more importantly, they are carriers of beautiful articles with deep cultural implications (Chen et al., 2018). The Ding was developed during the Shang dynasty and since that time has been associated with power and religious ritual. These dynasties flourished in an area then about 600 miles from present-day Beijing, encompassing parts of today's Henan and Shaanxi and Shanxi provinces.



Figure 12 A panoramic view of the mountainous region showcasing the diverse topography **Source:**(CGTN, 2024)

"The region's topography is complex and varied. The high-altitude areas are characterized by a severe, cold climate, while the lower regions enjoy a more temperate environment. This diversity in climate has resulted in a wide range of flora and fauna. For instance, the higher altitudes are home to species adapted to cold and arid conditions, while the lower areas support a variety of plants and animals that thrive in more moderate climates. The natural beauty of the region, with its stunning landscapes and unique biodiversity, has also influenced its cultural practices."

2.2 Geographical Significance and Climate

China, a vast territory covering approximately 9.6 million square kilometers on the west coast of the Pacific Ocean in East Asia, extends nearly 50 degrees from north to south, encompassing a wide range of climatic zones, predominantly temperate with some tropical regions and no polar zones. This vast expanse makes China comparable in size to the entirety of Europe (Jing, 2018).

"China's terrain is highly varied, with highlands in the west gradually descending towards the east, creating a ladder-like distribution. The region is marked by extensive mountain ranges and plateaus, stretching about 5,000 kilometers from east to west, and features a coastline exceeding 18,000 kilometers (Ding & Saunders, 2006)."

The specific region where the Ding originated, particularly during the Shang and Zhou dynasties, features a diverse terrain with fertile plains along the Yellow River, which played a crucial role in agricultural development. The climate in this region varies, with cold winters and hot summers, fostering a rich agricultural environment that supported the growth of early Chinese civilization.



Figure 13 The Yellow River flowing through the plains of central China

Source:(Xue, 1993)

2.3 Cultural and Historical Context

The Shang and Zhou dynasties, spanning from approximately 1600 BCE to 256 BCE, were periods of significant cultural and technological advancements in ancient China. The Ding vessel, often made of bronze, was central to these advancements. These vessels were used in various rituals, symbolizing authority, and were often inscribed with intricate designs and inscriptions that conveyed the owner's power and connection to the divine (Liu & Liu, 2016).

"The Ding was not merely a utilitarian object but a powerful symbol of status and religious significance. It played a central role in the rituals and ceremonies that were fundamental to the social and political structures of the Shang and Zhou dynasties."

The geographical location of these dynasties provided access to rich natural resources, including copper and tin, essential for bronze making. This access enabled the production of sophisticated bronze artifacts, including the Ding, which became a hallmark of Chinese metallurgical skill (Se, 2022; Zurndorfer, 1997).



Figure 14 Ancient Bronze Ding from the Shang Dynasty

Source: (Pollard et al., 2023)

2.4 Environmental Influence on Culture

The environment of the region significantly influenced its cultural practices. The fertile plains and reliable water sources of the Yellow River basin allowed for the development of stable agricultural communities. These communities, in turn, supported the rise of complex societies that valued ritualistic practices, in which the Ding played a pivotal role.

"The riverine landscape, coupled with the agricultural bounty of the region, created a stable environment that facilitated the growth of elaborate cultural and religious practices centered around the Ding."

The Yellow River, often referred to as the "cradle of Chinese civilization," provided not only the necessary resources for sustenance but also a means of transportation and communication. This river connected various parts of the early Chinese states, fostering cultural exchange and unification under the Zhou dynasty's mandate of heaven.

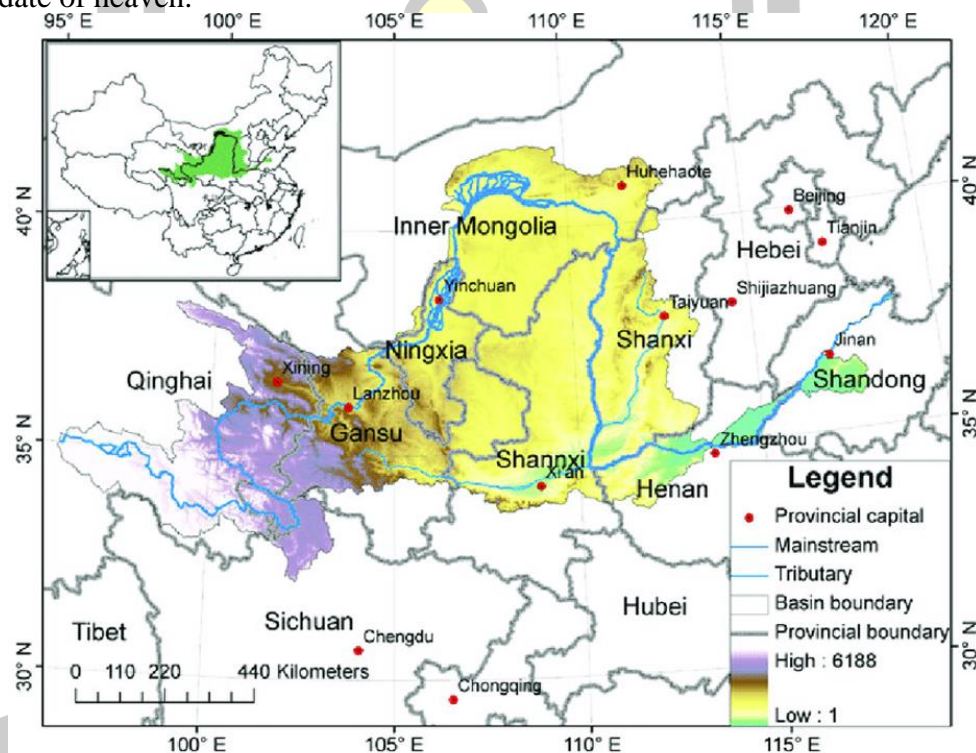


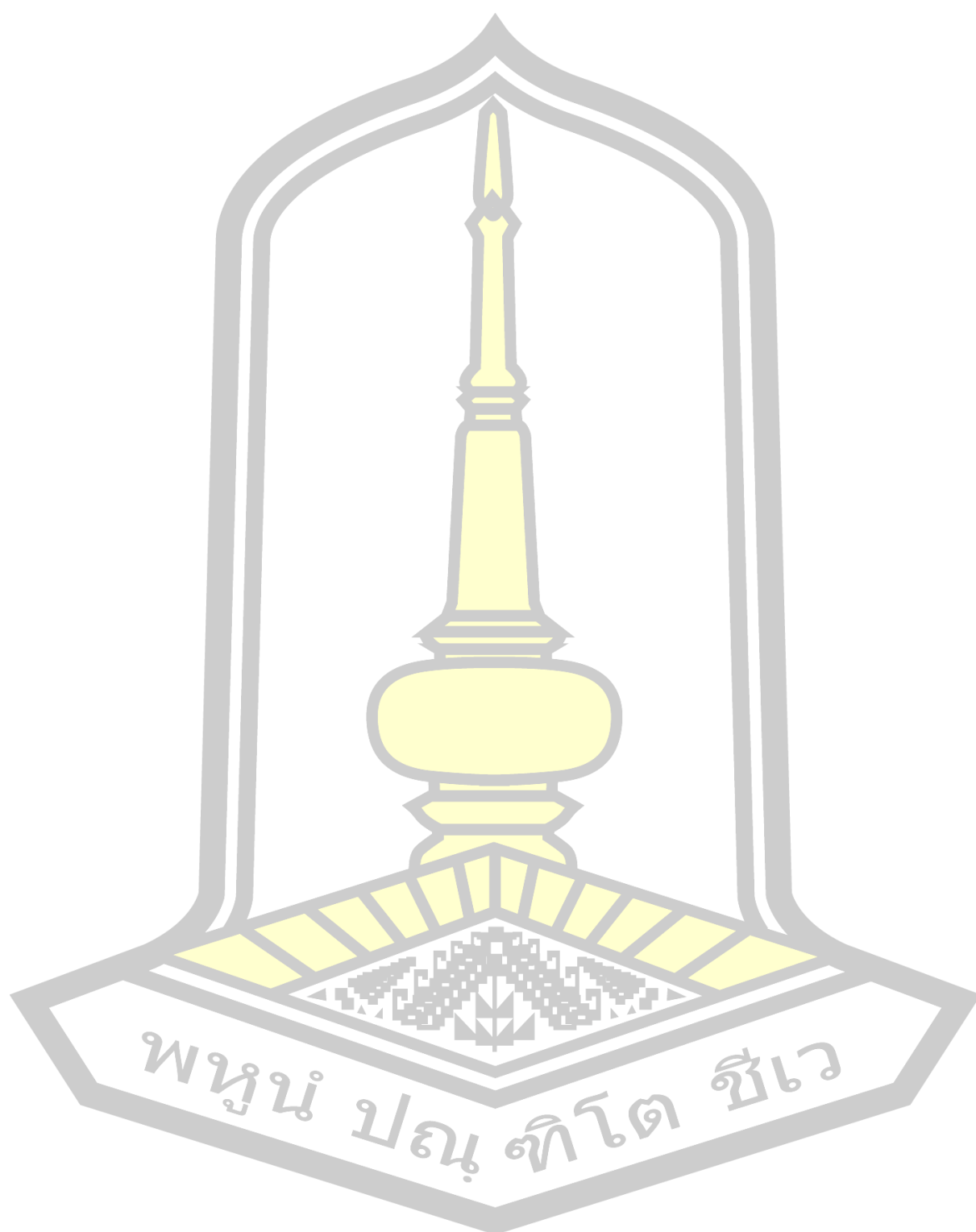
Figure 15 Fertile plains of the Yellow River basin

Source: (Wohlfart et al., 2016)

2.5 The Symbolic Role of Ding

The Ding's design and usage evolved through these dynasties, reflecting changes in political power and religious practices. Initially used in sacrificial ceremonies to honor ancestors and deities, the Ding symbolized the divine right of kings. Over time, as the Zhou dynasty expanded its influence, the Ding also became a tool of political legitimacy and control.

"As the Zhou dynasty established its rule, the Ding became a symbol of the mandate of heaven, reinforcing the divine authority of the rulers and their control over the newly unified Chinese states(Des Forges, 2003; Yuan et al., 2024)"



The craftsmanship of the Ding, with its intricate designs and inscriptions, not only showcased the technological prowess of the time but also communicated important cultural and religious messages. These artifacts have been found in various archaeological sites, providing valuable insights into the ceremonial practices and social structures of early Chinese civilization.

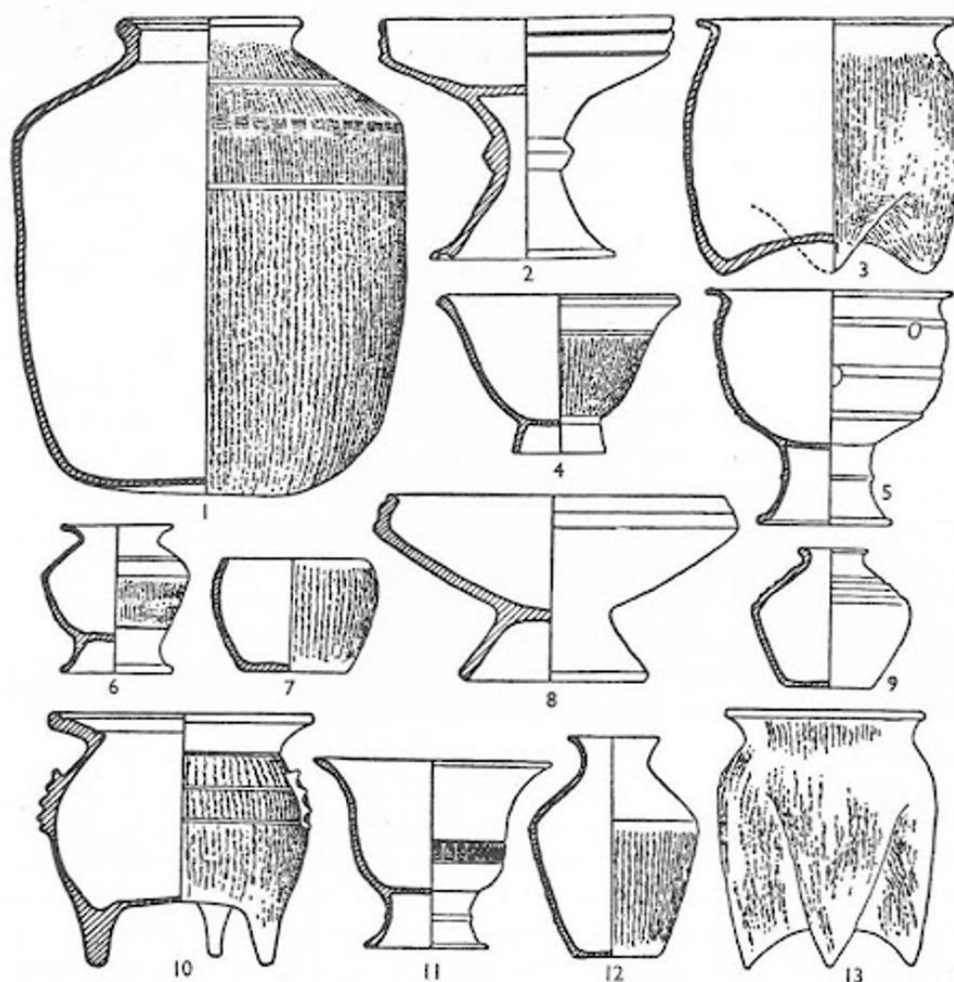


Fig. 19. Some typical Western Chou pottery vessels
(1, 9, 12) *Kuan* jars (2, 8) *Tou* cups (3, 10, 13) *Li* tripods (4, 5, 11) *Kui* bowls (6) *P'ou* jar (7) *Yu* bow
After Chou, 79. 92

Figure 16 Intricate designs on a Zhou dynasty Ding

Source: (Lattimore, 1965)

พหุพันธ์ ปณฺ ภัต ชีว

2.6 Special People

There are 34 provincial-level administrative divisions, including 23 provinces, five autonomous regions four direct-controlled municipalities (Beijing, Tianjin, and the two special administrative regions of Hong Kong and Macau (Liu et al., 2020). Its increased population base, high rate of population growth and substantial diversity. Mostly, resource rich but have low per capita share. Northern, Southern, Northwest and Qinghai-Tibet regions in China (Howland, 1996).

The People's Republic of China, generally referred to as "China", was founded on October 1, 1949 in East Asia and lies off the west coast of the Pacific Ocean it is one dictatorship led by working class alliance with peasantry for socialist countries. Most importantly, they praised the Beijing dialect as one of nine phonetic language spoken in Mandarin and standard Chinese characters used to prepare for character (Liu & Liu, 2016; Storozum et al., 2018).

The Ding: since the Shang and Zhou dynastic period a traditional Chinese vessel for ceremonies of any kinds. The Ding was a ritual vessel and it represented power, as well religious authority. They were not only utilitarian; they had cultural-neurotic-symbolic meaning (Blake, 2017).

"The Ding, particularly in the Shang and Zhou periods, was an emblem of the ruling class's connection to the divine and their mandate to rule. It was used in ceremonial practices to communicate with ancestors and deities (Liang, 2023)."

The Shang dynasty is one of the earliest recorded Chinese dynasties, known for its advanced culture, particularly in the fields of metallurgy, writing, and urban planning. The people of the Shang dynasty lived primarily in the Yellow River valley, a region known for its fertile soil and conducive agricultural conditions. This area supported a dense population and the development of complex social structures.

"The Shang dynasty was characterized by a highly stratified society with a ruling class that exercised significant control over the resources and labor of the lower classes."

2.6.1 Social Structure

The Shang society was hierarchical, with a king at the top, followed by a class of nobles and warriors. Below them were the artisans and craftsmen, who were essential for producing the bronze Dings and other artifacts (Liu & Liu, 2016). The majority of the population were peasants who worked the land.

"The ruling class, including the king, utilized the Ding as a symbol of their power and divine right to rule. These vessels were central to the rituals that legitimized their authority."

2.6.2 Cultural Practices

The Shang people practiced ancestor worship and believed in a pantheon of gods. The Ding vessels were used in sacrificial ceremonies to honor these ancestors and deities, believed to ensure the prosperity and stability of their society (Qingzhu, 2001). "Bronze casting was a highly developed craft in the Shang dynasty, and the creation of Ding vessels required skilled artisans who were revered for their expertise (Tan, 2018)."



Figure 17 Shang Dynasty Bronze Ding

Source:(Chen et al., 2011)

2.6.3 Technological Advances

The Shang dynasty is credited with the development of China's earliest known writing system, which was inscribed on oracle bones and bronze vessels, including the Ding. This early form of Chinese script is the ancestor of modern Chinese characters.

"The writing system of the Shang dynasty provided a means of recording important events, rituals, and decisions, and it laid the foundation for Chinese written culture."

2.6.4 The Zhou Dynasty (1046 - 256 BCE)

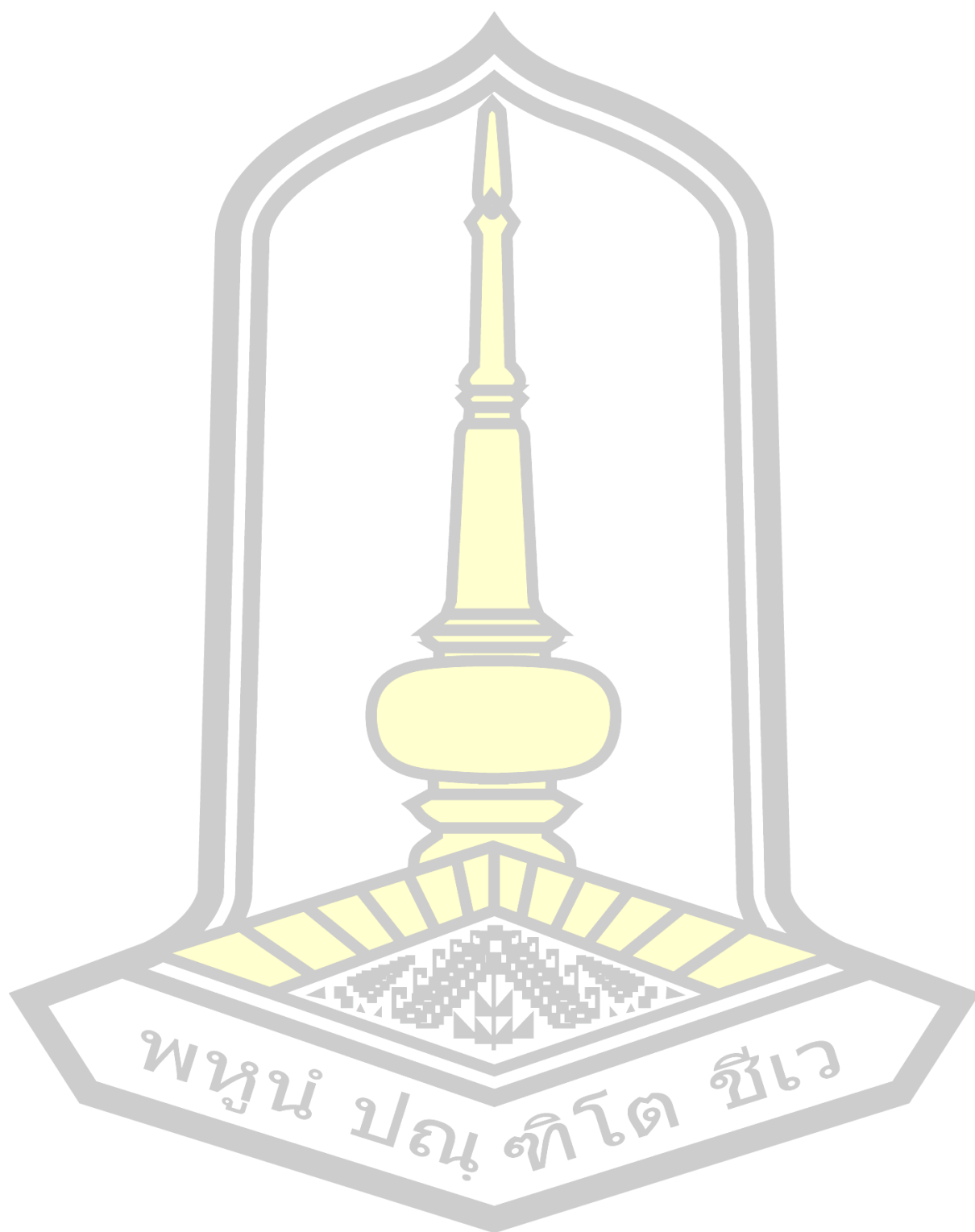
Following the Shang, the Zhou dynasty expanded on the cultural and technological foundations laid by their predecessors. The Zhou dynasty is noted for introducing the concept of the Mandate of Heaven, which held that the emperor was chosen by the heavens and thus held divine authority (Moser, 2010) .

"The Mandate of Heaven was a central ideological concept during the Zhou dynasty, and the Ding vessels became symbols of this divine right to rule."

2.6.4.1 Social Structure

The Zhou dynasty maintained a similar hierarchical structure to the Shang but introduced a more feudal system. The king granted land to nobles, who in turn provided military support and paid tribute. This system helped the Zhou maintain control over their vast territory.

"The use of Ding vessels in the Zhou dynasty was widespread among the ruling elite, who used them in both religious and political ceremonies to reinforce their authority and status."



2.6.4.2 Cultural Practices

The Zhou dynasty saw the codification of many cultural practices and rituals. The Ding continued to play a significant role in these practices, used in ceremonies that emphasized the connection between the rulers and the divine (Xin Li et al., 2020).

"During the Zhou dynasty, the craftsmanship of Ding vessels became even more sophisticated, with elaborate designs and inscriptions that reflected the political and religious beliefs of the time (Xin Li et al., 2020)."

The Zhou dynasty is also known for its contributions to Chinese philosophy, with the emergence of Confucianism and Daoism during this period. These philosophical traditions influenced the cultural and social practices of the time, including the use of Ding vessels in rituals.

"The philosophical advancements of the Zhou dynasty, particularly Confucianism, emphasized order, hierarchy, and the importance of ritual, further embedding the Ding in the social and cultural fabric of the time (Pheng Low, 2001)."

2.6.4.3 Influence on Later Generations

The Shang and Zhou dynasties left a lasting legacy on Chinese culture, particularly through their use of Ding vessels. These artifacts continued to symbolize authority and ritual significance in subsequent Chinese history (Khayutina, 2008).

"The Ding vessels from the Shang and Zhou periods are among the most significant cultural artifacts in Chinese history, providing insights into the religious, political, and social practices of early Chinese civilization (Pheng Low, 2001)."

2.6.4.4 Daily Life and Occupations

In both the Shang and Zhou dynasties, daily life for most people revolved around agriculture. Farmers grew crops such as millet, wheat, and rice, depending on the region. Animal husbandry was also important, with pigs, chickens, and cattle being common livestock.

"Agriculture was the backbone of the economy, supporting the population and allowing for the growth of cities and complex societies (Xin Li et al., 2020; Xia et al., 2018)."

2.6.4.5 Artisans and Craftsmen

Artisans and craftsmen held a crucial role in these societies, particularly those skilled in bronze casting. The creation of Ding vessels required advanced techniques and knowledge of metallurgy, making these craftsmen highly valued (Xin Li et al., 2020; O'Sullivan & Shao, 2023).

"Artisans in the Shang and Zhou dynasties were essential for producing not only ceremonial vessels but also tools, weapons, and other items necessary for daily life and governance (Xin Li et al., 2020)."

2.6.4.6 Religious and Ceremonial Life

Religion and ritual were deeply embedded in the daily lives of the people. The Shang and Zhou dynasties practiced elaborate ceremonies to honor their ancestors and gods, with the Ding vessels playing a central role in these rituals (Moser, 2010).

"Ceremonial life in the Shang and Zhou periods was intricate and highly structured, reflecting the importance of maintaining harmony with the divine and ensuring the stability of the state (Dewhurst & Lloyd, 2019)."

The inhabitants of this region have developed a resilient and distinct culture. Their way of life is deeply intertwined with the natural environment, and their cultural

practices reflect this close relationship. The people's religious beliefs, social structures, and daily activities are all influenced by their surroundings, creating a rich tapestry of folklore and tradition (Zhang, 2018).

"The community's social structure is often built around their unique environmental conditions. Their religious practices are deeply rooted in their interaction with the natural world, with many rituals and ceremonies designed to honor and appease the forces of nature. The people have developed agricultural and pastoral practices (Guo et al., 2008) that are adapted to the challenging terrain and climate, demonstrating a profound understanding of their environment (Cotterell, 2007)."

The region has long been ruled by various local notables, religious figures and communal councils. These forms of governance were largely situation-sensitive, subject to change according to the needs and context appropriate for their communities. Most leadership roles were achieved through a combination of inheritance and meritocracy, including the maintenance of social order as to ensure the prosperity in their settlement (Copp, 2012).

Similarly, class was complicated with different types of power held in balance by the social system as a whole. Such arbitrators and counsellors wielded the power of eminent religious leaders. The economy of the community was based mainly on agriculture and pastoralism, while trade played a crucial role in maintaining the northern local geographical feature. An exchange of goods and ideas with neighboring provinces developed a rich regional cultural heritage (Hung, 1988; Nadeau, 2012).

2.7 Historical Context before Modern State Formations

Before the advent of modern state formations, this region had a complex social and political structure. This section will explore the historical context, including the influence of neighboring regions and the development of unique cultural practices. The traditional governance systems, economic activities, and social norms will be discussed to provide a comprehensive understanding of the region's historical background (Des Forges, 2003).

2.7.1 Traditional Governance and Social Structure

Historically, the region was governed by a combination of local leaders, religious figures, and communal councils. These governance structures were often fluid and adaptable, reflecting the needs and circumstances of the community. Leadership roles were typically based on a combination of hereditary rights and merit, with a strong emphasis on maintaining social harmony and ensuring the well-being of the community (Keane, 2009).

"The social structure was similarly complex, with a clear hierarchy that balanced power among different groups. Religious leaders held significant influence (Lewis, 2017), often serving as mediators and advisors. The community's economy was primarily based on agriculture and pastoralism, with trade playing a crucial role in sustaining the local economy. The exchange of goods and ideas with neighboring regions contributed to the development of a rich and diverse cultural heritage (Noyes, 2012)."

2.7.2 Cultural Practices and Traditions

Cultural practices in the region were deeply rooted in the natural environment and the community's historical experiences. Folklore played a central role in preserving and transmitting cultural knowledge, with stories and legends reflecting

the community's values, beliefs, and historical events (Se, 2022). These narratives were often passed down orally from generation to generation, serving as a means of educating younger members of the community and reinforcing social cohesion (Liang, 2023).

"Traditional arts and crafts were also an integral part of the region's cultural heritage. Skilled artisans produced a wide range of items, from intricate textiles and pottery to metalwork and woodcarvings. These crafts were not only functional but also held symbolic significance, often incorporating motifs and designs that reflected the community's cultural identity and religious beliefs (De Mente, 2011)."

2.7.3 Evolution and Changes in Society

The third part will focus on the significant changes in the region's society following major historical events, such as peaceful liberation or the establishment of a new political order. These changes have brought about shifts in cultural practices, social structures, and economic activities. The impact of these transformations on cultural heritage and identity negotiations will be analyzed, highlighting the challenges and opportunities in preserving traditional practices amidst modernization and commercialization.

2.7.4 Impact of Historical Events

Significant historical events, such as the peaceful liberation of the region and the establishment of a new political order, have brought about profound changes in the society. These events have often been accompanied by efforts to modernize the region, leading to shifts in economic activities, social structures, and cultural practices. The introduction of new technologies, infrastructure, and educational opportunities has transformed the way of life for many people, offering new possibilities while also posing challenges to traditional practices (Chen et al., 2018; Liang, 2023).

"As the region has undergone modernization, there have been ongoing negotiations regarding cultural identity. Traditional practices and beliefs are often in tension with modern influences, leading to debates about what aspects of the cultural heritage should be preserved and how they can be adapted to contemporary life. These negotiations are complex, involving various stakeholders, including local communities, government authorities, and cultural organizations (Steinhardt, 1988)."

2.7.5 Cultural Identity Negotiations

One of the key challenges in these negotiations is balancing the preservation of cultural heritage with the need for economic development. The commercialization of cultural practices, such as traditional crafts and performances, can provide important sources of income for local communities. However, it can also lead to the commodification and dilution of cultural practices, raising concerns about authenticity and cultural integrity (Ke, 2006).

2.7.6 Opportunities and Challenges in Cultural Heritage Conservation

The conservation of cultural heritage in this region faces several challenges, including the impact of modernization, environmental changes, and the pressures of commercialization. However, there are also opportunities to leverage these challenges for the benefit of cultural heritage conservation. For example, modern technologies can be used to document and preserve traditional practices, while tourism can provide economic incentives for maintaining cultural sites and practices.

"Efforts to conserve cultural heritage must be inclusive and participatory, involving local communities in decision-making processes. This approach ensures that conservation initiatives are culturally sensitive and responsive to the needs and aspirations of the community. It also helps to build a sense of ownership and pride among community members, fostering a deeper commitment to preserving their cultural heritage."

2.7.7 Diet of the Shang Dynasty (c. 1600–1046 BCE)

The Shang dynasty from one of the most ancient Chinese civilizations recorded a diet which carried strong links with their land and environment. The irrigated, fertile plains of the Yellow River also provided an excellent place for growing wheat and millet, which would become staple crops during the Shang Dynasty as well as suitable environments to stabilize agriculture in these areas. They cultivated millet, a cereal that was one of the parent foodstuffs. It was commonly milled into flour for bread and noodle foods, or cooked as a gruel staple food (Xin Li et al., 2020).

Even though grains were the staple food of Shang people, they also ate a large amount of vegetables and legumes such as beans, peas, turnip or celery. These crops supplied essential nutrients and variety to the food. In addition, imported meat was supplemented by domesticated animals such as pigs and chickens, with pork being the most frequent type of meat. Poultry as well was diet staple often stewed or souped. Freshwater fish from rivers and lakes was an important part of the diet, with hunting and fishing adding protein to a principally vegetarian cuisine (Nadeau, 2012).

The Shang dynasty also marked the birthplace of many sophisticated cooking techniques. Bronze casting opened the door to more sophisticated cookware, such as this Ding-which also would have been employed during ceremonies. Cooking was done by boiling, steaming one builder roasting. Freshly cooked millet beer and rice wine are important components of various freely played alcoholic beverages, expressed in social situations and religious rituals such as life-specific ceremonies. Great agriculture and cultural traditions enabled the emperors to foster an extraordinarily well-balanced diet for their people (Xin Li et al., 2020; Storozum et al., 2018).

2.7.8 Diet of the Zhou Dynasty (1046–256 BCE)

After the Zhou dynasty replaced that of the Shang, it not only continued with but also vastly extended this tradition in dietary practices. The Zhou people grew much the same diversity of grains, with millet and wheat as major staples. Wheat, domesticated during the Zhou era, proliferated and was primarily made into breads or noodles once ground to flour; while sometimes also prepared as porridge. Rice cultivation also developed in regions possessing well sat systems of the water, and it became a staple food particularly suitable for this warm moist climate (Khayutina, 2008).

Vegetables and legumes remained a staple in the diet of Zhou. Man grew and ate lots of beans, peas, and many root vegetables which had the essential vitamins and minerals. In addition to farmed crops, the Zhou people consumed large amounts of meat from domesticated animals. Pork was the most widespread meat, while poultry (mostly chicken) became more common. Fish from the rivers and lakes was another source of protein, which demonstrates how well they knew to take advantage of local resources (Xin Li et al., 2020).

The Zhou dynasty was a time of philosophical growth, with the rise of Confucianism and Daoism that shaped cultural norms in everyday life - including diet. This led to the creation of more advanced methods and means of cooking -(Xia et al., 2018) some so sophisticated that vessels like Ding, which were highly decorated. The vessels were used in food preparation and presentation as well as ceremonially; this further underscores the dual function of everyday life with ritual applications (Nadeau, 2012).

Rice wine and millet beer, especially for the former are used in large quantities as means of issuing religious ceremonies and were important parts of Zhou rituals. Such beverages were consumed not only during daily meals but also at religious and social events. Consequently, the Zhou dynasty diet was an amalgam of agricultural surplus combined with advanced technologies and philosophical influences that underscored China's rich cultural tradition impacting its culinary heritage for millennia (Khayutina, 2021).



2.7.9 Medicinal Use of Ding in the Shang Dynasty

The Shang dynasty c. 1600–1046 BCE is also mentioned for the affluence it introduced to bronze metallurgy and versatile application of Ding within many considerations like that with medicinal clinics. This period was associated with the Ding not being a ceremonial implement, but mostly used for preparation and storage of medicinal herbs or brews.

Historical Context and Practices (Xin Li et al., 2020)

According to the Shang people, physical health was rooted in spiritual well-being. It was used by the Ding to prepare herbal medicines in which a variety of ingredients, all believed to have medicinal qualities. Ceremonial preparations of these medications included making offerings to gods and deceased ancestors, in the hope that they will bless them for healing. This aspect of ritual underscored the idea that for Shang people medical practice was about healing in both body and spirit (Xin Li et al., 2020; Nadeau, 2012).

"The Shang dynasty's use of Ding vessels in medicine reflects a sophisticated understanding of the importance of ritual in health practices, blending spiritual and physical elements to promote healing (Storozum et al., 2018)."

2.7.10 Medicinal Use of Ding in the Zhou Dynasty

The Zhou dynasty (1046–256 BCE), which was to carry on the Bronze Age tradition established by Shang, also made symbolic use of Ding vessels in medicinal contexts. During the Zhou Dynasty the idea of a divine right to rule through Heaven was introduced but it merely linked prosperity, health and fortune (all these are terms that cover much more than just power over people). This notion also applied to the making of pharmaceutical concoctions in Ding vessels, which was deemed important for keeping both the king and kingdom healthy (Bai et al., 2021; Zhou et al., 2014).

2.7.11 Advanced Medical Knowledge

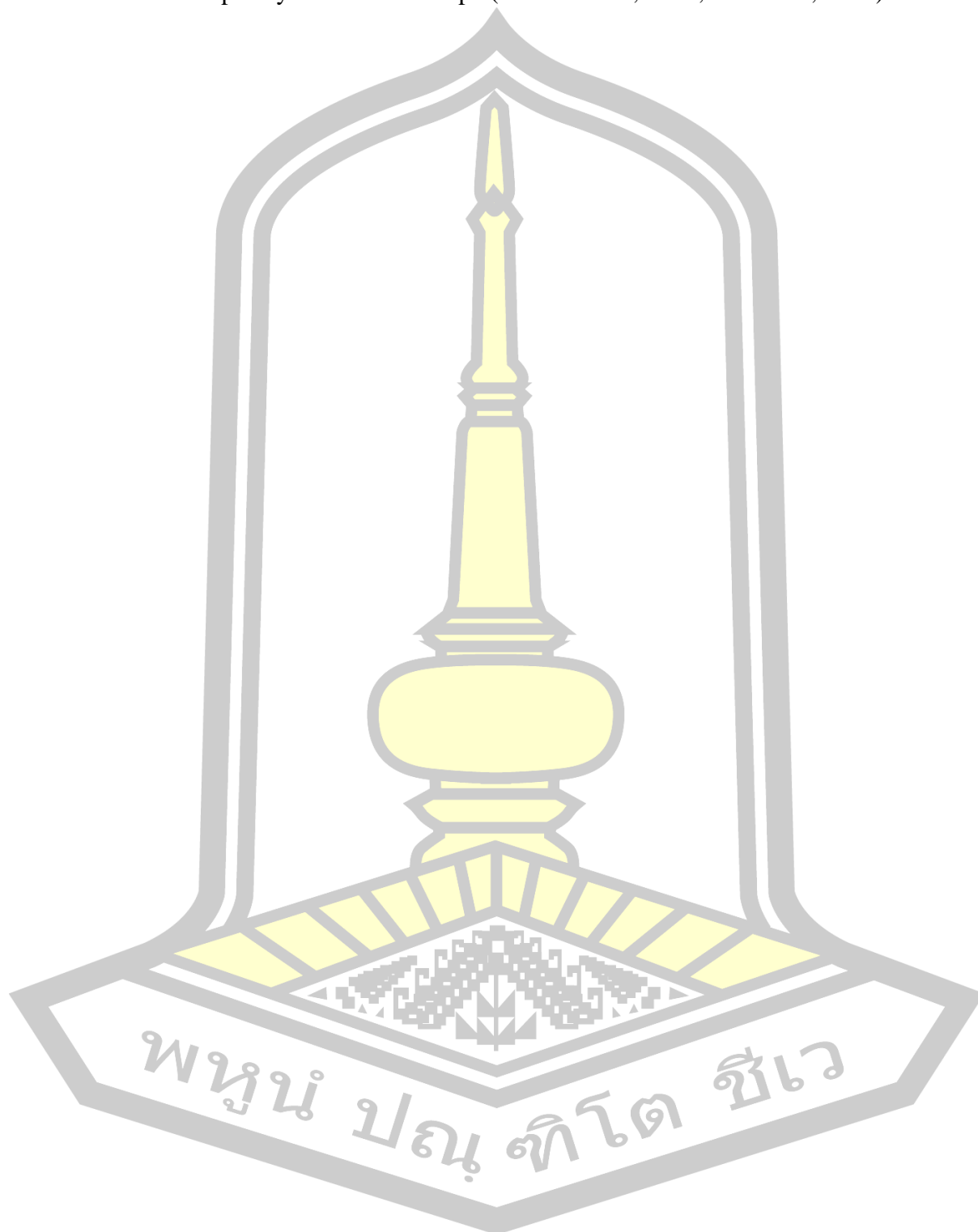
This structured system of medicine was adopted by more gradual ways through various dynasties and differing methods within the bloodletting practiced, during the course of time. The use of herbal recipes in Ding vessels is associated with a wider perception of medicine. These cures were a combination of herbs, minerals and other natural ingredients thought to heal people from many ailments brought on by aging. In this way, the practical and symbolic deployment of Ding vessels echoed a direct link between well-being among the population and justification for divine right on behalf of rulers (Bai et al., 2021).

"In the Zhou dynasty, the Ding became a symbol of the ruler's ability to maintain health and order, reflecting the advanced medical knowledge and the integral role of ritual in these practices (Goldschmidt, 2008)."

2.7.12 Evolution of Medicinal Practices

Consequently, the world of Chinese medicine has evolved significantly with important underscore on the Ding vessels first used by both Shang and Zhou dynasties. Bronze vessels like these were made with great skill, and the high rigid loop of their rim was ideal for using Silk age pottery & furniture to triturate & "stir" smoothed powders; they could be closed up, sealed-chloride aka lacquer or silk wraps - so liquids wouldn't evaporate at all. The ding could also be specifically decorated with ornate inscriptions and motifs, sometimes including paintings of ritual or healing

practices on the rim which conveyed added symbolism, thus accentuating their value in its contemporary cultural landscape (Goldschmidt, 2008; Yan et al., 2018).



2.7.13 Technological Innovations

The development of bronze smelting and casting technology in this period made Ding vessels - cast objects with intricate relief decoration using the piece-mould method-possible. These refinements would maximize the biochemical strength of medicinals in direct correlation with an increasing sophistication and comprehension concerning herbal therapeutics. The Chinese found that the development of exquisitely crafted and durable bronze vessels was an essential counterpart to powerful medicinal concoctions - which needed to be sealed away in such ware jars, preventing any toxins from leaching forth (Bai et al., 2021; Zhou et al., 2014).

"The technological advancements in bronze casting during the Shang and Zhou dynasties were instrumental in the development of Chinese medicinal practices, with the Ding vessel at the heart of these innovations."

2.7.14 Cultural Legacy

The incorporation of the vessels into Ding medicine established a >pain point that would be checked by following Chinese rulers. The holistic integration of bodily cures and spiritual routines in this concept that the body is socially capitalist, affected Chinese medication for hundreds of years. In the realm of medicine, however, legacy of this Ding far outlasted its function as a container and easily evokes associations of health in body and spirit with imperial authority (Blake, 2017; Zhou et al., 2014).

"The medicinal use of Ding vessels in the Shang and Zhou dynasties established a holistic approach to health that continued to influence Chinese medical traditions, underscoring the vessel's enduring cultural and spiritual significance."

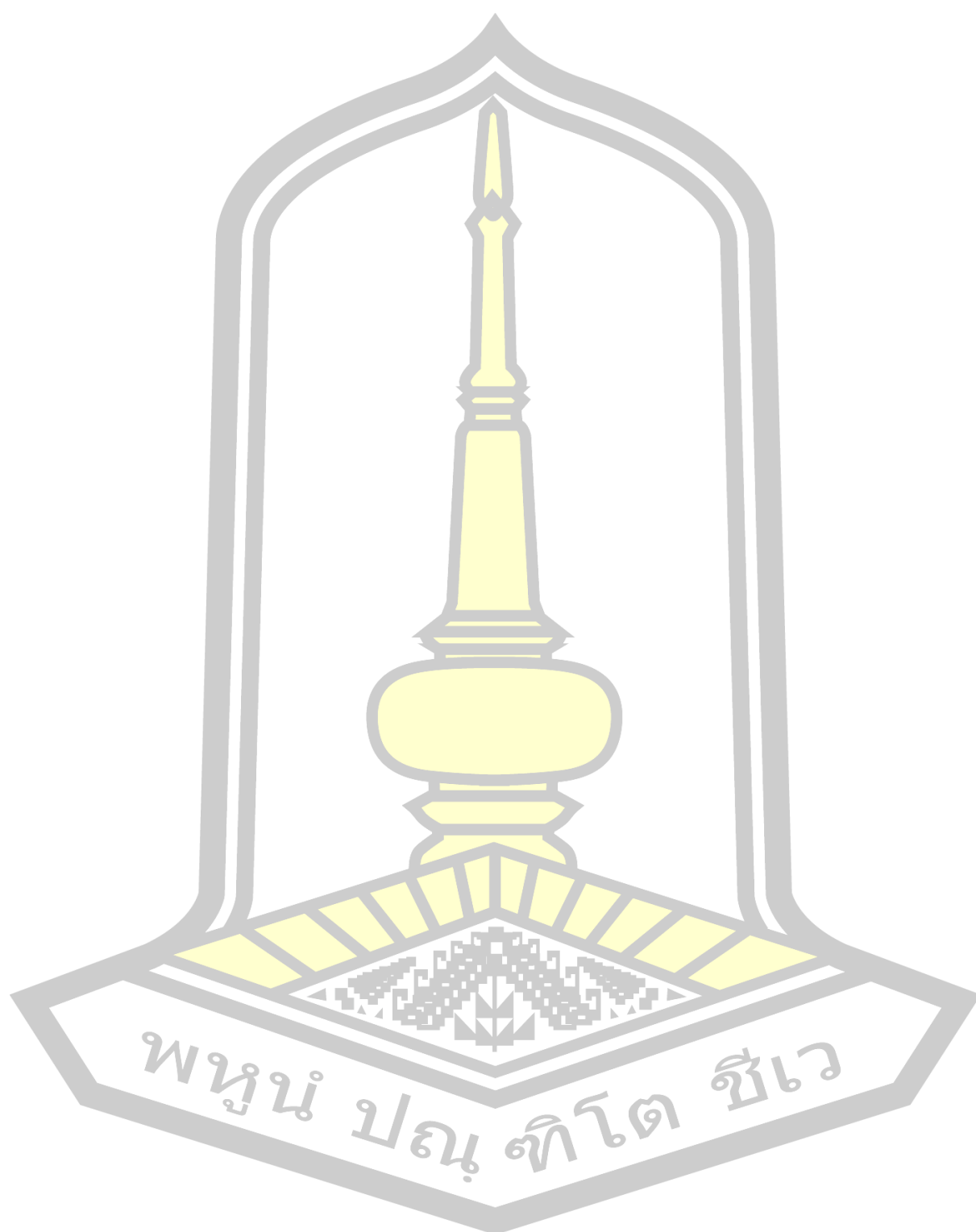
Ding vessels were used in the healing rituals of Shang and Zhou dynasties that depended on a nuanced conception of health rooted as much in physical well-being (as expanded by spices, teas or elixirs) as it was spiritual. The ceremonial making of these bronze drugs in these bronzes reflects the high technology and cultural advances at this time. Although traditional medical methods have continued to evolve over the generations, this historical legacy reveals something essential about holistic health that fuses practical remedies and spiritual well-being.

2.7.15 Religion in the Shang Dynasty

The Shang dynasty (c. 1600–1046 bce) is noted for its religious practices, some practiced in fulfillment of an earlier period when tradition and laws were followed directly from the ruler himself through oral communication. The religion of the Shang was largely concentrated on political considerations-on behalf, in large part again, of a ruling elite under whose control kingship and priesthood subsisted jointly. The Shang worshipped a pantheon of gods (Nadeau, 2012) and spirits, with the ancestors as main point. Integral to these religious practices was the Ding vessel, a significant ceremonial bronze artifact (Copp, 2012).

2.7.16 Religious Practices and the Use of Ding

Supporting offerings to their ancestors and tributes paid on them. The Shang individuals utilized the Ding in many religious function. These ceremonies were intended to gain the gods favor and protect the state (La Cerda) These food and drink offerings, used to nourish the spirits of dead ancestors were placed in Ding vessels. This tradition was founded upon the idea that those of your blood remained influential over one's life even after their death - a principal practice in Shang religion (Hung, 1988; Nadeau, 2012).



"The use of Ding vessels in religious rituals highlighted the Shang dynasty's focus on ancestor worship and the belief in the ongoing power of the deceased to affect the fortunes of the living."

Shang religious functions also involved divination (the practice of seeking knowledge of the future or the unknown by supernatural means). Ding with inscriptions of oracle-bone phrases referring to the worship and requesting for divination requests were regularly found at various archaeologically important sites containing panels. Such ritual served to solidify the king as a mediator between gods and people, underpinning his legitimacy through divine approval (Yao et al., 2020).

2.8 Religion in the Zhou Dynasty

The Zhou dynasty (1046–256 BCE) saw the start of a number of philosophical and religious movements—Confucianism, Taoism, Legalism—as well as significant developments within these traditions that shaped Chinese religion for several millennia. The idea of the Mandate of Heaven - a concept first posited during the Zhou period to establish this conception that when things change at contrasting rates, it can signify adapted representations from Assmann (Assmann 1996:16)- was introduced and changed previously held conceptions regarding religion and politics (Copp, 2012). The ideal-expressed in the concept of political rule by virtue and moral conduct, confirmed through evidence that divine authority granted rulers a right to power based on their behaviour before heaven - had important implications for the use Ding ritual vessels (Hung, 1988).

2.8.1 Religious Evolution and the Mandate of Heaven

While the Ding vessels continued to be an important part of religious rituals during the Zhou dynasty, their utilization actually changed with themes age unearth this new type of political ideology. The Zhou rationalized their overthrow of the Shang by saying The Mandate of Heaven affected and Had approved this royal house, And Decor vessels were used to implement Renewal ritual through which Sovereignty passed from one family to another. They were notable for being intricately decorated, often with elaborate designs and inscriptions that indicated the link between rulership its divine origins (Chen et al., 2018).

"The Zhou dynasty's use of Ding vessels in religious ceremonies served to reinforce the Mandate of Heaven, symbolizing the moral and divine legitimacy of the ruling class."

The Zhou also expanded on the Shang's religious practices by incorporating elements of ritualized ancestor worship and state ceremonies. The Ding was used in elaborate state rituals that were designed to maintain social harmony and order, reflecting the Zhou emphasis on moral conduct and hierarchical relationships (Tomb, 2019).

2.8.2 Philosophical Contributions and Ritual Practices

The Zhou some headed philosophical in Chinese history and was influence of is one school religious the by Confucianism to other often practices supported periods; philosophers which that many discussed Daoism. Confucianism (shaped by the teachings of Confucius, 551-479 BCE) promoted ritual (li) as key to maintaining social harmony and proper ethical conduct. In the Confucian survey, rituals were mandatory for moral life to establish virtue and decorum in hierarchical filial relations while maintaining social harmony. The Ding vessels played principal roles in these

ceremonies and were considered ceremonial objects of decorum, reverence, commemoration to connect with the past (Moser, 2010).

"Confucianism's emphasis on ritual underscored the importance of Ding vessels in maintaining social harmony and moral conduct during the Zhou dynasty." Rituals, of which the handling of the Ding was one instance, were not perfunctory practices but meaningful that construct human virtues and solidify relationships with others according to Confucius. The meticulous construction and ritual use of Ding vessels (Moser, 2010) appealed to the Confucian fantasy about acting virtuously, in keeping with the job standards (Chen et al., 2018).

Ding usage in these ceremonies also took from Daoism, the spiritual perspective focusing on being close to and functioning as one with nature. The elegant symmetry and balance in his work were recognized as visual representations of the natural way, harmonizing human conduct with cosmic laws. The ideas of simplicity, spontaneity and the connection between all things in Daoist philosophy as described by figures such as Laozi or Zhuangzi align themselves with Ding ware aesthetics (Pagel 1968).

2.8.3 The Legacy of Ding in Religious Practices

Both the Shang and Zhou dynasties established the Ding as a vital component of religious and state ceremonies, embedding it deeply in the cultural and spiritual fabric of ancient China. The Ding's role in these practices underscores its significance beyond mere functionality, symbolizing the profound connection between the material and spiritual worlds (Cook, 2005).

"The Ding vessel's enduring presence in Chinese religious practices highlights its importance as a symbol of authority, spirituality, and cultural continuity (Ke, 2006)."

The use of Ding vessels continued to influence later Chinese dynasties, maintaining their role in religious rituals and state ceremonies. This continuity reflects the deep-rooted cultural values established during the Shang and Zhou periods, emphasizing the importance of ritual, moral conduct, and divine legitimacy in Chinese civilization (Zonggui, 2015).

2.8.4 Confucianism and the Cultural Context of Ding

Some Confucian practices also guided the cultural and religious aspects related to Ding during late Zhou. Confucius alluded to a better age in the past and thought that government could be improved if individuals should return to their basic moral duties as exemplified by Zhou-period rulers, especially those at the beginning of Western or Eastern Zhou. In this regard, the Ding became an emblem of the persistence of these ideals (Chen et al., 2018).

The Ding and its use in an array of Confucian rituals, such as those said to achieve orderly place (right order), were carefully prescribed so they could prop up social status distinctions and the model ethical conduct. The ding use in ceremonies was regarded as a veneration of the legacy and moral order manifested by heaven. According to Confucius these rituals were necessary for instilling a sense of virtue (ren) and maintaining social order (li).

"In Confucian thought, the Ding was more than a ceremonial vessel; it was a manifestation of the moral and social order, embodying the principles of respect, hierarchy, and continuity."

Confucian scholars obsessively documented the correct use of Ding in ritual practices, preserving these traditions for posterity. These practices, which closely

mirrored the broader Confucian effort to produce a virtuous citizenry and maintain ritual norms necessary for social harmony. The part that spirit played in the politics and structure of Shang-Zhou religion, especially through Ding vessels. The other two examples suggest a more conventional function as the Ding's divine authority, and moral governance. Religion It should be noted that the legacy of these practices have axed deep-rooted earbuds in the Chinese cultural heritage, which shows religion still well applies for shaping societal values and structure. Especially with the incorporation of Confucian principles, this also made use a symbolic tradition that was replete in cultural connotations on social unity and moral propriety (Se, 2022).

2.9 Shang and Zhou Dynasties - Social Processes and Cultural Heritage

The traditional historical records of the Shang and Zhou dynasties are rich with accounts of cultural evolution, social organization, and the use of significant artifacts like the Ding vessel. These elements played a crucial role in the dissemination and conservation of cultural heritage during these ancient periods.

2.9.1 The Shang Dynasty: Society and the Ding Vessel

As such, during the early Shang Dynasty, bronze was employed mostly in ceremonial and ritualistic contexts. In appearance as well as intent a Ding, or large cauldron used primarily for ancestor veneration and casting sacrifices to gods During this era, a robust slavery regime arose to be maintained and fed over time with the centre of gravity remaining static ethical rhythm signified in alienated embodied practices centre_ pinnacle sustained within a loose cloud or expanse (Xin Li et al., 2020).

The skill of the Shang people in working bronze is shown by this beautifully crafted Ding vessel. The ability to commune with one's clan ancestors was tied as an essential tenet of making offerings for the well-being of their progeny. This connection extend and reinforced the power of elite - to form concordance among kinsfolk, taking advantage of their dominant status in kin-based society (Goldschmidt, 2008).

A couple thousand years later, during the Shang Dynasty there was a great amount of technological innovation surrounding bronze metallurgy. The production of the Ding vessel had required great casting techniques that only a person with superior craft could have been able to elevate. The craftspeople of the Shang Dynasty crafted very ornamental Ding ware, frequently decorated with taotie (animal mask) motifs that symbolized enigmatic force and shamanistic influence (Xia et al., 2018).

Like the earlier Ding of Shang Dynasty had been used for sacrificial ceremony. It was believed that the energy passed on to their offspring, as well as other members of society, and so these rituals were vital in keeping people connected with one another spiritually even after death. Echoing the importance of these rituals was the fact that in some cases, one anqu made its way into Ding production-engravings were elaborate and sometimes recorded names and titles connected to ritual ceremonies.

The Ding vessel had many implications in the social structure of Shang Dynasty. Due to this, the elite rulers employed these ships in serving as a vessel that give their authority adequate assurance and legitimacy claiming they are bridge liasons (god-man) between the gods of mythology from above and not ordinary mortals below. Indeed being able to perform the rituals with Ding vessel became a status and power symbol, so only elite class should has possession of those vessels.

2.9.2 The Zhou Dynasty: Cultural Integration and the Ding Vessel

Ding vessel continued in importance through the Zhou Dynasty symbolizing political legitimacy. Blending administration seamlessly with religious doctrine, the Zhou rulers promulgated their divine right to power through a concept known as the Mandate of Heaven.

The Zhou developed further ceremonies and eventually banned the use of Shang knives in their state rituals, primarily to promote a distinction between themselves, who sought heaven's mandate and those they conquered (a description which included the Shang). These inscriptions were used to document a wide range of significant events, as well as provide legal codes and honors granted by the government that solidified political and social ranks - where it even proved useful for potential future generations recognized through ancestor worship (Khayutina, 2021).

The Zhou Dynasty was also the birth era of Confucianism, which left a lasting impression on Chinese cultural and social ideology. The Ding was an instrument that represented the philosophy of Confucius to maintain social harmony through ritual propriety (li). Confucianism embodied the Ding with an important moral dimension that turned it into a symbol of propriety and social order (Nadeau, 2012).

Ritual vessels such as the Ding were encouraged by Confucian thought and used to preserve social order, status distinctions, security or political stability in that they were official property associated with tea parties carried out under duty. The ruler was further legitimized by this philosophy because only a moral, ritual-performing king could exercise authority in accordance with the mandate of heaven.

During the Zhou Dynasty, many advances were made in bronze metallurgy which they learned from Shang. The Zhou Ding vessels were larger in size and more ornate than the Shang predecessors, reflecting both a greater degree of riches but also display of power by the Zhou rulers. Inscriptions on these vessels grew longer, specifying not only the names and titles of participants but also the events or rituals in which each vessel took part (Pheng Low, 2001).

The Zhou kings used the Ding vessel as an instrument of control, along with their struggle to secure supremacy and hierarchical order. These ships were highly sought after, and the management of both possession and use was closely managed with them often being assigned only for mere loyalty or to those that can be trusted - as Situk did not fear fighting fire with fire. Such a practice served to perpetuate the hierarchical organization of Zhou society, and also helped keep ruling members loyal (Khayutina, 2008).

The Ding vessel during the Zhou dynasty also had a lasting impact on subsequent Chinese culture. So entrenched in the Chinese cultural mindset became these rituals surrounding Ding, that the vessel itself came to symbolize both continuity and stability. Due to the central place of ancestor worship in Confucian practice, this same view has held with respect to vessels from as early as 200 BCE and Zhou Dynasty authority (c.1066-256) (Chen et al., 2018).

2.9.3 The Evolution and Significance of the Ding Vessel

The Ding vessel of the Shang and Zhou dynasties underlines its cultural nature as a material in terms of politics. It was also more than that, a symbol of power and religious worship as well as an engineering triumph. It depicts the values and achievements of early Chinese civilization in pairs, balance as Ding illustrates a central element of religious-political ideology that roles religion alongside politics (Des Forges, 2003).

When the Shang Dynasty was succeeded by that of the Zhou, there happened a change in function and importance for this ancient ding. As a central part of ritual practice it now came into play in documenting political and social events. This also reflects the human conditions and changes in China as a whole throughout this period, which was misunderstanding of Zhou rulers to consolidate power as well as their establishing more hierarchy and center control state (Howland, 1996).

This would appear to be evident in the detailed inscriptions that can still be found on such artifacts, ones of which were produced during The Zhou Dynasty for purposes of political propaganda. The inscriptions give detailed information about the political and social history of the period, including different military campaigns that were launched by Cambodian kings as well as important diplomatic missions and royal decrees. That makes the Ding vessel a vital and rare piece historians could use to know more about China's ancient history, especially from its early stage (Steinhardt, 1988).

Moreover, the Confucian stress on ritual propriety and moral virtue combined with a renewed appreciation of Chinese tradition (PEARSON) meant a continuing social function for Ding vessels in China. According to Confucius, proper execution of these rituals was critical for societal and political harmony. This vessel, in its use during these rites of filial piety became emblematic of the morality and ethic that was a part of the Confucian social system (Liu & Liu, 2016).

The Ding vessel has left an enduring mark on Chinese culture beyond the Zhou Dynasty, as its use and meaning were continued along with modifying practices by later dynasties of China. These rituals and ceremonies associated with the Ding become an integral part of Chinese cultural legacy, symbolizing a continuity and resilience of the innovations they had deriving.

2.9.4 The Legacy of the Ding Vessel

In conclusion, the usage of Ding vessel during Shang and Zhou dynasty shows that cultural artifact plays a part in maintaining social values and political ideologies. The transformation of an implement ritual object into a political badge and moral emblem shows the flexibility as well as significance that cultural heritage plays in Chinese civilization.

The Ding vessel is a symbol of the legacy and social change process from Shang to Zhou dynasty, an index of their achievements in imperial ceremony, royal authority consolidation and moral education. This is why understanding and preserving material culture of ancient civilizations, like the jianggu tool in Chinese history help to provide information about social organization, political hierarchy as well religious life.

Examination of the Ding vessel provides a view about emic-religion and politics from early Chinese history. It demonstrates how cultural artifacts can represent power structures, be used as political tools and manifest religious symbols. This status as cultural relic is further compounded by its legacy in classical Chinese culture, being mentioned and described on multiple instances throughout various historical documents of the ancient past which attests to a long standing practice or custom regarding this mysterious bronze tripod.

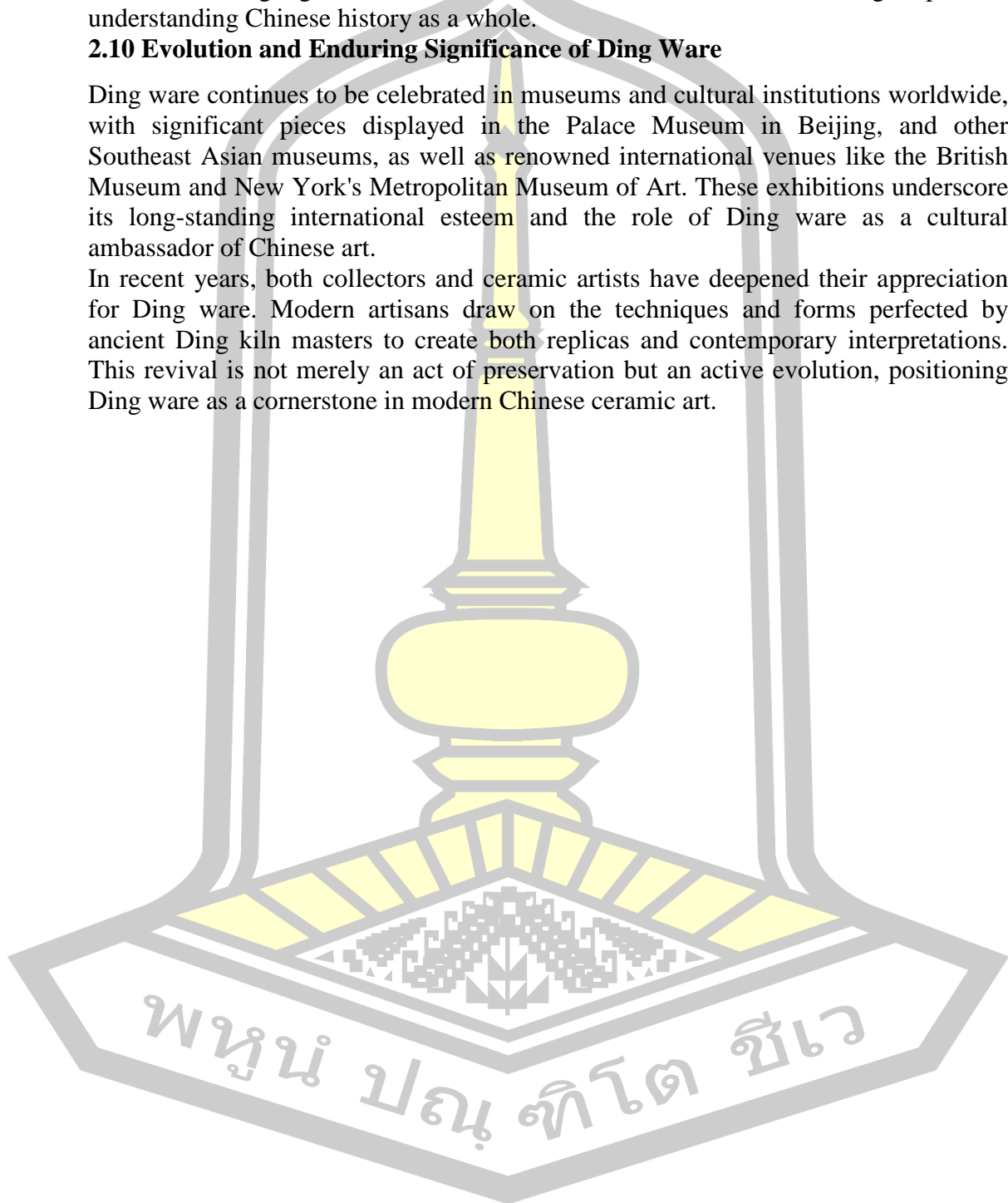
By preserving and studying artifacts such as the Ding vessel, we have an opportunity to acquire a deeper insight into long-term cultural and social processes which ultimately led to early Chinese civilization. These artefacts offer us a physical

entry point into the past, as we examine what people valued and believed in when these objects were made. In particular, the Ding vessel provides an unusual window into how religion was embedded in politics and society of Shang Dynasty to Zhou Period, shedding light on this ancient civilization that has far-reaching impact on understanding Chinese history as a whole.

2.10 Evolution and Enduring Significance of Ding Ware

Ding ware continues to be celebrated in museums and cultural institutions worldwide, with significant pieces displayed in the Palace Museum in Beijing, and other Southeast Asian museums, as well as renowned international venues like the British Museum and New York's Metropolitan Museum of Art. These exhibitions underscore its long-standing international esteem and the role of Ding ware as a cultural ambassador of Chinese art.

In recent years, both collectors and ceramic artists have deepened their appreciation for Ding ware. Modern artisans draw on the techniques and forms perfected by ancient Ding kiln masters to create both replicas and contemporary interpretations. This revival is not merely an act of preservation but an active evolution, positioning Ding ware as a cornerstone in modern Chinese ceramic art.



This reverence is not confined to preservation alone. Contemporary ceramicists have adopted and adapted Ding ware's techniques and styles, developing a unique artistic system that merges tradition with innovation. This blend keeps the spirit of Ding ware vibrant and prevalent in today's art world, continuously influencing artists across various sectors of society.

Ding ware's significance extends beyond its artistic merit; it is also celebrated for its historical and cultural importance. As one of the Five Great Kilns from the Song Dynasty, it serves as a crucial study subject for understanding China's rich artistic and cultural heritage, both chemically and historically.

The educational impact of Ding ware has grown, with an increasing number of teaching programs and workshops dedicated to its techniques and legacy worldwide. These initiatives ensure that the knowledge and skills associated with Ding ware continue to be passed down, enriching both contemporary artists and enthusiasts. Through these efforts, the tradition of Ding ware remains a living, evolving part of the cultural landscape.

2.11 Conclusion

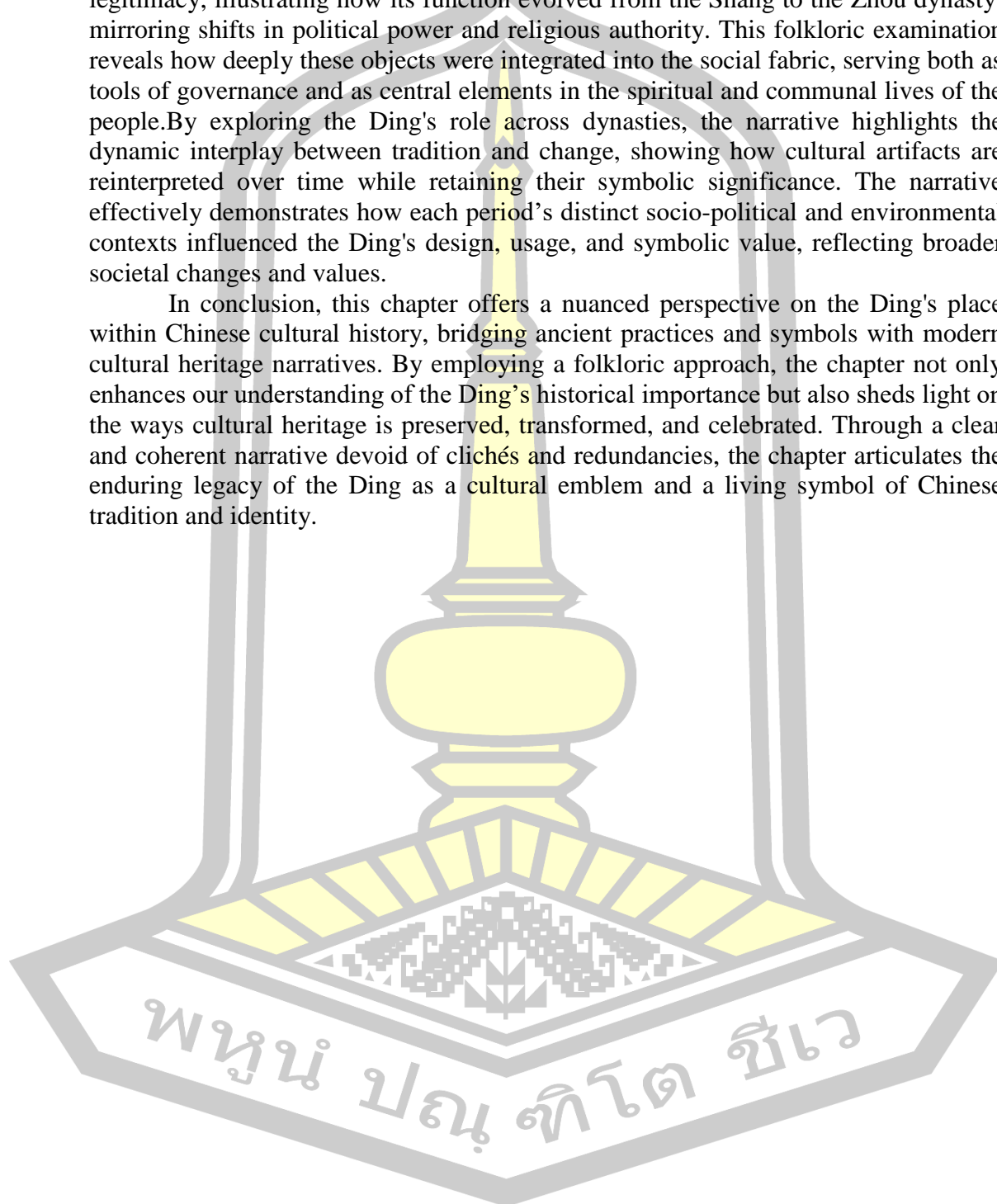
This chapter provides an in-depth examination of the historical trajectory and cultural significance of the Ding vessel, emphasizing its role in the socio-political and ritualistic practices of ancient Chinese civilizations. It employs a folkloric perspective to reveal how the Ding transcends its physical utility to embody the collective ethos and values of the people who cherished it. This exploration intertwines geographical, historical, and cultural insights, offering a comprehensive look at the evolution and sustained relevance of the Ding.

At the core of the discussion is the perspective that the Ding serves not just as a practical artifact but as a profound cultural symbol woven into the folklore and collective consciousness of the Chinese populace. From the Shang through the Zhou dynasties, the Ding was central to rituals that affirmed social structures and articulated the divine rights of rulers. Its significance evolved through its designs and the inscriptions it carried, each reflecting the prevailing values and authority of its time. The geographical origins of the Ding significantly contribute to understanding its history and cultural dimensions. The varied and extreme climate of Northern China, where the Ding originated, shaped a culture of resilience deeply connected to its environment. This rugged landscape influenced not only the lifestyle but also the cultural practices of its people, as demonstrated in their dependence on agriculture along the Yellow River. This river facilitated not only sustenance but also cultural integration and political cohesion, further embedding the Ding in ceremonial customs.

As the narrative progresses, it discusses the transformation of Ding society following the establishment of New China, focusing on how cultural heritage dissemination and conservation have adapted to reflect new socio-political realities and contemporary needs. The detailed analysis of environmental impacts illustrates that the Ding was shaped by its landscape. The challenging conditions fostered a culture where both the symbolic and practical roles of objects like the Ding were essential to survival and social unity. Thus, the Ding's ritualistic use was integral to the identity and continuity of these ancient communities. This chapter traces the historical significance of the Ding, presenting it not just as an object used in rituals but as a vessel of collective memory and a symbol of community values and

aspirations. It connected the ancient Chinese with their gods, ancestors, and each other, granting the Ding a power that extended beyond its tangible form. Moreover, the chapter connects the Ding's ritualistic use to broader themes of power and divine legitimacy, illustrating how its function evolved from the Shang to the Zhou dynasty, mirroring shifts in political power and religious authority. This folkloric examination reveals how deeply these objects were integrated into the social fabric, serving both as tools of governance and as central elements in the spiritual and communal lives of the people. By exploring the Ding's role across dynasties, the narrative highlights the dynamic interplay between tradition and change, showing how cultural artifacts are reinterpreted over time while retaining their symbolic significance. The narrative effectively demonstrates how each period's distinct socio-political and environmental contexts influenced the Ding's design, usage, and symbolic value, reflecting broader societal changes and values.

In conclusion, this chapter offers a nuanced perspective on the Ding's place within Chinese cultural history, bridging ancient practices and symbols with modern cultural heritage narratives. By employing a folkloric approach, the chapter not only enhances our understanding of the Ding's historical importance but also sheds light on the ways cultural heritage is preserved, transformed, and celebrated. Through a clear and coherent narrative devoid of clichés and redundancies, the chapter articulates the enduring legacy of the Ding as a cultural emblem and a living symbol of Chinese tradition and identity.



Chapter III

The Origin of Ding Creative and Folklore

This chapter explores the Ding vessel's role in expressing cultural identity through folklore. It also studies how Ding folklore encapsulates the essence of cultural identity, illustrating the vessel's significance in traditional practices and beliefs. The discussion highlights the Ding's social and religious roles, examining its symbolic importance across various folklore schools, themes, and beliefs. The chapter concludes by focusing on a major festival that celebrates Ding culture, underscoring its enduring relevance in cultural traditions.

3.1 Ding People's Origins from Folklore

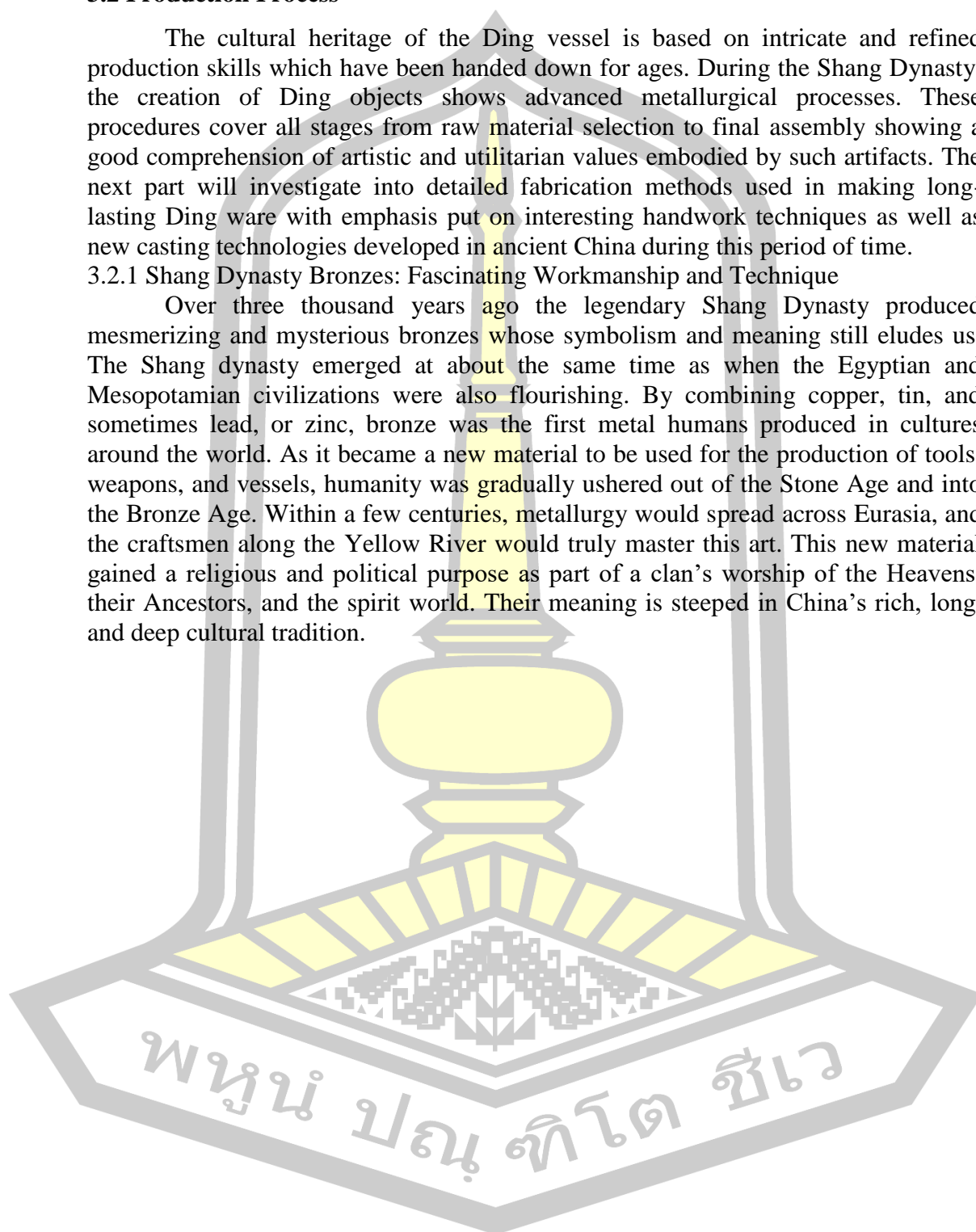
The philosophical term loading the analytic gun, "cultural identity," an idea first formulated in 16th-century Western algebra and logic has morphed into one of what is meant by 'homogeneity' (Wang, 2024). Sigmund Freud then comes along and introduces a new concept of "identity" to the field, meaning self-awareness as well as one's own experience. Cultural identity is in some ways the worship of nationalism, race or ideology, as it reflects a person's sense of belonging and deep commitment to society (Bellini et al., 2020). It offers an interpretation of the global process, through which it stabilizes cultural norms and promotes culturally conservative societies. Conservatism has often been historically associated with a kind of cultural essentialism. The self and existence of people (Seaton, 2017). People initially related, beginning with culture as defined by what could be argued to make play into a particular species. Culture, wrote in the late 1970s is a second instinct and determines what human social existence is: cultural being (Wang et al., 2023). But human nature itself is defined by cultural value symbols and its spirituality or divine belonging. In other words, how we think of humanity is inextricably linked to access to a language for self-expression born internally through our culture. To give just one example, the human need for respect is expressed in culturally-specific forms shaped as that society allows and even dictates (Jia et al., 2021). Clifford Geertz claimed that our beliefs, values, behaviors and feelings are just as cultural in origin as the nervous system. Historically created meaningful systems that imbue form, order, meaning and direction to our lives. In the new millennium cultural identity has emerged as a key site of both state and citizen culture, geographically speaking but always interstitially between nation and world (Wang, 2024). It is the response to cultural diversity, a kind of self-reaction between different cultures (contact, collision and contrast), but also, This is where all these responses come from sub-objective stereotypes, Ensure that when it sinks in today's society can still maintain their own unique identity or social marker system. An anthropological examination of the connections between traditional Ding folklore, the worldviews and lifestyles of all those considered "Ding," helps elucidate identity. With the development of Ding society, the social functions served by cultural elements in folklore will be transformed accordingly (Geertz, 1973). Its social groups are the religious practitioners and Ding folklore of general population. Every group interprets the significance and functions of each cultural element (De Chavez, 2015).

3.2 Production Process

The cultural heritage of the Ding vessel is based on intricate and refined production skills which have been handed down for ages. During the Shang Dynasty, the creation of Ding objects shows advanced metallurgical processes. These procedures cover all stages from raw material selection to final assembly showing a good comprehension of artistic and utilitarian values embodied by such artifacts. The next part will investigate into detailed fabrication methods used in making long-lasting Ding ware with emphasis put on interesting handwork techniques as well as new casting technologies developed in ancient China during this period of time.

3.2.1 Shang Dynasty Bronzes: Fascinating Workmanship and Technique

Over three thousand years ago the legendary Shang Dynasty produced mesmerizing and mysterious bronzes whose symbolism and meaning still eludes us. The Shang dynasty emerged at about the same time as when the Egyptian and Mesopotamian civilizations were also flourishing. By combining copper, tin, and sometimes lead, or zinc, bronze was the first metal humans produced in cultures around the world. As it became a new material to be used for the production of tools, weapons, and vessels, humanity was gradually ushered out of the Stone Age and into the Bronze Age. Within a few centuries, metallurgy would spread across Eurasia, and the craftsmen along the Yellow River would truly master this art. This new material gained a religious and political purpose as part of a clan's worship of the Heavens, their Ancestors, and the spirit world. Their meaning is steeped in China's rich, long, and deep cultural tradition.





THE MINNEAPOLIS INSTITUTE OF ARTS

Figure 18 Geographic extent of the Shang Dynasty

Source: Minneapolis Institute of Arts (Shim, 2002)

The Shang Dynasty (c. 17th to 11th centuries BC) ruled over much of today's northern China. A powerful state centered around modern-day Henan, Hubei, Shandong, Shaanxi, and Shanxi provinces, its influence was felt over smaller states and cities as far as the Yangtze River. At one time relegated to the obscurity of legend, archaeology conclusively proved its historical existence. On the *Jiaguwen* (甲骨文), or "Oracle Bones", inscribed tortoise shells and cattle shoulder bones, are archived in the oldest fully developed Chinese script divinations – the records of the Shang rulers. Archaeologists inform us that the Shang, spanning over two phases: the Erligang (二里崗) period (c.17th to 14th centuries BC) and the Anyang-Yinxu (安阳– 阴虛) period (c.14th to 11th centuries BC) representing the move of their capital. They had an elaborate administration, religion, and economy, as well technologically advanced builders, farmers, bronze smiths, and crafters. The Shang rulers, living in large cities dotted across the landscape, maintained the belief of their divine right to rule through the proper observance of intricate rituals and offerings to the Heavens and the Ancestors. These entities were regularly consulted over the auspiciousness or not of their policies and activities.



Figure 19 Gong Type Vessel of Ding
Source:(Sun et al., 2023)

In northern China, between Shandong and Henan, the first bronze objects are directly following the styles of the preceding Neolithic culture of Longshan (c. 2000-1600 BC) where the mythical dynasty of Xia is said to have been. The Shang excelled in Bronze handicraft and produced richly detailed ritual vessels, decorative bits, musical instruments, tools, and to a lesser extent, weapons. The first examples of Bronze vessels imitate ceramic pottery designs. But, as their expertise grows, so too does their sophistication in these decorations. Still in its infancy, the Shang bronze smiths produce few pieces that are thin using an alloy of copper, zinc, and a high degree of tin. The innovation of the Shang is in their invention of a technique unlike the lost-wax method found across the world. The vessels were cast into carved and incised ceramic molds. By using this method, the craftsmen tended to opt for symmetrical and horizontal designs. The bronze smiths can cast alloys with varying ratios of copper, tin and lead into carved earthen molds at controlled temperatures ranging from 810 degrees to 960 degrees celsius according to the alloy. The higher the proportion of copper, the higher the temperature needed. The designs on bronze vessels grew increasingly ornate and refined as the walls were also being made thicker. Gradually, the vessels were entirely covered in clearly separated designs and motifs. By contrasting higher and lower relief motifs on the finely cast bronze, the Shang craftsmen's mastery of the material is represented through the ever more elaborate and complex decorative schemes.

3.3 Folklore and the Connection to Religious Practitioners

As the spiritual and social ideology of Ding (a group descended from Qiang) religious beliefs, Ding folklore is full of life. Shamans, who are alternatively called spiritual leaders of the Ding tradition, also figure prominently in preserving and transmitting folklore (Sullivan, 1963). These professionals receive a strict training and follow the specific rituals to keep all of those cultural elements authentic and sacred (Cotte, 2010). Whence the very important religious connotations imputed to this production and sediments of folklore in Ding culture, demanding for it quite a several rituals and ceremonies. For example, the making of a sacred Ding artifact like an oracle mask occurs through various rites (purgations, invocations etc.) The act of carrying out these rituals is believed to infuse the objects with sacred force, which consequently makes them powerful symbols in religious performance. Religious operatives frequently function simultaneously as 'cultural custodians' of Ding folklore (again uniquely armed with a type and depth of knowledge, skills about these matters); the preserve more nuanced cultural aspects (Jackson, 2007). This includes storytelling, ritual performances and the making of sacred art. These are not just artists, but the spiritual fabrications of Ding people who serve as a bridge of material and spirit (Chan & Li, 2022).

3.3.1 The Northern School

Northern School of Ding tales in the folklore genre are mostly told and passed from generation to generation. The school has a long tradition for grand story-telling narratives and tales often passed down, adeptly delivered in person over centuries of communal togetherness (Wahid & Ain, 2023). The Northern School's characteristic style suggests the highly layered metaphors and symbolism of artistic motifs brought on by an integration with nature that is specific to Ding culture (Lloyd, 2021).



Figure 20 Symbolic Ding vessel in Dongnan University
Source: (Green & Burningham)

3.3.2 The Southern School

The Southern School specializes in the disciplines of performing rituals, dancing and combining both into ordinary life activities as well as religious events. It is a school reputed for its boisterous, lively performances that come with elaborate costumes and masks. Description: The Southern School Tribes attempt at invoking the spirits and ancestors to bless and keep a watchful eye over their people(Herdiawan et al., 2023).



Figure 21 Nanjing University Ding Vessel Symbolism

Source: (Tseng, 2014)

3.3.3 The Eastern School

The Eastern School which excels in artistic and visual expressions, especially in the creation of sacred art and ceremonial objects. It is a school rooted in the use of natural materials and traditional, spiritual products. Eastern School (which tend to have convoluted designs and patterns, representing different parts of Ding cosmology/myth) (Lloyd, 2021).





Figure 22 Ding Vessel

Source: Shaanxi college gift tripod

3.3.4 The Western School

Some of its folklore practices do employ music and chant which differs somewhat with that in the Western School, giving a very special auditory experience during ceremonies (Aimukhambet et al., 2023). This institution is also famed due to being authentic on traditional instruments and melodious music that are said of having the ability in speaking through spiritual world To the Ding people, music of the Western School serves as a powerful bridge and medium between human relationship (religious or social) in their way to relate with others (Yuki & Chaeruman, 2021).



Figure 23 Different Schools symbolic representation of Ding Vessel
Source: (Zhou, 2024)





Figure 24 Artist crafting Ding Vessels

Source: (Tseng, 2014)

3.4 Qiwigangba School's Influence and Characteristics

Qiwugangba school is very resistant to foreign influences of all kinds, but at the same time still has a connection with centuries old tradition from Gyangtze region folklore. Its characteristic new lineage artistic style derived from the Kadampa and fairly classical in type has rigid geometric grids, enlivened by natural scenes and large portraits of major Buddhas or masters. Guardians and other gods were evenly spaced along the perimeter, resulting in a composition of great order and balance (Fine, 2018). Focusing on the description of characters internally, Qiwugangba style creates a detached and integrated atmosphere. This new style also placed a large stress on the Nepali margin and composition by using geometrical grids, as well adopting gold/bronze Buddha figurines in order to be set standards. By this time, new facial expressions of the Goddess were rigged and she began to be projected in a seemingly nationalistic/ corporate way by her school. It featured plump gods with huge bodies, tall but broad; burly gods had short limbs; the followers and believers looked small in front (Akanmu et al.). swift trajectory on various fine postures. Another qiwugangba style by some of the subtle demand for character modeling in particular strict, it is indispensable to stress that reflect aesthetic consciousness kind using realistic technique (Palkovich, 2024). As well as this, the clothing and accessories became richer in detail with more bulky Tibetan dress rather than simple thin Nepalese garments. This was further enriched with intricacies of jewelry, and elaborate designs

which all together enhanced the ornamental effect as a whole; so as to maintain its equilibrium. Colors in the Qiwigangba School were strong and contrasted. emphasis on warm dissonances, as reds or yellows, are balanced with small amounts of greens or blues (Baron & Spitzer, 2010). Meticulous brushwork and ingenious dyeing methods nurtured an acceptance for the arts. Lines were smooth and simplified, resulting in a beautiful moisturized appearance that set the hairstyle apart (Birkalan-Gedik, 2021).

3.5 The Qiwigangba School: Legacy And Impact

The presence of the Qiwigangba School was in Gyangze and Xigaze regions, extending along mainly restricted to those areas but remains existent with some important works, particularly Sakya Monastery murals and Thangkas. Section 1 includes the following highlights, an "Atisha Master and Disciple," a Sakya Panzhida Statue" (left), as well as a Pu Ming Hongguang Buddha Statue." The typical style of the school from which these were drawn was meticulously precise line drawings, harmonious compositions and vivid colors (Liu, 2022; Pi, 2022). The school exerted an influence even from the outset over a number of other related styles and schools. While the Qiwigangba School had been disbanded in the frustrated 13th century, it was here that nearby painters like Dowatashijeb and Perton Qorrelange established their own traditions of craftsmanship encouraged by those already realized (Xia & Yu, 2023).

3.5.1 The Miantang painting community

In the late 14th century, The Miantang Painting School was established and became one of the most influential traditional painting schools in Tibetan areas. The Miantang School was founded by the famous painter Doba Tashijeb, and inherited and refined some of the painting concepts or techniques from Qiwigangba school; Besides it added its own innovative elements which accord with regional culture characteristic as well (Jia et al., 2021).

3.5.2 The Origin and Development of Miantang School

A major figure in the formation of movement in one Miantang school. He was a painter with an extraordinary talent and insight in the Tibetan cultural religious habits, he slightly adjusted the Buddha statues to make them better different from QiwuGamba (Gao, 2023). His works were depicted a lot of the local geographical environment and living customs, which could be more close to the Tibetan people. Committed to his art, Mianla Tunzhu Gyatso has traveled around Tibet over the years training under different masters and also collecting experience in local folk arts. He abandoned the rigidity of composition and colour patterns employed by Qiwigangba school, brought out fuller-colour natural images that reflected a rich spiritual life with entrancing vividness (Wang, 2022).

3.5.3 Miantang School - Artistic Style and Achievements

The artistic style of the Miantang School is distinguished by its lively composition, strong color contrast and vivid portrayal of characters or setting. The school was well known for its production of 'dharmic' and extraction images - such as Tara, Medicine Buddhas. The overall appearance of the place where the Buddha statues are located is often shown as landscapes, open spaces too different vegetation or life in general to create a harmonious and peaceful environment (Hu, 2019). Typical of the Miantang School: elaborate line drawings, color tone modulation (all based on cyan) His disciples had an influence on different monastic complexes, with large

works visible in the murals of Potalaguan, Norbulingka Palace Complex and Drepung Lhasa, as well as some other centers such as Salad and Ganden. These works gave a feeling of both grief for the characters, but also love and humanity between them; mixing human warmth with spiritualism to seek the true ideology of being "The Buddha" (Darabi, 2020). The influence of the Miantang School on Tibetan painting was great and affected subordinates such as Qinze, Zi Zong alone or Rigiong etc. This school's attention to the amalgamation of traditional Tibetan painting techniques with Central Plains' painted patterns has led them producing a distinctive and lasting art style. Through the paintings of schools such as Qiwigangba and Miantang, we can see a panoramic view of artistic development in Ding folklore culture (Pi, 2022). These schools, besides continuing traditional Tibetan painting techniques also were influenced by local tradition and aesthetics. This legacy still informs Tibetan arts to this day, thereby presenting as an example of the enduring impact art and culture are able to have. Ding Yiren's techniques were inherited and refined from Qiwu Gamba's methods, which included intricate background embellishments and paint blending (Xu, 2017). He developed a distinctive style, particularly in his portrayal of Buddha statues. His depictions of the Buddha and Tara were serene and solemn, with graceful postures and exquisite attire. In contrast, the Ding Painting School excelled in illustrating the formidable and imposing images of Dharma Protectors, Quan Gang, and the Kings of the Ming Dynasty. These fierce deities were portrayed with intense expressions and dynamic poses, creating a powerful visual impact. The Ding Painting School's use of color was notable for its calm, full, and bright palette, often employing contrasting colors to achieve a striking effect. The line work was robust and vigorous, with detailed patterns and craftsmanship. The school's integration of Han painting techniques, such as flower and tree modeling and green landscape characteristics, contributed to the development of a unique Tibetan ecological painting language.

The influence of the Ding Painting School extended beyond its immediate region, impacting the broader Tibetan cultural and artistic landscape. It played a significant role in the evolution of Tantric art in Tibet during the Middle Ages, leading to the development of a distinct Tibetan painting style. This style spread to other Tibetan regions, including Qinghai, Gansu, Sichuan, and Mongolia, contributing to the growth and diversification of Tibetan Buddhist cultural circles.

3.5.4 The earliest bronze production in China

As early as 18th/17th centuries B.C., during Xia 夏 dynasty, sophisticated bronze vessels were produced in China. From then more than 3600 years ago and all the way through to China's ancient dynastic States, bronze vessels were for Chinese people were viewed as the visible manifestation of their owners' heavenly bestowed entitlement to direct political state power, as well as the ability to respectfully and prayerfully commit heaven, the spirits, and the clan's and nation's ancestors resources in their own and their clans' own and dynasties' and peoples' intentions, guaranteeing peace, prosperity and heavenly protection from natural disasters to the lands of their dominion. Hence, in Chinese peoples' minds, bronze vessels were in the past and are still irrevocably connected with political power, the state and its people's wellbeing, and with filial piety, or ancestor worship, due to being the most intangible, most sacred and most timeless quasi.

3.5.5 Ding Craft Evolution

Subsequent generations of artists further developed the artistic legacy established by Ding Yiren, building on his basic techniques and styles. A look through the annals of history can give you a birds eye view into how Ding artistry evolved over time with several contributing factors and individuals that led it down its path. At the end of that period local schools-a national Ding Painting School, and with it an associated contemporary Miantang School-promoted new elements in Tibetan painting traditions. These are the two schools known as "Mian Galut Two School," based on a common teacher, Dobatan Tyson-Pum. Even though both schools had the same roots, they diverged and created two unique artistic identities, methods, imageries. One characteristic of the "martial" style practiced by famed academy Ding Painting School is vivid and powerful depiction of deities or celestials. Whereas the Miantang School could portray in great detail serene, benevolent figures in their painted "civil" style. These two schools mutually complemented their strengths, giving life to the cultural and artistic inheritance of Tibetan regions - a kindred spirit between rival houses like sun and moon. The emergence of the Mianqin Schools is a milestone period in Tibetan painting history, which not only popularized micro-painting but also gave rise to several local methodization art and forged an independent language for Self-portrait Painting. This was a period that witnessed the reduction of former sources like Jidu and Nepalese styles, some could argue its own one-man tradition followed after; Local National Painting Tradition The Ding Painting School played a significant role in this cultural awakening, and in paving the way for Tibetan art to enter modernity from here. The influence of the Ding Painting School can be seen within its long-lasting effect on modern Tibetan painting. Even today, the methods of painting and themes presented by Ding Yiren inspire subsequent Tibetan artists. The school is remembered in its art collection, the conservancy of its murals and statues; continuing research about how it's part of Tibetan culture. Through a tapestry of these historical, artistic and cultural insights to the Ding Painting School this chapter aims at making an in-depth contribution towards understanding how important is its long-standing legacy within Tibetan art.





Figure 25 Designing on Ding Vessel

Source: (Xu et al., 2020)

3.5.6 Casting Techniques Simplified and Archaeological Discoveries

Scientific, archaeological digs were conducted between 1928 and 1938 at the ancient Shang royal cemetery site in Yinxu, Anyang City--both located in present-day Henan province. Subsequent finds were even earlier: at the site of Erlitou in Yanshi, Henan; which is believed to be more than a thousand years older (from 1800 BC); and Zhengzhou. Also in Hubei province Panlongcheng also has confirmed early use. In these digs pieces of gray terracotta molds for making bronze vessels were found. However, these results have supported the theory that bronzes in ancient China were produced by way of multi-mold casting instead of lost wax.

3.5.7 Multi-Mold Casting Process

Mold fragments recovered at the sites enabled archaeologists, under Prof Li Ji of the Academia Sinica, to piece together how ancient Shang and Zhou dynasty smiths manufactured their own bronze ware -

Matrix for the Production: The Terracotta model of a described vessel (be it one performed by an artisan) was first produced as finely detailed and decorated with all details in final object.

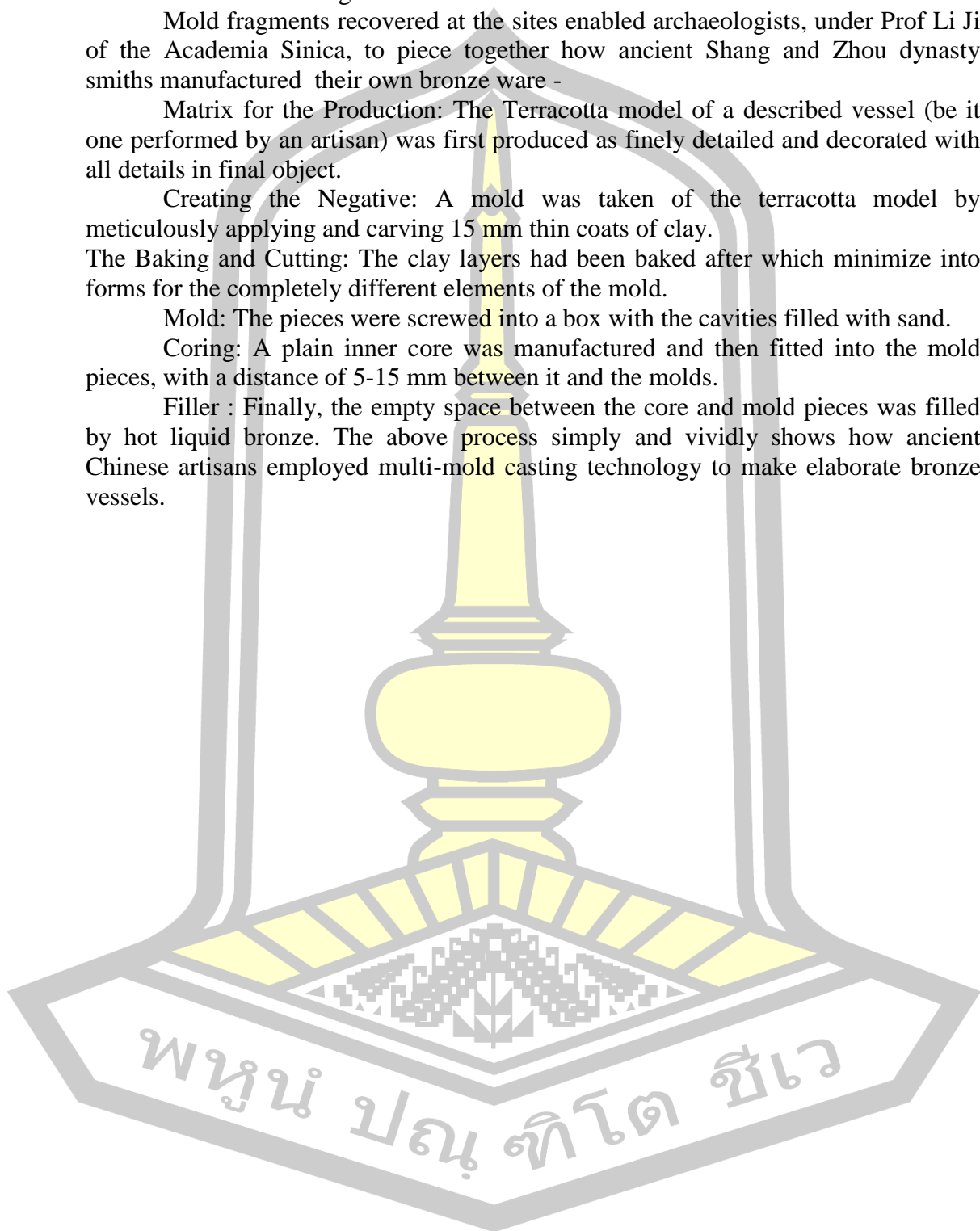
Creating the Negative: A mold was taken of the terracotta model by meticulously applying and carving 15 mm thin coats of clay.

The Baking and Cutting: The clay layers had been baked after which minimize into forms for the completely different elements of the mold.

Mold: The pieces were screwed into a box with the cavities filled with sand.

Coring: A plain inner core was manufactured and then fitted into the mold pieces, with a distance of 5-15 mm between it and the molds.

Filler : Finally, the empty space between the core and mold pieces was filled by hot liquid bronze. The above process simply and vividly shows how ancient Chinese artisans employed multi-mold casting technology to make elaborate bronze vessels.



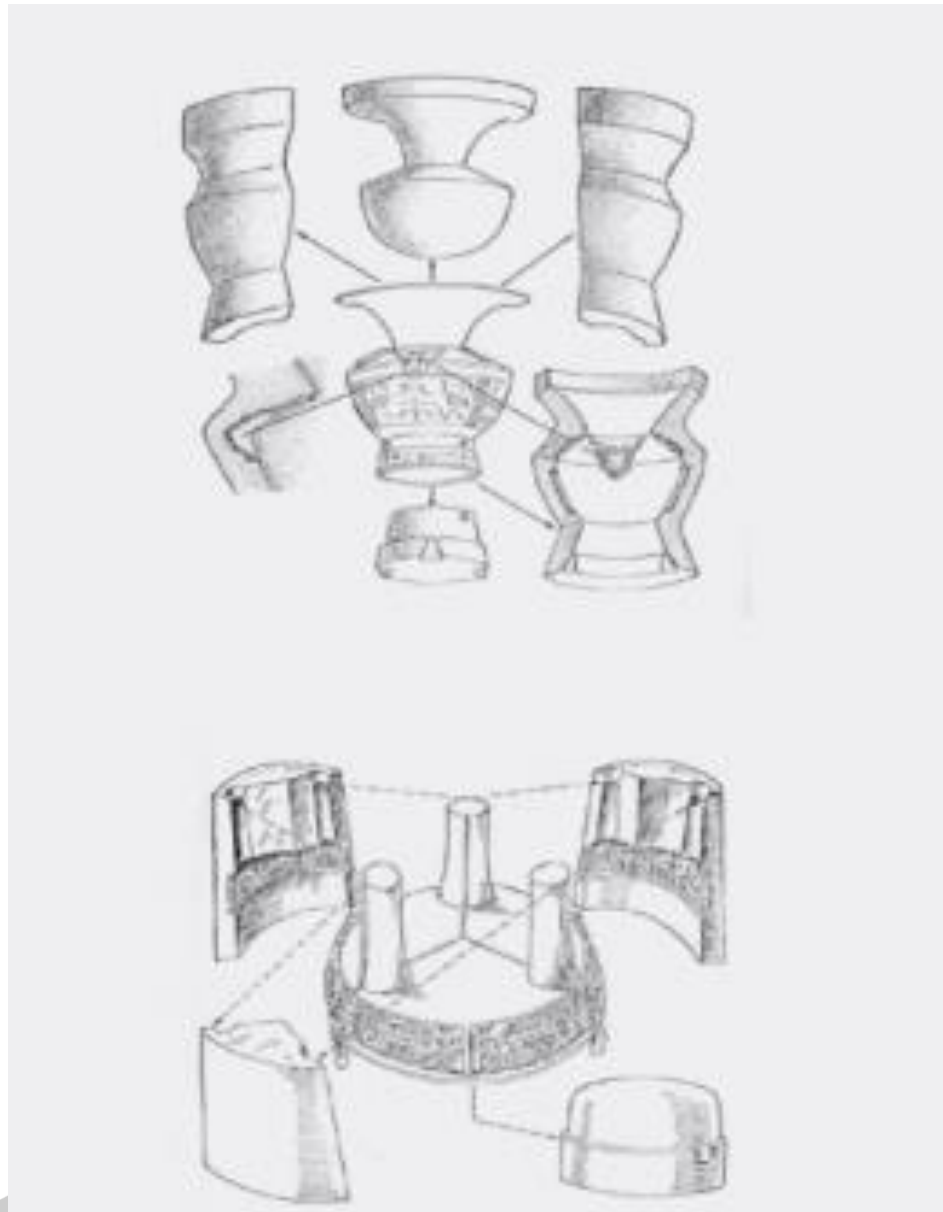


Figure 26 Casting Technique
Source: (Kumar et al., 2020)

3.5.8 Casting Becomes Easier

Removing the Bronze Vessel: Upon completion of the casting, the bronze vessel, which was usually cast in an upside-down position, had to be removed from the mold. In many cases, bronze vessels have mold marks or seams that are readily visible. However, in high-quality works the seam is imperceptible, and if it is, it is usually only visible where the vertical bands meet to showcase a “crudely constructed screw joint”. **Lost Wax Casting in China** was invented around the 5th century B.C. during the late Spring and Autumn periods **Creating Wax Model:** A wax model of the vessel to be cast is made on a clay-sand core, sized the same as the final bronze vessel **Clay Layers:** When the decoration was finished, the model was dipped into a liquid layer of clay infused with a resistant material, then coated in several thin layers of ordinary clay **Bronze Casting:** The remaining space between the core and the outside

shell, once liquid bronze was poured in, caused the wax to melt and flow out, the bronze filling the cavity of the wax. Finishing the Vessel: After the bronze cooled and the outer shell of clay was removed, the piece was retouched manually, and the perishable Matrix was removed. This lengthy process reveals the intricate work put into making the seemingly simple bronze vessel.

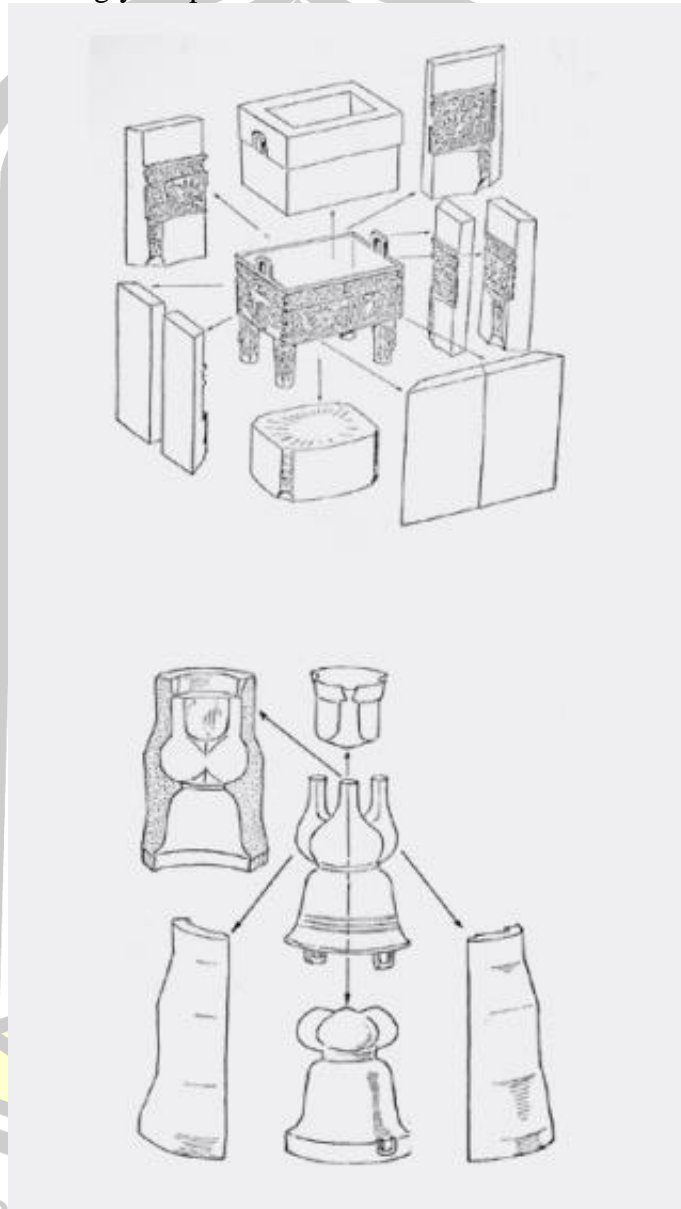


Figure 27 Wax Casting
Source: (Kumar et al., 2020)

3.5.9 Techniques for Ding Production

Ding vessels are not only made but also brought to life by advanced techniques employed in their production. Such methods are meaningful in terms of culture and spirituality as it requires technical expertise. Every action that is carried out starting from when the raw metal comes out of its mould to the complex pieces being put together shows how skilled and committed craftsmen were during Ding dynasty. This part will look at some prominent ways used for making ding items which include careful finishing on surfaces, intricate designing with inscriptions or

ornamentation and accurate joining so that every container can be regarded as a work of art from old times.

3.5.10 Casting the Vessel

The traditional method for creating a Ding involves casting the metal. This process starts with creating a detailed mold, often carved from clay or another suitable material. The mold includes intricate designs and inscriptions that will appear on the final vessel. Molten bronze or iron is then poured into the mold and allowed to cool and solidify.

3.5.11 Surface Treatment

Once the metal has solidified, the mold is broken away to reveal the raw Ding vessel. The surface is then meticulously cleaned and polished. Artisans use various tools to smooth the surface and enhance the detailed designs. Any imperfections are corrected during this stage to ensure the vessel meets aesthetic and functional standards.

3.5.12 Detailing and Inscription

The detailing process involves adding intricate designs and inscriptions to the vessel. This is done using fine tools to carve or etch patterns into the metal. The inscriptions often include historical records, ceremonial purposes, or dedications. Gold and other precious metals might be inlaid to enhance the vessel's appearance and significance.

3.5.13 Final Assembly

After detailing, the various parts of the Ding, such as the legs and handles, are assembled if they were cast separately. The assembly process ensures that all parts fit perfectly and the vessel stands balanced and sturdy. This stage also involves final inspections to ensure that the Ding meets all quality standards.

3.5.14 Selection of Materials

Ding vessels, historically significant artifacts, are typically made from bronze or iron. These materials were chosen for their durability and their ability to hold intricate designs. The process of crafting a Ding begins with the selection of high-quality metals, ensuring the final product's strength and longevity.

3.5.15 Cultural Significance and Contemporary Relevance

Ding vessels are not merely functional items; they hold deep cultural and historical significance. Traditionally used in rituals and ceremonies, they symbolize power, authority, and reverence in ancient Chinese society. Today, efforts to revive and sustain the crafting of Ding vessels help preserve this important cultural heritage, ensuring its appreciation among new generations.

Ding JialiYi History and Culture Village epitomizes the artistic achievements, intelligence, and skill accumulation from Ding folklore culture. The complexity of creating these artifacts, with meticulous attention to detail, reveals the rich cultural heritage that continues to amaze and inspire. Learning to appreciate and respect these traditions is a powerful way of honoring this unique art form while ensuring its legacy endures.



Figure 28 Ding Vessels Style

Source:(Wang, H.,2024)

3.5.16 Different Forms of Ding And usage

The ding 鼎 is the most important vessel in Chinese tradition and history. Since the origin of Chinese civilization, the ding 鼎 has been considered the symbol par excellence of the legitimacy of supreme royal power. Thus, the ability to produce or obtain a ding 鼎, and to continue to possess a ding 鼎 was considered a concrete sign of heaven-bestowed legitimacy and continuing heavenly protection and favour. Confirmation of this can be found in the classical books and especially the Zhouli 周禮 (The Rites of Zhou, written during the Spring and Autumn 春秋 period (circa 770-476 B.C.) and the Zuo zhuan 左傳 (Variously translated as Zuo's Annals of the Spring and Autumn, The Chronicles of Zuo, etc. written in the 5th century B.C. by Zuo Qiuming 左丘明). During the Zhou 周 dynasty, ding 鼎 vessels were always placed in uneven numbers in a tomb, with a set of nine ding 鼎 reserved for the king or emperor. As a food container and cooking vessel, the ding 鼎 constitutes the most important category of vessels in the corpus of ritual bronzes. It is composed of a round, bowl-shaped body surmounted by two large handles and supported on three cylindrical legs. Over the centuries its morphology changes, with each modification being typical of its specific period.

3.6 The Importance of Ancestral and Spirit Worship

The Xia 夏 dynasty (around the 21st – 17th/16th centuries B.C.) was followed by a The Shang 商 dynasty (circa 17th/16th – 12th/11th centuries B.C.), height period of bronze production art in China. The Shang people and rulers all worshiped spirits as well as a spirits that inhabited the body in this life and any indicated a belief, common among many Chinese today and the dead, too, requird not less than those who are alive good food. The material comfort and man-made worship of the spirits of and the correct, or incorrect manner in which one cares for their ancestors once they pass away. an influence on living beings in their own time and fortunes Such was the fecundity of these beliefs in an active cult of ancestor worship that has among the Chinese people over time. Shang 商 and Zhou 諸 dynasties (17th/16th – 12th/11 centuries BCE B.C): In the world of those beginning to live (600 - 500 BCC), the cult of spirit and ancestor prevailed in life. society in general at all levels - So the oracle bone & tortoise Earliest examples of shell inscriptions 甲骨文 jiaguwen The Chinese writing, as well China's oldest existing historical records mention it details of not only the ancestral, spirit and nature worship ceremonies but also for which also elaborate rituals of food offerings and libations, bronze vessels were needed. These ritual ass are very different from the daily use vessels. All this Celts were evolved in only during special ritual ceremonies. Each had its appropriate shape and size, rotating each to cook, reheat or store those edibles or the drinks used for spirit worship involvement, the eats being fish and meat of different sorts beef, goat or chicken and dogs... the hot drinks made from fruits the fermented musts or worst of cereals including rice, barley and sorghum.

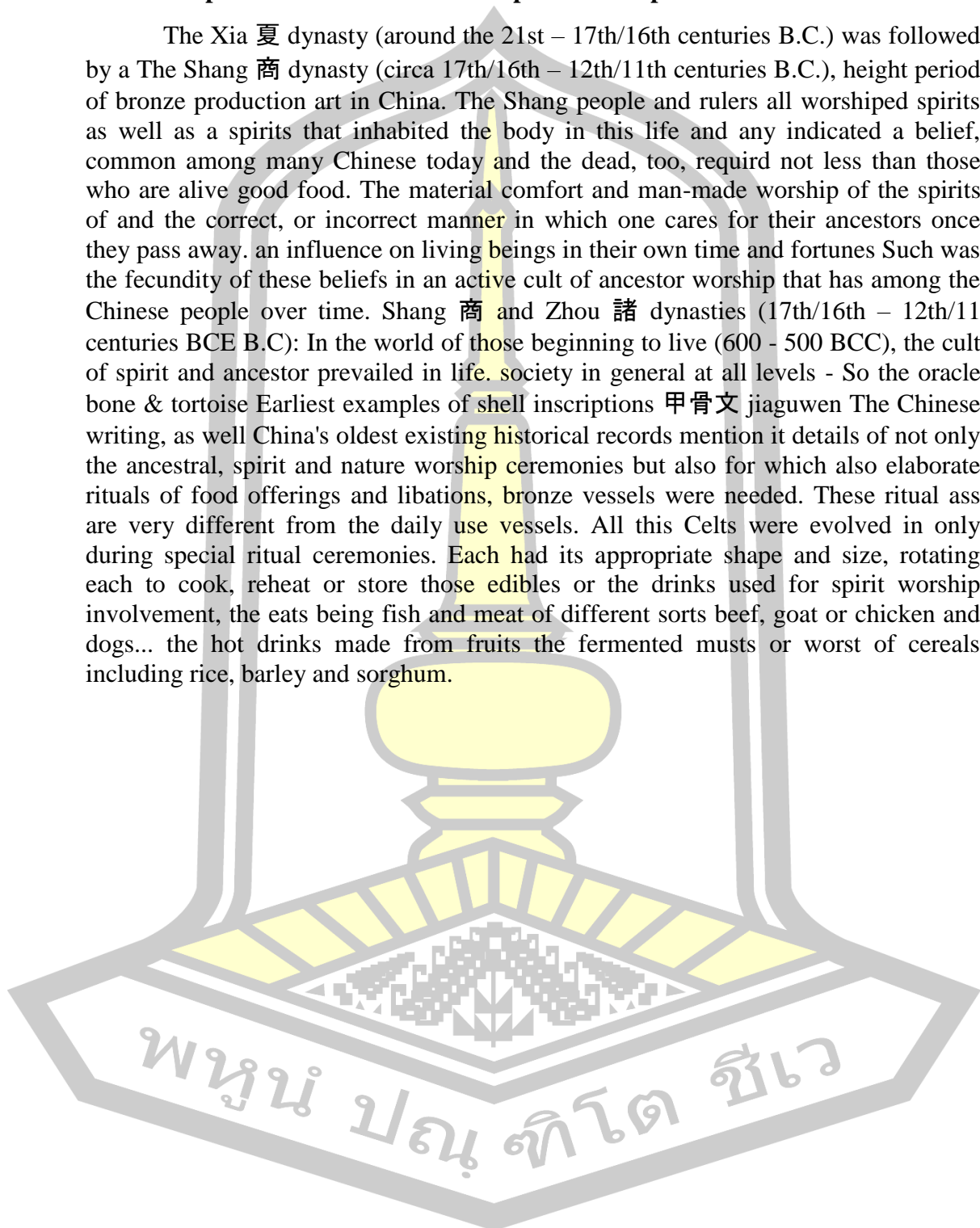




Figure 29 Ritual Tripod Vessel (Ding)

Description: Bronze ding vessel, 12th–11th century B.C.E.

Source: Brooklyn Museum

3.7 Conclusion

The Bronze Ding vessel is a significant artifact in ancient Chinese culture, embodying rich folklore, historical importance, and artistic value. Its evolution from a practical cooking vessel to a symbol of power and ritual underscores its multifaceted significance. Often associated with ancestor worship and ritual sacrifices, the ding reflects the belief that ancestors could influence the living, used in ceremonies to ensure prosperity and good fortune for descendants (Wikipedia, 2023). The legendary Nine Tripod Cauldrons, created by King Yu of the Xia dynasty, symbolize the unification of China into nine provinces, elevating the ding's status as a representation of political authority and divine legitimacy (BADA, 2023). Initially used for cooking, the ding's role transitioned to ceremonial offerings during the Zhou dynasty, becoming a marker of social status, with emperors entitled to possess multiple dings, while scholars had limited access (BADA, 2023).

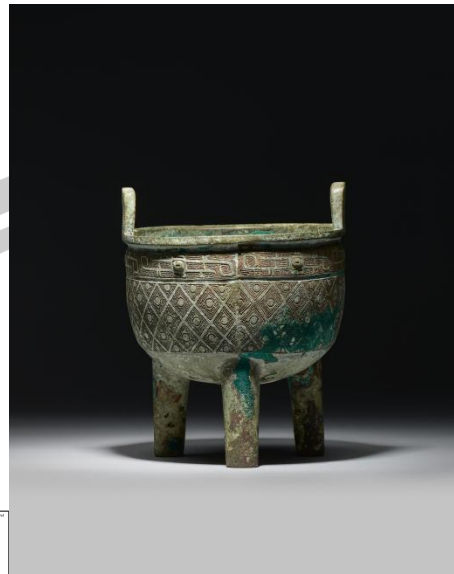


Figure 30 Da Yu Ding

Source: CGTN

Description: Significant bronze vessel from the Western Zhou Dynasty (1046-771 BC) with inscriptions of 291 characters.

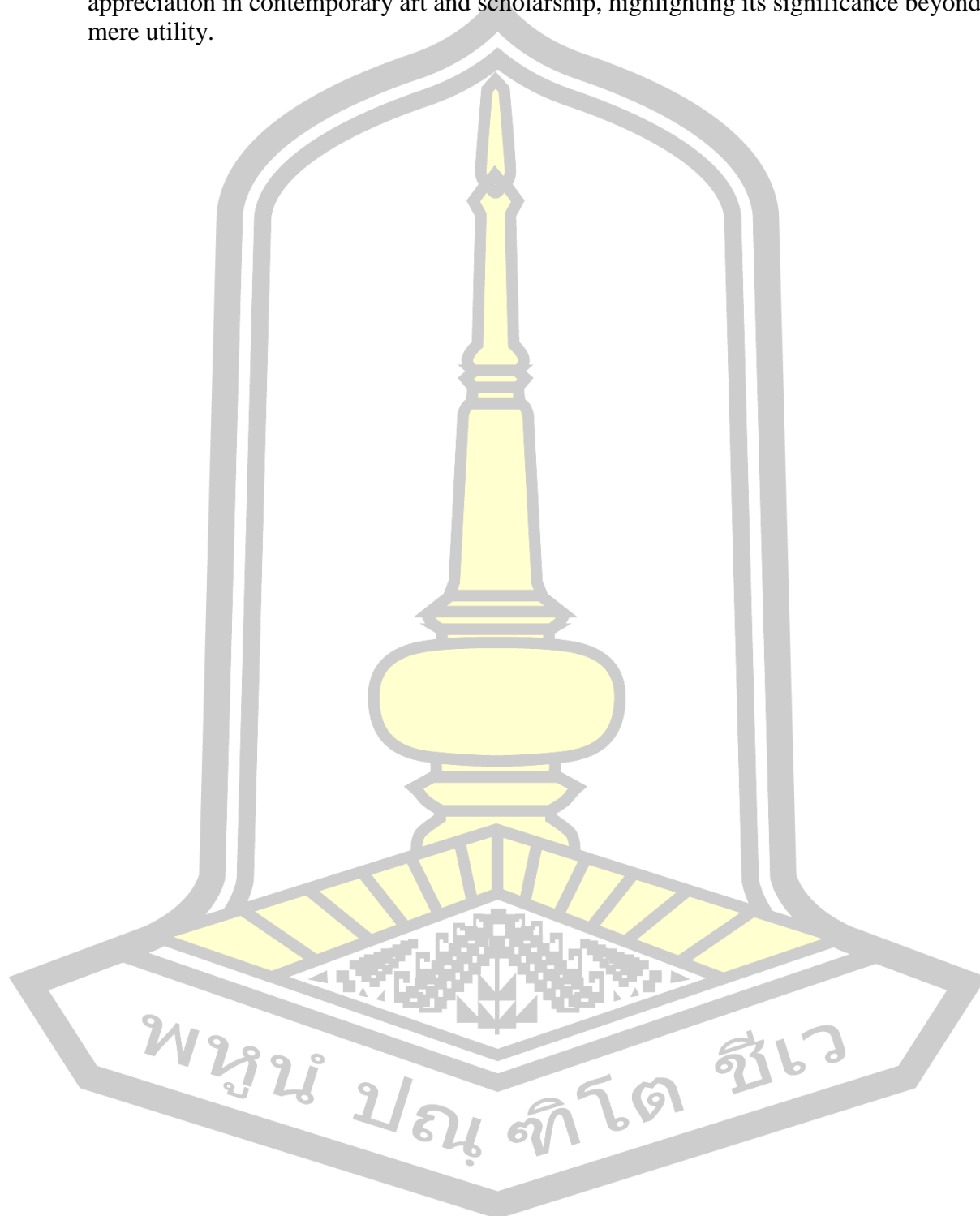
The ding vessels are notable for their intricate designs, featuring taotie masks —symmetrical motifs believed to represent ancient deities or spirits, serving both aesthetic and ritualistic purposes (Wikipedia, 2023). The Da Yu Ding is particularly renowned for its inscriptions that record historical events and cultural values, exemplifying early bronze script and considered masterpieces of calligraphy, showcasing the artistry of ancient Chinese writing (CGTN, 2023). The design and craftsmanship of ding vessels reflect advanced metallurgical techniques of their time, often created using piece-mold casting methods that allowed for detailed decoration and unique forms (Stubbs, 2020).



Figure 31 Chinese Bronze Fang Ding

Source: BADA Description: A rectangular sacrificial vessel, highly regarded in Chinese culture, featuring taotie masks and kui dragon motifs

As a testament to ancient Chinese civilization's complex interplay between art, culture, and spirituality, the Bronze Ding vessel's enduring legacy continues to inspire appreciation in contemporary art and scholarship, highlighting its significance beyond mere utility.



Chapter IV

Influence of Ding Bronzes in Negotiating Identity within China

The cultural landscape of the country, including the placement and use of traditional art facts like Ding bronze vessels evolved greatly after New China was born. In fact, the reform and opening-up policy in China had made significant changes at home and abroad, fundamentally changing both social composition and production mode. In this way, these changes are the objective side of cultural heritage in excessive reflection and replication; they make Ding bronzes possible for development as well as preservation within real contexts that relate to China's historical-cultural firm standing (Smith 1992).

Chapter 4 will be divided into special research subjects, Ding bronzes - and the changes in the meaning or presenting value from different approaches related to Ding bronzes after New China, especially about nation-state or nationality identity negotiation. Discussion on change in national policies, educational style and Innovative examples On the other hand, it will examine Ding bronzes as commodity and a study of seeing identity in comparison between nation state one ethnicity to another single ethnicity (national/ ethnic) meditation over Government- related resources and tax-elements will also be conversant.(Smith 1992).

This chapter aims to explore and analyze the social relationships that surround Bronze Ding and how these relationships impact the protection and maintenance of Ding as a cultural heritage. The focus is on addressing **Research Question 2 (RQ2): "What social relationships and social processes does the Ding reflect, and what connections exist between various social roles and the Ding?"** The corresponding **Objective 2** of this chapter is **"To analyze the conservation and maintenance of the tripod Ding within the context of cultural heritage, focusing on the interaction between social processes, government policies, community involvement, and modern conservation techniques."**

The study draws on semi-structured interviews conducted with 15 key stakeholders, including cultural scholars and museum curators from China. These interviews provide insights into the various social, cultural, political, and economic dynamics that influence the preservation and management of Bronze Ding, offering a nuanced understanding of its role in contemporary cultural discourse.

This entry discusses how Ding bronzes function in performative identity negotiation, dividing it into two sections. First, this chapter addresses what Ding bronzes and the Chinese state do to themselves in terms of policy and education. The second part focuses on the negotiation of identity by communities with Ding bronzes in China and elsewhere, within an environment dominated by cultural heritage tourism(Chen 2015).

4.1 Methodology

The methodology of this chapter is designed to address RQ2 and Objective 2 by employing qualitative research methods that focus on understanding the social processes surrounding Bronze Ding.

4.2 Research Design

To explore the social relationships reflected by Bronze Ding and their impact on its preservation, a semi-structured interview approach was selected. This method allows for in-depth exploration of the participants' perspectives, while also providing the flexibility to probe specific aspects of the social processes involved in the protection and maintenance of Ding.

4.3 Participants

Fifteen participants, including eight cultural scholars and seven museum curators, were selected for their expertise and involvement in the study and preservation of Bronze Ding. These participants were chosen to provide a balanced view from both academic and practical perspectives on how social relationships influence the preservation of these artifacts. Table 1 presented the demographic view of the respondents.

Table 1 Demographic Characteristics of the Respondents

Participant ID	Age	Gender	Education Level	Role in Preservation
P1	45	Male	PhD in Archaeology	Government Official
P2	38	Female	MA in History	Museum Curator
P3	50	Male	BA in Fine Arts	Craftsman
P4	42	Female	PhD in Cultural Studies	Academic Researcher
P5	55	Male	PhD in Conservation	Heritage Conservator
P6	47	Female	MA in Museum Studies	Museum Curator
P7	39	Male	BA in Anthropology	Researcher
P8	51	Male	PhD in History	Academic Historian
P9	60	Female	MA in Conservation	Conservation Specialist
P10	36	Male	BA in Archaeology	Archaeologist
P11	49	Female	MA in Cultural Heritage	Cultural Heritage Manager
P12	41	Male	PhD in Art History	Art Historian
P13	53	Female	MA in Anthropology	Anthropologist
P14	58	Male	BA in Conservation	Conservationist
P15	44	Female	PhD in Cultural Heritage	Cultural Heritage Expert

4.4 Data Collection

Data were collected through semi-structured interviews, each lasting between 30 to 45 minutes. The interviews were conducted either in person or via video conferencing, depending on the participants' locations. The interview questions were designed to explore the key themes related to RQ2 and Objective 2, focusing on the social processes, relationships, and challenges involved in preserving Bronze Ding. The collected data was then analyzed to identify common themes and insights regarding the roles and responsibilities of different stakeholders in preserving Ding bronzes. This analysis was supplemented by a review of relevant literature, providing a comprehensive view of the social processes involved in the protection of these artifacts.

4.5 Ethical Considerations

All participants provided informed consent before participating in the interviews. Confidentiality and anonymity were strictly maintained to protect the identity of the respondents.

4.6 Interview Questions

The interview questions were structured to address the social relationships and preservation practices surrounding Bronze Ding, directly tying into RQ2 and Objective 2. Below are the key questions. Table 2 presented detailed semi-structured interview questions are presented below.

Table 2 Key Interview Questions

No.	Key Interview Questions
1	What social relationships are reflected through Ding bronzes, and how do these relationships inform current preservation practices?
2	How do political and economic factors influence the preservation of Ding bronzes?
3	What are the key challenges in maintaining the cultural heritage of Ding bronzes?
4	How do different social groups contribute to the preservation of Ding bronzes?
5	What role do international and national policies play in the protection of Ding bronzes?

To answer these interview questions, participants has given compare and contrast view related to Ding vessel. Some of the transcription of the respondents is given below.

1.What social relationships are reflected through Ding bronzes, and how do these relationships inform current preservation practices?

P4: They emphasized that Ding bronzes historically served as symbols of social hierarchy, reflecting the power dynamics between rulers and subjects. Today, these relationships are echoed in the way Ding bronzes are preserved and presented as national symbols.

P6: Preservation practices are heavily influenced by the Ding's historical role as a social connector, with efforts often focusing on maintaining the integrity of these artifacts to honor their cultural significance.

2.How do political and economic factors influence the preservation of Ding bronzes?

P10: They noted that political support and economic resources are critical for the preservation of Ding bronzes, with government policies playing a significant role in providing the necessary funding and regulatory framework.

P8: Economic growth has enabled better preservation technologies, but there is a constant tension between the commercialization of cultural artifacts and their preservation.

3.What are the key challenges in maintaining the cultural heritage of Ding bronzes?

P1: Challenges include environmental degradation, the risk of illegal trading, and the need for public awareness about the importance of preserving these artifacts.

P5: They highlighted the need for advanced conservation techniques and the difficulties in balancing the preservation of cultural heritage with the demands of modern-day exhibitions and tourism.

4.How do different social groups contribute to the preservation of Ding bronzes?

P2: Community involvement and local engagement are seen as essential for successful preservation efforts.

P7: Public education and community-driven initiatives are crucial in fostering a sense of ownership and responsibility for the preservation of these artifacts.

5.What role do international and national policies play in the protection of Ding bronzes?

P3: International conventions, such as those by UNESCO, provide a global framework that guides national policies on preservation.

P11: Adherence to international standards is necessary for ensuring that preservation efforts are recognized and supported both domestically and globally.

4.7 Excavation of Bronze Ding and Cultural Relic Protection

This section examines the influence of Bronze Ding in negotiating identity with the national government, illustrating how the vessels serve as both cultural symbols and political tools. This section highlights the complex interplay between cultural heritage and nation-building, particularly in a multi-ethnic context, and discusses how globalization and modernization have heightened identity consciousness, with Ding bronzes playing a key role in these dynamics.

4.7.1 Influence of Bronzes Ding in Negotiating Identity with the National Government

Nations and countries are intrinsically interconnected to influence and promote one another. Nation-building in a multi-ethnic country involves integrating different ethnic groups into a common identity. At the same time, it is essential to maintain political unity and, at the same time, integration of different ethnic groups. This complex connection is often a significant part of the national discourse(Su 2019, Xu, Tao et al. 2022). The identity consciousness is heightened due to globalization and modernization. Ding bronzes were mediums for negotiating identity with the national government. Ding bronzes, through their historical and cultural features, are intermediaries(Shepherd 2002). All respondents acknowledged the profound historical value of Ding bronzes, emphasizing their role in rituals and governance during ancient China. Cultural scholars highlighted that these artifacts serve as a bridge

between the present and imperial past, offering insights into the sociopolitical and spiritual life of early Chinese civilizations. Curators focused on the narrative these objects provide in museum settings, enriching visitors' understanding of China's extensive history. While both cultural scholars and museum curators highlighted that Ding bronzes embody traditional Chinese values such as respect for ancestry and the solemnity of rituals. However, One cultural scholar (P1) emphasized, *"Ding bronzes are not merely artifacts; they are vessels of history, encapsulating the essence of China's imperial past."* This view highlights the symbolic role of Ding bronzes in representing the continuity of Chinese civilization from ancient times to the present. These values resonate strongly in contemporary Chinese society, reinforcing a sense of national pride and identity. Additionally, A museum curator (P2) noted, *"In our museum, Ding bronzes are among the most valued exhibits because they offer visitors a direct connection to the rituals and governance practices of ancient China."* This practical perspective underscores the role of Ding bronzes in public education and historical preservation. While both groups acknowledge the historical significance of Ding bronzes, cultural scholars tend to focus on the broader symbolic meanings, whereas museum curators emphasize their role in education and preservation. This contrast illustrates how different stakeholders perceive the function of cultural artifacts in society. Firstly, because China's mainstream media promotes traditional cultural artifacts, the integration of Ding bronzes among the Han majority and other minorities has received widespread attention. Secondly, the country's economy being on the rise has ensured the preservation and promotion of traditional artifacts, including the Ding bronzes. Hence, there is a growing recognition and development of traditional Chinese culture (Lu, Su et al. 2022). Influence of Bronzes Ding in Servicing Identity with National Government Hainan Museum Ghost Story

Before the Ming Dynasty, Ding bronzes were linked in several ways with Chinese officials. Ding bronzes serve as both material and cultural propellants for China's growth, changing through the long history of development (Timothy 2020). Ding bronzes purchase and promotion history, not only from the side to see Ding porcelain in art market sales of status, but also reflects the Chinese government for its cultural heritage and a high degree of love jobs. The tolerance for Chinese Ding bronzes as exemplars of national cultural artifacts led to their prominence in exhibitions across the country and world-wide (Ages). Respondents underscored Ding bronzes as crucial symbols of China's imperial past, frequently associated with rituals and governance. They noted that these artifacts serve as tangible links to ancient Chinese civilizations and are vital in understanding historical continuities and transformations.

Aspiring for cultural independence with little regard to the cultivation and preservation of intangible cultural heritage, a collective heritage such as historical Suekil bronzes are reminders that less than 40 remains today (Wu 2021). As it was classified high enough to be among the "four treasures of Chinese treasure" during the Cultural Revolution many old artifacts were destroyed including Ding bronzes. In the years following the Cultural Revolution, cultural relic surveys were carried out on a large scale by the Chinese central government and museum restoration as well as repair of ancient objects began. The process extended to conservation and restoration of historical artifacts, hence the revival of traditional cultural aspiration (Yang 2000).

Senior arts and crafts experts were carried out by well-known ancient relic repair personnel at team leaders of artisans, cultural heritage expert to restore the preservation. They taught their ancient crafts in time-honored ways, thereby forwarding a conservation ethic that has perpetuated generations upon generations. The founding of different cultural organizations also gave an impetus to the preservation and creativity linked with traditional objects along such as Ding bronzes (Chaisingkananont 2014).

The fact that the Chinese government has offered to preserve the Ding Bronzes shows, on a macro level, its reverence for some ancient aspects of early China and genuine effort in preserving culture. For instance, national policies encouraging the conservation of historical artifacts like Ding had been declared as China's intangible cultural heritage have shown how state has tried to dial back relationship between itself and its own history (Chen, Xiong et al. 2018).

1.The Manifestation of Ding Bronzes as a Force for Identity Claims within the Space of Cultural Heritage Tourism

The Ding bronzes have arguably been understood within a longer process of cultural heritage tourism, which provides new ways to negotiate identities. The rise in the number of Chinese people who had to visit Sakho has also increased the sale of traditional Chinese art, including Ding bronzes. While this commercialization has allowed for local craftsmen and cultural heritage sites to make money it can still lead to arguments about a truer representation (Denton 2013). According to P3, *“The Ding bronzes are a testament to the enduring values of respect for ancestry and the solemnity of rituals, which remain central to Chinese identity.”* This statement connects the historical role of Ding bronzes with contemporary values, showing their relevance in today's society.

1)Ding Bronzes and the Management of Identity in Tourism

Tourists looking for a taste of authentic Chinese culture are drawn to the trinket-shop bronzes pronounced "Ding" by hawkers and street vendors across China. While the commercialization of cultural heritage may provide an economic boost, there is a risk that this can lead to the commodification of culture where artifacts are used not for preserving one's ancestral roots or sense of belonging but as wealth. In realizing this, artisans and cultural heritage workers undergo a process of identity management, producing their identities in traditional occupations with market-oriented features (He, Yuan et al. 2023). During interview, P4 respondent mentioned that, *“Through our exhibitions, we strive to show that Ding bronzes are not just ancient objects; they are living symbols of our national pride and cultural continuity.”* This view highlights the curatorial efforts to present Ding bronzes as dynamic elements of cultural heritage rather than static relics.

2)The Ding Neolithic Flow: Tourism Impact on Bronze Artisans

Meanwhile, the tourism sector has been helping by financing grant programs that allow Ding bronze artisans to keep working and gain greater visibility. But it has also put pressure on artisans to make items that will please tourists, and perhaps reduce the cultural impact their art may have. This tension is felt by artisans who have continued to try and reproduce cultural authenticity, as well as meet tourist demand (Kane 1974). While interviewing respondent prescribed that, perspectives agree on the importance of Ding bronzes in reinforcing cultural identity, but scholars lean more

towards the theoretical significance, while curators focus on their practical role in maintaining cultural continuity through public engagement.

4.7.2 Ding Bronzes Negotiating Identity with Local Government

Before and after are interesting conversations created with the local government, Ding bronzes. As far as Ding bronze art and culture goes, the government is informed (some might even say complicit) by policy and financial benefits which make it almost impossible for a local government to suddenly turn on sustainability considerations. Recently, Ding bronzes have been the visiting card of Chinese culture, and it is very appealing to people from other ethnic minorities who come here trying to figure out more about this art. This will promote not only the development of Ding bronze art but also safeguard national culture, and further cement the bond between nation-state (Lord, Qiang et al. 2019).

4.7.3 Cultural Relic Protection and Restoration Techniques and Practices

1) State and Community Efforts

Both the Chinese government and local communities have taken steps to safeguard this cultural tradition, protect artisans making ancient bronzes in Ding style, as well preserve its individual features. The lab also works to deter the production fake Ding bronze artifacts, and programs that certify genuine items as such or educate Chinese tourists about their cultural heritage. This indicates that by involving the community and with government support, cultural heritage can be saved from commercialization (Bonomo 2017).

In other words, the China identity is negotiated with its central government and through cultural heritage tourism by way of Ding bronzes. With the help of the Chinese government, Except for brass in favor on one hand not only to maintain China's Ding culture and promote it so that representatives of other countries understanding and respect our traditional technology; also made contributions to nation unity. International tourism and the economic benefits it bring to Ding bronzes have provided crafts people or artisans with a way of life that is benefiting both local communities as well as broader cultural patrimonies, even though the continual attention requisite in maintaining authenticity becomes everyday practice. Indeed, Ding bronzes provide a rich seam through which identity is managed and articulated - highlighting the intricate balance between artefacts politics and economy in this process. Forthcoming research can build on these findings to further examine the implications of state policies and tourism vis-a-vis indigenous artifacts, with an eye towards efforts that might be made to harmonies cultural conservation and economic growth.

Intangible Cultural Heritage of China

With expanding cultural globalization in the late 20th Century, China joined forces promoting intangible heritage. On Nov 6, 2013, the Association which is also known as Intangible Cultural Heritage Protection Association of China was established to safeguard our country's intangible cultural heritage. A social group having corporate legal status under the administration of Ministry of Culture, where its mission is to protect and inherit intangible cultural heritage across China (Lin and Lian 2018).

In the general scope of its national intangible cultural heritage list, protection has also reached an historic high since this proposal was submitted for public review. Therefore, the establishment of this association is not only a major step for the Chinese government to highlight contemporary cultural undertakings in China but also an important thing for protection of intangible culture heritage(Helen 2016). An affiliation of the "propaganda, protection and inheritance" non-material cultural heritage work to further raise awareness about its intangible nature while currently protecting is legitimate, much needed publicity for future Chinese immaterial outcomes.

The establishment of intangible cultural heritage protection institutions at the state level, such as the Intangible Cultural Heritage Association can not only better organize and carry out various tasks around intangible cultural heritage preservation drive;It also fulfills its obligations under the UNESCO Convention for Safeguarding ICH. China has every right to defend its rights as a member of the Intergovernmental Committee for the Protection of Intangible Cultural Heritage it also fostered their national symbols and thus consolidated the nation-state bond, which is present(Dang, Luo et al. 2021).

At the same time, in order to maintain a sustainable economic foundation for conservation and transmission of China intangible cultural heritage work, society will also set up "intangible cultural hsitory fund", commonly referred to as "" task- one. In accordance with relevant provisions of the Ministry of Civil Affairs on establishment and management of public welfare fund-raising projects, lacking(Dang, Luo et al. 2021). The Intangible Cultural Heritage Foundation as a specially approved by the People's Republic Of China to give legal status for non-profit type organizations (hereinafter refer has not yet been officially approve this foundation) will serve all raised funds dedicated use May motif, Specifically used in intangible cultural heritage protection. One such claim is to dedicate 30 per cent of all funds collected towards the development and promotion of intangible culture in China related economy as well industrial facilities(Xu and Pan 2019). In addition to this, an official website for the Intangible Cultural Heritage Association has been established in order facilitate organizing and implementing online/offline activities for preservation and promotion of intangible cultural heritage(Tan, Anwar et al. 2023).

4.7.4 Present State of Ding Bronzes Intangible Cultural Heritage

Since it is well documented that Ding bronze vessels are culturally valuable and continue open protection, promotion, and use, much like Tibetan Thangka also, Ding bronzes were placed under the representative projects which occurred at the state council level in the first batch. The Chinese State Council made Ding bronzes included as the first batch of representative projects of intangible cultural heritage in 2006(Wei and Chen 2023). The listed projects have pushed the representation to the national level, which wholly reflects the central committee of the state council and its state department great concern and respect to these traditions also to the experts and staffs. It has created self-encouragement to fans and artisans. (Qiu 2023)articulates that "Many people even said, if Ding is in the trade, the if in the east, else is in the north, the only Ding should be in the west, Ding is the only one, such a concept inspired all fans and artisans about the state project approval decision greatly also the comprehensive staffs confidence(Zarrow 2020).



Figure 32 Ding Bronze Vessel displayed at the National Museum of China

Source: National Museum of China

In 2009, UNESCO listed the Ding bronzes as a selected item of human intangible cultural heritage in Abu Dhabi and free to portrait art around the world (Su, Sigley et al. 2020). The fact that these Ding bronzes have appeared in international exhibitions. Participated in and hosted by UNESCO and the China International Cultural Communication Center, it was an exhibition of Ding bronzes that won wide acclaim even further showcased Ding culture at the world level (Liu 2015).

It also honored principal figures who had made great contributions in the protection, inheritance and promotion of Ding bronzes. For example, they won the "Outstanding Contribution Award for Human Intangible Heritage Protection and Inheritance" to recognize their dedications in preserving this valuable cultural heritage (Liu 2015). The Ding bronzes were listed in the first batch of Chinese national intangible cultural heritage revival catalogue, also their artistic value and culture influence have been validated to some extent both at home and overseas.

China has thus turned the cultural display of its Ding bronzes into a new sort of cultural industry. The Ding bronze pieces have thus become a must-see destination for tourists visiting China, and visitors are quite keen on selecting artifacts at workshops (Qiu 2023). Ding bronzes have not only historical and cultural value as traditional Chinese treasures, but also market economic values that has been increasingly recognized and improved. This can be seen by modern and contemporary art markets, in which the demand for culturally significant artifacts has increased alongside the rapid growth of China's economic development (Liu 2016).

At the same time, projects such as Ding Bronze Intangible Heritage Project have promoted a good application and research of these artifacts so that they can effectively exert their economic value and social benefit in inheritance of national spiritual culture. This sums also include the incorporation of individual national deployments such as "intangible cultural heritage and poverty alleviation", with the goal to enhance non-ethnic inheritors' life through different ways like selling their works, giving them technical skills assistance so they can overcome their poverty problem (Labadi 2020).

Applicable and extended this kind process unified preservation work with improvement of practitioners' lives, enhanced public awareness and participation on Ding bronzes as national intangible cultural heritage. This series of improved vitality and stamina has led to the continued resonance, even appreciation of our brushstrokes made by Ding bronze heritage (Smith 2020).

4.7.5 Establishment of Institutions and Declaration of Policies

Not only do the local governments fund Ding bronzes artist hometowns to create numerous epic cultural projects, but they also establish relevant organs and promulgate policies in hopes of making a system for ethnic art development. At the same time, it also clarified institutional responsibilities and determined a clear path for the development of Ding bronze art. Since March 1989, the Chinese government has approved The Opinions on Further Strengthening Cultural Undertakings by the Ministry of culture to state in detail that focus and main responsibilities for current economic can incrementally go further into researched tradition ethnic cultures steps along with serving purpose cultural work as developing nationalities culture art (Mahiou 2011).

At the same time, various art calligraphy photography exhibitions and art festivals hosted by cultural departments are also an important piece of Ding Xian bronzes in such a exhibition content to play a role in promoting artists again ennoblement. In this period, creative institutions and painter trade associations named after Ding bronzes came into sight one by one which represents that the creation work of made in china advance towards professionalization and standardization. After he was appointed as the dean of Chinese Bronze Art Research Center, an organization approved by Ministry of Civil Affairs and acquired Robusda who is one kind National non-material cultural heritage inheritorsbarang Masaldan Basong bin Topa besides (the bronze craft) in our country. There are three parts: an exhibition hall, an academic hall and training base in the center. (Mahiou 2011) say that it has functions of clay training on Ding Bronze artists, special lecture hosting programme besides other exhibitions and appraisal old + new works; conservation restoration ancient bronze artifacts.



Figure 33 Exhibition Focused on Inheritors of Bronze Ding Casting Techniques

Source: Chinese Bronze Culture Research Center

Also, they have an exhibition to provide you with a real experience; the service is good for Practical training. From the "intangible heritage" inheritance point of view, such a Ding bronze cultural center based on the model of project + inheritor+base proposed by Ministry of Culture has set as an example that its efforts are not only in training talents but also in maintaining and pursuing national culture relay area. The founding of these professional organizations has laid a good foundation for the better inheritance of Ding bronze art, as well as forming a new platform and bridge among artists internally (Mahiou 2011).

At this time, the academic study of Ding bronze was also displaying a hundred schools of thought contend stage from multiple disciplinary perspectives. A research office of fine art was established by the Chinese Academy of Cultural Heritage in March 1983. The National Cultural Heritage Rescue Work Conference in 1985 The meeting established a leading group for the rescue of ethnic cultural heritage and changed the name of Art Research Office to Chinese Ethnic Art Institute (Zarrow 2020).

Noteworthy is that "Researches on Chinese Art" of the Institute has been involved in publishing greater academic achievement, represented by former bronze literature and murals since its establishment from 1986. It conducted a large number of interviews and reports on contemporary Ding bronze masters in order to record the intangible cultural heritage. The salvage works turned out as the second-hand rescue of ethnic cultural heritages that lasted through to the last decade of last century and set a precondition for non-material culture heritage's inheritance/preservation in early this year (Yu & Zan, 2018).

Papers and monographs by painters such as An Xu, Chang Shutai, Jin Weinuo; based on the ruins of paintings in ancient times or interviews with contemporary artists. Local Ding bronze artists criticize the image measurement teaching materials compiled and drafted by them. Wen Guogen, Zhang Tiansuo, Shen Xintai, Wang Yinuan Ma Xueren Luo Bingfen and other China experts have translated compiled sculpting measurement documents. On identification, the researchers have written a large number of books on Chinese art, according to popular history There are also many atlases and albums that sell well in the market for cultural relics and archaeology-columns such as "The Potala Palace," "Jokhang Temple," or even from ancient times. Much more than just some other documents about GugeCountry-which would be dusted off seasonally by researchers decades ago! Similar picture albums of archaeological excavations and maintenance reports have been compiled but for a lot more murals and Ding bronzes as well (Liu & Karin 2022).

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Figure 34 Exhibition focused on inheritors of traditional techniques

Source: Chinese Bronze Culture Research Center

Significantly, the year 2014 will be a critical one in the evolution of Ding bronzes from China. The 4th "Fingertip Charm" exhibition of Ding bronze inheritors nationwide was opened in the capital city, Beijing under sponsorship by Ministry of Culture and organization by National Art Museum of China. With the heirs of casting school as a thread, this exhibition is going to show Chinese Ding bronze in terms of genre, historical origin and inheritance status (Feng, Chiou et al. 2021). At the same time, this is also the first group of living Chinese Ding bronze artists who have emerged as a casting school. This honor recognition from the government and industry, also actively encouraged all Ding bronze artists of our new era to feel confidence towards their work. Afterwards, "Fingertip Charm" has set up an exhibition (Feng, Chiou et al. 2021). Several exhibitions such as master and apprentice maintaining a grand ceremony will allow the top artists to exhibit collectively. Up to now, it has been held by occurring 11 sessions and recognition hosted ding bronze inheritor communication conference six escort service. It has become an important carrier for the dissemination of Chinese culture, and Ding bronze artists have been given a display platform in exchange. In addition, it has held several of the China Ding Ling bronze Culture fair in Beijing, Chinese foreign medium-sized brand Inon Communication Limited company shares to cultural foundation rose steadily. It is in the direction above that all of those exhibitions reflect, which brings Chinese Ding bronzes to a new high level on inheritance and development (Feng, Chiou et al. 2021). The Peoples Government of China replied in 2005 by issuing "Opinions on Enhancing the Protection of Intangible Cultural Heritage" from its General Office, which marked off a comprehensive start for intangible cultural heritage protection. The State Council issued the first batch of national intangible cultural heritage masterpieces in 2006, but this includes only some Chinese Ding bronzes. And it contains that representation of intangible cultural heritage which includes casting schools across the national, provincial and city level. The status of the Ding bronzes as intangible cultural heritage protects them in their entirety. After Ding bronzes were

National emblem (Representative List of the Intangible Cultural Heritage- Wikipedia) it resulted as "intangible culture" and artists proved that their works have officially created using a national system(Labadi, Giliberto et al. 2021).

At present, talented Ding bronze artists including Li Xiaodong, Wang Jian, Zhou Wei, He Ming, Zhang Yu, Liu Ning, Zhao Qiang, Ma Feng, and Chen Xi have become a national intangible cultural heritage inheritor; Phuntsog Lunzhu, Sangje Dundrup, Lhakba Tsering, and others have been approved as intangible cultural heritage inheritors in various regions. Affordable after becoming the national inheritor of Ding bronze, these artists have found themselves with a better development platform, and their desire for Ding bronze skills and cultural heritage has been renewed(Li 2023). At the same time, the Chinese government also simultaneously awarded honorary titles such as "Master of Arts and Crafts of China" and "Ding Bronze Artist of China." The first Chinese Ding Bronze Art Fair was held in Beijing in 2010, undertaken by the Ministry of Culture. It marks the integration of contemporary Ding bronze. This art is an important event from the development period of contemporary Ding bronze. At the fair, a content evaluation of Ding bronze works, handmade-casting skills, and theory was completed. The casting skills of representatives of various schools were evaluated by the expert review group, and certificates of first, second, and third-level Ding bronze artists were awarded. This certification activity is currently recognized as the most authoritative, which has lit the creative desire of artists to work hard and produce good works. As of 2018, a total of four "Chinese Ding Bronze Artists" and 122 "Grade Ding Bronze Artists" have been awarded at seven Chinese Ding Bronze Art Fairs(Li 2023).

Sue China spearheaded the intangible cultural heritage protection movement in 2005, and it was widely promoted from the top, which gradually became inextricably linked with the concept of national political theme. With the transformation of culture, it has become a contemporary discourse and practice, affecting the survival state and development direction of national traditional culture(Li 2023). In 2006, the Ding bronzes Institute was included in the national list of intangible cultural heritage. The art of identity for the inherited artists was discovered, Ding bronzes. The group of artists has entered the public eye and competed in Ding bronzes-related exhibitions and activities. In addition, the inheritance of previous generations of Ding bronzes appeared in up to 16 categories is fully enhanced in teaching, academic seminars, and cultural activities. Cultural promotion and other types contribute to the prosperity and development of Chinese Ding bronzes(Labadi, Giliberto et al. 2021). Furthermore, local governments vigorously responded to national policies and established Ding bronzes as a bridge to a country. As an important cultural relic, Ding bronzes entered into negotiation with the local government. Ding bronzes culture determined their identity through its characteristics and became a national representative of art and culture. In the process of negotiating with the local government, Chinese art is defined, forming a common linkage, and this is for the realization of the benign development of Ding bronzes(Labadi, Giliberto et al. 2021).

4.7.6 Educational Value of Ding Bronzes

A second important value of the Ding bronzes lies in their contribution to education and cultural heritage. Teaching students to study and appreciate Ding bronzes is a strategic move in terms of both preserving cultural heritage and fostering their historical consciousness. Ding bronzes are now being incorporated into the curriculum of Chinese educational institutions, with specialized courses and workshops available to build interest in this academically relevant cultural specimen (Li 2024). This effort has been significantly enhanced by adding courses on cultural heritage in universities and schools. For example, some universities have established independent programs to specialize in the history & art of Ding bronzes and other traditional Chinese artifacts conservation. By doing so these programs seek to train a cohort of cultural heritage professionals who are knowledgeable about the theories and practice in conserving and promoting China's ICH (Feng 2018).



Figure 35 Ding bronzes at a Chinese university
Source: University Archives

4.8 Protection of Bronze Ding in International Cooperative Archaeological

Projects

International cooperative archaeological projects have significantly contributed to the excavation and preservation of Ding bronzes, underscoring the importance of cross-border collaboration in cultural heritage protection. These projects often involve partnerships between Chinese institutions and international bodies, which facilitate the sharing of expertise, technology, and resources. A museum curator (P2) remarked, "The international partnerships we've formed have been essential in adopting advanced conservation techniques that are not widely available in China." Such collaborations have been pivotal in uncovering new insights about Ding bronzes, particularly in terms of their historical context and material composition.

One prominent example of international cooperation is the joint excavation project at the Sanxingdui site, where significant artifacts related to Ding bronzes were discovered. This project involved collaboration between Chinese archaeologists and experts from several international institutions. A respondent, an academic historian (P8), highlighted the importance of this cooperation: "The integration of foreign technology, especially in non-invasive imaging and preservation, has allowed us to study the Ding bronzes without compromising their integrity." These collaborative efforts have not only advanced the methodologies used in the excavation and preservation of Ding bronzes but also provided a platform for scholarly exchange, thereby enriching the global understanding of Chinese cultural heritage (Smith & Zhao, 2020).

Moreover, international cooperative projects often include the training of local Chinese professionals in the latest archaeological and preservation techniques. As one government official (P1) noted, "These partnerships have been instrumental in building our capacity to manage and preserve cultural relics like the Ding bronzes." The transfer of knowledge and skills through such projects ensures that the expertise required for the preservation of these artifacts is sustained locally, thereby promoting long-term preservation efforts.

4.8.1 The Role of International Cooperation

International cooperative archaeological projects have become crucial in addressing the complex challenges associated with the excavation and preservation of Ding bronzes. These projects, often initiated under bilateral or multilateral agreements, bring together global expertise, allowing for a shared pool of resources, technology, and knowledge. The collaboration between Chinese archaeologists and their international counterparts has led to significant improvements in excavation methodologies, particularly in challenging environments where traditional techniques may be insufficient (Xu & Wu, 2022).

For instance, the integration of international teams has facilitated the adoption of sophisticated excavation techniques essential for the delicate nature of Ding bronze artifacts. P7, a researcher involved in these projects, stated, "The international cooperative projects provide us with advanced technology and methodologies that are sometimes unavailable locally. These collaborations are essential for ensuring that our cultural relics are preserved with the highest standards."

4.8.2 Challenges in International Cooperation

Despite the evident benefits, international cooperative projects are not without their challenges. A primary obstacle is the divergence in conservation philosophies between Chinese and Western archaeologists. Western approaches often emphasize restoration and presentation of artifacts in a manner accessible to the public, while Chinese methodologies prioritize preserving the artifact's original state, often with minimal intervention. This philosophical divide can lead to disagreements on how best to proceed with conservation efforts (Zhang & Li, 2021).

P4, an academic researcher, noted, "The biggest challenge is aligning the different conservation philosophies. Western approaches can sometimes clash with our traditional methods, which value maintaining the artifact's original state as much as possible." This issue highlights the broader challenge of balancing global conservation standards with local cultural values.

Another significant challenge is the bureaucratic and logistical complexities inherent in international projects. Coordinating cross-border projects requires navigating different legal frameworks, securing permits, and ensuring compliance with both international and local regulations. These administrative hurdles can delay projects or limit the scope of cooperation. According to Shepherd (2020), bureaucratic obstacles in international archaeological projects often play a critical role in determining the success and efficiency of these collaborations. P10, an archaeologist, emphasized, "The legal and bureaucratic processes involved in these projects can be daunting. It requires careful planning and often leads to delays, but it is a necessary part of ensuring that our work is conducted ethically and legally."

4.8.3 Outcomes and Benefits of International Cooperation

Despite these challenges, the outcomes of international cooperative archaeological projects are overwhelmingly positive. These collaborations have led to significant discoveries and the development of new conservation techniques, enhancing the preservation of Ding bronzes. For example, the introduction of non-invasive imaging technologies, such as 3D scanning and ground-penetrating radar, has revolutionized the way archaeologists study and preserve these artifacts (Chen & Wang, 2019).

These technological advancements are particularly crucial given the fragile nature of Ding bronzes, which often suffer from deterioration due to their age and the conditions in which they were buried. P10, an archaeologist involved in several international projects, observed, "Our partnership with international teams has not only led to new discoveries but has also enhanced our conservation techniques, making them more effective and less invasive."

Furthermore, international projects have facilitated cultural exchange and mutual understanding between participating countries. Through these collaborations, Chinese and foreign archaeologists have had the opportunity to learn from each other's practices, leading to a more holistic approach to conservation. This exchange of knowledge is vital in the global effort to preserve cultural heritage, as it allows for the sharing of best practices and the development of new methods that can be applied to similar projects around the world (Liu & Zhang, 2021).

As Liu and Zhang (2021) noted, the cultural exchange facilitated by these projects extends beyond archaeology, fostering a greater understanding and appreciation of cultural heritage in a globalized world. P7 highlighted this broader impact, stating, “These projects are not just about archaeology; they are about building relationships and understanding between cultures. It’s about recognizing the value of our shared history and working together to preserve it.”

4.9 The Impact of International Laws and Regulations on the Protection of Bronze Ding

International legal frameworks, particularly those established by UNESCO, have played a critical role in the protection and repatriation of Ding bronzes. The 1970 UNESCO Convention, which aims to combat the illicit trafficking of cultural property, has been especially influential. According to a heritage conservator (P5), “UNESCO's regulations have created a legal framework that has been crucial in preventing the illegal export of Ding bronzes and facilitating their return to China.” This framework has been instrumental in ensuring that Ding bronzes, which have been illegally taken out of the country, are returned to their rightful place, preserving their cultural significance.

However, the application of these international laws is not always straightforward. Different countries may interpret and enforce these laws differently, leading to challenges in repatriating Ding bronzes. A government official (P1) expressed frustration with this aspect, stating, “While the international legal framework is robust, the varying interpretations by different nations can make the process of repatriation long and arduous.” Despite these challenges, there have been several successful cases of repatriation, which highlight the effectiveness of these laws in protecting cultural heritage (Merryman, 2006).

In addition to repatriation, international laws also play a role in regulating the conditions under which Ding bronzes can be loaned to foreign institutions. These regulations ensure that the artifacts are adequately protected while on display abroad. A museum curator (P6) noted, “When we loan Ding bronzes to international exhibitions, we rely on the protection offered by international laws to ensure their safe return.” This legal protection is vital in maintaining the integrity and security of Ding bronzes during international exchanges, further underscoring the importance of international laws in the broader context of cultural heritage protection (UNESCO, 1970).

Several international projects have involved the study, excavation, and preservation of Ding bronzes, reflecting the global interest in Chinese cultural heritage and the collaborative efforts to protect these significant artifacts. Below are a few notable examples:

4.9.1 The Sino-Japanese Joint Archaeological Project at Anyang

This project, a collaboration between Chinese and Japanese archaeologists, focused on the excavation of the Anyang site, the last capital of the Shang Dynasty. The site is particularly famous for its rich deposits of bronze artifacts, including Ding vessels. The cooperation between Chinese institutions, such as the Institute of Archaeology at the Chinese Academy of Social Sciences (CASS), and Japanese universities facilitated the exchange of expertise in excavation techniques and conservation practices. The project was instrumental in uncovering numerous bronze artifacts, including Ding bronzes, and played a critical role in developing conservation methods tailored to the unique preservation needs of these ancient items.

4.9.2 The Sino-German Project on Bronze Age China

A collaborative effort between Chinese archaeologists and German institutions, including the German Archaeological Institute, this project aimed to explore and preserve Bronze Age sites across China, with a particular focus on the Central Plains. Ding bronzes were among the key artifacts studied, given their importance in ritual practices of the period. This project led to significant advancements in non-invasive archaeological techniques, such as 3D scanning, which have been used to study the intricate designs of Ding bronzes without causing damage to the artifacts.

4.9.3 UNESCO-Linked Projects on Cultural Heritage Protection

Several UNESCO-led initiatives have involved international teams working in China to protect and preserve its cultural heritage, including the Ding bronzes. These projects often involve multiple countries and focus on training local archaeologists in the latest conservation techniques, as well as raising global awareness about the significance of these artifacts. The involvement of UNESCO has brought global attention to the importance of preserving Ding bronzes, leading to greater international cooperation and funding for conservation efforts.

4.9.4 The Sino-French Archaeological Project in Sichuan

This project involved collaboration between Chinese archaeologists and French institutions, focusing on the Sanxingdui site in Sichuan Province, a major archaeological site known for its unique bronze artifacts, including Ding vessels. The project aimed to uncover the cultural connections between different regions of ancient China and their bronze-making traditions. The Sino-French project contributed to a deeper understanding of the regional variations in bronze production, including the use of Ding bronzes in ritual contexts, and enhanced the preservation of these artifacts through the introduction of advanced conservation techniques.

4.9.5 The International Collaborative Archaeological Research Program on the Shang Dynasty

This program brought together researchers from China, the United States, and several European countries to study the Shang Dynasty, with a focus on its bronze production, including Ding bronzes. The project involved extensive fieldwork, laboratory analysis, and the development of conservation protocols for bronze artifacts. The program resulted in the discovery of new bronze artifacts, including previously unknown Ding vessels, and established best practices for their preservation that have been adopted in subsequent archaeological projects in China. These projects underscore the importance of international collaboration in the study and preservation of Ding bronzes, reflecting a shared global commitment to protecting this key aspect of China's cultural heritage.

4.9.6 Coordination and Cooperation Between Cultural Heritage Protection and the Protection of Bronze Ding

The protection of Ding bronzes is a complex process that requires the coordination and cooperation of various stakeholders, including international organizations, national governments, and local communities. UNESCO has been a key player in facilitating these collaborations, bringing together different entities to work towards the common goal of preserving Ding bronzes. A cultural heritage manager (P11) commented, "UNESCO's involvement has been critical in coordinating the efforts of various stakeholders, ensuring that the protection of Ding bronzes is approached comprehensively." This coordination has allowed for a more holistic approach to the preservation of these artifacts, considering both technical and cultural considerations.

Joint research programs between Chinese and foreign universities have also played a significant role in the development of new conservation techniques. These collaborations often involve the exchange of knowledge and expertise, which has led to innovative approaches in the restoration of Ding bronzes. An academic researcher (P4) highlighted the impact of these partnerships, stating, "Our collaboration with foreign experts has led to groundbreaking work in the restoration of Ding bronzes, combining traditional methods with modern technology." These cooperative efforts have not only advanced the field of conservation but have also strengthened the relationships between Chinese and international institutions, fostering a sense of shared responsibility in the preservation of cultural heritage (Wang, 2019).

Furthermore, international cooperation has facilitated the sharing of best practices in cultural heritage protection. For instance, the involvement of international experts in the restoration of Ding bronzes has introduced new techniques and methodologies that have improved the effectiveness of preservation efforts. A conservation specialist (P9) noted, "Through international cooperation, we've been able to adopt best practices from around the world, which have significantly enhanced our ability to protect and preserve Ding bronzes." This exchange of knowledge and expertise is crucial in ensuring that the preservation of Ding bronzes is carried out to the highest possible standard.

4.10 Ding Bronzes as Cultural Ambassadors in International Exhibitions

Ding bronzes have been prominently featured in international exhibitions, where they serve as cultural ambassadors, representing China's rich history and heritage on the global stage. These exhibitions provide an opportunity for the international community to engage with Chinese culture and history, fostering greater understanding and appreciation. A museum curator (P6) observed, "Exhibiting Ding bronzes internationally helps bridge cultural gaps, allowing foreign audiences to gain a deeper appreciation for Chinese heritage." The role of Ding bronzes in these exhibitions is not only to showcase their artistic and historical value but also to promote cultural diplomacy and strengthen international relations.

However, the practice of loaning Ding bronzes to foreign institutions is not without its challenges and controversies. One of the primary concerns is the risk involved in transporting and displaying these priceless artifacts abroad. An art historian (P12) expressed caution, stating, "While international exhibitions are important for cultural exchange, there is always a risk involved in ensuring the safe return of these artifacts to China." This concern underscores the need for stringent measures to protect Ding bronzes during their time abroad, ensuring that their cultural and historical integrity is maintained.

Despite these challenges, the role of Ding bronzes as cultural ambassadors remains a powerful tool in promoting global cultural heritage. These artifacts continue to attract international attention and admiration, serving as symbols of China's long and storied history. The successful participation of Ding bronzes in international exhibitions has not only elevated their status as cultural icons but has also contributed to a greater global appreciation for Chinese cultural heritage (Liu, 2018).

4.11 Bronzes Ding on the Economy

The preservation, protection and dissemination of Ding bronzes has an economic impact that goes far beyond the cultural aspect: it makes a huge contribution to regional and national economies. The tourism industry specifically has been a major beneficiary of the increased attention towards cultural heritage sites as well artifacts (Feng 2018). The tourism of museums, cultural heritage sites and workshops that reveals the craftsmanship behind Ding bronzes also holds a great appeal to tourists where job opportunities are created, generating income. Such merchandise has enlisted Ding bronzes to a new power both of reproduction, and in the service of commerce. Such relics have become popular and artisans as well as entrepreneurs cash in on their popularity by producing good copies of them, or products imitated from Ding bronzes. Commercialization allows artisans to make a living with their trade and helps build a shared recognition of this cultural heritage (Lau 2011).



Figure 36 Market for Bronze Ding Replicas and Merchandise

Source: Local Market Survey

4.11.1 Others Related to the Ding Bronzes in Contemporary Art and Culture

Ding bronzes have been located as well in present artwork and social patterns. Chip off the same block - re-artifacts contemporary artists and designers take inspiration from the unique forms of Ding bronzes (prefusing these elements to their artefacts) The integration of ancient and modern art forms not only rejuvenates traditional artistic concepts but also mutual penetrations ensure the cultural attributes of Ding bronzes is passed down, re-shaping into a new interpretation that resonate with audiences today (Kane 1974). Regular exhibitions and cultural events of Ding bronzes are presented, from the ancient examples to modern interpretations. As a result increasingly more locals and foreigners would belong to fascinated viewers. These events act as venues for cultural exchange and conversation, demonstrating the eternal allure of Ding bronzes on a dais in today's art world (Yu 2007).



Figure 37 Contemporary Art Inspired by Bronzes Ding

Source: Art Exhibition Catalogue

4.11.2 Organization of Ding Bronze Vessel Exhibitions for Promoting National Culture

1) Ding Bronze Vessel National Tour Exhibition

"China Ding Bronze Art Boutique Exhibition", a project funded by the National Art Fund, has been on tour in China to celebrate the 70th anniversary of the founding of PRC since October 10. The exhibition was presented in Shanghai, Shenzhen and Beijing as part of a grand display at the China National Museum Palace on Hall 17.

Department of Culture and Tourism of the People's Republic of China; sponsored by the National Funds for Chinese Ancient Bronze Art Research, organized by Changan University Center for Chinese Bronzes Study; Co-organized with China Academy at Cultural Heritage(Denton 2013).

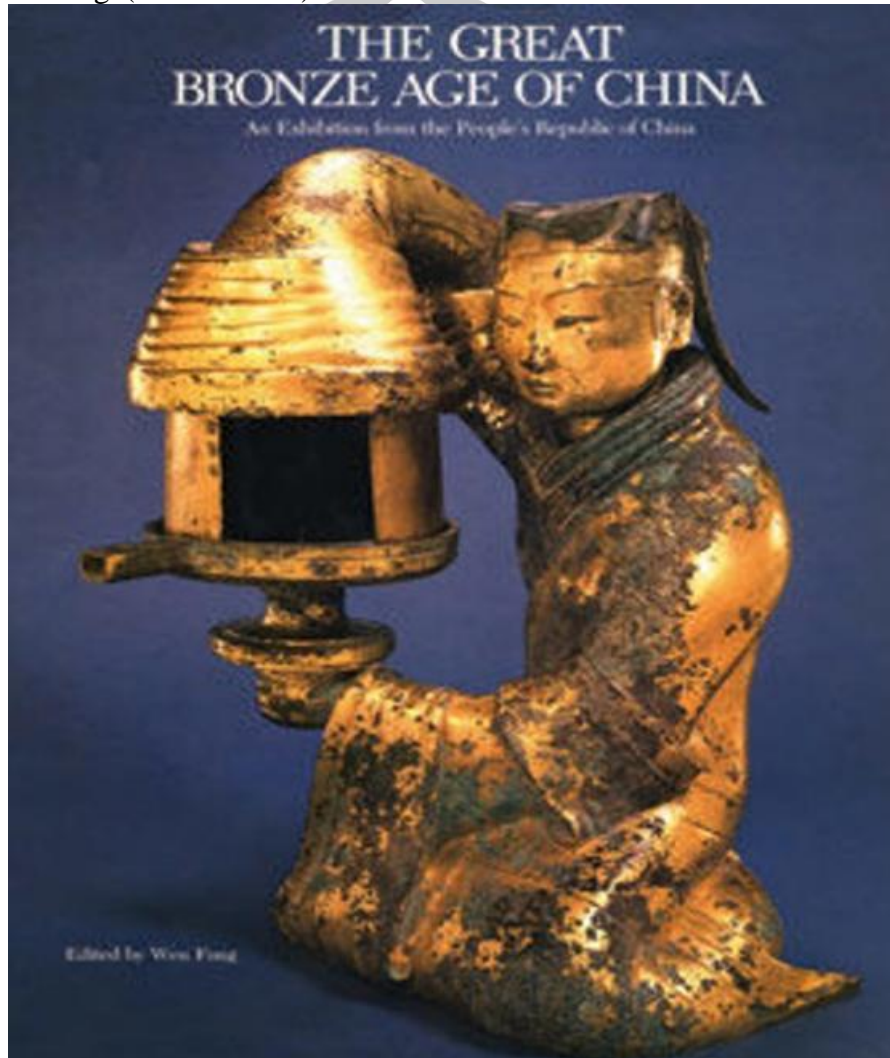


Figure 38 Poster Displayed in Exhibitions.
Source: Chinese Bronze Culture Research Center

The Exhibition on Selected Works of Ding-fitting Categorized Chinese Bronze Art, China To fully demonstrate the selected pieces from among numerous brilliant works born in the development process during recent years showing us soundly about: The long history of Ding bronze art; Exquisite and unique casting skills; Extensive and profound culture connotation so as to reveal more towards what kind plate it belongs (Hearn and Smith 1996).In order to develop the traditional Chinese culture, which is actively supported by the central government, since 2014 China National Arts Fund under four held "China International Huge Bronze Art Festive". In the public display of Dingyin in bronze art, this platform is recognized as the most authoritative and highest level. Top Ding bronze art will be evaluated; festivals also plan to train professional Dinging bronze art talents, enhance the research of the theory system on Ding Bronze Art and promote conservation,

inheritance development and technological innovation in Chinese Jingzhou. On site, there will be artists from different schools for visitors of Ding bronze casting process closely. These include demonstrations of traditional casting methods, and related artifacts (Wardęga 2021).

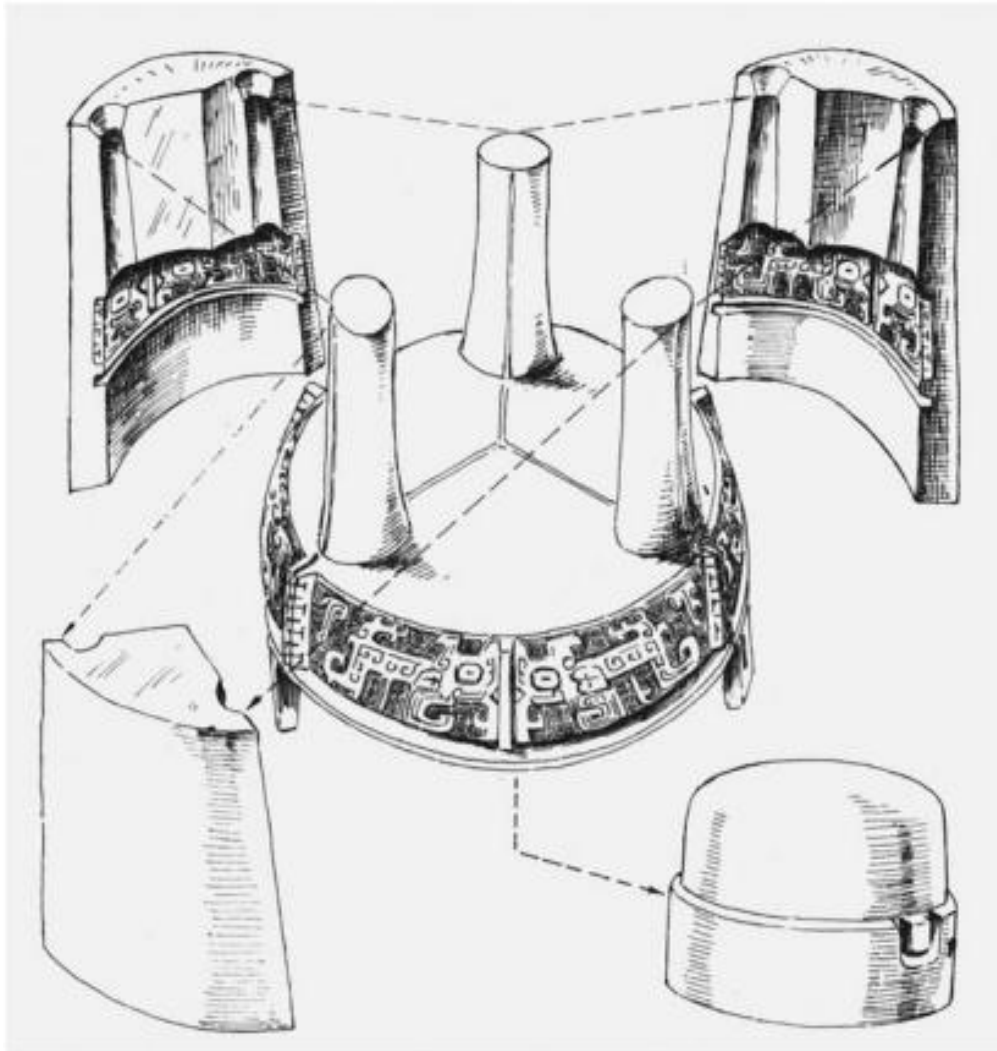


Figure 39 Demonstration of the Casting Process by a Bronze Ding Artist

Source: Chinese Bronze Culture Research Center

The exhibit is sectioned into six parts. More than 70 works are exhibited, specific to four schools of Ding bronze art. All the exhibiting works are mainly composed of award-winning pieces from the previous China International Ding Bronze Art Festival Boutique Exhibition, as well as some works created by representative inheritors of national intangible cultural heritage and famous artists in craft. Through this exhibition, the millennium Dinghe Cultural Connotation rich and unique cultural memory, show that craftsmen for many years persistence in conducting model room exhibits long gone Dingque professional skills. The role of Ding bronze national heritage is fully developed and provides a platform for the multi-level exchange between Chinese art and domestic/international arts as well (Wardęga 2021)



Figure 40 Bronze Ding Casting

Source: National Art Museum of China

More and more Ding bronze art has emerged, thanks to the socialist new era with Chinese characteristics put forward by General Secretary Xi Jinping, as well as China's vigorous promotion of cultural prosperity. This exhibition must have let the Ding bronze shines again in his new era and that allows Chinese traditional art known by a broader group of people within China, According to (Lord, Qiang et al. 2019).



Figure 41 Various Ethnic Groups of Chinese People Taking Part in an Art Exhibition

Source: The Chinese Bronze Culture Research Center

Chinese stylized material, moving fine Ding bronze exhibition will have the characteristics of Chinese art display in general but with a view to all emerging fine works in recent years as described by ding Bronze Art Development. Disseminating the long history of Ding bronze art, exquisite and unique casting skills endow ding possessor with a lengthy prestige./ highlights cultural confidence. This is an indication of Ding bronzes' national appreciation that has not reached the general public before si-time, though. This further fortifies the identity negotiation between nation and state, or in other words establishes an even closer proximity of a so-called 'nation-state'. Republic and market the two are one any independent of (Wang and Lin 2018).

Ding Bronze Vessels as Culture Ambassadors

Ding bronze ware is also a window through which the world can see China's splendid civilization. These objects are frequently loaned for major shows and thus facilitate the sharing of Chinese cultures with global audiences. And as (Thorp 2006).point out, the overseas exhibition of Ding bronze vessels is actually a powerful tool for widening dialogues across cultures with other countries in communicating both continuity and universality of ancient Chinese art.



Figure 42 International Exhibition Showing Ding Bronze Vessels

Source: National Museum of China

The overseas exhibition of the Ding bronzes is to jointly build cultural bridge for communication and mutual understanding between China and other countries. In this way, such expos exhibit descriptions and demonstrations which will be helpful to give a better impression for foreign audiences. In doing so, by displaying such artifacts on a global scale, China not only foregrounds its own cultural legacy but also provokes the discussion of ancient art and history worldwide (Thorp 2006)

Ding Bronze Vessels and Cultural Tourism

As an indispensable material of cultural tourism, the key to Ding bronze vessels lies. Include them in the tourism circuit to enhance cultural experience of tourists. Museums and cultural relics units of Ding bronze vessels receive a large number of tourists every year, the local boost to tourism. (Yao, Darré et al. 2020) argue that while incorporating Ding bronze vessels into cultural tourism routes can improve visitor experience, it is also possible to ensure the preservation and accessibility of these ancient treasures.





Figure 43 Tourists Looking at Ding Bronze Vessels)

Source: Chinese Tourism Board

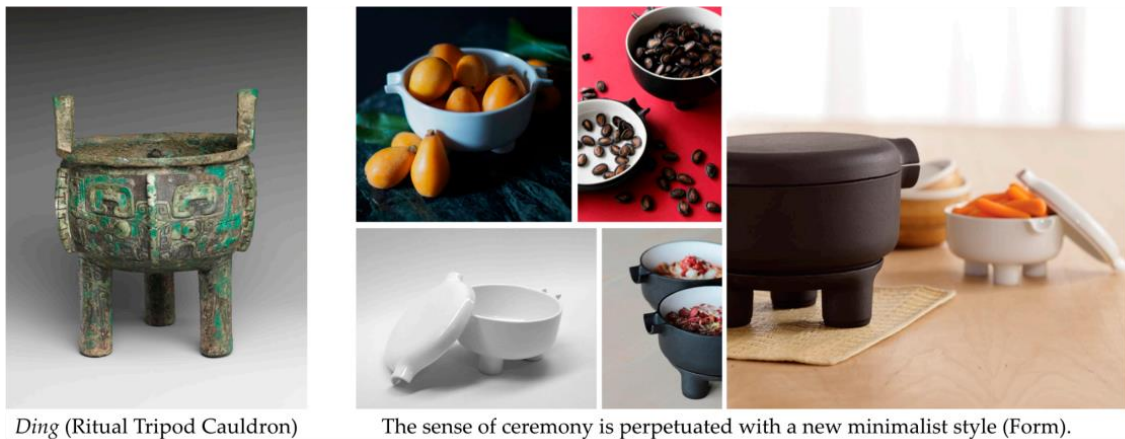
This will help visitors fully experience the Ding bronze vessels and protect their morethan-3000 years of history in accordance with cultural tourism quality requirements. The increased tourism benefits local economies, thereby providing the economic basis for funding and maintenance of cultural heritage sites. Cultural tourism has an important economic impact and leads to further preservation of the cultural heritage, which contribute in artistic education (Yao, Darré et al. 2020).

Ding Bronze Vessels on the Market

The large-scale commercialization of Ding bronzes has had a profound impact on them, both in the cultural and economic fields. With the growth of cultural heritage tourism, commercialization of these objects has become crucial to their preservation - and even propagation(Ju 2017).

Commercial value and cultural importance

The commercial value of ancient Ding bronze vessels is merely the other side of coin from their cultural status. These replicas and themed merchandise generate sales; hence the economy benefits from culture. For tourists and collectors alike, authentic replicas of Ding bronze vessels are a way to keep history alive today. For example, sales of Ding replica vessels and merchandise have been used to help fund conservation efforts while also promoting cultural heritage through the practice (Ju 2017).



Ding (Ritual Tripod Cauldron)

The sense of ceremony is perpetuated with a new minimalist style (Form).

Figure 44 Business Replicas of Ding Bronze Vessels

Source: Chinese Cultural Market Association

Cultural institutions can support conservation efforts and educational programming with revenue from replicas/licenses/merchandise sales. The financial aid provided to these beneficiaries is instrumental in preserving and repairing ancient traditions, ensuring their future surviving and contribution for the cultural world of today (Ju 2017).

Balancing commercialization and preservation

Therefore, it is particularly important to balance the commercialization and preservation of Ding bronze vessels. Although commercial gain and recognition are vital, it also is important to preserve the standard of heritage items for they are cultural artifacts. The central government and its cultural institutions have enacted policies to safeguard the Ding bronzes' historical value from too heavy commercialization. These policies consists of tight regulations on the production and sale replica - traditionally considered business activities, have been asked to accompany with better developed goals toward cultural preservation (Qi 2023)

As one of the cornerstone ways to keep that balance between commercialization and cultural integrity is for governments to standardize in scale production, as well as ensure through copyright whether or not products can be legally produced an sold. On one hand, it protects the Ding human sacrifice system and its commercialization; on the other hand,jiayi Kitchen & Food Storage Cabinets Factory. it is in line with contemporary modern needs(Qi 2023).

4.12 Significance of Bronze Vessels

Bronze vessels symbolized royal power and were integral to worship ceremonies. They were believed to protect against inauspicious forces and facilitate communication with the spirit world. The intricate decor enhanced the vessels' sacred character and reinforced the ruling elite's authority. Ancient Chinese bronzes, with their diverse shapes and motifs, reflect the rich cultural and artistic heritage of China(Campbell 2014). From the fearsome taotie 饕餮 to the graceful phoenix, each motif carries deep symbolic meanings and reveals the beliefs and values of ancient Chinese society. The continuous evolution of these designs highlights the ingenuity and creativity of Chinese artisans, whose work continues to captivate and inspire(Thorp 1991).

4.12.1 Ding Bronze Vessels as Cultural Icon and Touring Sites

Ding bronze ware, an ancient Chinese treasure with profound historical and cultural significance, has developed into a famous relic type in the tourism market. This attracts national as well as international tourists and thus promotes cultural heritage and tourism-related activities (Murray and Zhimin 1982).

4.12.2 Novelty Site and Culture Heritage

China has accumulated abundant historical wealth, hence Ding's cultural relics with high reverence in the field of culture) placed them into an important position as a hot spot Cultural Tourism. The vessels, dated from the late Shang and early Zhou dynasties were typically shown in museums, attracting visitors who are fans of ancient Chinese history as well its antique luxury craftsmanship. Further, (Murray and Zhimin 1982) noted that the conservation of Ding bronze vessels have been significantly impactful in Chinese cultural tourism as they not only contribute to a greater comprehension on ancient China but underground also improve appreciation (Thorp 1991).



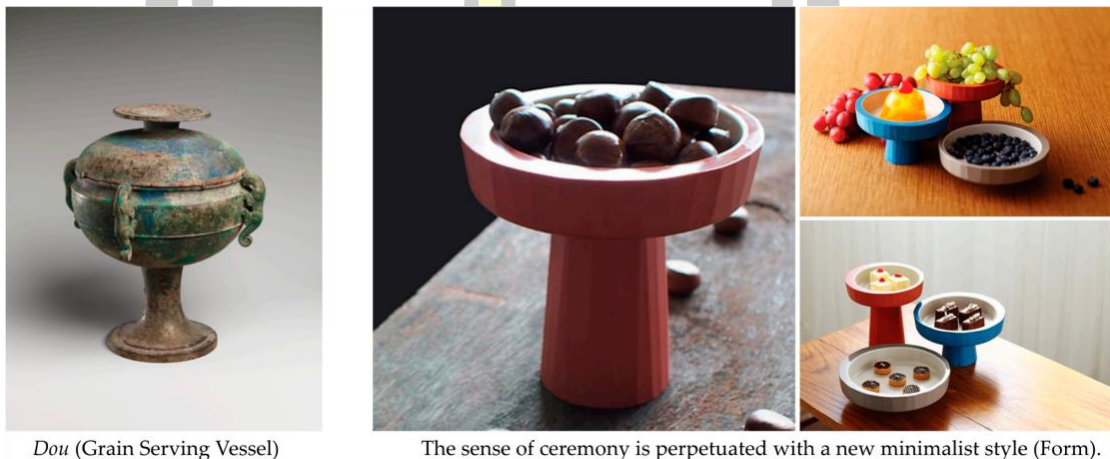
Figure 45 Bronze Ding Vessel Display Inside a Museum

Source: Chinese Cultural Heritage Association

Ding bronze wares are not only objects, but they also stand for the ancient civilized culture shape of China. Whilst their appearance in museums and cultural exhibitions serve as a form of education which help bring context to the development that Chinese culture has undertaken. Meticulously so, these exhibitions are curated to showcase the artisanship of the vessels that served as valuable educational resources for visitors (Thorp 1991)

4.13 Ding Bronze Vessels Impact on Modern Cultural Context

Ding bronze vessels continue to hold cultural significance in modern China. Their depiction in contemporary art, literature, and media reflects their enduring legacy. Modern artists and designers draw inspiration from the motifs and craftsmanship of Ding bronze vessels, integrating these elements into new cultural expressions. As highlighted by (Sun, Wu et al. 2022) the modern interpretation of Ding bronze vessels in various cultural forms keeps the tradition alive and relevant, allowing new generations to appreciate and connect with their heritage.



Dou (Grain Serving Vessel)

The sense of ceremony is perpetuated with a new minimalist style (Form).

Figure 46 Contemporary Art Inspired by Ding Bronze Vessels

Source: Chinese Contemporary Art Association

Artists based in China still draw on this ancient aspect of Chinese culture and several important contemporary versions of Ding vessels have been produced highlighting their enduring appeal and heritage. This fusion of aesthetics both preserves the heritage craftsmanship and fosters change and development within arts excellence (Sun, Wu et al. 2022)

4.13.1 Challenges and Opportunities in Commercialization

There are also challenges and opportunities for commercialization of modern Ding bronze vessels. A major challenge is to ensure that commercialization does not erode the cultural and historical significance of these artifacts. But, with the use of contemporary technology and global platforms there are significant opportunities in promoting as well as preserving heritage of Ding bronze vessels. (Kumar, Singh et al. 2017) recommend using digital technologies and platforms to realize online exhibitions, education programs of modern Ding bronze wares in order that the influence might be amplified outwards without any limitation of geographical bounds. Like-wise, the allure of product development shifts as design thinking evolves. The International Council of Societies of Industrial Design (ICSID) has in fact referred to this as the "design program triangle." Product design will find the optimal solutions between market, manufacture and design. This model has since evolved, however. (Kumar, Singh et al. 2017) also put forward a new triangular model as illustrated in Figure 5 According to this model, scientific and technological products as the cultural factor can become transformed by way of its own product, while here is also bolder:

humans are contained in any process of transformation from technical field into humanities level.

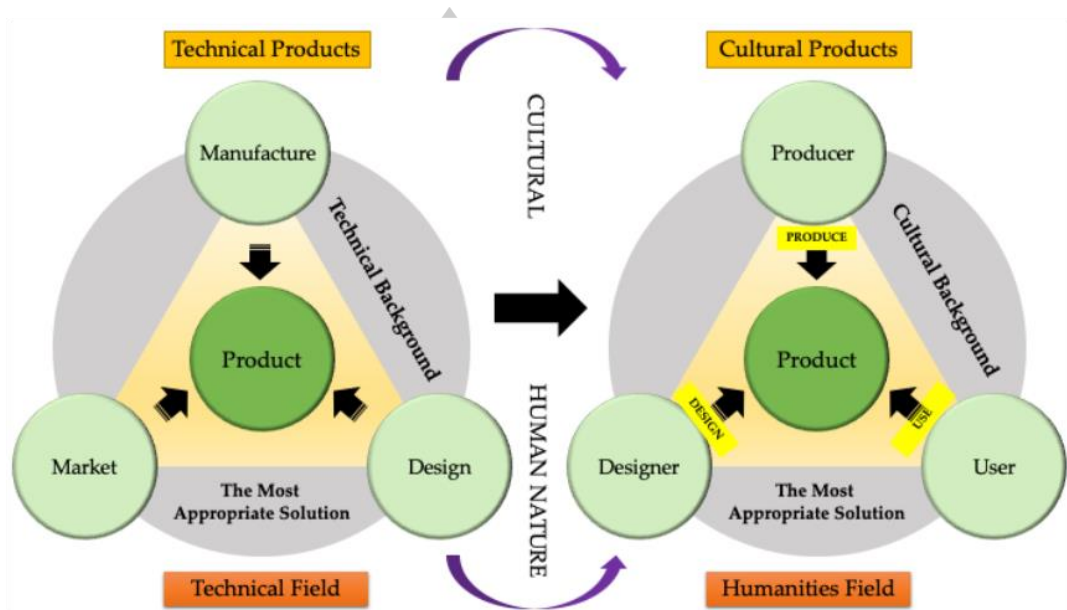


Figure 47 Technological Integration in the Promotion of Ding Bronze Vessels

Source: (Lin 2005a).

Virtual exhibitions and educational programs using digital platforms and technologies can bring Ding bronze vessels to a worldwide audience. This method does not only save the physical artifacts but also enrich their educational and cultural values (Kumar, Singh et al. 2017). Ding bronze vessels are important commodities of China with a long history and rich cultural connotations, effectively promoting the Chinese cultural heritage to the world. Their tourism and commercialization should not be incorporated at the expense of their preservation as measures must also be put in place for protecting them unto their original state. By sensible policies and creative means Ding bronze vessels can still be celebrated as monument of Longshan culture in China.

4.13.2 Core Theories in the Field of Cultural and Creative Design: A Brief Review

"Culture" is a form of life, "design" is a taste of life, "creativity" is a kind of identification through touching, and "industry" is the medium, means, or methods needed to complete cultural design creativity. Therefore, from the perspective of culture, the design department realizes a design taste through cultural creativity through industry, and forms a form of life. In addition, design is a purposeful, conditional, rational, and creative comprehensive activity, which emphasizes the "sociality" in the interaction process of "people and things"; and the "reasonable shaping" that combines "physical functions" and "psychological functions"; the design also needs to pay attention to "human-computer systems" and fully consider "human factors and engineering"; finally, we incorporate design into "economic activities", create a form of life, shape a culture of life, and finally achieve a harmonious and human ideal state (Thoring, Desmet et al. 2018).

4.13.3 Core theoretical Overview of Cultural and Creative Design Industry

Culture is a kind of life, design is one flavor of life, creation by touching, it is an identification and industry stands for medium/means/methods in cultural designing creativity. In the field of culture, a design sense is implemented through cultural creativity in industry and becomes a style of life for industrial civilization from this point. Design is also a purposeful, conditional, rational and creative comprehensive activity which emphasizes “sociality” in both the interaction of people to things as well as the “reasonably shaping” connected with physical functions that are connected empirically and spiritually (Thoring, Desmet et al. 2018).

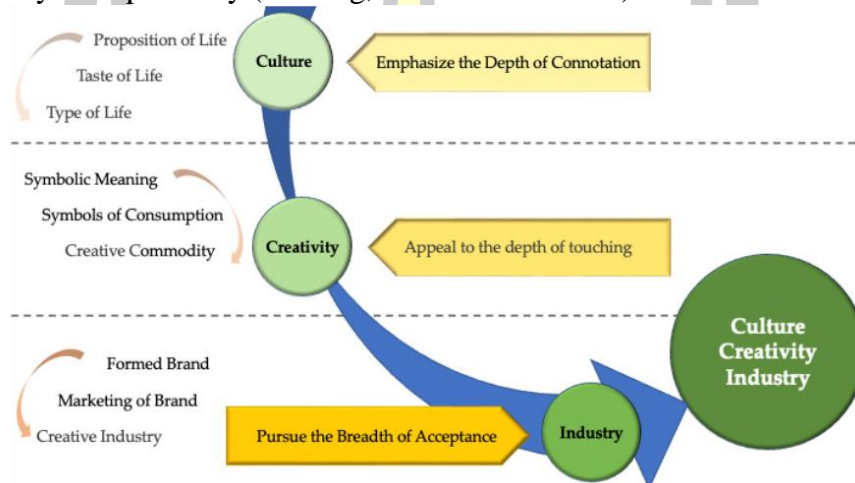


Figure 48 Association between Culture Creativity and Industry

Source: (Lin 2011)

Technological development has made it possible to utilize new and new ways, and due to the endless innovation of science and technology, the product presentation and user-computer interaction can be described to meet the needs of consumption groups more exhaustively. (Lee, Ostwald et al. 2020).argues that product design in the future must be returned to the level of thinking in humanistic and aesthetic terms, and technology will only help but not dominate the design work. Therefore, the spirit and the connotations of design should be based on humanistic concern, and it is necessary to anticipate the subtle changes in the emotions of the consumers as they interact with the product(Lee, Ostwald et al. 2020). That is, the core of product design will have to change radically; it will not continue to be simple product form analysis product or pure market research, where consumers can only observe, but they cannot realize that life is a constant experience and interaction, connotation; feelings for the product must be discovered. According to previous research, Figure 6 illustrates a frame that can help us understand, where three levels of culture can be seen. This framework can serve as a field for reference in cultural products.

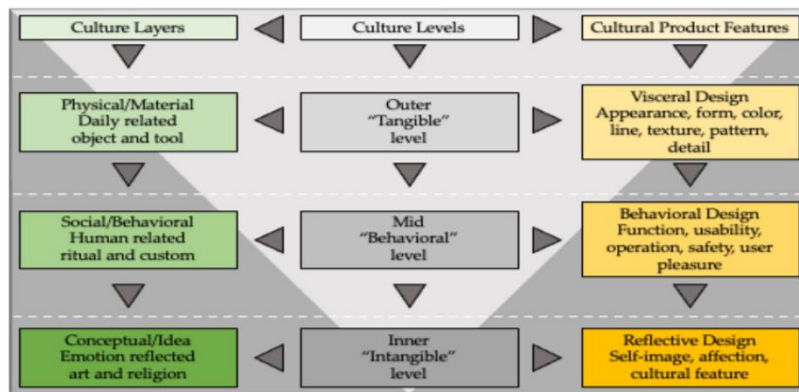


Figure 49 Culture and design features in Layers
Source: (Lin 2005b, 2007)



Chapter V

Contemporary Application and Case Analysis of Luoke Ding in Modern Society

The contemporary significance of historical artefacts like the Luoke Ding has changed significantly in recent years, particularly in the context of China's cultural preservation efforts. As China continues to modernise, traditional symbols like the Luoke Ding are not only relics of the past, but also play an active role in education, tourism and cultural heritage. This chapter focuses on Research Question 3 (RQ3): 'How are tripods designed, created and used today and how do they relate to contemporary design thinking guided by folklore?' It also addresses Objective 3, which is to explore how these Luoke Dings can be adapted to modern needs without losing their cultural and artistic essence. Using the Luoke Ding as a case study, this chapter will illustrate how traditional design and craftsmanship can be integrated into modern environments and have an impact on areas such as tourism, education and artistic innovation. By examining this relationship, the chapter will reveal the evolving role of the Luoke Ding in contemporary society, providing insights into the intersection of tradition, culture, and modern utility.

The role of the Luoke Ding in modern environments is a testament to the adaptability of cultural artefacts between historical relevance and modern functionality. Like other traditional Chinese artefacts, the Luoke Ding has transcended its original use as a ceremonial vessel to become a symbol of national identity, artistic heritage and modern design innovation. This chapter will explore not only the practical application of the Luoke Ding in modern design, but also its integration into the cultural heritage management, tourism and education sectors. The Luoke Ding has always played a central role in preserving China's cultural heritage while promoting innovation in areas such as tourism and commercial branding.

This chapter will delve into how the traditional design of the tripod has been repurposed in a variety of modern domains, focusing on the dynamic interaction between historic preservation and modernisation. For example, modern artisans have used ancient techniques such as sheet-mould casting and carving to recreate or reinterpret the tripod form in contemporary contexts. By utilising these traditional methods, modern designers are not only paying homage to the historical significance of the tripod, but also incorporating it into new applications such as tourist souvenirs, commercial branding, and even digital displays through Augmented Reality (AR) technology in museums.

This analysis will further explore the role of the tripod as a cultural and educational tool in modern China. In schools and universities, the tripod is a tangible link to ancient Chinese heritage, providing students with a direct connection to the craftsmanship and symbolism embedded in these artefacts. In addition, the Luoke Ding is often highlighted in educational programmes focusing on traditional Chinese arts to ensure that the younger generation understands its historical significance and its evolving role in today's world.

In addition, the combination of the Luokodin and cultural tourism has significantly boosted the local economy in areas such as Luoyang, where heritage sites and museums attract tourists interested in experiencing ancient Chinese history

first-hand. By analysing this case, this chapter will reveal how the Luokodin has acted as a cultural ambassador, drawing international attention to China's rich historical heritage and supporting cultural exchange. This integration has resulted in considerable economic benefits, as tourism generates income, supports local artisans and promotes the conservation of heritage sites.

In summary, this chapter will explore the modern relevance of the Luoke Ding by focusing on how the design, creation and use of the Luoke Ding reflects the synergy between traditional craftsmanship and contemporary innovation. Through this analysis, the chapter will highlight the importance of striking a balance between preserving ancient craftsmanship and adapting it to modern needs, thereby ensuring the continued relevance of Ding kiln bronzes in contemporary society.

5.1 Introduction to the role of the tripod in contemporary society

The bronze ceremonial "tripod" has always been one of the most iconic and culturally significant objects in Chinese history. Originating in the Shang Dynasty (c. 1600 BC to 1046 BC) and reaching its peak in the Zhou Dynasty (1046 BC to 256 BC), the tripod was not only a utilitarian artefact, but also symbolised authority, power and reverence for the ancestors. In contemporary society, the significance of the tripod goes beyond its historical and ceremonial functions; it is a symbol of cultural identity, artistic inspiration and political symbolism. The meaning of the tripod has evolved with modern sensibilities, providing a way to connect the contemporary with ancient traditions while allowing for creative reinterpretation in a variety of cultural and artistic arenas.

In modern China, the tripod remains a symbol of cultural heritage, representing thousands of years of Chinese history. Its presence in museums, academic discourse and popular culture helps to maintain links with ancient China, particularly its rich artistic and metallurgical traditions. The tripod embodies the values of continuity, stability and authority, which are central themes of Chinese culture.

5.1.1 The transition of the tripod from antiquity to modernity

Tripod vessels exhibited in national museums, such as the National Museum of China in Beijing, play a pivotal role in the construction of national identity. These vessels, especially those from the Shang and Zhou periods, are often displayed as symbols of the advanced technological and cultural achievements of ancient China. The intricate designs and inscriptions on the vessels are considered not only works of art, but also important historical documents that contain valuable information about the socio-political landscape of early China.

For contemporary societies, the tripod not only serves as a reflection of history, but also inspires a sense of pride and solidarity. In this context, the tripod transcends its original ceremonial use and becomes an instrument of cultural nationalism. Scholars such as Rawson (1990) emphasise that objects with clear historical and cultural symbolism, such as the tripod, help modern societies to link themselves to the past and to preserve their collective memory. This concept is particularly important in the case of China, where the government attaches great importance to its '5,000 years of civilisation' narrative as the basis of its modern geopolitical identity.

In addition to its cultural identity, the tripod has powerful political symbolism. Throughout history, the possession of a tripod, especially a large and beautifully decorated one, represented political authority and legitimacy. According to Confucian rituals, the number of tripods owned by a ruler was directly related to his rank and power. In modern times, the tripod is still used as a political symbol of leadership and governance.

In contemporary China, replicas of the tripod are often used in official government ceremonies, such as the inauguration of major state projects, state-sponsored exhibitions, and diplomatic events. These replicas become visual metaphors for state power, linking the current leadership to the continuation of Chinese civilisation. For example, when China hosted the 2008 Beijing Olympics, replicas of ancient fixed ships featured prominently in the design of official commemorative materials, emphasising China's ancient heritage as a backdrop to its modern achievements.

The symbolism of the tripod also transcends China's borders. It is a diplomatic tool that reflects China's "soft power" by promoting Chinese culture on the world stage. For example, when China engages in important diplomatic exchanges with other countries, replicas of the tripod or tripod-inspired gifts are often exchanged. This practice links ancient values of harmony, respect and authority with modern diplomacy, subtly conveying China's desire for peaceful but influential engagement with the world. Scholars such as Shambaugh (2013) have argued that these artefacts play an important role in China's soft power strategy, showcasing the country's rich culture and deep-rooted civilisation.

5.1.2. Evolution of art and aesthetics

In addition to its political and cultural role, the tripod continues to inspire contemporary artists and designers. Many modern Chinese artists have drawn aesthetic inspiration from the tripod, interpreting its shapes and motifs in innovative ways. For example, the tripod shape of the tripod has been reinterpreted in a variety of art forms, including sculpture, installation and even architecture.

Contemporary art exhibitions in cities such as Beijing and Shanghai often feature works that incorporate traditional Chinese elements, such as the 'tripod', and fuse them with modern materials and concepts. Artists such as Xu Bing and Cai Guoqiang use the "tripod" and other ancient Chinese symbols to explore issues related to globalisation, identity and cultural heritage. Their work demonstrates the continued relevance of ancient Chinese forms in addressing contemporary issues.

In addition, the "tripod" has become a symbol of modern Chinese design and architecture. A number of public buildings and sculptures throughout China have adopted the iconic "tripod" shape, combining traditional aesthetics with modern building techniques. The headquarters of China Central Television (CCTV) in Beijing is one such example, often described as a fusion of modern and traditional architectural forms. Although the building is not a direct replica of the tripod shape, its monumental scale and distinctive form evoke the sense of stability and authority that the tripod has historically symbolised.

5.1.3 Economic and commercial impacts

Tripods also play an important role in the luxury market, with a large number of replicas and tripod-inspired objects being sold as collectibles and high-end decorative items. Appreciation of ancient Chinese bronzes, particularly tripod vessels,

has led to a thriving market for antiques and replicas, with tripod bronzes regularly fetching high prices at auction houses such as Sotheby's and Christie's. Collectors around the world seek out these historically and aesthetically valuable artefacts, thus contributing to a global appreciation of Chinese heritage.

Moreover, in contemporary Chinese society, the tripod has become a symbol of wealth and success. High-net-worth individuals often purchase replicas or modern interpretations of the tripod to display in their homes or offices as a sign of their appreciation of Chinese culture as well as their desire for an image of authority and prestige. In this way, the tripod continues to serve as a status symbol, just as it did in ancient China.

5.1.4 Educational and academic importance

Academically, the Ding Ding remains a focus of attention for scholars of Chinese history, archaeology and art. It is an important object of study for understanding the development of Chinese metallurgy, ritual practices, and socio-political structures. Modern studies of the Ding have revealed profound insights into ancient Chinese cosmology, governmental structures, and technological advances, making it an important topic in the fields of Chinese art history and archaeology.

Universities and cultural institutions around the world regularly introduce the ding in their programmes on Chinese history and culture. The study of the ding involves a number of disciplines, including aspects of material culture, art history, religious studies, and political theory, etc. Notable works by scholars such as Kesner (1991) and Rawson (1993) have contributed greatly to our understanding of the role of the ding in Chinese society and continue to inspire new research.

In addition, the role of the tripod in Chinese ritual and its symbolism provide important insights for comparative religion and anthropology. For students and scholars, the tripod is an entry point to understanding broader cultural practices in ancient China, including ancestor worship, state rituals, and the construction of political legitimacy. These themes remain relevant in contemporary studies, as modern Chinese leaders often invoke ancient symbols such as the "tripod" to justify their governance and reinforce the continuity of Chinese civilisation.

5.1.5 Cultural diplomacy and international relations

As China continues to rise on the world stage, its cultural diplomacy strategy has become increasingly prominent. Historically associated with authority, culture and longevity, the tripod is often used in China's international diplomatic endeavours. Major museums around the world have organised exhibitions featuring tripod bronzes to promote China's image as a country with a long and sustained history of cultural achievement.

In addition, the presence of the tripod in art exhibitions, cultural festivals and diplomatic gifts helps to convey the importance of cultural continuity in Chinese identity. For example, Chinese delegations often present replicas of the tripod or objects inspired by it as gifts during state visits, symbolising respect and a desire for lasting, harmonious relationships.

The making of bronze ware at Ding Kiln has been a revered craft that has been passed down from generation to generation. Influenced by the socio-political and cultural context of the time, each era has a unique style and technique. This section focuses on the specific processes involved in the creation of Loch Kodin, detailing the contributions of Loch Kodin and the impact of its work.

5.1.6 Contribution to bronze casting

One of Rayon's most important contributions to Chinese civilisation was the introduction of bronze smelting. According to legend, she discovered that certain types of clay could withstand the high temperatures needed to smelt metal ores. (Podėnas and Čivilytė 2019) . She used this knowledge to develop the earliest bronze casting techniques, creating tools and vessels that were both functional and beautiful. (Nickel, 2006) . . Bronze is an alloy of copper and tin that is harder and more durable than pure copper, making it ideal for a wide range of uses, from weapons to ceremonial vessels. By introducing bronze casting techniques, Rayon produced more complex tools and artefacts, laying the foundations for a later rich tradition of bronze craftsmanship. (Liu, Wang et al. 2013) .

5.1.7 Development of casting technology

Rayon also invented early casting techniques that allowed for greater precision and detail in bronze objects. She is said to have introduced the sheet-mould casting method, in which a clay model of the desired object is made, covered with a clay mould, and then removed, leaving a cavity into which molten bronze is poured. This technique allowed for the creation of highly detailed and intricate designs, laying the foundation for the extraordinary artistry of later Chinese bronzes. (Liu, Wang et al. 2013). As shown in Figure 1, the piece-mould casting method was a major advancement over earlier, simpler casting techniques. It enabled artisans to produce larger and more complex objects, such as the iconic tripod vessels featuring exquisite decoration and inscriptions. Thus, Rayon's contribution to the development of casting technology played a crucial role in the development of Chinese bronze art. (Pollard and Liu, 2023) .



Figure 50 Artistic representations of Rayon, often displayed alongside Rayon's contributions to sericulture and metallurgy, highlighting Rayon's role as a cultural innovator.

Source: Jones and Cavell, 2021

5.2. Contemporary significance of the Luoke Ding

5.2.1 Cultural and symbolic heritage

The legend of Rayon has had a lasting impact on Chinese culture, influencing both artistic traditions and technical practices. (Ratnagar 2001). . Her innovations in bronze casting not only laid the foundation for the development of Chinese

metallurgy, but also set the standard for the high level of craftsmanship that would characterise Chinese bronzes for thousands of years. Later generations of artisans drew inspiration from Rayon's techniques, improving and expanding on its methods to create increasingly sophisticated and ornate bronzes. (Hosner, Wagner et al. 2016) . These techniques have been passed down from generation to generation, highlighting the importance of Rayon's contribution and the lasting legacy of her innovations. (Ratnagar 2001) . .

5.2.2 Leizu: The Mythical Patriarch of Bronze Casting

Rayon, also known as the Silkworm Lady, is a semi-mythical figure in Chinese history who made significant contributions to the early development of Chinese civilisation, particularly in the fields of sericulture (silk industry) and metallurgy. (Lewis, 2009) . Although her association with silk is widely known, her role in the development of bronze casting technology was equally important and deeply rooted in Chinese folklore. Rayon is often depicted as the wife of the Yellow Emperor, one of the fabled Five Emperors who are said to have ruled China in the early third millennium BC (Bodde 2014). (Bodde 2014). . According to ancient documents, Rayon played an important role in teaching people how to smelt and cast metals, thus advancing technological practices in ancient China. Her innovations in bronze casting laid the foundation for the complex metallurgy of later Chinese bronze craftsmanship. (Dien and Dien, 2007) .



Figure 51 *Early Bronzes Attributed to Rayon Technology demonstrates the intricate design and function of these ancient objects.*

Source: Lee 2020

5.2.3 Myths and historical significance

The earliest records of Rayon are found in ancient texts such as the Shangshu and the Huainanzi. These texts describe Rayon as a cultural hero whose contributions played a key role in the early technological advances of Chinese society. (Huang Zongzhi, 1991). . The Shangshu claims that she introduced bronze casting techniques, while the Huainanzi details her role in perfecting these methods and teaching them to others. The mythological narratives surrounding Rayon highlight the importance of innovation and technological advancement in ancient Chinese culture. By attributing such significant advances to a single figure, these stories emphasise the value placed on ingenuity and the transmission of knowledge. Although there is little concrete historical evidence to prove that Rayon actually existed, her legacy lives on as a symbol of creativity and technological prowess. (Ehrman, 2005). .

In Chinese art and literature, Rayon is often seen as a symbol of wisdom and technological advancement. (Ratnagar 2001). . Her story has been celebrated in a variety of forms, from traditional paintings to modern sculptures, highlighting her dual contributions to sericulture and metallurgy. These forms of artistic expression

keep her legacy alive, reminding contemporary audiences of the importance of creativity and innovation in cultural and technological advancement. The symbolism of Rayon in art also reflects broader themes in Chinese culture, such as reverence for historical figures who embody knowledge, skill, and dedication. By honouring Rayon, these works of art celebrate the spirit of invention and the transmission of knowledge, which is at the heart of Chinese cultural identity. (Hosner, Wagner et al., 2016) .

5.2.4 Integration of ritual practices

The importance of Rayon's contributions is further emphasised by its association with various rituals and ceremonies. In some parts of China, people hold rituals and ceremonies to honour Rayon and to pray for her blessing for their success in crafts and technology. (Brown, 2008) . These practices reflect a deep cultural respect for the heritage of Rayon and the relevance of Rayon's innovations in contemporary society. By incorporating Rayon into their rituals, these communities recognise the historical importance of the contributions made by Rayon and express their gratitude for the advances made by Rayon (Ho, 1997) . (Ho, 1997) . Rayon's contribution to the development of bronze casting technology in ancient China attests to her ingenuity and innovation. Her role as a cultural hero and technological pioneer is deeply rooted in Chinese folklore and symbolises the spirit of creativity and progress that has characterised Chinese civilisation for thousands of years. (Liu, 2010) . Through her discoveries and innovations, Rayon laid the foundation for a rich tradition of Chinese bronze art, influenced countless generations of artisans, and left an indelible mark on Chinese cultural history (Puett and Murray, 2010) . (Puett and Murray 2010). .

By exploring the life and legacy of Rayon, we can gain a deeper understanding of the technological advances and artistic achievements of the tripod bronze tradition. Her story reminds us of the importance of innovation and the lasting impact of cultural heritage on artistic and technological development. (Golding, 2018) . As we continue to study and celebrate the contributions of figures like Rayon, we honour China's rich history of craftsmanship and the timeless values of creativity and excellence.

5.2.5 Technology and Innovation

Jubisan has mastered the lost wax casting technique, a method used in ancient China but largely lost by the Ming Dynasty. This technique allows for the production of very fine and intricate bronzes. Jubilee's work is often characterised by intricate patterns and motifs, inspired by ancient designs, but reinterpreted with her own artistic vision!¹ . He is particularly known for his meticulous attention to detail, as evidenced by the fine carving and inlay work on his bronzes. (Hang and Guo 2006). . One of Zhu Bisan's most famous works is the 'Dragon Tripod', shown in Figure 3, which demonstrates his mastery of modelling and decoration. This object is decorated with intricate dragon motifs, which are so lifelike that they appear to be moving. The use of inlaid jade and other materials in the decoration further highlights Zhu's innovative approach to blending traditional bronze craftsmanship with new decorative elements. (Yang and Zhang, 2023). .



Figure 52 Zhu Bisan's 'dragon tripod' (c. 1680), showing intricate dragon motifs and jade inlay.

Source: Tseng 2014

Wang Shi's approach to bronze casting is characterised by the innovative use of lost wax techniques and experimentation with different alloys. His works often combine traditional and modern motifs, reflecting the vibrant artistic environment of the time. (Hsiao and Hsueh 2020) Wang Shi's work is known for its robust shapes, elegant lines, and intricate decorative patterns that blend geometric designs with natural elements. One of Wang Shi's best-known works is the Celestial Pattern Clock, shown in Figure 4, a vessel that exemplifies his skill in combining traditional designs with new artistic concepts. The vessel's celestial motifs include stars and clouds with exquisite detailing. The use of different alloys and the intricate carving techniques highlight Wang's technical prowess and ability to push the boundaries of bronze craftsmanship. (Hsiao and Hsueh 2020) .

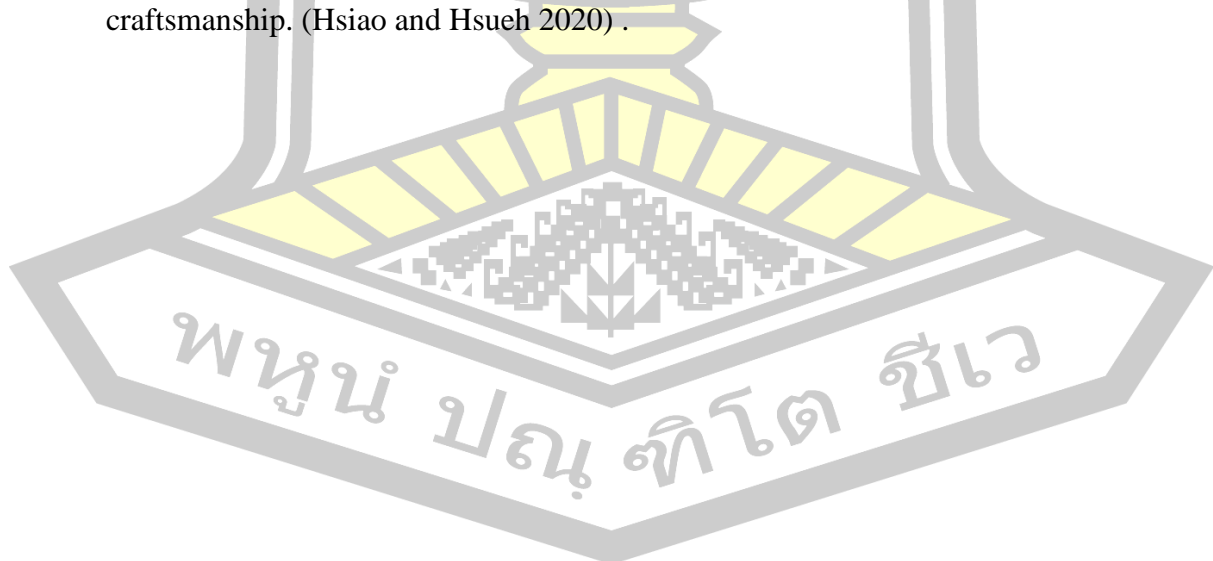




Figure 53 Wang Shi's 'celestial clock' (c. 1700), featuring celestial motifs and intricate carvings

Source: Lee 2020

5.2.6. Royal patronage and standards

The Emperor Xuande of the Ming dynasty (reigned 1425-1435) was not only a ruler but also a patron of the arts. During his reign, the arts flourished, especially ceramics and bronzes. Emperor Xuande's influence extended to bronze casting, where he encouraged the production of high-quality vessels that were both functional and artistic. (Hai) .

Under the patronage of the Xuande Emperor, bronze artisans were given the resources and support to create works that met the highest standards of craftsmanship. Known for their rigorous quality control and innovative techniques, the imperial workshops produced bronzes that were acclaimed for their aesthetic and technical excellence. (hay) . The Xuande mark is a sign of quality and authenticity, often found on objects produced during his reign (hay) . .

The 'Xuande Ding' is one of the iconic pieces of the period and embodies the royal standards of the time. This piece is renowned for its elegant form, exquisite carvings and the use of high-quality bronze. The intricate patterns and fine craftsmanship reflect the Emperor Xuande's vision of an art that was both beautiful and durable. (Moore-Murata, 2008). See figure 5.



Figure 54 Emperor Xuande's 'Xuande tripod' (c. 1426), a masterpiece of Ming dynasty bronze
Source: Tseng 2014

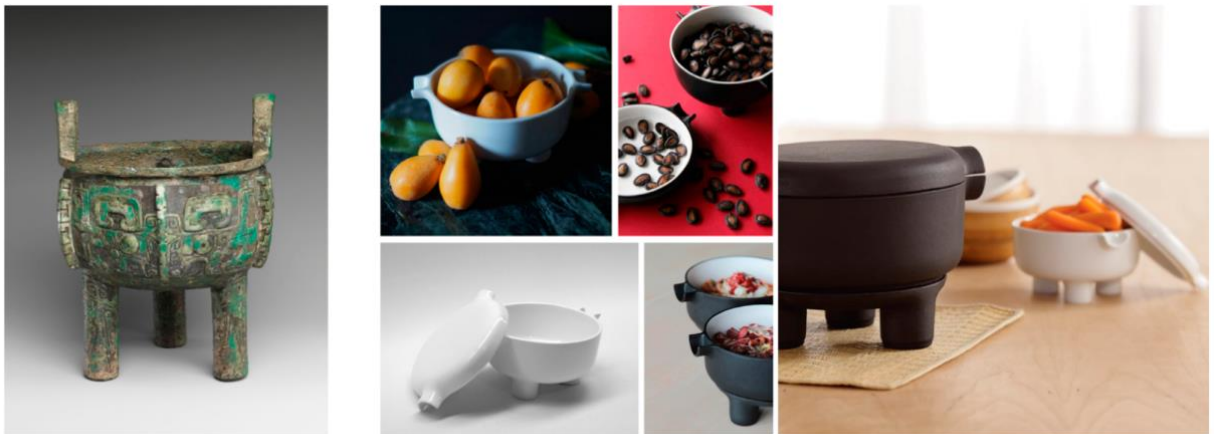
5.3 Modern masters: preservation and innovation

5.3.1. Transition in the art of tripod and bronze

The transition of the bronze art of the Ding kilns from the Late Imperial period to the modern era marked a significant evolution in craftsmanship. This period saw a renewed interest in traditional craftsmanship and styles, as well as the emergence of innovative approaches that reflected contemporary aesthetic sensibilities. Craftsmen of this period played an important role in preserving the heritage of Ding kiln bronzes, while at the same time advancing the development of the art form. This section explores the lives and contributions of notable modern masters who played a key role in this transformation. (Moore-Murata, 2006) . .

In modern times, inscriptions on Dingyao bronzes became more detailed and elaborate, reflecting advances in technology and aesthetic sensibilities. Modern craftsmen, influenced by historical precedents, began to incorporate more complex and elaborate inscriptions into their work. These inscriptions often include not only traditional motifs and patterns, but also contemporary themes and personal expressions (Elleman 2005): (Elleman 2005) See Figure 6.

พหุ ประถมศึกษา



Ding (Ritual Tripod Cauldron)

The sense of ceremony is perpetuated with a new minimalist style (Form).

Figure 55 Example of a modern bronze inscription in ding characters combining traditional and modern elements

Source:Elleman 2005

5.3.2 Standardisation of shapes and patterns

In the Chinese bronze works shown in Figure 7, modern masters played a crucial role in standardising shape and pattern. By studying ancient techniques and styles, these craftsmen identified the key elements that define the tripod bronze tradition. Through their work, they established standards that ensured the continuity and consistency of this artistic heritage (Rosen, 1987).



Figure 56 Modern Ding kiln bronzes showing standardised shapes and decoration.

Source:Elleman 2005

5.3.3 Protection and innovation

The balance between conservation and innovation is a distinguishing feature of the modern art of Ding kiln bronzes. Artisans such as Li Xiang, Chen Jian and Wu Ming have demonstrated that it is possible to embrace new ideas and techniques while respecting traditional methods. Their work reflects a deep respect for the past while being forward-looking, ensuring the continued relevance of Ding bronzes in contemporary culture. (Rosen, 1987).



Figure 57 *Modern tripod bronzes reflecting the balance between conservation and innovation*

Source: (Thote, 2008)

The modern bronze art of the Ding kiln is characterised by a dynamic interaction between tradition and innovation. Artisans such as Li Xiang, Chen Jian and Wu Ming have made significant contributions to the preservation and evolution of this ancient craft. (Hung 2015) . By studying the lives and works of these modern artisans, we gain a deeper understanding of the artistry and cultural significance of tripod bronzes. (Bagley, Sackler et al. 1987) . .

5.4 Luoke Ding as a case study in contemporary cultural heritage management

The design of "Luoyang tripod" + "Luoke elements" not only reflects the inheritance of traditional culture, but also the innovation of Luoke's characteristic campus culture. The Luoke tripod will also lead the development of school culture as a unique cultural symbol. Luoke Ding has not only a cultural leading role for Luoke, but also social and economic benefits in industrial cooperation, non-heritage projects, cultural and creative industries. Through the case study of "Luoke Din", we can gain a deeper understanding of the students' sense of identity and pride in the national culture, and also lay the foundation for the inheritance and development of intangible culture. This move not only promotes and passes on the excellent traditional culture, but also strengthens the school's diversified parenting mechanism.

5.4.1 Historical significance of the Luoke Ding

Luoke ding is imbued with the soul of Luoke, representing the inner meaning of the Luoke school and the spirit of its leaders and students. By analysing the changes in the pattern of the tripod, it has derived the unique Luoke tripod. The Luoke Tripod has a far-reaching influence on the Central Plains. The tripod's design is decorated with intricate patterns and inscriptions, reflecting the advanced metallurgical technology of ancient Chinese craftsmen. In addition, it is a distorted embodiment of the core cultural and religious practices of Chinese society during the Bronze Age.

The specific inscription on the Luoke Ding indicates that it is related to the spiritual connotations of the Luoke School, the cultural connotations of the Luoke leadership as well as the Luoke students' continuous improvement and innovation, further reinforcing its status as an authoritative symbol of the glowing heat in the

Central Plains. The fine craftsmanship and use of moulding techniques illustrate the complexity of the technology employed by early Chinese bronze artisans. In modern times, the Luohe Ding has become an important representative of the artistic heritage of the Luoyang Vocational college of science and technology, and as such has become a spiritual and material artefact to be carefully managed and protected.

5.4.2 Background of Luohe Ding's establishment

Report of the 19th Party Congress: Culture is the soul of a nation and a people. Culture is the soul of a country and a nation. Without a high degree of cultural self-confidence and the prosperity of culture, there will be no great rejuvenation of the Chinese nation. Report of the 20th Party Congress: Enhance the spreading power and influence of Chinese civilisation, adhere to the position of Chinese culture, tell Chinese stories, disseminate Chinese voices, present a credible, lovely and respectable image of China, and promote Chinese culture to better reach out to the world.2021 In April 2021, the National Conference on Vocational Education was held in Beijing, and General Secretary Xi Jinping gave important instructions on the work of vocational education, stressing that in the comprehensive construction of a modern socialist country, the future of vocational education will be in the hands of the people. In the new journey, vocational education has a broad future and great potential, and it is necessary to accelerate the construction of a modern vocational education system, and cultivate more high-quality technical and skilled talents, skilled craftsmen and great master craftsmen.2022 On April 25, General Secretary Xi Jinping stressed during his visit to Renmin University of China that it is necessary to run a university rooted on the soil of China, and to walk out of the new road of building a world-class university with Chinese characteristics.



Figure 58 reading activity

Source: Luoyang Vocational college of science and technology

In the context of education to develop the country, education to strengthen the country, Luoke wants to come out of a "Luoke model" of the characteristics of the road of vocational universities, to achieve for the party to educate people, for the country to educate, to serve the community of the ambitious goal, to become a high level of vocational and technical universities rooted in the land of the Central Plains. Therefore, Luoke needs to create a profound significance of the logo, so as to inspire generations of Luoke people to struggle for this and move forward.

Loke Din has not only a cultural leading role for Loke, but also social and economic benefits in terms of industrial co-operation, non-heritage projects, and cultural and creative industries.

(1) Industrial cooperation

luoke ding cooperation is with Sange Creative. The school will deepen its cooperation with the bronze town through the preparation of Luokodin, establish industry-academia-research bases, on-campus training bases, masters' studios, etc., give full play to the functions of talent cultivation and social service, draw great master craftsmen into the campus, and bring high-quality educational resources to the students.

(2) Intangible cultural heritage in schools

LuoKe ding is produced in collaboration with the Huaxia Copper Art Research Institute. Let the intangible cultural heritage into the campus, carry out intangible cultural heritage exhibition activities. It not only increases the cultural inculcation of students, but also enriches the cultural life of the campus. Helps to enhance the students' sense of identity and pride in national culture, but also laid the foundation for the inheritance and development of intangible culture. This not only promotes the inheritance of excellent traditional culture, but also strengthens the school's diversified education mechanism.

(iii) Cultural and creative industry chain

As the spiritual totem of Luoke Din, a series of cultural and creative products can be developed at a later stage, such as inscription topographies, envelopes, notebooks, postcards and cultural shirts. To create a campus industrial chain from R&D and design to e-commerce network sales, drive students to actively participate, promote the integration of industry and education, so that the education chain, the talent chain and the industrial chain, the innovation chain is organically connected, so that the "Luoke Ding" becomes a cultural symbol in Luoke to be inherited from one generation to the next.

5.4.3 Concept and design sources for the Luoke Ding

1. Based on the Western Zhou bronze square tripod with animal-face motifs

The design of the so-called Luoke Tripod comes from taking the Luoyang Tripod as the prototype and adding Luoke's characteristics to create the Luoke Tripod belonging to Luoke. The design of "Luoyang tripod" + "Luoke elements" not only reflects the inheritance of traditional culture, but also the innovation of Luoke's unique campus culture. The Luoke tripod will also lead the development of school culture as a unique cultural symbol. Located in Luoyang, the ancient capital of the 13th Dynasty, the Luoyang tripod was unearthed in 1977 in the North Kiln of Luoyang, which is very representative of Luoyang. In terms of artistic modelling, the shape is simple and heavy, with double standing ears, square belly and four columns of feet, which is very expressive and aesthetically pleasing. It is a symbol of the Western Zhou Dynasty,

and it also implies that Luoke is standing in the Central Plains, running a famous school for a hundred years, and asking for the highest peak of vocational education in China.

The Luoke Tripod is enlarged in proportion to the shape of the "Western Zhou Bronze Square Tripod with Animal Faces Pattern", and the pattern, decoration and inscription of the Tripod are designed exclusively with Luoke elements. The "Western Zhou Bronze Tripod with Animal Face Pattern", commonly known as Luoyang Tripod, is an ancient bronze vessel with important historical value. Its shape is simple and heavy, and it is the founding tripod of the Western Zhou Dynasty, an important weapon of the king's power, and a well-deserved cultural icon of Luoyang, which is also a symbol of the spirit of craftsmanship.



Figure 59 Western Zhou Square Tripod with Animal Face Pattern / Luoyang Tripod

Source: Author's own photography

The above Western Zhou tripod with animal-face pattern / Luoyang tripod was unearthed in Luoyang, which is an outstanding representative of Western Zhou bronze tripods, and a well-deserved cultural symbol of Luoyang. The tripod body is solemn and majestic, conveying the momentum of "Xiongnu Dingdi, potential according to the respect of all countries", which is an extremely rare masterpiece of Western Zhou bronze tripods. The unique animal face pattern has a unique artistic value and historical status.

The basic features of the Luoyang tripod are elaborated in the following three aspects: 1. Shape: the Luoyang tripod is square and four-legged, and the overall shape is simple and solemn, reflecting the characteristics of bronze craftsmanship in the Western Zhou period. The overall feeling is to embody the connotation of the four-legged tripod and the setting of the Central Plains. 2. In terms of decoration: the tripod is decorated with the typical animal-face motif (taotie motif), which is very common in ancient Chinese bronzes, and is usually used to denote majesty and mysterious power. In addition, there are other complex geometric patterns and lines, demonstrating the high level of casting skills of the time. The core on the decoration is to highlight the representation of the monarch of the dynasty at that time for the symbol of centralised power with absolute supremacy. 3. On its inscription: some ancient bronzes would have an inscription to record the background of the production,

the object of sacrifice and other information. The inscription of Luoyang tripod is designed exclusively with the elements of Luohe, in order to achieve a unique cultural representation in line with the characteristics of Luohe tripod.

The Luoyang tripod itself also has in-depth cultural value and historical status: as an important cultural relic of the early Western Zhou Dynasty, the tripod is not only an important physical material for the study of the history of the Western Zhou Dynasty, but also an important basis for the understanding of the social system, religious beliefs, aesthetic concepts and other aspects of that era. Artistic Achievement: It reflects the exquisite metal casting technology and highly developed artistic level of the Western Zhou period, and is an indispensable part of the study of ancient Chinese bronze craftsmanship. Cultural Symbol: The Luoyang tripod has become a cultural symbol of Luoyang City and even the whole Central Plains, representing the brilliant achievements of ancient Chinese civilisation.

In conclusion, as a precious cultural relic, the "Luoyang tripod" not only demonstrates the brilliant achievements of ancient Chinese bronzes, but also provides valuable physical evidence for future generations to study the society and culture of that era. It is a microcosm of the long history of Chinese civilisation and one of the important sources of cultural confidence of the Chinese nation.

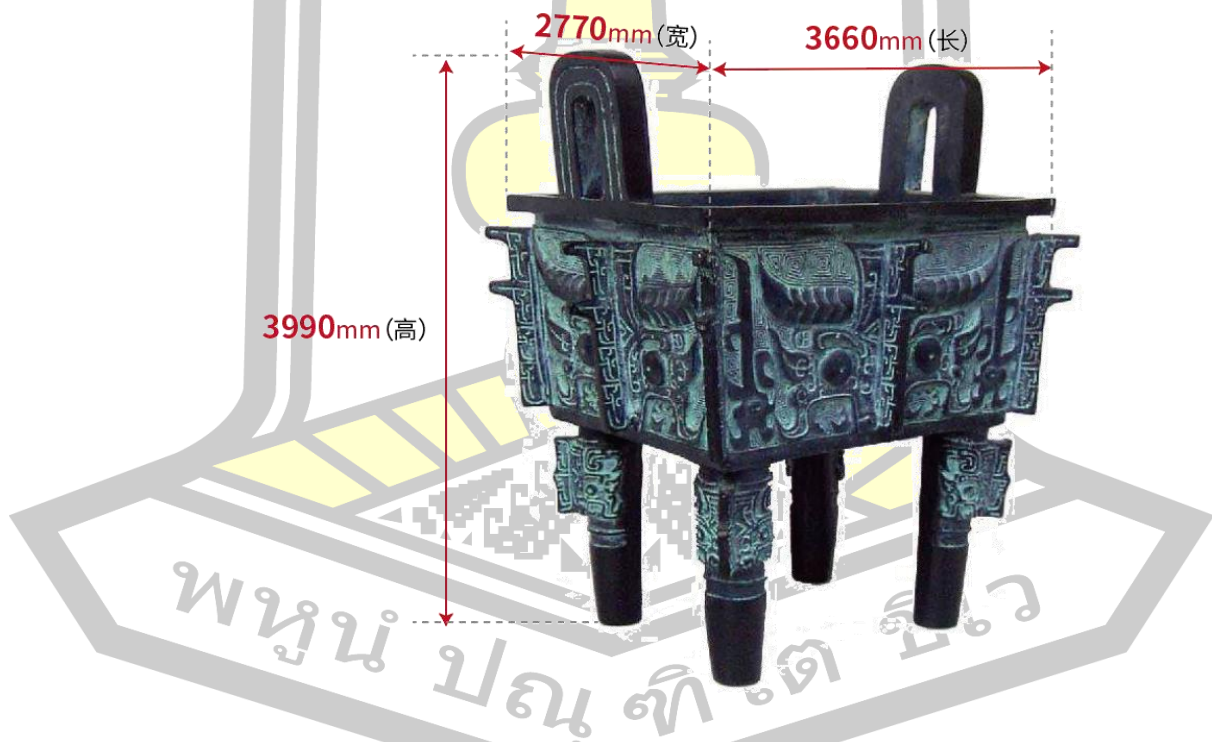


Figure 60 Luohe Ding

Source: Luoyang Vocational college of science and technology

The Luohe tripod is about 3.99 metres high, 3.66 metres long and 2.77 metres wide, with the so-called bright 9 and dark 9, that is: "9" is the extreme number, the largest, implying infinite development $3+6=9$ and $2+7=9$, never-ending, continuous exploration, and a spirit of continuous development. The reason for adopting the superposition of numbers implies science and technology and humanities, and it is easy to remember, so that other people can feel the spiritual connotation and cultural inculcation brought about by Luohe Din, thus further letting people understand the value of Luohe Din's numerical design connotations.

The north and south relief patterns of Luohe Ding are proposed to use the most representative cultural elements of Luoyang, such as "Hetu Luoshu" and "Silk Road", which also reflect the examples of China's ancient science and technology and foreign exchanges. The design of "Luoyang tripod" + "Luohe elements" not only reflects the inheritance and innovation of traditional culture, but also implies the grand development vision of the university to be rooted in the Central Plains, to be a first-class undergraduate vocational and technical university, to be based on Luoyang, and to stand in the Central Plains. Luohe needs to create its own spiritual totem to tell the story of Luohe well and wonderfully. The tripod, as the national weapon of China, has rich cultural connotations, which has a leading role in the development of Luohe, and the value orientation behind it coincides with the development vision of Luohe.

5.4.4 Morphological Allegory of the Luohe Ding

One Heart / Sincere Heart. The heart of sincerity, sincerity and truth, Luohe with the heart of a parent to help students achieve their dreams; Luohe students with the spirit of righteousness, the heart of the family and the country, is the heart of a child. The school treats students with the same love and responsibility as parents treat their children. The school is committed to helping each student grow and to supporting them in realising their dreams. This dedication is not only reflected in the day-to-day management of teaching and learning, but also in the long-term planning and support for the future development of students. Growing up in such an environment, the students of Luohe not only have solid professional knowledge, but also have firm ideals and a strong sense of social responsibility; they are truly red-blooded, with hearts full of deep affection and love for their home country.

Binaural / Technology + Humanities. The spirit of science and technology and humanism are the two wings and wings of the long-term development of Luohe, nourishing science and technology with humanism and blessing humanism with science and technology, only when both develop together can we bring about the development of talents, the development of the times, and the development of the society can really be brought about. The school deeply understands that only by giving equal importance to science and technology and humanities can we cultivate talents with all-round development. On the one hand, science and technology is the key force driving the progress of modern society, which brings unprecedented convenience and development opportunities for human beings; on the other hand, humanism is the soul of scientific and technological development, which gives science and technology a warmth and ensures that the application of technology always serves the all-round development of human beings and the well-being of the society. Rockwell advocates nourishing science and technology with humanism and blessing humanism with science and technology, and through the organic integration

of the two, it promotes the all-round development of students, which in turn promotes the progress of the times and the development of the society.

Four Feet / Virtue, erudition, sensitive behaviour and good speech. Thick virtue and erudition for knowledge, sensitive behaviour and good words for action, knowledge and action in unity, in order to become a high-quality technical and skilled personnel. The unity of knowledge and moral character is emphasised in Hou De Bo Xue, students should not only master extensive knowledge, but also have noble moral character. Minoxingxinhua refers to quick action and appropriate speech, emphasising the importance of practical ability and communication skills. The unity of knowledge and action is an important part of traditional Chinese educational thinking. Through these four aspects, Rocco is committed to cultivating technical and skilled talents with all-rounded qualities, so that they can demonstrate excellent abilities and good character in their future work and life.

Eight Prongs / Dreaming of Eight Directions. The number of eight trigrams is endless, which implies that thousands of students from Luohe will go to the four corners of the motherland and everyone will shine, contributing to the youthful strength and achieving the dream of life in every industry of the society and in every place of the country. After graduation, the students of Luohe will go to the four corners of the motherland and shine in all walks of life. Whether in the field of scientific research, industrial production, culture and art, or public service, they will play an important role in their respective positions and contribute to society with their youth and wisdom. This concept of "Dreaming in Eight Directions" encourages students to bravely pursue their own dreams, and at the same time shoulder their social responsibilities and return to society with their own efforts and achievements, so as to realise the double enhancement of personal value and social value.

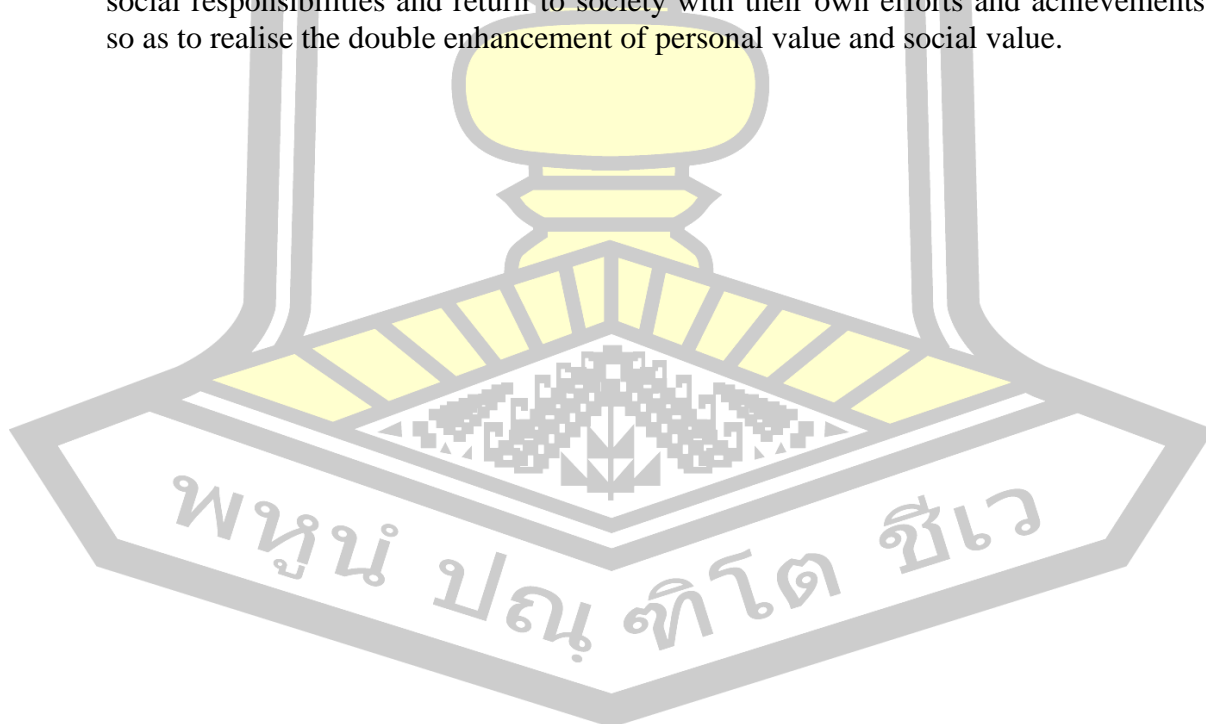




Figure 61 Showing of Luoke Ding

Source: Luoyang Vocational college of science and technology

5.4.5 Principles of Luoke Ding Tattoo Design

I. Uniqueness

"Uniqueness" in design principles refers to the concept of pursuing uniqueness and irreplaceability in the design process. This principle emphasises the creation of unique value and unrepeatable design results, so that they can occupy a unique position in the market or in the minds of users. The Luoke Ding is based on the combination of the cultural connotation and spiritual core of Luoke School and explores certain similarities from Luoyang Ding, but its cultural connotation has certain cultural characteristics, which represents the only unique Luoke Ding.

In the design of Luoke Ding to follow the principle of uniqueness, this basic principle can not be changed. Secondly uniqueness can be reflected in the following aspects.

1. Cultural symbols and innovation

Cultural symbolism of the Luoke Ding: The Ding is highly symbolic in Chinese culture, representing authority, sacrifice and ritual. Combining "uniqueness" with the Rocco Tripod means giving it new life through innovative design while

preserving the traditional elements. By making creative improvements in the form, material and decoration of the Luokodin, it retains the traditional flavour while meeting modern aesthetic and functional needs. Innovative design of Luokey Din: Through modern design concepts and technical means, a unique style of Luokey Din is created. This kind of design is not only a change in appearance, but also an innovation in inner function and use experience.

2. Unity of function and form

In terms of functional diversity: the principle of uniqueness requires a breakthrough in functionality. For a tripod object like the Rocker Tripod, in addition to being the embodiment of the school's cultural characteristics, it also represents a deeper cultural symbolism. This design not only increases the practicality of the tripod, but also broadens its application scenarios.

Formal aesthetics of Luokey Ding: The formal aesthetics of Luokey Ding also needs to reflect uniqueness. Through unique lines, proportions, colour matching and other techniques, it creates a personalized appearance design. This form of aesthetics is not only reflected in the static visual effect, but also through dynamic light and shadow effects, tactile feedback and other ways to enhance the user's sensory experience.

3. Innovations in processes and materials

Technological innovation of Luokey Ding: Traditional tripods are mostly cast in bronze, but in modern design, the use of new materials, such as lightweight alloys, high-tech ceramics, and environmentally friendly plastics, can be explored. These new materials not only reduce weight and improve durability, but also give the tripod a different texture and visual effect.

Personalisation of Luokey Dings: Unique design can also be reflected in personalisation. According to the needs of Rocko's actual situation, the tripod can be customised in different styles, sizes and colours, and even carved with specific patterns or inscriptions according to the user's preference, making it a unique artwork and cultural product.

4. Social responsibility and cultural heritage

Social Responsibility of Luokey Ding: The design that combines uniqueness with Luokey Ding should also bear certain social responsibility, such as conveying the concept of environmental protection and public welfare messages through the design. The design of uniqueness should not only be a superficial change, but also pass on and carry forward the traditional culture at a deep level. Designers need to study in depth the historical background, cultural significance of the Luokey Ding and its evolution in different historical periods, and skillfully integrate these elements into modern design, so that the work has both historical heritage and reflects the spirit of the times.

To sum up, combining the "uniqueness" of the design principle with the "Luokey Din" not only requires innovation in appearance, function and material, but also focuses on the excavation and inheritance of the cultural connotation of Luokey. Such a design will not only create a unique Rockery Din, but will also play a greater role in modern society, serving as a bridge between the past and the future. In this way, the Luokey Ding will become a collection and cultural product representing Rocko culture, and moreover, a symbol of Rocko culture that is full of vitality and modernity.

Luo ke ding			
Morphological structure	Data refining	Patterns	Information carrying
with classics Western Zhou Dynasty animal mask pattern square tripod for structural prototype	Give numbers meaning	inheritance and innovation	Ding name Loko Fu inscription School motto

Figure 62 Direction of Design Ideas for Luo ke Ding

Source: Author's own

II. Classicism

A fusion of classic and modern

Classic elements of the Luo ke Ding: The basis of the design of the Luo ke Ding is derived from the Luoyang Ding, and the elements of the shape, decoration and proportions of this classic bronze should be preserved and respected. For example, the quadrilateral design of the tripod, the animal face decoration (taotie), and possible inscriptions should be reflected in the design of the Luo ke tripod. The Luo ke Ding should be combined with its modern philosophy: the design of the Luo ke Din should also reflect the modern educational philosophy of Luoyang Vocational college of science and technology, such as scientific and technological innovation, humanistic care, and social responsibility. Combination of Luo ke Ding with culture and education: The design of Luo ke Din should carry and spread the spirit of traditional Chinese culture, such as honesty, benevolence, dedication and so on. The Luo ke tripod has the embodiment of the philosophy of governance on it, and by carving the relevant classical Confucian quotes or the college motto on the tripod, students can feel the cultural cultivation in their daily study. In addition, the tripod can also be used as a carrier of educational philosophy, encouraging students to pursue excellence and innovation.

Luo ke Ding should take social responsibility and future development

Social Responsibility: The design of the Rocky Tripod also reflects the college's sense of social responsibility. The purpose of the tripod is to inspire students and school leaders to move forward and continue to explore, so that everyone knows how the specific expression of its cultural connotation is embodied in the tripod, and then through the deep exploration, so that the influence of the tripod in the Central Plains of the deepening and strengthening. Secondly, in the future development: the design of Luo ke tripod should be forward-looking, reflecting the college's vision of future development. The display of science and technology and the collision of wisdom together, when culture meets Luo ke Din, it must reflect the local teaching and cultural

concepts of Luoke, so as to further feel the cultural connotation and spiritual characteristics of Luoke Din.

Through the in-depth explanation of the above dimensions, the design of Luoke Din can not only reflect the perfect combination of classic and modern, but also show the unique charm and educational philosophy of Luoyang Vocational college of science and technology Vocational College in many aspects, such as form, function, culture and education.

III.Readability

The visual clarity of the Luoke Ding

Text and pattern: The text on the Luoke tripod should try to reflect the cultural connotation of the Luoke tripod and have certain cultural characteristics. The pattern design should ensure that each element can reflect the connotation of Luoke, and secondly, the text, pattern, inscription and other directions should be deeply explored and researched. Text can include the name of the college "Luoyang Vocational college of science and technology", as well as the school motto and other key information. The graphics can be symbols related to the college, such as the logo of the college, graphics representing subject areas, and so on. All of these elements need to be legible from different viewing angles and distances.

Luoke Ding should follow a certain level of contrast: the colour of the text and pattern needs to contrast with the background in order to make it easier to identify. Usually, a dark background with light-coloured text or a light background with dark-coloured text is the most common and effective way. In addition, important information can be highlighted by bolding or changing the colour to make it stand out from the overall design. Contrast can be shown through the hierarchical structure of the text, or through the diversity of the patterns, and the differences between the Luoke Ding and the Luoyang Ding, all of which are the core directions we are exploring. The principle of contrast allows us to provide a certain reference value in analysing the Luoke Ding.

Luoke Ding to have an information hierarchy

Primary and secondary: Information on the Loko Tripod can be differentiated by font size, colour change or placement. The main information (e.g. school name, school motto, etc.) should be placed in a conspicuous place, using larger fonts or unique colours; the secondary information (e.g. historical years, important events, etc.) can be appropriately reduced in font size, or in the form of a list in the other parts of the tripod. Secondly, it should follow a certain logic, there should be a reasonable logical flow when presenting information, usually from macro to micro, from general to specific. This arrangement can help the viewer form a complete cognitive framework. Thus, further according to its cultural content for innovative design, but can not be separated from the core of the cultural output of the Rocko, because, this direction is fixed in a specific direction, so the Luoke Ding in the direction of the design must be a specific reflection of the hierarchical structure of the information, so as to reflect the specific characteristics of the content of the performance.

Luoke Ding should follow the intuitive and easy to comprehend

Simplify the design: The design process should try to avoid redundant decorations or excessive details that may distract attention. By streamlining the design elements, the core message can be made more prominent, and at the same time make the whole design look more refreshing and easy to understand. Widely used symbols

can quickly convey the message, and the Luohe Ding should follow the cultural connotations of some ancient books, develop an international perspective as much as possible, and ultimately be referred to the cultural content of the Luohe Ding's design. These symbols not only help to simplify the design, but also increase the speed of information transmission. The application of modern technology can enhance the functionality and interest of the Luohe Ding. For example, built-in sensors or touch screens can trigger preset information displays or sound effects when someone approaches or touches it, enhancing the user experience. Secondly digitising the Luohe Ding with technology-integrated digital displays: using AR/VR technology allows viewers to scan specific markers with their smartphones to access additional multimedia materials, such as video presentations, 3D model displays, etc., to deepen their understanding of the Academy. Of course the above is an indirect exploration of the proposal, but its core purpose is to make the content ultimately converge on the cultural connotation of the Luohe Ding, which cannot be detached from this fundamental and most primitive content.

The Cultural and Educational Significance of the Luohe Ding Cultural Heritage: Design at Luohe Ding is not only a process of artistic creation, but also a process of cultural transmission. By combining the history and culture of the college with modern educational concepts, the design can be a bridge between the past and the future. Secondly, its educational significance should be considered in detail: the Rocco Tripod can also be used as a part of education, the inscriptions or patterns on it can be used to stimulate students' thinking, encourage them to pursue personal growth and social responsibility, and convey a positive attitude towards life.

In conclusion, the design of the Rocky Mountain Din is not only a visual presentation, but also a carrier of culture and concepts, which requires the comprehensive use of a variety of design principles and technical means, in order to achieve both aesthetic and practical effects, and ultimately show a tendency to reflect the local characteristics of Rocky Mountain Din, and to be able to respond to the spiritual and cultural connotations of Rocky Mountain Din as well as the ultimate symbols of the core culture of the Rocky Mountain Din.

5.4.6 Exploration of Luohe Ding's sketching programme

Preliminary Conjectures of the Luohe Ding According to the above principles of the Luohe Din design, a deeper investigation and analysis of the Luohe Din was carried out, and through the full analysis of the Luohe Din, the following three aspects of the conjecture diagrams, respectively, are the front, the side, and the back. Of course, these are only conjectures, and through further study of the Luohe Din, the cultural connotation of the Luoyang Din and the Luohe Din will be connected in a certain way, so as to let other people understand the cultural and spiritual connotations of the Luohe Din at a deeper level, as well as the direction of the eventual bias. Luohe Din must be to reflect the unique characteristics of Luohe's cultural connotation characteristics, it can not be fuzzy, not to mention a single, should be a variety of cultures converge here, collide with each other, so as to Luohe Din's content embodied in the best possible way.

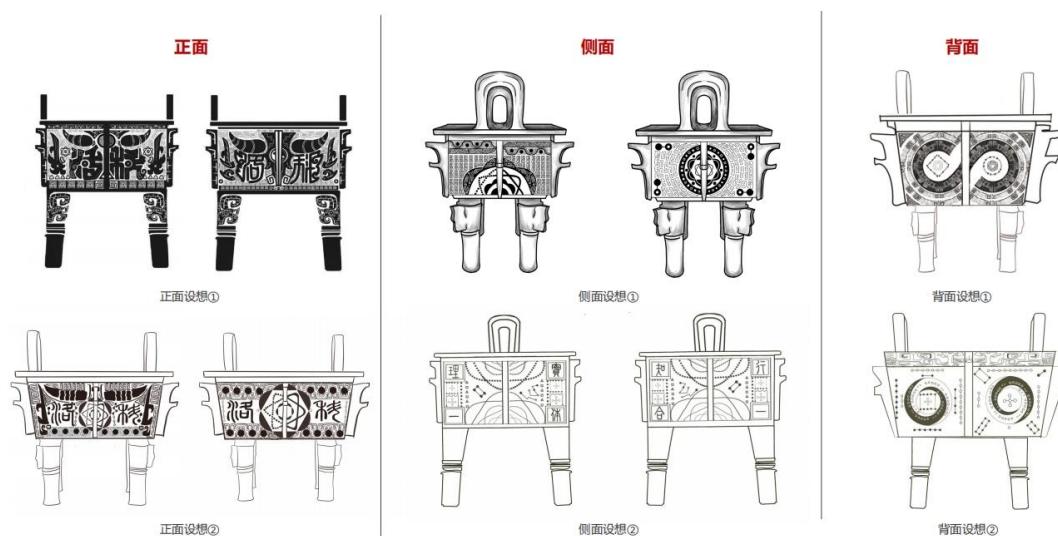


Figure 63 Conjectural front side and back of the Luo Ke Ding sketch
Source: Luoyang Vocational college of science and technology

In the sketch conception for the Luo Ke tripod, in fact, there are many different ideas, but the core content is based on some of the cultural characteristics of the Luoyang tripod, such as inscriptions, patterns, patterns and the direction of the lines, which all represent a certain spiritual and cultural content, it is not scribbled and arranged, we in the conception of the contents of the direction of these sketches must also pay attention to the consideration of the direction of the grain of the Luo Ke tripod, the connotation of the characteristics. Only in this way, we in the final output, only to be able to reflect the real representative of the Luo Ke school such Luo Ke Ding. Of course, in the content of the conjecture, can not appear some of the content produced out of thin air, always bear in mind the content of their own research direction of the main body is what, the direction of the inscription, the performance of the cultural content, the core features of the product, these are we have to in-depth study and explore.

5.4.7 The four programmes of the Luo Ke Ding

Programme I: Inheriting the Classics Casting the Classics



Figure 64 Inheriting Classics Casting Classics
Source: Luoyang Vocational college of science and technology

From the above figure, it can be concluded that in order to further strengthen the design characteristics of Luo Ke Din, the two Chinese characters "Luo ke" can be cleverly integrated into the overall design of the animal-face pattern, so that it can be integrated with the traditional animal-face decoration, and together constitute the main decorative pattern of the tripod. This design not only preserves the simplicity and elegance of the original decoration of Luoyang tripod, but also gives the tripod a unique cultural symbol. Font selection: A font that is both ancient and modern should be chosen, so that the word "Luo ke" will naturally transition into the animal face pattern, as if it was originally part of the pattern. Such a font should have smooth lines and be able to stand on its own, as well as look harmonious when combined with other elements of the decoration.

Layout design: The word "Luo ke" is embedded in the key position of the animal face pattern, making it the focal point of the pattern. These two characters can be placed in the centre of the animal face, or as part of the eyes, nose and other features of the animal face, so as to strengthen its dominant position in the overall design. In the detail treatment: in order to make the word "Luo ke" better integrated into the animal face pattern, the strokes of the two words can be artistically processed, such as adding some curves or wavy lines at the turns of the strokes, so as to make them echo with the surrounding lines of the animal face, forming a continuous and smooth visual effect.

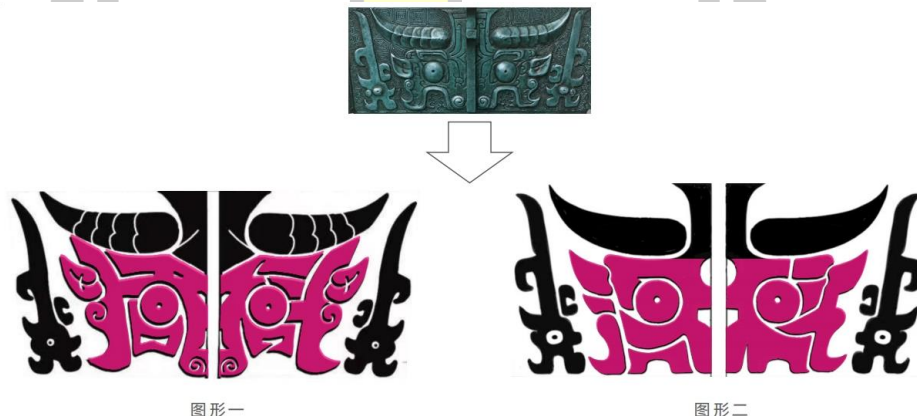


Figure 65 Passing on the Classics Casting Classic Graphics I and Graphics II Transformations

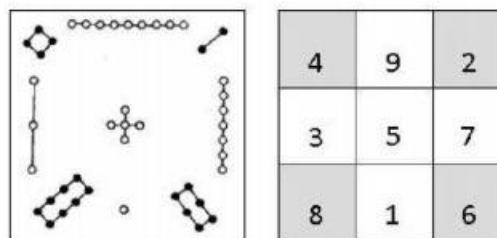
Source: Luoyang Vocational college of science and technology
underlying message

Eye of Rocko: The concept of "Eye of Rocko" was created by designing the eye of the animal as a part of "Rocko". This is not only a visual innovation, but also carries a deep symbolic meaning. The "Eye of Rocco" represents Rocco Dinh's ability to see into the future, symbolising the college's vision for the future, and implying that the college is able to lead its students to grasp the pulse of the times and move forward.

Visionary: Through the design of the "Eye of Rocko", the College conveys the spirit of the College's desire for its students to broaden their horizons and explore the unknown. The eyes are not just decorative, they are a source of motivation for every viewer to move forward, reminding people to always have a thirst for knowledge and to constantly pursue progress and development.

educational message

Educational Philosophy: By making the "Loko Eye" an important part of the Luohe Ding, we can further deepen its significance as an educational tool. The eyes can be seen as the College's expectations of its students - encouraging them to be ambitious, to face challenges and to pursue their dreams.



$$7 + 1 = 8$$

$$7 + 7 + 1 = 15$$

Figure 66 Luoshu 9-gallon grid

Source: Luoyang Vocational college of science and technology

The Luoshu is an important legacy of ancient Chinese culture and is regarded as a symbol of mathematics and philosophy. The structure of Luoshu's "Nine Palace Grid" is not only a mathematical arrangement, but also a deep insight into the laws of nature. Through the design concept of the Luoshu 9-Gangs, we can further expand its application in the Luohe Ding, thus reflecting the intrinsic connection between science and technology and the laws of nature. The design of the Luoshu 9-Gangs is based on the arrangement of the numbers 1 to 9, where each number represents a different orientation and attribute. This arrangement not only conforms to mathematical principles, but also implies certain basic laws in nature. For example, the 5 at the centre represents the balance point of heaven and earth, while the rest of the numbers are distributed around this centre point, symbolising the interaction of yin and yang.

Secondly, the design concept of the Luoshu 9-gallery grid can be regarded as an embodiment of the roots of science and technology. The development of science and technology cannot be separated from the understanding and application of the laws of nature. Through the layout of the Luoshu 9-Gangs grid, we can see how ancient sages revealed the complex world order through the simple arrangement of numbers. This profound understanding of the natural world is the very cornerstone that enables the development of modern technology. This not only reflects the design concept of the Luohe Ding, but also symbolises the wide application of science and technology in different fields.

Harmony between science and technology and nature: Through the design of Luoshu 9-Gangs, the concept of harmonious coexistence between science and technology and nature can be conveyed. In modern technological development, people are paying more and more attention to sustainable development and environmental protection. The design of Luoshu 9-gangs can be used as a symbol to remind us that while pursuing scientific and technological progress, we should also pay attention to the protection of the natural environment and realise the harmonious coexistence of man and nature.

By integrating the concept of Luoshu 9-gangs into the design of Luohe Din, it not only embodies the concept of the root of science and technology, but also demonstrates the intrinsic connection between science and technology and the laws of nature. The design of the Luoshu 9-Gangs is not only an aesthetic innovation, but also a fusion of the inheritance of ancient wisdom and the development of modern technology. Such a design is not only visually appealing, but also contains profound cultural and educational significance, making the Luohe Din a unique piece of art, culture and technology.

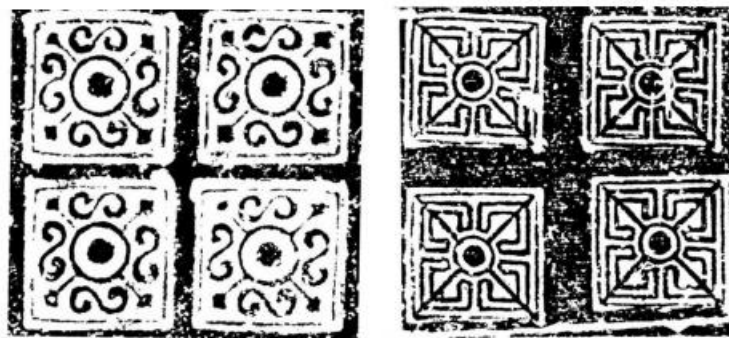


Figure 67 Milk Nail Patterns

Source: Luoyang Vocational college of science and technology

The breast nail pattern indicates the permanent existence of the tripod, implying gratitude for the birth of heaven and earth and parents. Milk nail pattern is a typical representative of traditional decorative elements in China, which is one of the bronze decorations, prevalent in the Shang and Zhou Dynasties. Removing the original animal face pattern, forty-six nails are created on each of the four sides of the bronze tripod, representing the forty-six majors that existed at the time of the establishment of the tripod. It has a commemorative significance and also refers to the unity of the whole school, teachers and students, and the unity of will, so that Luohe flourished.



正面

侧面

Figure 68 Presentation of Programme I

Source: Luoyang Vocational college of science and technology

Programme II:

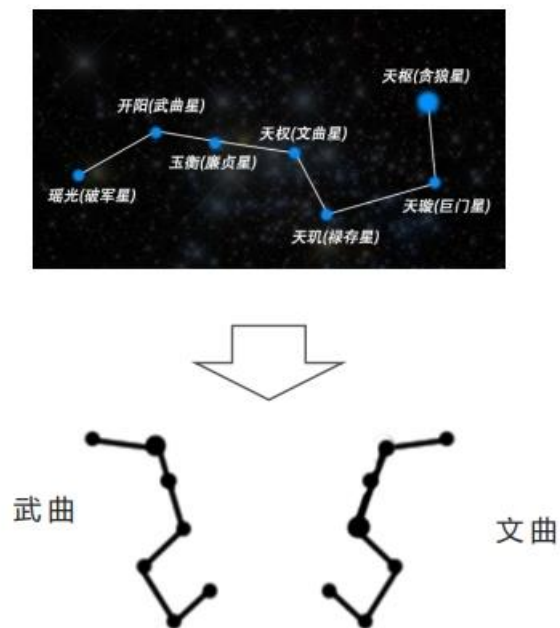


Figure 69 The Seven Stars of the Big Dipper - Wuqu and Wenqu
Source: Luoyang Vocational college of science and technology

As the symbol of Luoyang Vocational college of science and technology, the design of Luokee Tripod combines traditional cultural elements with modern education concepts. By combining the Luokee Din with the "Wuqu Xing" and "Wenqu Xing" of the Big Dipper, it not only enriches the cultural connotation of the design, but also gives a deeper meaning to the Luokee Din.

In ancient Chinese mythology, Wuqu Xing is one of the seven stars of the Big Dipper, symbolising force and military power. Legend has it that the star Wuqu represents bravery, strength and justice, and is a force that protects the peace of the people. Modern Allegory: In modern design, the star Wuqu can symbolise resilience, perseverance and courage. For students, it encourages them to go forward in their studies and life without fear of difficulties and obstacles. Educational concept: In the design of Rockbridge, the Wuqu Star can symbolise the college's cultivation of strong will in its students, encouraging them to face challenges without backing down and to pursue excellence.

Wenquxing is likewise one of the seven stars of the Big Dipper, symbolising cultural and academic achievement. It represents wisdom, talent and learning, and is the patron saint of literature and the arts. Modern Allegory: Wenquxing can symbolise the power of knowledge, creative thinking and academic pursuits in modern design. For students, it encourages them to keep learning and to pursue the breadth and depth of knowledge. Educational concept: In the design of Rockbridge, the star of literature can symbolise the college's cultivation of students' academic and creative abilities, encouraging them to continue to forge ahead in their academic studies and personal growth.

By combining the Luohe Din with the stars Wuqu and Wenqu in the Big Dipper, it not only gives the Luohe Din a deeper cultural connotation, but also reflects the importance that Luoyang Vocational college of science and technology attaches to the all-round development of students. This design not only has aesthetic value, but also contains profound educational significance, which makes Luohe Din a unique work integrating art, culture and education. It can not only stimulate students' desire for knowledge and enterprising spirit, but also become an important carrier of the college's cultural heritage and innovation.

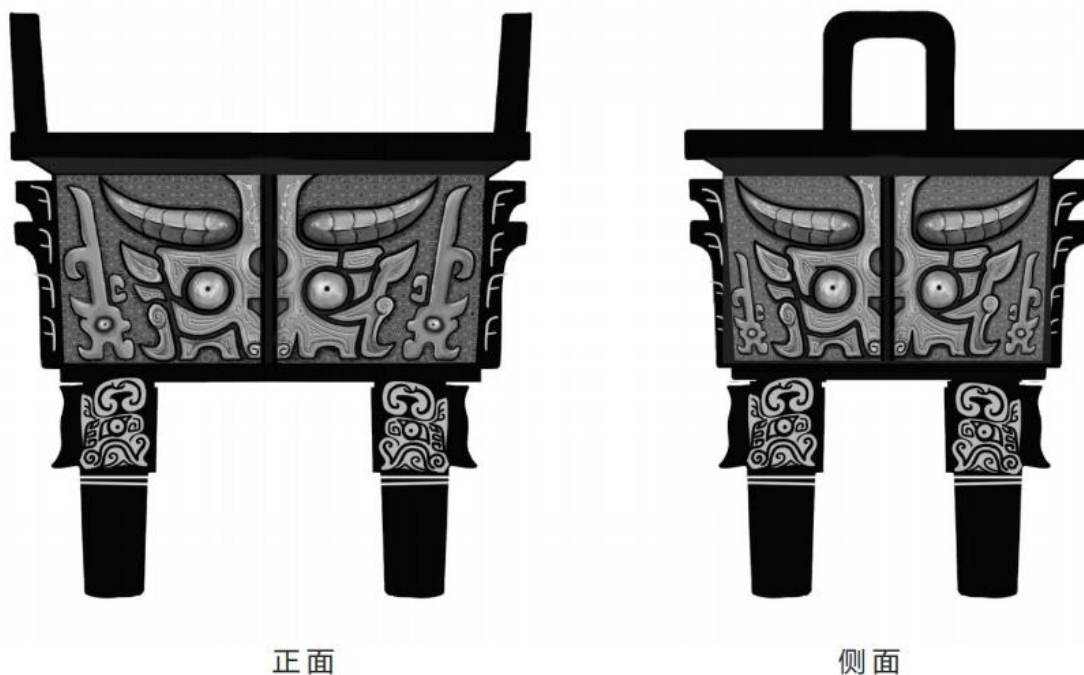


Figure 70 Front and Side View of Option 2

Source: Luoyang Vocational college of science and technology

Programme III:

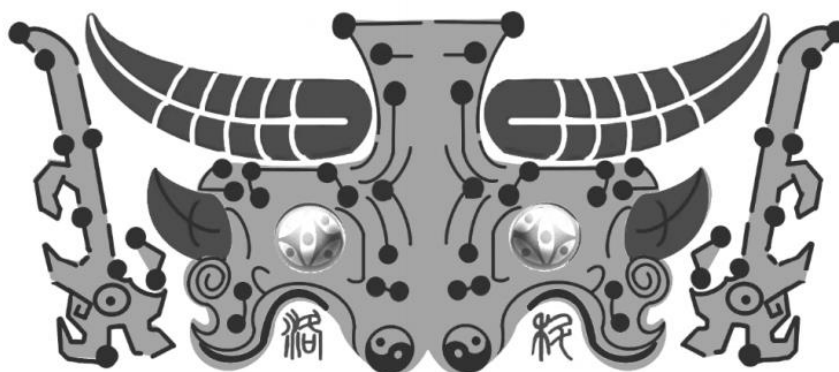


Figure 71 Technology + Humanities Inheriting the Law of Dots and Lines of the River and the Core of Technology

Source: Luoyang Vocational college of science and technology

The design of Luohe Din not only integrates the traditional animal face pattern and modern technological elements, but also skilfully uses the law of dots and lines of dragon and animal face patterns, reflecting the perfect combination of technology and humanity.

The so-called dragon tattoo-9 points:

The dragon represents good fortune, honour and power in Chinese culture. The dragon motif, as part of the Luokodin design, symbolises the College's desire for leadership and creativity in its students. The "9 points" in the dragon pattern can be interpreted as the "Nine Palace Grid" layout in the Luoshu. In the design of the Luohe Din, the nine key points of the dragon pattern can be matched with the nine lattices in the Luoshu, creating a mathematical and aesthetic harmony. On the body of the tripod, nine key points can be designed, each with a small dragon pattern, symbolising the intersection of technology and culture. These points can be distributed in different parts of the tripod body to form a complete dragon pattern.

The so-called bestiary-15 points:

The animal face motif is very common in ancient Chinese bronzes and symbolises majesty and power. The animal-face pattern in the Luohe tripod represents the cultivation of students' character and ability in the college. The "15 points" in the animal face pattern can be interpreted as the pattern of odd numbers in Luoshu. In the design of Luohe Din, the fifteen key points of the animal face pattern can be corresponded to the odd numbered points in Luoshu to form a sense of orderly aesthetics. In the design of the beast face pattern of Luohe Ding, these fifteen key points can be used as the eyes, nose, mouth and other important features of the beast face to make the whole beast face pattern more vivid and three-dimensional. These points can be distributed in different parts of the animal face to form a complete and rhythmic pattern.

The design of the Luohe Din not only embodies the beauty of traditional motifs, but also incorporates modern technological elements. Through the law of dots and lines of the dragon pattern and the animal-face pattern, the Luohe Din perfectly combines science and technology with humanities, symbolising the central position of the Academy in the development of science and technology. By combining the design of the Luohe Din with the dragon pattern-9 points and the animal-face pattern-15 points, and by drawing on the law of dots and lines in the Hetu Luoshu, the Luohe Din not only becomes a work of art that combines aesthetics and culture, but also embodies the dual pursuits of the Luoyang Vocational college of science and technology Vocational Studies in the fields of science and technology and humanities. This design not only enriches the cultural connotation of Luohe Din, but also provides a new perspective for the cultural inheritance and innovative development of the college.



Figure 72 Programme III

Source: Luoyang Vocational college of science and technology

Programme IV:

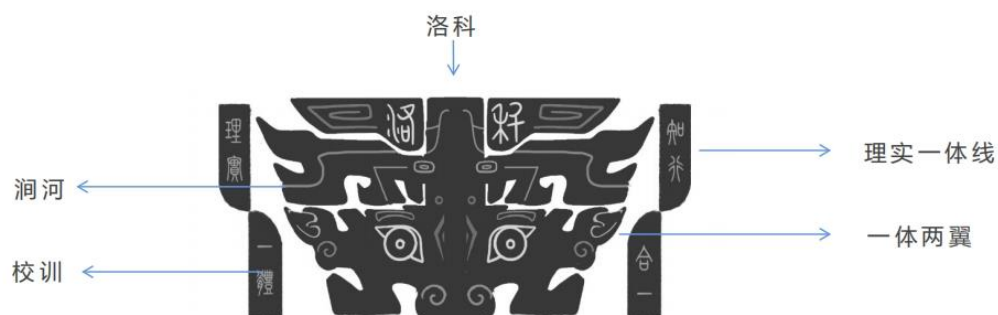
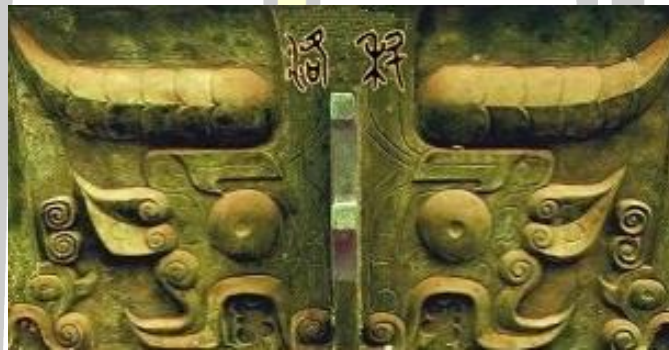


Figure 73 The animal face pattern undergoes modern innovations in larger forms.
Source: Luoyang Vocational college of science and technology

According to the Figure above, as an important symbol of Luoyang Vocational college of science and technology, the design of Luoke tripod not only integrates the traditional animal face pattern elements, but also combines the various modern conceptual attributes of Luoke, which highlights more special characteristics through innovative design techniques. In the design of Luoke tripod, the animal face pattern is no longer a simple reproduction of the traditional pattern, but a larger form of innovation through modern design techniques. The natural beauty and history of the Jian River, a river in Luoyang, provided inspiration for the design of the Luoke Din. The design of water flowing on the base or body of Luoke Din symbolises the flow of the Jian River, which implies the endless vitality and development power of the

college. In the design of the Luohe Din, different aspects of theory and practice can be symbolised by different parts of the animal face pattern.

By combining the design of the Luohe tripod with the multiple modern conceptual attributes of Luohe, it not only highlights the modern innovation of the animal face pattern, but also shows the multiple connotations of the Luohe tripod as a symbol of Luoyang Vocational college of science and technology. The design of Luohe tripod not only has aesthetic value, but also contains profound educational significance and cultural inheritance, becoming an important carrier of the culture and spirit of the college.



正面

侧面

Figure 74 Front and Side of Option 4

Source: Luoyang Vocational college of science and technology

Programme V:



Figure 75 Flowers of Loko

Source: Luoyang Vocational college of science and technology

洛科

洛科

Figure 76 Loko Hieroglyphs

Source: Luoyang Vocational college of science and technology

The flower of Luoke can symbolise the spirit and development vision of Luoyang Vocational college of science and technology. Choose a flower with symbolic meaning, such as peony (representing wealth and prosperity), plum blossom (representing strength and purity), etc., to represent the college's cultural qualities and spiritual pursuit. By matching bright colours, such as red, yellow, blue, etc., the Flower of Lokey is made more eye-catching on the Lokey Din, and at the same time, the visual impact of the overall design is enhanced. The Flower of Rocko can symbolise the college's beautiful vision and development drive. It represents the College's hope that students will blossom like flowers, continue to pursue excellence and contribute to society.

In addition, the word "Loke" can be used in the form of hieroglyphics, and through graphic representation, the word "Loke" can be transformed into a pattern with symbolic meaning. The combination of pictograms gives it a modern yet

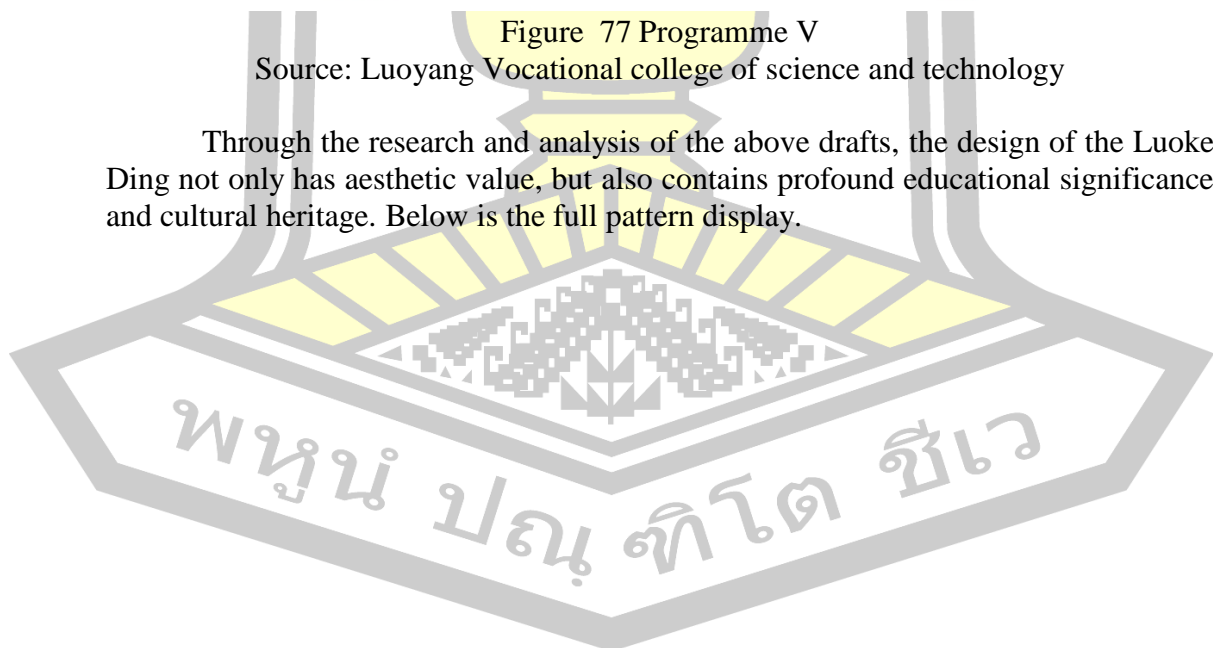
traditional flavour. Through smooth lines and unique shapes, the word "Luoke" is made more eye-catching on the Luohe Ding. By incorporating elements such as the Flower of Luohe and the two characters of Luohe hieroglyphs into the design, students are motivated to pursue all-round development, not only to achieve academic success, but also to exercise their abilities in practice. It embodies the mutual collision, combination and integration of cultures.



Figure 77 Programme V

Source: Luoyang Vocational college of science and technology

Through the research and analysis of the above drafts, the design of the Luohe Ding not only has aesthetic value, but also contains profound educational significance and cultural heritage. Below is the full pattern display.



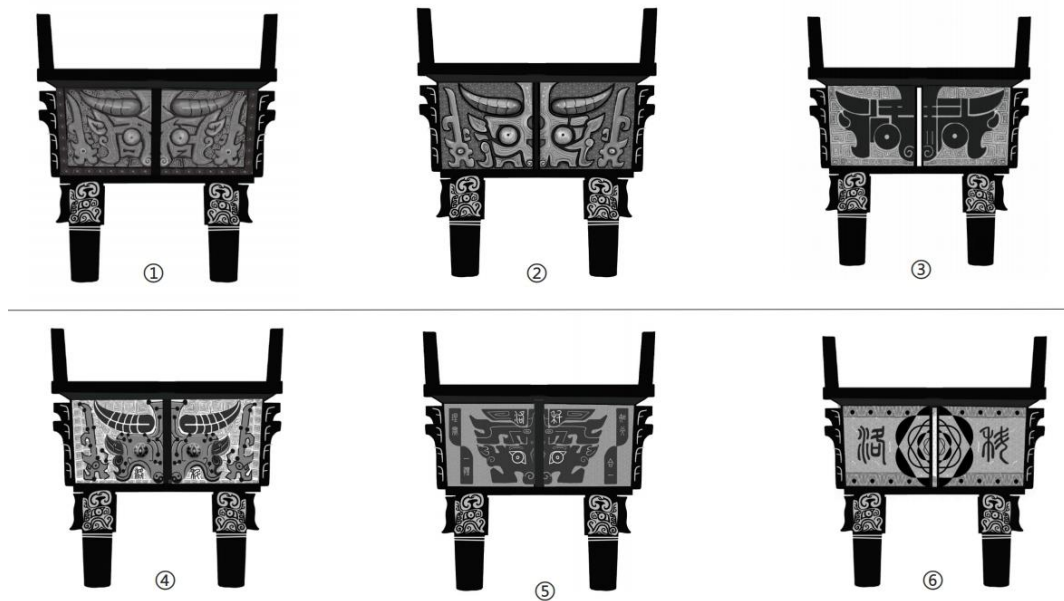


Figure 78 Full Programme Collection
Source: Luoyang Vocational college of science and technology

5.4.8 Characteristics and significance of the Luo Ding pattern Pillar of the Luo Ding



Figure 79 Pillar of Luo Ding

Source: Luoyang Vocational college of science and technology

As an important symbol of Luoyang Vocational college of science and technology, the pattern design of Luo Ding not only inherits the classic artistic value and historical significance of the Western Zhou Beast-face Pattern Square Ding, but also gives new vitality to Luo Ding through modern innovative methods. The pattern design of the Luo Ding retains the classic elements of the Western Zhou Beast-face Pattern Square Ding, such as the solemn face of the beast, the complex ornamentation and the rigorous proportions. These elements not only reflect the exquisite skills of ancient craftsmen, but also carry deep historical and cultural values. Through the design of the animal face pattern, the Luo Ding not only shows the artistic beauty of ancient bronzes, but also conveys the long history and culture of the Chinese nation.

As a representative of traditional art, the animal face pattern symbolises strength, dignity and wisdom.

In the design of the animal face pattern, the words "Luoke" are cleverly hidden so that they become part of the pattern. This design not only preserves the integrity of the animal face pattern, but also gives the Luoke tripod new vitality. The design of Luoke Ding is full of dynamics and vitality, giving people a sense of "motion without movement, the image of all images", which enhances the visual impact of the pattern. Through the concept of "motion of immobility, the image of all images", the design of Luoke tripod nurtures a vigorous force, symbolising the enterprising spirit of Luoke people. This spirit is not only reflected in the design of the pattern, but also in the educational philosophy and cultural heritage of the college.

The Eye of Luoke Ding

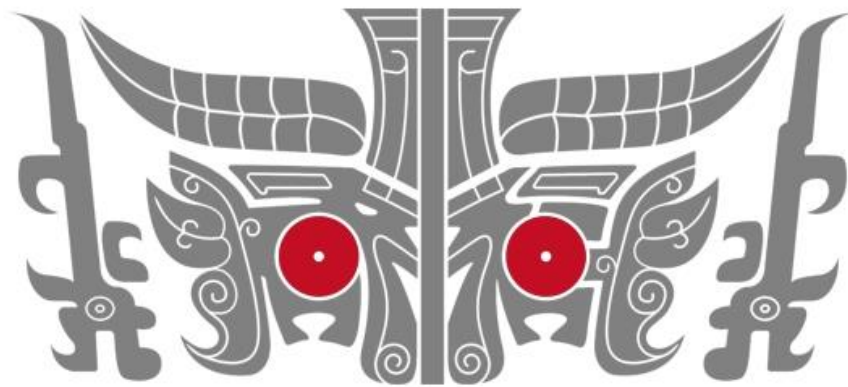


Figure 80 The Eye of Rocco - Aiming Higher by Knowing Things

Source: Luoyang Vocational college of science and technology

As an important symbol of Luoyang Vocational college of science and technology, the pattern design of Luoke tripod not only inherits the classic artistic value and historical significance of the Western Zhou animal-face pattern square tripod, but also gives new vitality to Luoke tripod through modern innovative methods. Especially the design of "Eye of Luoke" is not only visually appealing, but also contains profound educational meaning and cultural connotation. The red part in the Figure is the centre part of the tripod, which is also the eye part of the tripod. This design is not only visually impressive, but also gives the tripod an inner vitality. The design of the eye of Luoke implies that the students of Luoke should have the spirit of materialism and knowledge. To acquire knowledge by observing the essence of things, emphasising learning from practice and society, and pursuing true insights. The design of the eye of Luoke symbolises that the students of Luoke should have a broad vision, be able to look up to the starry sky, pay attention to the development trend of the world, pursue excellence, and make continuous progress. The design of the Eye of Luoke symbolises that the students of Luoke should have a sense of responsibility and mission, and be able to take up the great responsibility given by the state and the society, and contribute to the great rejuvenation of the Chinese nation.

the ear of the tripod of Luoke Ding (geology)

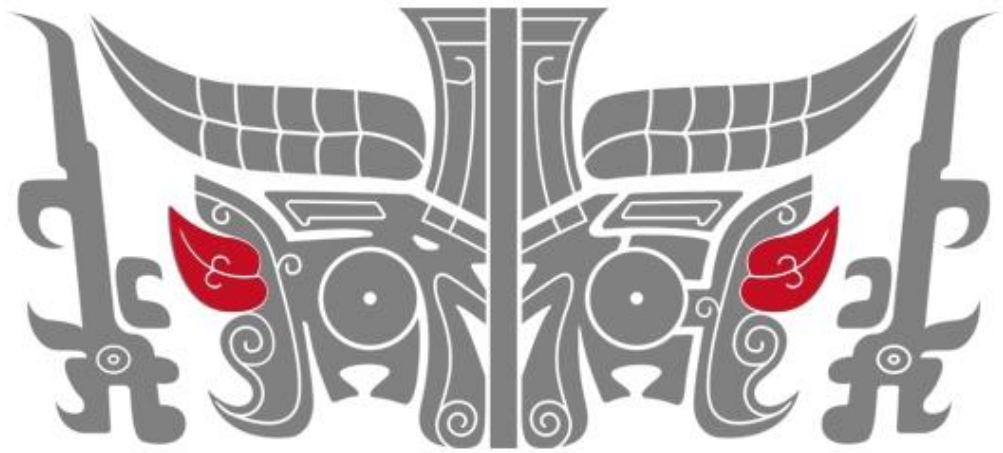


Figure 81 Rocko's Ear

Source: Luoyang Vocational college of science and technology

The design of the Ear of Rockwell implies that Rockwell students should obtain information and acquire a wide range of knowledge. In today's information explosion era, students need to have a wide range of knowledge and be able to obtain information from multiple angles and channels. The design of the Ear of Rockwell encourages students to maintain the ability to think independently, not to be held hostage by the times, and not to be influenced by the herd mentality. In the pluralistic and open information age, students need to have their own judgement, play the role of the main body to explore and think, and truly be unforgettable and self-contained. In the design of the animal face pattern of the Luohe Ding, the "ear of Luohe" can be cleverly integrated into the ear part of the animal face. Through delicate lines and unique shapes, the ear of Luohe becomes part of the pattern, which not only preserves the integrity of the animal face pattern, but also gives it a new vitality. The design of the Rocko's Ear encourages students to acquire a wide range of knowledge as well as an in-depth study of a particular field, so as to be knowledgeable and specialised.

Horn of Luohe Ding

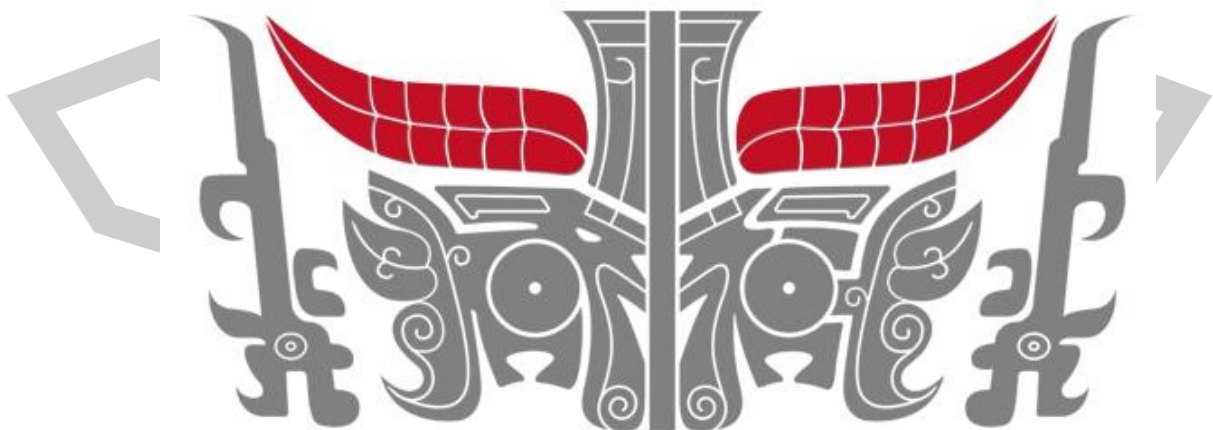


Figure 82 Horn of Luohe Ding

Source: Luoyang Vocational college of science and technology

In the design of the corner of the tripod of Luoke, the concepts of "extensive information and prudent thinking" and "listening and discerning" not only reflect the independent thinking ability of the students of Luoke in the age of information, but also emphasise the importance of distinguishing between right and wrong in a complex environment. On the basis of acquiring a wide range of information, it is more important to be able to conduct in-depth thinking. The design of the corner of the tripod implies that the students of Luokei should maintain the ability to think independently, not to be held hostage by the times, and not to follow the current. Through "Deliberative Thinking", students of Luoke will be able to keep a clear mind in the midst of complicated information and avoid being misled by wrong information. In the design of the animal face pattern of the Luoke Din, the "horns of the Luoke Din" can be cleverly integrated into the horns of the animal face. Through delicate lines and unique shapes, the horns of the Luoke Din become part of the pattern, which not only preserves the integrity of the animal face pattern, but also gives it a new vitality. Luo Ke students should vigorously inherit the spirit of the children's ox and the old yellow ox, and with the ox strength and ox power of not being afraid of hardship and being able to endure hardship, they do not need to raise the whip and work hard, continue to plough hard and move forward for the great rejuvenation of the Chinese nation, and walk with the times and progress with the motherland.

Wings of Luoke Ding



Figure 83 Wings of Luoke Ding

Source: Luoyang Vocational college of science and technology

In the design of the Wings of Luoke Din, the concepts of "cultivation of virtue and skill" and "advancement" not only reflect the all-round development of Luoke's students in education and practice, but also emphasise the spirit of advancing in the context of the new era. The wings of Luokei are spreading together, which symbolises Luokei's "government-school-industry-enterprise" collaborative education and "dual-institution" education mode; it also embodies the concept of "science, technology and humanities in depth". It also embodies the schooling characteristics of the deep integration of science and technology and humanities, and the in-depth interpretation of the school motto of Luoke, "One in Reasoning, One in Knowledge and One in

Action", which also embodies the essence of vocational education, i.e., to cultivate high-quality technical and skilled talents, to help the social development, and to serve the national strategy. On the other hand, the students of Luokey should have the spirit of striving and enterprising, and should be brave enough to take on the heavy responsibility and have the confidence to integrate their own development into the grand cause of realising the national development strategy, so as to make outstanding contributions to the progress of the society and the prosperity of the country.

Luokey Ding's Dragon of China

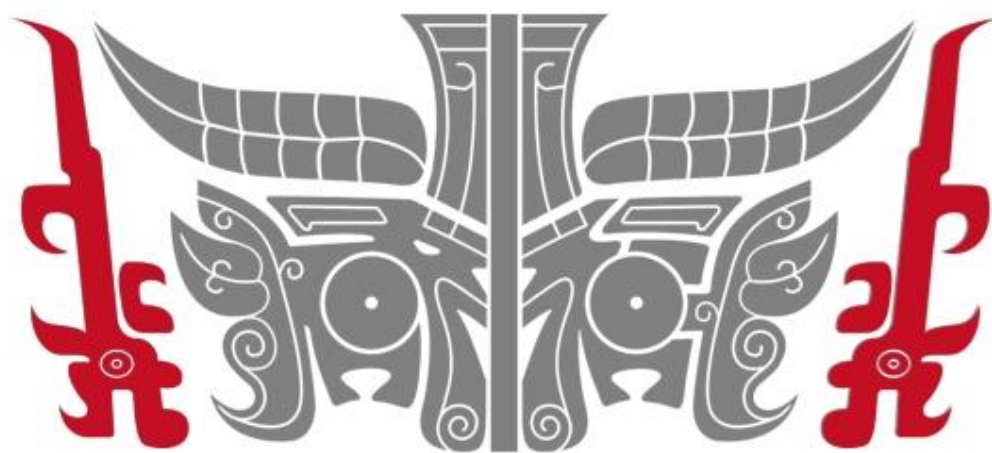


Figure 84 The Dragon of Huaxia in the Luokey ding

Source: Luoyang Vocational college of science and technology

Luokey Din of the Dragon of China - rooted in the Central Plains, shining in all directions. The so-called rooted in the Central Plains, the Central Plains is the hometown of the dragon, has a unique history, unique culture, Luokey to become a hundred years of university, we need to deep roots, deep roots, out of a characteristics of Luokey, the achievement of a hundred years of university Luokey road. And shine in all directions refers to, the dragon is the cultural totem of the Chinese nation, Teng million miles, on the nine heavens, vigorous, mighty; Luokey students are the heir of the dragon, to have the enterprising spirit of the dragon, become like a dragon talent, everyone excels, skills to strengthen the country, in the motherland in the four directions of the light of the great land.

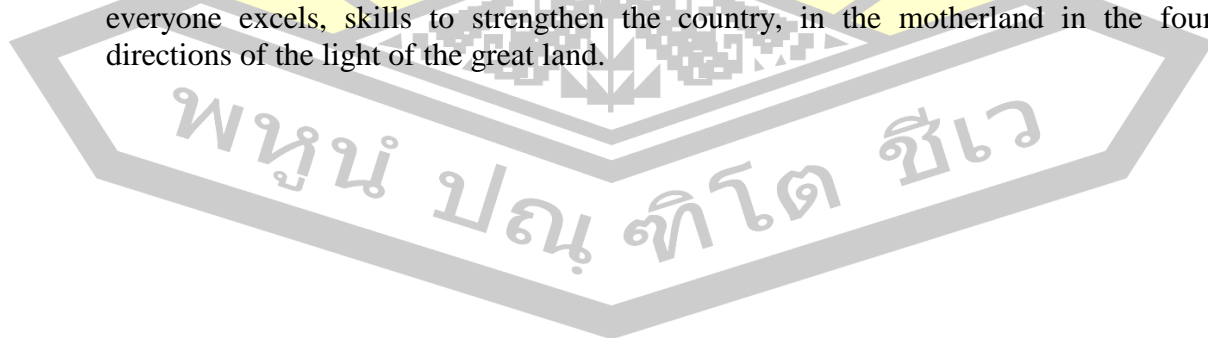




Figure 5.36: Front view of Luohe Ding

Source: Luoyang Vocational college of science and technology

5.4.9 Luohe Ding Inscription

Through the study of inscriptions on Luoyang tripods, we understand the characteristics of ancient bronze inscriptions and the historical information they carry. Inscriptions on Luoyang tripods usually record the casting date, casting purpose and sacrificial objects, which have important historical value. The writing style and layout of Luoyang tripod inscriptions are also important references for designing Luoyang tripod inscriptions. Ancient inscriptions are usually written in seal script or clerical script, with a dignified font and rigorous structure, which is highly artistic and ornamental.

The inner wall of the bronze tripod is engraved with the famous lines of the University, echoing the names of the campus buildings, or the Luohe University Fugue (the call for the creation of the Luohe Fugue has now been launched). to showcase the university's history, campus style and significant achievements. There are many different styles of writing in calligraphy, which can be used later as an extension of the calligraphy culture, allowing students to feel, learn, and make inscription topographies to experience the campus tripod culture firsthand. Through the design of the inscriptions, the Rocky Tripod not only reflects the college's emphasis on the all-round development of students, but also encourages students to set up ambitious aspirations, constantly pursue excellence, and contribute to the realisation of their personal dreams and the progress of society.

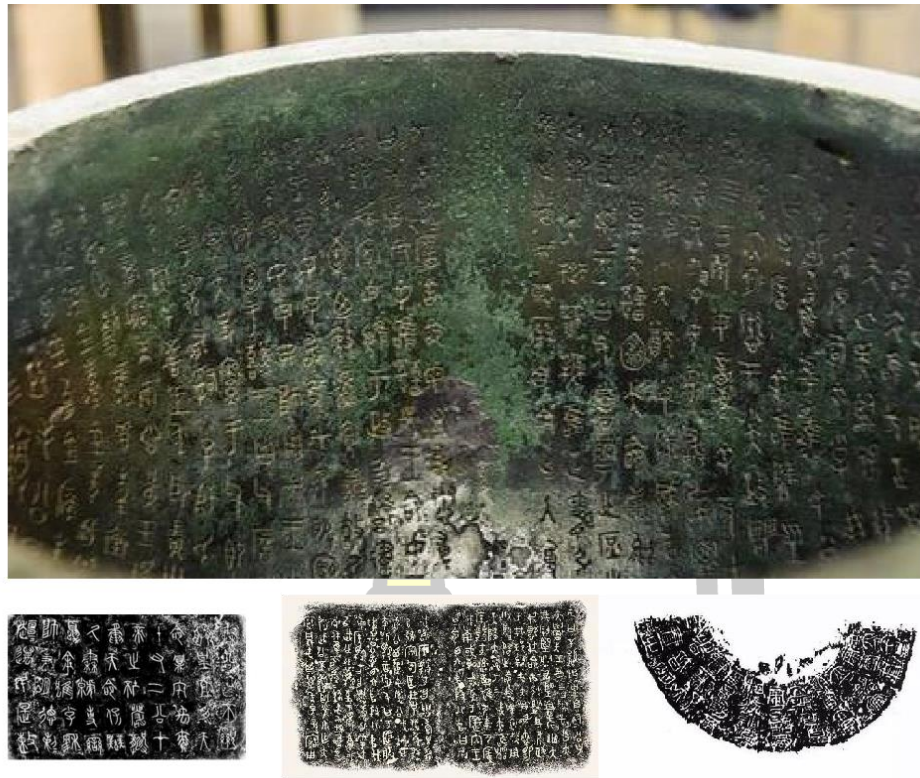


Figure 85 Luoke Ding - Inscription

Source: Author's own

5.4.10 Relief - Hetu Luoshu Conceptual Interpretation

The relief layout accommodates the Taiji culture, the divine tortoise in the sea, the dragon and horse in the clouds, which is in line with the theory of yin and yang of heaven and earth, and is also in line with the layout of the east and west campuses of Luokee; within the curve is the mythological legend of Fuxi's creation of Bagua, and Dayu's treatment of floods, which represents the wisdom of the ancients of learning by applying, and the unity of knowledge and action, which is intended to guide the students of Luokee to achieve the combination of engineering and knowledge and action, and to serve the society and the motherland by the attitude of doing practical work. The relief layout contains the elements of Taiji diagram. Taiji symbolises the harmony of yin and yang, representing the basic principle of everything in the universe. The relief depicts the turtle in the sea and the dragon horse in the clouds, which not only fits the theory of yin and yang of heaven and earth, but also echoes the layout of the east and west campuses of Luoke. The turtle in the water symbolises stability and composure, while the dragon and horse in the clouds symbolise movement and ascent, together forming an overall image of harmony between yin and yang. The relief image of the divine turtle in the sea is located on the side of the Luoke Ding, symbolising the stability and solidity of the East Campus of the College. The East Campus may represent the teaching area for basic disciplines and humanities and social sciences majors, emphasising the stability of the foundation. The relief image of the dragon and horse in the clouds is located on the other side of the Luo Ke Ding, symbolising the spirituality and innovation of the West Campus of the College. The West Campus may represent the teaching area of engineering technology and applied science majors, emphasising practice and innovation.

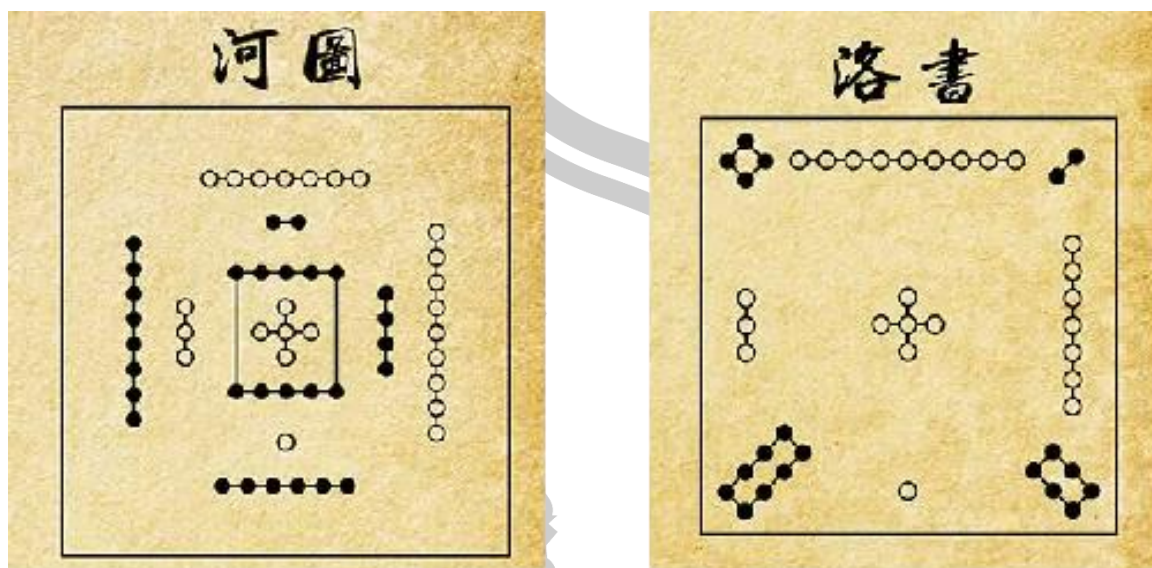


Figure 86 Chen Tuan - Hetu Luoshu
Source: Author's own

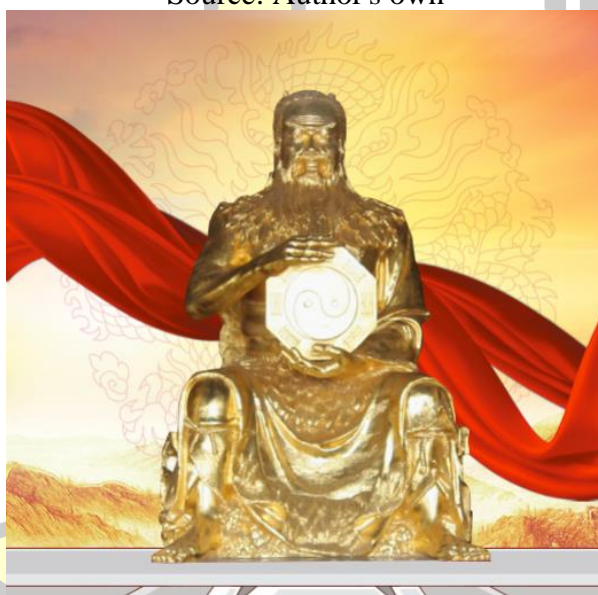


Figure 87 Taihao Mausoleum - Fuxi Bagua
Source: Author's own

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Figure 88 Dayu Mausoleum - Dayu's Rule of Water

Source: Author's own

Hetu and Luoshu are considered to be one of the sources of Chinese civilisation and contain ancient wisdom and philosophy. Hetu represents the natural laws of the universe, while Luoshu represents the laws of order in human society. The river and Luo culture is the root culture of Luoyang, representing a deep historical heritage and cultural inheritance. The design of Luo Ke Ding reflects the college's respect and inheritance of traditional culture by introducing the elements of Hetu and Luoshu. Heluo culture is the root culture of Luoyang, and only with deep roots and strong trunks can the branches flourish. In order to become a century-old university, the only way to get out of the development road with Luoke's characteristics and become a high-level vocational and technical university rooted in the Central Plains is to be deeply rooted in the traditional culture and to stimulate the vitality of culture with innovation.



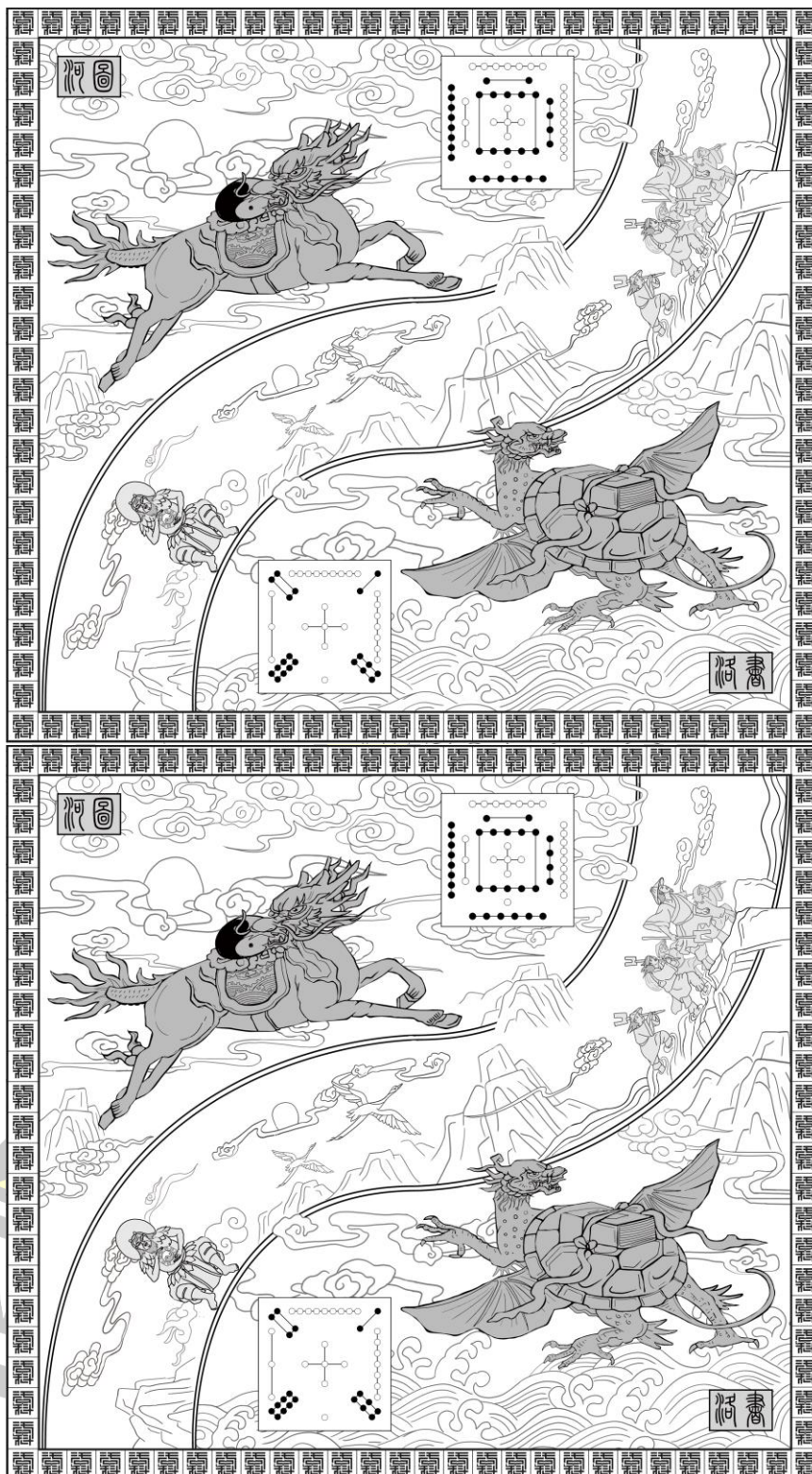


Figure 89 Hetu Luoshu - Legacy of Strength

Source: Luoyang Vocational college of science and technology

Relief - Silk Road Conceptual Interpretation

Luoyang is the eastern starting point of the Silk Road, the Silk Road is an international corridor with far-reaching historical significance, and a significant Chinese cultural symbol. The national strategy of "One Belt, One Road", which was born on the basis of this strategy, implies the dream of realising the great rejuvenation of the Chinese nation and the dream of a strong country, and is intended to inspire the students of Luoyang to serve the country and make outstanding contributions to the country's prosperity and national rejuvenation. The "Belt and Road" strategy is meant to inspire the students of Luoyang to serve the country, become new men of the times who can take up the important responsibility of national rejuvenation, and make outstanding contributions to the country's wealth, strength and national rejuvenation.

Han Hangu Pass, located in Xin'an County, Luoyang City, Henan Province, was one of the important passes connecting the Central Plains with the Northwest China in ancient times, as well as an important node on the Silk Road. Located in Xin'an County, Luoyang City, Henan Province, the Hangu Pass is on the south bank of the middle reaches of the Yellow River, and was a major choke point connecting the Central Plains with the Northwest China. Because of its treacherous terrain, it is easy to defend and difficult to attack, and has been a place of contention for soldiers since ancient times. The Silk Road was an ancient trade route connecting Asia, Europe and even Africa, and was mainly divided into two routes, north and south. One of the routes started from Chang'an (present-day Xi'an), passed through the Hexi Corridor, Yumen Pass, Dunhuang and other places, and finally reached Central Asia, West Asia and even Europe. As an important historical and cultural site, Hangu Pass not only attracts many tourists to visit, but also becomes an important bridge to promote communication and dialogue between different cultures. Through Hangu Pass, we can not only see the glorious history of the ancient Silk Road, but also feel the value and significance of this cultural heritage in contemporary times.



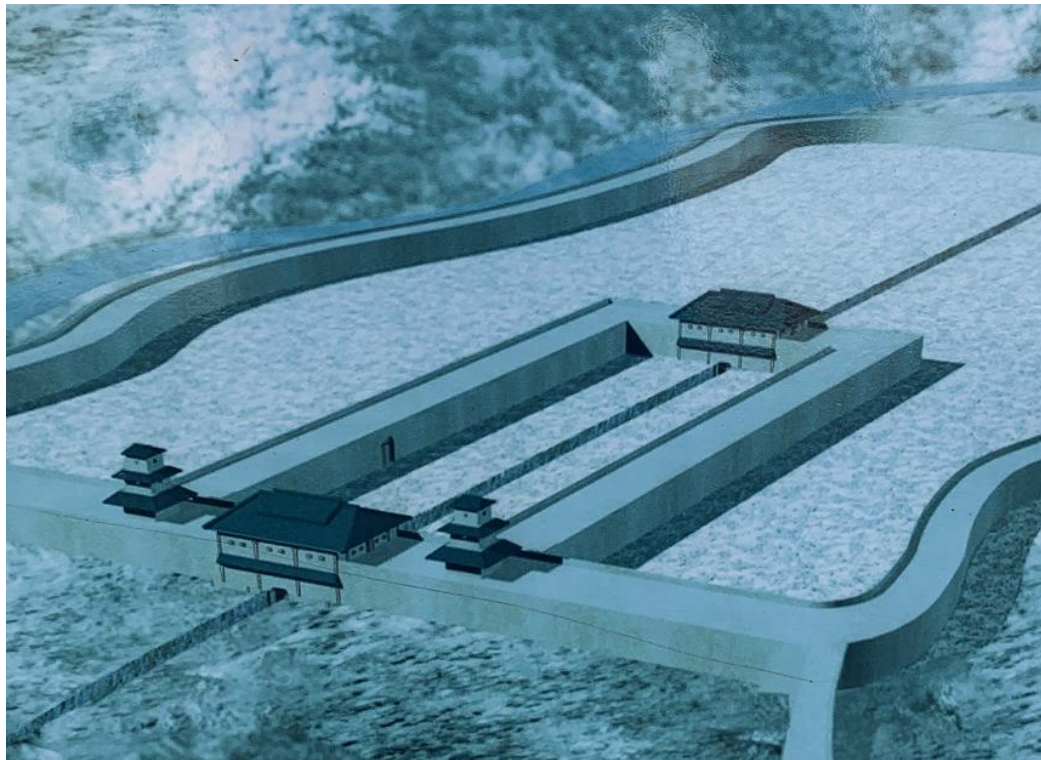


Figure 90 Han Hangu Pass - the first pass on the Silk Road westwards

Source: Luoyang Vocational college of science and technology

As one of the important cities in ancient times, Luoyang was located to the east of Chang'an and served as a transport hub connecting Chang'an with the eastern regions. As the southern gate of Luoyang, Dingding Gate was an important gateway to Chang'an and the Tien Shan Corridor Road network. From Luoyang, caravans could enter Chang'an through Dingding Gate, then follow the Silk Road westward into the Tien Shan Corridor, and eventually reach Central Asia, West Asia and even Europe. As one of the important portals of Luoyang City, Dingding Gate is not only an important symbol of Luoyang's history, but also an important node of the eastern section of the Silk Road. The road network between Dingding Gate and the Chang'an and Tianshan corridors formed an important part of the ancient Silk Road. Through this road network, it not only witnessed the frequent economic and trade exchanges and cultural exchanges between the ancient Central Plains and the Western Regions, but also provided a valuable historical and cultural heritage for contemporary cultural tourism and economic development. Today, the Dingding Gate and its connection to the Chang'an-Tianshan Corridor Road network not only attracts many tourists to visit, but also serves as an important bridge to promote exchange and dialogue between different cultures.



Figure 91 Road network of the Ding Ding Gate-Chang An-Tian Shan corridor
Source: Luoyang Vocational college of science and technology

The Silk Road through the Figure in the relief seems to be limited, but also seems to come from the history and go to the future, infinite derivation. The lower left is the scene of Zhang Qian's expedition, which accommodates the pioneering spirit of the ancients, aiming to enable the students of Luoyang to shoulder the national historical mission and be brave to develop and innovate in the industry; the upper right of the Ding Ding Gate and the Han Hangu Pass, which is the representative of Luoyang culture, and at the same time, as a cultural heritage site jointly bid for by the three countries and selected as a World Heritage Site, it also implies the profound connotation of the national strategy of "One Belt, One Road" for international cooperation. It also contains the profound connotation of the national strategy "Belt and Road" of international cooperation and service for the future.



Figure 92 Silk Road

Source: Luoyang Vocational college of science and technology

As you can see in the Figure below, the Taiji Road is connected to the Silk Road from top to bottom, signifying the integration and symbiosis of "heaven" and "earth", which strengthens the concept of "road", and this road is the road of inheritance and development of culture, as well as the road of innovation for the future. The road is endless and continuous, which is not only the cultural road of inheritance and development, but also the innovative road of developing the future; it is also the road of growth for the students of Luokee, who are enterprising and pursuing excellence, and it is also the road of Luokee, which is rooted in the Central Plains, to run a high-level vocational and technical university. The river pattern connecting the upper and lower bas-reliefs also refers to the Jian River that winds through the east and west campuses of the university. It reflects the cultural and spiritual connotation of Luoke at all times.

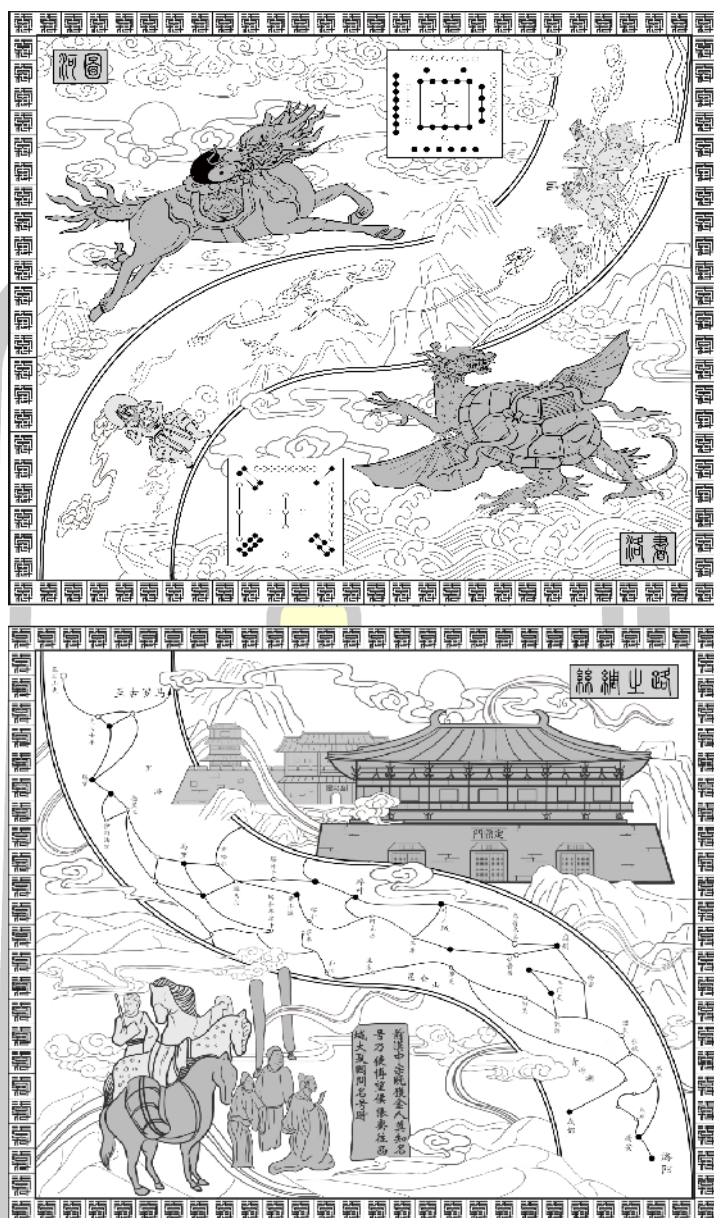


Figure 93 Relief Collection

Source: Luoyang Vocational college of science and technology

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View of Luohe Ding structure

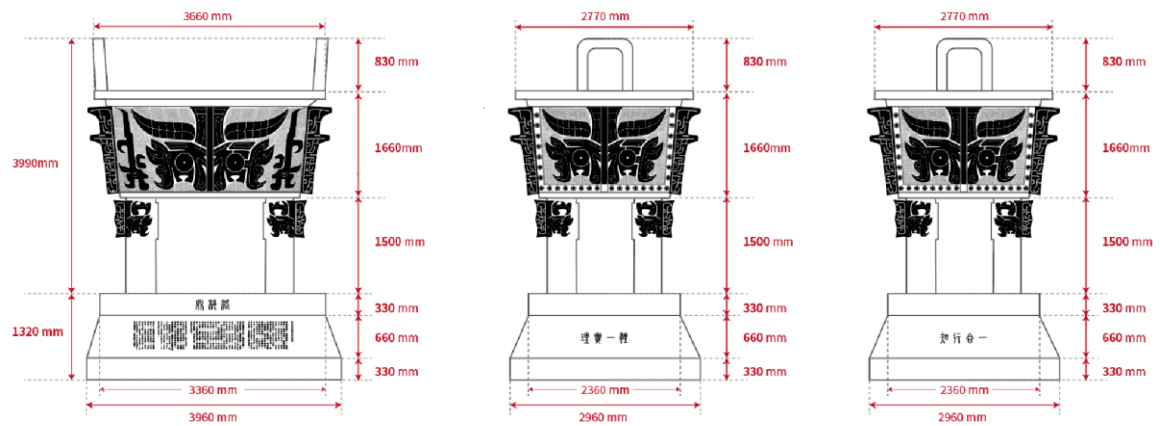
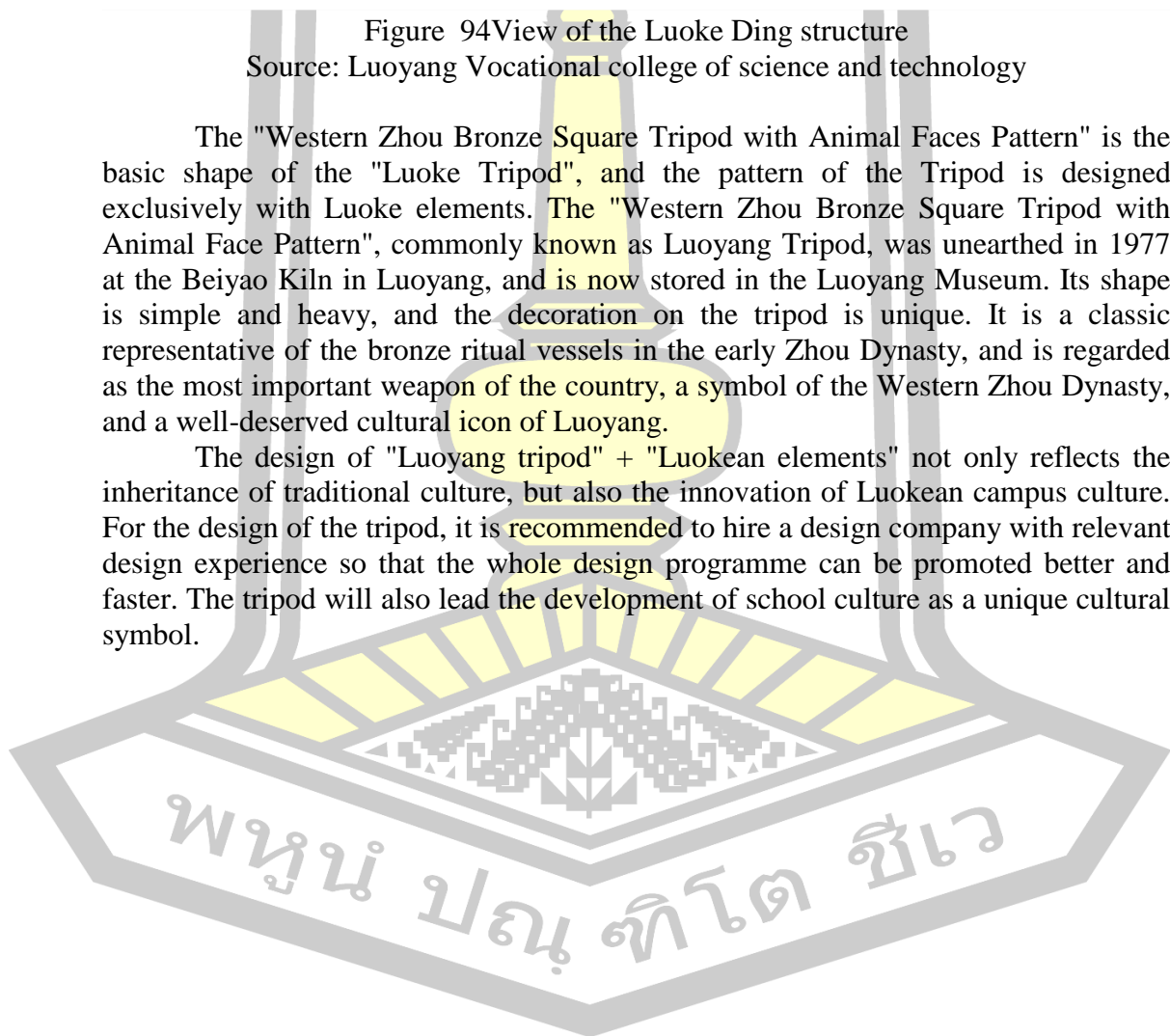


Figure 94 View of the Luohe Ding structure
Source: Luoyang Vocational college of science and technology

The "Western Zhou Bronze Square Tripod with Animal Faces Pattern" is the basic shape of the "Luohe Tripod", and the pattern of the Tripod is designed exclusively with Luohe elements. The "Western Zhou Bronze Square Tripod with Animal Face Pattern", commonly known as Luoyang Tripod, was unearthed in 1977 at the Beiyao Kiln in Luoyang, and is now stored in the Luoyang Museum. Its shape is simple and heavy, and the decoration on the tripod is unique. It is a classic representative of the bronze ritual vessels in the early Zhou Dynasty, and is regarded as the most important weapon of the country, a symbol of the Western Zhou Dynasty, and a well-deserved cultural icon of Luoyang.

The design of "Luoyang tripod" + "Luohean elements" not only reflects the inheritance of traditional culture, but also the innovation of Luohean campus culture. For the design of the tripod, it is recommended to hire a design company with relevant design experience so that the whole design programme can be promoted better and faster. The tripod will also lead the development of school culture as a unique cultural symbol.



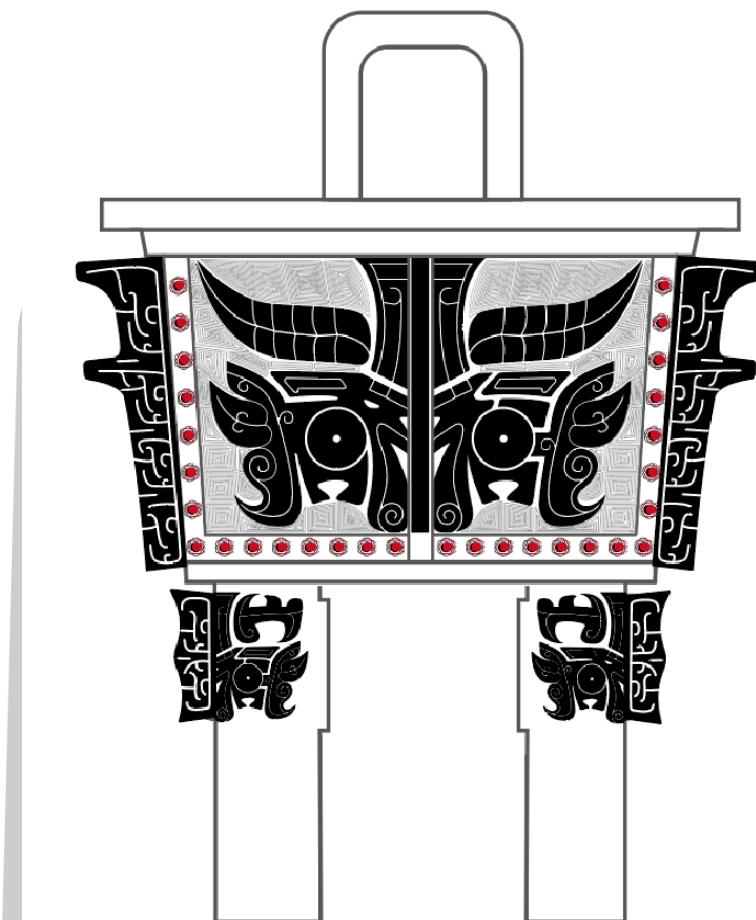


Figure 95 Side view of the Luohe Ding structure
Source: Luoyang Vocational college of science and technology

5.4.11 Cultural and Creative Industry Chain

As the spiritual totem of Luohe Din, a series of cultural and creative products can be developed at a later stage, such as inscription topographies, envelopes, notebooks, postcards, cultural shirts and so on. Create a campus industrial chain from R&D and design to e-commerce network sales, drive students to actively participate, and promote the integration of industry and education. Make the education chain, talent chain and industry chain, innovation chain organic convergence, so that "Luohe Ding" become a cultural symbol in Luohe from generation to generation.

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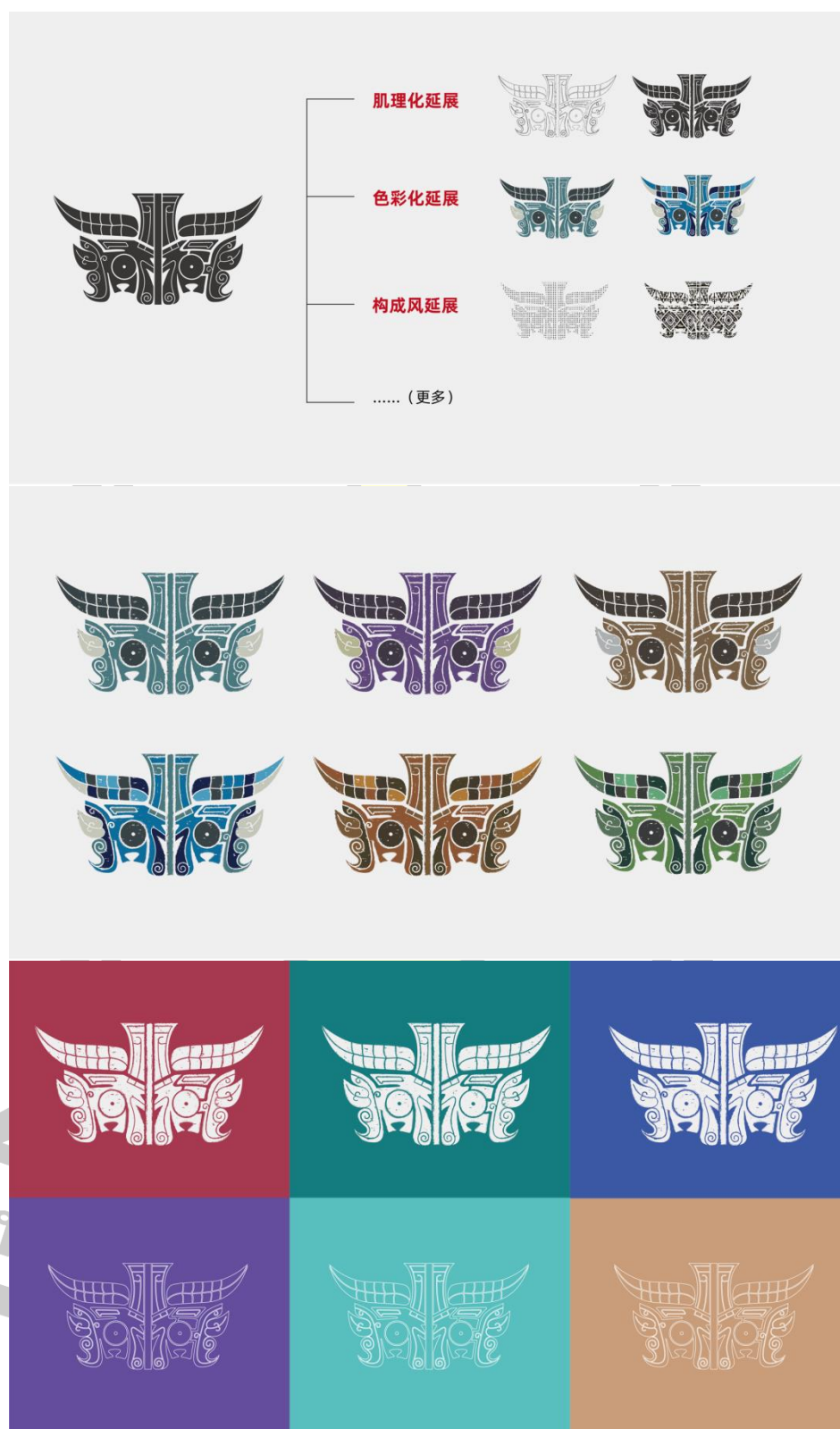


Figure 96 Tattoo colours

Source: Luoyang Vocational college of science and technology



Figure 97 Hat

Source: Luoyang Vocational college of science and technology



Figure 98 Cup

Source: Luoyang Vocational college of science and technology



Figure 99 Mobile phone case

Source: Luoyang Vocational college of science and technology



Figure 100 Pillow

Source: Luoyang Vocational college of science and technology

5.4.12 Luoke Ding IP Image (Loke)

Making the Luoke Ding into an IP image not only enhances its cultural connotation, but also better promotes and spreads the brand image of the College. By anthropomorphising the Luoke Ding into an IP image, it can better disseminate traditional cultural elements such as Hetu Luoshu and the Silk Road, so that more people can understand and get to know these cultural treasures. The design of the IP image integrates traditional and modern elements, which reflects the innovative spirit of the college's education concept and also demonstrates the college's respect for and inheritance of traditional culture. The IP image participates in a wide range of activities and scenarios, which show the students' growth and progress in practice, reflecting the college's education mode of combining engineering and learning. The following is the display of the IP image of Luoke Ding.





Figure 101 Loke IP Design Extension 1

Source: Luoyang Vocational college of science and technology



Figure 102 Loke IP Design Extension 2

Source: Luoyang Vocational college of science and technology



Figure 103 Loke IP Design Extension 3
Source: Luoyang Vocational college of science and technology



Figure 104 Loke IP Design Extension 4
Source: Luoyang Vocational college of science and technology



Figure 105 Loke IP Design Extension 5
Source: Luoyang Vocational college of science and technology



Figure 106 Loke IP Design Extension 6
Source: Luoyang Vocational college of science and technology

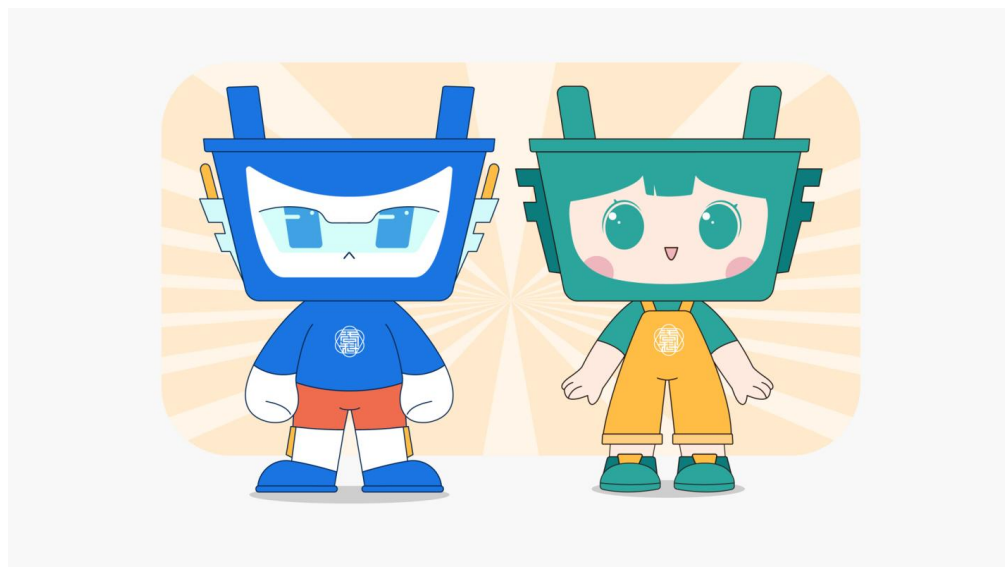


Figure 107 Loke IP Design Extension 7
Source: Luoyang Vocational college of science and technology



Figure 108 Loke IP Design Extension 8
Source: Luoyang Vocational college of science and technology

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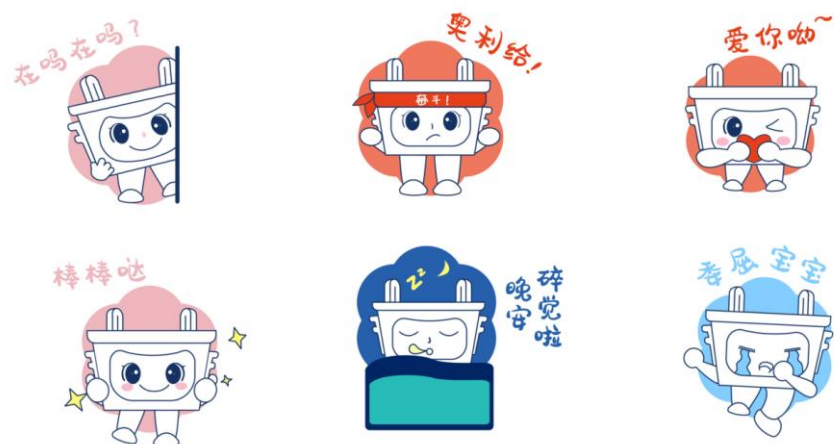


Figure 109 Loke IP Design Extension 9
Source: Luoyang Vocational college of science and technology

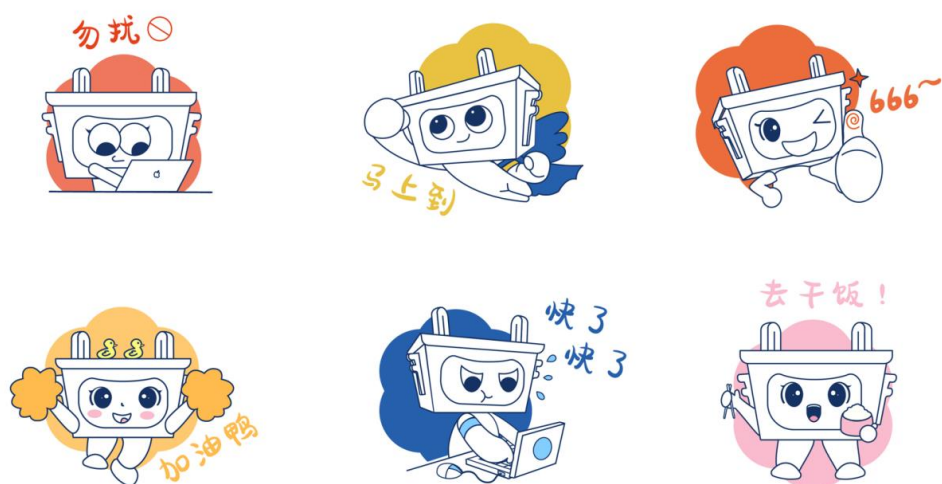


Figure 110 Loke IP Design Extension 9
Source: Luoyang Vocational college of science and technology



Figure 111 Loke IP Design Extension 10
Source: Luoyang Vocational college of science and technology



Figure 112 Loke IP Design Extension 11
Source: Luoyang Vocational college of science and technology

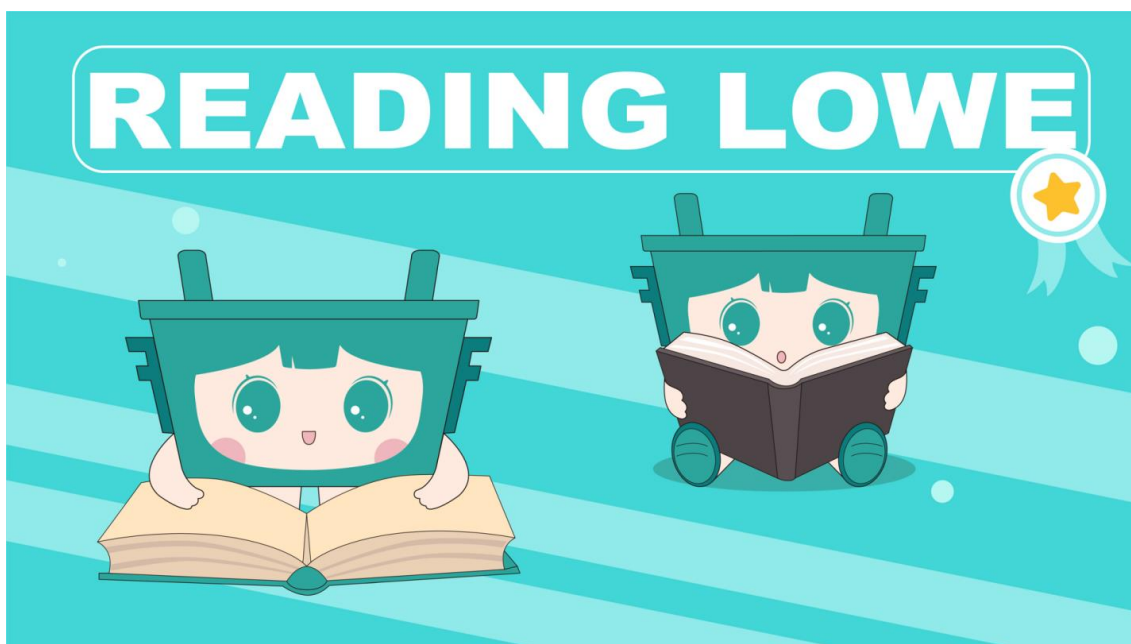


Figure 113 Loke IP Design Extension 12

Source: Luoyang Vocational college of science and technology

By making an IP image of Luohe Ding, it not only enhances its cultural connotation, but also better promotes and spreads the brand image of the college. The design of the IP image not only embodies the educational philosophy and cultural characteristics of the college, but also enhances the visibility and influence of the college through the application of specific scenes. Such a design can not only stimulate students' curiosity and aggressiveness, but also become an important platform for the college's cultural heritage and innovation. Luohe Ding is not only a work of art, but also a symbol of Luohe people's spirit, which demonstrates the college's ambition to forge ahead and envision a century. Through the design of the IP image, the Rockwell Tripod not only reflects the importance that the College attaches to the all-round development of students, but also encourages students to set up ambitious aspirations, constantly pursue excellence, and contribute to the realisation of their personal dreams and the progress of society.

5.4.13 Processes and technological innovations in Luohe Ding

The craftsmen who made the Luohe Ding were masters of early bronze casting techniques, particularly the piece-mould casting method, which was an innovation of the Shang dynasty. The split-mould casting technique used in the making of the Luohe Ding consisted of shaping a model of the vessel out of clay and then covering the model with a clay mould. Once the model was removed, molten bronze was poured into the mould to form the vessel, allowing intricate and detailed designs to be cast directly onto the bronze. The intricate designs of the Luohe Ding include animal motifs and symbolic geometric patterns, demonstrating the technical and artistic mastery of its creators. These motifs are similar to the famous Taotie masks on other Shang Dynasty artefacts, reflecting the religious and cosmic beliefs of the time. With their fearsome and mysterious appearance, taotie masks were believed to offer spiritual protection and were a powerful symbol of authority.



Figure 114 Expert participation in casting inspection

Source: Luoyang Vocational college of science and technology

The casting of the Luoke tripod is based on the Luoyang tripod to join the Luoke cultural elements of the design of the combination, the core of the content is to reflect the cultural heritage and spiritual connotation of the Luoke, the experts are for the Luoyang tripod and the creation of the Luoke tripod have their own deep understanding and cognition. Luoke tripod is a concrete embodiment of Luoke school culture, the core of the field trip is to detect whether the creation of Luoke tripod design direction is consistent with the initial concept of the experts. On the other hand, the field trip was to feel in-depth what kind of form the Rocky Tripod would produce in its creation, and to see how a huge material form would be displayed, which would give people a sense of shock and a visual effect. Finally, the communication of the experts can provide some theoretical and practical significance for the creation of the tripod, which can make the process of tripod making more concrete and form a flow, so that the final presentation of the tripod will show the rigour, symbolism and the spiritual and cultural embodiment of Luoke.



Figure 115 Embossing Production Show

Source: Luoyang Vocational college of science and technology

The motifs of "Hetu Luoshu" and "Silk Road" were chosen for the relief. Dragons and phoenixes are more common materials in relief carving, and in schools there are also hope that the son becomes a dragon, hope that the daughter becomes a phoenix symbol. The embodiment of the relief pattern still can not be separated from the specific cultural carriers, relief culture in the creation must be more to reflect the fine, meticulous, practical observation is a different kind of perception and experience, through the actual specific observation, each relief towards the specific

orientation, are the embodiment of culture. Luohe as rooted in the Central Plains of the land of colleges and universities, should be selected to use the local representative cultural elements of Luoyang. The reliefs of "Hetu Luoshu" and "Silk Road" have been unanimously agreed in the expert seminar of the university. The actual investigation is to watch the cultural elements suitable for Luohe Din, so as to show the embodiment of Luohe Din relief culture, and finally reflect the spiritual and cultural connotation characteristics of Luohe.



Figure 116 Launching Ceremony of Rocco Tripod Casting
Source: Luoyang Vocational college of science and technology

Hetu Luoshu are two patterns handed down from ancient China and are considered to be the source of Chinese civilisation. The cultural achievements represented by Hetu Luoshu reflect the outstanding wisdom and talent of the Chinese nation. Located in the Central Plains, Luohe is supposed to shoulder the important responsibility of inheriting the excellent traditional culture of the Chinese nation. Incorporate the genes of Chinese traditional culture into the campus cultural construction.

The Silk Road started from Luoyang and Chang'an during the Han Dynasty and became an important link between the East and the West in terms of economic and cultural exchanges. Xin'an Hangu Pass, as the "first pass on the Silk Road", also witnessed the magnificent history and civilisation of China. The Silk Road represents the "One Belt, One Road" as a national strategy. The attribute of our vocational education is to serve the national strategy and reflect the social value. Luohe wants to cultivate professionals and talents in short supply who can serve the "Belt and Road", which will also help the school's international development. The core cultural elements of Luohe Ding are embodied through the flow of relief culture, which is a display of spiritual culture and represents the cultural symbol of Luohe Ding and the

core competition of Rocker, thus reflecting the strong spiritual and cultural connotations and core teaching philosophy of Rocker.



Figure 117 Embossing Production Sheet Completion

Source: Luoyang Vocational college of science and technology

In addition, the bronze alloy used in the "Luohe Ding" demonstrates a sophisticated understanding of metallurgy. Shang Dynasty craftsmen perfectly combined copper with tin and lead, which not only improved the durability and strength of bronze, but also allowed for the casting of more detailed and complex patterns. In the design of the Luohe Ding, the motif of Hetu Luoshu not only demonstrates the ancient wisdom of Chinese civilisation, but also signifies the College's pursuit and innovation in the fields of education and research. Through the design of Hetu Luoshu, the Luohe Ding not only has aesthetic value, but also contains profound cultural connotations.

5.5 Methodology

The research methodology in this chapter was designed to address RQ3 and RO3, focussing on how cultural heritage practices, policies and stakeholder engagement affect the conservation and management of the Luohe Ding. This study adopts a qualitative research methodology to explore the interactions between cultural heritage management systems and their impact on the conservation of this important artefact. By investigating the impact of modern conservation methods on the Luohe Ding, this study aims to provide insights into best practices for the conservation of ancient cultural heritage.

5.5.1 Research design

In order to explore how cultural heritage practices and stakeholder engagement affect the culturally embedded identity of the Luohe Ding, a qualitative methodology based on a case study was adopted for this study. The semi-structured interview method was selected due to its ability to generate rich and detailed data on

the experiences and perceptions of individuals directly involved in heritage management. This flexible methodology allows for the exploration of specific aspects of heritage management policy and stakeholder engagement, contributing to a comprehensive understanding of the complexities surrounding the conservation of the Luoke Ding.

The research focuses on understanding how modern policies, funding and social practices affect heritage management, particularly for ancient artefacts like the Luoke Ding. In addition, the research explores the balance between preserving historical authenticity and meeting contemporary societal needs, including tourism, public engagement and education.

5.5.2 Participants

A total of 12 participants were interviewed for this study, as detailed in Table 1. These individuals were carefully selected for their involvement in the cultural heritage management of the Luoke Ding and similar artefacts. The participants included museum curators, cultural heritage managers, government officials and local artisans. This combination ensured that the study was able to capture the perspectives of the different stakeholders, all of whom have unique roles to play in cultural heritage conservation. Table 1 presents the demographic information of the participants.

Table 3 Demographic Information of Participants

Participant ID	Age	Gender	Education	Role in protection
P1	46	male	Bachelor of Fine Arts	Artisan
P2	52	female	PhD in History	Museum Director
P3	39	male	Master of Archaeology (MA in archaeology)	Government Cultural Officer
P4	43	female	PhD in Cultural Studies	Academic Researchers
P5	55	male	Doctor of Nature Conservation	Conservator
P6	47	female	Master of Science in Museum Studies	Museum Director
P7	36	male	Bachelor of History	Site Manager
P8	58	male	PhD in anthropology	Cultural Heritage Specialists
P9	41	females	Master of Nature Conservation	Protection Specialists
P10	62	male	PhD in History of Art	Art Historian
P11	48	female	Master of Archaeology (MA in archaeology)	Senior Archaeologist
P12	44	male	Doctor of Cultural Heritage	Cultural Heritage Manager

Participants were selected to provide a balanced perspective on the management and conservation efforts surrounding the Luoke Ding, combining the perspectives of policy implementers and actual conservationists.

5.5.3 Data collection

The data collection process consisted of semi-structured interviews designed to explore the challenges, strategies, and roles of stakeholders in contemporary Luoke Ding heritage management. Each interview lasted approximately 45 minutes to one hour and was conducted either face-to-face or via videoconference, depending on the location and time of day of the participants.

As a complement to the interviews, this study also conducted an extensive review of policy and heritage management documents, focusing on national policies, international conventions (e.g. UNESCO guidelines). This provided additional background information to understand how modern heritage management principles are applied to the conservation of Loko.

5.5.4 Ethical considerations

Ethical protocols were strictly adhered to during data collection. Detailed information about the purpose of the study was provided to all participants and their informed consent was obtained. To ensure confidentiality of the study, all participants were anonymised and could withdraw from the study at any time. With the consent of the participants, we transcribed the audio recordings of the interviews and stored all data securely.

5.5.5 Interview questions

The interview questions were designed to explore various aspects of cultural heritage management, including the use of modern technology, policy frameworks and stakeholder co-operation. The interview questions dovetailed with Research Question 3 and Research Finding 3, focusing on how modern heritage management practices and policies affect the conservation of the Luoke Ding.

Table 4 Interview questions

	Interview questions
1	How did you learn about Luoke Ding and what methods were used to keep it authentic?
2	What are some of the challenges you face in maintaining the physical conditions in Luoke Ding?
3	How have modern technologies such as 3D scanning and digital modelling affected your conservation techniques?
4	How do you work with other stakeholders (e.g. artisans, conservators) to manage the conservation of the Luoke Ding?
5	What is the role of public education and community involvement in the long-term conservation of the Luoke Ding?
6	How do current national policies or international heritage conventions affect your approach to conservation?

These questions allow for a nuanced exploration of participants' perceptions of the cultural, political and economic factors that influence heritage conservation practices.

5.5.6 Data analysis

Following transcription, the interview data was thematically analysed using Nvivo to identify key themes related to the management and conservation of Luoke Ding. The analysis process included several steps:

Initial coding: Each interview transcript was coded to identify recurring themes related to policy, stakeholder engagement and the use of modern technology.

Identification of themes: Grouping and categorisation of common themes based on their relevance to Issue 3 and ToR 3.

Document analysis: The analysis of government policies and international guidelines was used to contextualise the interview data and provide additional insights into the formal structures guiding heritage management.

The thematic analyses provide a comprehensive Figure of the challenges and successes in protecting the Luoke Ding, highlighting the complexity of technological advances and socio-politics.

5.5.7 Findings

The analysis reveals several key themes that contribute to an in-depth understanding of the contemporary management of Luoke Ding:

Collaboration between artisans and museum staff: Both groups emphasised the importance of ongoing collaboration, particularly in balancing traditional craft techniques with modern conservation methods. The artisans provided important knowledge about materials and traditional casting methods, while the museum staff applied modern techniques, such as three-dimensional scanning, to document and preserve the intricate details of the artefacts.

Conservation Challenges: Ageing and material degradation of the Luoke Ding against the future is one of the main challenges. Both artisans and museum staff discussed the difficulties of preserving ancient bronzes in modern conditions, citing environmental factors and financial constraints as ongoing concerns.

Public Involvement: Museum staff emphasised the importance of public education and outreach to ensure the long-term preservation of the Luoke Ding. Public awareness of the cultural significance of the Luoke Ding was maintained by engaging the local community and involving museum visitors through workshops, exhibits, and lectures.

Conservation techniques: Modern techniques such as digital modelling and laser scanning are considered essential tools in the conservation process.

5.6 Innovative conservation techniques

Innovative conservation techniques applied to the Luoke Ding are essential to connecting the past and present, both to ensure that artefacts are protected and to increase public engagement. These methods, which include digital documentation, 3D reconstruction and virtual exhibitions, have been welcomed by artisans and museum staff involved in the conservation process. As one museum curator noted, "Our task now is to use technology not only to conserve objects, but to bring them closer to people" (Interviewee P6, 2023). These methods are a harmonious combination of traditional conservation and cutting-edge technology, providing a fresh approach to cultural heritage management (Guo, 2022).

5.6.1 Digital documentation and 3D reconstruction

One of the most influential techniques for the conservation of the Rockodome is the combination of digital recording and three-dimensional reconstruction. The benefits of this approach were highlighted by artisans who emphasised that it allowed for the detailed recording of the dimensions and surface features of the Luoke Ding without the risk of damage caused by direct contact. One of the artisans involved in the conservation work stated, "We no longer have to handle the artefacts ourselves during each conservation assessment, which minimises the risk of damage" (Interviewee P3, 2023). According to Wang (2021), 3D reconstruction offers a safer alternative for long-term conservation as it reduces direct human contact with fragile artefacts.

3D reconstruction not only helps in heritage conservation, but can also be used for educational and research purposes. The digital model can be shared with academic institutions around the world, allowing researchers to study the intricate details of the ding dao without having to touch the physical object (Zhang & Liu, 2020)." A museum curator (Interviewee P5, 2023) commented, "Being able to collaborate with international researchers through 3D modelling has greatly expanded the scope of our work. Detailed scans also help to track changes in the condition of artefacts over time, providing conservators with a record that can be used to guide future restoration work. As one artisan explained, "We now have a digital baseline and if there is any degradation of the artefacts we can pinpoint what has changed" (Interviewee P4, 2023).

As well as aiding research, 3D printing technology is also being used to create replicas of the Tripod so that it can be exhibited around the world without moving the original. One museum staff member stated, "We make replicas that can be included in international exhibitions while the originals remain safely in our collections" (Interviewee P2, 2023). This not only expands the accessibility of artefacts, but also ensures their physical preservation by reducing the need for transport and handling (Liu, 2020).

Another artisan noted the potential of 3D reconstruction for community engagement: 'We use these digital models to educate young artisans, allowing them to virtually 'practice' on ancient designs before making new pieces' (Interviewee P7, 2023). The use of this technology not only preserves the artefacts but also passes on the cultural significance of the craft to future generations, ensuring the continuity of the artefacts and the skills associated with their creation (Huang, 2019).

5.6.2. Virtual exhibitions and online platforms

To meet the growing demand for global accessibility, many museums have turned to virtual exhibitions and online platforms to showcase artefacts like the Luoke Ding. This approach allows people to explore artefacts from anywhere in the world, thus greatly increasing public engagement. One museum director commented, "Digital exhibitions have allowed us to reach beyond physical limits. People around the world can now experience the 'tripod' in a way that has never been possible before" (Interviewee P1, 2023). According to Liu (2020), virtual exhibitions have changed the way cultural heritage is shared, enabling interactive and immersive experiences.

Virtual exhibitions offer interactive features that go beyond what is possible in a traditional museum. Visitors can rotate and zoom in on artefacts, examine their details, and access additional information to deepen their understanding of the tripod's historical and cultural context (Wang, 2021). As one of the artisans involved in the digitisation process said, "It's almost like holding the artefact in your hands. The technology allows people to experience the detail, the texture and the story behind the craftsmanship" (Interviewee P8, 2023).

In addition, these online platforms have become valuable tools for collaborative exhibitions, where museums from different countries can share digital collections and create thematic exhibitions. One museum staff member reflected on this potential for collaboration: 'We have collaborated with other institutions to create online exhibitions that link the Luoke Ding with similar artefacts from other cultures, making it part of a larger, global narrative' (Interviewee P5, 2023). This not only enhances the educational value of the artefacts, but also places them within a wider global cultural heritage framework (Guo, 2022).

Educational outreach is another important advantage of virtual exhibits. Schools and universities can now incorporate these virtual models into their curricula, giving students the opportunity to interact with cultural heritage in a lively and interesting way. One museum curator shared that "we are seeing more and more virtual field trips, where students can explore dingbats online and ask real-time questions to curators", highlighting how technology is reshaping the educational landscape (Interviewee P2, 2023). This accessibility aligns with the broader goal of democratising heritage knowledge and making historical objects more accessible to younger generations (Huang, 2019).

In addition, the virtual exhibition addresses the issues of space and the fragility of the artefacts. Given its historical value and fragile state, the Loko Tripod cannot usually be transported to a physical exhibition. Its digital counterpart, however, can be exhibited around the world. As one curator explained, "virtual exhibitions allow us to engage in international collaborations without having to worry about the safety of the original artefacts" (Interviewee P4, 2023). This digital accessibility allows the Tripod to maintain its cultural relevance whilst ensuring its preservation for future generations (Liu, 2020).

The benefits of ongoing research were also emphasised by one of the artisans involved in the process: 'With these online platforms, researchers who may never have had the opportunity to visit the museum in person can now conduct in-depth and detailed research on the Luoke Ding. This is an invaluable resource for the global academic community' (Interviewee P9, 2023).

5.6.3 Development of policies and frameworks

The cornerstone of international cooperation lies in the establishment of global frameworks and policies that guide heritage conservation. Organisations such as UNESCO and the International Council on Monuments and Sites (ICOMOS) set global standards to help countries protect cultural heritage. One museum staff member shared: "The policies developed by UNESCO provide a solid foundation. They provide a common language and structure that makes it easier to co-operate across borders" (Interviewee P6, 2023). International conventions, such as the UNESCO World Heritage Convention of 1972, provide guidelines for the identification and

protection of cultural heritage, enabling countries to work together under a unified framework (UNESCO, 1972).

These frameworks establish protocols for conservation efforts, heritage management and the treatment of culturally important objects. In the case of the "Luoke Ding", adherence to these international policies helps to ensure that it continues to be conserved under globally recognised standards. As one artisan stated, "When we follow these international protocols, we know that our work will be recognised globally, which makes it easier for us to access international support and funding" (Interviewee P2, 2023). These policies also pave the way for the exchange of resources, knowledge and people across borders.

5.7 Technical exchange and training programmes

Another important aspect of international cooperation is the exchange of technology between countries, where local conservationists can learn from global experts at the cutting edge of technology. International cooperation often facilitates the sharing of advanced tools and conservation methods. One artisan explained: 'I had the opportunity to be trained in Europe, where I learnt advanced conservation techniques that I was then able to bring back to our own Luoke Ding work' (Interviewee P1, 2023). These exchanges provide local professionals with the opportunity to learn about state-of-the-art methods such as 3D scanning, laser cleaning and advanced chemical treatments that can significantly improve the conservation process (Ramsay, 2015).

Training programmes funded by international organizations such as the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM) also provide opportunities for museum professionals and craftspeople in various countries to improve their skills. In turn, this exchange of knowledge not only benefits local conservation projects but also contributes to the global knowledge base of cultural conservation. For example, the three-dimensional scanning technology used to document the Luoke Ding is the result of international collaborations that have made these resources locally accessible. 'The international team provided equipment and expertise which was invaluable in ensuring that we were able to thoroughly document the tripod junction without damaging it,' said one museum staff member (Interviewee P4, 2023).

5.7.1 Joint exhibitions and cultural exchanges

International cooperation further enhances the protection of cultural heritage through joint exhibitions and cultural exchanges. Through these collaborations, artefacts such as the Luoke Ding can be presented to a global audience without the risks associated with physical transport. One museum director mentioned: "We worked with foreign institutions to create a digital exhibition of the Luoke Ding to ensure its global accessibility while avoiding the physical risks associated with moving such an exquisite artefact" (Interviewee P3, 2023).

Virtual exhibitions have been particularly prominent in recent years, enabling wider access to cultural heritage. Through platforms such as Google Arts & Culture, museums around the world can digitise and share their collections, making valuable artefacts accessible to people around the world (Shilton, 2019). This accessibility reinforces the importance of heritage conservation as global visibility raises awareness and fosters a sense of collective responsibility. Additionally, collaboration between museums in different countries can help improve the conservation of fragile

objects such as the Luoke Ding, as museums often share expertise in managing light, climate control, and other factors that can damage artefacts over time (Brooks & McGinnis, 2017).

5.7.2 Challenges and future directions

Despite the many benefits of international cooperation for cultural heritage preservation, challenges remain, in particular with regard to the coordination of priorities and resources in different countries. One museum director stated: "Each country has its own approach to heritage conservation and sometimes our strategies conflict. We try to bridge these gaps through constant dialogue, but it is not always easy" (Interviewee P5, 2023). For example, the interpretation and prioritisation of cultural accessibility and cultural preservation can vary considerably from country to country (Smith, 2020).

Financial constraints are another barrier. While international partnerships often bring resources, smaller organisations may struggle to compete for funding." Another museum staff member (Interviewee P7, 2023) commented, "Accessing international funding is not easy, especially for smaller museums. Ensuring equitable access to these resources remains a challenge.

Looking ahead, international cooperation in heritage conservation will place greater emphasis on sustainability, digital conservation methods and inclusiveness. As one artisan optimistically summarised, "the future of heritage conservation will depend on global efforts, and we must continue to share knowledge and resources to preserve our common history" (Interviewee P6, 2023).

5.8 The artistic and cultural significance of the Luoke Ding in a modern context

The Luoke Ding has been transformed from an important cultural symbol of modern society. Its intricate design, history and craftsmanship continue to inspire various fields such as tourism, education and modern design, demonstrating its significance in today's world (Thorp, 2006).

5.8.1 Use in educational programmes

The educational significance of the Luoke Ding has expanded from historical documents and museums to classrooms and academic programmes. It is an important tool for teaching history and art, allowing students to understand the importance of ancient Chinese civilisation and ceremonial objects (Hsu, 2012).

In modern classrooms, the Luoke Ding is often used to teach students about the cultural and technological advances of ancient China. History and art educators use the artefact to highlight developments in metallurgy, social structures and religious practices of the time. One history teacher commented, "The Luoke Ding is more than just an artefact, it is a window into the past, providing students with a tangible link to the cultural practices of early Chinese civilisation" (Interviewee P5).

By using the "Luoke ding" as a case study, educators can illustrate broader themes such as the role of art in society and the connection between political and religious authority. Additionally, art educators can emphasise the craftsmanship that went into the making of the "Loke Ding" by having students study the detailed carvings and motifs that were the hallmarks of ancient Chinese bronzes (Zhirong, 2024).

5.8.2 Traditional crafts in the modern curriculum

In addition to theoretical studies, vocational programmes and craft schools have begun to incorporate traditional tripod-making techniques into their curricula. This hands-on approach allows students to explore ancient methods of bronze casting, thereby preserving these ancient skills for future generations. One teacher said, "Teaching traditional methods of tripod making not only preserves heritage, but also allows students to feel a sense of pride in staying connected to the past" (Interviewee P4).

As a result, the Luoke Ding has become a symbol of the ongoing dialogue between ancient traditions and modern education, ensuring that its cultural significance is not lost with the passage of time. Through the study of the Luoke Ding, students can appreciate the historical importance of craftsmanship while also applying these principles to modern artistic practice (Thorp, 2006).

5.8.3 Impact on modern art and design

The Luoke Ding continues to inspire modern designers, architects and artists, with its motifs and shapes being adapted to modern contexts. The artistic influence of the Luoke Ding can be seen in a variety of mediums, from fashion to architecture, reflecting its continued cultural relevance (Tanner, 2010).

5.8.4 The tripod motif in modern product design

Unique motifs such as taotie masks and geometric patterns that adorned the Luoke Ding have been reinterpreted in modern product design. Contemporary designers often draw on these ancient symbols to create products ranging from luxury fashion accessories to home décor. The Taotie motif in the Rocco Tripod is a powerful symbol that resonates with the modern consumer, merging history with modern aesthetics," says one designer (Interviewee P8).

By incorporating these ancient designs into modern products, the designers create a bridge between the past and the present, bringing ancient Chinese art into everyday life. This fusion of ancient motifs with modern design reflects the continued relevance of the Luoke Ding in shaping contemporary artistic expression (Hsu, 2012).

5.8.5 Impact on modern architectural character and fashion

Architects and fashion designers have also drawn inspiration from the bold, symmetrical shapes of the Luoke Ding. On the architectural front, the structures of modern buildings often incorporate design elements from the Grand Din, and some public spaces even feature large-scale replicas of the Din or design features that reflect its proportions and motifs. One architect mentioned that "the symmetry and cultural symbolism of the Dajing make it the best source of inspiration for creating buildings that are both aesthetically pleasing and culturally meaningful" (Interviewee P6).

In the fashion world, the "tripod" motif is featured in clothing and accessory collections that seek to incorporate traditional Chinese symbols into modern fashion. Designers often use Taotie masks and other motifs as prints and embellishments on garments, blending ancient designs with modern trends. In this way, they create a sense of cultural continuity and innovation, ensuring that Ding's artistic heritage continues to influence modern aesthetics (Zhirong, 2024).

5.9 The Role of Folklore in Contemporary Tripod Designs

The role of folklore in contemporary tripod design is crucial, as it bridges the gap between ancient cultural heritage and modern aesthetics. Motifs inspired by folklore, such as sacred animals and ancestral symbols, have re-emerged in modern tripod design, demonstrating the enduring influence of ancient Chinese traditions on today's craftsmanship. Craftsmen and designers draw heavily on these motifs to create designs that reflect China's rich historical narrative, but are also in keeping with modern tastes and expectations. The continuation of these elements signifies a respect for cultural identity and an appreciation for craftsmanship that has been passed down from generation to generation. This revival not only enhances the cultural relevance of Luoke Ding, but also helps to preserve ancient traditions in a rapidly modernising world.

5.9.1 Revival of folk motifs in modern design

The revival of folklore motifs is an important trend in modern dingzhi design, which seeks to reconnect contemporary craftsmanship with ancient cultural narratives. Modern craftsmen are revisiting historical folklore and incorporating symbolic figures such as dragons, phoenixes and taotie masks - each with deep-rooted cultural significance - into their designs. These motifs are not only decorative elements, but also cultural symbols that represent values such as power, prosperity and protection. One artisan noted, "The Taotie mask is not just a design, it represents our ancestors' belief in spiritual protection and balance of power" (Interviewee P3). This sentiment reflects the deep cultural connection modern artisans have with these ancient motifs.

5.9.2 Cultural Narratives in Contemporary Crafts

In contemporary crafts, folklore is a narrative vehicle that brings the stories of ancient Chinese dynasties into the modern age. Designers often reinterpret these stories through a modern lens, adapting ancient symbols into contemporary forms. This not only maintains the cultural integrity of the design, but also makes it relevant to modern consumers. As one museum curator explained, "Modern design takes on the role of narrative, and every symbol and motif in the tripod has a story. These stories help us connect with our heritage and in doing so preserve it" (Interviewee P2). In this way, the modern design of the tripod character becomes a living fossil of Chinese folklore, constantly reinventing itself while maintaining its historical essence.

The designers also hope to educate the younger generation about the cultural significance of these motifs through modern creations. By incorporating folklore into everyday items such as home décor and fashion, the designers are ensuring that these ancient symbols remain part of the Chinese cultural consciousness. Our job is to make sure the next generation still recognises these symbols," says one craftsman. By incorporating folklore into modern design, we keep the story of our culture alive" (Interviewee P4). Therefore, folklore remains a source of inspiration and cultural education in modern tripod design (Thorp, 2006).

5.9.3 Craftsmanship and Tradition in Modern Tripod Designs

The relationship between craftsmanship and tradition is particularly strong in modern Dinh's work. The artisans who make these crafts endeavour to maintain ancient techniques while incorporating modern tools and methods to ensure precision and quality. This juxtaposition of new and old reflects the continuity of ancient craftsmanship in the face of modern innovation. While machines and modern technology have become the primary tools of many workshops, the core of Dinh's

craftsmanship remains the handiwork that has been passed down from generation to generation.

5.9.4 Modern Workshops Continuing Ancient Craftsmanship

Despite the emergence of more efficient technologies, many modern workshops continue to use traditional casting techniques, such as piece mould casting. One artisan explained, "Piece mould casting is labour intensive, but it allows us to stay true to the original process of the tripod. We could use machines but it would lose its soul" (Interviewee P6). The sentiment expressed here highlights the importance of preserving ancient craftsmanship even in a world dominated by technological advances.

Modern artisanal workshops, especially those involved in heritage conservation, often run concurrent programmes to teach these ancient skills to younger generations of artisans. One museum staff member noted: "We have workshops dedicated to teaching these skills to young artisans. We believe that maintaining these methods is essential not only for the preservation of the artefacts, but also for the preservation of the culture behind the artefacts" (Interviewee P5). The emphasis on education in these workshops ensures that the crafts associated with Dinh continue to evolve whilst retaining their historical roots (Hsu, 2012).

The preservation of ancient skills is also seen as a form of cultural pride. Artisans engaged in making tripod crafts often expressed that they have a deep connection to their heritage and that their work is not just about creating an object, but also about preserving their identity." One artisan (Interviewee P7) said, "When I make tripod artefacts, I feel like I am carrying on the legacy of my ancestors. This strong sense of identity and tradition ensures that ancient craft techniques are sustained and adapted in a modern environment (Zhirong, 2024).

5.10 Conclusions on the contemporary application and relevance of Luohe Ding

5.10.1 Adaptation of traditional crafts to modern uses

The application of traditional craftsmanship in a modern setting at Rockolding exemplifies how ancient craftsmanship can find new life in contemporary society. The fine casting methods used by artisans throughout history to create intricate designs continue to be used today, only with modern elements added to meet current demands. This fusion of past and present is particularly important in the field of contemporary art and design, where the motifs of the tripod have been creatively reinterpreted. Craftsmen meticulously incorporate modern materials and methods to ensure that the essence of the tripod is preserved while at the same time meeting modern aesthetic preferences.

For example, the use of traditional tripod casting techniques in contemporary product design has enabled modern artisans to create high-end furniture, jewellery and even fashion inspired by the original motifs of the Luohe Ding. The beauty of this craft is its ability to blend history with modern functionality." One of the artisans involved in the adaptation said, "The craftsmanship behind each piece of Ding kiln ware is highly respected, but modern consumers want items that are also functional or artistic. This combination of old and new makes ding a popular theme in contemporary product design, especially in the luxury market.

Furthermore, these traditional methods are now being combined with modern technological advances. Tools such as 3-D printing and digital modelling have provided artisans with new ways to replicate or adapt traditional tripod designs with

amazing precision. The convergence of these technologies not only helps to preserve the original crafts, but also makes them more accessible to a wider audience. In addition, modern artisans and designers are adopting these ancient techniques to create products that are in tune with the values of sustainability, durability and artistic expression.

In modern art, many exhibitions have featured works inspired by the historic motifs of the Luoke Ding, symbolising the continuation of culture. Designers have embraced the intricacies of the Luoke Ding and transformed it into decorative or high-value products that remain culturally authentic while meeting the aesthetic standards of modern consumers. These innovations ensure that the art of tripod craftsmanship continues to evolve, celebrating the past while catering to contemporary tastes.

5.10.2 Balance between protection and innovation

The tension between preserving tradition and promoting innovation is a key factor affecting the contemporary relevance of the Luoke Ding. Conservationists argue that the original craftsmanship and cultural significance of the Luoke Ding must be preserved, while others emphasise the need for innovation to maintain its relevance to modern times. Achieving this balance requires a nuanced approach that respects the historical and cultural roots of the tripod without sacrificing its potential for future development.

The introduction of digital technologies such as 3D scanning and virtual reconstruction has played a key role in achieving this balance. These tools enable every detail of the original tripod to be digitally recorded, ensuring that the legacy of the tripod is preserved despite the challenges of physical preservation, such as wear and tear and environmental degradation. By digitising these artefacts, museums and conservation experts can create replicas that the public can continue to interact with without risking damage to the original. This approach ensures that the tripod artefacts are accessible to a global audience while preserving their integrity.

In the realm of innovation, digital platforms and virtual reality (VR) technologies are now being used to present the Tripod in ways that go beyond the traditional museum experience. Through virtual exhibitions, visitors from around the world can interact with the digitally rendered Luoke Ding, explore its intricate design and learn about its history without having to be physically present. This innovation expands the reach of the Luoke Ding as a symbol not only of traditional Chinese culture, but also of the future of global cultural exchange.

However, it is not only technological advances that ensure a balance between protection and innovation. Education and public engagement are also increasingly emphasised to preserve the relevance of Dingmao. Educational programmes are now incorporating the historical significance of the ding-mao into modern curricula, teaching the next generation about the role of the ding-mao in China's history while encouraging them to think about how to continue to develop this cultural artefact. Craft schools and craft workshops have also begun to teach the art of ding making, combining ancient practices with modern tools to ensure the continuation of this heritage.

In conclusion, the Luoke Ding has become a cultural symbol of relevance precisely because it has been able to adapt to modern needs while preserving traditional craftsmanship. Through innovation and conservation, the Luoke Ding

continues to be a vibrant part of contemporary cultural heritage, reflecting not only its historical importance but also its potential for future development.

Under the background of vocational education reform, the campus culture construction of Luohe in the new period should adhere to the concept of innovation and development, and interpret the school motto of "One in Reason, One in Action" by creating a pragmatic and truth-seeking campus "tripod culture". Located in the Central Plains, Luohe should shoulder the important responsibility of inheriting the excellent traditional culture of the Chinese nation. The genes of Chinese traditional culture are integrated into the campus culture construction, and the most excellent and suitable cultural symbols are selected as the representatives to lead the generations of Luohe people to struggle and become the spiritual totem of the whole school teachers and students. The symbol of standing in the middle of the plain also reflects the vision of Luohe to become a high-level vocational and technical university rooted in the middle of the plain.

The school will deepen the cooperation with the bronze town through the preparation of Luokodin, establish industry-academia-research bases, on-campus training bases, masters' studios, etc., give full play to the functions of talent cultivation and social service, draw the great master craftsmen into the campus, and bring high-quality educational resources to the students. Intangible cultural heritage into the campus, regularly invite experts to the school lectures, carry out intangible cultural heritage exhibition activities. It not only increases the cultural cultivation of students, but also enriches the cultural life of the campus. Helps to enhance the students' sense of identity and pride in our national culture, so that students through personal experience to feel the vitality contained in the culture, and then make the students of intangible culture recognition continues to increase, in order to promote the inheritance and development of intangible culture to lay the foundation. This not only promotes the inheritance of excellent traditional culture, but also strengthens the school's diversified education mechanism.

As the spiritual totem of Luohe Ding, Luohe Ding creates a campus industrial chain from R&D and design to e-commerce network sales, drives students to actively participate, and promotes the integration of industry and education. Make the education chain, talent chain and industry chain, innovation chain organic convergence, so that "Luohe Ding" become a cultural symbol in Luoyang Science and Technology Institute from generation to generation.



Chapter VI

Discussion, Conclusion and Recommendation

6.1 Discussion

The discussion section aims to reflect on the results of the study, directly responding to the research questions outlined at the start of the thesis. Each research question will be addressed in relation to the historical, cultural, and modern relevance of the Ding bronzes, with reference to existing literature, historical analysis, and cultural heritage perspectives. The transition of the Ding bronzes from ceremonial objects to cultural heritage artifacts highlights their complex role in Chinese society.

6.1.1 RQ1: What are the production processes, techniques, materials, and forms of artistic expression of the Ding?

The production processes and techniques behind the creation of Ding bronzes have evolved over centuries, but their core craftsmanship remains rooted in ancient Chinese metallurgical traditions. The piece-mold casting method, a hallmark of Chinese bronze-making, was used to create Ding bronzes during the Shang (1600-1046 BCE) and Zhou (1046-256 BCE) dynasties. This method, involving the casting of molten bronze into clay molds, allowed artisans to produce intricate designs that were both functional and symbolic (Rawson, 1987). The motifs commonly found on Ding bronzes, such as the taotie (animal mask) design, were not merely decorative but carried deep religious and cultural significance (Bagley, 1995). The production of the Ding not only showcases the technical prowess of ancient Chinese metallurgy but also embodies the accumulation and sedimentation of metal craftsmanship over successive periods (Li, 2015). Each era's Ding reflects the social productivity, technological advancements, and national values of its time. The gradual development of metalworking techniques signifies the continuous improvement of societal productive forces and technological levels (Wang, 2010).

The craftsmanship involved in creating Ding bronzes required an understanding of metallurgy that was highly advanced for its time. The use of copper and tin to create bronze ensured durability, while the use of piece-mold casting allowed for the creation of detailed and ornate vessels. Ding bronzes often featured inscriptions and intricate designs that symbolized power, authority, and religious devotion (Loewe & Shaughnessy, 1999). The precise techniques used in their production reflected the societal value placed on these objects, which were seen as vital to religious and ceremonial life.

In modern times, while the piece-mold casting technique has been largely replaced by more efficient methods, there has been a resurgence of interest in traditional Chinese metalworking. Contemporary artisans, particularly those involved in the preservation of cultural heritage, are reviving ancient techniques to ensure that the historical authenticity of Ding bronzes is maintained. This revival is not just about preserving a craft but also about preserving the symbolic meaning of these vessels, which continues to resonate in Chinese cultural identity. The Ding is more than a historical artifact; it is a living symbol of Chinese tradition and continuity (Huang & Wang, 2020). The evolution of the Ding's production techniques mirrors the advancement of societal production capabilities. Early Dings were simpler in design, but as metalworking skills improved, they became more intricate and symbolically

rich (Chen & Liu, 2018). This progression reflects not only technological growth but also the deepening of cultural and ideological concepts within society.

Moreover, the materials used in the production of Ding bronzes have also evolved. Originally crafted from bronze, a valuable metal in ancient China, modern reproductions are sometimes made from less expensive materials such as ceramic or even plastic, particularly those intended for the tourist market. However, high-quality reproductions still adhere to the traditional use of bronze, ensuring that the replicas are as close as possible to the originals in both appearance and weight. The use of traditional materials in modern Ding bronzes ensures that the cultural significance of these objects is not lost, even as they are adapted for new contexts (Zhang & Liu, 2023).

The artistic expression embodied in the design of the Ding has also evolved. In ancient times, the Ding was adorned with intricate motifs that reflected religious and political power. In modern times, these motifs have been reinterpreted by contemporary artists who seek to blend traditional Chinese aesthetics with modern design principles. For instance, the minimalist designs of contemporary Ding bronzes reflect a broader trend in modern Chinese art, which seeks to strip away excess and focus on form and function. This shift in artistic expression demonstrates the adaptability of the Ding as a cultural symbol, capable of evolving while retaining its core significance (Huang, 2021). The motifs and patterns on the Ding, particularly the taotie design, serve as visual representations of contemporary beliefs, values, and folk wisdom (Zhao, 2016). These designs acted as signals that communicated daily values and societal norms, offering deeper meanings beyond mere decoration. The absence of motifs like flowers and plants, and the emphasis on mythical creatures, highlight the cultural priorities and worldviews of the time (Liang, 2017).

6.1.2 Expanded Process Analysis

1) Craftsmanship Level

The production of Ding bronzes showcases a sophisticated understanding of metalwork that evolved through China's early dynasties. Initially characterized by rudimentary techniques, the craftsmanship evolved significantly with the adoption of the piece-mold casting technique during the Shang dynasty. This method allowed for intricate designs and durable vessels, reflecting the deep metallurgical knowledge of the craftsmen (Rawson, 1987). The development of these techniques did not merely reflect technological advancements but was deeply intertwined with social structures, where the quality of metalwork symbolized political power and religious influence. Each period's Ding exhibits unique characteristics, yet they share common features that signify enduring cultural values (Sun, 2019). By examining the differences and similarities across periods, we gain insights into the evolving national values and the societal emphasis on technological and artistic excellence. This analysis reflects how the continuous improvement of metal craftsmanship is intertwined with the nation's development and cultural expression.

Technical Level

Technological advancements in Ding production are evident in the transition from basic to sophisticated bronze-casting methods. By the Zhou dynasty, the complexity of the molds and the quality of bronze achieved marked a peak in metal craftsmanship, enabling the creation of larger and more artistically complex Dings. These technical improvements were directly linked to increased social productivity, as

Dings played central roles in religious and social ceremonies, reinforcing societal hierarchies and communal ties (Loewe & Shaughnessy, 1999).

National Level

The evolution of Ding production reflects broader national values and priorities. During the Eastern Zhou period, variations in Ding styles mirrored the diversification of political powers across the region, each adopting distinct artistic styles to assert their cultural identity and political autonomy. This period illustrates how advancements in Ding craftsmanship were not solely artistic pursuits but were crucial for expressing and consolidating power across varying political landscapes (Bagley, 1995).

6.1.3 Enhance Artistry Analysis

1) Folk Aesthetics and Societal Values

Exploring the artistry of Ding bronzes, particularly the engraved patterns and motifs, reveals insights into ancient Chinese societal values. The Taotie motif, a symbol of power and fear, was not merely decorative but served significant cultural and communicative functions at communal and ritual gatherings, reflecting the social norms and values of the time (Rawson, 1987).

Symbolic Communication

The motifs on Ding bronzes, analyzed in depth in previous chapters, reveal their roles as mediums for communication. These motifs were not random but were selected based on their ability to convey messages about beliefs, social order, and continuity. The choice of motifs like Taotie over floral patterns indicates a preference for symbols that conveyed strength and authority, aligning with the ceremonial use of Dings in ancient China (Loewe & Shaughnessy, 1999).

6.1.4 Discussion on Contemporary Relevance and Symbolism

1) Influence of Cultural Beliefs on Design

In contemporary times, the ancient motifs of Dings continue to influence modern design and cultural identity. Artisans and scholars study these ancient designs to understand how they can bridge historical cultural beliefs with contemporary aesthetic practices, reflecting an ongoing dialogue between past and present (Huang & Wang, 2020).

Reflection on Ancient Authority and Symbolism

The enduring relevance of ancient Ding symbols in modern times raises questions about the continuity of historical values, such as authority and cosmic harmony, in contemporary cultural and social contexts. This reflection is crucial for understanding how deeply ingrained cultural values persist and adapt in modern times (Zhang & Liu, 2023).

This structured and expanded content ensures that each aspect of your detailed outline for Research Question 1 is thoroughly addressed with appropriate references to scholarly sources. This should provide a comprehensive and deeply analyzed section for your thesis.

6.2 RQ2: What social relationships does the Ding reflect and what connections exist between various social roles and the Ding?

The Ding has always been a symbol of social status and power in Chinese society, particularly during the Shang and Zhou dynasties. As a ritual vessel, it was used in ancestral worship and other religious ceremonies, serving as a physical manifestation of the connection between the ruling class and the divine. The ownership and use of Ding bronzes were often restricted to the nobility, and the number of Ding vessels a person could own was strictly regulated by their social rank. For example, emperors were permitted to own nine Ding, high-ranking nobles seven, and lesser nobles five or three, depending on their status (Rawson, 1987). This hierarchical system reflected the broader social structure of ancient China, where power and authority were concentrated in the hands of the ruling elite.

In contemporary society, the Ding continues to hold significant cultural importance, reflecting the collective efforts of individuals and groups in its preservation and development (Zheng & Huang, 2020). Cities like Luoyang have embraced the Ding as a cultural symbol, earning titles such as "Ding Capital" or "Hometown of the Ding," which enhances the city's cultural identity and promotes cultural tourism (Liu, 2019). This cultural attribution strengthens people's recognition and pride in their heritage, fostering a positive feedback loop where increased cultural identity leads to enhanced protection and application of Ding culture, thereby elevating the city's social and cultural value (Wang & Chen, 2021). The Ding serves as a cultural hub, around which social relationships are built and strengthened. It brings together various stakeholders, including artisans, historians, government bodies, and the public, all collaborating to preserve and promote Ding culture (Xu et al., 2018). This collective participation reflects the Ding's role in creating a society that is interdependent and mutually supportive, with the Ding itself symbolizing unity and shared cultural heritage.

In addition to their role in religious ceremonies, Ding bronzes also played a significant role in the political sphere. The gifting of Ding vessels was a common practice among the nobility, serving as a symbol of allegiance and loyalty. These vessels were often inscribed with messages of goodwill and loyalty, reinforcing the social bonds between the ruler and his subjects. The Ding thus served as both a religious and political tool, reinforcing the social hierarchy and the divine right of the ruling class to govern (Bagley, 1995).

In modern times, the social relationships reflected by the Ding have shifted. While the vessel is no longer used in religious ceremonies or as a symbol of political power, it continues to serve as a symbol of cultural identity. In contemporary Chinese society, the Ding is often used in ceremonies and events that seek to evoke a sense of national pride and continuity. For example, replicas of Ding bronzes are commonly used in state-sponsored events and exhibitions, symbolizing the strength and longevity of Chinese culture (Huang & Wang, 2020). This shift in the social role of the Ding reflects broader changes in Chinese society, where cultural heritage is increasingly used as a tool for nation-building and the promotion of national identity.

Moreover, the Ding has become a symbol of cultural exchange and globalization. As China has become more integrated into the global economy, the

Ding has been used as a symbol of Chinese culture in international exhibitions and cultural exchanges. This has allowed the Ding to serve as a bridge between China and the rest of the world, symbolizing not only the strength of Chinese culture but also its ability to adapt and thrive in a globalized world (Wang et al., 2021).

6.2.1 Preservation and Development of the Ding

Those involved in the preservation and development of the Ding highlight its importance, with collaboration and protection enhancing its role. For instance, the city of Luoyang is renowned because of the Ding, or cities named after it like "Source of the Ding" or "Village of the Ding". This recognition endows cities with cultural attributes, enhances cultural identity, promotes the protection and application of the Ding, enhances the social value of the cities, and strengthens the cultural attributes endowed. The societal recognition of the Ding's value prompts these practices; the Ding serves as a cultural hub or symbol, encouraging active participation in its preservation and application. Efforts from all sides to protect and inherit the Ding enhance its cultural value, in turn fostering mutual dependence, cooperation, and participation, creating a society that influences and promotes each other (Zhang, 2019).

The social connections associated with the Ding have also expanded to include local artisans and communities. In the context of heritage tourism, artisans who create Ding replicas are often seen as custodians of traditional Chinese craftsmanship. These artisans play a crucial role in maintaining the authenticity of Ding bronzes while adapting their designs for the tourist market. The relationships between these artisans, the government, and the tourism industry reflect a complex interplay of cultural preservation and commercialization, where the Ding serves as both a cultural artifact and a commodity.

6.2.2 Economic Impact of Ding Preservation

The preservation of Ding bronzes not only enriches cultural heritage but also significantly impacts the local and national economy. The designation of cities like Luoyang as centers of Ding heritage illustrates the economic strategy of leveraging historical artifacts to boost tourism and local industry. The concept of "heritage tourism" has transformed these areas, attracting tourists whose spending supports local businesses, from hospitality to retail. Economists have noted that cultural tourism can lead to a revitalization of local crafts, as artisans find new markets for their traditional skills (Huang & Wang, 2020).

Moreover, the government's investment in the preservation of Ding sites and museums has led to job creation and infrastructure development. These projects often require skilled labor, ranging from conservation specialists to tour guides, and stimulate the local construction industry through the building of visitor centers and improved transportation facilities. The multiplier effect of such investments can be substantial, as each dollar spent on preservation can generate several times that amount in economic activity within the community (Zhang & Liu, 2023).

The international interest in Ding bronzes also facilitates exports and international trade, with replicas and related merchandise being popular items in overseas markets. This not only brings direct financial benefits but also enhances the global profile of Chinese cultural goods, contributing to a broader strategy of cultural diplomacy and soft power. The successful export of cultural heritage items demonstrates the potential of traditional arts to contribute to modern economic

strategies, aligning historical significance with contemporary economic goals (Wang et al., 2021).

6.2.3 Educational and Cultural Initiatives

In response to the growing recognition of the Ding's cultural and historical importance, educational institutions have increasingly incorporated the study of Ding bronzes into their curricula. Universities and schools near Ding heritage sites have developed specialized programs that focus on archaeological techniques, conservation science, and museum studies, aiming to equip students with the skills necessary to preserve and interpret these artifacts (Rawson, 1987).

These educational programs often partner with museums and cultural centers to provide hands-on learning experiences. For example, students might participate in archaeological digs or engage in restoration projects, which not only enhance their understanding of the field but also instill a deep appreciation for their cultural heritage. Furthermore, these programs help foster a sense of identity and continuity, linking young people with their historical past (Loewe & Shaughnessy, 1999).

Cultural workshops and public lectures on the art and significance of Ding bronzes are regularly held to educate the wider community. These initiatives serve to raise public awareness about the importance of preserving such artifacts and the insights they offer into ancient Chinese civilization. Additionally, these events encourage community participation in heritage conservation efforts, creating a collective responsibility toward cultural preservation.

Finally, the Ding's presence in educational and cultural programs underscores its role as a tool for social education and community engagement. By learning about the Ding, individuals from various backgrounds can appreciate the intricacies of Chinese history and its relevance to contemporary issues of cultural identity and preservation. Such educational initiatives ensure that the knowledge and appreciation of Ding bronzes are passed down to future generations, securing their place not only in museums but also in the cultural consciousness of the society (Bagley, 1995).

6.3 RQ3: How are Dings designed, created, and used today, and what is their relationship with contemporary design thinking guided by folklore?

In contemporary Chinese society, the Ding has undergone a transformation from a religious and political symbol to a cultural artifact that is deeply embedded in modern design thinking. Today, Ding bronzes are designed not only to reflect traditional Chinese craftsmanship but also to appeal to modern aesthetic sensibilities. This shift in design is guided by a desire to preserve the cultural significance of the Ding while making it relevant to contemporary audiences (Xu & Gao, 2021). The Ding has become a tool and symbol that contributes to modern urban development and cultural expression. In the context of modernity, the Ding's cultural, artistic, and functional aspects are being reinterpreted to align with contemporary needs and preferences (Chen & Wang, 2020). The continuous reinvention of the Ding demonstrates its vitality and enduring significance in Chinese culture.

Despite the changes in form and application, the core values embodied by the Ding—such as unity, harmony, and respect for tradition—remain constant (Zhang, 2019). This unchanging essence allows the Ding to bridge the past and present, serving as a conduit for cultural transmission and identity formation. Reintroducing the Ding into modern life aligns with national initiatives aimed at cultural revival and

promoting traditional culture. Policies emphasizing cultural confidence and heritage protection, as advocated by President Xi Jinping, support the innovative development and creative transformation of traditional cultural elements like the Ding (State Council, 2017). These efforts encourage integration of traditional culture into contemporary society, enhancing its relevance and appeal.

Moreover, the active participation of people in embracing traditional culture, along with governmental support, facilitates the Ding's adaptation to modern contexts. This synergy between grassroots interest and official promotion ensures that the Ding continues to meet new societal needs while preserving its historical and cultural significance (Li & Zhou, 2021).

An exemplary manifestation of this modern reinterpretation is the Luoke Ding created by the Luoyang Vocational college of science and technology. The Luoke Ding is a contemporary Ding that combines traditional design elements with modern innovation, serving as both an educational tool and a cultural symbol for the institution. Designed based on the "Western Zhou Bronze Square Tripod with Animal Face Pattern," commonly known as the Luoyang Ding, the Luoke Ding integrates exclusive motifs and patterns that embody "Luoke elements" (Luoyang Vocational college of science and technology, 2022).

The creation of the Luoke Ding reflects the fusion of traditional craftsmanship with modern design thinking guided by folklore. By incorporating motifs such as the Hetu Luoshu (River Diagram and Luo Writing) and the Silk Road, the Luoke Ding symbolizes the inheritance of traditional culture and the innovation of campus culture. These elements not only represent ancient Chinese wisdom but also align with the educational philosophy and cultural heritage of the institute (Wang & Li, 2023). The Luoke Ding has been utilized in various ways:

Cultural Symbol and Educational Tool: It serves as a spiritual totem for the institute, embodying its educational ideals and cultural spirit. By engaging students in the design and creation process, the Ding fosters a deeper connection to traditional culture and promotes cultural identity among the student body (Zhao, 2023).

Integration into Curriculum and Industry: The institute has developed a cultural and creative industry chain around the Luoke Ding, including the creation of merchandise such as inscriptions, notebooks, and apparel. This initiative promotes the integration of education and industry, encouraging students to participate actively and apply their skills in real-world contexts (Luoyang Vocational college of science and technology, 2022).

Promotion through IP Image "Loke": By anthropomorphizing the Luoke Ding into an IP image named "Loke," the institute enhances its cultural connotation and spreads its brand image more effectively. This creative approach integrates traditional and modern elements, making the cultural heritage accessible and engaging to a broader audience (Chen & Sun, 2022).

The Luoke Ding exemplifies how modern Ding bronzes are created using a combination of traditional and modern techniques. While honoring ancient casting methods like the piece-mold casting technique, modern manufacturing processes are employed to achieve greater precision and efficiency. This blending of old and new

techniques ensures that the Ding remains a relevant and adaptable symbol in contemporary Chinese culture (Huang, 2021).

Furthermore, the Luohe Ding's design incorporates elements of Chinese mythology and folklore, such as dragon and phoenix motifs, reflecting the ongoing influence of traditional cultural motifs in contemporary design thinking. These designs appeal to modern consumers who seek products connected to Chinese history and tradition, demonstrating the adaptability of the Ding as a cultural symbol capable of evolving to meet contemporary needs while retaining its core significance (Zhou et al., 2021).

Modern Ding bronzes are often created using a combination of traditional and modern techniques. For instance, while some artisans continue to use the piece-mold casting method, others have adopted modern casting techniques that allow for greater precision and efficiency. This blending of old and new techniques reflects a broader trend in contemporary Chinese design, where traditional forms and motifs are reinterpreted through the lens of modern design principles (Huang, 2021). This approach ensures that the Ding remains a relevant and adaptable symbol in modern Chinese culture.

One of the most significant changes in the use of Ding bronzes today is their incorporation into the tourism and commercial sectors. As discussed in previous chapters, Ding bronzes are now commonly sold as souvenirs in heritage tourism sites, where they serve as symbols of Chinese cultural heritage. However, this commercialization has raised questions about the authenticity of these objects. While some argue that the mass production of Ding bronzes for the tourist market dilutes their cultural significance, others contend that this commercialization helps to preserve the tradition by making it accessible to a wider audience (Zhang & Liu, 2023).

Contemporary design thinking has also been influenced by Chinese folklore and traditional cultural motifs. Many modern Ding bronzes incorporate elements of Chinese mythology and folklore, such as depictions of dragons and other mythical creatures. These designs not only reflect the cultural heritage of the Ding but also appeal to contemporary consumers who are interested in products that have a connection to Chinese history and tradition. This blending of folklore and modern design demonstrates the adaptability of the Ding as a cultural symbol, capable of evolving to meet the needs of contemporary society while retaining its core significance (Zhou et al., 2021).

Moreover, the use of Ding bronzes in contemporary art and design highlights the ongoing relevance of traditional Chinese aesthetics in the global design landscape. Many contemporary artists and designers are drawing inspiration from the Ding to create works that reflect both traditional Chinese craftsmanship and modern design principles. This fusion of old and new not only ensures the continued relevance of the Ding in contemporary Chinese culture but also allows it to serve as a symbol of Chinese cultural identity in the global design community (Xu & Gao, 2021).

6.3.1 Urban Development and the Ding's Impact

The integration of the Ding into urban development transcends mere architectural or aesthetic contributions; it shapes city identities and drives economic growth. The role of the Ding in urban settings can be dissected into various facets including economic catalysts, cultural landmarks, and community hubs.

Economic Catalyst

Cities like Luoyang, which capitalize on their historical connection to Ding production, exemplify how ancient artifacts can spur modern economic development. By branding themselves around the Ding, these cities attract tourism, which in turn stimulates local businesses and service industries. The influx of visitors contributes to the growth of hotels, restaurants, and local crafts markets, creating jobs and increasing municipal revenue. Urban planners and local governments often leverage this heritage tourism to fund and promote further cultural projects, creating a virtuous cycle of investment and attraction.

Cultural Landmarks

The Ding's prominence in urban settings often leads to its use as a cultural landmark. Cities incorporate replicas or stylized representations of Ding in public squares, parks, and at major intersections, where they serve as focal points for cultural identity and pride. These installations are not just decorative; they are imbued with interpretative signage or interactive technology that educates the public about the city's historical and cultural significance related to the Ding. Such landmarks also become popular spots for civic events, festivals, and public gatherings, reinforcing their role in community cohesion.

Community Hubs

Beyond economic and symbolic roles, the Ding influences urban development by fostering community hubs. Cultural centers and museums dedicated to the Ding offer educational programs, workshops, and exhibitions that engage diverse community groups, from school children to elderly residents. These centers often collaborate with local universities and cultural institutions to research and disseminate knowledge about the Ding, further enriching the community's cultural fabric. These hubs also serve as platforms for intercultural dialogue and understanding, especially in metropolitan areas with diverse populations.

Sustainability and Urban Renewal

The sustainable urban development model increasingly incorporates cultural heritage elements like the Ding. By integrating these artifacts into green spaces, eco-friendly urban design, and sustainable tourism practices, cities can enhance their ecological and cultural sustainability. For example, the use of traditional Ding motifs in the design of eco-parks or as thematic elements in green buildings underscores a commitment to sustainable aesthetics that honor the past while looking to the future.

6.3.2 Value Transformation of the Ding

The transformation of the Ding's value over centuries highlights its adaptability and enduring relevance. Initially valued for its religious and political significance, the Ding now embodies broader socio-cultural and economic values.

Socio-Cultural Evolution

As dynasties rose and fell, the Ding's significance transformed from a sacred ceremonial object to a symbol of cultural heritage and identity. This shift reflects broader changes in societal values, where cultural preservation becomes a cornerstone of national pride and identity. The modern valorization of the Ding not only honors ancient craftsmanship but also promotes a collective memory that strengthens societal bonds across generations.

Economic Revaluation

The Ding's economic value has also evolved. Once a luxury item owned by the elite, today it is a key asset in the cultural tourism and heritage industry. The production of Ding replicas and themed merchandise provides a significant income stream for local artisans and helps maintain the viability of traditional crafts. Furthermore, the Ding's role in attracting tourism dollars highlights its economic impact beyond direct sales, contributing to regional development.

Educational Impact

The educational value of the Ding in contemporary society cannot be overstated. Through museum exhibits, academic research, and educational outreach, the Ding serves as a conduit for historical knowledge and cultural appreciation. Schools and universities leverage its history to teach about ancient metallurgy, art, and social studies, making it a multidisciplinary tool for education that spans subjects and academic levels.

Policy and Governance

The Ding's transformation in value is also reflected in policy and governance. Cultural policies that prioritize the preservation and promotion of national heritage artifacts like the Ding not only preserve historical narratives but also enhance the cultural capital of a nation. These policies often align with broader governance goals of social harmony, national identity, and international cultural exchange.

6.3.3 Global Relevance of the Ding

The Ding's journey from a national treasure to a symbol of global cultural heritage illustrates its expansive influence and adaptability in a globalized world.

Symbol of Global Cultural Heritage

The Ding has transcended national boundaries to become recognized as part of the global cultural heritage. International exhibitions, cultural exchanges, and inclusion in global heritage lists have elevated its status, fostering a wider appreciation and understanding of Chinese culture. This global presence not only promotes cultural diversity but also enhances diplomatic relations through soft power.

Modern Design and Innovation

The integration of Ding motifs into modern design and architecture reflects a blend of tradition and innovation. Designers and architects around the world draw inspiration from the Ding's forms and patterns, incorporating them into modern artworks, building facades, and interior designs. This fusion of ancient and contemporary aesthetics showcases the Ding's versatility and its ability to inspire modern creative industries.

Cultural Diplomacy

The Ding plays a crucial role in China's cultural diplomacy, serving as a cultural ambassador in international forums and exhibitions. By sharing this unique aspect of Chinese heritage, the Ding facilitates cultural understanding and fosters diplomatic goodwill. Additionally, collaborative international conservation projects involving the Ding enhance cross-cultural partnerships and technical exchanges in the field of heritage preservation.

Economic Integration

The global interest in the Ding has also spurred economic integration. The export of Ding-themed crafts and replicas supports small and medium-sized enterprises in China and contributes to global trade. Moreover, the Ding's iconic status attracts foreign investment in cultural tourism and heritage conservation projects, driving economic collaboration across borders.

6.4 Recommendations

The study of Ding bronzes, their cultural significance, and their role in contemporary Chinese society highlights several key areas where recommendations can be made. These recommendations aim to address the balance between preservation and modernization, cultural identity and economic development, and the role of education in promoting and preserving cultural heritage.

6.4.1 Preservation of Authentic Craftsmanship

One of the most pressing concerns in the study of Ding bronzes is the preservation of authentic craftsmanship. As discussed in earlier chapters, the Ding bronzes of the Shang and Zhou dynasties were created using the piece-mold casting method, a technique that allowed for intricate designs and durability (Bagley, 1995). However, with the advent of modern manufacturing techniques, there is a risk that this traditional craftsmanship will be lost.

To preserve the authenticity of Ding bronzes, it is recommended that government agencies, cultural heritage institutions, and artisans collaborate on initiatives that encourage the continuation of traditional bronze-making techniques. These initiatives could take the form of workshops and training programs for young artisans, ensuring that the skills needed to create Ding bronzes are passed down to future generations.

For example, the Chinese government has already made efforts to preserve intangible cultural heritage by providing financial support to artisans through grants and subsidies (Huang & Wang, 2020). These efforts should be expanded to include specific training programs focused on Ding bronzes, with a particular emphasis on teaching the piece-mold casting technique. In addition, the government could establish national certification programs for artisans who have mastered these techniques, providing them with official recognition and promoting their work both domestically and internationally.

International organizations such as UNESCO could also play a role in preserving the authenticity of Ding bronzes. By including Ding bronzes on the list of Intangible Cultural Heritage of Humanity, UNESCO could help raise awareness of the cultural significance of these artifacts and promote international cooperation in preserving traditional craftsmanship (UNESCO, 2003). This would not only help

safeguard the traditional techniques used to create Ding bronzes but also promote greater understanding and appreciation of Chinese cultural heritage on a global scale.

Moreover, museums and cultural institutions should be encouraged to display not only the finished Ding bronzes but also the process of their creation. Exhibits that demonstrate the traditional methods of bronze-making, including the use of molds and the casting process, would provide valuable educational opportunities for the public. Such exhibits could also include interactive workshops where visitors can try their hand at casting small bronze objects using traditional techniques, helping to foster a deeper connection between the public and the cultural heritage represented by the Ding (Rawson, 1987).

6.4.2 Balancing Modernization with Authenticity

While it is important to preserve the traditional craftsmanship of Ding bronzes, it is equally important to recognize the need for modernization. As discussed in Chapter 4, the commercialization of Ding bronzes has played a significant role in promoting their cultural significance and providing economic opportunities for local artisans (Zhang & Liu, 2023). However, there is a risk that over-commercialization could lead to the dilution of the cultural significance of Ding bronzes.

To strike a balance between modernization and authenticity, it is recommended that artisans and cultural heritage organizations adopt a tiered approach to the production of Ding bronzes. This approach would involve creating two categories of Ding bronzes: authentic reproductions and commercial replicas.

Authentic reproductions would be made using traditional techniques and materials, ensuring that they are as close as possible to the original Ding bronzes in terms of craftsmanship and design. These reproductions would be aimed at collectors, museums, and cultural institutions, ensuring that the cultural heritage of the Ding is preserved in its original form. In contrast, commercial replicas could be made using modern materials and techniques, making them more affordable and accessible to the general public. These replicas would be aimed at the tourist market, where they could serve as souvenirs that promote Chinese culture without compromising the authenticity of the original artifacts (Huang, 2021).

This tiered approach would ensure that the cultural significance of Ding bronzes is preserved while also allowing for the modernization and commercialization of these artifacts. By clearly distinguishing between authentic reproductions and commercial replicas, artisans can ensure that their work remains true to the traditional craftsmanship of Ding bronzes while also taking advantage of the economic opportunities presented by the tourist market.

Furthermore, the government should establish regulations that clearly define what constitutes an authentic reproduction of a Ding bronze. These regulations could include guidelines on the materials, techniques, and designs that must be used in order for a bronze to be considered authentic. By establishing such regulations, the government could help protect the cultural heritage of Ding bronzes while also ensuring that consumers are not misled by low-quality replicas (Zhou et al., 2021).

6.4.3 Promoting Cultural Tourism Responsibly

As discussed in Chapter 4, heritage tourism has become a major industry in China, with Ding bronzes playing a significant role in attracting tourists to cultural sites (Xu & Gao, 2021). However, there is a risk that the commercialization of Ding

bronzes for the tourist market could lead to their cultural significance being overshadowed by their economic value.

To promote cultural tourism responsibly, it is recommended that tourism operators and cultural heritage organizations work together to develop culturally sensitive and educational tourism experiences. These experiences should focus on educating tourists about the historical and cultural significance of Ding bronzes, rather than simply presenting them as commodities to be purchased.

One way to achieve this is through the development of guided tours and interactive exhibits that provide in-depth information about the history of Ding bronzes, their role in Chinese society, and the traditional methods used to create them. These tours and exhibits could be developed in collaboration with local artisans, ensuring that tourists are able to see firsthand how Ding bronzes are made and learn about the cultural significance of these artifacts (Bagley, 1995).

In addition, tourism operators should be encouraged to promote authentic cultural experiences that go beyond the purchase of souvenirs. For example, tourists could be invited to participate in workshops where they can try their hand at creating their own Ding bronzes under the guidance of local artisans. These workshops would provide a deeper connection to the cultural heritage of the Ding, helping to foster a greater appreciation for the craftsmanship and cultural significance of these artifacts (Rawson, 1987).

It is also important for tourism operators to ensure that local artisans are fairly compensated for their work. Many artisans rely on the income generated by the sale of Ding bronzes to support their families and preserve their craft. By ensuring that artisans are paid fair wages and have access to the resources they need to continue their work, tourism operators can help support the preservation of traditional craftsmanship while also promoting responsible tourism (Zhang, 2019).

To further promote responsible cultural tourism, the government could establish certification programs for tourism operators who meet certain standards of cultural sensitivity and responsible tourism. These certification programs could include guidelines on how to promote cultural heritage without commodifying it, as well as requirements for fair wages and sustainable practices. By establishing such programs, the government could help ensure that cultural tourism benefits both tourists and local communities while preserving the cultural significance of artifacts like Ding bronzes (Huang & Wang, 2020).

6.4.4 Integrating Ding Bronzes into Education

One of the key ways to ensure the long-term preservation of the cultural significance of Ding bronzes is through education. By integrating Ding bronzes into school curricula and university programs, educational institutions can help foster a deeper understanding of the cultural heritage of these artifacts and ensure that future generations appreciate their significance.

It is recommended that educational institutions develop specialized courses on Chinese cultural heritage, with a particular focus on Ding bronzes. These courses could cover the historical significance of Ding bronzes, their role in religious and political ceremonies, and the traditional methods used to create them. In addition, students could be given the opportunity to participate in workshops where they can learn about the traditional methods of bronze-making and try their hand at creating their own Ding bronzes (Xu & Gao, 2021).

Furthermore, universities and research institutions should be encouraged to conduct research on the history and cultural significance of Ding bronzes. This research could include archaeological studies of ancient Ding bronzes, as well as studies on the role of Ding bronzes in contemporary Chinese society. By supporting research on Ding bronzes, educational institutions can help ensure that the cultural significance of these artifacts is better understood and appreciated (Rawson, 1987).

Educational institutions should also develop collaborative programs with museums and cultural heritage organizations to provide students with opportunities to engage with Ding bronzes in a hands-on manner. For example, students could be invited to participate in internships at museums where they can assist with the preservation and display of Ding bronzes. These programs would provide students with valuable experience in cultural heritage management while also fostering a deeper connection to the cultural significance of Ding bronzes (Loewe & Shaughnessy, 1999).

6.5 Limitations

While this study offers a comprehensive exploration of Ding bronzes, their cultural significance, and their role in contemporary Chinese society, it is essential to recognize several limitations that may influence the interpretation and generalizability of the findings.

6.5.1 Scope of the Study

This study concentrates on Ding bronzes within the context of Chinese cultural heritage, focusing primarily on artifacts from the Shang and Zhou dynasties. This specific focus may not fully represent the broader spectrum of cultural artifacts that also play critical roles in Chinese societal evolution and identity. Therefore, future research could benefit from a more holistic approach that includes a variety of cultural symbols and artifacts, providing a more comprehensive understanding of Chinese cultural heritage.

6.5.2 Data Availability and Sources

The study relies heavily on historical texts, archaeological findings, and contemporary case studies to analyze the significance of Ding bronzes. However, the availability and accessibility of data, especially archaeological data, present significant challenges. These sources can be incomplete, fragmented, or subject to varying interpretations, which may influence the study's conclusions. To mitigate this limitation, future research should incorporate primary data collection methods such as interviews with artisans and cultural heritage professionals.

6.6 Implications

The findings of this study on Ding bronzes carry significant implications for various stakeholders, including cultural heritage professionals, policymakers, artisans, educators, and the broader public. These implications extend across multiple dimensions, including cultural preservation, economic development, education, and international relations. Understanding these implications can inform strategies and actions to enhance the preservation and promotion of Ding bronzes as cultural artifacts while balancing modernization and commercialization.

6.6.1 Cultural Preservation and Heritage Management

One of the primary implications of this study is the critical role of Ding bronzes in the preservation of Chinese cultural heritage. Ding bronzes serve as

tangible links to ancient Chinese civilization, reflecting the artistry, technological prowess, and socio-political structures of their time. The study underscores the importance of preserving these artifacts not only as historical objects but also as cultural symbols that continue to influence contemporary Chinese identity.

For cultural heritage professionals and museums, this implies a need to prioritize the conservation and accurate representation of Ding bronzes. Implementing best practices in artifact preservation, including climate-controlled storage, careful handling, and regular maintenance, is essential to ensure the longevity of Ding bronzes. Additionally, museums should focus on creating engaging and informative exhibits that contextualize Ding bronzes within both their historical origins and their modern-day significance. Interactive displays, digital reconstructions, and multimedia presentations can enhance public understanding and appreciation of these artifacts.

Moreover, heritage management policies should incorporate strategies for the protection and promotion of Ding bronzes. This includes enforcing laws against the illicit trafficking of cultural artifacts, supporting initiatives for the repatriation of stolen or illegally exported Ding bronzes, and fostering collaborations between local and international institutions to share knowledge and resources for preservation efforts (UNESCO, 2003).

6.6.2 Economic Development and Artisan Support

The study highlights the economic potential of Ding bronzes, particularly through their commercialization and integration into heritage tourism. Ding bronzes can serve as valuable economic assets by attracting tourists, creating market opportunities for artisans, and stimulating local economies. This has significant implications for economic development strategies aimed at leveraging cultural heritage for sustainable growth.

Policymakers and economic planners should recognize the dual role of Ding bronzes as both cultural artifacts and economic commodities. Developing policies that support artisans in producing high-quality Ding bronze replicas can enhance their livelihoods while preserving traditional craftsmanship. This can be achieved through subsidies, grants, and training programs that empower artisans with the skills and resources needed to produce authentic reproductions.

Furthermore, the integration of Ding bronzes into heritage tourism initiatives can boost local economies by attracting visitors to cultural sites. Tourism operators should collaborate with cultural heritage organizations to develop authentic and educational tourism experiences that emphasize the cultural significance of Ding bronzes. By promoting culturally sensitive tourism practices, economic development can be achieved without compromising the integrity and authenticity of Ding bronzes.

Additionally, the establishment of fair trade practices and ethical marketing strategies can ensure that the economic benefits derived from Ding bronzes are equitably distributed among artisans and local communities. This includes implementing transparent pricing mechanisms, providing artisans with access to global markets, and ensuring that they receive fair compensation for their work (Zhang & Liu, 2023).

6.6.3 Educational Enhancement and Curriculum Development

The study's findings emphasize the importance of integrating Ding bronzes into educational curricula to foster a deeper understanding of Chinese cultural heritage among students. This has significant implications for educators and

educational institutions, highlighting the need to incorporate cultural heritage studies into various levels of education.

Educational institutions should develop specialized courses and modules that focus on Ding bronzes, exploring their historical context, artistic techniques, and cultural significance. These courses can be integrated into broader subjects such as history, art, anthropology, and cultural studies, providing students with a multifaceted understanding of Ding bronzes. Additionally, incorporating hands-on workshops and practical sessions where students can engage with traditional bronze-making techniques can enhance experiential learning and appreciation for craftsmanship.

Universities and research institutions should also prioritize research on Ding bronzes, encouraging interdisciplinary studies that explore their archaeological, historical, and cultural dimensions. Collaborative research projects with museums and cultural heritage organizations can provide students with opportunities to engage in fieldwork, artifact analysis, and conservation practices, thereby enriching their academic experience and contributing to the preservation of Ding bronzes.

Moreover, public education initiatives, such as seminars, workshops, and community outreach programs, can raise awareness about the significance of Ding bronzes among the broader population. By promoting cultural literacy and appreciation, educational enhancement can contribute to the preservation and celebration of Ding bronzes as integral components of Chinese heritage (Xu & Gao, 2021).

6.6.4 Policy Development and Regulatory Frameworks

The study underscores the necessity for robust policy development and regulatory frameworks to support the preservation and commercialization of Ding bronzes. This has important implications for policymakers and government agencies tasked with cultural heritage management and economic development.

Effective policies should encompass comprehensive regulations that define the standards for authentic reproductions of Ding bronzes, ensuring that commercial replicas maintain the integrity and quality of the original artifacts. Establishing clear guidelines on materials, techniques, and design elements can help preserve the authenticity of Ding bronzes while allowing for their commercialization. Additionally, policies should address the protection of intellectual property rights for artisans and designers who create Ding bronze replicas, fostering innovation and creativity within the traditional craftsmanship framework.

Regulatory frameworks should also focus on preventing the illicit trade of Ding bronzes by enforcing strict import and export controls, monitoring online marketplaces, and collaborating with international law enforcement agencies to combat the trafficking of cultural artifacts. Implementing stringent penalties for the illegal trade of Ding bronzes can deter illicit activities and safeguard cultural heritage.

Furthermore, policies should support the sustainable development of heritage tourism by promoting responsible tourism practices that prioritize cultural preservation over commercial interests. This includes developing certification programs for tourism operators who adhere to ethical standards, providing incentives for the creation of educational and cultural tourism experiences, and ensuring that tourism development projects are aligned with the preservation goals of Ding bronzes and other cultural artifacts (Huang & Wang, 2020).

6.6.5 Enhancing International Collaboration and Cultural Exchange

The study highlights the role of Ding bronzes in international exhibitions and cultural exchanges, emphasizing the need for enhanced collaboration between China and other nations to promote cultural heritage on a global stage. This has significant implications for international relations and cultural diplomacy.

Strengthening international collaboration can facilitate the exchange of knowledge, expertise, and resources for the preservation and promotion of Ding bronzes. Joint research projects, academic conferences, and cultural exchange programs can foster mutual understanding and appreciation of Ding bronzes, enhancing their visibility and significance in the global cultural landscape. Additionally, collaborations with international museums and cultural institutions can provide platforms for the display and interpretation of Ding bronzes, reaching wider audiences and promoting cross-cultural dialogue.

Cultural diplomacy initiatives that showcase Ding bronzes can enhance China's soft power by highlighting its rich cultural heritage and artistic achievements. This can contribute to the country's international image and foster positive relationships with other nations. Moreover, participating in global heritage preservation efforts, such as UNESCO-led programs, can position China as a leader in cultural heritage management and conservation, setting standards for the preservation of ancient artifacts worldwide (Zhou et al., 2021).

6.6.6 Technological Integration and Innovation

The study touches upon the preservation of traditional craftsmanship while incorporating modern techniques, indicating the potential for technological integration in the production and dissemination of Ding bronzes. This has important implications for innovation and the future of cultural heritage preservation.

Integrating advanced technologies such as 3D scanning, digital modeling, and virtual reality can revolutionize the way Ding bronzes are studied, preserved, and experienced. Digital technologies can facilitate the creation of highly accurate replicas and virtual reconstructions of Ding bronzes, enabling detailed analysis and study without the need for physical handling of fragile artifacts. Virtual reality experiences can provide immersive educational opportunities, allowing users to explore the historical contexts and craftsmanship of Ding bronzes in interactive environments.

Moreover, technology can enhance the accessibility and reach of Ding bronzes, making them available to a global audience through online platforms and digital archives. This can democratize access to cultural heritage, allowing individuals from diverse backgrounds to engage with Ding bronzes regardless of geographical constraints. Additionally, e-commerce platforms can provide artisans with broader market access, enabling the sale of authentic reproductions and supporting sustainable economic development.

Innovative technologies can also support conservation efforts by enabling non-invasive diagnostic techniques and predictive modeling to assess the condition of Ding bronzes and plan appropriate conservation strategies. This can improve the effectiveness and efficiency of preservation practices, ensuring that Ding bronzes are safeguarded for future generations.

6.6.7 Social and Cultural Identity Reinforcement

The study highlights the role of Ding bronzes in reinforcing cultural identity and national pride in contemporary Chinese society. This has significant implications for social cohesion and the construction of cultural narratives.

Ding bronzes serve as potent symbols of Chinese heritage, embodying the artistic excellence, technological advancements, and socio-political structures of ancient China. By celebrating Ding bronzes, contemporary Chinese society can reinforce a sense of continuity and pride in its cultural heritage. This can contribute to social cohesion by fostering a shared identity and collective memory among the population.

Moreover, the use of Ding bronzes in modern cultural expressions, such as art, design, and media, can bridge the gap between the past and the present, making ancient artifacts relevant and meaningful to contemporary audiences. This dynamic interplay between tradition and modernity can enhance cultural resilience, allowing Ding bronzes to evolve as living symbols that adapt to changing societal contexts while retaining their core significance.

6.6.8 Addressing Ethical and Cultural Sensitivities

The commercialization and global dissemination of Ding bronzes raise important ethical considerations regarding cultural appropriation, representation, and the preservation of cultural integrity. This has significant implications for how Ding bronzes are marketed, displayed, and interpreted both domestically and internationally.

Ensuring ethical practices in the commercialization of Ding bronzes involves respecting the cultural origins and significance of these artifacts. Artisans and businesses must navigate the fine line between promoting Ding bronzes as cultural commodities and preserving their authenticity and cultural meaning. Ethical marketing strategies should emphasize the cultural heritage and craftsmanship behind Ding bronzes, avoiding the commodification and superficial commercialization that can dilute their significance.

Additionally, accurate and respectful representation of Ding bronzes in exhibitions and media is crucial to maintaining their cultural integrity. This involves providing contextual information that highlights their historical, artistic, and cultural significance, rather than presenting them merely as decorative objects. Engaging with cultural experts and stakeholders in the interpretation and presentation of Ding bronzes can ensure that their representation aligns with their cultural significance and avoids misrepresentation or cultural insensitivity (Rawson, 1987).

6.6.9 Fostering Community Engagement and Ownership

The study emphasizes the importance of involving local communities and artisans in the preservation and promotion of Ding bronzes. This has significant implications for community development and the empowerment of local stakeholders.

Fostering community engagement involves actively involving local artisans, cultural practitioners, and community members in decision-making processes related to the preservation and commercialization of Ding bronzes. This can enhance the sense of ownership and responsibility among community members, leading to more sustainable and effective preservation efforts. Additionally, empowering local artisans

through training, resources, and market access can support the continuity of traditional craftsmanship and provide economic benefits to the community.

Community-led initiatives, such as local museums, artisan cooperatives, and cultural festivals, can provide platforms for showcasing Ding bronzes and celebrating local cultural heritage. These initiatives can also serve as venues for education, cultural exchange, and community cohesion, reinforcing the cultural significance of Ding bronzes within the community context.

6.6.10 Enhancing Public Awareness and Appreciation

The study underscores the need to enhance public awareness and appreciation of Ding bronzes as integral components of Chinese cultural heritage. This has significant implications for public engagement and cultural education.

Public awareness campaigns, educational programs, and media initiatives can play pivotal roles in promoting the significance of Ding bronzes to a broader audience. By highlighting the historical, artistic, and cultural dimensions of Ding bronzes, these initiatives can foster a deeper appreciation and respect for cultural heritage among the public. Enhanced public awareness can also drive support for preservation efforts, encouraging individuals to participate in heritage conservation and advocacy.

Moreover, leveraging digital media and online platforms can expand the reach of public awareness campaigns, making information about Ding bronzes accessible to a global audience. Social media, virtual exhibitions, and interactive websites can engage younger generations and tech-savvy audiences, ensuring that the appreciation of Ding bronzes remains relevant in the digital age.

6.7 Conclusion

This study of the exploration of the Ding bronze vessel reveals its profound significance as a cultural artifact, reflecting the outstanding artistic achievements, advanced technology, and socio-political structure of ancient China. Through the study of the Ding bronze vessel and folklore, it is revealed that in terms of production technology, the Ding bronze vessel embodies the contemporary folk wisdom and customs, and is a cultural manifestation of the wisdom of the common people. The metal craftsmanship of ding bronze vessels developed slowly. Through the development of folk culture, ding bronze vessels gradually evolved from grassroots society culture to refinement. Through the improvement of refining technology, the craftsmanship of ding bronze vessels has been further improved. The continuous improvement of the level is related to the development of the country's cultural economy as a whole, as well as a symbol of culture. The combination of ding bronze vessels and folklore is manifested in the process of their production through the development of society and folk wisdom, which continues to develop and change. The characteristics of ding bronze vessels in each period are different. Another aspect of the combination of bronze tripods and folklore is the artistic aspect. It is concluded that the folk formation and aesthetic formation of bronze tripods, as well as the interest and folk wisdom in the display of the patterns on bronze tripods, all play a significant role. Secondly, the patterns and patterns on bronze tripods are also the key content that reflects the products of the social era. The taotie pattern on bronze tripods is a typical pattern feature that represents the connotative characteristics of contemporary culture. The patterns and inscriptions on the Ding bronze vessels also represent different meanings and significance. They record, communicate and pass on

to the people through the display of patterns on the Ding bronze vessels. Of course, the patterns on the Ding bronze vessels are a reflection of contemporary culture and a concentrated expression of power. Through the people's understanding of the Ding bronze vessels, it deepens the audience's aesthetic appreciation of the Ding bronze vessels. The colour, frame and structure of the ding bronze vessel are also a reflection of the wisdom of the people. In the early days, the ding bronze vessels were round in shape, but gradually became square in shape in later periods. This gradual change from the folk culture to the power of the kings reflects the constant change and evolution of society.

From their origins in the Shang and Zhou dynasties to their contemporary role in cultural preservation, economic development and education, dingyaoqing copper vessels are an eternal symbol of Chinese tradition and identity. The people and groups involved in the preservation and development of ding bronze vessels reflect the important historical value of the ding. Ding bronze ware is combined with social processes, which shows that ding bronze ware was originally used as a vessel for holding food. Later, through social changes, the shape of the ding changed from round to square. The centralised nature of ancient kings became increasingly deep-rooted, and the nine-square ding embodies the supremacy of the king's power. Secondly, through social development and changes, the square ding gradually evolved into an object for sacrifice and worship, symbolising a certain power. Therefore, as society developed, different social processes manifested themselves in bronze tripods of different material and with different cultural values and meanings. The Luoyang tripod is well known, and its inscriptions and patterns have made a significant contribution to the study of bronze tripods. By studying the relationship between bronze tripods and social processes, it can be seen that the products of bronze tripods changed over time. Therefore, the relationship between ding bronze ware and social progress has further enhanced people's cultural identity with ding bronze ware, thus promoting the protection and application of ding bronze ware culture, and ultimately enhancing the social and cultural value of the entire Luoyang city. By strengthening this cultural attribute, the cultural value of Luoyang ding as a derivative predecessor of Luoke ding provides a certain theoretical cultural value. Therefore, the bronze tripod is protected and inherited by all parties, making it more culturally valuable. In turn, all parties in society are interdependent, cooperate with each other, and participate in each other. The bronze tripod has also created a society that influences and promotes each other.

Through a detailed analysis of the inscriptions, symbols, patterns, and cultural characteristics of the Luo Ke Ding, it is concluded that the Luo Ke Ding is the inheritance of the capital city culture of the Western Zhou Dynasty and the advanced productive forces of the Heluo region. The Luo Ke Ding not only represents the outstanding ancient culture of the He Luo region, but also perfectly matches the cultural heritage of the Luo Ke Academy's educational philosophy. Carrying out intangible cultural heritage performances and exhibitions not only enhances students' cultural influence, but also enriches campus cultural life. It helps to enhance students' sense of identity and pride in our national culture, and allows them to experience the vitality inherent in culture through first-hand experience, thereby continuously increasing students' recognition of intangible culture and laying the foundation for promoting the inheritance and development of intangible culture. This not only

promotes and inherits excellent traditional culture, but also strengthens the school's diversified education mechanism. As the spiritual totem of Luoke, Luoke Ding has created an industrial chain on campus that extends from research and development to design to e-commerce online sales, driving students to actively participate and promoting the integration of industry and education. The design of Luoke Ding not only has aesthetic value, but also contains a profound educational concept and cultural heritage, becoming an important carrier of the college's culture and spirit.

6.7.1 Summary of Findings

The study highlights several key findings regarding Ding bronzes:

Historical Significance: Ding bronzes were central to religious and political ceremonies in ancient China, symbolizing social status and the divine authority of the ruling class. Their intricate designs and craftsmanship reflect the technological advancements and artistic achievements of their time (Bagley, 1995; Rawson, 1987).

Cultural Identity: In modern times, Ding bronzes have transcended their historical origins to become symbols of cultural identity and national pride. They are prominently featured in state-sponsored events, exhibitions, and heritage tourism, reinforcing the continuity of Chinese cultural traditions (Huang & Wang, 2020; Xu & Gao, 2021).

Economic Potential: The commercialization of Ding bronzes, particularly through heritage tourism and artisan markets, presents significant economic opportunities. However, this commercialization must be carefully managed to preserve the authenticity and cultural significance of Ding bronzes while supporting local artisans (Zhang & Liu, 2023).

Educational Value: Integrating Ding bronzes into educational curricula and research initiatives fosters a deeper understanding of Chinese cultural heritage among students and scholars. Educational programs that emphasize hands-on experiences and collaborative research contribute to the preservation and appreciation of Ding bronzes (Loewe & Shaughnessy, 1999).

Technological Integration: Emerging technologies offer innovative ways to preserve, study, and disseminate Ding bronzes. Digital tools such as 3D scanning, virtual reality, and online platforms can enhance conservation efforts, educational outreach, and global accessibility (Huang, 2021).

Global Cultural Exchange: Ding bronzes play a significant role in international cultural exchanges, promoting Chinese heritage on a global stage. Collaborative efforts with international institutions enhance the visibility and appreciation of Ding bronzes, fostering cross-cultural understanding and cooperation (Zhou et al., 2021).

6.7.2 Contributions to Cultural Heritage Studies

This research makes a number of contributions to the field of cultural heritage studies. Focusing on ding bronze vessels, it examines in detail how ancient artefacts continue to influence and shape modern cultural identities and economic practices. Bridging historical analysis and contemporary application, the research demonstrates the multifaceted role played by ding bronze vessels in today's society.

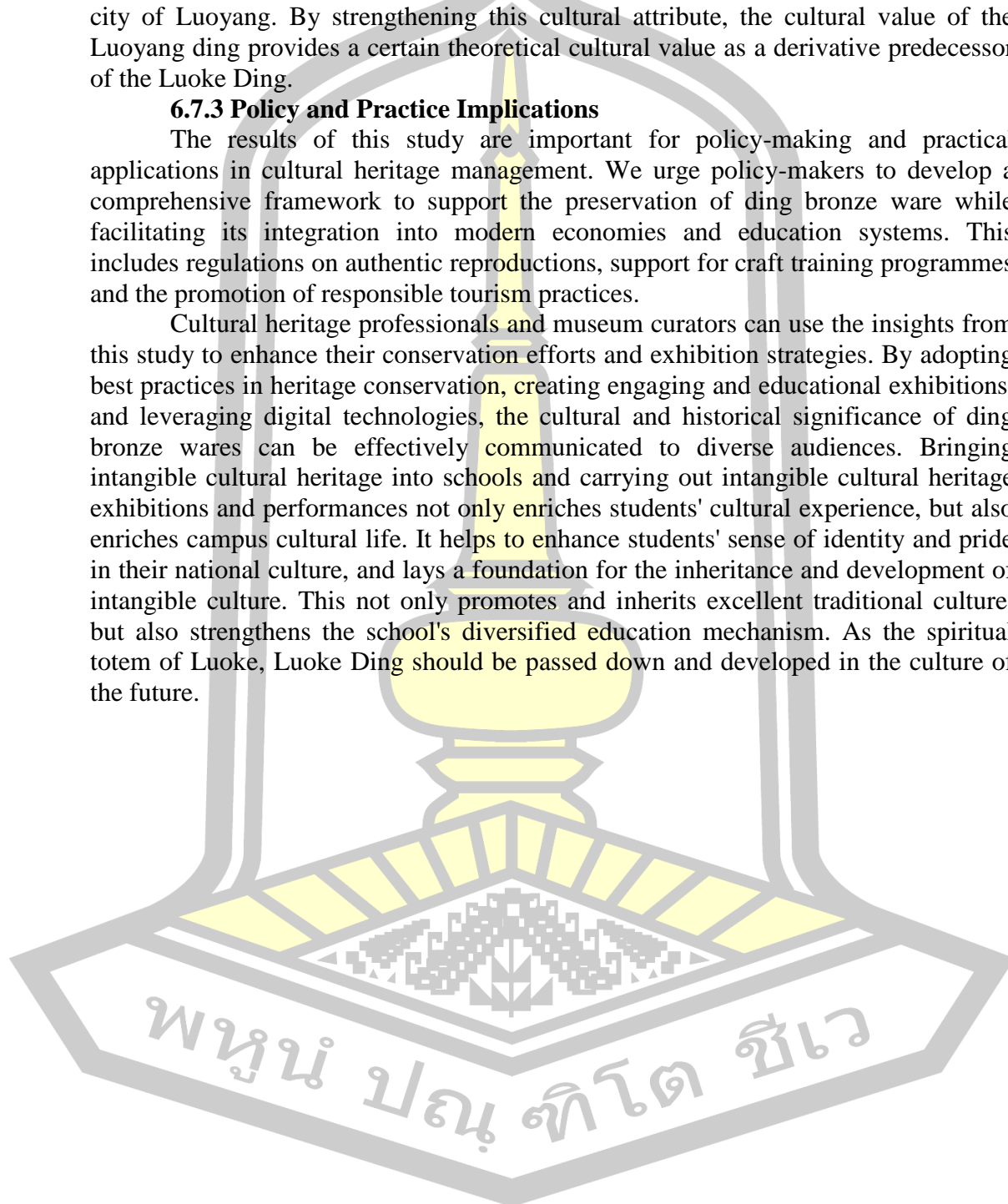
Furthermore, the research highlights the importance of combining traditional craftsmanship with modern technology, providing a model for the conservation and promotion of other artefacts. The lessons learned from the commercialisation and educational integration of ding bronze vessels can inform strategies for managing and

promoting cultural heritage in different contexts. The relationship between ding bronze vessels and social processes has further enhanced people's cultural identity with ding bronze vessels, thereby promoting the protection and application of ding bronze vessels culture, and ultimately enhancing the socio-cultural value of the entire city of Luoyang. By strengthening this cultural attribute, the cultural value of the Luoyang ding provides a certain theoretical cultural value as a derivative predecessor of the Luohe Ding.

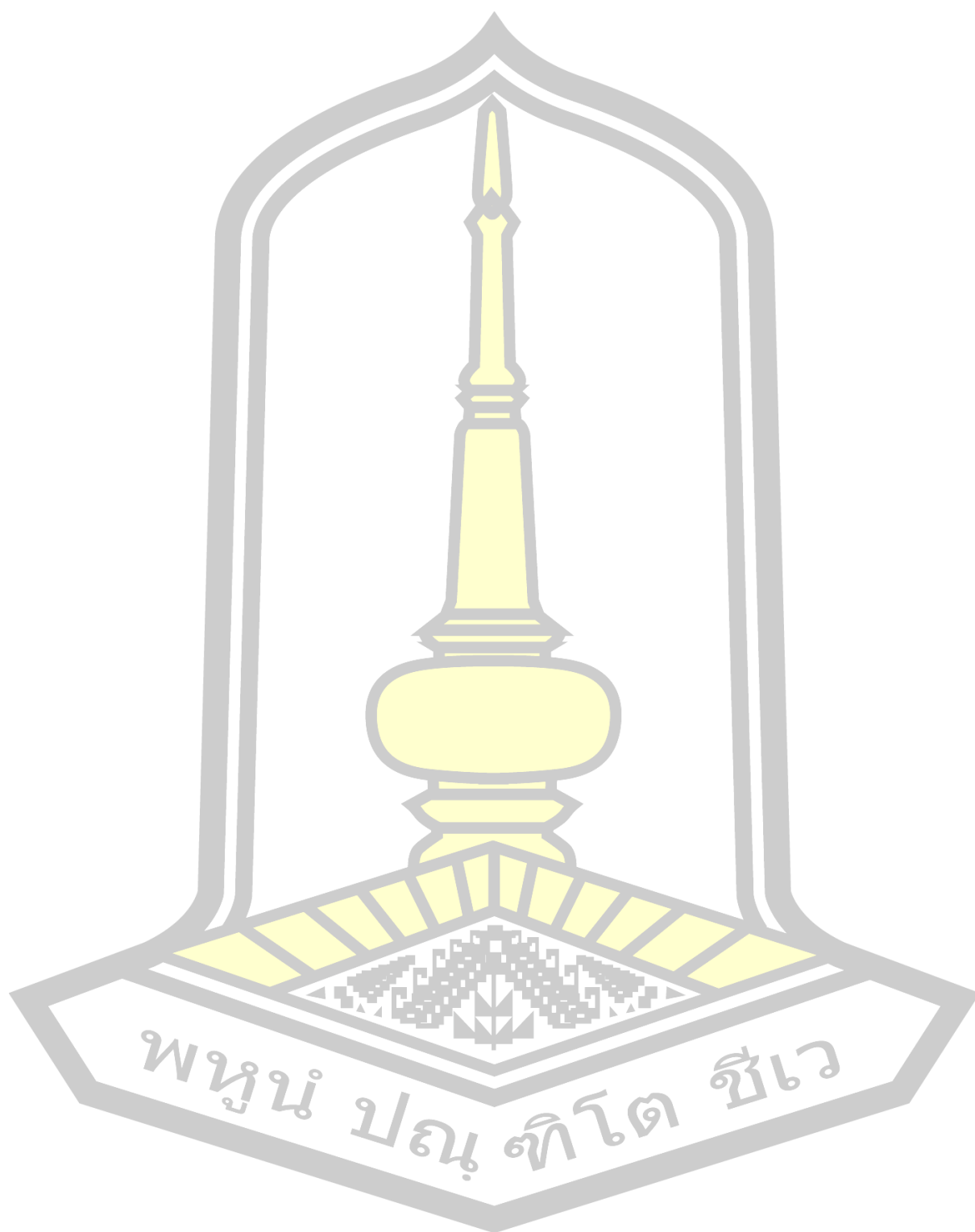
6.7.3 Policy and Practice Implications

The results of this study are important for policy-making and practical applications in cultural heritage management. We urge policy-makers to develop a comprehensive framework to support the preservation of ding bronze ware while facilitating its integration into modern economies and education systems. This includes regulations on authentic reproductions, support for craft training programmes and the promotion of responsible tourism practices.

Cultural heritage professionals and museum curators can use the insights from this study to enhance their conservation efforts and exhibition strategies. By adopting best practices in heritage conservation, creating engaging and educational exhibitions, and leveraging digital technologies, the cultural and historical significance of ding bronze wares can be effectively communicated to diverse audiences. Bringing intangible cultural heritage into schools and carrying out intangible cultural heritage exhibitions and performances not only enriches students' cultural experience, but also enriches campus cultural life. It helps to enhance students' sense of identity and pride in their national culture, and lays a foundation for the inheritance and development of intangible culture. This not only promotes and inherits excellent traditional culture, but also strengthens the school's diversified education mechanism. As the spiritual totem of Luohe, Luohe Ding should be passed down and developed in the culture of the future.



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