



THE RESEARCH ON THE CULTURAL INHERITANCE OF JINGPO ETHNIC
COSTUME TO PROTECT THE CULTURE VALUE TOWARD THE MODERN
APPLICATION



By
Miss Xiaoyu WANG

A Thesis Submitted in Partial Fulfillment of the Requirements
for Doctor of Philosophy Culture - Based Design Arts
Silpakorn University
Academic Year 2024
Copyright of Silpakorn University



วิทยานิพนธ์นี้เป็นส่วนหนึ่งของการศึกษาตามหลักสูตรปรัชญาดุษฎีบัณฑิต

สาขาวิชาศิลปะการออกแบบเชิงวัฒนธรรม แบบ 1.1

มหาวิทยาลัยศิลปากร

ปีการศึกษา 2567

ลิขสิทธิ์ของมหาวิทยาลัยศิลปากร

THE RESEARCH ON THE CULTURAL INHERITANCE OF JINGPO
ETHNIC COSTUME TO PROTECT THE CULTURE VALUE
TOWARD THE MODERN APPLICATION



A Thesis Submitted in Partial Fulfillment of the Requirements
for Doctor of Philosophy Culture - Based Design Arts
Academic Year 2024
Copyright of Silpakorn University

Title	The Research on the Cultural Inheritance of Jingpo Ethnic Costume to Protect the Culture Value Toward the Modern Application
By	Miss Xiaoyu WANG
Field of Study	Culture - Based Design Arts
Advisor	Dr. Pipu Boosabok

Faculty of Decorative Arts, Silpakorn University in Partial Fulfillment of the Requirements for the Doctor of Philosophy

.....	Dean of Faculty of Decorative Arts
(Associate Professor Arwin Intrungsi)	

Approved by

.....	Chair person
(Assistant Professor Dr. Apisak Sindhuphak)	

.....	Advisor
(Dr. Pipu Boosabok)	

.....	Committee
(Professor Police Captain Dr. Anucha Pangkesorn)	

.....	Committee
(Assistant Professor Dr. Phuvanat Rattanaungsikul)	

.....	Committee
(Assistant Professor Dr. Sarawuth Pintong)	

630430049 : Major Culture - Based Design Arts

Keyword : JINGPO ETHNIC GROUP, TRADITIONAL COSTUMES, CULTURAL HERITAGE, PROTECTION, MODERN APPLICATION

Miss Xiaoyu WANG : The Research on the Cultural Inheritance of Jingpo Ethnic Costume to Protect the Culture Value Toward the Modern Application Thesis advisor : Dr. Pipu Boosabok

China is comprised of multiple ethnic cultures, interwoven, fifty-six ethnic groups, which contributed to its vibrant cultural diversity, and the Jingpo ethnic group is one of them. The costume culture, as part of the Intangible Cultural Heritage, is an essential component of the Jingpo ethnic group's colorful and diverse ethnic culture. It not only reflects the aesthetic values of this ethnic group and records its historical development but also mirrors the Jingpo people's production and daily life. Moreover, it is a significant representation of their ethnic spirit and culture.

The traditional costume of the Jingpo ethnic group is currently facing issues of protection, inheritance, and dissemination. This study focuses on the traditional costume of the Jingpo ethnic group in the Dehong Dai and Jingpo Autonomous Prefecture, Yunnan Province. Through an analysis of historical records, books, and literature, and utilizing the perspective of Memetics, the research examines the current development status, stylistic characteristics, color features, patterns and their meanings, decorative elements, materials and craftsmanship, as well as aesthetic traits of the traditional costume of the Jingpo ethnic group in Dehong Prefecture. By comparing it with modern clothing, the study reveals that due to the influence of environmental and societal factors, the traditional costume culture is changing, including the weakening of distinguishing features, the disappearance of certain traditional patterns, and limitations in cultural dissemination channels.

The research, through field investigations and interviews with inheritors of intangible cultural heritage, analyzes the challenges faced by the Jingpo ethnic group's traditional costume in terms of inheritance and identifies the protection needs of the inheritors. A review of the literature and case analysis reveals that new applications in design and dissemination are essential ways to protect traditional culture. Additionally, by researching the local tourism market and analyzing user demands, the study employs semiotic translation methods to design products that can effectively promote the culture of the Jingpo ethnic group's traditional costume.

Based on the analysis of traditional costume culture through the lens of Memetics, this research extracts cultural memes that represent the essence of traditional costumes. Using the TBS (Tangible Behavior Symbolism) design approach, modern applications are created from the tangible, behavior, and symbolism layers of culture, forming a pathway for cultural dissemination. Regarding protection, cultural and creative products enhance the cultural identity of the local people toward traditional costumes through display and experience and increase tourists' awareness of Jingpo ethnic group attire. Concerning dissemination, through the interaction and promotion of cultural and creative products, the traditional costume culture of the Jingpo ethnic group can be effectively preserved, preventing its loss in the process of modernization. By using products as a medium for cultural transmission, more people can gain an understanding and appreciation of the Jingpo ethnic group's traditional costume culture.

ACKNOWLEDGEMENTS

First of all, I would like to sincerely thank my mentor Pipu Boosabok. In the process of learning and research, my mentor has given me a lot of guidance and advice as well as care and help in life. Secondly, I would like to thank the instructors of the Culture-Based Design Arts Program at the Faculty of Decorative Arts, Silpakorn University. Thank them for providing me with important suggestions to successfully complete my doctoral studies. Once again, I would like to thank the cultural workers, scholars and local Jingpo ethnic group and cultural heritage people in Dehong Prefecture, Yunnan Province, China, where my research project is located. They provided me with very valuable traditional materials and explanations, so that I could successfully complete the research. Finally, I would like to thank my dearest family for their encouragement and support, which enabled me to go overseas to complete my doctoral studies.

Xiaoyu WANG

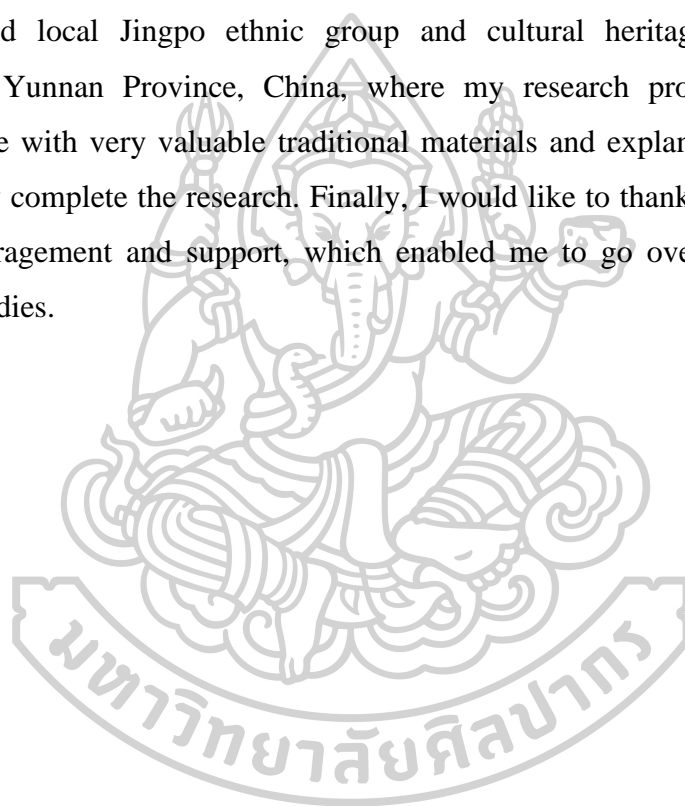


TABLE OF CONTENTS

	Page
ABSTRACT.....	D
ACKNOWLEDGEMENTS.....	E
TABLE OF CONTENTS.....	F
LIST OF FIGURES	K
1.1 Significance of the problem.....	2
1.2 Goals and objectives.....	3
1.3 Hypothesis	3
1.4 Scope of the study and limitations.....	4
1.5 Research Methodology	4
2.1 Overview of the Jingpo Ethnic Group Background	8
2.1.1 Overview of the Jingpo Ethnic Group.....	8
2.1.2 History of the Jingpo Ethnic Group	8
2.1.3 Living Environment	9
2.1.4 Food Culture.....	11
2.2 The Cultural Value of the Jingpo Ethnic Group Traditional Costume.....	14
2.2.1 Historic Value	14
2.2.2 Artistic Value	15
2.2.3 Identity and Ethnic Cohesion Value	15
2.2.4 Cultural Exchange Value	15
2.3 Current Research Status.....	16
2.3.1 Preservation of Ethnic Culture	16
2.3.1.1 Ethnic Culture.....	16
2.3.1.2 Protection of Ethnic Costume Culture.....	17
2.3.1.3 The modern application of ethnic culture.....	18
2.3.2 Cultural protection of the Jingpo ethnic group.....	18

2.3.2.1 Current status of cultural protection of the Jingpo ethnic group..	18
2.3.2.2 Modern Applications of Jingpo Ethnic Group Costume Culture .	23
2.3.3 Research Status of Memetics in the Protection of Ethnic Culture	26
2.3.3.1 Memetics	26
2.3.3.2 Research Status of Memetics in the Protection of Traditional Culture	26
2.4 Meme Analysis of Jingpo Ethnic Group Traditional Costume Culture	28
2.4.1 Form Meme	31
2.4.1.1 Traditional Men's Costume Form	31
2.4.1.2 Traditional Women's Costume Form	33
2.4.1.3 Ritual Attire	36
2.4.2 Color Meme	39
2.4.3 Pattern Meme	40
2.4.3.1 Types of patterns	41
2.4.3.2 Combinatorial Composition Form	46
2.4.4 Artistic Meme	49
2.4.4.1 Tools for production	50
2.4.4.2 Materials Used in Production	54
2.4.4.3 Craftsmanship	55
2.4.4.4 Brocade Inheritor	57
2.5 Modern costumes of the Jingpo ethnic group	64
2.5.1 Tools for production	65
2.5.2 Materials for production	66
2.5.3 Modern Costume Styling	66
2.5.4 Modern Costume Patterns	67
2.5.5 Modern Costume Color	67
2.6 The challenges faced by the traditional costumes of the Jingpo ethnic group in today's society	68
2.6.1 Analysis of the Current Situation of the Issues	68
2.6.1.1 The clothing of the Jingpo ethnic group lacks distinctiveness	68

2.6.1.2 The patterns of traditional costumes are facing extinction.....	69
2.6.1.3 The cultural transmission of traditional costumes lacks effective channels	70
2.6.2 Cause analysis	70
2.6.2.1 Environmental Factor	70
2.6.2.2 Social Factor	71
2.7 Analysis of modern applications of the traditional costume culture of the Jingpo ethnic group	72
2.7.1 Demand Analysis.....	72
2.7.1.1 Inheritance Demand	72
2.7.1.2 Market Demand.....	73
2.7.2 Case Analysis	75
2.7.2.1 The Palace Museum Cultural and Creative Products	75
2.7.2.2 Dunhuang Cultural and Creative Products	78
3.1 Research Method	83
3.1.1 Mix-methodology	83
3.1.2 Research Tools.....	84
3.1.2.1 Synopsis of an interview	84
3.1.2.2 Questionnaires	84
3.1.2.3 Focus Group	84
3.1.3 Analysis of Jingpo Ethnic Group Traditional Costume Culture Meme from the Perspective of Memetics.....	85
3.2 Stakeholders Analysis	86
3.2.1 The inheritor of Jingpo Ethnic Group brocade.....	86
3.2.2 Villagers in the settlements of Jingpo Ethnic Group	86
3.2.3 Tourists	86
3.2.4 Scholars	87
3.2.5 Culture and Tourism-related Departments in Dehong Dai-jingpo Autonomous Prefecture	87
3.3 Research Procedure	87

3.3.1 Fieldwork.....	88
3.3.2 Interviews	91
3.3.3 Experience Traditional Festivals	93
3.3.4 Market Research.....	94
3.4 Design methodology	96
3.4.1 TBS Hierarchical Design Method	96
3.4.2 Design Rule	97
3.4.2.1 Culture	97
3.4.2.2 Esthetics.....	98
3.4.2.3 Function.....	98
3.4.2.4 Innovation.....	98
4.1 Design Experiment I: IP Image Design and Application Based on Jingpo Ethnic Group Traditional Costume	101
4.1.1 Design Objectives.....	101
4.1.2 Design Processes	102
4.1.2.1 Design Concept	102
4.1.2.2 The design process	102
4.1.3 Design proposal.....	106
4.1.3.1 IP Image	106
4.1.3.2 IP stickers	106
4.2 Design Experiment II: Design of Cultural and Creative Products Based on the Patterns of Jingpo Ethnic Group Traditional Costumes	107
4.2.1 Design Objectives.....	107
4.2.2 Design Processes	108
4.2.2.1 Design Concept	108
4.2.2.2 The design process	108
4.2.2.3 Design Proposal.....	112
4.3 Evaluation Experiments I: Experience Activities	120
4.3.1 Traditional Costume Culture Knowledge Introduction workshop	120
4.3.2 Traditional Patterns Introduction Class	121

4.3.3 Traditional Patterns Experience workshop	122
4.4 Evaluation Experiments II : Exhibitions.....	124
4.4.1 Exhibition I.....	124
4.4.2 Exhibition II	128
4.4.3 Exhibition III	130
4.5 Analysis of Questionnaire Survey Results on the Dissemination Effect of Jingpo Ethnic Group Traditional Costume Cultural Creative Products on Jingpo Ethnic Group Costume Culture	132
5.1 Research outcome	136
5.1.1 Research Results.....	136
5.1.2 The Path of Conservation of Jingpo Costume Culture under Memetics Perspective.....	136
5.1.3 TBS Hierarchical Design Method	138
5.2 Implementation.....	139
5.2.1 Implementation.....	139
5.2.2 Limitation	140
5.3 Future research suggestion	141
REFERENCES	142
APPENDIEX	145
Questionnaire 1: Demand research of ethnic elements cultural and creative products	145
Questionnaire 2: Jingpo ethnic group traditional costume characters IP stickers users use survey questionnaire	147
Questionnaire 3: Survey questionnaire about the effect of Jingpo ethnic group traditional costumes cultural and creative products on Jingpo ethnic group costumes culture communication	148
Outline for interviews with inheritors of the traditional costumes of the Jingpo ethnic group	149
VITA	150

LIST OF FIGURES

	Page
Figure 1 The process of research flow chart	5
Figure 2 Jingpo ethnic groups' village.....	10
Figure 3 The early living environment of Jingpo ethnic group	10
Figure 4 Traditional architecture of Jingpo ethnic group	11
Figure 5 Traditional architecture of Jingpo ethnic group	11
Figure 6 Diet of Jingpo Ethnic Group.....	12
Figure 7 Watery wine of Jingpo Ethnic Group	13
Figure 8 Green Leaf Banquet of Jingpo Ethnic Group	14
Figure 9 Green Leaf Banquet of Jingpo Ethnic Group Subpackage.....	14
Figure 10 Green Leaf Banquet of Jingpo Ethnic Group	14
Figure 11 Exhibition hall of Dehong State Intangible Cultural Heritage Center	20
Figure 12 Intangible Cultural Heritage Exhibition Hall	20
Figure 13 Traditional Weaving Materials.....	20
Figure 14 Introduction Panel	21
Figure 15 Jingpo Ethnic Museum	21
Figure 16 Traditional brocade displayed at the Jingpo Ethnic Museum	21
Figure 17 Shi Mading, a provincial intangible cultural heritage inheritor, trains Jingpo ethnic women	22
Figure 18 Notebook cover made by Shi Mading	23
Figure 19 《Screen shot of Son of the Sun - The Legend of Munaozongge Festiva》	24
Figure 20 Product Design of Jingpo Ethnic Cultural and Creative	24
Figure 21 Product Design of Jingpo Ethnic Cultural and Creative	24
Figure 22 Extraction of Costume Patterns	25
Figure 23 Design Picture of Bedding.....	25
Figure 24 Traditional costumes of the Jingpo ethnic.....	31

Figure 25 White Baotou.....	31
Figure 26 Black Baotou	32
Figure 27 Tongpa.....	32
Figure 28 Jingpo long knives.....	33
Figure 29 Baotou.....	33
Figure 30 Baotou.....	34
Figure 31 Upper Garment and Lower Garment.....	34
Figure 32 Silver Bubbles	35
Figure 33 Earrings.....	35
Figure 34 Bracelets	35
Figure 35 Silver Sheets	35
Figure 36 Zhaiwa	36
Figure 37 Zhaiwa	37
Figure 38 Sacrificial Rug.....	37
Figure 39 Belt	37
Figure 40 Nao Shuang	37
Figure 41 Nao Shuang and Wu Shuang.....	37
Figure 42 The Front of Nao Shuang Costume.....	38
Figure 43 The Back of Nao Shuang Costume	38
Figure 44 Sacrificial Activity.....	38
Figure 45 Skull Caps.....	38
Figure 46 Hornbill.....	39
Figure 47 Components of the Jingpo ethnic group traditional costume	41
Figure 48 Traditional brocade patterns	41
Figure 49 Sheephead pattern.....	42
Figure 50 Cow head pattern.....	42
Figure 51 Spider pattern.....	42
Figure 52 Crab pattern	43
Figure 54 Bitter fruit flowers	43

Figure 55 Melon seeds flowers	43
Figure 56 Crab claw lotus flowers	43
Figure 57 Fern leaf patterns	44
Figure 58 The pattern of the winding plate.....	44
Figure 59 The pattern of the brocade tool.....	44
Figure 60 Tools of production	45
Figure 61 Wave polyline.....	45
Figure 62 The Munaoshidong.....	45
Figure 63 Munaoshidong pattern.....	46
Figure 64 Repetitive composition.....	46
Figure 65 Repetitive composition.....	46
Figure 66 Repetitive composition.....	47
Figure 67 Symmetrical composition.....	47
Figure 68 Symmetrical composition.....	47
Figure 69 Symmetrical composition.....	48
Figure 70 Contrastive composition.....	48
Figure 71 Multiple composition.....	49
Figure 72 Hengluo	51
Figure 73 Dakuang.....	51
Figure 74 Tongwei.....	51
Figure 75 Hebi	52
Figure 76 Anchuo	52
Figure 77 Beng.....	52
Figure 78 Womo	52
Figure 79 Bishu.....	53
Figure 80 Wooden Loom.....	53
Figure 81 Stainless Steel Loom	53
Figure 82 Sargentodoxa cuneata	54
Figure 83 Sargentodoxa cuneata.....	54

Figure 84 Peltate yam rhizome	54
Figure 86 Cut material	55
Figure 87 Smash the material	55
Figure 88 Dye the thread.....	55
Figure 89 Bask the twine	55
Figure 90 Jingpo Women are Weaving Brocade	57
Figure 91 Jingpo Women are Weaving Brocade	57
Figure 92 Intangible Cultural Heritage Representative Inheritor of the Brocade Weaving Technique	58
Figure 93 Certificate of "Yunnan national folk embroidery master"	59
Figure 94 Study hall of traditional weaving feat of Jingpo ethnic group	59
Figure 95 Shi Mading is introducing her brocade	60
Figure 96 The brocade left by Shi Mading's grandmother.....	60
Figure 97 Shi Mading is waving brocade	60
Figure 98 The brocade left by Shi Mading's grandmother.....	60
Figure 99 Zheng Luolan and her husband	61
Figure 100 Provincial-level inheritors of intangible cultural heritage	61
Figure 101 Shang Deju shows her collection of works	62
Figure 102 Pai Munu is waving brocade	62
Figure 103 Yang Guo is explaining the traditional brocade tools	63
Figure 104 Yang Guo is explaining her brocade	63
Figure 105 Heritage point of the brocade handcraft of Jingpo Ethnic Group	63
Figure 106 Heritage point of the traditional brocade of Jingpo Ethnic Group	63
Figure 107 Industrialized production.....	65
Figure 108 Machine brocade	65
Figure 109 Style of Modern Costume.....	67
Figure 110 Modern patterns.....	67
Figure 111 Dai Costumes in Dehong Prefecture.....	68
Figure 112 Modern Costumes of Jingpo Ethnic Group	69

Figure 113 Pattern of Modern Tube Skirt.....	69
Figure 114 Pattern of Modern Tube Skirt.....	69
Figure 115 Yarn Material.....	72
Figure 116 The bag featuring patterns from the Jingpo ethnic group's attire	73
Figure 117 Tourists.....	74
Figure 118 Feedback on demand for modern applications.....	74
Figure 119 Questionnaire Feedback	74
Figure 120 Flagship Store of the Palace Museum Cultural and Creative Products Online shop homepage.....	76
Figure 121 Cultural and Creative Products.....	76
Figure 122 Gift Box of Stationery	76
Figure 123 Magnetic Refrigerator Sticker	77
Figure 124 Flagship Store of Dunhuang Academy Online Store Homepage	78
Figure 125 Silk Postcard.....	78
Figure 126 Cup Mat.....	79
Figure 127 Thermal Cup.....	79
Figure 128 Research methodology	84
Figure 129 Research Tools	85
Figure 130 Jingpo Ethnic Group Traditional Costume Culture Meme.....	85
Figure 131 Research Area.....	88
Figure 132 Intangible Cultural Heritage Protection Center of Dehong	89
Figure 133 Museum of Jingpo Ethnic Group in Mangshi	89
Figure 134 Cultural Inheritance Center of Jingpo Ethnic Group in Yingjiang County	90
Figure 135 Cultural Relics Displayed in the Private Museum of Jingpo Ethnic Group	90
Figure 136 Echoes of the Ancient Village	90
Figure 137 Cultural Studies and Study Hall of Jingpo Ethnic Group.....	91
Figure 138 Old Photos Displayed in Cultural Studies and Study Hall of Jingpo Ethnic Group	91

Figure 139 Interview provincial non-genetic inheritor Zheng Luolan	92
Figure 140 Interview state-level non-genetic inheritor Shang Deju.....	92
Figure 141 Interview state-level non-genetic inheritor Pai Munu	92
Figure 142 Interview local villagers	92
Figure 143 Interview local scholars.....	93
Figure 144 Interview local scholars	93
Figure 145 Longchuan Held Munaozongge Festival.....	94
Figure 146 Xishan Township Held Munaozongge Festival	94
Figure 147 Yingjiang Held Munaozongge Festival.....	94
Figure 148 Dai Ancient Town	95
Figure 149 Cultural and Creative Product Sold in Dai Ancient Town	95
Figure 150 Postcards and Books Sold at Munaozongge.....	95
Figure 151 Costumes Sold at Munaozongge	95
Figure 152 TBS Hierarchical Design Method	96
Figure 153 IP Design Process	103
Figure 154 Extraction of Costume Elements.....	103
Figure 155 Focus Group	104
Figure 156 Data statistics.....	105
Figure 157 Questionnaire Feedback	105
Figure 158 Male IP Identity Design.....	106
Figure 159 Female IP Identity Design	106
Figure 160 Ip stickers.....	107
Figure 161 Traditional brocade.....	109
Figure 162 Sample material extraction 1	109
Figure 163 Sample material extraction 2	109
Figure 164 Sample material extraction 3	109
Figure 165 Sample material extraction 4	110
Figure 166 Sample material extraction 5	110
Figure 167 Sample material extraction 6	110

Figure 168 Sample material extraction 7	110
Figure 169 Sample material extraction 8	111
Figure 170 Sample material extraction 9	111
Figure 171 Sample material extraction 10	111
Figure 172 Sample material extraction 11	111
Figure 173 Sample material extraction 12	112
Figure 174 Confirmation of the symbolic meaning of the patterns	112
Figure 175 Postcard Pattern and Layout Design.....	113
Figure 176 Postcards.....	113
Figure 177 Traditional Tongpa	114
Figure 178 Patterns Design of Canvas Bag	115
Figure 179 Canvas Bags Picture	115
Figure 180 Traditional Waist-belt.....	116
Figure 181 Patterns of Long Scarf.....	117
Figure 182 Waist-belt Accessories	117
Figure 183 Shawl Accessories	117
Figure 184 Hair Accessories.....	117
Figure 185 Luggage and Bags Accessories	118
Figure 186 Luggage and Bags Accessories	118
Figure 187 Square Scarf Pattern	118
Figure 188 Square Scarf Picture	118
Figure 189 Accessories	119
Figure 190 Luggage and Bags Accessories	119
Figure 191 Hair Accessories	119
Figure 192 Workshop Experience	121
Figure 193 The Learning Process	122
Figure 194 Impart knowledge.....	122
Figure 195 Experience Patterns	123
Figure 196 Patterns of Painting.....	123

Figure 197 Patterns of Painting.....	123
Figure 198 Products made	123
Figure 199 Products made	124
Figure 200 Jingpo Ethnic Museum.....	125
Figure 201 Exhibition	126
Figure 202 Jingpo People Visiting.....	126
Figure 203 Tourists Visiting	127
Figure 204 Experiencing the Product	127
Figure 205 Design Introduction.....	128
Figure 206 Questionnaire.....	128
Figure 207 Exhibition	129
Figure 208 Tourists visiting.....	129
Figure 209 Tourists experience the products	130
Figure 210 questionnaire survey.....	130
Figure 211 Exhibition Activity.....	131
Figure 212 Awareness.....	131
Figure 213 Experience.....	131
Figure 214 Experience	131
Figure 215 Out put.....	134
Figure 216 Verification Results.....	135
Figure 217 Finding of Design Method.....	139

CHAPTER 1

INTRODUCTION

Culture serves as one of the core elements essential for the development of a nation, and the inheritance and protection of traditional cultural heritage are crucial for preserving the spirit of a nation. As long as a culture continues to thrive, the nation can develop eternally. China is home to many ethnic minorities, and the cultures of these groups are inseparable parts of China's traditional culture. Besides, as a country with a diverse population of ethnic minorities, China boasts a rich array of traditional attire, which, through long historical development, has formed a multifaceted, profound, and distinctive cultural system. Nonetheless, challenges have emerged with the original modes of inheritance and dissemination due to factors including population mobility, social change, and the homogenization of modern culture. Traditional cultures now face stagnation and even the threat of disappearance, and the Jingpo ethnic group is one of the unique minority groups in China. Due to differences in their living environments and climates, the costumes of the Jingpo ethnic group vary across regions, making these garments an integral part of their Intangible Cultural Heritage. These costumes reflect various cultural phenomena, including the history, customs, beliefs, and ideologies of the Jingpo people, and they document the group's development and transformations, serving as a form of cultural heritage. Additionally, they embody the collective wisdom and artistic appreciation of the Jingpo people, carrying significant cultural and artistic value. Under the influence of economic globalization, many minority cultures are facing survival challenges, and the Jingpo ethnic group's traditional costume is no exception. For instance, young Jingpo people are demonstrating less interest in wearing traditional attire, the cultural recognition of modern clothing is diminishing, traditional costume designs and patterns are disappearing, and there is insufficient cultural promotion. Thus, the protection and inheritance of the Jingpo ethnic group's clothing culture have become an urgent matter.

Through a review of existing literature, it has been found that there is currently limited research on the traditional costume culture of the Jingpo ethnic group in the Dehong region internationally. Most studies are focused on folklore research and the analysis of certain patterns. Domestically, there are a few studies that explore the designs and patterns of the Jingpo ethnic group's traditional costumes, and yet there is a lack of research on the inheritance and protection of traditional costume culture, as well as an analysis of the challenges it faces. Common research tends to concentrate on ecological environments, historical contexts, and social changes. For instance, Luo Ying's "Social Contextual Representation in the Visual Presentation of Jingpo Ethnic Group Costumes" and Zhao Enguang's "The Semantic Survival of Traditional Patterns of the Jingpo Ethnic Group" focus on social aspects. When discussing costumes, studies typically analyze the aesthetic value of patterns and colors or their modern applications, including Jiao Ping's "An Analysis of the Artistic Language of Jingpo Ethnic Group Costume Patterns," Luo Tianpu's "An Exploration of the Formation of Jingpo Ethnic Group Costume Colors," Zheng Jie's "Research on the Application of Jingpo Ethnic Group Costume Patterns in Bedding Design in Dehong, Yunnan," and Zhang Yuanyuan's "Research on the Design and Application of Traditional Weaving

Patterns in Jingpo Ethnic Group Tube Skirts." There is limited research, both domestically and internationally, on the analysis of the designs and patterns of the Jingpo ethnic group's traditional costumes, as well as on the protection and inheritance of this culture. Existing studies imply that a deeper exploration and analysis of the interpretation of the traditional culture behind the designs and patterns of Jingpo ethnic group costumes, as well as the challenges and problems faced in their development, are still needed. The rarity of research on how to inherit and protect this culture is also apparent. Since costumes are a key component of Intangible Culture, studying the costume culture of the Jingpo ethnic group contributes to the protection, inheritance, and innovation of their Intangible Cultural Heritage. This research, based on an in-depth study of the Jingpo ethnic group costume culture, will analyze the root causes of these issues. It aims to explore methods and approaches to better protect and inherit the Jingpo ethnic group's traditional costume culture so that it can continue to thrive and develop in the modern era. Given that Yunnan Province is both a major region for ethnic minorities and rich in tourism resources, this study will not only delve into the content of Jingpo ethnic group costume culture but will also examine ways to protect and promote it. By analyzing the local tourism market and user needs, this research will use modern application designs as a medium for cultural dissemination. Through visiting, experiencing, and using these modern applications, people will gradually recognize, understand, and ultimately identify with the traditional costume culture of the Jingpo ethnic group. This process will ensure the ongoing protection and dissemination of the Jingpo ethnic group's traditional costume culture.

1.1 Significance of the problem

The traditional costume of the Jingpo ethnic group is influenced by population mobility, social development, and the homogenization of modern culture, challenging the original patterns of inheritance and dissemination. For example, the shapes and pattern recognition features of traditional costumes are becoming increasingly blurred. Fewer young people are willing to wear traditional ethnic costumes, leading to insufficient cultural identity. The existing inheritors of the costume culture are generally older, and fewer people understand the costume culture of the Jingpo ethnic group, with limited forms of dissemination. This study proposes paths for the inheritance and protection of the Jingpo ethnic group's traditional costume culture based on in-depth research. It aims to extract, innovate, and reapply elements of the Jingpo ethnic group's traditional costume culture, thus aligning with the aesthetics of more modern individuals and attracting more people to learn about the costume culture of the Jingpo ethnic group.

1.1.1 In terms of cultural identity, with the development of society, the exchange and integration of ethnic cultures, as well as changes in living environments and climate conditions, many aesthetic concepts of the Jingpo ethnic group have evolved. At the same time, influenced by other local ethnic groups and Han culture, traditional Jingpo ethnic group costumes have gradually changed. In this process, some costume shapes and cultural features have been assimilated by other ethnic groups, becoming unrecognizable and losing the unique cultural elements found in the Jingpo ethnic

group's traditional costumes.

1.1.2 In terms of the protection of traditional patterns, with the development of science and technology, increased time costs, and the replacement of handmade costumes by machine-made garments, as well as changes in modern aesthetic concepts, the originally rich and diverse patterns in Jingpo ethnic group traditional costumes, have gradually become singular and repetitive. This has led to changes in some traditional patterns, and even some traditional costume patterns are at risk of disappearing.

1.1.3 Regarding cultural dissemination, the inheritors of the Jingpo brocade are generally older, and fewer individuals can interpret the cultural aspects of traditional costumes, especially regarding pattern names and cultural meanings. The older generation of inheritors finds it difficult to adapt their knowledge protection and dissemination methods to today's society, resulting in a lack of avenues for cultural dissemination.

1.2 Goals and objectives

1.2.1 To research the culture of Jingpo costumes, collecting and collating the shapes, patterns, colors, production techniques, and cultural value of traditional Jingpo costumes.

1.2.2 To analyze the current situation of the Jingpo costume culture, analyze the dilemmas and reasons it faces, and find the path to preserve and inherit the traditional costume culture.

1.2.3 To design some cultural products to be exhibited, experienced, and interactive for use to preserve, inherit, and disseminate the culture of the traditional costumes of the Jingpo ethnic group.

1.3 Hypothesis

1.3.1 The traditional costume of the Jingpo ethnic group is a symbol of the identity recognition of this ethnic group. Influenced by economic development and the collision and integration of other cultures, some young people lack sufficient recognition of their own culture. This research analyzes and extracts elements from the material aspects of the Jingpo ethnic group's traditional costumes, including shapes, components, and patterns, and applies them to the design of IP images and cultural creative products. Utilizing visual design allows local young people and tourists to recognize the shapes, components, decorative elements, colors, and forms of patterns found in the Jingpo ethnic group's traditional costumes. This external visual representation aims to attract more people to pay attention to and understand traditional costume culture, laying a foundation for enhancing cultural identity.

1.3.2 With changes in living environments and production methods, the materials and styles of modern Jingpo ethnic group clothing, as well as the dressing habits and combinations of young people, have also changed. This research conducts a content analysis of the behavioral aspects of the Jingpo ethnic group's traditional costumes,

combining dressing habits and matching styles. By incorporating traditional elements into the design of IP images, scarves, canvas bags, and other cultural creative products, users can recognize the functions of the Jingpo ethnic group's traditional costumes during the process of use and experience. This approach aims to enhance awareness of clothing culture and, through long-term use, contribute to the protection of the culture.

1.3.3 With the development of technology and the improvement of productivity, the number of young people engaged in the production of traditional costumes has gradually decreased. The existing inheritors are generally older, and their knowledge dissemination is limited. There is a need for more people to recognize the cultural content of clothing, including the symbolic meanings of traditional patterns. This research conducts a content analysis of the spiritual aspects of traditional costumes, interpreting the auspicious meanings contained within them and applying these interpretations to the design of creative cultural products. By creating products that establish an emotional connection between traditional costumes and users, the aim is to enhance people's recognition of the Jingpo ethnic group's traditional costume culture and promote the protection of clothing culture.

1.4 Scope of the study and limitations

1.4.1 The Jingpo ethnic group in China mainly gathers in the Dehong Dai and Jingpo Autonomous Prefecture, with a small number living in areas including Nujiang Lisu Autonomous Prefecture, Lincang City, Pu'er City, and Xishuangbanna Dai Autonomous Prefecture. This article focuses on the clothing of the Jingpo ethnic group in Dehong Prefecture, Yunnan Province, as the scope of research. The field research is primarily conducted in the three regions of Mangshi, Longchuan, and Yingjiang in Dehong Prefecture, as these places are renowned for their titles, including "The First Jingpo Village in China," "The Hometown of the Munao Song," and "The Hometown of Zhaiwa."

1.4.2 The inheritance, protection, and dissemination of traditional costume culture in this study primarily focused on the protection of the shape and pattern elements of traditional costumes without involving the technical aspects of inheritance. Through the design and dissemination of modern applications, the forms, patterns, and cultural meanings of traditional costumes can receive continuous protection.

1.4.3 The "modern application" mentioned in the research refers to modern applications based on the cultural elements of the Jingpo ethnic group's traditional costumes. This primarily includes innovations in the types, expressions, and dissemination forms of cultural creative products.

1.5 Research Methodology

This research employs a mixed research method combining qualitative and quantitative approaches to study the traditional costume culture of the Jingpo ethnic group. Qualitative research includes methods including literature review, field

research, interviews, focus groups, and case analysis, while quantitative research primarily focuses on questionnaire analysis.

First, the research analyzes the current status of cultural protection, Jingpo ethnic group traditional costumes, and modern applications involved in the research, providing ideas and design directions for the protection of traditional culture. Next, field research is conducted at cultural centers, libraries, and non-material cultural heritage protection centers in Dehong Prefecture to gather literature. Detailed information is obtained through observations, photographs, notes, and interviews in Jingpo ethnic group villages and at traditional festival venues. Additionally, a questionnaire is utilized to assess the feasibility of the modern applications through demand and data analysis. Finally, case analysis is performed by collecting and analyzing examples of domestic cultural creative products, further reflecting on how to protect and inherit the cultural elements of the Jingpo ethnic group's traditional costumes through modern applications. The design of cultural creative products aims to showcase the Jingpo ethnic group's traditional culture while maintaining a modern design sense, thereby better catering to the visual aesthetics of modern individuals. This approach also enhances the local Jingpo ethnic group's interest and recognition of their traditional culture, providing new pathways for the dissemination of traditional culture.

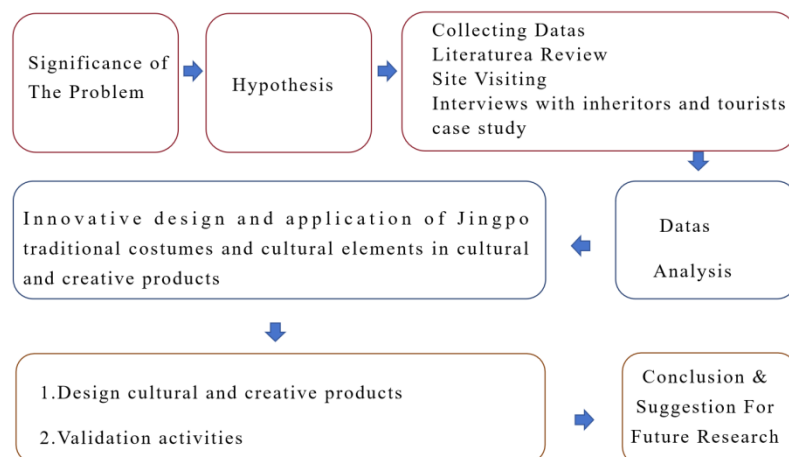


Figure 1 The process of research flow chart
(Source: Wang, 2022)

1.6 Terminology

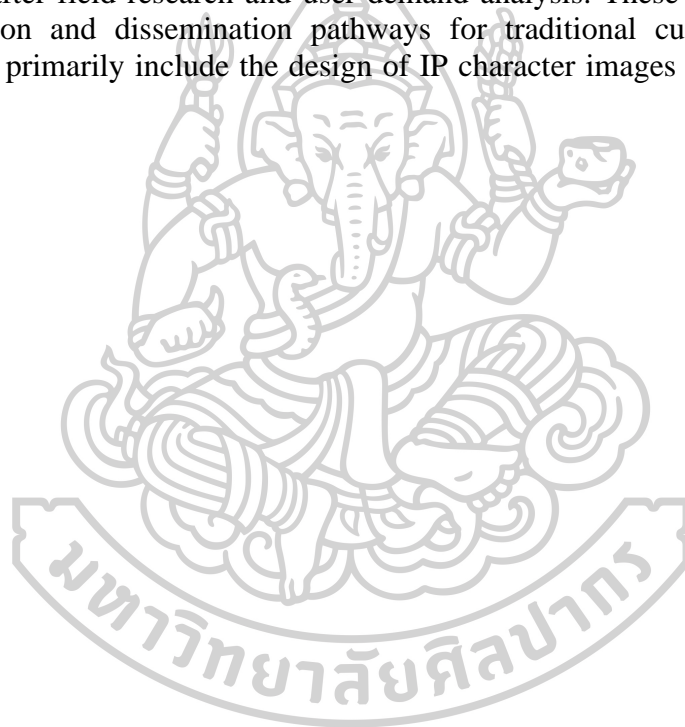
Jingpo Costume: The Jingpo costume culture in this study is mainly confined to the costume of the Jingpo people in Dehong Dai Jingpo Autonomous Prefecture, which has a high value in costume art research due to its diverse costume cultural elements, different shapes, rich colors, and unique decoration, which mainly includes the classification of costume shapes, production techniques, patterns, colors, aesthetic psychology, and customs and practices.

Jinpo brocade: The Jinpo brocade is the most essential part of Jinpo costume culture, and it is the most intuitive and essential symbol for us to explore Jinpo culture and identify Jinpo people. Meanwhile, it also occupies an essential position in the life of the Jinpo people, and it is the component and epitome of Jinpo culture. Jinpo brocade patterns are mainly utilized on tube skirts, blankets, satchels, leg guards, head

wraps, and ceremonial rugs. The study of brocade is, therefore, an essential tool in the study of traditional Jingpo dress.

Munaozongge: A traditional festival of the Jingpo people and is a form of celebration for the Jingpo people. Furthermore, Munaozongge is the largest traditional festival of the Jingpo people and is also recognized as the "Ten Thousand People Dance" due to its size and the number of participants. It is held on the 15th and 16th day of the first month of the lunar calendar. Moreover, it is also recognized as the '10,000 people dance' and is held on the 15th and 16th day of the first month of the lunar calendar. During this event, Jingpo costumes and ritual costumes of various clans are presented, providing a wealth of material for the study of their ethnic costume culture.

Modern applications: The modern applications referenced in this study refer to the designs based on the Jingpo ethnic group's traditional cultural elements that are developed after field research and user demand analysis. These applications explore the protection and dissemination pathways for traditional culture in the current context and primarily include the design of IP character images and creative cultural products.



CHAPTER 2

LITERATURE REVIEW

Introduction

The Chinese nation has a profound historical heritage and a rich ethnic culture. Nonetheless, in today's rapidly developing economy and society, many traditional ethnic cultures are changing, with some even facing the risk of extinction. The traditional costumes of ethnic minorities, as precious intangible cultural heritage, have sparked widespread interest in how to ensure their effective protection, continuous inheritance, and development in contemporary society, which has become a hot topic, drawing significant social attention. Meanwhile, the government is continuously introducing relevant policies and measures to protect traditional ethnic cultures, and many projects related to ethnic culture have already been included in the protection of intangible cultural heritage.

The Jingpo ethnic group, residing in the Dehong Dai and Jingpo Autonomous Prefecture of Yunnan Province, is an ethnic group that migrated from the Tibetan Plateau. Over a long history, they have developed unique traditional costumes characterized by distinct styles, vibrant colors, and rich patterns. These costumes reflect the Jingpo people's unique understanding and appreciation of beauty, as well as their wisdom and hard work. Nonetheless, over time, with changes in living environments and social development, some cultural elements of the Jingpo ethnic group's traditional costumes are also changing or gradually disappearing. Therefore, how to protect and disseminate Jingpo ethnic group clothing culture has garnered the attention and contemplation of numerous scholars and designers.

This chapter is primarily divided into the following sections. The first section introduces the background of the Jingpo ethnic group, including its history, living environment, and dietary habits. The second section elaborates on the cultural value of the Jingpo ethnic group's traditional costumes. The third section reviews relevant concepts and measures for ethnic, and cultural protection, analyzing the current status and cases of intangible cultural heritage protection for the Jingpo ethnic group to provide references for protection in this study. The fourth section analyzes the Jingpo ethnic group's traditional costumes based on memetics, including the classification of costume styles, color analysis, patterns, decorations, craftsmanship, customs, and the current status of protection and inheritance. The fifth section provides an overview and analysis of modern Jingpo ethnic group clothing. The sixth section reviews and analyzes the dilemmas faced by the Jingpo ethnic group's traditional costumes in contemporary society and the reasons behind these challenges. Finally, the last section examines the feasibility and cases of traditional culture in modern applications, ultimately determining the protection strategies and outcomes for the Jingpo ethnic group's traditional costume culture.

2.1 Overview of the Jingpo Ethnic Group Background

2.1.1 Overview of the Jingpo Ethnic Group

The Jianjingpo ethnic group is one of the 56 ethnic groups in China and one of the unique ethnic minorities in Yunnan Province. It is one of the five indigenous minorities in Dehong Prefecture. Currently, it is mainly concentrated in Dehong Prefecture, and a few are scattered in Nujiang Lisu Autonomous Prefecture, Lincang City, Pu 'er City, and Xishuangbanna Dai Autonomous Prefecture. According to the data of the seventh national census, the total population of Dehong Prefecture at the end of 2022 was 132.10 million, and the total population of the Jingpo ethnic group was 134,900, accounting for 11 %. The Jingpo ethnic group is not the original ethnic group in Yunnan. According to historical legends and Chinese historical records, they are ethnic groups that migrated from the Qinghai-Tibet Plateau and are descendants of the Diqiang ethnic group. The Jingpo ethnic group has five branches, namely 'Jingpo,' 'Zhaiwa,' 'Lechi,' 'Lelang,' and 'Bula.' They are collectively referred to as 'Wenbang Jingpo,' which means 'Jingpo community.' From the perspective of the whole Jingpo area, many different branches of the Jingpo ethnic group live together in many places. In the process of long-term historical and social development, they have formed their own unique minority culture.

2.1.2 History of the Jingpo Ethnic Group

The Jingpo ethnic group is an ancient migratory people. They are not the indigenous people of Dehong Prefecture in Yunnan Province but migrated from the Qinghai-Tibet Plateau. According to historical legends and Han historical texts, the ancestors of the Jingpo ethnic group originally lived in a place on the Qinghai-Tibet Plateau called "Mu Zhuai Sheng La Beng," which means "natural flat-topped mountain." According to literary references, there are various interpretations about the location of this place. Meng Sheng, a Chinese expatriate in Myanmar, suggests in his work "Preliminary Study of the Jingpo Ethnic Group in Northern Myanmar and Other Ethnic Groups" that this place "is probably somewhere in the eastern part of the Tibetan Plateau." In the Jingpo people's understanding, there are also differing views about its location. Some believe it is within the "Ri Yue Mountain" in Qinghai Province, while others think it is in the Himalayas of the Gansu-Qinghai Plateau, and still others believe it is the snow-capped mountains in the southern part of Chamdo, Tibet. Although it is difficult to verify the exact geographical location, it is certain that it is located somewhere on the Qinghai-Tibet Plateau. Around the Tang Dynasty, the ancestors of the Jingpo ethnic group began migrating south along the Hengduan Mountain range, moving to areas in the southeast of Tibet, northwest of Sichuan, and the northern border of Yunnan, which includes the regions upstream of the Jinsha River, Lancang River, and Nujiang River. Subsequently, they gradually migrated to the western part of Yunnan and the western Yunnan area (Jingpo ethnic group Jin Liyan M).

Zhao Enguang mentions in "The Living Context of Traditional Patterns of the Jingpo Ethnic Group" that the ancestors of the Jingpo ethnic group lived on the

Qinghai-Tibet Plateau. Due to wars and famines, they continuously migrated south along the rivers of the Hengduan Mountains. Through constant division and reunification, they eventually formed the Jingpo ethnic group as we know it today. He also analyzes the migration process of the Jingpo ancestors from north to south, noting that they first arrived at Qinghai Lake and discovered a salt lake, which is today's Chaka Salt Lake. They paused to mine the salt, which is why they referred to themselves as salt miners. Subsequently, they split into two routes, continuing their southward migration. The western route of the Jingpo ethnic group passed through Yushu, Chamdo, and Nyingchi, crossing into Metok and the Jiangxinpo area. Among them, some Jingpo migrated down the Yalong River to reside in the Lijiang area. Later, due to the outbreak of large-scale wars in the mid-Ming Dynasty, some of the Jingpo on the eastern route were forced to migrate west, passing through Yunlong and entering the Jiangxinpo area, where they re-integrated with the western Jingpo group. As society developed and life became more stable, the population grew rapidly, prompting some Jingpo to migrate from the Jiangxinpo area to the Assam region of India, while others moved to Myitkyina in northern Myanmar, and still others migrated to the Dehong Dai and Jingpo Autonomous Prefecture in Yunnan Province, China (Zhao, 2016).

2.1.3 Living Environment

The Jingpo ethnic group migrated from the cold northern regions to the warm, pleasant, and humid southern areas, ultimately arriving in the Dehong Dai and Jingpo Autonomous Prefecture in southwestern Yunnan, northern Kachin State in Myanmar, and the Assam region in northeastern India. This study takes the Jingpo ethnic group in the Dehong area of Yunnan as a case for research.

The Dehong Dai and Jingpo Autonomous Prefecture is located in the southwestern border of China and is part of Yunnan Province, making it the main gathering place for the Jingpo ethnic group in the country. In the early days, the Jingpo ethnic group generally resided in mountainous areas at altitudes of 1,300 to 1,600 meters, where the forests were dense and the frost period lasted less than two months. The climate is classified as a South Asian subtropical monsoon climate, providing excellent conditions for the growth of forests and crops, as well as for vegetation recovery. This environment offers a suitable habitat for animals and plants, thereby providing favorable living conditions and material support for the Jingpo ethnic group people. After the liberation, some members of the Jingpo ethnic group began to migrate to lower-lying areas for settlement.

The villages of the Jingpo ethnic group are generally built at an altitude of 1,500 meters on the mountainsides, with a few located on the edges of low-lying areas. The villages in the mountainous regions are constructed along the slopes, characterized by complex terrain and topography. The villages are situated on hillsides or ridges, giving them an uneven and staggered appearance. Moreover, the people of the Jingpo ethnic group build their homes following the undulating mountain contours, with houses arranged in a manner that adapts to nature, forming clusters that vary in density and distribution. The winding paths within the villages, combined with the dense forest landscape, create a unique visual environment characteristic of Jingpo ethnic group villages (Jingpo ethnic group Jin Liyan M).



Figure 2 Jingpo ethnic groups' village
(Source: Wang, 2022)

In terms of residential architecture, research conducted on old photographs displayed in places including the Jingpo ethnic group museum and private museums reveals that the Jingpo ethnic group living in the mountainous areas is adept at using local materials. They utilize natural resources nearby to construct residential buildings that are both suitable for their mountainous living environment and aesthetically pleasing. Early buildings were mostly constructed in a stilted style with thatched roofs made of bamboo (Figure 3). In contemporary times, some Jingpo ethnic group people living in the mountains continue to use natural materials like thatch and bamboo to build houses, maintaining the same appearance and structure as the original buildings. Nonetheless, some members of the Jingpo ethnic group, to adapt to the pace of modernization and the social environment, have incorporated reinforced concrete while preserving the original architectural appearance. This has resulted in modern buildings with metal roofs and concrete structure, which are more robust and functionally enhanced compared to the earlier constructions.



Figure 3 The early living environment of Jingpo ethnic group
(Source: Wang, 2022)



Figure 4 Traditional architecture of Jingpo ethnic group
(Source: Wang, 2022)



Figure 5 Traditional architecture of Jingpo ethnic group
(Source: Wang, 2022)

2.1.4 Food Culture

An old Chinese saying goes, "Live off the mountain when you depend on it." The Jingpo ethnic group mainly resides in subtropical mountainous areas where the soil is fertile, the climate is varied, and rainfall is abundant. This rich ecosystem provides a vast reserve of plant and animal resources, ensuring a natural guarantee for the unique dietary culture of the Jingpo ethnic group, which is closely related to their living environment. Due to their mountainous habitat and the influence of geographical factors, most of the ingredients used by the Jingpo ethnic group come from nature. Their diet primarily consists of wild vegetables and game that are readily available in their surroundings. The Jingpo ethnic group, living in the mountains, mainly engages in agriculture. With suitable climate and fertile soil, they grow various food crops year-round, including upland rice, paddy rice, and corn, with rice being the staple food. Among their beloved specialty dishes are bamboo rice, chicken porridge, and glutinous rice. In terms of cuisine, the Jingpo ethnic group is known for its spiciness. Their ingredients come not only from vegetables like gourds, beans, potatoes, taro, green vegetables, and Chinese cabbage that they cultivate but also from various wild vegetables and fruits foraged from nature. Chang Xiaoqiu found in "The Traditional Dietary Culture Characteristics of the Jingpo Ethnic Group in Dehong and Its Development Suggestions" that by the end of the 20th century, ethnobotanists conducted surveys on the wild vegetables and fruits consumed by the Jingpo ethnic group in Dehong, concluding: "97 species of wild seed plants, 7 species of ferns, 2

species of moss, and 107 species of edible fungi, totaling 213 species of wild vegetables; 46 species of wild fruits." The variety of supplementary ingredients is also diverse, including coriander, elephant grass, lemongrass, wild eggplant, red eggplant, prickly nightshade, water chestnut, fern, wild celery, and water green algae, among others (Chang, 2020). The Jingpo ethnic group, who have lived in the mountainous regions for a long time, have developed a unique understanding of wild vegetables and fruits through continuous recognition and identification of these natural resources. They use various cooking methods, including pounding, roasting, grilling, boiling, steaming, mixing, and kneading, to prepare distinctive Jingpo dishes. Among these, "chongcai" (pounded dishes) is the most characteristic, known for its delicious and unique flavor. The Jingpo people frequently say, "If the pounding tube doesn't sound, the meal won't taste good," making it a custom to serve "chongcai" to guests, which has become a part of their etiquette. Therefore, every household has a pounding tube, and "chongcai" is included in every meal (Figure 6).



Figure 6 Diet of Jingpo Ethnic Group
(Source: Wang, 2022)

The Jingpo ethnic group is a warm and hospitable people who love to drink. In their food culture, drinking is one way to entertain friends. In addition, alcohol plays a role in their daily life as a refreshing beverage to relieve fatigue. The alcohol they consume is generally homemade rice wine and self-made water wine. Rice wine has a high alcohol content, while water wine has a lower alcohol level and is slightly sweet, usually served in bamboo tubes, poured directly from the tube when welcoming guests (Figure 7). Chang Xiaoqiu also mentioned in "The Characteristics of Traditional Dietary Culture of the Jingpo Ethnic Group in Dehong and Suggestions for Its Development" that water wine holds a special place in the daily life of the Jingpo people. It is essential for various occasions, including weddings, funerals, housewarming celebrations, holidays, and inviting friends. The Jingpo people place great importance on etiquette when drinking. When familiar people meet, they toast each other, not simply drinking straight away; instead, they first pour a little into each other's wine tube before drinking. When sharing a drink, after each person takes a sip, they wipe the spot where they drank with their hand before passing it to others. If elders are present, they are served first (Chang, 2020).



Figure 7 Watery wine of Jingpo Ethnic Group
(Source: Wang, 2022)

In the dietary culture of the Jingpo ethnic group, the "Green Leaf Banquet" is also quite famous. The Green Leaf Banquet originated from the ancient dining customs of the Jingpo ethnic group and stems from their traditional practice of serving individual portions to guests. Today, many cities in China have specialized Jingpo ethnic group Green Leaf Banquet restaurants, and many tourists travel specifically to Dehong Prefecture to experience this traditional meal. The Green Leaf Banquet of the Jingpo ethnic group is closely related to their living environment. First, the mountainous areas where they reside have high forest coverage, and their natural surroundings have shaped their dietary habits. Second, their ingredients come from the wild in the mountainous forests, including wild vegetables, fruits, and game. Additionally, the tableware they use is made from large green banana leaves. They place various Jingpo dishes on these leaves, even serving rice on them. Therefore, when eating the Green Leaf Banquet, the Jingpo ethnic group does not use chopsticks but instead eats the rice and food directly with their hands. As a result, some Green Leaf Banquet restaurants are now simply named "Hand-grabbed Rice" restaurants, highlighting this unique aspect of the Jingpo ethnic group's culinary culture. The origin and development of the Green Leaf Banquet are closely tied to the economic conditions of the Jingpo ethnic group. In the past, when their economy was underdeveloped, and during events including weddings or funerals, when large numbers of guests needed to be hosted but there were not enough tableware, they invented the method of using leaves to serve food (Figure 8). Later, the Jingpo households adopted a portion-based serving style, where different dishes and rice were placed on individual leaves (Figure 9). The meal was then wrapped in a large leaf to create a single portion, ensuring each guest received an equal share of the Green Leaf Banquet. With the rise in economic standards, the exploration and preservation of traditional culture, and contemporary society's pursuit of green living, more and more people have grown fond of the Jingpo ethnic group's Green Leaf Banquet. Consequently, a growing number of Jingpo ethnic group restaurant brands and establishments have appeared in the market (Figures 10).



Figure 8 Green Leaf Banquet of Jingpo Ethnic Group
(Source: Wang, 2022)



Figure 9 Green Leaf Banquet of Jingpo Ethnic Group Subpackage
(Source: Wang, 2022)



Figure 10 Green Leaf Banquet of Jingpo Ethnic Group
(Source: Wang, 2022)

2.2 The Cultural Value of the Jingpo Ethnic Group Traditional Costume

The Jingpo ethnic group traditional costume, as an Intangible Cultural Heritage, holds significant value, which is reflected in the following aspects:

2.2.1 Historic Value

The Jingpo ethnic group has a long history of migration, and certain elements and features of their traditional costume serve as a memory and witness to this journey. For example, traditional patterns in the clothing symbolize the natural landscapes

encountered during the migration, incorporating elements including mountains and rivers into the designs. This serves as a unique historical record of the ethnic group. Additionally, the costume reflects different stages of social development. In the past, their clothing was made from materials like tree bark, animal skins, and hemp. Later, as they learned to grow cotton, spin it, and weave fabrics, the changes in materials reflect the Jingpo ethnic group's gradual transition from a primitive hunting and nomadic society to an agricultural society. These changes also demonstrate the group's way of life and social development during various historical periods.

2.2.2 Artistic Value

The traditional costume of the Jingpo ethnic group features a variety of vibrant patterns, including geometric, plant, and animal motifs. These designs are rich in form and elegant in line, reflecting a high level of artistic aesthetic value. The colors are bright and striking, with black and red as the dominant tones, complemented by yellow, green, and blue, creating a balance of solemnity and liveliness and forming a unique visual effect. In terms of craftsmanship, the brocade weaving technique of the Jingpo ethnic group is a significant expression of their clothing artistry, showcasing the wisdom and hard work of Jingpo women. The weaving process is complex, and the patterns are intricate and delicate, requiring many steps to complete. This craftsmanship reflects the exceptional skill level of the Jingpo people.

2.2.3 Identity and Ethnic Cohesion Value

The Jingpo ethnic group in Dehong Prefecture lives in a region where multiple ethnic cultures intermingle, and there are also differences in the traditional costumes among different subgroups of the Jingpo ethnic group. Through their clothing, one can accurately identify an individual's identity. This distinctiveness in their attire allows the Jingpo people to quickly recognize members of their own group, thus strengthening internal ethnic identity and a sense of belonging. Additionally, the traditional costume is a significant part of Jingpo ethnic culture, and the shared understanding and inheritance of this attire serve as an essential bond that fosters ethnic emotions and enhances ethnic cohesion. During traditional festivals and essential occasions, people gather, dressed in their traditional costumes, to celebrate together, reinforcing the unity and solidarity of the ethnic group.

2.2.4 Cultural Exchange Value

The traditional costume of the Jingpo ethnic group, as a unique representation of ethnic culture, holds significant value in cultural exchanges with other ethnic groups. Its exquisite craftsmanship and distinct style attract attention from the outside world, providing opportunities for cultural exchange among different ethnicities and promoting mutual understanding and cultural integration between them.

2.3 Current Research Status

2.3.1 Preservation of Ethnic Culture

2.3.1.1 Ethnic Culture

Culture is a complex and multi-layered concept that encompasses the knowledge, beliefs, arts, morals, laws, customs, and all the skills and habits acquired by individuals as members of society, including both material culture and intangible culture. From the perspective of cultural hierarchy theory, it can be divided into external, intermediate, and internal levels. The external cultural layer primarily refers to material culture, including architecture and clothing, which are visible and perceivable forms of culture. The intermediate cultural layer mainly manifests in non-material aspects, including customs, behaviors, and norms. The internal cultural layer refers to core concepts and philosophical thoughts, which generally possess strong cohesion and reflect the history and connotation of the culture.

After reviewing the literature, it has been found that the cultural protection of ethnic minorities mainly focuses on intangible cultural heritage. Intangible cultural heritage refers to various traditional cultural expressions passed down through generations by different ethnic groups, which are regarded as components of their cultural heritage, as well as the physical objects and sites associated with these traditional cultural expressions. Intangible cultural heritage is an essential symbol of a country's and a nation's historical and cultural achievements, and it is the core of ethnic culture. The preservation and protection of intangible cultural heritage is of significant importance for the development of ethnic culture. In today's rapidly developing social, economic, and technological landscape, the protection of intangible cultural heritage has also gained increasing attention from people worldwide. To protect intangible cultural heritage represented by traditions, oral expressions, festive rituals, handicraft skills, music, and dance, the Convention for the Safeguarding of the Intangible Cultural Heritage was adopted at the 32nd session of the UNESCO General Conference in October 2003 and came into effect in April 2006. The Convention specifically requires countries and regions to inventory their existing intangible cultural heritage, listing key items that require urgent safeguarding and significant representative heritage projects. It also mandates the establishment of an intangible cultural heritage protection committee composed of experts and representatives from various member states to coordinate relevant work (<https://baike.so.com/doc/6726180-6940424.html> 360 Encyclopedia). In order to inherit and promote the excellent traditional culture of the Chinese nation, facilitate the construction of socialist spiritual civilization, and strengthen the protection and preservation of intangible cultural heritage, China formulated the Intangible Cultural Heritage Law of the People's Republic of China. This law was adopted and published by the 19th meeting of the Standing Committee of the 11th National People's Congress of the People's Republic of China on February 25, 2011, and came into effect on June 1, 2011. The Intangible Cultural Heritage Law consists of six chapters and forty-five articles, covering general principles, the investigation of intangible cultural heritage, the directory of representative intangible cultural heritage projects, the transmission and dissemination of intangible cultural heritage, legal

responsibilities, and supplementary provisions. The law specifies that the state shall take measures including identification, documentation, and archiving to preserve intangible cultural heritage. It will also implement measures to pass down and disseminate intangible cultural heritage that reflects the excellent traditional culture of the Chinese nation and possesses historical, literary, artistic, and scientific value. The law stipulates that the protection of intangible cultural heritage should focus on its authenticity, integrity, and transmissibility, which is conducive to enhancing the cultural identity of the Chinese nation, maintaining national unity and ethnic solidarity, and promoting social harmony and sustainable development (<https://baike.so.com/doc/5470052-5707964.html> 360 Encyclopedia).

2.3.1.2 Protection of Ethnic Costume Culture

Xu Hongmei believes that the protection of China's ethnic cultural heritage mainly involves implementing measures through economic development, education, talent cultivation, and policy and legal system construction. She emphasizes the responsibility of the government in the inheritance and protection of ethnic culture, highlighting the focus on the material forms of inheritance and protection (Xu, 2011). Zhang Xuemei asserts that ethnic costume culture has become an essential component of traditional culture and plays a role in historical development. She emphasizes the significance of protecting traditional culture and argues that China must take action to focus on the protection of ethnic costume culture, aligning it with the trends of contemporary development. In her review titled "The Inheritance and Protection of Ethnic Costume Culture of China's Minorities—A Review of 'The Inheritance and Development of Chinese Ethnic Clothing Art'," she highlights the necessity of cultural heritage and protection in ethnic costumes in China: first, to achieve cultural diversity development; second, to meet people's spiritual needs. In her suggestions, she proposes ways to strengthen protection and focus on inheritance, including developing clothing products, establishing ethnic costume cultural tourism routes, and promoting ethnic costume culture to attract more people to appreciate it, thereby becoming inheritors of ethnic costume culture. She also suggests organizing ethnic costume competitions (Zhang, 2020). Zeng Fanqing, in "Intangible Cultural Heritage and Protection Based on Chinese Traditional Costume," points out the necessity of inheriting costume culture, which includes the intrinsic demand for national economic development, the natural selection of social and individual needs, and the promotion of traditional culture. She believes that to protect and inherit costume culture, it is essential to first strengthen the collection and protection of traditional costumes; second, promote the industrialization of traditional costume culture; and finally, develop tourism to drive the growth of traditional costume (Zeng, 2022). Li Rui asserts that ethnic costumes are essential carriers of ethnic culture, reflecting the diverse aesthetic values of various ethnic groups and embodying their unique cultural concepts. They serve as an effective means of presenting the culture of each ethnic group to the outside world. The protection and industrial development of ethnic costume cultural resources in China are significant economic and cultural initiatives based on the colorful ethnic costume culture in the country. This not only has essential artistic inheritance and ethnic cultural dissemination value but also carries significant economic and social significance (Li, 2021). Zhang Shixin highlights the challenges faced by ethnic costume culture and proposes measures or suggestions for inheriting and protecting the ethnic costume culture of Yunnan's minorities. These

include organizing ethnic costume weeks, launching activities themed around ethnic costumes, encouraging the transmission of ethnic costumes through festivals or religious ceremonies, developing tourism routes and themed tourism models centered on ethnic costumes, and introducing market initiatives to develop promotional and commemorative products based on ethnic costumes, including Barbie dolls, to rescue, inherit, and develop Yunnan's intangible cultural heritage (Zhang, 2012).

2.3.1.3 The modern application of ethnic culture

In this study, the term "modern application" primarily refers to the forms of innovation achieved through design approaches applied to traditional culture. A literature review indicates that most research focuses on the modern application of clothing pattern elements within ethnic culture. Yang Cuiyu, in her article "A Brief Analysis of the Modern application of Plant Patterns from Ethnic Minority Costumes in Fashion — Review of 'Patterns of Ethnic Minority Costumes and Fashion Design,'" argues that clothing patterns and motifs are essential expressions of the aesthetic of ethnic costume design, showcasing the evolution of human civilization. By studying plant patterns in ethnic costumes, one can appreciate their unique aesthetics while gaining a profound understanding of the cultural forms and developmental context of ethnic minorities. In her research, she analyzes the active modern application of plant patterns from ethnic minority costumes in fashion design, aiming to achieve a seamless integration of plant structures and aesthetic concepts (Yang, 2021). Wang Yingcai has discovered that in the context of ethnic cultural integration, the distinctive culture of ethnic costumes is no longer confined to internal dissemination within the ethnic community and is not limited to the field of clothing design. Many craft designers and cultural product designers have drawn inspiration from ethnic costume culture, incorporating it into the design of cultural and creative products, thereby achieving appropriate transformation and innovation. This has led to breakthroughs in cultural creativity and craft design, resulting in the creation of numerous imaginative cultural artifacts that have garnered consumer favor (Wang, 2023).

2.3.2 Cultural protection of the Jingpo ethnic group

2.3.2.1 Current status of cultural protection of the Jingpo ethnic group

The Jingpo ethnic group has developed a rich and diverse traditional culture over a long history, shaped by their social life and migration processes. In terms of the Dehong Dai and Jingpo Autonomous Prefecture in Yunnan Province, the "Munaozongge" festival of the Jingpo ethnic group in Longchuan County was listed as one of the first batch of national Intangible Cultural Heritage items in 2006. The "Munao Zhaiwa" of Dehong Prefecture was included in the national Intangible Cultural Heritage protection list in May 2011. The weaving technique of the Jingpo ethnic group in Mangshi was selected as part of the second batch of Intangible Cultural Heritage in Yunnan Province in September 2009. The knife dance and the homeland of Munaozongge of the Jingpo ethnic group in Longchuan were included in the Yunnan Province Intangible Cultural Heritage protection list in 2006, while the Jingpo ethnic group's blowing pipe music in Ruili was listed in the Yunnan Province Intangible Cultural Heritage protection list in 2017. In addition, the Jingpo ethnic group in the Dehong region has the following items included in the first batch of state-level Intangible Cultural Heritage protection lists: the Zhaiwa love songs of

Mangshi, the Jingpo ethnic group's bamboo fire-making technique in Mangshi, the traditional folk instruments, songs, and music of the Jingpo ethnic group in Longchuan, the Lelong and Dongba songs of the Longchuan Jingpo ethnic group, the funeral dance of the Longchuan Jingpo ethnic group, the elephant foot drum dance of the Jingpo ethnic group in Mangshi and Longchuan, the horn fire-making technique of the Longchuan Jingpo ethnic group, the costumes of the Longchuan Jingpo ethnic group, the communication with objects among the Longchuan Jingpo ethnic group, the traditional culture of the Jingpo community in Longba Town in Longchuan, the funeral dance of the Jinzhaizhai of the Jingpo ethnic group in Ruili, the fire-lifting technique of the Jingpo ethnic group in Ruili, and the marriage customs of the Jingpo ethnic group in Yingjiang County. Furthermore, the water wine-making technique of the Jingpo ethnic group in Mangshi was included in the fifth batch of state-level Intangible Cultural Heritage in 2021.

In terms of the protection of the Jingpo ethnic group's intangible cultural heritage, first, the local cultural and tourism bureau, cultural centers, and intangible cultural heritage centers utilize events like "Cultural and Natural Heritage Day" each year to showcase the intangible cultural heritage of the Jingpo ethnic group. Tourists not only have the opportunity to visually experience the intangible cultural heritage but also can engage in hands-on experiences, thereby promoting and disseminating this heritage. This approach also strengthens the systematic protection of the intangible cultural heritage and contributes to sustainable development. Second, during the research conducted in Dehong Prefecture, it was observed that the provincial cultural center and the provincial intangible cultural heritage protection center organized the Dehong Intangible Cultural Heritage Exhibition. This exhibition displays intangible cultural heritage projects from various local ethnic minorities, including those of the Jingpo ethnic group. In terms of clothing, the exhibition features traditional costumes from different branches of the Jingpo ethnic group, along with displays and detailed introductions of the materials and tools used in costume production. It recreates the skills and scenes of traditional weaving, visually presenting the traditional costume culture of the Jingpo ethnic group to visitors and learners. This is a crucial means of promoting the traditional costumes of the Jingpo ethnic group and plays an essential role in the protection and inheritance of traditional weaving skills and patterns. Third, in the southwestern part of Mangshi, 40 kilometers from the city center, the Mangshi Jingpo Ethnic Group Museum has been established. This is the first comprehensive museum dedicated to the Jingpo ethnic group in the country. Xishan Township, where the museum is located, is recognized as one of the places where Jingpo ethnic group traditional culture is best preserved, earning it the title of "The First Jingpo Township in China." The museum features fifteen sections that showcase the rich ethnic culture of the Jingpo ethnic group, including aspects including ancient history, hunting and farming, traditional governance models, traditional beliefs, woven clothing, traditional sports, music and dance arts, Munaozongge, ritual customs, dietary culture, ethnic medicine, traditional architecture, the guiding principles of the Communist Party in the Jingpo mountains, deepening education on national unity and progress, and reinforcing the awareness of the Chinese national community. This museum serves as a centralized exhibition space for the ethnic culture of the Jingpo ethnic group and is an essential venue for scholars, inheritors, and tourists to visit and learn about the intangible cultural heritage of the Jingpo ethnic group. Finally, during the annual

grand traditional festival "Munaozongge" of the Jingpo ethnic group, weaving competitions are held. Local villagers and inheritors actively sign up to participate, showcasing their weaving skills and artistry to the audience and tourists at the event. Awards are given based on evaluations of their work, which, to a certain extent, encourages local practitioners of weaving and plays a positive role in the inheritance and promotion of the traditional weaving culture of the Jingpo ethnic group.



Figure 11 Exhibition hall of Dehong State Intangible Cultural Heritage Center
(Source: Wang, 2022)



Figure 12 Intangible Cultural Heritage Exhibition Hall
(Source: Wang, 2022)



Figure 13 Traditional Weaving Materials
(Source: Wang, 2022)



Figure 14 Introduction Panel
(Source: Wang, 2022)



Figure 15 Jingpo Ethnic Museum
(Source: Wang, 2022)



Figure 16 Traditional brocade displayed at the Jingpo Ethnic Museum
(Source: Wang, 2022)

In the protection of the weaving art of the Jingpo ethnic group, local governments and the Red Cross conduct short-term training sessions on Jingpo ethnic weaving techniques periodically. These training sessions are taught by inheritors of the weaving art and are generally aimed at Jingpo ethnic women in the town. By teaching the weaving techniques of clothing components including costumes, headscarves, and tube skirts, the training sessions aim to inspire a love for weaving among the Jingpo ethnic women. This, in turn, promotes better transmission and protection of the Jingpo ethnic group's weaving culture and fosters the development of ethnic culture.



Figure 17 Shi Mading, a provincial intangible cultural heritage inheritor, trains Jingpo ethnic women

(Source: WeChat Official Account: The home of Munaozongge: Longchuan)

Apart from the various protection strategies for the intangible cultural heritage of the Jingpo ethnic group proposed at the national and governmental levels, many scholars have also conducted research in this area and put forward recommendations. In her article "The Inheritance and Protection of Jingpo Ethnic Group Traditional Culture," Cao Yunhua points out that the traditional culture of the Jingpo ethnic group is part of China's traditional culture and should be inherited and protected on the road to realizing the Chinese dream of national rejuvenation. In her research, she first introduces the Jingpo ethnic group and their traditional culture, including beliefs, architecture, cuisine, clothing, etiquette, language, literature, and art, which are essential components of Jingpo ethnic traditional culture. She then analyzes the survival dilemmas faced by Jingpo ethnic traditional culture from two aspects: insufficient media for inheritance and protection, and the strong self-isolation of Jingpo ethnic traditional culture. Finally, she proposes corresponding protection suggestions, including strengthening legal protection, exploring cultural essence, establishing cultural bases, conducting bilingual education, and nurturing cultural industries. She argues that only by effectively addressing these areas can the traditional culture of the Jingpo ethnic group be protected and continue to be passed down (Cao, 2020). Qiu Kun and Wang Ling, in their paper "The Dilemmas and Reflections on Jingpo Ethnic Group Cultural Heritage in Ruili City," investigate and analyze the status of cultural inheritance in a Jingpo ethnic group village in Ruili City, Dehong Prefecture. They find that the cultural heritage situation in this village is not optimistic, with issues including a lack of qualified teachers, inadequate policy implementation, and severe group disconnection. They propose corresponding protection strategies in response to these challenges. In their research, Qiu Kun and Wang Ling first elaborate on the current status of Jingpo ethnic group cultural heritage, then analyze the challenges of inheritance, and finally propose strategies and reflections for the protection of Jingpo ethnic group cultural heritage. They point out that in today's rapidly developing era of modernization and globalization, the development of ethnic minority cultures is particularly challenging amidst the collision and integration of modern and traditional cultures. Therefore, it is crucial to strike a balance between traditional and modern cultures to promote the inheritance and development of indigenous minority cultures. They provide suggestions for the inheritance and development of Jingpo ethnic group culture from three aspects: enhancing teachers' inclusiveness of Jingpo ethnic culture and strengthening the functional role of schools in cultural heritage; taking a dual approach to cultivate "heirs" of Jingpo ethnic culture in a comprehensive manner; and boosting cultural

confidence to promote cultural integration (Qiu & Wang, 2017).

2.3.2.2 Modern Applications of Jingpo Ethnic Group Costume Culture

In this research, "modern applications" refer to the process of incorporating traditional costume cultural elements into contemporary products through innovative design and composition. This aims to satisfy user needs while also promoting cultural dissemination, thus necessitating the exploration of a balance between material carriers and spiritual demands. As society rapidly develops, the clothing culture of the Jingpo ethnic group has also faced varying degrees of impact. From the perspectives of cultural protection and inheritance, inheritors have begun to experiment with combining traditional clothing elements with everyday items. Many scholars and designers have conducted studies or practical cases on modern applications of this culture.

While collecting basic data on the traditional costumes of the Jingpo ethnic group, provincial inheritor Shi Mading showcased a notebook she created (Figure 18), featuring a cover made from her woven fabric, with materials and patterns derived from traditional clothing. She believes that some elements of the current clothing culture face developmental challenges. To ensure their protection, modern applications are needed to allow more people to use and inherit the culture. Therefore, she has attempted to design new products, including sewing traditional woven patterns onto the covers of notebooks, enabling young people and tourists to experience cultural identity while using the products.



Figure 18 Notebook cover made by Shi Mading
(Source: Wang, 2022)

In terms of design cases, in 2020, national first-level stage designer, paper-cutting intangible cultural heritage inheritor, and professor at Dehong Teachers College, Fan Yong, along with his creative team, completed the first creative animated film titled "Son of the Sun – The Legend of the Munaozongge Festival," which narrates the legend of the Munaozongge Festival through paper-cutting animation. Professor Fan combined traditional elements of the Munaozongge Festival with the art of paper cutting, ultimately presenting the legend of the Jingpo ethnic group's Munaozongge Festival and related cultural practices and clothing to the public in the form of a creative animated film. This innovative visual format aims to attract more attention to the traditional festival culture and clothing culture of the Jingpo ethnic group, thereby facilitating the diversified development and inheritance of these cultural aspects.

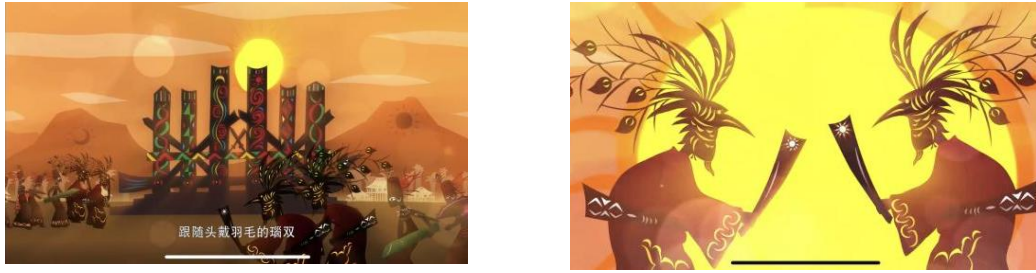


Figure 19 《Screen shot of Son of the Sun - The Legend of Munaozongge Festival》
(Source: Fan,2020)

Zhang Yuanyuan conducted research on the design application of traditional brocade patterns in Jingpo ethnic group tube skirts. After systematically studying the brocade patterns of Jingpo ethnic group tube skirts, she concluded that the visual design of Jingpo ethnic group traditional brocade patterns falls within the field of knowledge visualization. By incorporating several elements that represent Jingpo ethnic group traditional brocade culture—including the Munaozongge, hornbill, tube skirt, and long knife—she combined concrete and abstract elements to embed the spiritual connotations of Jingpo traditional brocade mythology into contemporary design. Through precise extraction of Jingpo traditional brocade pattern culture, comfortable layout design, and appropriate material enhancement, she aimed to achieve a visual expression of the work's information design (Zhang, 2020).



Figure 20 Product Design of Jingpo Ethnic Cultural and Creative
(Source: Zhang, 2020)



Figure 21 Product Design of Jingpo Ethnic Cultural and Creative
(Source: Zhang, 2020)

In 2015, Zheng Jie analyzed the points, lines, surfaces, colors, and compositions in the clothing of the Jingpo ethnic group in her study titled "Research on the Application of Jingpo Ethnic Group Costume Patterns in Bedding Design." By

redesigning the clothing patterns, she applied them to bedding design. She noted that with the development of society, many daily textile products have become unsuitable for modern life requirements, with economically practical industrial products replacing these exquisitely crafted but costly handmade textiles. The practical value of these handmade textiles has gradually diminished, but they have not been discarded; instead, they are appreciated purely as artworks. The functionality of daily textiles has shifted, and traditional textile artworks can no longer serve as mass-produced practical items but are regarded as art products produced in limited quantities, thus possessing high cultural and artistic value. Additionally, she pointed out that the application of Jingpo ethnic group patterns in bedding design plays an extremely essential role in promoting the economic development of the Jingpo ethnic group. She believes that the use of Jingpo ethnic group costume patterns in bedding design also boosts the development of the local tourism market because these patterns have evolved alongside history, thereby representing the cultural landscape of the Jingpo ethnic group to a certain extent. Zheng Jie emphasized that the primary medium of Jingpo ethnic group patterns is brocade, which reflects the diligence and wisdom of the Jingpo people, who have woven exquisite Jingpo brocade with their hardworking hands. She stated that as society progresses, the application of Jingpo ethnic group costume patterns in bedding design represents a way of inheriting Jingpo culture. Figures 22 and 23 illustrate Zheng Jie's cases of extracting and applying Jingpo ethnic group costume patterns (Zheng, 2015).

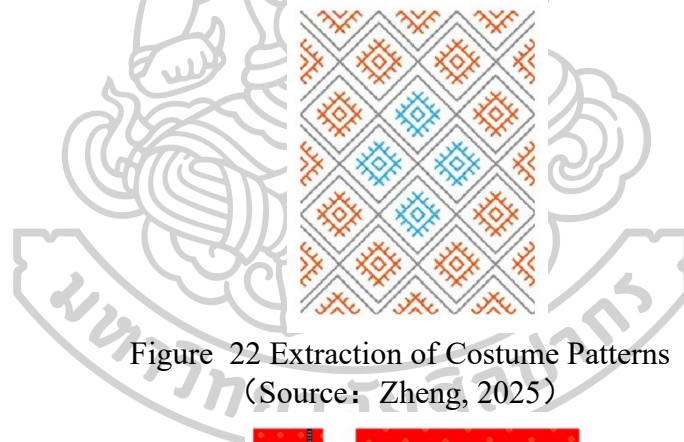


Figure 22 Extraction of Costume Patterns
(Source: Zheng, 2025)

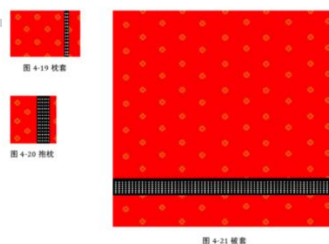


Figure 23 Design Picture of Bedding
(Source: Zheng, 2015)

2.3.3 Research Status of Memetics in the Protection of Ethnic Culture

2.3.3.1 Memetics

Memetics is an emerging theory based on the concept of evolution, focusing on the fundamental laws of cultural transmission and inheritance (He, 2022). Memetics was first proposed by Richard Dawkins in 1976 in “The Selfish Gene”. It is derived from Darwinian evolutionary theory and primarily interprets the laws and patterns of cultural evolution from the perspective of natural science and biological genetics. The term “meme” is analogous to the genetic factor “gene” in biology, and Dawkins named it “meme.” The concept of a meme originates from the Greek word “mimeme”, meaning that which is imitated. Genes reproduce through heredity, while memes propagate through imitation. As units of cultural transmission, memes take on various forms and involve all aspects of real life; once disseminated, they form a wide array of memes (Liu, 2023). Memetics likens cultural evolution to biological evolution, where language, handicrafts, and other replicable items manifest as memes. A meme is a unit of cultural information, evolution, and transmission that exists within the cultural domain (Zhang, 2023). Memetics posits that cultural elements are complexes made up of multiple memes. Over time and through spatial transformation, these elements are inherited, transformed, and mutated. Furthermore, the identification strength of memes varies. High-identifiability memes are continuously preserved and reinforced, forming dominant memes with significant influence, while low-identifiability memes tend to become marginalized, existing as subordinate weak memes with less impact (Zhu, 2022). The process of memes replicating and transmitting culture is similar to the genetic transmission in biology; nonetheless, unlike genes, which are transmitted unidirectionally and inherited by the next generation in a forced manner, memes are transmitted multidirectionally. The recipients of information may actively accept or be compelled to accept it, and memes are transmitted more broadly and rapidly.

2.3.3.2 Research Status of Memetics in the Protection of Traditional Culture

Through a literature review, it can be observed that many scholars have conducted research on traditional culture and intangible culture through memetics and proposed corresponding strategies and suggestions for their protection. By focusing on the protection and inheritance of non-material cultural heritage related to handicrafts, Lü Bofang proposes that everyday dissemination is the best protection measure. From the perspective of memes, she explores the living dissemination process of handicraft-related intangible cultural heritage using products as a medium. She comprehensively elaborates on the current situation, pathways, and processes of this living dissemination and summarizes the elements involved in the market-oriented dissemination of handicraft-related intangible cultural heritage: cultural memes, designers and craftsmen, intangible cultural heritage products, and users. She concludes that the dissemination process forms a complete closed loop of continuous encoding, transmission, decoding, and feedback evolution (Lü, 2019). Zhang Bowen, Lu Guowei, and Jiang Jiandong, based on the cultural integration evolution system of memetics, provide new perspectives and methods for the digital inheritance and innovative dissemination of Ouyue intangible cultural heritage. They believe that memes, to a certain extent, delve into the micro-level of the dissemination research of Ouyue intangible cultural heritage. The inheritance and dissemination of intangible

cultural heritage memes are essential driving forces for the development of Ouyue intangible cultural heritage (Zhang, 2023). Liu Xiaojun, from the perspective of memetics, addresses the challenges in the development and dissemination of traditional Shu brocade patterns. She conducts an in-depth analysis of the cultural characteristics embodied in traditional Shu brocade patterns and explores innovative pathways for their inheritance. She applies the theory of cultural stratification to categorize the cultural memes of traditional Shu brocade patterns and classifies the memes. Based on the basic characteristics of meme dissemination, she constructs an experimental model for the dissemination of cultural memes, differentiating between strong and weak memes. She also evaluates and analyzes the content of these strong and weak memes, ultimately achieving a ratio scheme for strong and weak memes to guide specific innovative design practices (Liu, 2023).

Discussion

Intangible heritage, as a core component of a nation's culture, holds significant value. With societal development, some aspects of Intangible Culture are undergoing changes, fading, or even disappearing. Both the United Nations and China have established policies and measures at different levels to protect culture. Regarding the protection of the Intangible Cultural heritage of the Jingpo ethnic group, an increasing number of scholars believe that the traditional culture of the Jingpo ethnic group is an integral part of Chinese national culture. They have proposed a series of protection strategies and suggestions, while local cultural institutions continue to report on Intangible Cultural heritage. In terms of the traditional costume culture of the Jingpo ethnic group, local governments and cultural tourism departments are actively conducting various forms of training and competitions. They encourage local people to learn relevant cultural knowledge, enhancing their identification with their ethnic culture. Through exhibitions, they showcase the traditional costumes to local villagers, scholars, and tourists, spreading the content of Jingpo ethnic group traditional costume culture and strengthening the recognition of clothing culture. Through literature and field research, studies have found that traditional cultural transmission carriers and forms have certain limitations in promoting cultural protection and inheritance. Only through modern applications can the traditional costume culture of the Jingpo ethnic group be effectively protected and disseminated. Local inheritors have recognized this and have integrated traditional cultural elements from their clothing with contemporary products. They hope that more young people can achieve cultural protection through the use and dissemination of these products, although there is a lack of innovation in terms of media choices and forms. Some scholars and designers believe that modern applications are essential for disseminating Jingpo ethnic group traditional costume culture. This can be achieved through different groups, various adaptive environments, and both online and offline methods to maximize the spread of traditional costume culture. Additionally, traditional costumes can provide new cultural materials for contemporary design. Therefore, as the development of socio-economic diversification progresses, the protection of Intangible Culture and the development of local cultural tourism present new demands for the inheritance and protection of Jingpo ethnic group traditional costumes. Modern applications of traditional culture can broaden the cultural

audience, expand dissemination methods, and enhance cultural experiences, aligning with the current needs of cultural protection.

Based on the case study of the modern application of cultural elements in the traditional costume of the Jingpo ethnic group, there are currently only a few academic cases focusing on the extraction of Jingpo ethnic group costume cultural elements and their application in the design of cultural and creative products. Professor Fan Yong's creative paper-cut animation is a relatively successful case related to Jingpo ethnic group culture. He extracted elements from the Munaozongge Festival, including scenes, characters, and costume features, and presented them in the form of paper-cut animation to tell and promote the legendary stories of the Munaozongge Festival. This animation was adopted by Dehong Prefecture as a promotional video for the Munaozongge Festival and was distributed through various platforms and channels, attracting many tourists from outside the region to participate in the festival activities. To a certain extent, it contributed to the local economy. Zhang Yuanyuan, in her study of the traditional brocade patterns of the Jingpo ethnic group's tubular skirts, transformed them into visual symbols and incorporated some elements related to Jingpo ethnic group brocade culture into illustrations and promotional posters. She also applied these elements in the design of cultural and creative products, achieving good visual effects. Nonetheless, her work did not directly contribute to the protection of costume culture. Zheng Jie extracted some patterns from the Jingpo ethnic group costumes and applied them to the design of bedding products. Nonetheless, the patterns were overly simple, and the colors did not effectively reflect the brocade and costume of the Jingpo ethnic group. Additionally, the dissemination of the product she chose was limited, so it did not achieve the goal of protecting and inheriting the costume culture of the Jingpo ethnic group. In conclusion, the most successful example of research on Jingpo ethnic group costume culture is Professor Fan Yong's animation. Its audience includes outsiders and those interested in Jingpo ethnic group culture. In his work, people can learn about the stories and legends related to traditional festivals, and the distinctive traditional costume is visually presented, directly playing a role in promoting and protecting the culture. The other two cases, nonetheless, do not have a direct effect on the protection of traditional costume culture.

Therefore, the research suggests that using memetics theory to extract the morphological, pattern, decoration, and color explicit visual factors, as well as implicit semantic factors, of the Jingpo ethnic group's traditional costume, and constructing a cultural gene map of the traditional costume, presents great feasibility for the design of cultural and creative products through semiotic methods. This approach holds significant potential for the protection and dissemination of Jingpo ethnic group's traditional costume culture.

2.4 Meme Analysis of Jingpo Ethnic Group Traditional Costume Culture

Meme was first proposed by Richard Dawkins in 1976 in "The Selfish Gene". His primary goal was to explore interpersonal communication behaviors in different cultural groups, arguing that all information replicable through imitation processes could be called a meme. The Oxford English Dictionary defines a meme as: "an

element of culture that may be considered to be passed on by non-genetic means, especially imitation." Memetics can be used to explain cultural phenomena including language evolution, changes in clothing, and the spread of religion. Since the concept of "meme" was introduced in the 1970s, it has been widely applied to the study of cultural evolution and dissemination, providing theoretical and methodological support for research on complex phenomena including thought contagion, imitation replication, and variation evolution in cultural diffusion (Xiong, 2023). Memes can manifest in two forms: material memes and non-material memes. Material memes include tangible and visible elements including shapes, colors, and decorations, while non-material memes include behaviors, ideas, and spiritual beliefs. Through literature review and preliminary research, it is evident that memetics can serve as an effective and feasible analytical tool for studying the traditional costume culture of the Jingpo ethnic group. Therefore, this study analyzes and summarizes the culture of Jingpo ethnic group traditional costume from the perspective of memes, aiming to find effective protection paths for the preservation of costume culture.

In the course of historical and social development, a unique minority culture has emerged, characterized by its rich and diverse costume culture elements, varied shapes, vibrant colors, and intricate decorations. These elements are products of ethnic development and record the long-term historical and cultural changes of the Jingpo ethnic group. Moreover, minority costumes are an essential component of intangible cultural heritage, thereby possessing high artistic research value. The Jingpo ethnic group is composed of five main branches: "Jingpo," "Zhaiwa," "Lechi (Chashan)," "Lelang," and "Bula" (a recently formed branch that separated from Lelang), collectively recognized as "Wenbang Jingpo," meaning the "Jingpo community." Throughout the entire Jingpo ethnic group region, different branches of the Jingpo ethnic group are frequently intermingled. Among the five branches, only "Bula" does not have its own distinct branch costume, whereas the other four branches each have their own traditional costumes. "Bula" adopts the costumes of the other branches in the regions where they live. The Jingpo ethnic group costumes in the Dehong region are largely similar across different branches, while the Lechi branch in the Nujiang Lisu Autonomous Prefecture differs significantly from those in the Dehong region. Regardless of the branch, the traditional costume of the Jingpo ethnic group is an essential part of their culture, embodying the wisdom of the people and recording essential cultural elements including the historical, cultural, and social changes of this ethnic group.

After reviewing the research literature, it was found that there were few studies on the shapes and patterns of Chinese Jingpo traditional costumes overseas. Also, the systematic research on the shapes and colors of Jingpo traditional costumes and patterns in China was limited. This was the same in terms of research on the formation of the patterns and the changes that have occurred in the process of the development of history and society as well as the migration of the ethnic groups. In terms of the analysis of the costume styling of the Jingpo ethnic group, the only article available is Qu Yi and Zhou Wei's research on the styling and decorative art of traditional costumes of the Jingpo Ethnic Group within China, which analyzed the styling and decorative features of the costume elements in men's costume composition and women's costume system, respectively. This research was in accordance with the principle of costume composition and from the perspective of clothing design.

Moreover, it pointed out that the traditional costumes of the Jingpo ethnic group are full of artistry, but there is little research on styling and decoration. Besides, few experts and scholars have paid attention to Jingpo costumes (Qu & Zhou, 2015). In terms of the color of costumes, Luo Tianpu's *Exploration of the Formation of the Color of Jingpo Costumes* mainly focuses on the reproduction worship reflected in Jingpo's oral myths and epics. This included the organic combination of the "Munaozhaiwa" and "Munaozongge" and migration and natural living environment factors used to analyze the traditional three major colors in Jingpo costumes: black, white, red and the generation of costumes. The author's research shows that there is not much difference in the five branches of Jingpo costumes. With the development of society, clothing materials and styles have changed, but the colors still retain black, white and red (Luo, 2003). In the group study of Jingpo traditional costumes, Jiao Ping, in the *Analysis of the Language Art of Jingpo Costume Patterns*, starts with the language of costume patterns, distinguishes and studies the morphological language and color language of the patterns. The morphological language of costume patterns also includes natural patterns and decorative patterns. Finally, the characteristics of the combination and application of patterns in costumes are analyzed. The author points out that although the traditional weaving tools of Jingpo ethnic are very simple, the patterns in costumes are of high artistic level. The analysis and anatomy of the symbols of costume patterns are helpful for people to understand the cultural psychology and spiritual characteristics of Jingpo ethnic to understand the Jingpo people's way of life and historical culture (Jiao, 2013). Huang Rong's research on *The Decorative Graphic Language of Jingpo Brocade Pattern* analyzes the language beauty of Jingpo pattern from the aspects of pattern symbol, color, composition, and texture. Her research deems that Jingpo brocade pattern is a grand epic that can be seen and felt and worn on the body. It is a picture of Jingpo's social life, and the cultural memory and cultural spirit of Jingpo ethnic people (Huang, 2015). Through the analysis of geometric patterns, plant patterns and animal patterns in clothing, Wu Zhen, Wang Yu and Lin Liping explored the folk culture of Jingpo people's living customs, marriage customs and so on in the study of folk culture in Jingpo people's clothing patterns. They believe that the customs and culture in these patterns carry the expectation of Jingpo people for a better life and are a reflection of Jingpo people's national spirit of not erring from hardships nor risks and daring to work hard.

From the literature and interviews with experts and scholars, it has been learned that the Jingpo ethnic group is an ancient migratory people who moved southward from the area around Qinghai Lake, passing through the Riyue Mountains, the Yellow River, and Waqie, eventually settling in the area around Dehong Prefecture in Yunnan Province. In this process, they formed their own national costumes in order to withstand the cold, protect their bodies, and dress themselves up. When the Jingpo ethnic group migrated to the area of Chamdo, they mainly herded cows and sheep, so the material of clothes at that time was mostly felt. Moreover, the color dyes of the clothes came from minerals, animal blood, plants and other original raw materials that were infiltrated and processed. When they migrated to the area of Linzhi in Tibet, they learned how to weave wool into woolen threads and twisted hemp into threads from plants to make clothes. Wool is a material with high cost. Generally, people mainly used cotton and hemp; only noble families used to use wool (Liu, 2014). In the process of retting hemp, planting cotton, spinning cotton and hemp, and weaving

fabric, the Jingpo ethnic group continuously observed the things around them in daily life, including the forms of animals, the characteristics of plants, the shapes of production and living tools, as well as their understanding and aspiration for a better life. Through this process, they learned to weave, creating richly diverse and vividly colored Jingpo ethnic group brocade patterns.

Traditional costumes can be divided into men's costumes and women's costumes. Jingpo men usually wear white or black lapel tops with round necks, black pants, and baotou with lace patterns and colorful velvet beads. When they go outside, they also wear tongpas (means hanging bags) and Jingpo long knives. The women of Jingpo generally wear a black blouses, black and red tube skirts, with leg protectors around the calf, baotou and tongpa. Compared to the men's costumes, the women's costumes are equipped with more accessories, and the patterns on the tube skirt are more varied, making the overall attire more exquisite and colorful (Figure 24). In general, there are no major differences in the costumes of the five branches of the Jingpo ethnic.



Figure 24 Traditional costumes of the Jingpo ethnic
(Source: Wang, 2022)

2.4.1 Form Meme

2.4.1.1 Traditional Men's Costume Form

Baotou

The Jingpo ethnic group, both men and women, young and old, have the custom of wearing a baotou. In terms of color, young men's baotou are generally white (Figure 25), while those worn by middle-aged and older men are black (Figure 26); in terms of decoration, there are a few colorful patterns and some colorful pompon at one end of the baotou, which are hung around the ears as eye-catching decorations.



Figure 25 White Baotou
(Source: Wang, 2022)



Figure 26 Black Baotou
(Source: Wang, 2022)

Tops

The tops of Jingpo men are predominantly black or white, with the length of the garment reaching near the hip line, and the collars are generally symmetrical. Elderly men's clothing is essentially the same with black tops. Young men's clothing is varied with the Jingpo tribe wearing white shirts with collars and black round-necked jackets, and the men of the Zaiwa and Langkor tribes wearing the same white shirt.

Bottoms

The bottoms of the traditional costumes of the men are wide black or green pants with short and wide legs. The pants worn by the younger men are woven with red and white inlaid lace patterns at the cuffs of the pants, while the bottoms of the older men are plain black.

Accessories

Tongpa

As an essential accessory, Tongpa is a woven hanging bag (Figure 27), which is not only decorative but also highly practical. The Jingpo tongpa is rectangular in shape, mostly woolen, with a red background and colorful diamonds, wave patterns and other decorative designs woven on it. The Jingpo Tongpa has two kinds: one for daily wear and another for festivals; the former are less decorated, while the latter are called "gift packs" and are woven with rich decorative patterns, including silver bubbles, silver chains, pompon and other brightly colored and glittering materials. In the traditional festival of "Munaozongge", Jingpo men boast red tongpas on their shoulders, and their waists swing vigorously with dance movements, causing the silver chains on the tongpas to make a rhythmic sound.



Figure 27 Tongpa
(Source: Wang, 2022)

Jingpo long knives

There are two proverbs among the Jingpo ethnic group:

"The road on Mount Jingpo is cut by long knives and brightened by bare feet."

"If a man does not know how to play with the long knife, it is difficult for him to go out."

Thus, the Jingpo ethnic is a people of knife lovers, and long knives have become an indispensable accessory in men's clothing (Figure 28). From the perspective of the reasons for historical migration, the Jingpo ethnic group is a Diqiang ethnic group, migrating from north to south. They required long knives to overcome all obstacles on their way to Dehong. From their geographical position, the Jingpo ethnic group is a mountainous ethnic, living in the mountains all the year round. In the early days, due to the needs of production and life, deforestation and hunting on the mountains, people formed the habit of carrying knives. From the traditional customs, the mother-in-law would send a knife to the son-in-law when they married their daughter, which was used to protect her. Generally, Jingpo men have two long knives. One is used as a tool for daily production and use, and the other is used as an accessory as a ritual knife, which is worn as a decoration in traditional festivals. The knife handle of the ritual knife is made of silver, and the sheath of the knife is engraved with decorative patterns, so it is more valuable (Qi, 2011).



Figure 28 Jingpo long knives
(Source: Wang, 2022)

2.4.1.2 Traditional Women's Costume Form

Baotou

The women's baotou of the various branches of the Jingpo ethnic are generally similar in color and shape, with young women wearing a woolen woven flower handkerchief with a red background (Figure 29), and middle-aged and older women wearing a red or black self-woven handkerchief (Figure 30). In terms of shape, regardless of age, the baotou is cylindrical and tall.



Figure 29 Baotou
(Source: Wang, 2022)



Figure 30 Baotou
(Source: Wang, 2022)

Tops

The top of the Jingpo women 's clothing is a black collarless tight pair, narrow sleeves, short and waist. The top of clothes daily wear is self-woven cloth, and the dress worn for festivals is made from a velvet material. The front and back of the clothes are decorated with a large number of silver bubbles and silver tablets. When Jingpo women walk and dance, they make a pleasant sound. Usually, the buttons on the clothes are also silver coins, which is one of the decorative features of the Jingpo women 's clothing.



Figure 31 Upper Garment and Lower Garment
(Source: Wang, 2022)

Bottoms

The Jingpo women wear black and red woven skirts, with a red belt at the waist. The skirts worn by adult women are stitched with three banners of brocade cloth, while girls have one less. A kilt is a rectangular piece of brocade woven from cotton, linen or wool. It is wrapped around the waist, and the joints are placed on the right side and tied with a belt (Liu, 2014). The skirts worn by Jingpo women are complex in craftsmanship and strong in color. The expansion of the skirt is a rectangular brocade cloth, which is divided into upper and lower parts. The patterns on the skirts are rich, with half-flowers and full-flowers. The number of colors generally symbolizes the wealth of the wearer. The number of skirt patterns is generally proportional to the wearer 's family wealth (Luo, 2017). The skirt patterns worn by officers in the mountain are much richer. In addition, the Jingpo people live in a mountainous area, and the temperature differs greatly in the morning and evening. In daily production and use, the skirt does not protect the legs of the women well, so they wear a leg protector for the lower legs. The color and texture are the same as the

skirt, which is also made of black and red cloth. With the improvement of the aesthetics of the Jingpo people, the leg protector will also be embroidered and decorated. Among them, the flowerless leg protector is worn by women for daily life, and a full-flowered leg protector is worn by women for festivals (Zhang, 2020).

Decoration

The accessories of Jingpo women's costumes are colorful, of which Tongpas are the same as those on men's costumes. Other decorations are mainly made of silver, including necklaces, collars, earrings, bracelets, rings, etc. (Figure 32 to 35), of which silver earrings, silver bubbles, etc. are the most representative features. In addition, there are also rattan and grass decorations in women's costumes.



Figure 32 Silver Bubbles
(Source: Wang, 2022)



Figure 33 Earrings
(Source: Wang, 2022)



Figure 34 Bracelets
(Source: Wang, 2022)



Figure 35 Silver Sheets
(Source: Wang, 2022)

In addition, small shells are also an early essential decorative element in the traditional costumes of the Jingpo ethnic group. In the past, some small shells were sewn on Tongpas and costumes, symbolizing wealth, as shell acted as a currency in

ancient China. At that point, many ethnic minorities sew shells into their costumes. When the Jingpo people migrated to Dehong and settled there, shell resources decreased. As such, some people began to replace the shells with buttons for decoration. As a result, the brocade pattern of shells appeared later.

2.4.1.3 Ritual Attire

During the traditional festivals or religious ceremonies of the Jingpo ethnic group, including the Munaozongge, the ritual host, Zhaiwa, wears a right-lapel, diagonal collar dragon robe. This type of ritual attire reaches above the ankles, features a stand collar, and has continuous sleeves with side slits below the hipline. The overall silhouette of the garment is "H"-shaped. The front of the dragon robe is embroidered with natural decorative patterns including the sun, moon, mountains, and water, while the back features bird patterns, with some areas adorned with geometric designs as edge decorations (Qu & Zhou, 2015). During the sacrificial ceremonies, they wear helmets and drape a brocade ritual blanket over their shoulders (Figure 36-38), while a decorative waistband recognized as “bazi” is worn around their waist (Figure 39). The Munaozongge is the grandest traditional sacrificial ceremony of the Jingpo ethnic group, with the dance of Munaozongge being an essential component of the ritual. The leading dancers are referred to as “Nao Shuang” and “Nao Ba,” with clearly defined roles. Nao Shuang does not lead the dance troupe and refers to themselves as a pair, while Nao Ba serves as the lead dancer of the mass dance troupe. Nao Shuang consists of four or eight Jingpo ethnic men who wear helmets made from hornbill, crafted from bamboo and adorned with feathers from hornbills, peacocks, and pheasants, with wild boar tusks as decorations on the sides. They hold Jingpo long knives in their hands and wear robes representing the sun and moon. The one dressed in the sun robe is the sun messenger, while the one in the moon robe is the moon messenger, typically in red, green, or blue satin, with the front of the garments embroidered with mountain and water patterns, as well as motifs found on the Munaozongge structure, some even featuring dragon patterns. The back is embroidered with patterns of birds including peacocks, skylarks, and hornbills, and the cuffs and edges are decorated with geometric patterns like diamonds and cloud motifs. Following the Nao Shuang is Wu Shuang, composed of Jingpo women, with the number matching that of the Nao Shuang. Their attire is consistent with traditional women's clothing.



Figure 36 Zhaiwa
(Source: Wang, 2023)



Figure 37 Zhaiwa
(Source: Wang, 2023)



Figure 38 Sacrificial Rug
(Source: Wang, 2023)



Figure 39 Belt
(Source: Wang, 2023)



Figure 40 Nao Shuang
(Source: Wang, 2023)



Figure 41 Nao Shuang and Wu Shuang
(Source: Wang, 2023)



Figure 42 The Front of Nao Shuang Costume
(Source: Wang, 2023)



Figure 43 The Back of Nao Shuang Costume
(Source: Wang, 2023)



Figure 44 Sacrificial Activity
(Source: Wang, 2023)



Figure 45 Skull Caps
(Source: Wang, 2023)

The ritual attire of the Jingpo ethnic group frequently features hornbill decorations. According to legend, long ago, there was a connection between the human world and the heavenly palace. During one such occasion, the heavenly palace hosted the "Munaozongge" and invited all the birds on earth to participate. After the event, the birds returned to the earth and imitated the heavenly deities by holding their own "Munaozongge." At that time, the hornbill eagerly wished to lead the dance. Nonetheless, due to its large head, which made it appear somewhat clumsy, it walked

unsteadily and did not dance gracefully, leading the other birds to disagree with its desire to lead. In this moment of disappointment, the hornbill suggested that it could not lead the dance but requested to be the headpiece for the lead dancer instead, which the other birds agreed to. It is said that initially, the Munaozongge dance performed by humans was learned from the birds, and over time, the lead dancers of the Jingpo ethnic group began to wear helmets made of hornbill heads and feathers, adorned with garments featuring the patterns of these birds.



Figure 46 Hornbill
(Source: Fan, 2021)

2.4.2 Color Meme

The women's wear of the Jingpo ethnic group is mainly red, black, and cyan, with green, yellow, black, white, purple, and blue as matching colors. The upper color is generally black and white, and the tone is solemn, thick, rich, and delicate. The bottom is a tube skirt, woven from black and red wool. There are some colorful patterns, thus highlighting the brightness and magnificence of women's wear; nonetheless, men's clothing is mainly black, cyan, and white, with a small amount of color including gray and red, which makes the contrast stronger. In addition, the color of men's clothing is also related to the agricultural methods of the Jingpo people. Jingpo's traditional agricultural methods are slash-and-burn cultivation, so they need to cut grass and burn trees in the mountains to make fertilizer. Most of this work is done by men. Therefore, black clothing is more suitable for agricultural work. In addition, the Jingpo people lived on hunting for a long time in history. Black clothing is also convenient for men to hide themselves from prey during hunting (Luo, 2017). On the whole, for Jingpo people, whether men's or women's costumes, red, black and white are the main colors.

The color advocated by a nation is closely related to their natural environment and cultural beliefs to a certain extent. Therefore, the color in Jingpo traditional costumes is also one of their expressions of living environment, cultural tradition and spiritual beliefs. The red color in the costumes of the Jingpo people is usually related to blood and reproductive reproduction, representing the power of life and nature and the enthusiasm of the nation. It also symbolizes vivacity, warmth, magnificence, and health. Black and white are related to the formation of the universe of night and day, darkness and light. At the same time, it also represents positive and negative and time consciousness (Luo, 2017). In addition, black not only represents the mystery, but also represents the Jingpo people's diligence, bravery, perseverance, seriousness, solemnity, generosity, strength, and simplicity. White represents justice and light.

Through costumes, Jingpo people endow black, white and red with the symbolic meaning of people's spiritual yearning. Meanwhile, these three colors are also the symbolic colors of national costumes created by Jingpo people after constantly summarizing, integrating, and improving their own culture and art (Luo, 2003).

2.4.3 Pattern Meme

Zhao Enguang states in "The Semantic Life of Traditional Patterns of the Jingpo Ethnic Group" that the traditional patterns of the Jingpo ethnic group are the crystallization of the artistic expression of the Jingpo people, representing an essential manifestation of the Jingpo ethnic group's aesthetic consciousness, and are a condensation of the rich emotions of the Jingpo people. The Jingpo ethnic group primarily sources its traditional creativity from two aspects: on one hand, the content of the Jingpo ethnic group's legendary stories, including the legend surrounding Munaozongge, which tells that the Munaozongge dance of the Jingpo ethnic group was learned from the birds in the Sun Palace; thus, bird patterns were created based on the prototypes of these birds. On the other hand, the history of the southward migration of the Jingpo ethnic group plays a significant role. The ancestors of the Jingpo ethnic group migrated southward from the Qinghai-Tibet Plateau along mountainous canyon areas, facing obstacles from fierce beasts in the mountains ahead and being pursued by enemies from behind, resulting in a tortuous migration route, a challenging journey, and a tragic process. This history of migration needs to be remembered. In an era without written language, the recording and documentation of this history were preserved through oral literature and graphic representations. The "Munao Shidong" pattern intuitively showcases the migration route and the hardships endured along the way. Such intuitive and visual historical records are also documented and preserved in the architecture and brocade of the Jingpo ethnic group. The natural phenomenon patterns, plant patterns, and animal patterns found in the architecture and brocade display beauty either abstractly or figuratively, with vibrant colors and rhythmic lines that captivate observers, much like the Jingpo ethnic group's traditional dance, Munaozongge. Together, they depict a historical panorama of the southward migration of the Jingpo ethnic group (Zhao, 2016).

Luo Hongling mentions in "A Study on the Aesthetics of Jingpo Ethnic Group Costumes" that costume patterns not only reflect craftsmanship and the wisdom of the people but also express their lofty ideals and aspirations, embodying their pursuits and yearnings. Although the Jingpo people have long lived in the depths of the mountains, facing hardships and challenges, they remain hopeful about life. The patterns and designs in Jingpo costumes are the best reflection of this hope. They draw upon the historical context, national spirit, aesthetic consciousness, and psychological reflections of their time, which are ultimately expressed through the costumes. Therefore, when we appreciate Jingpo costumes, we can sense the profound connotations of Jingpo culture, with the patterns conveying meanings that transcend their mere appearance (Luo, 2023).

The brocade patterns in the Jingpo ethnic group traditional costume are essentially a pictographic form of writing, serving as a narrative symbolic representation and a form of textual imagery (Huang, 2015). They possess a narrative function, as Jingpo women frequently say, "We weave what we see," meaning that all patterns describe,

record, and depict elements of their daily lives. Hence, there is a saying in Jingpo folklore: "The matters of the world are woven into the tubular skirt; these are the words left by our ancestors." The patterns in the brocade are primarily manifested in components including tubular skirts, headscarves, belts, bags, leg protectors, and Tongpar (Figure 47), with predominant colors of blue, black, and red, interspersed with white, blue, yellow, and others, totaling approximately 500 to 600 types (Figure 48). Sometimes, a single tubular skirt may feature hundreds of different patterns. These pattern materials derive from nature and daily life; when the Jingpo people observe concrete objects in their daily lives, they interpret these experiences and then summarize and abstract them, which are then expressed in abstract patterns on their traditional brocade. The designs can be broadly categorized into animal patterns, plant patterns, patterns related to production and daily life, and geometric patterns. These patterns not only serve decorative and aesthetic functions, but each also contains certain meanings: some reflect the Jingpo ethnic group's ancient nature worship, while others have a narrative function that records the transition from a nomadic to an agricultural society. Furthermore, some patterns represent the mountain and water routes taken by the Jingpo people during migration, symbolizing the history and national spirit of the Jingpo ethnic group.



Figure 47 Components of the Jingpo ethnic group traditional costume
(Source: Wang, 2023)



Figure 48 Traditional brocade patterns
(Source: Wang, 2023)

2.4.3.1 Types of patterns

Animal Patterns

Due to the Jingpo ethnic group's history of transitioning from a nomadic society to

an agricultural one, some of the animal patterns in their traditional costumes are derived from the animals they encountered during their migration, while others are inspired by the flying and walking creatures observed later in the mountains of Dehong Prefecture and in their daily lives. These patterns include images of sheep heads, ox heads, snails, spiders, tadpoles, butterflies, crabs, earthworms, snakes, tiger paw prints, cat paw prints, caterpillar legs, and grasshopper teeth. These animal patterns reflect the Jingpo ethnic group's careful observation of the world around them and their love for life, while also symbolizing their natural philosophy, which emphasizes the harmonious coexistence of humans and nature. Additionally, there are patterns of birds that originate from the legendary stories associated with Munaozongge, including images of hornbills, peacocks, golden pheasants, and skylarks.



Figure 49 Sheephead pattern
(Source: Wang, 2023)



Figure 50 Cow head pattern
(Source: Wang, 2023)



Figure 51 Spider pattern
(Source: Wang, 2023)



Figure 52 Crab pattern
(Source: Wang, 2023)

Plant Patterns

In the Jingpo ethnic group's costumes, some of the plant patterns are derived from the plant forms they observed during their migration, while others originate from their current habitat in Dehong Prefecture. Since the Jingpo ethnic group predominantly resides at elevations of around 1500-2000 meters, on the slopes or in the small flatlands between mountains, they encounter a rich variety of colorful flowers and leaves in their daily lives. Consequently, the plant patterns in their attire are inspired by the bamboo, wood, flowers, and exotic plants visible in their environment, including Ke Ling flowers, pumpkin flowers, winter melon vines, bitter gourd flowers, sunflower flowers, crab claw lotus flowers, ginger flowers, bamboo bridge flowers, kapok flowers, fern leaf patterns, and poppy patterns. From these abundant plant patterns, we can glean insights into the subtropical rainforest climate of the region they inhabit.



Figure 53 Bitter fruit flowers
(Source: Wang, 2023)

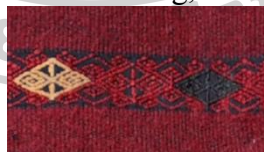


Figure 54 Melon seeds flowers
(Source: Wang, 2023)



Figure 55 Crab claw lotus flowers
(Source: Wang, 2023)



Figure 56 Fern leaf patterns
(Source: Wang, 2023)

Patterns of Production and Daily Life Utensils

The patterns in the Jingpo ethnic group's traditional costumes serve both recording and narrative functions; therefore, from the patterns related to their production and daily life, we can observe not only their aesthetics and conceptual abilities but also interpret their production and living environments. These patterns include those associated with brocade work, including winding board patterns, patterns of brocade tools, and scissor patterns. From these patterns, it is evident that brocade work occupies a significant position in their lives. The mirror patterns, bridge patterns, fence patterns, and the rope patterns on drums found in their daily life offer insights into the environmental and production methods of the villages where the Jingpo ethnic group originally lived. From the patterns of elements like Ba Zi, we can infer that as the Jingpo ethnic group migrated, the resources of Ba Zi gradually diminished, leading to a transformation from early physical decorations to their representation as patterns in brocade.



Figure 57 The pattern of the winding plate
(Source: Wang, 2023)



Figure 58 The pattern of the brocade tool
(Source: Wang, 2023)



Figure 59 Tools of production
(Source: Wang, 2023)

Geometric Patterns

The geometric patterns in the Jingpo ethnic group's costume designs are distilled by the Jingpo people from various concrete objects, including natural phenomena observed in their daily lives. Some geometric patterns symbolize the mountains and rivers traversed by the Jingpo ethnic group during their migration. Additionally, some geometric patterns originate from the designs on Munaoshidong (a landmark on the Munaozongge Square) (Figure 62), and they can generally be expressed as dot patterns, line patterns, plane patterns, as well as zigzag patterns, meanders, diamond patterns, wave patterns, and tortoise shell patterns. Furthermore, there is a pattern referred to as "salt flower" by the Jingpo ethnic group, which symbolizes the regions rich in salt resources, including the Chaka Salt Lake, that they passed through during their migration.



Figure 60 Wave polyline
(Source: Wang, 2023)



Figure 61 The Munaoshidong
(Source: Wang, 2023)



Figure 62 Munaoshidong pattern
(Source: Wang, 2023)

2.4.3.2 Combinatorial Composition Form

Repeated composition

Repeated composition refers to the uniform and repetitive appearance of a specific pattern in the arrangement of compositions on brocade. The composition of patterns on traditional Jingpo ethnic group brocade is rich, with repeated composition being the most common form. The repeated composition of patterns is frequently found in geometric shapes, including the horn shape and zigzag shape depicted in the figures, which utilize linear bicontinuity for their composition. The decorative lines on both sides of Figure 64 employ linear repeated composition, while the diamond pattern in the middle section of Figure 65 unfolds the pattern in a surface form through changes in square continuity. The central floral pattern in Figure 66 unfolds the repeated composition in a point-like form through changes in bicontinuity. Although the patterns in the following two pieces of brocade exhibit varying densities during the process of repeated composition, resulting in different visual effects and styles, they are all interwoven in an orderly manner, showcasing distinct decorative features and achieving strong visual effects through color coordination.



Figure 63 Repetitive composition
(Source: Wang, 2023)



Figure 64 Repetitive composition
(Source: Wang, 2023)



Figure 65 Repetitive composition
(Source: Wang, 2023)

Symmetrical composition

Symmetrical composition refers to the structural form in which the pattern is symmetrically replicated and varied along a central axis, both horizontally and vertically. Symmetrical variation possesses a strong sense of regularity and unity, making it one of the most common forms in the composition of traditional Jingpo ethnic group brocade patterns. Symmetrical composition is utilized not only within individual pattern motifs, as seen in Figure 68, which exhibits symmetry both horizontally and vertically, but also in the overall composition of the brocade, which generally adopts a left-right symmetrical format (Figure 69).



Figure 66 Symmetrical composition
(Source: Wang, 2023)



Figure 67 Symmetrical composition
(Source: Wang, 2023)



Figure 68 Symmetrical composition
(Source: Wang, 2023)

Contrast composition

Contrast composition refers to the arrangement of visual elements where there is a comparison of density, including variations in spacing and distance. In compositional forms based on spatial relationships, densely arranged elements carry the information, while elements that are farther apart create a balancing contrast (Huang, 2023). From the perspective of the patterns and compositional arrangements in traditional Jingpo ethnic group brocade, contrast is also one of the commonly used forms. For example, in Figure 70, the visual center of the entire image features a single pattern that is relatively small and densely arranged, resulting in rich content. In contrast, the patterns in the lower section appear larger and more sparse, with regular spacing creating a systematic arrangement of lines on both sides. Overall, the arrangement of density in the brocade is evident, creating a strong contrast.



Figure 69 Contrastive composition
(Source: Wang, 2023)

Overall, the traditional brocade patterns and compositions of the Jingpo ethnic group do not typically rely on a single compositional form; instead, they frequently incorporate multiple forms simultaneously. For instance, in Figure 71, there are both continuous repetitions and symmetrical variations, as well as contrasting compositions. The overall image exhibits both variability and a sense of harmony and unity. This dynamic arrangement creates a rhythmic pattern of ups and downs, resulting in a visually regular effect within the interplay of density and rhythm.



Figure 70 Multiple composition
(Source: Wang, 2023)

2.4.4 Artistic Meme

The craftsmanship of the Jingpo ethnic group's traditional costume is primarily reflected in the brocade, which is part and parcel of their national culture. Since childhood, Jingpo people have begun to learn weaving from their mothers. Therefore, there is a saying in Jingpo villages: "A little girl can't get married if she doesn't know how to weave a tunic skirt, and a young man can't go out if he doesn't know how to play with a long knife." Therefore, brocade weaving is a necessary skill for all girls of Jingpo ethnic to learn. This shows that brocade weaving is a skill that every Jingpo girl must learn (Wang, 2012). There are more than 500 kinds of traditional patterns in Jingpo's brocade, and through the study its patterns, colors and other elements, we can interpret the cultural connotation behind Jingpo's brocade. At the same time, we can also understand some of the circumstances of the production and life of the Jingpo people in the process of historical development. As such, the in-depth study of traditional patterns in Jingpo's brocade emerges as one of the most essential ways to conduct the research on the traditional ethnic culture of Jingpo.

If the traditional costume is one of the representations and symbols of the Jingpo ethnic group culture, then the Jingpo ethnic group brocade is the core component of the costume. This is because items including the Baotou, tube skirt, leg protectors, Tongpa, waistbands, sacrificial blankets, and men's knife straps are all made from brocade fabric. According to the book "Jingpo Ethnic Group Brocade" by Shi Mumia, a traditional tube skirt features 300-400 different patterns, while the Tongpa has 27 to 30 patterns. Generally, the Baotou contains 25 to 30 patterns, the leg protectors have approximately 23 to 30 patterns, and the waistbands feature around 8 patterns. This illustrates the vast number of traditional brocade patterns, which are rich and varied in color, encapsulating the wisdom of the Jingpo ethnic group. It reflects the unique aesthetics and craftsmanship of the Jingpo ethnic group and conveys their long-standing historical culture. Furthermore, the Jingpo ethnic group's brocade craftsmanship was included in the second batch of Intangible Cultural Heritage List of Yunnan Province in September 2009, indicating that the government is also increasing its efforts to protect this craft.

When it comes to the inheritance and protection of Jingpo's brocade technique, Jia Qing pointed out in the article "The application of Digital Art in the Inheritance of

Yunnan Jingpo's Brocade Technique" that Jingpo's brocade is the crystallization of the labour wisdom of the Jingpo people. Nonetheless, Jingpo's brocade technique is on the verge of being lost for the long-term insufficient protection. At this point, the first priority is to strengthen its protection and inheritance. Therefore, Jia Qing takes Jingpo's brocade technique as an example, analyzes the problems in its inheritance, and discusses the use and significance of digital art in the inheritance of Jingpo's brocade technique. In the study, Jia Qing proposes the problems in the inheritance of Jingpo's brocade, including the lack of natural materials, the reduction of craftsmen and the conservative inheritance methods. Jia also suggests to integrate the digital art into the protection of Jingpo's brocade. The primary means of digital protection (digital photos, DV videos, etc.) and new means of digital protection (virtual reality, three-dimensional animation, etc.) can be combined to make the former with the feature of fast, simple, low-cost to make up for the latter with the feature of cumbersome, time-consuming, high investment. With that, the digital inheritance can be enabled to reflect the Jingpo's culture more comprehensively, directly, objectively, and detailedly (Jia, 2017). The Decorative Graphic Language of Jingpo's Brocade Patterns by Huang Rong and Research on the Application of Traditional Brocade Pattern Design of Jingpo Tube Skirt by Zhang Yuanyuan are all about Jingpo's brocade pattern and its application research. In The Decorative Graphic Language of Jingpo's Brocade Patterns, Huang Rong points that Jingpo's brocade is not only an essential part of Jingpo culture, but also the most essential part of Jingpo dress culture. It represents the most intuitive and most significant symbol for people to study Jingpo culture and identify Jingpo ethnic. Playing an essential role in the lives of Jingpo ethnic, Jingpo's brocade emerges as the essential constituent element and epitome of Jingpo culture. In Huang Rong's article, she analyzed the beauty of language of Jingpo's brocade patterns from several aspects of the symbols, colors, composition and texture of the brocade. In addition, she also analyzed the brocade patterns from the beauty of time and space as well as the beauty of meaning of Jingpo's brocade in her research (Huang, 2015). In Research on the Design and Application of Traditional Brocade Patterns of Jingpo Tube Skirt, Zhang Yuanyuan firstly gives an overview of the traditional brocade technique and categories of Jingpo, then analyzes the characteristics and symbolism of traditional brocade patterns of Jingpo, and elaborates the constituent elements and form principles of brocade patterns, and finally explores the design and application of the visualization of information in traditional brocade patterns of Jingpo. She designs the APP interface in the form of information visualization by exploring the spiritual connotation and historical origin of Jingpo traditional brocade patterns and designing to make the traditional ethnic cultural elements integrated into modern design. In the article, Zhang Yuanyuan pointed out that Jingpo traditional brocade pattern carries the historical and cultural information of Jingpo people and indirectly influences the moral concepts of Jingpo people. We are supposed to carry forward the excellent traditional culture of Jingpo people, the symbol with multiple characteristics, to better inherit the splendid and colourful Jingpo traditional brocade pattern (Zhang, 2020).

2.4.4.1 Tools for production

"Henglue" is a tool used in brocade weaving for starting, counting, and fixing types and lengths.



Figure 71 Hengluo
(Source: Wang, 2023)

"Dakuang" is a tool made of wood or bamboo, used for pulling threads during brocade weaving.



Figure 72 Dakuang
(Source: Jingpo traditional brocade skills teaching materials, 2018)

"Tongwei" is a tool used during traditional brocade weaving to clamp the threads, typically employed to maintain balance and equilibrium.



Figure 73 Tongwei
(Source: Jingpo traditional brocade skills teaching materials, 2018)

"Hebi" is a tool fixed at the waist during brocade weaving, used to wrap the threads around the "Tongwei" on both sides while controlling the tension of the threads. "Hebi" is typically made from cowhide or other animal skins.



Figure 74 Hebi
(Source: Wang, 2023)

"Anchuo" is a bamboo stick used during traditional flower weaving.



Figure 75 Anchuo
(Source: Jingpo traditional brocade skills teaching materials, 2018)

"Beng" is a bamboo stick used to pick patterns during the brocade process.



Figure 76 Beng
(Source: Wang, 2023)

"Womo" is the weaving knife used in the process of making brocade.



Figure 77 Womo
(Source: Wang, 2023)

"Bishu" is the shuttle used during the brocade weaving process.



Figure 78 Bishu
(Source: Wang, 2023)

Traditional loom

The traditional loom is wooden and relatively heavy, typically placed in homes for weaving work (Figure 80). With the development of society and the increased emphasis on the protection of intangible cultural heritage, the intangible cultural heritage inheritor Dao Muban invented a portable loom. According to staff from the Dehong Prefecture Intangible Cultural Heritage Protection Center, the new loom adopts the same structure and appearance as the traditional loom, replacing wooden materials with stainless steel and incorporating a folding design at the joints. This not only reduces the weight of the loom but also facilitates its transportation for outdoor demonstrations and exhibitions, while effectively preserving the traditional loom's appearance. Occasionally, for aesthetic purposes, stickers featuring traditional Jingpo ethnic group patterns may be affixed to the exterior of the stainless steel (Figure 81).



Figure 79 Wooden Loom
(Source: Wang, 2023)

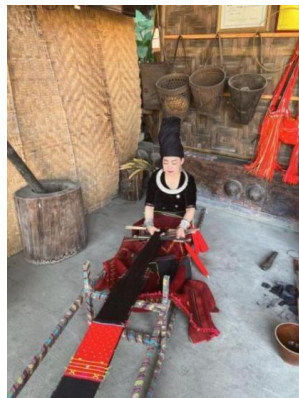


Figure 80 Stainless Steel Loom
(Source: Wang, 2023)

2.4.4.2 Materials Used in Production

The Jingpo ethnic group lives in a climate that is suitable for habitation, with abundant natural resources providing raw materials for their traditional costumes. In the traditional brocade of the Jingpo ethnic group, they first blend cotton, hemp, and wool, and then spin them into threads. They use minerals or plants for dyeing, ultimately weaving the dyed threads into cotton and hemp brocade fabric. This fabric is thick and possesses the softness of cotton threads, combined with the sturdiness of hemp threads, resulting in a robust brocade material. The primary colors of traditional brocade are black and red. Most black dye comes from charcoal and pot ash, while red dye is extracted from the plant Huangteng and the mineral Jixueshi. Yellow is generally extracted from plants including Huangjiang and Tenghuang, with other color dyes also sourced from nature. People extract pigments from the raw materials through methods including cutting and crushing. After obtaining the dyes, they dye the hemp threads and finally dry them to produce colorful woven hemp threads.



Figure 81 *Sargentodoxa cuneata*
(Source: Wang, 2023)



Figure 82 *Sargentodoxa cuneata*
(Source: Wang, 2023)

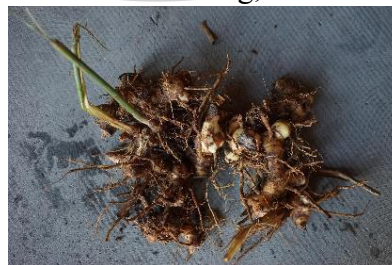


Figure 83 Peltate yam rhizome
(Source: Wang, 2023)



Figure 84 Cut material
(Source: Wang, 2023)



Figure 85 Smash the material
(Source: Wang, 2023)



Figure 86 Dye the thread
(Source: Wang, 2023)



Figure 87 Bask the twine
(Source: Wang, 2023)

2.4.4.3 Craftsmanship

The traditional brocade craftsmanship of the Jingpo ethnic group utilizes ancient waist-loom technology. During the research conducted at the cultural center in Dehong Prefecture, it was learned that this ancient waist-loom weaving technique first appeared on the ancient town's shell containers from the Western Han Dynasty. At that time, the weaving technique employed primitive ground-loom technology, where the weaver sat on the ground, wrapped a leather strap around their feet, and tightly pulled the warp threads. The weaver then used their hands to perform various

processes, including loosening the warp, opening the shed, inserting the weft, beating the weft, and rolling the fabric. After several decades, this weaving technique remains intact in the textile craftsmanship of the Jingpo ethnic group. Although the exact time when this technique was mastered by the Jingpo ethnic group cannot be verified, the creation epic of the Jingpo ethnic group, "Munao Zhaiwa," mentions that the Jingpo ethnic group began cultivating cotton, spinning thread, and weaving cloth during the era of "Panggelay Zheneng," which is the seventh generation after the emergence of humanity. This period aligns closely with the records of Fan Chuo's "Man Shu" during the Tang Dynasty, which states, "From Yinsheng City, extending to Nancheng, Xun Chuan, and west of Qixian, the people sowed but did not raise silkworms; they only harvested the seeds of the Boro tree, broke the shells, and the inner fluff was as white as willow fluff, organized into square pieces, tailored into garments that both men and women wore." This indicates that the ancestors of the Jingpo ethnic group had already mastered this weaving technology before the Tang Dynasty and were using it extensively for production, allowing them to create traditional clothing according to their preferences.

In "Jingpo Ethnic Group Brocade," Shi Mu Miao writes that Jingpo ethnic group brocade primarily uses self-spun cotton, linen, and wool threads, which are initially processed through their own dyeing (dark blue and dark red) before being used as raw materials for the brocade. The loom consists of a "工" shaped main line support frame, a leather waist belt, several pairs of small shuttles, two identical bamboo rods, a large wooden shuttle (which resembles an ancient bronze sword and is used to press the threads), spools, and a bottom beam, with all components made from bamboo or wood. During the production of brocade, the threads are arranged vertically on the main line support frame and secured to two upright wooden stakes. The other end is tied around the waist, forming the warp while the weaver sits on the mat. The smaller shuttles are used to complete the horizontal thread layout and flower picking, while the large wooden shuttle is used to tighten and interlock the threads. In the brocade process, the most commonly used techniques for pressing threads are the four-thread and eight-thread techniques, which are combined based on the types and sizes of the brocade patterns to create various designs. Additionally, hand-picking techniques can be employed when necessary to create more intricate and rich patterns. The single-thread pressing method is typically used for simpler components, including straps. Overall, the production of Jingpo ethnic group brocade is complex and intricate. Its principle is similar to the imaging principle of television displays: each intersection of the vertical and horizontal threads acts like a "pixel," while the two pressing techniques resemble "interlaced scanning" and "progressive scanning," enabling the creation of various brocade products. The ancestors of the Jingpo ethnic group gradually mastered advanced hand-weaving techniques, encompassing a comprehensive and intricate process that includes spinning cotton, processing hemp, dyeing, threading, and weaving. Traditional brocade is crafted using very ancient and rudimentary wooden and bamboo looms for threading, picking, inserting, and weaving, which not only requires considerable labor and time but also demands high visual acuity from the weaver. Generally, it takes more than a month to produce a simple skirt.



Figure 88 Jingpo Women are Weaving Brocade
(Source: Wang, 2023)



Figure 89 Jingpo Women are Weaving Brocade
(Source: Wang, 2023)

During an interview with Shi Mading, it was learned that some simple patterns have been made into templates and placed on the brocade tools, allowing beginners or trainees with short-term training to easily master and complete the weaving process. Nonetheless, for complex and challenging patterns, only individuals with considerable experience are able to weave them.

2.4.4.4 Brocade Inheritor

With the increasing emphasis placed by the nation and government on intangible cultural heritage, the protection efforts have continually intensified. In order to better protect and pass down the clothing and brocade of the Jingpo ethnic group, skilled artisans in Dehong Prefecture, who are adept in traditional techniques, have also been actively applying for and being recognized as inheritors. According to research data from 2022, there are currently 13 representative inheritors of the brocade craft as intangible cultural heritage in the Dehong area (Figure 92), including three provincial representative inheritors, three state-level representative inheritors, and seven county-level representative inheritors, of whom two have passed away. Due to certain objective limitations, the author was only able to interview five of these inheritors, namely Shi Mading, Zheng Luolan, Shan Deju, Pai Munu, and Yang Guo.

	Name	Year of birth	Location
Provincial-level inheritors of intangible cultural heritage	Zheng Luolan	1949 (74 years old)	Mangshi
	He Makuan	1963 (60 years old)	Longchuan
	Shi Mading	1960 (63 years)	Longchuan

		old)	
State level inheritors of intangible cultural heritage	Shang Deju	1945 (78 years old)	Mangshi
	Dao Muban	1962 (61 years old)	Longchuan
	Pai Munu	1975 (48 years old)	Mangshi
County-level inheritors of intangible cultural heritage	Dong Musan	Late	
	Tang Mudong	Late	
	Kong Chengming	1964 (59 years old)	Lianghe
	Yang Guo	1951 (72 years old)	Ruili
	Yue Mabu	1961 (62 years old)	Ruili
	Yue Makuan	1959 (64 years old)	Longchuan
	Nan Weng	1967 (56 years old)	Longchuan

Figure 90 Intangible Cultural Heritage Representative Inheritor of the Brocade Weaving Technique

Shi Mading, a provincial intangible cultural heritage inheritor, was born in 1963 and resides in Bapan Shangzhai, Jingnan Town, Longchuan County, Dehong Dai and Jingpo Autonomous Prefecture. Currently 60 years old, she began learning brocade from the elders in her village at the age of 14 and has been engaged in brocade craftsmanship for over 40 years. Initially, her interest in brocade was purely for enjoyment and passion; nonetheless, after mastering the craft, she began to view it as one of her means of earning a living. On May 26, 2002, she was recognized as a "Yunnan Provincial Folk Art Artist" by the Yunnan Provincial Department of Culture and the Yunnan Ethnic Affairs Commission. On February 14, 2014, she participated in the second Jingpo Brocade Competition held at Mangshi Square during the 2014 China Dehong Jingpo International Munaozongge Festival, where she won third prize in the brocade competition. She also participated in the first "Yunnan Ethnic Folk Embroidery Masters" event and was awarded the title of "Yunnan Ethnic Folk Embroidery Master" (Figure 93). In earlier years, Shi Mading was featured in "Stories at Your Fingertips: Interviews with Yunnan Folk Art Masters," and in June 2019, she established a traditional Jingpo brocade craftsmanship training center in Bapan Shangzhai, Jingnan Town, Longchuan County, Dehong Prefecture (Figure 94).

According to Shi Mading, there are approximately 600 traditional brocade patterns, and she can weave around 300 of them. Occasionally, she innovates some patterns, creating over a hundred unique designs. The material for the patterns she weaves mainly comes from elements in nature, including birds, beasts, and exotic flowers and grasses, as well as everyday life and natural phenomena. After analyzing the shapes and forms of these elements, she abstracts them to ultimately create geometric patterns. While explaining her brocade works, Shi Mading mentioned that different brocade pieces take varying amounts of time to complete. A cylindrical skirt

generally takes 1 to 3 months, with the specific duration depending on the number of patterns and the size of the skirt; the more patterns, the longer it takes, and the longer the skirt, the more time required. A headscarf usually takes about half a month, while leg guards can be completed in about a week.

When discussing the inheritance of brocade craftsmanship, Shi Mading remarked that many young people are reluctant to learn traditional handmade brocade. Most of her students are middle-aged women aged around 30 to 45. She is very willing to teach her skills to the women in her village. According to her recollection, she has taught nearly a thousand people to date, with over a hundred officially mastering the craft. Nonetheless, some are only part of short-term experiential study groups, making it difficult for them to fully grasp brocade techniques. Shi Mading explained that beginners typically require about 1 to 2 months to learn, while those with some foundational skills usually take about half a month. Most of her apprentices can master around a hundred patterns. The individuals she teaches are not restricted by region; most come from Longchuan, Yingjiang, and Lianghe, with a significant number from Ruili. During the interview, it was also revealed that over 20 of her apprentices have become teachers themselves and can independently conduct classes to impart brocade techniques.

During the conversation with Shi Mading, she mentioned that she regularly promotes and teaches brocade craftsmanship in the village. Additionally, she collects brocade produced by other villagers and sells it collectively. This approach not only expands the sales channels for local villagers, thereby increasing their income and encouraging them to engage in brocade work, but it also contributes to the inheritance of traditional techniques. When visiting her studio, she showcased a traditional brocade tube skirt left by her grandmother (Figure 98), highlighting that the traditional brocade of the Jingpo ethnic group is regarded as a precious cultural heritage and family heirloom.



Figure 91 Certificate of "Yunnan national folk embroidery master"
(Source: Wang, 2023)



Figure 92 Study hall of traditional weaving feat of Jingpo ethnic group
(Source: Wang, 2023)



Figure 93 Shi Mading is introducing her brocade
(Source: Wang, 2023)



Figure 94 The brocade left by Shi Mading's grandmother
(Source: Wang, 2023)



Figure 95 Shi Mading is waving brocade
(Source: Wang, 2023)



Figure 96 The brocade left by Shi Mading's grandmother
(Source: Wang, 2023)

Zheng Luolan, a provincial-level Intangible Cultural Heritage inheritor, was born in 1949 and currently resides in Mangshi. She is no longer engaged in any work related to brocade. During the interview with Zheng Luolan, due to her advanced age and poor health, most of the discussion was facilitated through explanations provided by her husband. According to her family, she was designated as a "state-level Intangible Cultural Heritage project" inheritor of the Jingpo ethnic group brocade craftsmanship on May 15, 2012, and was later recognized as a "provincial-level Intangible Cultural Heritage project" inheritor of the Jingpo ethnic group brocade

craftsmanship in December 2019. Zheng Luolan began learning brocade from her grandmother at the age of 15 and later studied under her mother-in-law after marriage, mastering over a hundred brocade patterns. Nonetheless, she gradually stopped making brocade due to health issues in her sixties. Given her current condition, she is unable to continue producing Jingpo ethnic group brocade or engage in related heritage work. During the interview, her family retrieved and displayed some of the brocade fabric woven by Zheng Luolan from a collection cabinet, providing valuable traditional materials for this research.



Figure 97 Zheng Luolan and her husband
(Source: Wang, 2023)



Figure 98 Provincial-level inheritors of intangible cultural heritage
(Source: Wang, 2023)

Shang Deju, a state-level Intangible Cultural Heritage inheritor, was born in 1945 and currently resides in Mangshi. At 78 years old, she displayed clear thinking and strong communication skills during the interview conducted by the author. Through the conversation, it was revealed that her apprentices typically require three months of learning, during which they can master only a limited range of skills. She usually photographs her brocade works and stores them in an album, hoping to preserve traditional patterns for the long term. Whenever someone interviews her, she eagerly presents and explains the album. Through this exchange, she expressed a strong desire for her work to be protected and disseminated through design.



Figure 99 Shang Deju shows her collection of works
(Source: Wang, 2023)

Pai Munu, born in 1975, is a state-level Intangible Cultural Heritage inheritor residing in Xishan Township, Mangshi. As the youngest inheritor currently, she possesses good verbal communication skills. During the interview, she revealed that they typically only engage in making brocade when there are custom orders; otherwise, they primarily dedicate their time to agricultural production and daily life rather than focusing on the traditional Jingpo ethnic group brocade. They only engage in brocade activities at home when weather conditions prevent them from working outside. Completing a piece of brocade fabric for a tubular skirt usually requires working in several time segments. On the day the author interviewed Pai Munu, it happened to be raining, and she jokingly remarked that due to the rain, she couldn't go out to farm, so she was available for the interview. This also indicates that brocade work is no longer their primary occupation.



Figure 100 Pai Munu is waving brocade
(Source: Wang, 2023)

Yang Guo, born in 1951, is a municipal-level inheritor of Jingpo ethnic group brocade craftsmanship residing in Huyuxiang, Ruili City. She has received multiple awards in the Jingpo ethnic group brocade competition at the Munaozongge Festival. At her home, she has her own exhibition hall showcasing her brocade works accumulated over the years. In August 2018, she was designated as a Jingpo ethnic group brocade handicraft inheritance point by the Ruili Municipal Bureau of Ethnic and Religious Affairs. During the interview, the author discovered that Yang Guo is over 70 years old and uses very traditional brocade tools. When she showcased the tools, it became evident that they had not been used for a long time, presenting certain

challenges in continuing the production of traditional brocade. She is unable to impart related skills to her apprentices. Regarding the long-term protection of traditional brocade patterns, she expressed hope that we could use her designs to create modern product designs. Therefore, she proactively took out her previous brocade works from the display cabinet for us to photograph and collect information, explaining the meaning behind each pattern on the brocade.



Figure 101 Yang Guo is explaining the traditional brocade tools
(Source: Wang, 2023)



Figure 102 Yang Guo is explaining her brocade
(Source: Wang, 2023)



Figure 103 Heritage point of the brocade handcraft of Jingpo Ethnic Group
(Source: Wang, 2023)



Figure 104 Heritage point of the traditional brocade of Jingpo Ethnic Group
(Source: Wang, 2023)

Through visits to the five inheritors, it can be observed that there are currently few individuals continuously engaged in traditional brocade work and its transmission. Shi

Mading is the only one who can teach skills and train apprentices or local women through organizations including the local Red Cross and the Women's Federation. Although Pai Munu is still involved in traditional brocade, it was revealed through our conversation that she spends most of her time engaged in agricultural work and does not rely on brocade for her main livelihood; instead, she works on brocade during her leisure time or when events occur. The other three inheritors have ceased traditional brocade work due to reasons including advanced age, health issues, vision problems, and communication barriers. This suggests that the traditional Jingpo ethnic group brocade craftsmanship and many traditional patterns may face a crisis of extinction during the transmission process. When discussing the modern application of traditional costume patterns, all the inheritors expressed that these patterns could be applied to modern products including cushions and keychains, allowing more outsiders to be exposed to Jingpo ethnic group traditional costume culture. Furthermore, Shi Mading has already begun attempting to create cultural and creative products like notebooks. This indicates that the inheritors are contemplating how to transmit and protect ethnic culture through diversified approaches, and they hope for broader dissemination of their cultural heritage.

Discussion

The traditional costumes of the Jingpo ethnic group represent their intangible cultural heritage formed during historical migrations and social development. Aspects including the materials used for clothing production, shapes, patterns, and decorative elements reflect their migratory history, living environment, climate, and available resources. The designs and colors depicted in these patterns express their aesthetic values and aspirations for a better life, while the color choices embody the spirit of this ethnic group. Traditional costumes serve as an essential symbol of identity for the Jingpo people. With the socioeconomic development, there is a noticeable trend of older inheritors possessing the clothing-making skills. To ensure the protection and dissemination of their knowledge, some inheritors have begun documenting their expertise through photographs, while others are exploring ways for active transmission. They are experimenting with modern applications of traditional patterns, aiming to keep the heritage alive in contemporary contexts.

The study of the Jingpo ethnic group traditional costume examines the elements of shape, color, craftsmanship, wearing habits, and the meanings of patterns. By integrating the characteristics of memetics, these aspects can be summarized into three levels: material culture memes, behavioral culture memes, and symbolism culture memes. These tangible material elements, the interactive usage patterns in behaviors, and the deeper spiritual symbolism collectively construct the meme matrix of the Jingpo ethnic group traditional costume culture. This content of memes provides the basis and materials for future innovative design and cultural dissemination.

2.5 Modern costumes of the Jingpo ethnic group

Based on the current market for Jingpo ethnic group costumes, an increasing number of young Jingpo individuals and tourists prefer to purchase and wear modern, modified clothing. These modern garments no longer exhibit clear distinctions

between the various branch costumes; they feature diverse shapes, varied styles, and a wide range of materials, moving away from the traditional cotton and linen. The color palette gradually breaks away from the conventional black and red, becoming more contemporary, while the decorative aspects no longer rely heavily on embellishments including silver beads and chains. From an aesthetic perspective, these modern designs are more appealing to the general public, offering everyday styles that align with contemporary tastes. In terms of functionality, they are more convenient to wear, being lighter compared to traditional costumes. Additionally, the simplicity of production techniques and the prevalence of machine manufacturing significantly reduce both the production cycle and costs. As a result, modern Jingpo ethnic group costumes have carved out a substantial market share, leading to a growing number of consumers opting for modern attire. This shift presents certain challenges for the preservation and transmission of traditional costumes in today's social development.

2.5.1 Tools for production

The production tools for modern costumes of the Jingpo ethnic group mostly utilize factory-mechanized assembly lines for mass production and processing. During the author's research on several clothing manufacturing factories in Dehong Prefecture, it was found that local workers typically come to the factories to make clothes. Whenever traditional festivals occur, the demand for modern costumes frequently exceeds supply, as many local residents and visiting tourists purchase modern Jingpo ethnic group costumes to participate in the festivities. During this time, a portion of workers from Myanmar are hired to assist in the production and processing of garments.



Figure 105 Industrialized production
(Source: Wang, 2023)



Figure 106 Machine brocade
(Source: Wang, 2023)

2.5.2 Materials for production

With the development of modern society, changes in lifestyle, and the continuous improvement of people's aesthetic standards and demands, the materials used in Jingpo ethnic group costumes have also become diversified. The traditional use of cotton and linen has been broken, and modern fabrics including lamp grass velvet, organza, polyester, and velvet have emerged. These fabrics no longer require manual production and processing; instead, ready-made materials can be directly purchased for garment sewing. The variety and diversity of fabrics can meet the needs and choices of different people, while also attracting consumers from various regions and different age groups.

2.5.3 Modern Costume Styling

In terms of design, modern clothing for women in the Jingpo ethnic group primarily consists of dresses or relatively simple suits. Some suit designs are derived from the styles of traditional costumes, divided into tops and skirts. The tops are generally simple, with some being pure white while others match the color of the skirts, mostly lacking patterns, with only a few featuring minimal decorative designs. In terms of style, some Jingpo ethnic group garments resemble the clothing of the local Dai ethnic group, characterized by narrow-sleeved fitted short tops paired with a tubular skirt, made from a single piece of fabric and extending to the instep. Nonetheless, there are still certain differences in patterns and craftsmanship (Liu, 2014). Some clothing styles are inspired by modern fashion trends popular among young women, including strappy dresses and crop tops. Others combine elements of the traditional Chinese qipao, incorporating Jingpo ethnic group traditional patterns and silver accessories, perfectly reflecting the fusion of Chinese and ethnic styles. Additionally, traditional brocade is sometimes used as embroidered patches, serving as decoration on modern casual clothing. Modern clothing for women in the Jingpo ethnic group does not feature a specific head wrap; some women use decorative elements from traditional head wraps, including colorful pom-poms or hair clips made of pom-poms, to adorn their hair. The dress style represents an evolution of the suit, featuring varied shapes, diverse materials, and vibrant colors. The patterns on the dresses are simple yet more design-oriented, aligning well with modern aesthetics, which are favored by young women. In terms of decoration, there are few instances of silver paillettes embroidered onto the garments; some women prefer to accessorize with their own silver necklaces, earrings, and bracelets. The traditional Tongpa from the traditional costume is now worn based solely on personal preference, with some individuals choosing not to wear the Tongpa at all.

Due to the singular style, simple colors, and lack of intricate patterns in the traditional costumes for men, there have not been significant changes in the design as they have transitioned into modernity. They continue to inherit the simplicity, elegance, and black-and-white characteristics of traditional costumes, with only some variations appearing in the materials used.



Figure 107 Style of Modern Costume

(Source: Wang, 2023)

2.5.4 Modern Costume Patterns

The modern costumes of the Jingpo ethnic group primarily feature patterns that are either machine-made or transferred onto the fabric through printing methods, which are then sewn into various styles of contemporary clothing. Compared to traditional costumes, these patterns are simpler and more repetitive, with some modern outfits featuring only one or two patterns. Most of the designs are derived from the diamond patterns found in traditional costumes or are new patterns evolved from these diamond motifs, while some also retain traditional patterns including landscapes and floral designs. In terms of the pattern composition on modern clothing, they mostly present a continuity of repeated compositions, lacking the variety seen in the dozens or even hundreds of patterns found in traditional costumes, with the arrangement appearing relatively uniform.



Figure 108 Modern patterns

(Source: Wang, 2023)

2.5.5 Modern Costume Color

In terms of color, the modern costumes of the Jingpo ethnic group break away from the traditional dominant hues of black and red. The contemporary clothing available in the market features bright and varied colors, with some customized according to consumer preferences. There are fresh and elegant color schemes, as well as strikingly contrasting, rich ethnic styles, and even bespoke high-end gray tones. Overall, the colors of modern Jingpo ethnic costumes range from vibrant to understated, catering to different age groups and consumer levels, while also complementing various clothing styles with diverse color combinations.

2.6 The challenges faced by the traditional costumes of the Jingpo ethnic group in today's society

2.6.1 Analysis of the Current Situation of the Issues

2.6.1.1 The clothing of the Jingpo ethnic group lacks distinctiveness

Traditional costume is one of the symbols and identity recognition elements of an ethnic group. In the past, the Jingpo ethnic group wore traditional ethnic clothing and adorned themselves with traditional silver ornaments during traditional festivals or weddings. In fact, the brocade tube skirts worn by women during weddings are sometimes custom-made, while others are inherited from previous generations, highlighting the preciousness of the Jingpo ethnic group's brocade tube skirts. Nonetheless, today, the author observed during the “Munaozongge” festival that many young people were not wearing traditional styled clothing but rather modern garments designed with ethnic elements. These modern garments typically feature simple patterns and lack decorations and components including baotou, Tongpa, or silver ornaments. Furthermore, some young Jingpo women no longer wear traditional brocade tube skirts for their weddings but instead utilize fabrics printed or sewn with Jingpo ethnic patterns to create innovative modern dresses. Additionally, local youth are increasingly enthusiastic about modern attire, including tank tops, casual modern dresses, and styles resembling Chinese qipao, frequently adorned with simple brocade patterns and silver ornaments. Some of these designs bear a strong resemblance to clothing from other local ethnic minorities, including the Dai tube skirts, making them difficult to distinguish. Furthermore, due to the proximity of Dehong Prefecture to Myanmar, garments worn by the ethnic Kachin people from Myanmar have also been introduced.



Figure 109 Dai Costumes in Dehong Prefecture
(Source: Li, 2022)



Figure 110 Modern Costumes of Jingpo Ethnic Group
(Source: Wang, 2023)

2.6.1.2 The patterns of traditional costumes are facing extinction

From the perspective of clothing patterns, firstly, with the rapid development of science and technology, machine brocade has replaced traditional hand-woven brocade, leading to the difficulty in realizing many traditional rich and complex patterns. In traditional brocade, a single brocade tube skirt can feature hundreds of patterns. Nonetheless, in pursuit of efficiency and cost-effectiveness, modern machine brocade presents a single and repetitive imagery. Secondly, due to changes in modern aesthetic preferences, many brocade patterns in contemporary ethnic clothing have been simplified or altered during the redesign process, thereby weakening the characteristics of Jingpo ethnic group traditional costumes and even rendering them devoid of ethnic recognition. Considering such development trends, a significant portion of traditional clothing patterns is likely to face extinction.



Figure 111 Pattern of Modern Tube Skirt
(Source: Wang, 2023)



Figure 112 Pattern of Modern Tube Skirt
(Source: Wang, 2023)

2.6.1.3 The cultural transmission of traditional costumes lacks effective channels

During the process of reviewing literature and conducting field research interviews, I identified the following issues. Firstly, the inheritors of the traditional brocade of the Jingpo ethnic group are generally older, and some of them exhibit poor health conditions, including declining vision, reduced memory, and weakened language skills. This indicates that the skills are at risk of facing a discontinuity in the transmission process. Secondly, because most of the inheritors are elderly, some are unable to articulate the cultural significance, techniques, and patterns of traditional costumes in Chinese and can only express these in the Jingpo ethnic language. This necessitates the assistance of professionals who are proficient in both Jingpo and Chinese for translation and communication. Nonetheless, many young people of the Jingpo ethnic group, influenced by Han culture, no longer understand or speak Jingpo, resulting in a lack of effective pathways for disseminating the knowledge of the inheritors.

2.6.2 Cause analysis

2.6.2.1 Environmental Factor

Firstly, the Jingpo ethnic group previously lived at altitudes of 1,500 to 2,000 meters, where the materials of their traditional costumes were heavy. In addition to baotou, upper garments, and lower garments, they also wore leg protection, which was necessary due to the colder climate that required warmth and protection for the legs while engaging in outdoor activities. Today, with societal development, many members of the Jingpo ethnic group have moved to lowland areas for work and living, where the climate has warmed, and their living conditions have improved, eliminating the need for leg protection. This change has also contributed to the evolution of their ethnic costumes. Secondly, the Dehong Dai and Jingpo Autonomous Prefecture is located near the Tropic of Cancer and has a low latitude. Influenced by the southwestern monsoon from the Indian Ocean, it has a South Asian tropical monsoon climate, resulting in warm weather throughout the year. Consequently, the materials used in the modern attire of the Jingpo ethnic group have become thinner, and the practice of wearing leg protection has diminished. Thirdly, the Jingpo ethnic group is a unique ethnic minority in Yunnan, primarily residing in the Dehong Prefecture in southwestern Yunnan, a region rich in ethnic resources and home to multiple ethnic groups, including the Dai, Jingpo, Achang, De'ang, and Lisu. According to data from the seventh national population census, the total population of Dehong Prefecture was 1.321 million at the end of 2022, with the combined population of these five ethnic minorities totaling 575,100, accounting for 43.53% of the population. The Dai population was 359,800, making up 27.24%, while the total population of the Jingpo ethnic group was 134,900, accounting for 10.21%. The Achang population was 31,200, or 2.36%, the Lisu population was 34,600, or 2.62%, and the De'ang population was 14,500, or 1.10%. The data indicates that the number of Dai people in the region exceeds that of the Jingpo ethnic group. Moreover, as the country strongly promotes ethnic unity, the cultures of different ethnic minorities continuously collide and integrate. In such an environment, the costumes of the Jingpo ethnic group are

inevitably influenced by those of local ethnic groups, resulting in some similarities that may weaken certain original characteristic elements, patterns, and styles. Fourthly, due to the Dehong Dai and Jingpo Autonomous Prefecture's proximity to Myanmar, since the 1960s, the Jingpo ethnic group in the border areas has maintained closer ties with Myanmar, especially among the Jingpo people living on both sides of the national border. Many families in Myanmar have relatives across the border. With increasing interactions and changes in living conditions, the costumes of the Jingpo ethnic group in Myanmar have also been introduced into the Dehong region and are worn by locals as everyday modern clothing.

2.6.2.2 Social Factor

Firstly, with the rapid development of society and continuous advancements in technology, the traditional hand-woven Jingpo ethnic group brocade, which takes a considerable amount of time to produce, faces challenges due to outdated production tools and significantly lower production efficiency compared to modern machines. The cost of producing a set of men's clothing is approximately 300 yuan, with a production cycle of about one week, while the cost for women's clothing is around 2,500 yuan, requiring approximately one month to complete. Consequently, the high production costs, low time efficiency, and limited income for producers have led many young members of the local Jingpo ethnic group to prefer seeking work elsewhere or engaging in other forms of employment for income, resulting in a decreasing number of individuals involved in hand-weaving brocade and fewer people mastering a variety of intricate brocade patterns, many of whom are older. This shift has caused changes in the modern Jingpo ethnic group clothing patterns, transitioning from handcrafting to machine production. Factories and rural cooperatives have invested in machines for brocade production, and compared to the traditional hand-woven brocade of the Jingpo ethnic group, the patterns have become simpler and more repetitive, lacking in variation and primarily serving decorative purposes. Additionally, the materials used in clothing have diversified, with some garments featuring patches of several different materials, including the sheer fabric used in Figure 115, which aligns more with modern aesthetic preferences; nonetheless, this has also resulted in a loss of the visual identity of Jingpo ethnic group traditional costumes. Secondly, the Jingpo ethnic group exhibits a lack of confidence in their own cultural identity, insufficient emphasis on their heritage, and weak awareness of cultural protection, which are among the factors contributing to the gradual changes in their traditional costumes. Many young members of the Jingpo ethnic group, influenced by contemporary environmental and social cultural trends, overly pursue fashion while neglecting cultural transmission. They direct their attention to the outside world, demonstrating a preference for modern fashionable clothing over traditional ethnic attire. This shift has led many factories, when mass-producing ethnic clothing, to gradually modernize their designs, resulting in the simplification or even disappearance of traditional clothing shapes and cultural elements.

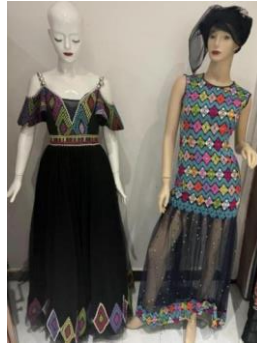


Figure 113 Yarn Material
(Source: Wang Xiaoyu, 2023)

2.7 Analysis of modern applications of the traditional costume culture of the Jingpo ethnic group

2.7.1 Demand Analysis

In order to understand the protection needs of the inheritors and the current demand for modern applications among local residents and tourists regarding Jingpo ethnic group traditional costume elements, the study utilized interviews and questionnaire surveys to analyze the demand for cultural and creative products based on these elements from inheritors, local residents, and tourists.

2.7.1.1 Inheritance Demand

The design of modern applications aims to protect the Jingpo ethnic group's traditional costume. During the process of conducting foundational data research and interviews with inheritors, it was found that the singularity of traditional clothing struggles to adapt to the diversified pace of modern society. They need to rely on innovative forms and methods to promote the protection and inheritance of traditional culture. From the perspective of the inheritors, some have taken photographs of their patterned works and stored them, hoping that this knowledge can be preserved over the long term. Others have attempted to combine traditional pattern elements with everyday items to create more products that align with modern lifestyles, thereby enhancing the recognition of traditional culture among their own people and attracting tourists to learn about the Jingpo ethnic group's attire. From the viewpoint of local cultural protection units, efforts are being made to explore pathways for the active inheritance of traditional culture by utilizing cultural tourism to promote its transmission and dissemination. They are actively exploring protection methods that combine Jingpo ethnic group traditional costume patterns with cultural and creative products, including developing bags featuring traditional pattern elements.



Figure 114 The bag featuring patterns from the Jingpo ethnic group's attire
(Source: Li, 2023)

2.7.1.2 Market Demand

The Jingpo ethnic group is located in Dehong Prefecture, a region rich in natural resources, ethnic cultural resources, and tourism, with a solid tourism platform and a vast tourist demographic. According to data, during the Spring Festival in 2023, Dehong received a total of 1.2812 million visitors (source: the WeChat public account of Zhanshang Dehong), while the number of visitors during the May Day holiday was 954,600 (source: the WeChat public account of Dehong Unity News). In 2024, the Spring Festival welcomed a total of 1.7194 million visitors, and during the May Day holiday, the number reached 1.0921 million (source: the WeChat public account of Dehong Cultural Tourism). Therefore, the study considers the design and dissemination of cultural and creative products based on the Jingpo ethnic group's traditional costume culture to be one of the essential protective measures. This market research primarily focuses on two aspects. The first is the major tourist attractions in Dehong Prefecture that have market platforms, including the nationally recognized 4A tourist area "Dai Ancient Town" located on East Huancheng Road in Mangshi. This tourist destination combines accommodation, dining, and entertainment, allowing visitors to shop while experiencing various intangible cultural heritage elements. As such, this type of tourist site is one of the popular check-in spots for outside tourists and a key market for the circulation of ethnic cultural and creative products. Through field research, the study found that there are already some popular ethnic cultural and creative products available locally, including bags and hair accessories featuring Dai clothing elements, as well as refrigerator magnets and postcards showcasing architectural elements. These products are favored by tourists, but currently, there are no Jingpo ethnic group cultural and creative products in the market. The second aspect is based on the Jingpo ethnic group's grandest traditional festival, "Munaozongge," which takes place on the fifteenth day of the first lunar month. Each year, various locations in Dehong Prefecture host the "Munaozongge" festival, attracting a large number of domestic and international tourists to experience and participate. This event serves as an excellent platform and opportunity for disseminating traditional culture, where organizers set up small markets at the event site, allowing visitors to enjoy food and ethnic clothing. Nonetheless, there is still a lack of Jingpo ethnic group clothing cultural and creative products in the market that possess commemorative and practical value.



Figure 115 Tourists
(Source: Wang, 2023)

Users' willingness to buy creative products

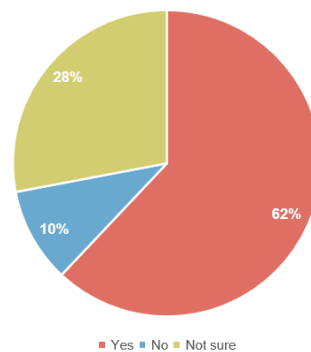


Figure 116 Feedback on demand for modern applications
(Source: Wang, 2023)

Through field surveys and interviews, the research identified the protection needs of Jingpo ethnic group traditional costume culture. Combining literature reviews and analyses of the local tourism market, the study concluded that using cultural and creative products as a modern application is an effective method for the protection and dissemination of traditional costumes. Based on the demand for Jingpo ethnic group traditional costume cultural products, the research conducted an analysis of user product demand through 100 questionnaires. It was found that, in terms of functionality, 43% of users prioritize the practicality of the products. Regarding product types, 46% of people prefer clothing and accessories that can be used and worn in daily life.

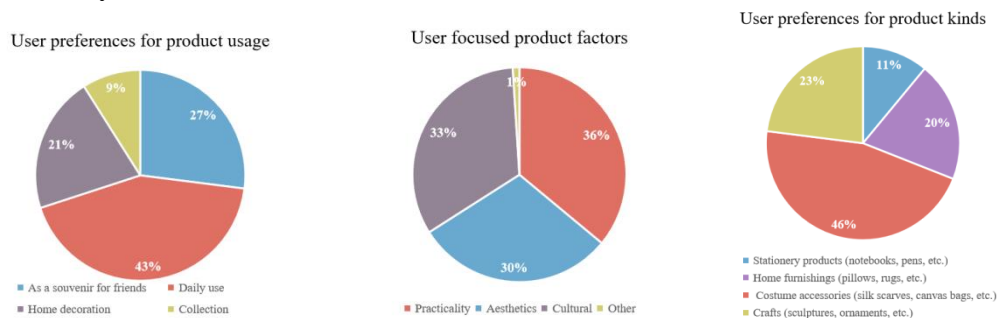


Figure 117 Questionnaire Feedback
(Source: Wang, 2023)

From the survey on tourists' intentions to purchase cultural and creative products,

it can be observed that 62% of respondents are willing to buy the products, while 28% would make purchases based on their actual situation and preferences. When choosing products, most users emphasize the practicality of the items. The survey results indicate that 46% of respondents prefer products including bags and scarves that are suitable for daily wear and have strong practicality. Regarding the nature of the cultural and creative products, the number of users selecting practical functionality and cultural significance is roughly equal, followed by aesthetic appeal. Overall, the results for the three options show little difference.

2.7.2 Case Analysis

From the perspective of analyzing the protection needs of Jingpo ethnic group traditional costume culture and the feasibility of modern applications, utilizing the tourism industry resources in Dehong Prefecture to develop a series of Jingpo ethnic group cultural and creative products represents an effective approach to the protection and dissemination of culture. Based on the above considerations, this study has selected two relatively successful brand cases in China for analysis, providing references for subsequent design practices.

2.7.2.1 The Palace Museum Cultural and Creative Products

Cultural and creative products are one of the successful design cases that combine Chinese traditional culture with modern product design. The Palace Museum, located in the center of Beijing, was the royal palace during the Ming and Qing dynasties and is one of the most representative buildings of ancient Chinese court architecture. It is also one of the largest and best-preserved wooden structures in the world. Both the exterior of the Palace Museum and its landscape, as well as the cultural relics it houses, contain profound historical significance and showcase unique cultural elements of China. With social development and the continuous improvement of people's material living standards, spiritual demands have also been on the rise. In this context, the Palace Museum has launched a series of cultural and creative products, including stationery, daily necessities, and cosmetics, marketed through both online stores and physical retail outlets. This approach not only facilitates the circulation of these products but also effectively promotes and widely disseminates the traditional culture associated with the Palace Museum. Currently, the Palace Museum is committed to integrating traditional cultural elements with modern design. The products available include domestic trendy cosmetics, dolls, stationery, and a range of daily necessities. Figure 122 shows a stationery gift box sold by the flagship cultural and creative store of the Palace Museum, which includes gel pens, fountain pens, pencils, notebooks, and erasers. The patterns on these items are derived from traditional designs found on the museum's cultural relics, including a blue satin embroidered screen featuring a qilin from the Qing Dynasty and a blue satin embroidered garment adorned with cloud crane patterns. According to store data, the online sales volume of this product set exceeds 10,000 units. Figure 123 displays magnetic refrigerator stickers sold in the Tmall store, featuring four architectural landmarks from the Palace Museum: the Corner Tower, the Hall of Supreme Harmony, the Qianqing Gate, and the Women Gate. Store data indicates that the online sales volume of this product set exceeds 5,000 units. Additionally, there is a wide variety of other cultural and creative products, including phone cases,

bookmarks, mugs, and scarves, all of which have considerable sales figures. This indicates that both domestic and international consumers have a strong affinity for cultural and creative products that incorporate elements of traditional Chinese culture.



Figure 118 Flagship Store of the Palace Museum Cultural and Creative Products
Online shop homepage
(Source: Flagship Store of the Palace Museum Cultural and Creative Products)



Figure 119 Cultural and Creative Products
at the Flagship Store of the Palace Museum Cultural and Creative Products
(Source: Flagship Store of the Palace Museum Cultural and Creative Products)



Figure 120 Gift Box of Stationery
(Source: Flagship Store of the Palace Museum Cultural and Creative Products)



Figure 121 Magnetic Refrigerator Sticker
(Source: Flagship Store of the Palace Museum Cultural and Creative Products)

In the field of literature research, many Chinese scholars have conducted relevant studies on the design of cultural and creative products from the Palace Museum, particularly focusing on how traditional Chinese elements can be integrated through design intervention to achieve protection and inheritance. For example, Zheng Minglei, in the article "The Application of Palace Museum Elements in the Design of Cultural and Creative Products," points out that designers of cultural and creative products must deeply understand the various cultural elements of the Palace Museum, grasp the essence of these elements, explore the intersection between Palace Museum elements and cultural and creative products, and strengthen innovation in concepts and technical means, continuously creating cultural and creative products that coexist with tradition and modernity, thereby further inheriting and promoting excellent traditional Chinese culture. In the article, he first proposes principles that should be followed in the design of Palace Museum elements in cultural and creative products, including cultural relevance, aesthetic quality, functionality, and innovation. He then explores the application pathways of Palace Museum elements in cultural and creative product design, including the use of architectural elements, pattern elements, character elements, and elements of court culture from the Palace Museum (Zheng Minglei, n.d.). Jiang Renfeng and Wang Li, in "The Inspiration of Palace Museum Cultural and Creative Products for Modern Product Design," argue that Palace Museum cultural and creative products not only effectively expand the breadth of cultural dissemination but also achieve a perfect combination of traditional culture and modern products, providing valuable references for modern cultural and creative product design. The authors first analyze the design principles of Palace Museum cultural and creative products, followed by an analysis of product elements and product types. The elements include court elements, calligraphy and painting elements, architectural elements, and auspicious elements, while product types are categorized into daily necessities, stationery, and cosmetics. Finally, they analyze the implications of Palace Museum cultural and creative products for modern design, emphasizing the need to fully utilize and understand excellent traditional culture, to achieve a unity of aesthetics, cultural relevance, practicality, and functionality, and to enrich creative elements and expand sources of inspiration. Jiang Renfeng and Wang Li point out in their research that the Palace Museum embodies profound cultural heritage of the Chinese nation, and we should actively explore and inherit and disseminate it. Therefore, how to innovate traditional culture is a question every designer should consider, combining culture with creativity and technology to

promote the inheritance and dissemination of traditional culture from multiple dimensions and perspectives (Jiang Renfeng & Wang Li, 2023).

2.7.2.2 Dunhuang Cultural and Creative Products

Dunhuang is a county-level city located in the northwest of Gansu Province, China. It is a historically and culturally significant city and a key hub on the Silk Road. Dunhuang's murals, sculptures, architecture, and Buddhist scriptures constitute a rich and ancient Dunhuang culture, which is an essential part of traditional Chinese culture. Therefore, in the current environment, the excavation, development, protection, and dissemination of Dunhuang culture have become particularly essential and have become a hot topic for experts and scholars. The diverse cultural elements also serve as materials for contemporary designers.

From the current market for Dunhuang cultural and creative products, there are physical stores in various scenic spots in Dunhuang, and there are also dedicated online stores. Figure 124 shows the online store of the Dunhuang Research Academy, which has 624,000 followers. The variety of cultural and creative products is abundant, including creative stationery, dining cups, creative home décor, bags, jewelry, and decorative paintings. All products are derived from traditional cultural elements extracted from the murals. Figures 125-127 depict silk postcards, creative coasters, and popular insulated cups, each incorporating traditional patterns of characters, animals, and plants found in Dunhuang murals. From the quantity and sales volume of these products, it is evident that the demand for cultural and creative products infused with traditional and regional culture is growing. Particularly in areas rich in tourism resources, utilizing cultural and creative products as a medium to convey traditional culture is an effective means of protecting traditional culture.

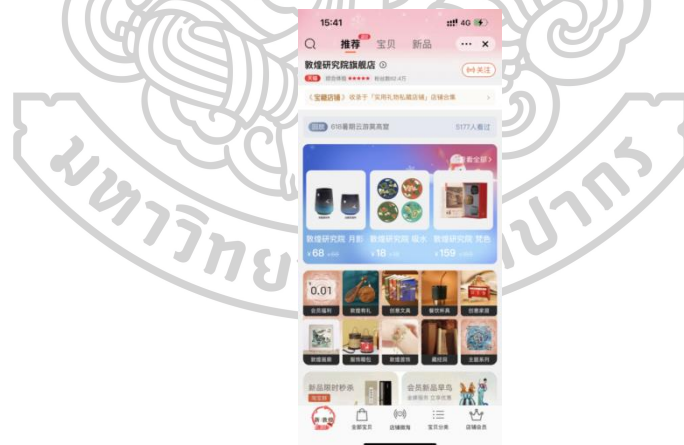


Figure 122 Flagship Store of Dunhuang Academy Online Store Homepage
(Source: Flagship Store of Dunhuang Academy)



Figure 123 Silk Postcard

(Source: Flagship Store of Dunhuang Academy)



Figure 124 Cup Mat

(Source: Flagship Store of Dunhuang Academy)



Figure 125 Thermal Cup

(Source: Flagship Store of Dunhuang Academy)

In the process of reviewing the literature, there is a wealth of research on the protection and transmission of Dunhuang culture. For example, Pang Linyao, Fan Zijing, Xiong Hanrui, and Liu Renhua's work titled "Exploring the Innovative Path of Dunhuang Culture Value Transmission and Communication in the New Media Context," He Ruohan and Liu Qiteng's "Innovation of Dunhuang Culture Communication Forms from the Perspective of Cultural Industry," Zhang Jiarui's "Protection and Communication of Dunhuang Intangible Cultural Heritage in the New Media Era," and Yang Danqing's "Exploring the Strategies for Communication and Protection of Intangible Cultural Heritage in the New Media Era: A Case Study of Dunhuang Intangible Cultural Heritage Art." There is also considerable research on Dunhuang cultural and creative products. For instance, Wang Chao's study "Research on the Development of Cultural Creative Products Based on Dunhuang Murals" starts from the content of Dunhuang murals to explore their cultural value, analyzes the favorable conditions for the development of cultural creative products based on Dunhuang murals, and lists the main types and forms of product development for current Dunhuang mural cultural creative products, ultimately exploring the innovative development paths for these products. Wang Chao emphasizes that Dunhuang culture is a product of multicultural exchange and integration, possesses a profound historical and cultural foundation, and has significant value for inheritance and dissemination. By utilizing modern information technology and integrating brand construction, the excavation and extraction of Dunhuang culture combined with the design of cultural creative products can not only enhance the cultural value of the products but also promote the dissemination of Dunhuang culture (Wang Chao, 2023). Xu Xiaoling, in the article "Cultural Heritage and Visual Reconstruction: The

Application of Dunhuang Cave Art Symbols in Tourism Cultural Creative Product Design," argues that Dunhuang cave art symbols are one of the types of traditional Chinese cultural symbols, rich in cultural depth and diverse artistic forms. Applying these symbols to tourism cultural creative products is significant for enhancing the cultural connotation of the products and elevating the brand influence of Dunhuang culture through visual reconstruction design methods. Xu Xiaoling points out that Dunhuang cave art is an essential component of traditional Chinese culture. The excavation of Dunhuang cave art symbols and their application in cultural creative product design can not only enrich product forms and cultural connotations, increase product value and attractiveness, but also actively promote the inheritance and development of outstanding Chinese culture (Xu, 2023). Regarding IP-based cultural creative design, Zhou Xinyu and Li Ying's "Dunhuang Cultural Creative Design Method Centered on IP Images" analyzes the current development status of Dunhuang cultural creative design in the first part of their research, including the current state of Dunhuang cultural creative design and the problems encountered during its development. The second part proposes an IP image-centered design method for Dunhuang cultural creative products, starting with the extraction and design of colors, followed by the extraction and design of patterns, and finally emphasizing the design of IP-shaped images. In the third part, the authors analyze the value of IP images for Dunhuang cultural creativity, including cultural value, aesthetic value, and innovative value. The research suggests that in the context of the new era, cultural creative products have shifted from traditional solid forms to different new media visual presentations, where the innovation and refinement of IP images serve as symbolic representations for consumers' understanding of cultural creative products. By constructing a Dunhuang cultural creative design approach centered on IP images, traditional culture can be spread more effectively through vibrant creative products with positive functions (Zhou & Li, 2022).

Discussion

There are countless cases of applying traditional Chinese cultural elements to the design of cultural creative products, with the Palace Museum and Dunhuang as particularly typical and representative design cases. Market research reveals that both have been successful in design and marketing. The design elements in both cases derive from highly regional traditional cultures. In an era of continuous advancement in technology and the ongoing collision and integration of different cultures, exploring, researching, and finding ways to protect and transmit traditional culture have become common challenges faced by traditional cultural entities. Both the Palace Museum and Dunhuang cultural creative products extract and utilize their unique traditional cultural elements to design and market products that resonate with contemporary aesthetic tastes and needs. This approach not only enhances the cultural value of the products but also helps build local tourism brands, creates economic value, and expands the pathways and awareness of traditional culture, effectively enhancing the protection, promotion, and transmission of traditional culture. From the analysis of the literature, it is evident that an increasing number of scholars are exploring and researching Chinese traditional culture. In the areas of Palace Museum and Dunhuang culture, researchers from various academic fields are exploring and excavating from different perspectives. From a design standpoint, some scholars analyze existing issues in cultural creative products based on traditional cultural

elements and propose solutions, while others suggest new design plans for tourism-related cultural creative products based on local tourism environments and contemporary circumstances. In terms of market demand, sales figures from both offline stores and online platforms are quite impressive, as modern tourists show increasing fondness for cultural creative products. Overall, all design and research efforts aim to enable traditional culture to adapt to a rapidly developing social environment shaped by technology and culture, ensuring effective protection and dissemination. The Palace Museum and Dunhuang cultural creative products effectively extract relevant traditional cultural elements in terms of patterns, colors, and shapes, ensuring the distinctive visual recognition of these elements while integrating them into the design of cultural creative products. By leveraging local tourism markets and the networks available in the big data era, these products can enhance their added value, promote local economic development, and protect and convey the ethnic culture behind the products through cultural creative endeavors.

Conclusion

The traditional costume of the Jingpo ethnic group is a precious intangible cultural heritage in China and one of the unique identity markers of the Jingpo people. It reflects the historical migrations, environmental changes, and social developments of the Jingpo ethnic group while also embodying their aesthetic concepts and life philosophies. Nonetheless, with societal development, changes in living environments, and trends in cultural integration, the culture surrounding Jingpo traditional costumes faces a series of challenges in terms of protection and transmission. Issues include shifts in dressing concepts and preferences among local youth, insufficient recognition of traditional culture, a decline in the number of practitioners of traditional costume craftsmanship, alterations in traditional garment styles and patterns, and even the potential disappearance of some patterns. Furthermore, the traditional costume culture lacks effective dissemination. Through field research, interviews with inheritors and scholars, and focus groups, this study analyzes the material, behavioral, and semantic aspects of Jingpo traditional costume culture from a memetic perspective. It finds that the information about traditional costumes can be conveyed through modern application designs in visual, interactive, and interpretative forms, enabling more people to engage with and recognize Jingpo traditional costumes. This approach aims to enhance audience awareness, understanding, and recognition of the culture. During the analysis based on modern application designs, it was discovered that Dehong Prefecture, the study area, boasts rich tourism resources. During festivals and holidays, many domestic and international tourists visit to experience ethnic culture. Thus, from a cultural dissemination perspective, there are excellent opportunities for the protection and spread of Jingpo traditional costume culture. A survey conducted among tourists revealed that a significant majority expressed a keen interest in Jingpo cultural creative products and showed willingness to purchase them. Tourists indicated a desire for practical products that reflect relevant cultural elements. Following this, the study examined two successful cases of traditional cultural creative product brands in China. It ultimately selected material elements of Jingpo traditional costume culture—including shapes, colors, and patterns—as well as behavioral elements including dressing habits and interactive behaviors, and semantic elements reflecting blessings

and auspicious meanings. These elements were integrated into the design of modern application cultural creative products. By conveying cultural information about traditional costumes through visual messaging, experiential interactions, and interpretative meanings, the research seeks to pass on this cultural information to local people and visitors. This method aims to enhance cultural identity among local residents and integrate the culture of traditional clothing into daily life through the design of practical products, facilitating the cyclical transmission of culture. The study concludes that using cultural creative products as a medium to disseminate information about Jingpo traditional costumes is an effective means of cultural protection.



CHAPTER 3

METHODOLOGY

Introduction

In the process of contemporary societal development, the traditional costume of the Jingpo ethnic group, as an intangible cultural heritage, faces a series of difficulties in its protection and development. Accompanying the historical and social evolution, the living environment and climate of the Jingpo ethnic group have undergone changes. With the advancement of technology, people's modes of production and lifestyle have also changed, and the aesthetics of the younger generation are evolving. Through an analysis of cultural memes at different levels related to traditional costumes, the research suggests that modern application design and usage can play a positive role in the protection and dissemination of traditional costume culture.

The protection of Jingpo ethnic group traditional costume culture first requires enhancing the awareness and understanding of the local Jingpo ethnic group, especially among the youth. This can be achieved by using modern applications that align with modern aesthetic preferences and functionalities to promote their recognition of traditional culture, thereby achieving cultural protection. Secondly, leveraging the abundant local tourism resources can help spread the traditional costume culture of the Jingpo ethnic group to external visitors through the experiences and usage of modern applications, allowing for the sustainable development of traditional culture. Therefore, this chapter will discuss how the traditional costume culture of the Jingpo ethnic group can be protected and disseminated through modern application design and usage, based on an analysis of cultural memes, incorporating the three levels of culture.

3.1 Research Method

3.1.1 Mix-methodology

The study employs a mixed-methods research approach to investigate the traditional costume of the Jingpo ethnic group, incorporating both qualitative and quantitative methods.

The qualitative research method begins by examining the cultural memes of the Jingpo ethnic group's traditional costume from the perspective of memetics. This involves a literature review, field research, interviews, and focus group discussions to analyze the material culture memes, behavior culture memes, and spiritual culture memes present in the costumes. Subsequently, the study identifies the challenges and underlying reasons faced by the Jingpo ethnic group's traditional costume culture through field research, participation in local traditional festivals, and interviews with inheritors and scholars. Finally, the feasibility of using modern applications for the protection and dissemination of costume culture is assessed through market research and case analyses.

The quantitative research method employed in the study is the survey

questionnaire method. In the initial phase, user needs and preferences regarding modern applications are analyzed, which supports the design experiments in the later stage. Subsequently, evaluation data and improvement suggestions for the design outcomes are provided.

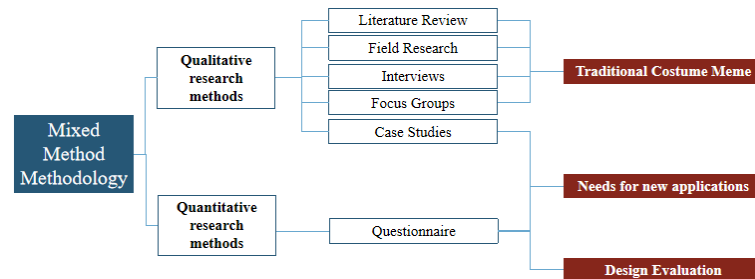


Figure 126 Research methodology
(Source: Wang, 2023)

3.1.2 Research Tools

3.1.2.1 Synopsis of an interview

The interview method of this study primarily revolves around the content of the interview outline. It involves visiting and conversing with local scholars, cultural workers, and inheritors of intangible cultural heritage to gather textual data and photographic materials related to the Jingpo ethnic group's traditional costume culture. This approach aims to provide evidence to support proposals for the protection and transmission of traditional costume culture.

During the interview process, both structured interviews and semi-structured interviews were adopted to collect data on the research contents. Specifically, in the structured interviews, pre-prepared interview questionnaires or outlines were employed to pose identical questions to cultural inheritors and tourists and other stakeholders, with the aim of obtaining basic data and background information on the traditional costumes of the Jingpo ethnic group. Subsequently, the semi-structured interviews were employed to analyze the challenges faced by the traditional costumes of the Jingpo ethnic group in today's society and their underlying reasons, while also exploring the feasibility of modern applications in protecting traditional culture.

3.1.2.2 Questionnaires

In the initial phase of the research, questionnaires were used to survey and analyze users regarding the selection of modern application types, feasibility analysis, and user needs. The results produced in the later stage also utilized questionnaires as a tool to verify their effectiveness, thereby determining the value and impact of this study. Additionally, this approach allows for the eventual formulation of design improvement plans and measures.

3.1.2.3 Focus Group

In the early stage of the research, focus groups were used to confirm the classification and meanings of costume patterns with inheritors, scholars, and villagers. In the later stage of design, focus groups were utilized to discuss the

dissemination methods of the modern applications and the target audience with inheritors and scholars.

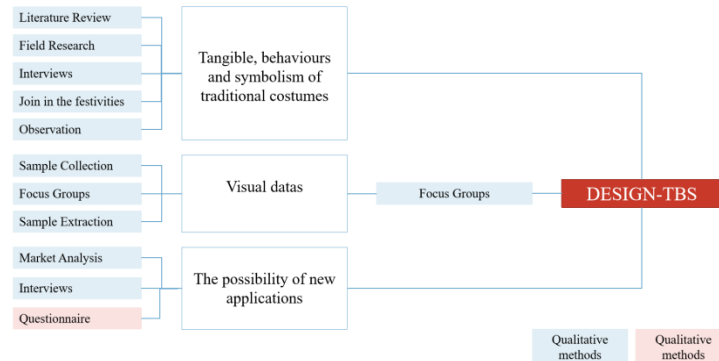


Figure 127 Research Tools
(Source: Wang, 2023)

3.1.3 Analysis of Jingpo Ethnic Group Traditional Costume Culture Meme from the Perspective of Memetics

Through the aforementioned research methods, I conducted interviews with 5 inheritors, 11 scholars, and 22 villagers, and held focus groups. I experienced the traditional festival "Munaozongge" three times and collected images and texts related to the Jingpo ethnic group traditional costume. This collection was analyzed in conjunction with data obtained during the literature review and research at cultural centers. A total of 1 set of the most representative traditional costume designs for both male and female, 20 pieces of brocade fabric, and over 200 pattern elements were extracted. From the perspective of Memetics, these elements were categorized into three aspects of culture: material culture meme, behavior culture meme, and spiritual culture meme.

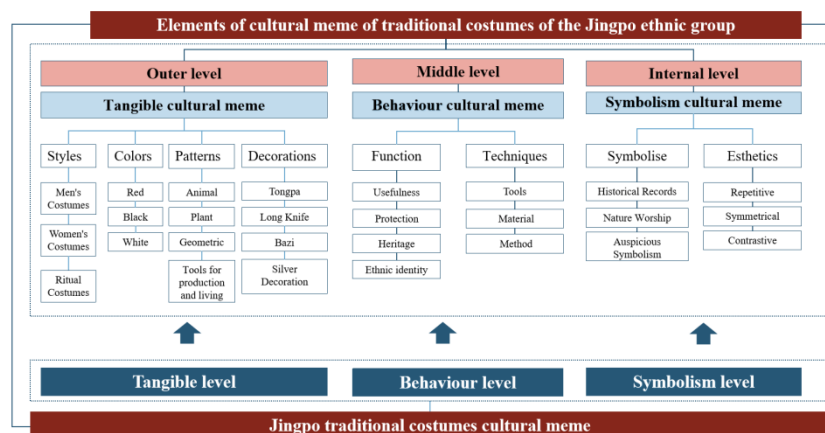


Figure 128 Jingpo Ethnic Group Traditional Costume Culture Meme
(Source: Wang, 2023)

3.2 Stakeholders Analysis

3.2.1 The inheritor of Jingpo Ethnic Group brocade

Jingpo Ethnic Group brocade is a provincial intangible cultural heritage in Yunnan Province. Protecting the inheritors of intangible cultural heritage is the core to protecting the intangible cultural heritage. According to the data in 2022 from relevant institutions, in dehon dai-jingpo autonomous prefecture, there were 13 brocade inheritors. Nonetheless, two of them passed away, with 11 remained with an average age of 63. In the survey, it can be found that it takes complicated process, long time and high selling cost to make the brocade. Thus, the channel of distribution and customer groups are limited. Nowadays, the average age of these inheritors is mounting and the of the face that most young people are reluctant to learn the skill. If we can leverage on local tourism resources and cultural resources to promote national cultural and creative products, local Jingpo Ethnic Group can be activated to learn the skill and the culture of making the brocade can be effectively protected and inherited. By doing so, national confidence can be improved and more people will be encouraged to learn the skill, which can boost the development of the intangible cultural heritage of the Jingpo Ethnic Group.

3.2.2 Villagers in the settlements of Jingpo Ethnic Group

The villages of the Jingpo Ethnic Group are mainly concentrated in villages or mountainous areas tens of kilometers away from the urban area which are with poor living and economic conditions. Due to the remote location and low income, many young people choose to seek jobs in the cities, which led to the decreasing number of people who can make handmade brocade. What's more, these people are relatively in their senior ages, the income of the villagers are lower and the income streams more single. On the basis of in-depth study of the clothing culture of the Jingpo Ethnic Group, this study designs modern cultural and creative products to promote the local villagers' knowledge and interest in this ethnic culture. What's more, by tapping on the local resources to build a platform for ethnic and cultural tourism to sell the products to enrich the tourism industry and add more channels to improve the villages' income.

3.2.3 Tourists

After the COVID-19 pandemic and with the recovery of the tourism industry, during the Spring Festival in 2023, Yunnan Province ranks first in tourism revenue with 38.435billion yuan and second in the number of tourists with 45.1461million. At the same time, Dehong Dai-jingpo Aautonomous Prefecture with its colorful ethnic cultures and rich cultural and natural tourism resources, received 1.281 million people with a tourism revenue of 1.17 billion yuan. After the on-the-spot investigation, many visitors were attracted by the Munaozongge of the Jingpo ethnic group. Nonetheless, except watching and taking part in the festival, there was no ethnic cultural and

creative products available. Based on the analysis on the costume culture, the research puts forward relevant design schemes on ethnic cultural and creative products so that tourists can buy some souvenirs with local culture before leaving. Thus, their travel experience can be enriched and the costume culture of the ethnic group can also be spread by the tourists.

3.2.4 Scholars

Costume culture is one of the essential approaches for scholars and experts in studying the culture of an ethnic minority, serving as a significant medium for exploring the historical culture of that minority. First, the data and findings from this research will form a comprehensive literature base on the Jingpo ethnic group traditional costume, providing robust data and materials for experts and scholars across various fields during their research on the Jingpo ethnic group traditional costume. Secondly, one of the outcomes of this study is a set of pattern cards related to the Jingpo ethnic group traditional costume. By collecting and organizing traditional costume patterns and integrating modern artistic design techniques, this study aims to disseminate the culture of the Jingpo ethnic group traditional costume. Therefore, the electronic processing and preservation of the Jingpo ethnic group traditional costume patterns will lay the foundation for creating an electronic gallery of Jingpo ethnic group traditional costume patterns in the future, thereby providing scholars and experts with intuitive research materials, images, and other resources.

3.2.5 Culture and Tourism-related Departments in Dehong Dai-jingpo Autonomous Prefecture

During the research, while reading relevant resources in Dehong State Cultural Center, the author found the materials of the clothing culture of the ethnic group is not comprehensive. Thus, the research will have a comprehensive analysis on the apparel forming, color, pattern, accessories, customs and other aspects of the Jingpo group and explore the problems faced by the development and inheritance of Jingpo costume culture currently. By using the local ethnic and tourism resources, the research proposes some relevant innovative design schemes on how to better protect and inherit Jingpo ethnic costumes, provides new literature for local cultural and tourism department and will bring some economic value in the process of inheriting the costume culture.

3.3 Research Procedure

This study conducted a survey in three Jingpo gathering places in Mangshi, Longchuan and Yingjiang counties in Dehong Prefecture to collect first-hand research data (Figure 131). In the process of research, the author participated in the local traditional festival 'Munaozongge' in 2023, collected pictures of the shape, pattern, color and accessories of their traditional costumes at the event site, interviewed the

local Jingpo people, compared and analyzed the traditional costumes and modern costumes worn by the Jingpo people in the event. A large number of picture materials were collected to provide strong argument support for this study. In addition, the study interviewed and recorded the intangible cultural heritage inheritors of traditional costumes through in-depth Jingpo villages. The author went to the family of the local Jingpo brocade inheritors to understand the technical process and pattern design of costume production, investigated the local villagers' mastery of brocade and their willingness to learn. This study analyzes the current situation and problems of the style, pattern and production skills of traditional costumes in today's social environment, and puts forward effective strategies for the protection and inheritance of Jingpo traditional costume culture.



Figure 129 Research Area

(Source: Ministry of Natural Resources of the People's Republic of China
Revision No.: GS (2019) 1671)

3.3.1 Fieldwork

Intangible Culture Museum of Dehong

Intangible Culture Museum of Dehong is located at 38 Mangshi Golden Peacock Street, which is a business institution affiliated to Dehong Prefecture Culture and Tourism Bureau. Its main function is to hold various exhibitions, lectures, training, popularize scientific and cultural knowledge, carry out social education, improve the cultural quality of the masses, and promote the construction of local spiritual civilization. This study uses field research method. The author went to the intangible cultural heritage center, exchanged with related researchers and staff, referred to relevant literature books to obtain information. In the exhibition hall of the intangible cultural heritage center, in addition to the Jingpo traditional costumes displayed in the display cabinet and the restoration of costume skills scenes and tools, there are also several computers for consulting materials. Through self-service consultation, visitors can learn about Dehong's intangible cultural heritage projects and details.



Figure 130 Intangible Cultural Heritage Protection Center of Dehong
(Source: Wang, 2023)

Museum of Jingpo Ethnic Group in Mangshi Xishan

Mangshi Jingpo Museum is located at Mangliang National Cultural Square, Yingpan Village, Xishan Township, Mangshi. It is the first comprehensive museum of Jingpo ethnic group in China with 385 pieces of collections. In the museum, you can learn about the history and culture of the Jingpo people, visit traditional historical relics, and see a lot of ancient scenes. The Jingpo Museum has the largest population and the highest proportion of the Jingpo people in China. The local Jingpo people account for 92 % of the total population. At the same time, it is also one of the areas with the most complete preservation of Jingpo folk traditional culture and the most prominent national characteristics, so it is also called ' the first township of Jingpo in China '.



Figure 131 Museum of Jingpo Ethnic Group in Mangshi
(Source: Wang, 2022)

Cultural Inheritance Center of Jingpo Ethnic Group in Yingjiang County

Cultural Inheritance Center of Jingpo Ethnic Group in Yingjiang County is located in Yunyan Mountain, about two kilometers east of Yingjiang County. Yunyan Mountain is not only a scenic spot, but also an essential activity place for the communication and exchange of ethnic minorities in Yingjiang County. The county 's ethnic festivals are generally held here, including the ' Munaozongge ' festival of the Jingpo ethnic group, the ' Kuoshi ' festival of the Lisu ethnic group, and the Water Festival of the Dai and De 'ang ethnic groups. Therefore, Yunyan Mountain is also a place of national cultural integration. On February 11, 2023, the Jingpo ' Munaozongge ' Festival in Yingjiang also kicked off here. The author participated in the festival and was fortunate to have visited the Jingpo Cultural Heritage Center in Yingjiang County for research and experience.



Figure 132 Cultural Inheritance Center of Jingpo Ethnic Group in Yingjiang County
(Source: Wang, 2023)

Private Museum of Jingpo Ethnic Group

Jingpo private museum is located in Pingyuan Town, Yingjiang County, founded by Mr. Mu Hela, a folk collector. The area of the museum is not large, and there are thousands of cultural relics and ancient pictures that can reflect all aspects of Jingpo people's production and life in history. These exhibits intuitively show the living environment of the Jingpo people in history and the costumes of the early Jingpo people. According to Mr. Mu Hela, in order to protect, publicize and disseminate national culture, he collected tens of thousands of cultural relics and collections of different ethnic groups including Jingpo, De'ang, Dai and Lisu from different places including Myanmar and Dehong. Since 2009, he has taken the collected cultural relics to Dehong Prefecture for tour exhibitions, which has played a positive role in promoting the cultural propaganda of the Jingpo people. Nonetheless, since 2013, in order to facilitate the management and display of cultural relics, he has placed the collected cultural relics and collections in his own home for display. In addition, he also wrote a book related to the Jingpo culture, called *Echoes of the Ancient Village*.



Figure 133 Cultural Relics Displayed in the Private Museum of Jingpo Ethnic Group
(Source: Wang, 2023)



Figure 134 *Echoes of the Ancient Village*
(Source: Wang, 2023)

Jingpo Culture Research and Study Hall of Dehong Teachers College

Cultural Studies and Study Hall of Jingpo Ethnic Group is located in Dehong Teachers ' College. According to the propaganda department of Dehong Teachers ' College, this is a cooperative construction between Jingpo couple, Min Jianguo and Shi Mumiao as well as Dehong Teachers ' College. The school provides a platform, and the couple provides cultural collection projects. The museum covers an area of about 400 square meters, with 12 exhibition areas and more than 2,000 collections of Jingpo traditional culture and folk artifacts. The types of exhibits include Munaozongge culture, traditional costumes and weaving techniques, brocade techniques, stone carving brocade patterns, Jingpo traditional folk musical instruments, production and living utensils, historical and cultural memory pictures, Jingpo folk traditional sports utensils, symbols and words, manual bamboo and wood carving techniques, Jingpo cultural achievements exhibition, etc. It is a venue that not only exhibits, studies and inherits Jingpo traditional culture, but also carries out experiential teaching and inheritance training.



Figure 135 Cultural Studies and Study Hall of Jingpo Ethnic Group
(Source: Wang, 2023)



Figure 136 Old Photos Displayed in Cultural Studies and Study Hall of Jingpo Ethnic Group
(Source: Wang, 2023)

3.3.2 Interviews

The inheritor of intangible cultural heritage is one of the main ways to spread intangible cultural heritage. Through interviews and exchanges with the inheritors of Jingpo intangible cultural heritage, it is a direct way to obtain research data and an essential way to study Jingpo costume culture. Through communication with different inheritors, we know how they learned to make costume in the early days, and then how to inherit it to them. From the mouth of the inheritors, we also learned about the production process, pattern patterns and difficulties faced by the Jingpo traditional costumes, and knew the ideas of the inheritors, so as to effectively propose solutions in combination with the actual situation. In addition, the scholars and villagers in the

Jingpo area are also the key interview objects of this study. The interviews with local scholars can understand the current situation of their excavation and research on the Jingpo costume culture. It is also the main method to understand the history, culture and background of the Jingpo people. In the process of interviewing the villagers, we can find their awareness and attention to the traditional national culture, as well as the problems and difficulties faced by the protection and inheritance of the national culture in the current social environment.



Figure 137 Interview provincial non-genetic inheritor Zheng Luolan
(Source: Wang, 2022)



Figure 138 Interview state-level non-genetic inheritor Shang Deju
(Source: Wang, 2022)



Figure 139 Interview state-level non-genetic inheritor Pai Munu
(Source: Wang, 2022)



Figure 140 Interview local villagers
(Source: Wang, 2022)



Figure 141 Interview local scholars
(Source: Wang, 2022)



Figure 142 Interview local scholars
(Source: Wang, 2022)

3.3.3 Experience Traditional Festivals

" If you can talk, you can sing; if you can walk, you can dance" this is the folk description of the Jingpo people. The ' Munaozongge ' festival, which integrates poetry, songs, dance, music and rituals, is the most grand traditional festival of the Jingpo people. Because of the large number of people involved, it is also recognized as the ' dance of heaven ' and ' dance of all people '. It is also a national intangible cultural heritage. The traditional ' Munaozongge ' festival is usually held on the 15th and 16th of the first lunar month every year. Men and women from different branches of the Jingpo ethnic group will wear costumes to participate in the festival. In addition, there are also many well-known foreign tourists to participate in and experience the national cultural feast of the Jingpo nationality. Therefore, in order to study the traditional costumes of the Jingpo ethnic group, we should participate in the ' Munaozongge ' festival, experience the traditional ethnic festival culture of the Jingpo ethnic group, collect the picture materials of different ethnic costumes, and compare the differences and changes between traditional costumes and modern costumes.

In order to experience the festival process of the traditional festival ' Munaozongge ' of the Jingpo ethnic group, deeply feel their national festival culture and atmosphere, and also collect traditional costumes of different branches and shapes, the author went to Longchuan, the hometown of Munaozongge, China, on February 5, 2023. On February 6, 2023, the author went to Xishan Township, the first township of Jingpo, China. On February 11, the author went to Yingjiang, the hometown of Zhaiwa, to participate in the local ' Munaozongge ' festival, and conducted a survey to obtain first-hand survey data.



Figure 143 Longchuan Held Munaozongge Festival
(Source: Wang, 2023)



Figure 144 Xishan Township Held Munaozongge Festival
(Source: Wang, 2023)



Figure 145 Yingjiang Held Munaozongge Festival
(Source: Wang, 2023)

3.3.4 Market Research

The design and circulation of cultural and creative products is one of the essential ways to protect and transmit the traditional costume culture of Jingpo ethnic group, and it is also one of the output forms of this study. Therefore, the research on the market of cultural and creative products is one of the research methods of this study. Dehong Prefecture is a tourism area with abundant natural resources and national cultural resources. It has a good tourism platform and the vast number of tourism groups. Therefore, the study believes that the dissemination of Jingpo 's costume cultural elements through cultural and creative products is one of the ways to protect traditional costumes. The market research of this study mainly focuses on two aspects. The first is the scenic spots with market platform in Dehong Prefecture. For example, the tourist attraction ' Dai Ancient Town ', which is located in the national 4A level, is a tourist attraction integrating accommodation, catering and entertainment. People can also experience various intangible cultural heritage cultures while shopping inside. Therefore, this type of tourist attraction is one of the check-in places for foreign

tourists, and it is also one of the main markets for the circulation of ethnic cultural and creative products.



Figure 146 Dai Ancient Town
(Source: Wang, 2023)



Figure 147 Cultural and Creative Product Sold in Dai Ancient Town
(Source: Wang, 2023)



Figure 148 Postcards and Books Sold at Munaozongge
(Source: Wang, 2023)

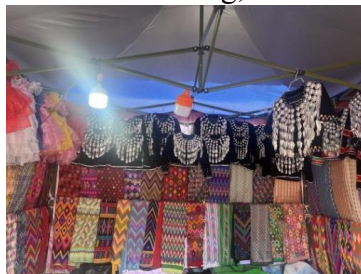


Figure 149 Costumes Sold at Munaozongge
(Source: Wang, 2023)

3.4 Design methodology

3.4.1 TBS Hierarchical Design Method

The TBS Hierarchical Design Method is a design approach based on the cultural dissemination of the Jingpo ethnic group traditional costume. This method aims to achieve cultural protection through the design and dissemination of modern applications, grounded in an in-depth study of the costume's shapes, colors, patterns, decorative elements, and underlying meanings. The method extracts design elements from the material, behavioral, and symbolic levels of the costume. By designing, experiencing, and circulating modern applications, this approach facilitates users' understanding, recognition, and acceptance of the costume culture, ultimately leading to the protection and dissemination of the Jingpo ethnic group traditional costume culture. Memetics posits that the transmission and evolution of memes play a crucial role in the formation and protection of culture. The TBS Hierarchical Design Method is fundamentally based on the Memetics framework, where cultural genes are transmitted through imitation and characterized by replicability, mutation, and selection. This approach categorizes the Jingpo ethnic group traditional costume culture into three levels: the external level of material culture memes, the intermediate level of behavioral culture memes, and the internal level of symbolism culture memes. By extracting and applying meme elements from different levels, new products are designed to cater to the diverse needs of local people and tourists from visual, behavioral, and spiritual perspectives. This process allows users to progressively achieve recognition, understanding, and acceptance of the culture through their continuous use of the products, ultimately ensuring the sustained dissemination of the Jingpo ethnic group traditional costume culture (Figure 152).

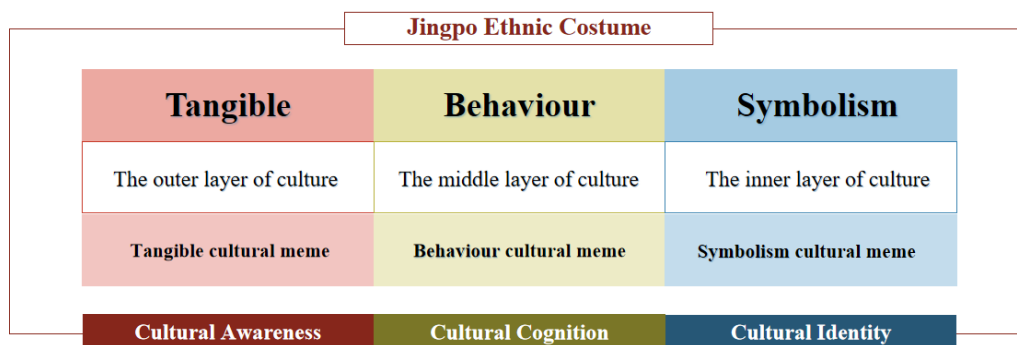


Figure 150 TBS Hierarchical Design Method
(Source: Wang, 2023)

Material Level. The material level of the TBS Hierarchical Design Method is derived from the external layer of cultural hierarchy. In the context of Jingpo ethnic group traditional costume, it is specifically manifested in the visual aspects of the attire, including the characteristics of the costume's shapes, color features, pattern composition, and decorative elements. The design involves the extraction of external

elements to create a visual design, ultimately resulting in the development of IP images and cultural and creative products that reflect the characteristics of traditional costume shapes. This allows people to gain an initial understanding of the Jingpo ethnic group's traditional costume when they encounter these designs.

Behavioral Level. The behavioral level of the TBS Hierarchical Design Method stems from the intermediate layer of cultural hierarchy. In Jingpo ethnic group traditional costume, it is specifically reflected in the wearing and usage experience of the attire, including the Tongpa and belts. These accessories, from a functional perspective, are integral to the ensemble of Jingpo ethnic group traditional costume and also cater to modern lifestyle demands. Therefore, focusing on product interaction and user experience, cultural and creative products are exhibited in high-traffic museums and tourist attractions. This interactive use and product experience aim to stimulate further recognition of Jingpo ethnic group traditional costume culture.

Symbolic Level. The symbolic level of the TBS Hierarchical Design Method originates from the internal aspect of cultural hierarchy. In Jingpo ethnic group traditional costume, it is specifically reflected in the spiritual dimensions of the attire, including the beautiful aspirations of participating in festivals while wearing the costumes, the mindset of celebration and blessing, and the auspicious meanings assigned to traditional patterns by the Jingpo ethnic group. The research extracts aesthetically pleasing and representative shapes and pattern elements for the design of modern applications, enabling users to interpret the connotations of the patterns while also imbibing a sense of beautiful aspirations in both spiritual and psychological realms. This fosters emotional connections, leading to the recognition and acceptance of the Jingpo ethnic group's traditional costume culture.

The purpose of the TBS Hierarchical Design Method is to achieve an understanding, recognition, and acceptance of the traditional Jingpo ethnic group costume culture through designing at different levels within the realms of tangible culture, behavior culture, and symbolism culture. Ultimately, it aims to facilitate cultural protection by employing visual dissemination, interactive engagement, and the sustainable use of modern applications.

3.4.2 Design Rule

With the development of society and advancements in technology, while people's material living standards have improved, there is an increasing demand for spiritual culture. Therefore, the modern applications in this study mainly focus on cultural and creative products. This research will utilize the TBS method to design cultural and creative products that better protect and disseminate the traditional costume culture of the Jingpo ethnic group. During the design process, the following design principles should be adhered to:

3.4.2.1 Culture

The purpose of cultural and creative products is to spread culture through products. In other words, culture is the core of cultural and creative products. Therefore, the first rule of design is to attach importance to local cultural characteristics, adhere to the cultural nature of products, and express and disseminate abstract culture through visual design. Based on the study of the traditional costume culture of the Jingpo ethnic group, this study protects and disseminates the costume culture of the group

through designing cultural and creative products. In the process of product design, it is necessary to have a precise grasp of the unique cultural colors and patterns in the traditional costumes of the group and dig deep into the connotation and cultural characteristics behind it. Thus, there is a sounder condition to seek a communication carrier to convey the traditional costume culture to the public.

3.4.2.2 Esthetics

As designers should be good at discovering beauty and transmitting beauty, the design of cultural and creative products also needs to follow the rules of aesthetics. With the improvement of living standards, the public's aesthetic consciousness is also improving. Advancement on the outlook and cultural connotation of the products can not only gain more customers but also improve the popularity of the products. In this paper, one of the problems faced by the traditional costumes of the group in this study is that there are fewer and fewer young people willing to wear traditional costumes in daily life, which is related to the current aesthetic concepts and fashion trends. While ensuring that the cultural identification characteristics of traditional costume elements unchanged, and by extracting and rearranging or composing them, this study combines it with current cultural and creative products. Thus, more products that are in line with the current aesthetics can be designed and there will be a larger customer base and a broader awareness of ethnic culture.

3.4.2.3 Function

Cultural and creative products convey the culture by injecting culture into the products. In addition to the visual enjoyment which is the contemporary people's demand for products, the function and role of products should also meet the need. Therefore, functionality is an essential indicator for customers to select products, and one of the rules for cultural and creative product design. With the development of science and technology and the improvement of living standards, people's demand for products are not only limited to visual aesthetics, but also are expanded to consider what product types to rely on and how to provide customers with more functional value, so as to effectively improve the use experience of products. The cultural and creative products of this study are based on the cultural and creative product design of Jingpo ethnic group's traditional costume culture. Due to the limited audience and communication, this study will expand the audience through cultural and creative products. Besides the in-depth thinking of the visual composition of cultural and creative products, it is also necessary to conduct in-depth research on the practicality of products, so that the cultural and creative products that convey the traditional costume culture can appear more frequently in people's life, thus promoting cultural communication.

3.4.2.4 Innovation

With the development of tourism and the increasing importance attached on traditional culture, many cultural and creative products have sprouted in the market. As the current market of cultural and creative products is changing every day, how to make the designed cultural and creative products distinctive in the dazzling market involves the innovative principles of products. Innovation should be seen in the material of the product design, design forms and the product itself. Although the research object of this paper is the traditional costumes of the Jingpo ethnic group, in the investigation no cultural and creative products related to its cultural elements were found. Therefore, as the material of cultural and creative product design, this paper is

highly innovative. Nonetheless, how to apply the innovation on the traditional costume elements to the design of cultural and creative products requires designers to think deeply in the process of design. Thus, the traditional cultural elements can be more attractive in the process of dissemination.



CHAPTER 4

DESIGN RESULTS

In recent years, the cultural and creative industries have developed rapidly. Taking advantage of cultural and creative products to spread the traditional culture is not only conducive to the promotion of traditional culture, but also meets the needs of tourists for material culture and spiritual consumption. (Zhou Yi et al., 2022). The research object of this article, Dehong Dai Jingpo Autonomous Prefecture, is one of the most popular tourist areas in Yunnan Province, with rich and colourful ethnic minority culture and unique natural resources. Every year, the tourist attraction welcome hordes of tourists. As such, the author deems that the development of cultural and creative products with the Jingpo traditional costume elements can bring some economic income to the local area. What's more, it serves as a vital means to protect and boost the development of traditional costume culture. With the help of local rich tourism resources and favorable tourism platform, cultural and creative products can also promote and develop traditional national culture while circulating.

As can be seen from the research results, Dehong Dai and Jingpo Autonomous Prefecture is a multi-ethnic region. Every year, many traditional festivals of ethnic minorities held here attract a large number of tourists. Nonetheless, the cultural and creative products with ethnic characteristics in the local tourism market are scare, especially the products of Jingpo ethnic. On the 15th day of the first month of lunar year, the Jingpo ethnic group will hold the grandest traditional festival "Munao Song", which attracts thousands of foreign tourists. Nonetheless, there are no related ethnic cultural and creative products circulating in the market currently. The author suggests to utilize the intangible cultural heritage resources and design some cultural and creative products with traditional patterns of Jingpo's brocade, including postcards, silk scarves, canvas bags and so on. Tourists can not only enhance their travelling experience by purchasing the above cultural and creative products but also promote and protect the national culture.

This chapter presents a design proposal for the protection of traditional costume culture based on the research of Jingpo ethnic group traditional costume culture. In the previous chapters, the study analyzed the patterns, styles, colors, techniques, and the challenges and crises faced by traditional ethnic costume culture in contemporary society through literature reviews, field research, and case studies. This chapter intervenes through artistic design, exploring the cultural elements of Jingpo ethnic group traditional costume while analyzing the local tourism resources and current social needs. It seeks to find suitable media and carriers in the era of big data and utilizes reasonable design methods. Through innovative designs including IP and cultural creative products, this chapter aims to support Jingpo ethnic group traditional costume culture, attracting more attention to and facilitating the protection, inheritance, and dissemination of Jingpo ethnic group's cultural heritage.

4.1 Design Experiment I: IP Image Design and Application Based on Jingpo Ethnic Group Traditional Costume

In today's context, where traditional culture continuously seeks protection and dissemination pathways, IP design has rapidly emerged. IP is the abbreviation for Intellectual Property, which means "intellectual property"; therefore, IP is intangible wealth protected by law. In contemporary society, IP has permeated various industrial developments. The IP image can be understood as a mascot, designed through anthropomorphism, and as a visual representation, it effectively reflects the cultural connotation of the product. Cui Liang and Huang Zhen pointed out in "Activating Excellent Traditional Culture IP to Enhance the Influence of Chinese Culture" that we should regard Chinese excellent traditional culture as a key to enhancing soft power and international influence, extracting and showcasing the essence of traditional culture that embodies contemporary spirit and educational significance, and disseminating it to merge Chinese culture with world culture. We cannot rigidly equate traditional culture with past culture, nor can we regard traditional culture as backward or outdated. Excellent traditional culture is the culture of the nation, the culture of inheritance, and the cultural essence that has been refined through the test of time (Cui Liang & Huang Zhen, 2021). The traditional costume of the Jingpo ethnic group, as an excellent intangible cultural heritage, should receive effective protection and dissemination. To expand the audience range and enhance cultural influence, this study integrates elements of the Jingpo ethnic group's costume culture into the design of the IP image, enabling the traditional national costume culture to achieve more efficient promotion and dissemination through the cultural and technological media of today's big data era.

4.1.1 Design Objectives

With the development of society and the continuous collision and integration of global cultures, the traditional costumes of the Jingpo ethnic group in the Dehong Dai and Jingpo Autonomous Prefecture have experienced a certain degree of homogenization. The unique characteristics and decorative elements of these garments are gradually being weakened, leading to a loss of distinctiveness. This study utilizes IP image design for the Jingpo ethnic group, leveraging the shapes, colors, and decorative elements of traditional costumes to express the IP image. By combining cute character designs with elements of traditional costumes and utilizing modern technological media and big data resources, it aims to expand the audience and dissemination pathways, thereby promoting the culture of the Jingpo ethnic group's traditional costumes on a broader scale and ensuring their protection and inheritance.

From the perspective of the TBS Hierarchical Design Method, the material aspect aims to visually represent the cultural elements of the Jingpo ethnic group's traditional costumes, including shape, color, and decoration. This allows the visual elements of the traditional costume to be disseminated during the continuous use of modern applications, forming protection. On the behavioral and spiritual levels, the design of

modern applications focuses on the wearing behaviors and contexts of traditional costumes, integrating character forms and movements to convey the function of the clothing and the Jingpo ethnic group's beautiful wishes and aspirations in traditional festival scenarios. The design incorporates the use of expression packs to widely and perpetually spread these spiritual elements.

4.1.2 Design Processes

4.1.2.1 Design Concept

The IP image of the Jingpo ethnic group is represented based on the characteristics and styles of their traditional costumes and adornments. This involves constructing cartoon characters for both males and females using design techniques, combining elements of the Jingpo ethnic group's traditional costumes and accessories. The design aims to reflect the IP's form through a cute stylistic approach, capturing the unique skin tone of the Jingpo ethnic group and presenting it through modern visual forms.

In the process of IP design, the first consideration is the character image. Since the Jingpo ethnic group lives year-round on the hillside and engages in slash-and-burn agriculture, their skin tone is generally darker due to prolonged exposure to ultraviolet rays and wind. Therefore, the IP character is designed with a yellow-black skin tone. The male character features a traditional short hairstyle, while the female character adopts a popular local updo style along with bold makeup emphasizing large eyes and thick eyebrows, showcasing the beauty and elegance of the Jingpo ethnic group and reflecting their aspirations for beautiful things.

Additionally, the design involves a high-level abstraction of the shape, color characteristics, and decorative features of the Jingpo ethnic group's traditional costumes. This includes components from the male traditional costume including the upper garment, lower garment, Baotou, Tongpa, long knife, and belt, as well as elements from the female traditional costume, including the silver-padded top, brocade tube skirt, Baotou, Tongpa, leg protectors, necklace, and bracelets. The design merges fashionable character shapes with traditional costume culture to create the IP image, thereby better conveying the culture of the Jingpo ethnic group's traditional costumes.

In the later stages of design, the IP image will be extended through various expressions and actions to develop expression pack designs and applications. This will help disseminate the cultural elements of the Jingpo ethnic group's traditional costumes, allowing more people to recognize them through the power of big data, ultimately serving the purposes of promotion and protection.

4.1.2.2 The design process

First, an analysis of the Jingpo ethnic group's male and female traditional costumes is conducted, focusing on their shapes, components, colors, and accessories. This allows for the extraction of the constitutive elements of the traditional costumes, which serves as the foundation for establishing the basic character designs. Subsequently, based on the established basic character designs, the components and accessories described in the traditional costume section of Chapter Two are applied to their respective characters (Figure 153). This approach utilizes both male and female characters to convey the shape, color, and decorative features of the traditional

costumes (Figure). Since the Jingpo ethnic group in Dehong Prefecture does not have a fixed, standardized style of footwear, the author's research indicates that some individuals wear flip-flops. Therefore, the footwear for the IP image is illustrated as a flip-flop design.

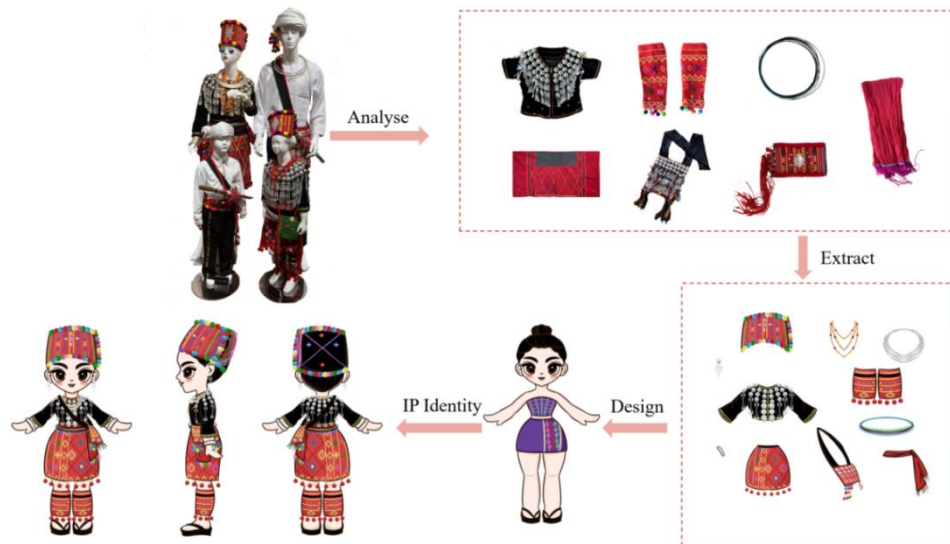


Figure 151 IP Design Process
(Source: Wang, 2023)

At the level of material culture, the design of the IP characters is achieved by extracting and combining visual elements from the traditional costume, including its shapes, components, colors, patterns, and decorations, along with everyday actions and expressions. This process ultimately produces a set of emoji that innovatively showcases the traditional cultural elements of the Jingpo ethnic group through a fresh visual form .



Figure 152 Extraction of Costume Elements
(Source: Wang, 2023)

After completing the visual design, I organized a focus group that included local scholars and cultural inheritors to discuss the dissemination of the IP image. They suggested that my design could be promoted through both online and offline channels, with the target audience not only being local youth but also extending to tourists from other regions.

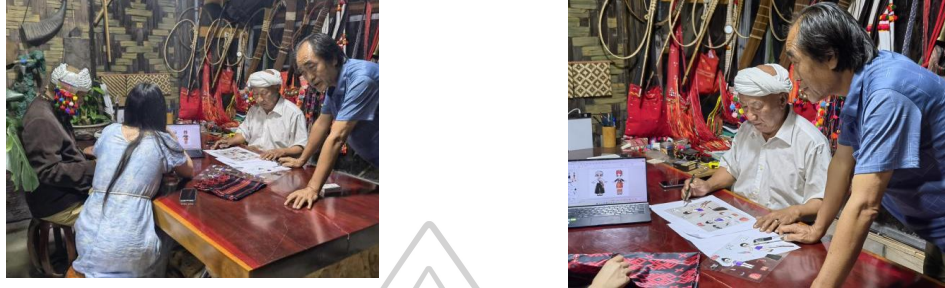


Figure 153 Focus Group
(Source: Wang, 2023)

The Jingpo ethnic group is a hospitable and lively community known for its singing and dancing. When friends from outside visit the gathering places of the Jingpo, they invite them to participate in festivals, dance together, and offer fine wine along with their heartfelt blessings. Therefore, this design extends a series of blessing-related emojis based on the traditional IP image of the Jingpo ethnic group. These blessings include meanings including joy, success, cuteness, health, gratitude, luck, peace, the realization of wishes, prosperity, and beauty. These meanings also symbolize the spiritual essence of Jingpo tradition.

In terms of online dissemination, the emojis spread the cultural elements of the Jingpo ethnic group's traditional costume through downloads and usage by WeChat users. The research collected data on user downloads and usage over seven days, demonstrating that a total of 1,901 people downloaded the emojis, with 3,713 instances of use. The download and usage data indicate that the design of the Jingpo ethnic group traditional costume IP image achieved a positive dissemination effect through online use.

Additionally, I randomly distributed 100 questionnaires to survey users' experiences. The data revealed that 43% of users were locals, while 57% were tourists. Among them, 50% were aged between 18 and 25. This demonstrates that combining traditional ethnic costume culture with innovative visual design and current popular online dissemination modes can better attract the attention of youth. Furthermore, the use of emojis can expand the audience for traditional culture.

Regarding the factors influencing users' decisions to download the emojis, 80% of respondents believed that this set of emojis embodies artistic, playful, and cultural elements. Additionally, 23% felt that the emojis represented the design of the Jingpo ethnic group's traditional costume, while 37% believed that they comprehensively reflected the costume's shape, patterns, colors, and decorative elements. Usage frequency data indicated that 51% of respondents found this set of emojis lively and cute, making them suitable for daily greetings and blessings, and they would use them frequently. Moreover, 45% of users believed that using these emojis effectively promotes the traditional culture of the Jingpo ethnic group.

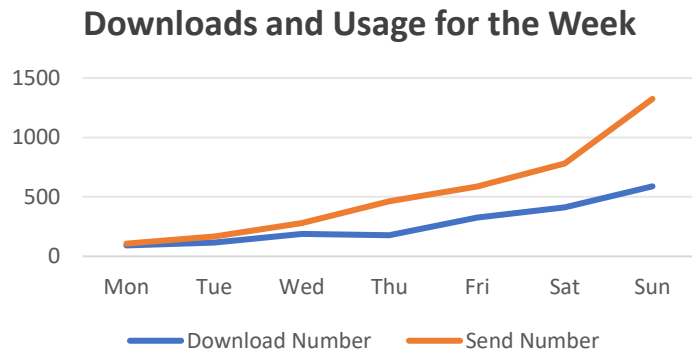


Figure 154 Data statistics
(Source: Wang, 2024)

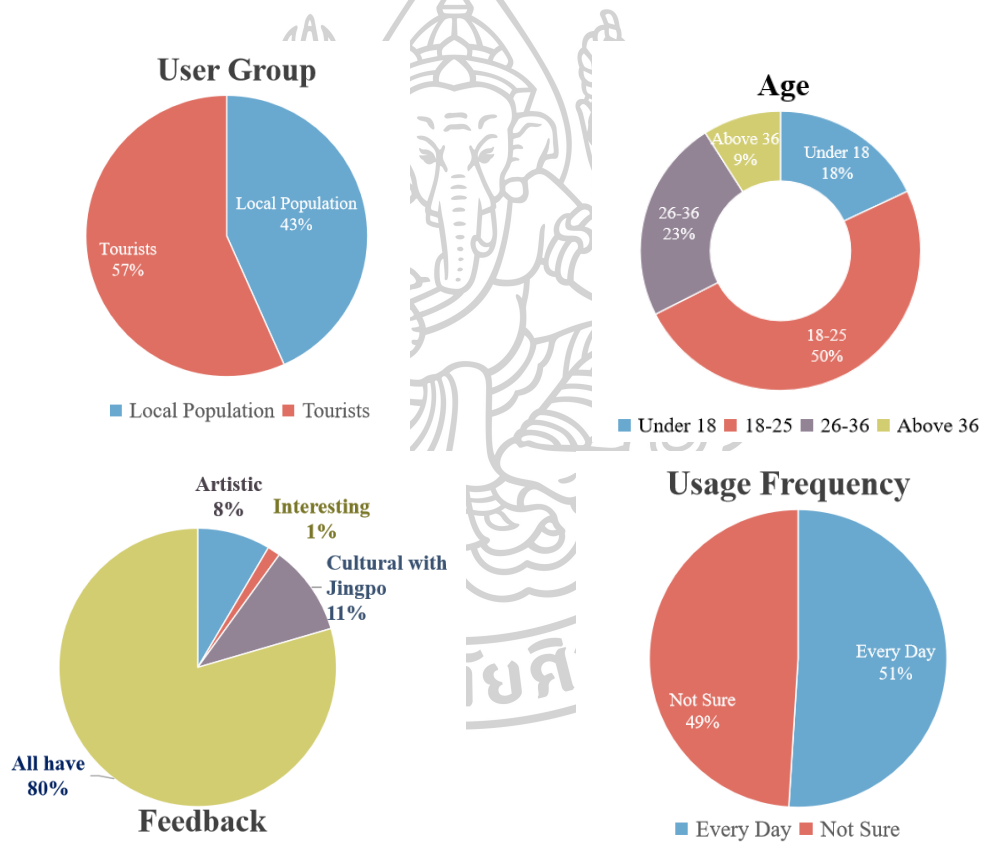


Figure 155 Questionnaire Feedback
(Source: Wang, 2024)

4.1.3 Design proposal

4.1.3.1 IP Image



Figure 156 Male IP Identity Design
(Source: Wang, 2024)



Figure 157 Female IP Identity Design
(Source: Wang, 2024)

4.1.3.2 IP stickers





Figure 158 Ip stickers
(Source: Wang, 2024)

The traditional costume of the Jingpo ethnic group is a product of intangible culture formed during its historical development. With the evolution of society and the ongoing collisions and integrations of globalization, a lack of awareness about traditional costumes has emerged among some young people. This includes changes in the habit of wearing traditional costumes among youth and insufficient efforts for their protection. This design approach starts from the perspective of respect and inheritance. By extracting elements of the Jingpo ethnic group's traditional costume, including shapes, colors, patterns, components, and accessories, the design integrates these with currently popular IP character images for both male and female figures. The IP characters, featuring modern visual forms combined with traditional Jingpo ethnic costume elements, make the cultural characteristics of the figures prominent, easily recognizable, and suitable for visual dissemination. Furthermore, this design extends into the creation of trendy emojis, utilizing the advantages of the information age and the rapid dissemination capabilities of big data. This enables the traditional costumes of the Jingpo ethnic group to be spread through multiple channels and pathways online.

4.2 Design Experiment II: Design of Cultural and Creative Products Based on the Patterns of Jingpo Ethnic Group Traditional Costumes

4.2.1 Design Objectives

The traditional costume of the Jingpo ethnic group is an essential component of the Jingpo ethnic group's national culture and is also one of the most precious intangible cultural heritage assets. In the context of continuous technological and social development, the transmission of the Jingpo ethnic group's traditional costume culture has faced various degrees of challenges. This design collects, analyzes, and organizes the forms and patterns of traditional costumes, employs software to represent them, and utilizes different cultural and creative products as carriers for dissemination. This approach aims to establish certain methods and pathways for the protection of this ethnic group's traditional costume culture, thereby ensuring the protection and transmission of traditional costume culture and the achievements of intangible cultural heritage inheritors' traditional patterns. It provides reference material for future generations learning the brocade technique and offers

contemporary designers valuable pattern resources derived from traditional cultural elements. From the perspective of the TBS Hierarchical Design Method, the focus is on the material level to protect and disseminate the forms, compositions, and color characteristics of traditional costume patterns. On the behavioral level, the design of cultural and creative products is based on the wearing styles and functions of traditional costumes, aligning with modern aesthetics and lifestyle needs, enabling locals and tourists to continuously transmit and protect the Jingpo ethnic group's traditional costume culture through long-term use of these products. On the spiritual level, an in-depth analysis of the symbolism and meanings of traditional costumes is conducted to extract auspicious patterns favored by modern individuals for product design and workshop activities, allowing a broader audience to engage in the ongoing transmission of culture through the interaction of product use and workshops.

4.2.2 Design Processes

4.2.2.1 Design Concept

The traditional costume of the Jingpo ethnic group features vibrant colors and strong recognition, particularly the brocade patterns within the garments, which encapsulate the wisdom of the Jingpo people and reflect their hard work and unique aesthetic. As a people who love life and nature, the Jingpo ethnic group historically lacked their own writing system, relying instead on the patterns and designs of brocade to document their lives and the mountainous routes experienced during their migrations, as well as the things they encountered. Due to the richness and abundance of brocade pattern designs, they frequently express that they wear everything around them.

The materials for this design are derived from the brocade patterns found in the traditional costumes of the Jingpo ethnic group. Initially, an in-depth study of the background and symbolic meanings of these patterns was conducted, followed by the analysis and organization of typical traditional patterns and color schemes. Subsequently, software was utilized to extract these elements, which not only serves to protect the traditional costume patterns, providing future generations with traditional materials for reference and inspiration in inheriting intangible cultural heritage, but also offers design materials for the development of cultural and creative products within this research. This allows the traditional costume patterns of the Jingpo ethnic group to expand their audience through cultural and creative products, facilitating broader dissemination of their culture.

4.2.2.2 The design process

Based on the design of cultural and creative products derived from the traditional costume patterns of the Jingpo ethnic group, the first step involves the analysis and extraction of representative pattern materials. This research collected a large number of traditional costume patterns through visits to local museums and interviews with brocade inheritors. The collected patterns were then rendered into electronic pattern materials using software including Adobe Illustrator and Adobe Photoshop. Figure illustrates the process of extracting the patterns from the traditional brocade skirt into electronic graphics. All subsequent electronic patterns were created using the same method. This approach not only facilitates the creation of an electronic library of

traditional patterns, which aids in their long-term protection and preservation, but also lays a foundation for the design applications in the later stages of this research.



Figure 159 Traditional brocade
(Source: Wang, 2022)

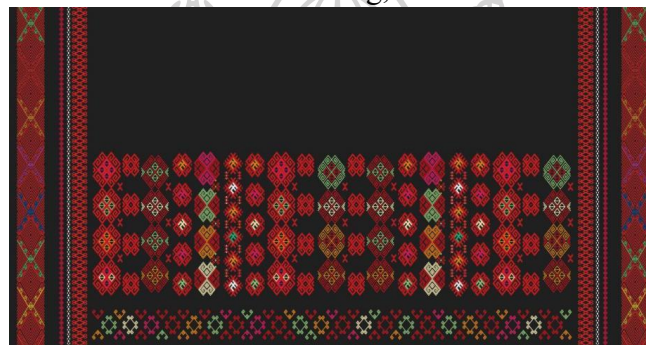


Figure 160 Sample material extraction 1
(Source: Wang, 2023)



Figure 161 Sample material extraction 2
(Source: Wang, 2023)

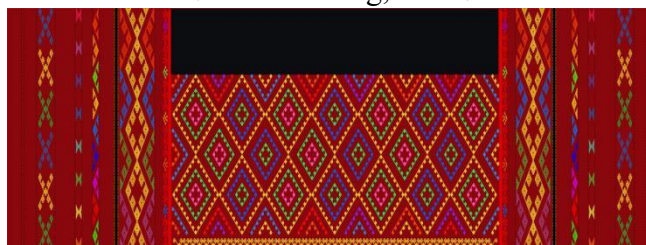


Figure 162 Sample material extraction 3
(Source: Wang, 2023)

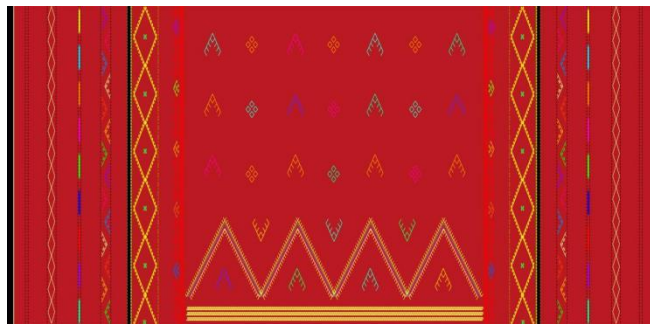


Figure 163 Sample material extraction 4
(Source: Wang, 2023)

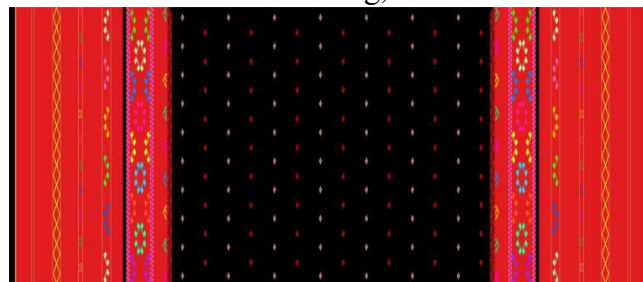


Figure 164 Sample material extraction 5
(Source: Wang, 2023)

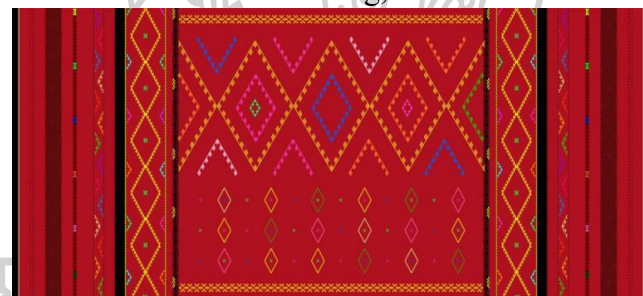


Figure 165 Sample material extraction 6
(Source: Wang, 2023)

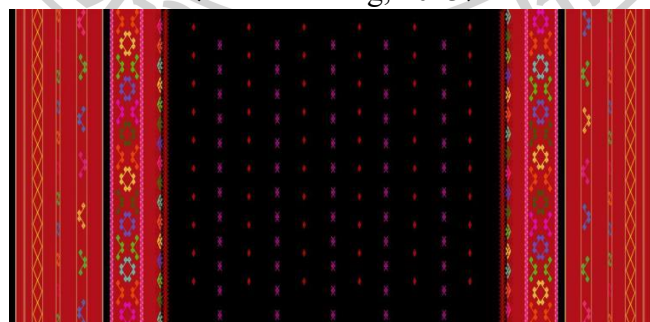


Figure 166 Sample material extraction 7
(Source: Wang, 2023)

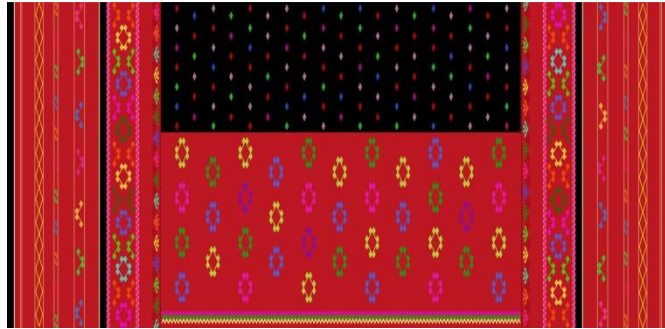


Figure 167 Sample material extraction 8
(Source: Wang, 2023)



Figure 168 Sample material extraction 9
(Source: Wang, 2023)



Figure 169 Sample material extraction 10
(Source: Wang, 2023)

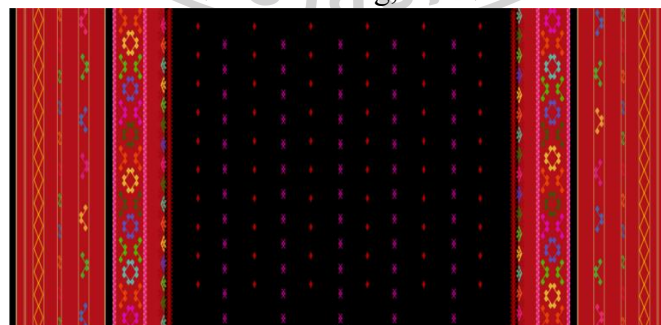


Figure 170 Sample material extraction 11
(Source: Wang, 2023)

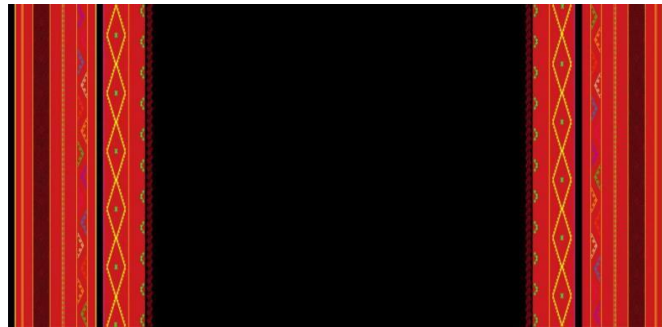


Figure 171 Sample material extraction 12
(Source: Wang, 2023)

After screening and analyzing over 40 pieces of brocade fabric collected during the research, I extracted patterns from 20 of these pieces using software, resulting in more than 200 individual designs. Upon completing the pattern extraction, I conducted interviews with local scholars and inheritors to discuss and confirm the symbolism and meanings of the patterns, ensuring the accuracy of their representation in the products.



Figure 172 Confirmation of the symbolic meaning of the patterns
(Source: Wang, 2023)

4.2.2.3 Design Proposal

4.2.2.3.1 Cultural Postcard

Postcards are a popular type of tourism cultural and creative product in the market, with almost every location offering them. They not only directly reflect the cultural visuals of a city's landscape or humanities but also come at a low cost, making them easy to collect while providing a certain level of interactivity. This design classifies and extracts the distinctive patterns of the Jingpo ethnic group's traditional costume to be arranged on the postcards, utilizing two sets of postcard designs to convey the colors and patterns of the Jingpo ethnic group's attire. Additionally, the back of the postcards introduces the meanings of the patterns.

The design of the patterns on the postcards adopts a direct application method, extracting the shapes, forms, and colors of the Jingpo ethnic group's brocade traditional patterns through software drawing, and directly applying the original patterns in the designs. This research collects, analyzes, and organizes traditional brocade patterns, utilizing variations in pattern design including two-way continuity, four-way continuity, flipping, and symmetry, to reconfigure the original traditional patterns through new arrangements. By using postcards as a medium for dissemination, the cultural aspects of the traditional costume patterns are promoted,

thereby achieving the most direct protection and communication of the Jingpo ethnic group's traditional costume patterns.

At the material cultural level, the postcards directly reflect the shapes, compositions, and colors of the traditional costume patterns. At the spiritual cultural level, the back of the postcards explains the names, meanings, and symbols of the patterns.

Postcard size: 14.8cm x 10cm.

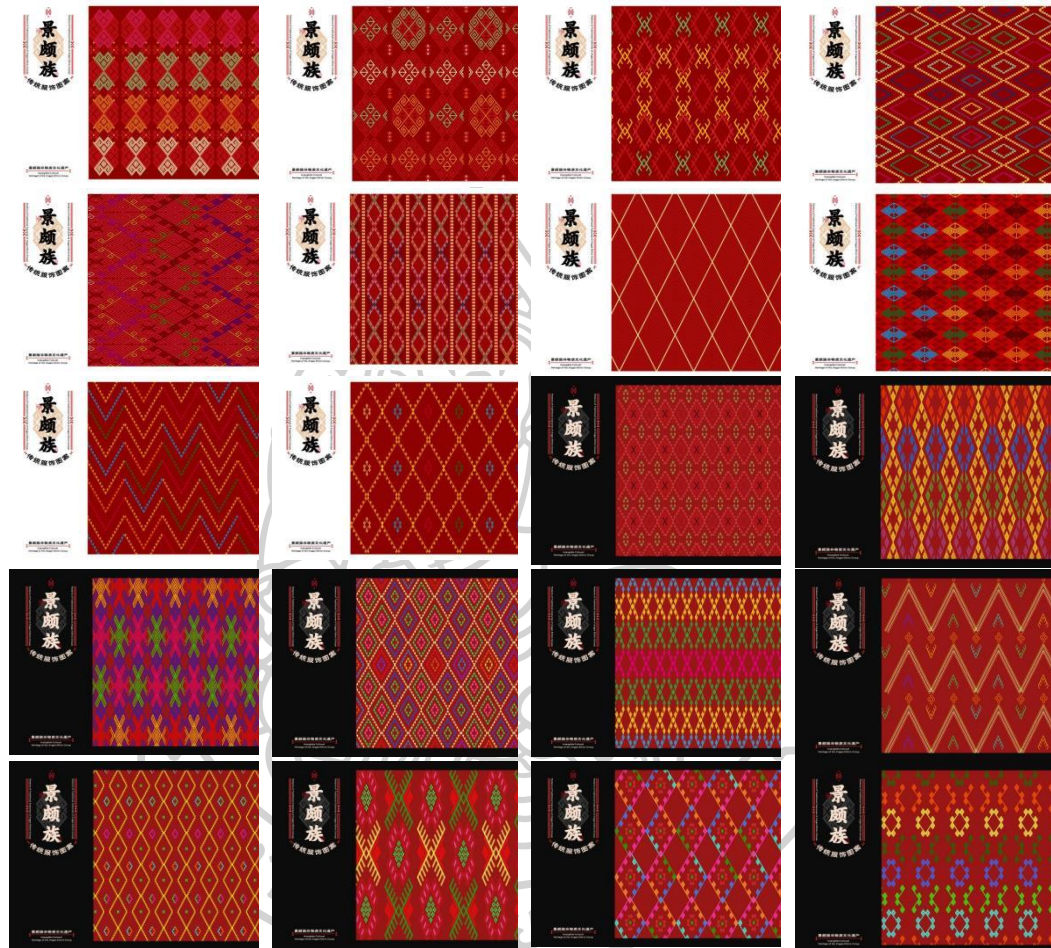


Figure 173 Postcard Pattern and Layout Design
(Source: Wang, 2023)



Figure 174 Postcards
(Source: Wang, 2024)

4.2.2.3.2 Literary Canvas Bags

Tongpa is an essential accessory in the traditional costume of the Jingpo ethnic group, indispensable for both men and women when going out. From a visual perspective, it possesses strong decorative qualities, while functionally, it serves as an essential tool for carrying personal items during outings (Figure 177). In terms of shape, there is no significant distinction between the Tongpa worn by men and women; both are square crossbody bags primarily in black and red, featuring a simple style. The pattern composition of the Tongpa also bears some resemblance to the designs of their tube skirts. Therefore, among those who prefer modern clothing, some may favor modern design forms like canvas bags. Conversely, tourists from outside the Jingpo ethnic group tend to prefer cultural and creative canvas bags that incorporate ethnic pattern elements while retaining a contemporary design aesthetic.

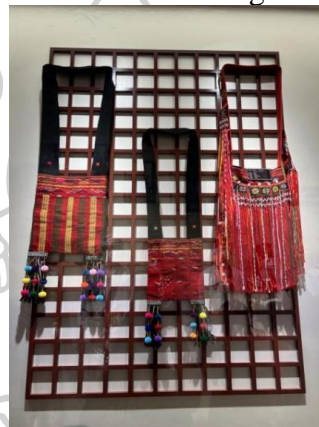


Figure 175 Traditional Tongpa
(Source: Wang, 2022)

From the perspective of behavioral culture, applying patterns from the traditional costume of the Jingpo ethnic group to the design of cultural and creative canvas bags serves multiple purposes. Firstly, canvas bags and Tongpa serve the same function, as essential daily items in people's lives. They are practical and aesthetically pleasing for activities including shopping or as gifts. Secondly, extracting patterns from traditional costumes and applying them in modern arrangements and compositions can not only diversify the product offerings in the ethnic cultural and creative market but also expand the audience for Jingpo ethnic culture. By pairing everyday bag styles with ethnic patterns, these designs can attract more consumers and audiences from outside the Jingpo ethnic group, thereby enhancing the cultural recognition of Jingpo traditional costumes.

The design application of patterns in the canvas bags primarily employs a decomposition and reconstruction method. Given that the audience for Jingpo ethnic traditional costume patterns is relatively limited—mostly comprising local people from the ethnic group or older generations—it's challenging to capture the attention and interest of younger individuals and tourists. This study, based on the analysis of traditional patterns, seeks to deconstruct and reconstruct them to better align with contemporary aesthetic preferences. During this decomposition and reconstruction process, it is essential to ensure that the unique cultural characteristics, visual recognition features, and color attributes of Jingpo ethnic traditional patterns are

retained. This is achieved by adhering to aesthetic principles to decompose, rearrange, and redesign the traditional patterns, allowing them to be visually presented in a modern design context. Ultimately, these designs are applied to canvas bags, creating cultural and creative products that feature ethnic cultural elements while enabling external tourists to understand and engage with the Jingpo ethnic group's traditional costumes through their experience with these products. This approach facilitates better protection and dissemination of Jingpo ethnic traditional costume culture.

Canvas bag dimensions: 34cm * 38cm.

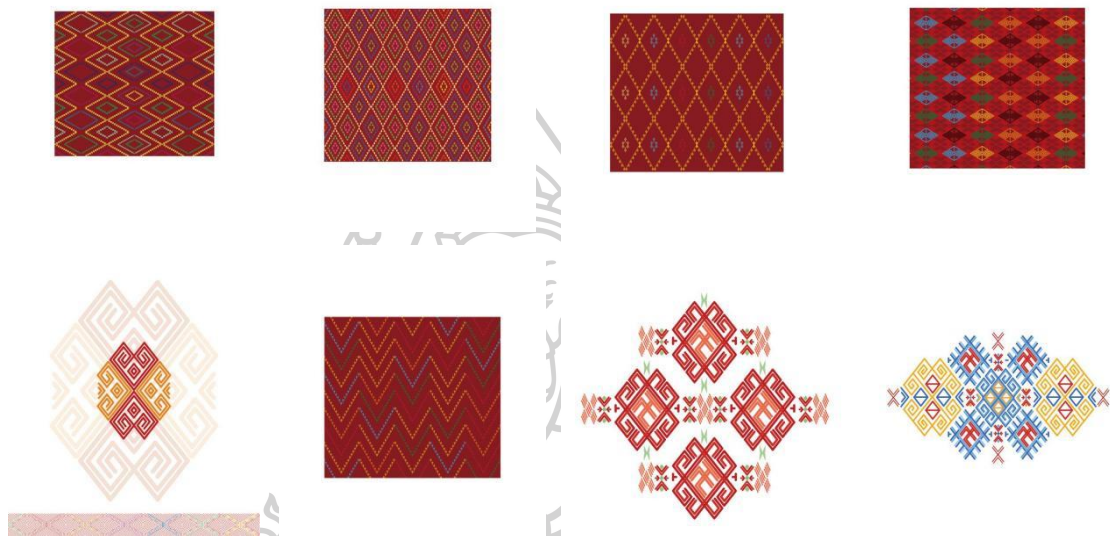


Figure 176 Patterns Design of Canvas Bag
(Source: Wang, 2023)



Figure 177 Canvas Bags Picture
(Source: Wang, 2024)

4.2.2.3.3 Cultural and Creative Silk Scarves

Each component of the Jingpo ethnic group's traditional costume not only serves a functional purpose but also possesses strong decorative qualities, providing a wealth of material for contemporary design. Analyzing the vibrant and intricately patterned tube skirts, Tongpa, leg guards, and belts reveals that their functionality is limited and their audience primarily consists of the Jingpo ethnic group. This research focuses on designing a silk scarf based on the belt from traditional costumes, approaching it from the perspective of behavioral culture. The silk scarf serves a similar function to the

waist accessories favored by modern young people, as it can not only cinch the waist but also serve as an essential accessory in contemporary outfits. In addition to its decorative role, the silk scarf can also function as a headband or bag ornament. Therefore, the design utilizes the silk scarf as a medium by extracting patterns from traditional costumes and combining them with modern scarf styles. This approach ensures that the visual characteristics of traditional costumes are fully retained in the final product design. As a result, silk scarves featuring traditional elements can seamlessly integrate into the daily lives of tourists, broadening the audience for Jingpo ethnic costume culture and effectively promoting the dissemination of traditional costume culture.



Figure 178 Traditional Waist-belt
(Source: Wang, 2023)

One reason for designing the silk scarf as a medium is based on the functionality of the belt in the Jingpo ethnic group's traditional costume. Another reason is that silk scarves are highly favored products among many contemporary women, as they combine aesthetic appeal with practicality. They can be styled with modern outfits or used as accessories for handbags, making them popular souvenirs in the tourism market. This research applies traditional costume patterns to the design of cultural and creative silk scarves, providing decorative accessory elements for daily attire within the ethnic group while also offering diverse cultural options for tourists outside the Jingpo ethnic group.

The silk scarf is not limited to pairing with the Jingpo ethnic group's traditional costumes; it is also suitable for modern fashion and casual wear. This versatility can broaden the audience for the Jingpo ethnic group's traditional culture. Through the experience and use of cultural and creative silk scarves, the elements of Jingpo ethnic costume culture can be widely disseminated, enhancing public awareness and understanding of the traditional costumes and ensuring their continued relevance and development.

In terms of design methods, the approach includes both direct application and decomposition and reconstruction. By arranging and constructing patterns from the Jingpo ethnic group's traditional costumes, the design focuses on the functionality and practicality of the products, resulting in the completion of two sizes of silk scarves.

Size of the long silk scarf: 150cm × 13cm.



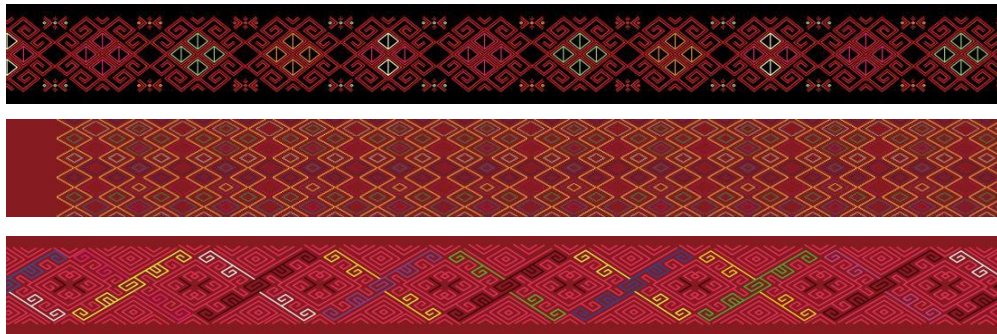


Figure 179 Patterns of Long Scarf
(Source: Wang, 2023)



Figure 180 Waist-belt Accessories
(Source: Wang, 2024)



Figure 181 Shawl Accessories
(Source: Wang, 2024)



Figure 182 Hair Accessories
(Source: Wang, 2024)



Figure 183 Luggage and Bags Accessories
(Source: Wang, 2024)



Figure 184 Luggage and Bags Accessories
(Source: Wang Xiaoyu, 2024)

Square silk scarf size: 55cm*55cm

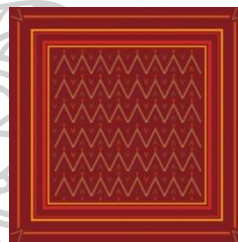
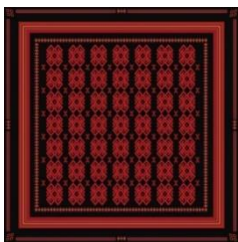


Figure 185 Square Scarf Pattern
(Source: Wang, 2023)



Figure 186 Square Scarf Picture
(Source: Wang, 2024)



Figure 187 Accessories
(Source: Wang, 2024)



Figure 188 Luggage and Bags Accessories
(Source: Wangu, 2024)



Figure 189 Hair Accessories
(Source: Wang, 2024)

The above cultural and creative products integrate the patterns from the traditional costumes of the Jingpo ethnic group into the design of various items, achieving a blend of garment patterns with new materials and techniques. This approach breaks away from the single pattern carrier and dissemination method, incorporating modern design aesthetics to promote the visual and functional aspects of costume culture. The research recognizes that the vibrant traditional brocade patterns woven into the Jingpo ethnic group's clothing not only reflect their unique aesthetic but also serve as a high embodiment of their traditional art. By combining local tourism resources with considerations of usability and functionality, the study finds that the patterns of Jingpo ethnic group traditional costumes offer a wealth of

material for modern cultural and creative products. These designs have a broad application range in cultural product design. From a traditional cultural perspective, while ethnic costumes and brocade may have certain limitations in practicality for contemporary tourists, this research analyzes and extracts traditional patterns to design products that align with modern aesthetics while retaining practical functionality. Thus, traditional costume cultural patterns can be disseminated through diverse carriers, expanding the audience for ethnic costume culture and enhancing awareness of the Jingpo ethnic group's traditional costume. The combination of aesthetic appeal and functionality in these products aims to attract a wider audience, encouraging more people to understand and appreciate the culture of Jingpo ethnic group traditional costumes.

4.3 Evaluation Experiments I: Experience Activities

4.3.1 Traditional Costume Culture Knowledge Introduction workshop

To utilize the design of IP character images to promote the visual features of the Jingpo ethnic group's traditional costumes—including their shapes, components, colors, and decorations—among local youth, and to enhance their understanding of traditional culture while inspiring a sense of heritage preservation, I organized a workshop on July 19, 2024. This workshop involved 24 local youths aged 5 to 10 from a cultural activity center (Figure). During the workshop, I taught the participants about the shapes, components, color patterns, and wearing steps of the Jingpo ethnic group's traditional costumes. Using pre-prepared stickers representing costume components, they engaged in a hands-on activity to create male and female IP character images based on the traditional costume wearing process. After the workshop, I gathered feedback through discussions and interactions. The results revealed that 87% of the participants found the activity meaningful, 70% expressed a desire for more frequent interactive events, and 33% reported learning new knowledge related to the Jingpo ethnic group's traditional costumes. Almost all the youths had questions about the Jingpo ethnic group's traditional costumes, demonstrating interest and eagerness to learn. Additionally, 30% of the participants continued to wear traditional costumes regularly over the following month. This initiative not only facilitated an engaging learning experience but also fostered a deeper connection with their cultural heritage among the young participants.



Figure 190 Workshop Experience
(Source: Wang, 2024)

4.3.2 Traditional Patterns Introduction Class

To inspire local youth to protect their traditional costume culture and enhance their understanding of pattern forms and meanings, I conducted an interactive classroom activity at a local cultural activity center on July 19, 2024. The target audience was children aged 5 to 10. The purpose of the class was to engage the youth in a fun and interactive manner while teaching them about the composition, material sources, meanings, and symbols of the Jingpo ethnic group's traditional costumes. By using educational cards, I aimed to increase their interest in ethnic culture and instill a sense of protection and promotion of traditional culture from a young age. A total of 23 young participants engaged in the activity. After the course, I had discussions with them and learned that 72% found the science-based classroom enjoyable, expressing that they really enjoyed the lessons. Additionally, 68% expressed a desire for more such activities to learn about the Jingpo ethnic group's traditional costumes, while 41% reported that they learned about the meanings of traditional costume patterns during this class. This initiative not only educated the participants about their cultural heritage but also encouraged them to take pride in and actively protect their traditional culture.



Figure 191 The Learning Process
(Source: Wang, 2024)

4.3.3 Traditional Patterns Experience workshop

To enhance the interest of outside visitors in ethnic culture and to familiarize them with the pattern elements of the Jingpo ethnic group's traditional costume culture, as well as the cultural meanings behind these patterns, I organized an experience workshop at Baoshan Art Gallery on April 27, 2024. The workshop attracted 26 participants aged between 18 and 25. During the workshop, I first introduced them to the composition, color characteristics, sources, and symbolic meanings of traditional costume patterns. Following this, the participants engaged in a DIY activity, where they selected their favorite patterns rich in positive symbolism to customize their phone cases. They creatively interpreted traditional patterns in their designs. At the end of the workshop, participants expressed their intention to continue using the phone cases adorned with these meaningful designs. The feedback was overwhelmingly positive, with 91% of attendees indicating that they really enjoyed the culturally themed workshop. Additionally, 85% expressed a desire for more frequent experiences like this, and 72% reported learning about the symbolic meanings of the Jingpo ethnic group's traditional costume patterns. They also mentioned that they would introduce the Jingpo ethnic culture to others while using their phone cases, thereby promoting sustained cultural awareness and appreciation.

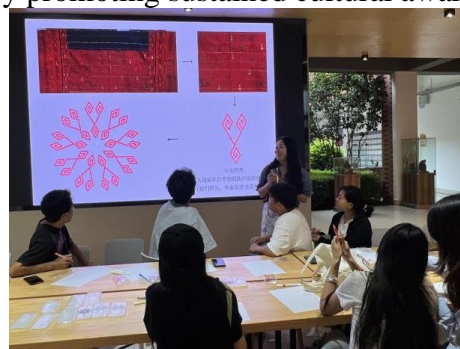


Figure 192 Impart knowledge
(Source: Wang, 2024)



Figure 193 Experience Patterns
(Source: Wang, 2024)



Figure 194 Patterns of Painting
(Source: Wang, 2024)



Figure 195 Patterns of Painting
(Source: Wang, 2024)

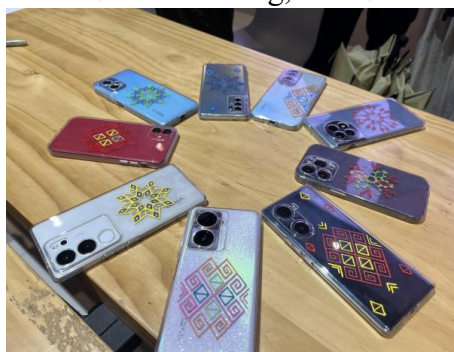


Figure 196 Products made
(Source: Wang, 2024)



Figure 197 Products made
(Source: Wang, 2024)

4.4 Evaluation Experiments II : Exhibitions

4.4.1 Exhibition I

Exhibition Purpose: The timing of this exhibition is strategically set during the Chinese New Year period, which will not only gather a large number of local Jingpo ethnic group members to visit and experience the products but also attract tourists who come to the area during the holiday season to view the design exhibition. This will allow us to showcase a diverse range of cultural and creative products inspired by the elements of Jingpo ethnic group traditional costume to both local residents and outside visitors. By combining traditional garment culture elements with modern product design, we aim to cater to a broader audience and draw more attention from individuals outside of the Jingpo ethnic group to the promotion of ethnic clothing culture. This effort seeks to better integrate traditional ethnic clothing culture into the lives of contemporary people.

This exhibition aims not only to protect and disseminate the Jingpo ethnic group's intangible cultural heritage but also to promote the development of the local ethnic cultural creative industry. It seeks diverse pathways for the development and protection of Jingpo traditional costume culture. During the exhibition, questionnaires will be distributed to visitors who come to experience the cultural and creative products, enabling us to gather data on the effectiveness and impact of this research on the dissemination of Jingpo ethnic group traditional costume culture. This will lay a foundation for future research and design efforts.

Exhibition Audience: Local Jingpo ethnic group members, Outside tourists

Exhibition Duration: February 18–24, 2024

Exhibition Venue: Jingpo Ethnic Group Museum, China

Activity Process:

The design exhibition for the Jingpo ethnic group's cultural and creative products will be prepared and set up on-site over two days, from February 16 to 17, 2024. After introducing the design background and works to the staff of the local cultural station and museum, we received their affirmation and support. Through an on-site inspection and by considering various aspects including the layout of the museum's

exhibition hall and design content, we ultimately decided to position the exhibition in the area dedicated to the Jingpo ethnic group's traditional costume. This area displays the clothing styles and compositions of men, women, and children from different branches of the Jingpo ethnic group. To the right of the traditional costume display area, the process and materials of the Jingpo ethnic group's traditional brocade production are showcased. Traditional brocade components are displayed on the walls, visually demonstrating the pattern characteristics and color features of traditional costumes to the audience. Displaying the design products of the Jingpo ethnic group's traditional costume in this area not only allows for a direct presentation of the sources from which the design elements were extracted but also creates a contrast between the forms, colors, and patterns of traditional clothing products and the culturally creative products that have been extracted and designed. This enables visitors to better understand the culture behind the design works while visiting the exhibition.



Figure 198 Jingpo Ethnic Museum
(Source: Wang, 2024)





Figure 199 Exhibition
(Source: Wang, 2024)

The exhibition took place from February 16 to February 17, 2024. During the two-day event, the total number of visitors reached approximately 200, with over 20 participants experiencing the cultural and creative products. More than 70 individuals expressed interest in traditional patterns and learned relevant knowledge. Using questionnaires and interviews for feedback, 50 questionnaires were distributed to gather information regarding the effectiveness and feedback of the design of the Jingpo ethnic group traditional costume cultural and creative products in protecting and disseminating ethnic culture. This provided valuable suggestions and insights for future design and improvement.



Figure 200 Jingpo People Visiting
(Source: Wang, 2024)



Figure 201 Tourists Visiting
(Source: Wang, 2024)



Figure 202 Experiencing the Product
(Source: Wang, 2024)

During the exhibition, I introduced the design concepts and cultural connotations of the products to the local Jingpo ethnic group. Finally, I conducted a questionnaire survey to gather feedback on their experiences and perceptions of the design products.



Figure 203 Design Introduction
(Source: Xiaoyu, 2024)



Figure 204 Questionnaire
(Source: Wang, 2024)

4.4.2 Exhibition II

Exhibition Purpose: In order to allow more external visitors to experience and explore the traditional costume culture of the Jingpo ethnic group locally, and to better promote this cultural heritage, the exhibition is set to take place at the 4A tourist attraction—Dai Ancient Town in Mangshi. Here, visitors can see distinctive ethnic architectural groups, taste unique local snacks, experience the intangible cultural heritage of different ethnic groups, and purchase local souvenirs. Additionally, the most grand traditional festival of the Jingpo ethnic group, “Munaozongge,” will be celebrated from February 23 to 25, 2024. During this period, a large number of tourists are expected to visit Dehong Prefecture and explore various tourist attractions. According to the official WeChat account of Dai Ancient Town, 121,200 visitors were received during the Spring Festival in 2024, generating a revenue of 2,036,700 yuan for local businesses. Given that Dai Ancient Town is a favored destination for external tourists, this study believes that a significant number of visitors experiencing, exploring, and purchasing Jingpo ethnic group traditional costume cultural products will actively promote the dissemination of Jingpo ethnic

group traditional costume culture. Many visitors have also expressed a strong interest in traditional brocade costumes upon seeing the colorful patterns and cultural products of the Jingpo ethnic group.

Exhibition Audience: Local Jingpo ethnic group, external visitors

Exhibition Date: February 23-24, 2024

Exhibition Location: Dai Ancient Town, Mangshi 4A Scenic Area

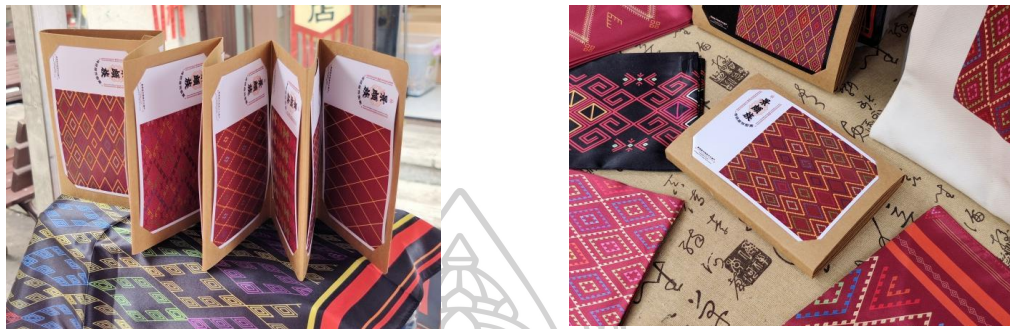


Figure 205 Exhibition
(Source: Wang, 2024)



Figure 206 Tourists visiting
(Source: Wang, 2024)



Figure 207 Tourists experience the products
(Source: Wang, 2024)



Figure 208 questionnaire survey
(Source: Wang, 2024)

During the two-day exhibition, more than 3,000 visitors attended the exhibition area, and over 100 individuals experienced the products. I conducted a survey by randomly distributing 150 questionnaires and conducting interviews to assess the impact of the cultural creative products on the dissemination and protection of Jingpo ethnic group traditional costume culture. The questionnaire data and interviews indicated that over 500 people expressed interest in the patterns of the traditional costumes and recognized the meanings of these patterns through the cultural creative products.

4.4.3 Exhibition III

Exhibition Purpose: In order to expand the audience base and broaden the dissemination channels, allowing more people to recognize and experience the culture of Jingpo ethnic group traditional costume, and to provide more possibilities for its dissemination and protection, this exhibition will be held at the non-local Baoshan Art Gallery. This venue attracts a large number of non-local tourists, students, designers, and scholars. The exhibition aims to enhance the audience's understanding and awareness of Jingpo ethnic group traditional costume, provide designers with more creative materials and ideas, and offer scholars a richer research field. Additionally, it seeks to stimulate young people's awareness of the protection of traditional culture through modern design forms and interactive experiences.

Exhibition Audience: Non-local university students, designers, scholars, tourists

Exhibition Dates: April 21-26, 2024

Exhibition Location: Baoshan Art Gallery



Figure 209 Exhibition Activity
(Source: Wang, 2024)



Figure 210 Awareness
(Source: Wang, 2024)



Figure 211 Experience
(Source: Wang, 2024)



Figure 212 Experience
(Source: Wang, 2024)

During the six-day exhibition, approximately 1,000 people visited the exhibition, with more than 100 individuals experiencing the products. Over 270 attendees expressed interest in the traditional Jingpo ethnic group costumes and recognized the meanings of the costume patterns through the exhibition.

4.5 Analysis of Questionnaire Survey Results on the Dissemination Effect of Jingpo Ethnic Group Traditional Costume Cultural Creative Products on Jingpo Ethnic Group Costume Culture

The study utilized a questionnaire survey to assess whether the Jingpo ethnic group traditional costume cultural creative products produced during the design exhibition at the Jingpo ethnic group Museum and the exhibition and experience process at local ancient town attractions could effectively contribute to the dissemination and protection of their ethnic costume culture. A total of 200 questionnaires were distributed, and after removing those that were incomplete or unclear, 197 valid questionnaires were collected, resulting in a valid response rate of 98.5%. In terms of participants, 84 local residents from Dehong Prefecture participated, while 113 were non-local tourists. The questionnaire primarily investigated the audience characteristics of Jingpo ethnic group traditional costume cultural creative products, the willingness to purchase ethnic cultural creative products, and the effects and roles these products could play in the protection and dissemination of Jingpo ethnic group traditional costume culture, thereby establishing a solid foundation for future research and design directions. According to the data from the questionnaire survey of the cultural creative products generated by this study, 67% of respondents indicated they would make a purchase, 29.4% stated they would consider it depending on the situation, and only 3.6% explicitly stated they would not purchase. Regarding product functionality, 61.9% of respondents felt that the products were aesthetically pleasing, functional, and conveyed the cultural characteristics of the Jingpo ethnic group. In terms of awareness, 59% of respondents recognized the pattern features, color characteristics, and unique visual identification traits of Jingpo ethnic group costumes from the products. They believed that these products could continuously promote the traditional costume culture of the Jingpo ethnic group during use and play a positive role in the protection of traditional culture.

The last question of this study's questionnaire was designed to gather suggestions for improving the Jingpo ethnic group traditional costume cultural creative products after participants had visited and experienced the design. Among the 197 valid questionnaires collected, 109 respondents wrote "none" in their answers, while 88 provided relevant opinions and suggestions. Among these, 32 questionnaires mentioned the desire for more diverse cultural creative products based on Jingpo ethnic group traditional costume patterns. They suggested developing portable keychains suitable for all genders and ages, and creating modern earrings and necklaces reflecting the patterns of Jingpo ethnic group costumes as accessories for women. In terms of home products, they recommended creating souvenirs including cushions, mugs, and refrigerator magnets, providing visitors with more product choices. Additionally, 17 questionnaires suggested placing products on online platforms for sale, making it convenient for non-local tourists to purchase and thereby enhancing the visibility of Jingpo ethnic group traditional costume culture while expanding the consumer base. Furthermore, 39 respondents from the local Jingpo ethnic group proposed organizing exhibitions of cultural creative products specifically for local primary and secondary school students. They recommended teaching them

about Jingpo ethnic group traditional costume culture during the exhibition to encourage their proactive engagement in preserving and protecting their ethnic cultural knowledge.

Conclusion

The Jingpo ethnic group traditional costumes are uniquely styled, rich in patterns, and vibrant in color, possessing a strong recognizability that embodies a profound regional cultural characteristic. They reflect the history, migration, and development of the Jingpo people while showcasing their unique aesthetic and exquisite craftsmanship. From an objective standpoint, the traditional ethnic costume culture has faced certain constraints in the fast-paced development of modern society. This study approaches the protection and inheritance of Jingpo ethnic group traditional costume culture by seeking sustainable development paths for traditional culture. Firstly, leveraging the advantages of big data communication in contemporary society, the study aims to attract more people to understand and focus on Jingpo ethnic group traditional costume culture by using and disseminating IP images that reflect the design of Jingpo ethnic group traditional costumes through emoji packs. Secondly, utilizing the advantages of regional tourism, the study proposes integrating cultural elements of Jingpo ethnic group traditional costumes into the design of tourism-related cultural creative products, benefiting from the development of tourism platforms and industries. By merging traditional costume elements with modern popular cultural creative products, the traditional ethnic costume patterns and styles can serve as design materials to enrich the cultural connotation of products. This integration promotes the inheritance and dissemination of Jingpo ethnic group culture, ensuring the protection of traditional costume culture while creating tourism cultural creative products that feature regional ethnic cultural characteristics. Through the dissemination and circulation of modern tourism cultural creative products infused with Jingpo ethnic group traditional costume elements, geographical limitations can be broken, broadening the cultural audience across different age groups and enhancing the recognition of ethnic culture.

Through the TBS Hierarchical Design Method, two design experiments were conducted. In the realm of tangible culture, I first selected a set of the most representative traditional costume styles for both male and female Jingpo ethnic group members, extracting visual elements to construct an IP character image. This character was later applied to the design of emoji packs to facilitate continuous dissemination. Additionally, I extracted the composition and patterns of 20 pieces of brocade fabric used in traditional costumes, which included over 200 traditional pattern elements. At the level of behavioral culture, I extracted the components of the costume styles and the combinations of clothing to facilitate their usage and dissemination through the downloading and use of the IP emoji packs. I also analyzed the functions of traditional costumes and designed related cultural creative products, hosting three exhibitions where people could visit and experience these products. Furthermore, workshops and classes were organized to allow local youths and external tourists to experience and learn about the traditional costume culture of the Jingpo ethnic group. In terms of symbolism culture, by extracting elements from Jingpo ethnic group traditional costume culture and hosting modern application designs and interactive activities, participants enhanced their recognition of the

identification of costume styles, interpretations of the cultural significance and symbolism behind the garments, and appreciation of aesthetics (Figure 215 Output).

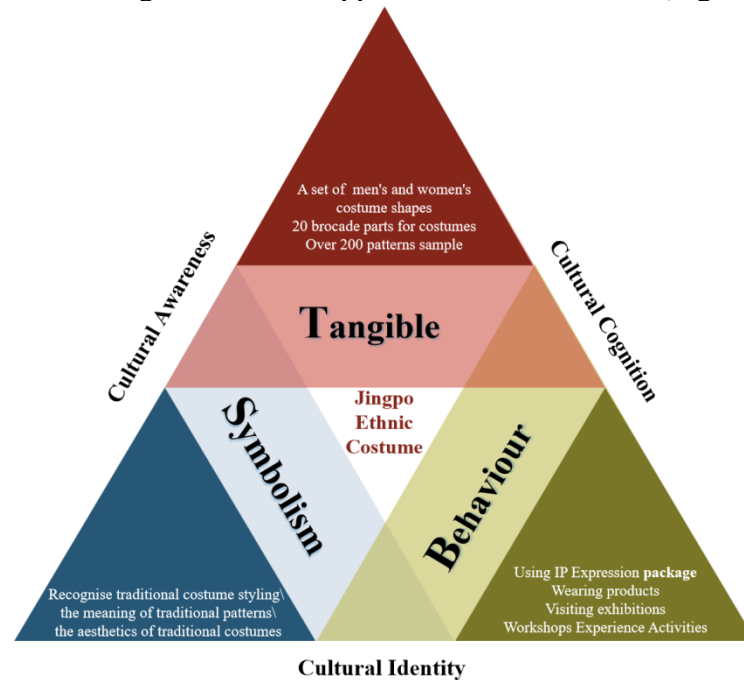


Figure 213 Out put
(Source: Wang, 2024)

Through the validation of the above design experiments, over 4,200 people attended the three exhibitions, with more than 220 individuals wearing and experiencing the products. Over 1,340 participants indicated that they could recognize and learn about traditional pattern composition, aesthetic forms, and symbolic meanings through the products displayed at the exhibitions. A random survey conducted during the exhibitions, which included 197 returned questionnaires, revealed that 61% of respondents would purchase such products and continue to use them in their daily lives. Furthermore, 59% of participants reported being able to identify cultural elements of the Jingpo ethnic group's traditional costumes from the products, while 16% suggested a desire for more product types to be available in the future. To protect traditional patterns and enhance local youths' understanding of traditional costume styles and patterns, as well as their awareness of dressing behaviors, I organized interactive classes and workshops at the local cultural center. More than 70% of youths expressed high interest in these activities and indicated that they could learn about the forms and meanings of traditional costume patterns, along with knowledge of garment styles and combinations. To attract more external tourists to focus on and recognize the traditional patterns of the Jingpo ethnic group, I held an interactive DIY session for mobile phone cases at the Baoshan Art Gallery, where I explained the forms, compositions, origins, and meanings of the patterns. Participants were encouraged to create their own products, and 72% of tourists recognized the patterns of the Jingpo ethnic group's traditional costumes and appreciated their beautiful meanings. To enhance the cultural recognition of traditional costumes and broaden the audience for cultural elements including garment styles, components, and colors, I applied the design of the IP character image to the creation of emoji packs.

Data from one week of downloads and usage by WeChat users showed that 1,901 people downloaded the emoji pack, with a total of 3,713 uses. In subsequent research, I conducted a survey of 100 individuals who downloaded the emoji pack, and 57% of them indicated that they could recognize the cultural significance of the Jingpo ethnic group's traditional costumes through the shapes of the emoji pack and developed a sense of identification. Moreover, 51% of respondents expressed that they would frequently use the emoji pack in their future interactions on WeChat. The data demonstrates that the TBS Hierarchical Design Method is an effective approach to enhancing the recognition of the Jingpo ethnic group's traditional costume culture, protecting the diversity of traditional patterns, and diversifying the dissemination of traditional costume content and knowledge (Figure 216).

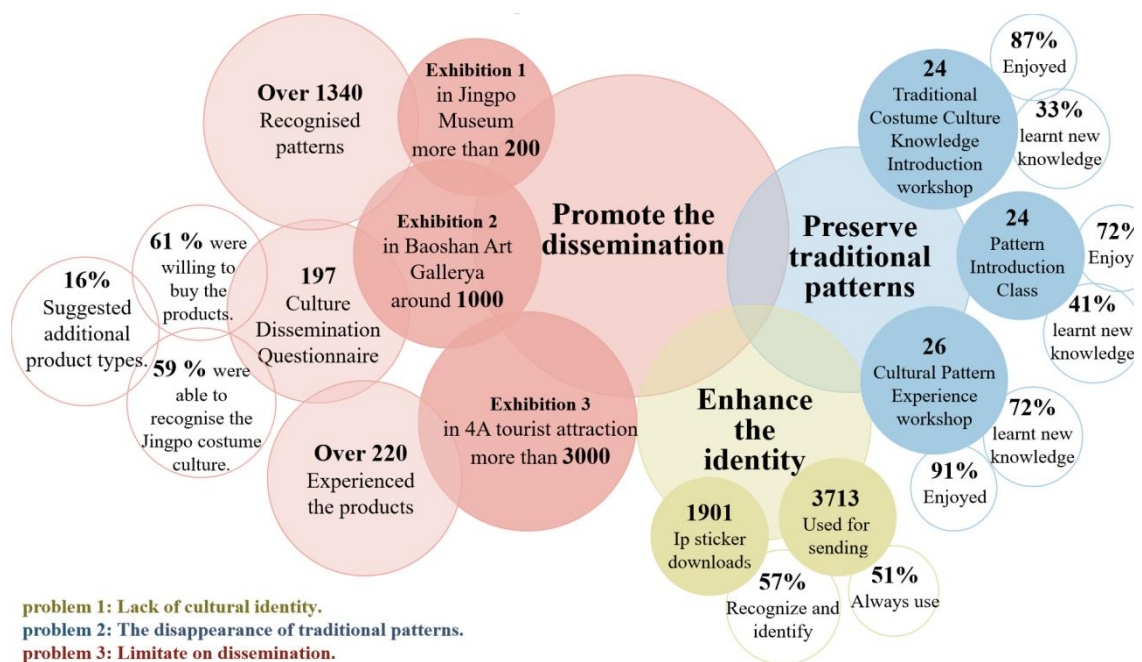


Figure 214 Verification Results
(Source: Wang, 2024)

CHAPTER 5

CONCLUSION

Introduction

The content of this chapter is divided into three parts. Firstly, it summarizes the conclusions of this study and the results of the design output. Secondly, it analyzes the impact and applicability of the research findings on related fields. Finally, it offers suggestions regarding the limitations and possibilities faced by the study's content and output in the context of future social development.

5.1 Research outcome

5.1.1 Research Results

Firstly, the contents of the traditional costume culture of the Jingpo ethnic group were collected and explored through such methods as field research, interviews and participation in traditional festivals. By employing Memetics, the tangible culture, behavioral culture and symbolism culture of the costumes were categorized. The analysis conducted from the perspectives of patterns, colors, craftsmanship, meanings and cultural value not only offered data, information and images for future research in this field but also provided design materials for modern applications. Secondly, through the utilization of interviews with inheritors and tourists, market research, questionnaires, case studies and other forms, the development difficulties faced by the traditional costumes of the Jingpo ethnic group in contemporary society were expounded on. The research identified that it is necessary to protect and inherit the traditional costume culture of the Jingpo ethnic group, and in combination with the analysis of the local tourism market, the feasibility of modern applications in protecting traditional culture was also proposed. Lastly, design methods were adopted to incorporate the cultural elements of the traditional costumes of the Jingpo ethnic group into the design of modern applications. Through employing exhibitions, workshops, introduction classes and other forms, traditional culture was disseminated to local youth and tourists, which integrated traditional costume culture into the daily lives of the masses, enhancing people's awareness and interest and protecting and inheriting such culture.

5.1.2 The Path of Conservation of Jingpo Costume Culture under Memetics

Perspective

In Memetics, Richard Dawkins posits that a meme is a unit of cultural transmission with the capacity for replication and evolution. Memes can manifest in diverse forms, both tangible and intangible, and propagate through either direct replication or indirect imitation. The transmission of memes is a continuous and dynamic process; therefore, the memes of the traditional clothing culture of the Jingpo people have

undergone changes over time due to historical development and social transformation. Some of these memes are even at risk of disappearing. This study, through an analysis of these memes and by aligning them with market and user needs, has identified the feasibility of modern applications. Through the design and dissemination of these modern applications, the traditional clothing culture of the Jingpo people can adapt to contemporary developments, ensuring its protection and inheritance. The study conducted a systematic investigation into the traditional clothing of the Jingpo people in Dehong Prefecture, analyzing meme elements such as the clothing's shape, components, colors, patterns, materials, tools, and craftsmanship. The research revealed that Jingpo traditional clothing features unique designs, distinctive colors, and intricate, varied patterns. These elements not only document the Jingpo people's historical migration and living environment but also embody rich symbolism. Furthermore, the study provides insight into the historical living conditions, production methods, and the migration routes the Jingpo people traversed. The research involved visits to local clothing stores and factories, as well as multiple participations in the Jingpo people's traditional festival "Munaozongge." It was discovered that some local people no longer wear traditional clothing, favoring modern attire instead. The shapes, colors, patterns, production methods, and materials of modern Jingpo clothing have evolved with societal changes, gradually losing the cultural characteristics and ethnic identity of traditional clothing. Without effective measures and strategies for preservation, the traditional clothing culture of the Jingpo people may face the risk of being diminished.

To address the issues identified during the research process, particularly in the preservation and inheritance of Jingpo traditional clothing culture, the distinctive shapes of traditional attire will be captured through the design of IP characters. Additionally, traditional patterns created by cultural inheritors will be digitally reproduced to form electronic assets, establishing a long-term mechanism for preservation. Through the organization of exhibitions and workshops, these traditional cultural elements will be showcased and explained to local youth, encouraging their active engagement in learning and carrying forward the heritage of Jingpo traditional clothing culture.

In terms of dissemination, the first step will be to apply the Jingpo IP characters to emoji designs. These emojis, available for online download and use, will help widely promote the visual aesthetics of Jingpo traditional attire. Secondly, leveraging local tourism resources and analyzing two successful cases of cultural and creative products featuring traditional cultural elements in the Chinese market, representative patterns from Jingpo traditional clothing will be extracted. By integrating these elements with modern applications through design interventions, modern-day needs in both functionality and aesthetics will be met, thereby expanding the audience for Jingpo's traditional clothing culture. Furthermore, exhibitions will be held in various locations for different audiences, offering opportunities for people to engage with Jingpo's traditional attire through visits, interactions, and hands-on experiences. This broader exposure will bring greater attention and appreciation to Jingpo's traditional clothing culture, ultimately contributing to its preservation.

To address the issues identified during the research process, particularly in terms of preservation and inheritance, the collected distinctive traditional clothing designs will be showcased through the creation of IP characters. Additionally, the traditional

patterns crafted by cultural inheritors will be digitally recreated, generating electronic materials to ensure long-term protection. By organizing exhibitions and workshops, these traditional cultural elements will be presented to local youth, where their significance will be explained, encouraging active learning and the passing down of the heritage of traditional Jingpo attire.

For dissemination, the first step is to apply the Jingpo IP character designs to emojis. Through the online availability and use of these emoji packs, the visual aesthetics of Jingpo traditional clothing will be spread widely. Furthermore, leveraging the local tourism resources and analyzing two successful cases of cultural and creative products that incorporate traditional cultural elements in the Chinese market, representative patterns from Jingpo traditional attire will be extracted. By incorporating these elements into modern applications through design, both functionality and aesthetics can meet modern needs, thereby broadening the audience for Jingpo's traditional clothing culture. Additionally, exhibitions targeted at different audiences will be held in various locations. Through these exhibitions featuring interactive experiences and hands-on activities, people will become more familiar with Jingpo's traditional attire. This broader exposure will raise awareness and attention, further ensuring the preservation of this cultural heritage through widespread dissemination and protection.

5.1.3 TBS Hierarchical Design Method

The TBS Hierarchical Design Method is a design approach aimed at preserving traditional ethnic cultures by focusing on the external, intermediate, and intrinsic layers of culture. Taking Jingpo traditional clothing culture as an example, as a form of intangible cultural heritage, traditional attire faces challenges in protection and development in the fast-evolving digital age. By applying a meme-based analysis to elements such as the design, color, craftsmanship, wearing habits, and patterns of Jingpo clothing and integrating the concept of cultural layers, these elements can be categorized into the material, behavioral, and connotative layers of Jingpo traditional clothing culture. Through the TBS Hierarchical Design Method, visual design, interaction design, and translational design can be achieved (Figure 217). In traditional ethnic culture, at the material level, tangible elements like shapes, patterns, and colors can be extracted for the design of IP characters or cultural and creative products. This visual design enhances public awareness and understanding of traditional ethnic cultures. At the behavioral level, elements related to craftsmanship and functionality of traditional culture can be adapted to meet the needs of modern lifestyles, creating modern applications through exhibitions, interactive experiences, and workshops. These activities foster recognition and appreciation of the culture, ensuring its preservation and transmission through continued engagement with the modern applications.

At the connotative level, the underlying meanings and spiritual significance embedded in traditional ethnic culture are extracted and translated into modern applications that align with modern lifestyles. In this way, more people can develop an appreciation for traditional culture through the usage of these applications. Moreover, the TBS Hierarchical Design Method effectively extracts cultural elements

from the material, behavioral, and connotative layers to design modern applications. As people engage with these modern applications—through visual appeal, interactive experiences, and cultural interpretation—their understanding, cognition, and identification with the culture deepen. By promoting the continuous use of these modern applications, this approach supports the sustainable development and transmission of traditional culture, thereby achieving the goal of preserving ethnic cultural heritage.

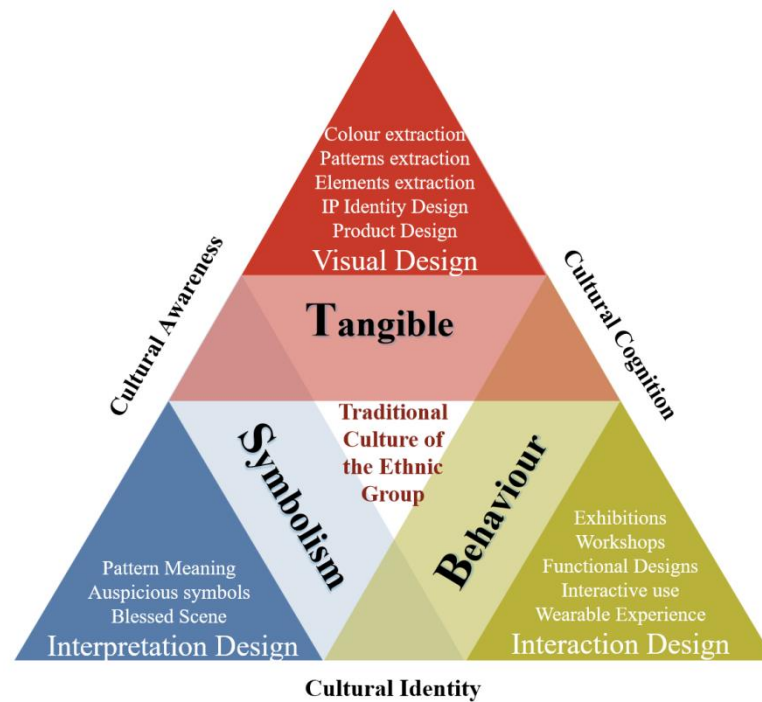


Figure 215 Finding of Design Method
(Source: Wang, 2024)

5.2 Implementation

5.2.1 Implementation

Traditional ethnic culture encompasses both material and intangible cultural elements, which can be categorized into external, intermediate, and intrinsic layers according to cultural hierarchy. Taking Jingpo traditional clothing culture as an example, through the lens of Memetics, cultural "memes" can be divided into material culture memes, behavioral culture memes, and spiritual culture memes. The research is conducted in a tourist area with rich resources and opportunities, making it possible not only to protect the culture by enhancing local people's awareness and recognition of traditional culture but also to spread the culture by fostering the understanding and appreciation of tourists.

At the material culture level, the research thoroughly collected and analyzed the design memes, color memes, and pattern memes of Jingpo traditional clothing. The most representative designs and patterns were extracted through digital illustrations,

forming vector graphics that are suitable for long-term preservation. This approach preserves the material culture memes of Jingpo traditional clothing, providing references for future academic research, resources for local youth to learn about their heritage, and design materials for creators interested in traditional culture. Based on the material culture layer, the study first designed a Jingpo IP character, highlighting the visual features of Jingpo traditional clothing, which was then applied to the design of emoji packs. Additionally, cultural and creative products based on traditional clothing patterns were designed and presented to both locals and tourists, showcasing the traditional motifs. Engaging with these modern applications and products not only enhances people's recognition of traditional clothing culture but also ensures the continuous protection of cultural memes, particularly traditional patterns, through their dissemination.

Traditional ethnic culture encompasses both material and intangible cultural elements, which can be categorized into external, intermediate, and intrinsic layers according to cultural hierarchy. Taking Jingpo traditional clothing culture as an example, through the lens of Memetics, cultural "memes" can be divided into material culture memes, behavioral culture memes, and spiritual culture memes. The research is conducted in a tourist area with rich resources and opportunities, making it possible not only to protect the culture by enhancing local people's awareness and recognition of traditional culture but also to spread the culture by fostering the understanding and appreciation of tourists.

At the material culture level, the research thoroughly collected and analyzed the design memes, color memes, and pattern memes of Jingpo traditional clothing. The most representative designs and patterns were extracted through digital illustrations, forming vector graphics that are suitable for long-term preservation. This approach preserves the material culture memes of Jingpo traditional clothing, providing references for future academic research, resources for local youth to learn about their heritage, and design materials for creators interested in traditional culture. Based on the material culture layer, the study first designed a Jingpo IP character, highlighting the visual features of Jingpo traditional clothing, which was then applied to the design of emoji packs. Additionally, cultural and creative products based on traditional clothing patterns were designed and presented to both locals and tourists, showcasing the traditional motifs. Engaging with these modern applications and products not only enhances people's recognition of traditional clothing culture but also ensures the continuous protection of cultural memes, particularly traditional patterns, through their dissemination.

5.2.2 Limitation

This research primarily focuses on the traditional clothing culture of the Jingpo ethnic group concentrated in Dehong Prefecture. The study explores the paths for protecting traditional culture through the lens of the TBS Hierarchical Design Method, based on the area's status as a tourist region. However, some ethnic minorities live in mountainous or remote areas where tourism resources and visitors are lacking. These groups are unable to rely on large numbers of tourists to experience

and understand their traditional culture, thus limiting the effectiveness of culture protection and dissemination through tourism. As a result, the TBS Hierarchical Design Method presents certain limitations when applied to the preservation and transmission of traditional cultures in such ethnic groups.

5.3 Future research suggestion

The traditional clothing culture of the Jingpo ethnic group is a significant part of China's vibrant and diverse ethnic minority dress culture, as well as an important element of intangible cultural heritage. It possesses distinct artistic characteristics and a strong ethnic visual identity, serving as a valuable point of entry for contemporary scholars to study the Jingpo people's aesthetic values, history, and customs. With the ongoing social development and the trend of cultural integration among ethnic groups, how to preserve and promote the traditional clothing culture of the Jingpo people has become a critical issue and a goal for protecting their intangible cultural heritage. Researchers believe that, first and foremost, it is essential to respect and protect the existing knowledge and culture of the inheritors of intangible cultural heritage. This includes safeguarding the Jingpo traditional clothing structures, elements, colors, and the numerous patterns that have been collected in this study, ensuring their comprehensive protection and sustainable development. Additionally, it is acknowledged that Jingpo youth are a crucial group in the transmission of their clothing culture. Although they grow up in an environment rich in their own ethnic culture, some no longer wish to learn about or wear traditional clothing. Hence, further research should explore how to inspire and enhance their cultural confidence, seeking active and effective ways of living heritage transmission to encourage the younger generation of the Jingpo people to take an active role in preserving and promoting their traditional dress culture for long-term development. Furthermore, to protect the traditional Jingpo clothing culture and adapt it to contemporary societal trends, it is necessary to explore multifaceted and diversified ways of transmission and dissemination. This includes increasing public awareness of ethnic culture, broadening the audience for ethnic culture, and expanding platforms and markets for cultural and creative products based on ethnic elements. Utilizing the advantages of modern media and the big data era can create a stable mechanism for cultural dissemination. Consequently, continuous research and design direction is required to visually refine the shapes, patterns, and other elements of traditional Jingpo clothing. By applying these visualized elements to suitable modern applications, the traditional clothing culture can be effectively spread. Only through constant exploration and leveraging of traditional cultural elements via innovative cultural and creative platforms can the traditional clothing culture of the Jingpo people achieve long-term, sustainable development.

REFERENCES

- Cao, Y. H. (2020). The Inheritance and Protection of Jingpo Traditional Culture. An Overview of Tourism (Second Half Month).pp.182-183,186.
DOI:<https://bit.ly/3QsYvKV>.
- Chang, X. Q. (2020). The characteristics of Dehong Jingpo Traditional Food Culture and Its Development Suggestions. Food Safety Guide , (06), pp.8-9. DOI : 10.16043/j.cnki.cfs.2020.06.005.
- Cui, L. & Huang, Z. (2021). Invigorate the Excellent Traditional Culture IP and Enhance the Influence of Chinese Culture. Wide Angle of Publish, (10), pp.28-30. DOI : 10.16491/j.cnki.cn45-1216/g2.2021.10.007
- He, Y. & He, L. B. Jingpo traditional brocade skills teaching materials. Dehong National Publishing House.
- He, Y. & Liu, X. J. & Chen, Z. (2022). A Study on the Aesthetic Evolution and Design Innovation of Guilin Nuo Masks from the Perspective of Memetics. Packaging Engineering, 43(16). DOI : 10.19554/j.cnki.1001-3563.2022.16.052.
- Huang, J . (2020). Research on the Legal System of Protecting Intangible Cultural Inheritance . [Doctor, Guangxi University for Nationalities].Guangxi University for Nationalities. DOI : 10.27035/d.cnki.ggxmc.2020.000578.
- Huang, J. X. (2023). Study on the Composition Form of Yunnan Zhuang Costume Pattern and Graphic Elements. Arts Education, (07), pp.223-226.DOI : <https://bit.ly/3UGEEu6>.
- Huang, R. (2015). The decorative graphic language of Jingpo brocade patterns. Modern Decoration (Theory), (02), 142-143.
- Jia, Q. (2017). The application of digital art in the inheritance of Yunnan Jingpo brocade technique. The Source of Creative Design, (1), pp.72-76.
- Jiang, R. F. & Wang L. (2023). Enlightenment of "Cultural and Creative Product Design in the Forbidden City" to the Design of Modern Cultural and Creative Products. Packaging Engineering, 44(10), pp.373-376. DOI : 10.19554/j.cnki.1001-3563.2023.10.042
- Jiao, P. (2013). Analyzing the Language Art of Jingpo Clothing Patterns. Journal of Nanning Vocational and Technical College, 18(04), 16-19. DOI:<https://bit.ly/3y07l7b>.
- Li, R. (2021). Protection and Development of Ethnic Costume Cultural Resources and Textile Industry. Cotton Textile Technology, 49(08), 95.
- Liu, H. J. (2014). On the Influence of Migration Flow on Jingpo Clothing. Minzu Tribune, (02), pp.77-80. DOI : 10.19683/j.cnki.mzlt.2014.02.017
- Liu, X. J.(2023). A Study on Visual Information Representation and Design Path of Sichuan Brocade Traditional Patterns from the Perspective of Memetics (Master's Degree, Guilin University of Electronic Technology). Guilin University of Electronic Technology. DOI:10.27049/d.cnki.gglde.2023.000446.
- Luo, H. L. (2023). Jingpo clothing aesthetics research. [Master, Kunming University of Science and Technology].Kunming University of Science and Technology.

- DOI : 10.27200/d.cnki.gkmlu.2023.000389.
- Luo, T. P. (2003). Study on the Color Formation of Jingpo Costumes. Research on National Art, (01), pp.53-60. DOI : 10.14003/j.cnki.mzysyj.2003.01.006.
- Luo, Y. (2017). Social Context Expressions in the Visual Presentation of Jingpo People's Raiment. Journal of Shenyang Normal University (Social Science Edition), 41(01), pp.30-35. DOI : 10.19496/j.cnki.ssb.2017.01.007
- Lv, B. F. (2019). A Study on the Transmission of Handicraft Intangible Cultural Heritage from the Perspective of Memes and Design Practice (Master's Degree, Zhejiang University of Technology). Zhejiang University of Technology. DOI:10.27786/d.cnki.gzjlg.2019.000316.
- Qi, D. C. (2011). The Jingpo ethnic of China. Ningxia People's Publishing House.
- Qiu, K. & Wang, L. (2017). The Dilemma of Preserving the Kachin Culture in Ruili City and Its Reflections. Journal of Yuxi Normal University, 33(09), 27-31.
- Qu, Y. & Zhou, Y. (2015). Research on the modeling and decorative art of Jingpo traditional costumes in China. Journal of Chifeng University (Natural Science Edition), 31(20), pp.67-69. DOI : 10.13398/j.cnki.issn1673-260X.2015.20.028.
- Shi, M. (2022). Research on Administrative Law Protection of Intangible Cultural Heritage.[Master, Lanzhou University].Lanzhou University. DOI : 10.27204/d.cnki.glzhu.2022.000969.
- Wang, C. (2023). Research on the Development of Cultural and Creative Products Based on Dunhuang Murals. New Horizon, (05), pp.40-43. DOI : <https://bit.ly/3wj1PkY>.
- Wang, Y. C. (2023). The Extraction and Reference of Zhuang Ethnic Costume Patterns in Collegiate Cultural and Creative Design. Cotton Textile Technology, 51(12).
- Xiong, H. H. & Jiang, J. S. & Long, Y. J.(2023). "Meme" Perspective on the Evolution and Inheritance of Anhua Folk Residential Buildings. Urban Studies Journal, 44(05), 62-71.
- Xu, H. M. (2011). Research on Image Documentation in the Preservation of Ethnic Costume Culture. Southwest University for Nationalities. [Doctor., Southwest University]. Southwest University.
- Xu, X. L. (2023). Cultural Inheritance and Visual Reconstruction : the Application of Dunhuang Grotto Art symbols in the Design of Tourism Cultural and Creative Products. Technology and Design of Shoes, 3(14), pp.84-86. DOI : <https://bit.ly/3UFu6v8>.
- Yang, C. Y. (2021). A Brief Analysis of the Innovation of Plant Patterns in Minority Ethnic Costumes in Fashion - Review of "Patterns of Minority Ethnic Costumes and Fashion Design". Tropical Crops Journal, 42(08).
- Zeng, F. Q. (2022). Preserving and Passing on Non-Heritage Cultural Traditions Based on Traditional Chinese Costumes. Printing and Dyeing, Vol. 48, No. 2, pp. 90-91.
- Zhang, B. W. & Lu, G. W. & Jiang, J. D.(2023). A Study on the Digital Inheritance and Innovation of Ouyeh Non-Heritage Culture from the Perspective of Memetics. Silk Screen Printing, 10(8), 82-85. DOI:10.20084/j.cnki.1002-4867.2023.10.022

- Zhang, S. Y. (2012). Ethnic Costumes and the Operation and Protection of Intangible Cultural Heritage - A Case Study of Yunnan. *Economic Issues Exploration*, (12), 178-180.
- Zhang, X. M.(2020). The Inheritance and Protection of Ethnic Costume Culture in China - Review of "The Inheritance and Development of Chinese Ethnic Costume Art". *Printing and dyeing auxiliaries* , 37(09), 66.
- Zhang, Y. Y. (2020). Research on the Traditional Brocade Pattern Design of Jingpo. [Master, Yunnan Normal University].Yunnan Normal University. DOI : 10.27459/d.cnki.gynfc.2020.001378.
- Zhao, E. G. (2016). The Living Meaning of the Traditional Graphics of the Jingpo People. [Master, Yunnan Institute of the Arts].Yunnan Institute of the Arts. DOI:<https://bit.ly/3y3wbZ9>.
- Zheng, J. (2015). Research on the Application of Yunnan Dehong Jingpo Clothing Pattern in Bedding Design_Zheng Jie. [Master, Yunnan Institute of the Arts].Yunnan Institute of the Arts; DOI : <https://bit.ly/3JF7sge>.
- Zheng, M. L. The Application of the Palace Museum Elements in the Design of Cultural and Creative Products. Missing Publication Name, pp.1-2.DOI : <https://bit.ly/3yb4kpK>.
- Zhou, X. Y & Li Y. (2022). Dunhuang Cultural and Creative Design Method Centered on IP Image. *Green Packaging*, (08), pp.97-101. DOI:10.19362/j.cnki.cn10-1400/tb.2022.08.021.
- Zhou, Y, Chen, Y. H & Liu, M. Y. (2022). The Application of Yao Nationality Clothing Patterns in the Design of Cultural and Creative Products : Taking the Yao nationality in Jinxiu of Guangxi for Example. *Hunan Packaging*, 37(05), pp.41-44, 72. DOI : 10.19686/j.cnki.issn1671-4997.2022.05.011.
- Zhu, W. S. & Cui, X. L. & Zheng, W. J.(2022). Research on the Innovative Design of Memetics-Based Dong Ethnic Village Landscape Signage System. *Packaging Engineering*, 43(22). DOI:10.19554/j.cnki.1001-3563.2022.22.025.

APPENDIEX

Questionnaire 1: Demand research of ethnic elements cultural and creative products

Dehong Prefecture is a popular tourist destination in China that boasts a significant number of visitors. Research indicates that the utilization of cultural and creative products to disseminate ethnic culture among tourists represents an effective approach to protecting such culture. The questionnaire aims to understand the needs and suggestions of locals and tourists on cultural and creative products with ethnic elements, thereby offering a design basis for the subsequent research endeavors.

1. Where are you from?
 - A. Dehong local
 - B. Non-local area
2. Will you buy cultural and creative products with ethnic elements in Dehong?
 - A. Yes
 - B. No
 - C. Not sure
3. What is the purpose of your purchase of ethnic cultural products?
 - A. As A souvenir
 - B. Daily use
 - C. Home decoration
 - D. Collection
4. What factors do you pay more attention to when buying ethnic cultural and creative products?
 - A Aesthetic factor
 - B. Practical factor
 - C. Cultural factor
 - D. Other factor
5. What kind of products do you prefer when buying ethnic creative products?
 - A. Stationery products
 - B. Furniture supplies
 - C. Clothing accessories
 - D. Arts and crafts
6. What price range can you accept for ethnic cultural and creative products?
 - A. Less than 50 yuan
 - B.50-100 yuan
 - C.100-300 yuan

D. More than 300 yuan

7. Which of the following national cultural themes are you more interested in?

A. Traditional festivals

B. Ethnic patterns

C. Folk stories

D. Ethnic architecture

E. other

8. What are your suggestions for the development of ethnic cultural and creative products?



Questionnaire 2: Jingpo ethnic group traditional costume characters IP stickers users use survey questionnaire

This survey questionnaire aims to assess the effectiveness and impact of the IP emoji based on the traditional costumes of the Jingpo ethnic group, developed as part of the research, in disseminating culture, which provides a basis for design improvements in the future.

1. Where are you from?
 - A. Dehong local
 - B. Foreign tourists
2. What is your age?
 - A. Under 18 years old
 - B. 18-25 years old
 - C. 26-36 years old
 - D. Over 36 years old
3. Which of the following attributes do you think this group of emojis has?
 - A. Aesthetic
 - B. Interesting
 - C. Cultural
 - D. All of the above
4. What do you think this set of memes reflects about Jingpo nationality's communication clothing?
 - A. Shape
 - B. Color
 - C. Decoration
 - D. Pattern
 - E. All have
5. Do you think using this set of emojis can make you identify with the traditional dress culture of Jingpo ethnic group?
 - A. Yes
 - B. No
 - C. Not sure
6. How often do you use this group of emojis?
 - A. Often used
 - B. Not sure

Questionnaire 3: Survey questionnaire about the effect of Jingpo ethnic group traditional costumes cultural and creative products on Jingpo ethnic group costumes culture communication

Based on the feedback from this exhibition, this survey questionnaire is designed to explore the extent of the promotion effect that the cultural and creative products from this research can bring to the protection and inheritance of the traditional costumes of the Jingpo ethnic group. In addition, suggestions and recommendations for further enhancements are also collected.

1. Where are you from?
 - A. Local Dehong Prefecture
 - B. In the field

2. Are you willing to buy this type of Jingpo traditional clothing cultural and creative products?
 - A. Willing
 - B. No
 - C. Not necessarily

3. What is your purpose of purchasing the cultural and creative products of Jingpo Nationality clothing?
 - A. Giving gifts
 - B. Collection
 - C. Daily use
 - D. Home decor

4. What do you think this group of cultural and creative products can reflect in Jingpo's costumes?
 - A. Pattern information
 - B. Color information
 - C. Meaning
 - D. Dress characteristics

5. What do you think are the following functions of the cultural and creative products of this group of Jingpo traditional costumes?
 - A. Aesthetics
 - B. Practical functionality
 - C. Cultural
 - D. Innovation

6. Do you have any suggestions for improving the traditional costumes and creative products of Jingpo ethnic group?

Outline for interviews with inheritors of the traditional costumes of the Jingpo ethnic group

Interview Purpose: To conduct an interview with inheritors in order to explore the current development status, inheritance and challenges of the traditional costumes of the Jingpo ethnic group and ways that can be utilized to protect them.

Interview Method: The interview will be conducted face-to-face, and tools such as cameras, mobile phones and audio recorders will be utilized for data recording and photography.

Interviewees: Inheritors of the brocade of the Jingpo ethnic group

Interview Questions

- 1.How old are you?
- 2.Do you usually wear the traditional costumes of the Jingpo ethnic group in your daily life?
- 3.Do you know the origins and development of the traditional costumes of the Jingpo ethnic group?
- 4.How have traditional costumes changed during the historical changes?
- 5.Can you give a detailed introduction to the primary styles of traditional costumes for men and women?
- 6.Are there any symbolic meanings or representations of the colors in traditional costumes?
- 7.What are the common patterns and what do they represent, including some animal or plant patterns?
- 8.What materials are employed to make traditional costumes?
- 9.From the perspective of craftsmanship, what is the specific process involved, and are there any special techniques or requirements?
- 10.How long does it take to make a complete set of traditional costumes?
- 11.What means do you typically employ to inherit traditional costume knowledge?
- 12.How effective is your teaching of inheritance?
- 13.Are there many people in the community that possess the skills to make traditional costumes now?
14. What is the interest and inheritance of traditional clothing in young people?
- 15.What difficulties and problems have you encountered during the process of inheritance?
- 16.Have you tried incorporating elements of traditional costumes into modern designs?
- 17.What methods do you hope to employ to protect the knowledge of traditional costumes?
- 18.What are your expectations and suggestions for the future inheritance and development of the traditional costumes of the Jingpo ethnic group?

VITA

NAME

Wang Xiaoyu

INSTITUTIONS ATTENDED

2008 Yunnan Art University, Faculty of Design, Design Studies

2012 Yunnan Art University, Faculty of Design, Visual Communication Design

2020 Entered the Doctor of Philosophy Program in Culture – Based Design Arts, Silpakorn University

Professional Experiences

2015-Current Baoshan University , Design Teacher

Publication of articles

Wang, X. Y., & Boosabok, P. (2023). The Research on Changing of Identity of Traditional Costume of Jingpo Ethnic. *Journal of Arts and Thai Studies*, 45(3), E2161

Wang, X. Y., & Boosabok, P. (2024). Research on the Application of Traditional Patterns of the Jingpo Ethnic's Brocade in the Design of Cultural and Creative Products. *Chinese Studies Journal*, 17(1), 103-117.

