

Exploring the Creative Transformation of Ganzi Embroidery in Rural Revitalization

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Abstract: Against the backdrop of rural revitalization strategy, this study focuses on the intangible cultural heritage of Ganzi embroidery to explore the creative transformation path of intangible cultural heritage in the context of rural revitalization. Through comprehensive research on the inheritance of embroidery skills and the industrialization of embroidery, this study examines the practical challenges encountered in the inheritance and development of embroidery and explores feasible transformation paths. This includes excavating the regional cultural characteristics of Ganzi embroidery, transforming the advantageous cultural resources of ethnic regions into a comprehensive local brand with the distinctiveness of “Fingertip Conceal Floral” embroidery, expanding the inheritance of embroidery skills, optimizing the inheritance models, and innovating in aspects such as enriching the content of embroidery products using rural resources as materials. The innovative transformation of the intangible cultural heritage of embroidery not only forms new growth points for rural economy but also strengthens the construction of rural culture, thus providing sustainable driving force for rural revitalization.

Keywords: Ganzi Prefecture; Embroidery; Rural Revitalization; Creative Transformation

1. Introduction

The rural revitalization strategy emphasizes the importance of drawing upon both urban and foreign cultural achievements while staying rooted in rural civilization. It encourages creative transformation and innovative development based on the protection and inheritance of cultural traditions, aiming to enrich cultural expressions with contemporary significance. This approach is

vital for the revival of ethnic cultures and the overall revitalization of rural areas [1]. In this context, Ganzi Xizang Autonomous Prefecture in Sichuan Province has witnessed a new opportunity for its intangible cultural heritage, Ganzi Xizang Embroidery.

With rapid economic development and increasing mechanization, urban civilization has gradually replaced rural civilization, leading to less attention being paid to folk culture. Ganzi Xizang Embroidery, one of the most distinctive embroidery styles in China’s ethnic minority traditional culture, has encountered such challenges. Throughout its extensive history, Xizang embroidery has absorbed various artistic techniques, resulting in mature skills and a unique style. It has become a cultural phenomenon and an intangible heritage craft specific to the Kham Xizang areas.

The research team visited Erlang Village in Kangding City, Lan’an Township in Luding County, and Shawan Village in Pengba Town, as well as counties such as Yajiang, Baiyu, Jiulong, Litang, and Danba, to investigate and explore the inheritance and innovation of Ganzi Xizang Embroidery in Ganzi Xizang Autonomous Prefecture. In addition to understanding the role of “Xizang Embroidery” as an intangible cultural heritage in rural revitalization, the team aims to explore effective connections between the inheritance of Xizang embroidery and rural revitalization, ultimately achieving sustainable development in the inheritance of rural culture.

2. The Current State of the Ganzi Xizang Embroidery Cultural Industry

Ganzi Xizang Autonomous Prefecture, also known as Ganzi Prefecture, is located in the western part of Sichuan Province, in the southeastern region of the Qinghai-Tibet Plateau. It is an administrative region primarily inhabited by Xizang people [2]. “Xizang Embroidery”, commonly known as

“Zhen Xian” in the local dialect, is a handicraft that encompasses the cultural themes of Xizang life. In its early stages of development, Xizang Embroidery primarily focused on clothing, using patterns and embroidery as its main mediums^[3]. Created through manual needlework, Xizang Embroidery represents the culture of the Xizang people. It embodies the wisdom and cultural heritage of the Xizang people, serving as a testament to their hard work. It also carries the rich agricultural civilization and profound historical and cultural traditions of the Qinghai-Tibet Plateau. Simultaneously, Xizang Embroidery serves as a manifestation of China’s cultural self-confidence.

2.1 Construction of the Prefecture-Level Ganzi Xizang Embroidery Intangible Cultural Heritage Directory System

The craft of “Xizang Embroidery” has been intertwined with the millennium-old culture of the 18 counties in Ganzi Prefecture. With its profound Xizang ethnic characteristics and unique craftsmanship, Xizang Embroidery exudes a distinctive charm, standing out among the various folk traditional crafts in Ganzi Prefecture. To strengthen the protection and inheritance of intangible cultural heritage in Ganzi Prefecture, and further establish and improve the directory system for intangible cultural heritage, the declaration and evaluation of state-level intangible cultural heritage projects and inheritors have been carried out. As a representative project of Ganzi Prefecture’s intangible cultural heritage, Xizang Embroidery currently includes the “Lan’an Xizang Guiqiong Embroidery” from Luding County and the “Xizang Embroidery” from Baiyu County.

2.2 The Inheritance Mode of Xizang Embroidery Techniques

In the past, Xizang Embroidery was primarily done by hand, creating items such as headscarves, waistbands, head coverings, belts, shoes, and bags, which were deeply rooted in the rural courtyards nestled in the mountains and canyons. Xizang Embroidery encompasses traditional techniques using cotton thread as well as delicate and meticulous techniques using silk thread. There are approximately more than ten commonly used stitching methods, including plain stitch, slanting stitch,

loop stitch, slip stitch, empty stitch, rolled stitch, and pick stitch. The cross-picking stitch, due to its relative complexity, is less commonly used^[4]. In ethnic costumes, plain stitch and slanting stitch are mainly used for Xizang Embroidery, while loop stitch and slip stitch are predominantly used for Thang-ga and pillar curtain embroidery. The transmission of Xizang Embroidery techniques primarily relies on oral transmission and personal teachings between master and apprentice or within families, without relying on pictorial diagrams as a medium of dissemination. There are no fixed templates for the patterns, and the embroiderer relies solely on their imagination, embroidering freely on the fabric based on their own impressions. Through field visits, the research group has found that in current practices, Xizang Embroidery experiential courses have been established in primary schools in Axu Township, Dege County, and Xiangcheng Middle School in Xiangcheng County, Ganzi Prefecture. These courses mainly focus on practicing basic stitching techniques such as withdrawing, pulling, and looping, and creating small wallets and patterned works.

In the implementation of the rural revitalization strategy, to inherit ethnic handicrafts, promote flexible employment for women at their doorsteps, and activate ethnic handicrafts, the “Fingertip Xizang Floral” civilian Xizang embroidery cooperative was established in Erlang Village, Kangding City, Pengba Town, Luding County, and other places with the support of the Women’s Federation of Ganzi Xizang Autonomous Prefecture^[5]. The Women’s Federation of the prefecture organized embroiderers to conduct sewing skills training at Kangding and Luding Xizang embroidery bases, inviting professional teachers with rich sewing experience from various regions to give lectures and practical exercises on the operation procedures, usage techniques, and safety production management of fully automatic sewing machines, overlock machines, edge-picking machines, cutting and packaging machines, and electric heating steam irons, so as to enhance the sewing, weaving, and embroidery skills of the participating embroiderers. Subsequently, Danda County initiated training on “Fingertip Xizang Floral embroidery skills”. The

“Wealthy Women Pioneers Embroidery and Sewing Skills Training Program” has officially commenced at the Fingertip Xizang and Yi Embroidery Garden in Jiulong County. The “Nun Sewing and Xizang Embroidery Skills” training program has been launched in Yajiang County. The “Fingertip Xizang Floral (Fingertip Lotus)” brand project of the Ganzi Prefecture Women’s Federation has found its home in the “Folk Handicraft Processing Base” in Shiqu County. It actively promotes the search and promotion of talented rural women and ignites the enthusiasm of women in agricultural and pastoral areas to engage in entrepreneurial activities.

2.3 Development Status of Xizang Embroidery Culture in Rural Construction

In the 18 counties of Ganzi, which boast abundant tourism resources [6], there are dedicated demonstrations of Xizang embroidery techniques and processes at certain tourist attractions, often attracting a large number of spectators. Through conversations with the demonstrators, the research team learned that these demonstrations are mostly arranged during traditional festivals or tourism events. Although the emphasis is more on the form rather than the content, we believe that this arrangement plays a positive role in generating interest, enhancing the public’s understanding and awareness of the cultural connotations of Xizang embroidery, and shaping Xizang embroidery as a representative tourist souvenir that reflects local culture. In May 2021, during a special art exhibition at the Chengdu Wenxuan Art Museum featuring ethnic themes, one of the 100 artworks titled “Embroidery Officer” was created based on the prototype of a cadre stationed in a Xizang embroidery cooperative, which also served as a means of promoting the intangible cultural heritage of Xizang embroidery.

As the modern market continues to evolve, there is a demand for innovation in the traditional Xizang embroidery craftsmanship. Key personnel in the Xizang embroidery industry in Ganzi Prefecture have traveled to Suzhou, Guangzhou, Chengdu, and Wenchuan to learn different embroidery techniques, aiming to bring forth new ideas, blend the past with the present, and develop a unique style. They then provide systematic training to the members of the cooperative, combining

inheritance with innovation, to elevate the art of Xizang embroidery in Ganzi Prefecture. Since the implementation of the Dadu River Basin demonstration zone construction, the Guiqiong Xizang Embroidery Cooperative in Pengba Town, Luding County, has made long-term plans on how to revitalize the splendid heritage of Guiqiong Xizang embroidery [7]. The Women’s Federation of the Prefecture combines the protection and inheritance of Xizang embroidery intangible cultural heritage with the aspirations of women, actively guiding women to develop distinctive handicraft industries and striving to create a unified brand. Through their efforts, the trademark “Fingertip Xizang Floral” was successfully registered in April 2020. In order to promote the inheritance and innovation of Xizang embroidery intangible cultural heritage more effectively, in October, the Women’s Federation of Ganzi Prefecture organized a brand promotion event for “Fingertip Xizang Floral” in Kangding.

3. Difficulties and Existing Problems in the Development of Xizang Embroidery Industry

The process of inheriting and innovating the intangible cultural heritage of Xizang embroidery in Ganzi Prefecture, while involving active participation from various levels of relevant departments and cultural institutions, has achieved significant accomplishments. However, it also faces certain difficulties and problems, primarily manifested in the following aspects:

3.1 Traditional Heritage Methods and a Shortage of Traditional Craftsmen Leading to a Talent Gap

The existing main modes of Xizang embroidery craftsmanship transmission are family inheritance and master-apprentice inheritance [8]. Family inheritance is a way of intergenerational skill transmission that is based on blood relations, where skills are taught through oral explanations and demonstrations. Master-apprentice inheritance, on the other hand, is an intergenerational transmission model that is not based on blood relations but involves a mutual selection process. However, these two modes of transmission have limitations in the Ganzi region and there is a need to explore new

modes of inheritance.

Women play a crucial role as the primary creators of Xizang embroidery craftsmanship in Ganzi Prefecture. However, with the development and changes in modern society, the influence of external economic and cultural factors has impacted their livelihoods. Relying solely on the production of Xizang embroidery handicrafts cannot meet the economic needs of modern rural women anymore. Increasingly, more rural women have decided to put aside embroidery and seek employment opportunities outside their traditional craft, resulting in a continuous loss of talent in Xizang embroidery craftsmanship. Furthermore, in this modern society, there is a growing emphasis on education, with most families hoping for their children's great success. They do not wish for their children to spend too much time in the traditional production of Xizang embroidery handicrafts. As a result, the community of Xizang embroidery craftsmen continues to dwindle^[9].

3.2 Relatively Small Scale of the Xizang Embroidery Cultural Industry and Low Profitability from its Operation

Traditional Xizang embroidery is entirely handmade, and creating a beautiful and large piece of work requires a significant amount of time. Even for a smaller but exquisite piece, it can take several days or even weeks to complete. The production cycle is long, and the output is limited. There are few experienced Xizang embroidery craftsmen, and not many individuals are dedicated to this craft. Additionally, factors such as other obligations and uncertainties in ensuring stable employment opportunities for practitioners directly impact the efficiency of Xizang embroidery production. Some cooperatives and enterprises face challenges in their development due to reasons such as a single business model and a lack of funds. These difficulties hinder the formation of a scalable industry and impede effective preservation efforts.

3.3 Limited Variation in Traditional Xizang Embroidery Crafts and Insufficient Research Investment

In recent years, with the continuous development of the economy and society in Ganzi Prefecture, the traditional Xizang

embroidery crafts created by rural women have gradually faded from people's lives due to changes in the times, the departure of experienced artisans, modern machine production, and computer embroidery. As a result, these crafts have become increasingly scarce, and it is difficult to meet the diverse demands of customers. In the revitalization of rural areas, Xizang embroidery intangible cultural heritage is predominantly presented as an accessory exhibition at tourist attractions in Ganzi Prefecture, with insufficient deep-level innovation in the development of Xizang embroidery.

3.4 Inadequate Cultural Protection and Promotion Amid Shift in Demand

With significant achievements from the reforms and opening-up policies, especially with the completion of the Erlangshan Tunnel along the National Highway 318, as well as the opening of the Yaan-Kangding Expressway in 2018, the travel time between Kangding and the provincial capital Chengdu has been reduced to approximately 3-4 hours. As a result, an increasing number of Xizangs have started to venture out of the mountains and adopt a more Han Chinese lifestyle, with the most significant change being seen in their clothing. Many Xizang residents now wear modern attire in their daily lives, reserving traditional ethnic costumes for major festivals and celebrations. This shift in lifestyle has significantly reduced the demand for Xizang embroidery, thus affecting its development and preservation. Within this shift in demand, many younger generations do not place special emphasis on cultural heritage, leading to the majority of Xizang embroidery artisans being older women with relatively low levels of education and limited skills. The conservative mindset prevalent among this group, influenced by traditional gender roles where men are considered the breadwinners and women are expected to focus on domestic affairs, prevents them from considering Xizang embroidery as a viable profession. Consequently, the production of embroidered works lacks a sense of intentionality, failing to effectively portray the cultural essence of the Xizang ethnicity. Often, the true meaning behind the patterns depicted in most Xizang embroidery pieces is not well understood by buyers or collectors. The insufficient cultural

promotion and lack of proper communication surrounding the inherited cultural significance within Xizang embroidery handicrafts have led many to perceive them as having limited value.

4. The Paths of Creative Transformation for Xizang Embroidery Intangible Cultural Heritage in Rural Revitalization

In regards to the modern inheritance and effective utilization of “intangible cultural heritage” in the context of rural revitalization, various regions in China are exploring strategies based on the categorization of representative projects [10]. The Xizang embroidery craftsmanship in Ganzi Prefecture has a long history and is known for its rich and colorful content, significant inheritance, and cultural integration. It encapsulates abundant ethnic cultural information and reflects the splendor of material civilization and spiritual enlightenment in Ganzi Prefecture. Consequently, it holds a certain practical significance in enriching the craft and design system of Ganzi Prefecture.

Preserving the “living” indigenous culture and empowering creative transformation and innovative development serve as powerful driving forces for the continuous advancement of Chinese culture in the new era.

To revitalize Xizang embroidery intangible cultural heritage, it is essential to develop strategies tailored to the unique characteristics of the region, taking into consideration the cultural space, way of life, natural environment, and local customs of Ganzi Prefecture. Seizing the opportunities presented by the rural revitalization strategy, the following aspects can be addressed to achieve creative transformation and elevate the value and visibility of Xizang embroidery craftsmanship.

4.1 Establishing a Diverse Inheritance Model and Expanding “Social Connections” To Provide Human Resources Support for the Development of Xizang Embroidery Industry

In this context, “social connections” refer to individuals who possess a profound understanding of Xizang embroidery intangible cultural heritage, have a deep appreciation for Xizang embroidery, actively promote its dissemination, and imbue the

craftsmanship with vitality and value. People are the core of Xizang embroidery intangible cultural heritage, and the inheritors bear the significant responsibility of carrying forward the techniques, culture, and experiences associated with Xizang embroidery. The seamless integration of “social connections” allows for a flexible and convenient transmission of Xizang embroidery’s intangible cultural heritage to future generations, ultimately serving as a key factor in ensuring the living inheritance of Xizang embroidery as an intangible cultural heritage.

First and foremost, the existing Xizang embroidery inheritance model should be optimized by implementing a comprehensive approach that incorporates both urban and rural areas, facilitating the integration of Xizang embroidery intangible cultural heritage courses into the aesthetic education curriculum of primary and secondary schools in all 18 counties of Ganzi Xizang Autonomous Prefecture. Especially in rural areas, where the responsibility of inheriting local outstanding cultures lies with primary and secondary schools, serving as the main platforms for aesthetic education among rural farmers and herdsman communities. Influenced by traditional agricultural and nomadic cultures, this form of artistic apprenticeship is more readily embraced by students in rural areas of Ganzi Xizang Autonomous Prefecture. Therefore, tailored art and handicraft teaching programs should be developed for different age groups, and exceptional talents should be identified and nurtured in Xizang embroidery techniques to be served as future successors, with a particular emphasis on their professional development. Not only will these individuals become ambassadors for rural outstanding cultures, but they will also contribute to the future cultural development and inheritance of rural communities.

Furthermore, it is crucial to establish collaborative partnerships with vocational schools, colleges, relevant organizations, art teachers, and design studios within the boundaries of Ganzi Xizang Autonomous Prefecture. These partnerships will facilitate the organization and guidance of research and entrepreneurship activities related to Xizang embroidery intangible cultural heritage products among college students, art professionals, and other talented individuals.

Additionally, it is essential to provide free venue facilities in typical villages for these endeavors. Furthermore, conducting rural cultural heritage tours focused on Xizang embroidery should be implemented in culturally distinctive villages and demonstration sites within Ganzi Xizang Autonomous Prefecture. By offering on-site educational experiences, more individuals will be able to gain insight into Xizang embroidery intangible cultural heritage and inspire talent to flow into the rural areas. This initiative aims to attract a broader audience and foster a deeper appreciation for this rich cultural tradition.

Lastly, it is imperative to persistently reinforce the development of the Xizang embroidery talent pool. Firstly, it is necessary to further enhance the mechanism for the inheritance of the intangible cultural heritage of Xizang embroidery. This can be achieved through conducting a thorough survey, recognition, and documentation of folk artists specializing in Xizang embroidery within the Ganzi Xizang Autonomous Prefecture and establishing a corresponding database. Recognition and rewards should be given to those folk artists who have made outstanding contributions to the protection and inheritance of Xizang embroidery in the community. Secondly, the training of Xizang embroidery skills should be incorporated into the objectives of rural revitalization, with coordinated arrangements being made to continuously enhance the technical abilities and artistic qualities of the embroidery artisans. Lastly, efforts should be made to create favorable conditions by further improving the existing Xizang embroidery cooperatives within the Ganzi Xizang Autonomous Prefecture and providing relevant teaching facilities for embroidery courses. Through training and learning, conducive conditions can be created for the sustainable development of Xizang embroidery artisans, thereby promoting the growth and expansion of the Xizang embroidery community.

4.2 Enhancing Traditional Xizang Embroidery: a Multidimensional Breakthrough in Artistic Creations and Development of Marketable Products

The theme of traditional Xizang embroidery works exhibits a severe homogeneity, often adhering to conventions and resisting

innovation. Without incorporating creative elements into its heritage, aesthetic fatigue will inevitably emerge, eventually leading to its decline [11]. In light of this, there are three essential approaches to be taken. Firstly, it is crucial to establish a dedicated product research and development leadership group, utilizing the intellectual and technological advantages of universities and technology-driven enterprises in the Ganzi Xizang Autonomous Prefecture. This group should have a designated workplace, a development plan, technical experts, necessary equipment, and financial support. Secondly, it is important to actively draw inspiration from and learning from other prominent Chinese embroidery techniques such as Su embroidery, Xiang embroidery, Yue embroidery, and Shu embroidery. While highlighting the distinctive features of traditional Xizang embroidery rooted in local ethnic traditions, courageous innovations in traditional production methods should be pursued. By combining the past with the present, strengths can be maximized while weaknesses are mitigated, resulting in a more enriched and captivating range of Xizang embroidery designs. Xizang embroidery artisans must enhance their artistic literacy, redefining the aesthetic standard of Xizang embroidery handicrafts in the modern era. Through rediscovery, reconsideration, and redesign, a new system of handmade Xizang embroidery products can be formed. The third aspect involves a comprehensive approach to the research and development of Xizang embroidery products. This should entail a continuous cycle of research, stockpiling, and commercialization, accompanied by timely improvements based on market feedback. It is essential to foster innovation and diversify the content of Xizang embroidery products, ensuring they are novel, of suitable size, and conveniently portable, in response to market demands. Additionally, the production of other ethnically distinctive handicraft products should be considered. For instance, the “Kham Gratitude Dolls” (Xizang embroidery handicrafts) have already been developed, featuring a cartoon-style design that involves certain artistic modifications, exaggerations, and processing techniques inspired by the characteristics of individuals from Danba and Yajiang counties. This design resonates with the aesthetic preferences of today’s youth,

exemplifying a successful cultural innovation. However, the production and distribution of “Kham Gratitude Dolls” are currently limited to a few counties and have not covered all 18 counties in Ganzi Prefecture. Thus, efforts should be made to expand their reach and develop associated derivative products. Taking a developmental perspective, it is crucial to integrate the Xizang embroidery industry closely with the provincial and national tourism sectors, enabling intangible cultural heritage to merge seamlessly into the daily lives of the general public.

4.3 Cultivating the Market and Establishing the Brand of Xizang Embroidery: Empowering Intangible Cultural Heritage Through Effective Marketing and Promotion

The development of Intangible Cultural Heritage requires the establishment of brand awareness by positioning it within the context of regional culture. Only then can a unified and comprehensive regional cultural brand be formed. For example, “Fingertip Xizang Floral” is a handicraft brand created by the Women’s Federation of Ganzi Prefecture. The trademark of “Fingertip Xizang Floral” can be freely used by all women in Ganzi Prefecture who produce handicrafts, thereby providing a solid foundation for the creation and branding of Xizang embroidery. Harnessing the efforts of the rural revitalization strategy, Ganzi Prefecture aims to create a “rural brand” associated with Xizang embroidery, focusing on brand marketing, promotion, and shaping. Firstly, it is important to actively participate in various provincial and international economic and trade negotiations, exhibitions, art performances, and art showcases for product promotion strengthening. In addition, impactful and captivating advertising can be strategically placed along major highways, in bustling urban areas, on vehicles, in promotional brochures, online platforms, QQ, WeChat public accounts, and even in prominent media outlets. Leveraging the power of modern integrated media, Xizang embroidery products can gradually capture people’s hearts and lay a solid foundation for expanding market access. Secondly, conducting market research is crucial. Market research should be conducted in major cities, cities with numerous cultural heritage sites,

and cities with a high concentration of ethnic minorities. Close contact with key personnel at prominent shopping malls will help establish marketing relationships based on shared resources and mutual benefits. Setting up sales counters and gradually penetrating other major and medium-sized cities through planned distribution networks will pave the way for expansion. After collaborating with a company from Zhejiang province, Guiqiong Xizang Embroidery Cooperative in Luding County successfully integrated Xizang embroidery techniques with the market. This collaboration led to the development of tourism souvenir products. Lastly, emphasis should be placed on strengthening marketing efforts. Establishing high-end Xizang embroidery craft boutiques abroad and maintaining year-round marketing activities will gradually expand the scope of sales outlets. One of the key aspects lies in having a team of highly qualified sales personnel for each designated store. The focus should be on establishing and successfully operating each store, thus laying a solid foundation for effective international market marketing efforts. Furthermore, it is essential to enhance tourism promotion. Inviting numerous travel agencies from both within and outside the province to sign promotional agreements with Xizang embroidery companies will elevate Xizang embroidery cultural art products to the forefront of Sichuan’s tourism market. Establishing a platform that enables domestic and international tourists to appreciate and purchase these exquisite masterpieces is paramount.

5. Conclusions

In conclusion, the revitalization and inheritance of Ganzi Xizang embroidery, as an intangible cultural heritage, play a crucial role in the implementation of rural revitalization strategies and contribute to the revival of rural culture. To ensure the successful modern transformation of Ganzi Xizang embroidery, it is essential to strengthen brand awareness and foster “intangible cultural heritage” brands that possess unique rural characteristics. This involves creating a comprehensive brand image that spans from rural to urban areas, from design to creativity, and from craftsmen to inheritors. By exploring the natural environment and cultural heritage of the region,

it is possible to appropriately incorporate regional cultural elements into intangible cultural heritage, thereby increasing the cultural value of intangible cultural heritage products and promoting the preservation of local culture. Furthermore, it is important to enhance support for the inheritors of intangible cultural heritage, expand the group of inheritors, optimize inheritance models, and establish a network of individuals dedicated to passing down intangible cultural heritage. To enrich the offerings of Ganzi Xizang embroidery intangible cultural heritage products, it is necessary to incorporate designs and creative ideas that are both intriguing and contemporary. Accumulating creative resources within rural culture will activate the enthusiasm and artistic creativity of creators, ultimately shaping a unique rural intangible cultural heritage inheritance model system that showcases the distinctive characteristics of Ganzi. This will enhance people's sense of identification, belongingness, and commitment to the preservation of intangible cultural heritage, leading to the creative transformation and innovative development of intangible cultural heritage within the context of rural revitalization.

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