

Research on the Innovation Path of Tibetan Ethnic Dress Culture Communication

Zhaxi Renqing*

Xizang Autonomous Region Wool Textile Industry Association, Lhasa, China

Abstract: Tibetan costume culture is a treasure of Chinese ethnic costume culture. Through clothing patterns and production techniques, it demonstrates the “unity in diversity” of Chinese culture and has important significance for building a discourse system of “cultural confidence” in our country. In modern society, the transmission of Tibetan costume culture has shifted from the “apprenticeship-style” inheritance based on kinship relationships to the employment of apprentices. With economic development, major universities and vocational schools have cultivated fashion design students, and on-the-job training in modern factories has also gradually become standardized. In addition, fashion shows, images, short videos, and livestreaming have gradually become mainstream modes of transmission through new media. This article investigates the inheritance of Tibetan ethnic costume culture and discusses how to pass down intangible cultural heritage costume culture of ethnic minorities in a modern context. It analyzes the risks of generational breaks in inheritance due to the impact of industrialization, with young inheritors being influenced by economic and social status. It proposes solutions such as constructing a social support system, understanding consumer trends, leveraging design as a force, and promoting “social aesthetics.” It also analyzes the inheritance of intangible cultural heritage costume by inheritors, audiences, and consumers, as well as the possibilities for continuous innovation.

Keywords: Ethnic Dress, Culture Communication, Costume Culture, Social Aesthetics

1. Introduction

Costume culture is a cultural phenomenon that is formed by a nation over a long period of time, influenced by geographical environment, production and lifestyle, and historical traditions. It is an excellent cultural heritage of the nation and even the entire human race. Since the appearance of humans, “clothing, food, shelter, and transportation” have been essential aspects of life. Researching costume culture is of great significance for a nation’s cultural history and future development. In the report of the 20th National Congress of the Communist Party of China, General Secretary emphasized the important strategic thinking of forging the consciousness of the Chinese national community and repeatedly stressed the “inheritance and promotion of excellent traditional Chinese culture.” Intangible cultural heritage, which has been passed down for thousands of years, is an important part of China’s traditional outstanding culture and an indispensable cultural resource for fostering the consciousness of the Chinese national community. The 5th Xizang Work Conference of the Communist Party of China proposed to make Xizang a protection area for Chinese ethnic cultures. As of 2021, the Ministry of Culture and Tourism has released the list of recommended representative projects for the fifth batch of national-level intangible cultural heritage. Three of them are included in the Representative List of the Intangible Cultural Heritage of Humanity by UNESCO, namely Tibetan Opera, Gesar, and Tibetan Medicine Bath Therapy. There are 89 projects included in the national-level intangible cultural heritage list, and 460 projects included in the Xizang Autonomous Region-level intangible cultural heritage representative projects list. Among them, there are a total of 12 national-level intangible textile projects in the Xizang Autonomous Region, including 8 traditional costume projects, 2 textile craft projects, and 2 embroidery technique projects. There are a total of 23 intangible textile projects at the Xizang Autonomous Region level, including 13 traditional costume projects, 9 textile craft projects, and 1 embroidery technique project.[1]

The Qinghai-Xizang Plateau is located in central Asia and is a unique geographic region in western China. The area of the Qinghai-Xizang Plateau in China is approximately 2.538 million square kilometers, with an average elevation of 4,400 meters. The Xizang Autonomous Region, with an area of 1.2284 million square kilometers, is the main part of the Qinghai-Xizang Plateau.[2] The Xizang Autonomous Region has a magnificent terrain and a relatively cold climate. The average annual temperature on the

plateau is mostly around 0°C, generally more than 10°C lower than the eastern regions at the same latitude.[3] Due to the influence of geographical environment and climate, in terms of cultural attributes of lifestyle, Xizang is mainly divided into nomadic culture and farming culture. There are a total of 14 pure pastoral counties in the entire autonomous region, mainly located in Ali, Nagqu, and other areas.[4] Regions primarily characterized by farming culture are mainly distributed in Lhasa, Shannan, Shigatse, and other areas along the Yarlung Tsangpo River, the Lhasa River, the Nyangchu River, and the high mountain valleys in the Sanjiang Basin of the Chamdo region.[5]

Due to the unique plateau climate and production lifestyle, Tibetan culture clearly exhibits an internally unified but relatively distinct binary presentation or mode of transmission. Whether it is language, literature, art, or daily customs, the characteristics of agricultural and pastoral areas can be distinguished. Those familiar with Tibetan folk culture can easily differentiate between costumes and attire of pastoral and agricultural areas. Taking intangible cultural heritage in the textile category as an example, textile intangible cultural heritage primarily related to farming culture, such as in Lhasa, Shannan, and Shigatse, accounts for over 90% of the overall, while textile intangible cultural heritage primarily related to pastoral culture, such as in Ali and Nagqu, only accounts for 10%. It can be seen clearly how the distribution of the traditional textile industry in Xizang closely aligns with its natural living environment.

2. Literature Review

2.1 *Research on the Transmission of Traditional Tibetan Costume Culture*

Enlightened individuals have made unremitting efforts in the inheritance and innovation of Tibetan intangible costume culture. Experts and scholars, from their respective research perspectives, have recorded and written about the transmission, inheritance, innovation, and ways to respond to challenges of traditional Tibetan costume culture through on-site investigations and data analysis.

Sichuan University's Yang Qingfan, from a historical perspective, through the integration of literature, archaeology, and field investigations, comprehensively reconstructs the development trajectory of Tibetan costumes by conducting in-depth analysis of exchanges between different regions from prehistoric times to the period of the Kashag government in his book "A History of Tibetan Costumes". Li Yuqin from Southwest Minzu University, in her book "Research on Tibetan Costume Culture", combines the regional and rich nature of Tibetan costumes with religious and humanistic spirits through the study and compilation of Tibetan costume illustrations. She also emphasizes the urgency of further research and scientific protection. Researchers from Beijing Institute of Fashion Technology, such as Liu Ruipu, have recorded the structure of classical Tibetan costumes comprehensively in their works, including "Research on Tibetan Costumes (the previous and next passage)" and "Structural Genealogy of Tibetan Costumes in China". They discovered that the "cross-shaped flat structure" system of Chinese costumes and the structural patterns of Tibetan robes are exemplary demonstrations of the integration of multiple systems which are still widely used, belong to the intangible heritage. The findings provide solid evidence for the theory of "artistic exchanges" that exist in the costumes of both the Tibetan region and the ethnic minorities in Southwest China. They also hold significant ethnological significance for improving the structural genealogy of Chinese ethnic costumes. The above documents and materials have combed the different historical development of Tibetan costumes and the basic situation of various places through illustrated forms, providing many rare first-hand materials. It provides detailed historical data for the innovative path thinking of Tibetan costume communication studied in this paper. However, one limitation of the above research is the lack of Tibetan literary documentation. According to incomplete statistics, there are a total of 436,000 Tibetan literary works in cultural institutions and religious sites throughout China. [6] Among existing studies, there are few papers that explore the techniques, materials, colors, and symbolic meanings of Tibetan costumes using Tibetan literary sources. This remains a major untapped research area in the cultural study of Tibetan costumes.

Furthermore, Dong Jianmin et al.[7], Cai Ran Zhuoma[8], Ye Mengxue[9], and Ma Fangfang[10] discussed the issues of preservation and dissemination of Tibetan costume culture through digital technology. Researchers believe that Tibetan costumes possess rich cultural, historical, and scientific values. Through research in textile engineering and computer graphics, the use of digital costume museums, costume display systems, costume culture apps, and other forms have greatly promoted the dissemination and development of traditional costume culture. It is necessary to accelerate consensus among museums and research institutions on digital technology standards, as well as strengthen the utilization of shared data. This provides insights into the integration of technology in promoting the

dissemination of Tibetan costume culture as discussed in this article.

2.2 Research on the Inheritance and Innovation of Contemporary Tibetan Costume Culture

With the influence of economic globalization, industrial products have become greatly diversified. The inheritance of Tibetan costumes has also entered a new stage of development. Wang Jing proposes new ideas for the development of traditional Tibetan costumes based on the experiences of two emerging Tibetan brands. It is suggested that the inheritance of Tibetan traditional costumes should combine modern materials and techniques, integrate Tibetan traditional costume elements with modern fashion, and preserve ethnic aesthetic requirements while creating fashionable clothing that reflects regional and cross-border associations. Furthermore, it is emphasized that Tibetan costumes possess regional and distinct cultural characteristics and that innovation should focus on simplicity, beauty, and practicality while preserving traditional features.[11] He Jialing points out that the dressing habits of various ethnic groups in China are gradually homogenized by “foreign culture,” and Xizang lacks a recognized brand in the market. Inheriting and innovating Tibetan traditional costume culture and conducting research on the industrialization of modern costumes are of great significance to the dissemination and development of ethnic cultural industries.[12] Tian Fang and others point out that since the democratic reforms in 1959, Tibetan costumes have transitioned from being aristocratic to being more democratic, and from traditional folk clothing to becoming more fashionable. With changes in textile materials, Tibetan clothing has become lighter, more fitted, and reflects the liberation of people’s thoughts and the expression of individuality. The economic conditions for clothing consumption have also improved accordingly. It is suggested that in the new era, traditional costumes cannot remain unchanged but need to be innovative and fashionable to ensure continuity.[13] Liu Wanyu proposes the need to develop fashionable Tibetan costumes and emphasizes that integrating the cultural connotations of traditional Tibetan costumes in the design and creation of fashionable Tibetan costumes is conducive to their rapid popularity and the dissemination of cultural connotations. Fashionable Tibetan costumes can also contribute to the development of distinctive industries in China and promote employment and economic development in ethnic regions.[14] In summary, the aforementioned studies emphasize the importance of “innovation” in the contemporary context. They highlight the significance of innovations in materials, techniques, and designs. It is also suggested that the modern inheritance of costumes must be based on modern economic production conditions. This article analyzes the economic relationships between different media in the dissemination process. Costume culture undergoes constant changes and developments through exchanges, improvements, and innovations during different historical periods. Although there is a common understanding at the national and societal levels on the protection of intangible cultural heritage, more efforts are still needed to improve specific measures for the “dissemination” and “inheritance” of intangible heritage. This article intends to explore innovative pathways for the effective development of ethnic costume cultural dissemination, with a focus on the construction of Tibetan costume dissemination paths within the Xizang Autonomous Region, from the perspective of communication studies and by integrating analysis of industrial economy and the maintenance of social stability and residents’ sense of well-being.

3. Inheritance characteristics of Tibetan traditional costume culture and skills

3.1 Take Wool textile as the main material

In the book “Cefu Yuanturtle”, it is recorded that “the barbarians raise cows and sheep, use cheese for food and use wool to make clothes.” The historical records also mention that in the first year of the Changqing era (821 AD) during the Tang Dynasty, when Tang envoy met the Tibetan king, btsan po, the Tibetan king wore a robe made of white wool fibers. In 1247, in a letter persuading the surrender of the various Tibetan regions, Mongolian Khan Qudu mentioned “woolen fabrics and urad upper garments” which were greatly favored. According to the tribute document recorded in the Ming Dynasty Siyi Palace, it included “100 pairs of red woolen fabrics, 50 pairs of purple woolen fabrics, 50 pairs of yellow woolen fabrics, 50 pairs of red li hemp fabrics, and 50 pairs of white i-iron li fabrics”. “Tie li ma” is a transliteration of the Tibetan word “Ther-ma”, which refers to a high-quality soft woolen fabric.[15] It can be seen that from the Tubo period to the present, woolen textiles have been the main material for Tibetan clothing.

Limited by production conditions, although there is a small amount of linen textile technology and products in areas of southern Xizang near Bhutan and Sikkim, traditional clothing in agricultural and pastoral areas is still mainly made of wool and yak wool. For example, in the national intangible cultural

heritage list, Xizang has two items related to textile craftsmanship: the manufacturing techniques of Tibetan palace and priest robes (gangchen and kaden) from the first batch, and the woolen textile and gantze (Tibetan-style narrow belt) making techniques from the fifth batch. With technological advances in combing and yarn-making and the convenience of logistics transportation, in recent years, some companies and individuals have also experimented with blending yak down, sheep wool, other specialty animal fibers, and synthetic fibers.

It is worth noting that regardless of clothing in agricultural or pastoral areas, although transportation was very difficult in ancient Xizang, silk fabrics and satin were also used to varying degrees in Tibetan clothing. A large number of silk fabrics were discovered in the Tholing Tubo Thermal Grave Group in Qinghai Duolan, and the patterns and organizational structures of the excavated fabrics are more similar to those of silk fabrics unearthed in Turpan, with obvious Central Asian styles. [16] Unfortunately, both the literature and the excavated cultural relics are extremely limited, and cannot provide complete scientific research data on clothing and costumes from the Tubo period to before the Ming and Qing Dynasties.

3.2 Mainly precious jewelry as accessories

In the book “Tang Huiyao and Tubo chapter”, it is mentioned that “Tubo garments are made of felt or fine woolen fabric, embellished with five types of decorations, including agates, turquoise, gold, silver, and copper, to distinguish social rank and official status. The decorations are worn on the front sleeves and attached to the three-inch square brown fabric.” It can be deduced that in ancient costumes, accessories were symbols of social status and position. In terms of usage, to meet the practical need for wealth transfer during long-distance grazing migrations, Tibetan clothing still combines family wealth with clothing accessories. They prefer to use precious materials such as agate, coral, turquoise, and amber to make necklaces, bead chains, and other accessories. Due to similar production and lifestyle, ancient “Xiongnu, Turkic, and other tribes also converted family wealth into gold and silver jewelry to facilitate carrying during long-distance migrations, draped and hung on clothing.” “The emphasis is not on the clothing itself but on surface decoration, which has become a major characteristic of nomadic clothing art.” [17] Through the unique artistic aesthetics of the Silk Road, it has been widely spread among various countries and ethnic groups in Asia and Europe.

During the Ming and Qing dynasties, the Mongolian Kalkha, Oirat, and Khoshut tribes successively ruled over Xizang and established a unique political system with the encouragement of the central Qing dynasty. As a result, the attire of officials and nobles was influenced by Mongolian and Manchu clothing. The costumes stored in the Potala Palace are mostly special collections from this period, serving as precious material evidence.

4. The main dissemination methods of Tibetan clothing in contemporary times

4.1 Training and educational transmission

Xizang's intangible cultural heritage of clothing has deep roots in folk traditions and continues to thrive today. Through interviews with inheritors of intangible clothing heritage, it is found that the transmission mostly occurs within tailoring shops or fabric stores, passed down from parents to their children or blood relatives such as nieces, nephews, and cousins. It is rarely imparted to individuals outside of blood relations. In the late 1980s, with the flourishing development of the market economy under the reform and opening-up policy, many fabric stores and tailoring shops oriented towards the market emerged in central cities like Lhasa, Shannan, and Shigatse. This brought about significant changes in the transmission methods, and various enterprises (cooperatives) began training a large number of apprentices and helpers who mastered the skills of inheriting and producing intangible clothing heritage. In particular, Shannan, with its long history and culture in wool textiles, has formed a relatively complete industrial chain. It has 225 ethnic characteristic processing industries, including Bi Ji (fleece), Bandi (woolen cloth), Tibetan carpets, and Pulu (cashmere), among which there are 26 enterprises and 199 cooperatives. The industry achieved a production value of 120.58 million yuan and a sales revenue of 85.60 million yuan, employing 2,700 individuals (2,085 permanent employees and 839 seasonal workers). [18] The “Zetier” textile technique, represented by Balsang, an autonomous region-level inheritor of intangible cultural heritage, established the region's first farmer professional cooperative in Shannan, the Naizong County Ethnic Handwoven Weaving Cooperative, in May 2008. They sought and hired five elderly artists at that time. After years of development, various business projects related to the

“Zetier” craftsman brand directly provided stable long-term employment for 137 local impoverished individuals, most of whom were displaced farmers from the city, relocated impoverished farmers with registered files, disabled individuals, and unemployed youth. Among them are 32 disabled individuals, 79 relocated impoverished households, and 26 paired-assistance poverty-stricken households (42 individuals), with an average annual income increase of 32,000 yuan.[19] They have created significant economic and social value.

In order to develop education for ethnic minority groups in border areas, the country established a series of modern education systems in Xizang after its peaceful liberation. The School of Arts at Tibet University, founded in 1951, opened a major in fashion and costume design in the 1990s. Xizang Vocational and Technical College also offers a major in fashion and costume design in its Tourism and Culture College. In addition, Xizang Technical School, Lhasa’s first and second vocational schools, and middle vocational schools in Shannan and Shigatse all have fashion-related programs. Overall, the majors and curriculums of the School of Arts at Xizang University and Xizang Vocational and Technical College mainly focus on using Tibetan intangible cultural heritage elements to teach modern Western fashion through redesigning patterns and styles. Other schools lean towards teaching traditional intangible cultural heritage techniques, with practical training courses in traditional Tibetan dress skills, along with some exposure to design innovation in styles and patterns. [20] Each school admits about 20-30 students annually for fashion studies, with approximately 100-150 vocational and college students each year participating and learning the skills of creating intangible cultural heritage clothing to varying extents.

In addition to the methods of transmitting intangible cultural heritage clothing skills, the “co-creation learning” approach of modern factories has become a novel form of preserving Xizang’s intangible cultural heritage in fashion. The knitting workshop of the Third Pole Wool Spinning Factory in Xizang invites both mainland master craftsmen and local intangible cultural heritage inheritors to participate in employee training. They also employ inheritors skilled in traditional plant dyeing to work in the dyeing workshop, collaborating with standard industrial dyeing experts in research and development. Teacher Guo Xiuling from Shanghai has cooperated with the Pudong District of Shanghai to assist the intangible cultural heritage project of Puqu Township in Jiangzi county, Tingri County. They sent inheritors who had mastered traditional textile skills to a factory in Jinshan, Shanghai, to improve the traditional wooden spinning machine used in the weaving of traditional Tibetan robes, as well as the variety and count of yarn, using high-value cashmere yarn in traditional Tibetan weaving. They also innovatively designed colors and patterns, combining modern industrial standards with traditional Tibetan weaving skills to make many beneficial attempts.

4.2 Sage performances and fashion shows under the background of cultural and tourism integration

In March 2018, the Ministry of Culture and Tourism was officially established, marking the top-level design and consideration for the integration of culture and tourism at the national level. Local governments have shifted their focus from the previous “culture as the stage, economy as the performance” development model to one that emphasizes quality. They have also recognized the important economic and promotional value of intangible cultural heritage. In 2016, the Guoluo Tibetan Autonomous Prefecture in Qinghai Province held the “National Intangible Cultural Heritage Traditional Tibetan Costume Exhibition and Performance Competition,” which brought together displays of intangible cultural heritage costumes from provinces and regions related to Tibetan culture, such as Gansu, Qinghai, Sichuan, Yunnan, and Xizang. In 2019, the Gong Wang Fu Museum, along with the China National Textile Industry Council and Beijing Institute of Fashion Technology, organized the “Splendid China - 2019 Chinese Intangible Cultural Heritage Fashion Show”. In collaboration with the Cultural Bureau of Shannan City, fashion designer Guo Ruiping conducted on-site research on the intangible cultural heritage of Tibetan costumes in Shannan. Based on this research, a series of redesigned Tibetan costumes were showcased at the Gong Wang Fu Museum. In 2023, Shajuan Cashmere weaved products with intangible skills and modern design in Bailang County, Shigatse City. At the foot of Ningqing Kangsang Snow Mountain in Gyangze County, at an altitude of 4,700 meters, it held the “Snow Field Echo” 2023.SANDRIVER Yarn Silk Tibetan Himalayan Snow Mountain Show. Fashion shows featuring intangible cultural heritage costumes have gained high visibility and attracted significant attention from the industry in a short period of time.

4.3 Communication methods in the new media environment

The term “New Media” was initially proposed by American television specialist P. Goldmark in 1967. The UNESCO defines new media as “equivalent to online media,” while some experts describe it as the

sum of all media that utilize computer information technology and the internet as vehicles for communication. The characteristics of new media are identified as “interactivity” and “rapid updates,” and it is further acknowledged that in the era of new media, there are no boundaries between the communicators and audience, and everyone becomes both a receiver and transmitter of information. [21] In this environment, images, short videos, live streaming, and other forms have become new ways to promote and communicate Tibetan costumes.

On April 5, 2015, a public WeChat account called “Tubo Future” published two sets of pictures with text, titled “Marriage Photos of Post-80s Tibetan Couple Beyond Dogma” and “Belief, Dream, and Love Moving Forward Together.” Within four hours of the photo release, the webpage containing these wedding photos had already received over 100,000 clicks. Five days later, major domestic portals including People’s Daily and other official media outlets extensively reproduced and commented on the photos. They also attracted the attention of international media outlets such as CNN and BBC, who conducted interviews. In the photos, the male and female protagonists showcased a strong contrast between Western-style clothing commonly seen in modern cities and traditional ethnic costumes. The attention to detail in the costumes was outstanding, strictly adhering to the regional characteristics of Tibetan costume heritage culture and presenting a theatrical and face-painted style that distinctly differentiated from mainstream Tibetan clothing. The aesthetics of the photos provided a pleasant feeling to viewers.

In 2020, a short video shot by a young man named Ding Zhen on his way home in Litang County, Garze Tibetan Autonomous Prefecture, Sichuan Province, was posted on the Douyin account “Smiling Collector·Bo Ge” and titled “Ding Zhen’s World.” Once published, the video quickly gained widespread attention on the internet, and online fans praised Ding Zhen as the “Sweet Wild Boy.” The power of new media turned an ordinary young herder into a super internet celebrity with 7.763 million fans. Following his online popularity, Ding Zhen was appointed as the cultural tourism ambassador of Sichuan in 2021 and released his first personal album the same year. In the photos and videos featuring Ding Zhen, he primarily wore Tibetan costumes, providing viewers from outside the plateau with a unique visual experience. The high degree of clothing identification, to some extent, also promoted the development of the Tibetan clothing travel photography industry.

The rise of live-streaming e-commerce is a new form of communication. Taking Douyin as an example, it currently has over 147 million active users, with over 1 billion daily video views. [22] Short videos with high interactivity attract a large audience. Douyin live-streaming has become an emerging consumption method with significant sales volume. Live-streaming sales of Tibetan costumes on Douyin are quite active, with top sellers reaching sales of 100,000 to 300,000 within a month. However, the Tibetan costumes with high sales volume on Douyin are mostly affordable and mostly used as decorative elements in the “travel photography” process to showcase Tibetan cultural elements.

5. Challenges of Modernization for the Inheritance of Tibetan Costume Culture

Professor Qi Qingfu from Minzu University of China pointed out, “The core of studying intangible cultural heritage is to study the inheritors of intangible culture.” [23] After entering modern society, due to changes in production and lifestyle, most of the products produced by intangible cultural heritage inheritors have gradually become non-essential items for daily life. The economic foundation on which most intangible cultural heritage inheritors rely for their livelihoods has been challenged. Giddens believes that modernity is a “post-traditional order”, which “refers to the behavior systems and patterns established in post-feudal Europe and progressively influencing world history in the 20th century,” and “roughly equivalent to the industrialized world.”

The phenomenon of inheritor disconnection is quite common among intangible cultural heritage inheritors. “Zetie’er,” a master inheritor of intangible cultural heritage, mentioned that “those who come to learn now are around 30 or 40 years old, and fewer young people are learning. It’s probably because they don’t have the patience.” First of all, globalization or modernization has brought about convenient ways of communication and exchange. As social changes enter the era of fragmented information and lifestyle, modern people prefer to engage in free, short-term, and less repetitive work. Young people are more willing to do something fresh and stimulating. There is an inherent resistance to skills such as textile and sewing, which require a lot of patience. Secondly, the enterprises where young people learn skills like sewing and textile are mostly small and scattered private economic entities, with low income and a lack of social security. Although the “Interim Measures for the Identification and Management of Representative Inheritors of National Intangible Cultural Heritage Projects” issued by the Ministry of Culture provide protection for intangible cultural heritage inheritors in terms of institutional regulations,

it takes a long time for young inheritors to grow into master inheritors. Due to economic difficulties, the lives of young inheritors may be affected, which in turn affects their motivation to learn.

6. New paths for the dissemination of Tibetan costume culture

The starting point of intangible cultural heritage protection is to recognize the important role that communities, especially indigenous peoples and various ethnic groups, and sometimes individuals play in the production, protection, continuation, and recreation of intangible cultural heritage, thus contributing to the enrichment of cultural diversity and human creativity. In the process of intangible cultural heritage transmission, indigenous peoples are the representative groups of inheritors. In modern society, cultural transmission is no longer limited to race or region, but has become a process of spreading to the entire human society. The knowledge accumulated by various ethnic groups in specific regions through production and life experiences is a cultural resource. Japanese scholar Iwamoto Tsuyoshi believes that there are three fields in the process of cultural resource transformation: “everyday cultural activity field,” “cultural awareness field,” and “market field.” And in each field, “the state of existence is different.” It is especially important to cultivate a “cultural field” that nurtures inheritors and transforms cultural resources into economic and social resources.

6.1 Multi-party collaboration to establish a social support system

Intangible cultural heritage in the transmission area belongs to the collective memory, emotional identity, and spiritual needs of all villagers from generation to generation. Helping young inheritors establish correct values and a sense of pride in their ethnic culture is conducive to maintaining the vitality and creativity of intangible cultural heritage. The Party Committee and Government of the Xizang Autonomous Region attach great importance to intangible cultural heritage work. In 2016, the Department of Culture and the Department of Finance of the Xizang Autonomous Region jointly issued the “Notice on Increasing the Subsidies for Representative Inheritors of Autonomous Region-Level Intangible Cultural Heritage”, raising the subsidy standard for representative inheritors of autonomous region-level intangible cultural heritage projects from 5,000 yuan per person per year to 10,000 yuan per person per year. In 2023, the Office of the Human Resources and Social Security Department of the Xizang Autonomous Region issued the “Several Policy Measures for Optimizing the Business Environment in the Field of People’s Social Security in the Entire Region”. In this policy, it is suggested that relevant government departments, in addition to employment and social security policies for “agricultural and herding personnel transfer employment” and “college graduates”, clarify the criteria for identifying apprentices of intangible cultural heritage transmission and jointly provide “special funds” with relevant departments to solve social security and entrepreneurship problems for young inheritors. Secondly, by organizing skills competitions for inheritors, more exhibition platforms can be constructed to increase their exposure and attention in the media and society, and enhance the social status and recognition of young inheritors.

6.2 Grasping the popular trend to promote product iteration through design power

In the era of new media, everyone is a communicator. McLuhan’s theory of media extension states that “the role of media is not only to transmit information, but also to expand the connection and interaction between people and society.” As an important medium, clothing also tells us about the existing patterns of the world. For example, the current resurgence of “Hanfu” and “Tang Dynasty costumes” has important spiritual connotations, symbolizing people’s “return” to local culture and the rekindling of their interest.

Tibetan clothing products are ultimately consumer goods, they are circulated commodities, and they need to be accepted by the market and society. From the perspective of consumers, the post-90s and post-2000s have become the main consumer groups. In 2018, Tmall launched the “Guochao” (national trend) campaign, also known as the year of “Guochao”. The narrow definition of “Guochao” refers to the trend led by Chinese local culture, brand, and products. It is based on the core and concept of traditional Chinese culture, with Chinese brands and products as the means of dissemination, and aims to construct an accurate, diverse, authentic, and vibrant image of a great nation. The rise of “Guochao” has gradually broken the habit of solely idolizing foreign brands, and it represents the current trendy consumption of traditional culture and contemporary spirit. The diversity of Tibetan clothing culture can provide a constant source of creativity for “Guochao” and is also a historical opportunity for the development of Tibetan clothing. Strengthening the practicality and aesthetics of products through design power,

grasping the trend of the local cultural revival pursued by the consumer goods market, and fully adapting Tibetan clothing to meet market demand through iteration and updates.

6.3 Promoting the dissemination of Tibetan clothing culture through the “Social Aesthetics Education”

As early as the Republican era, the humanistic pioneer Cai Yuanpei proposed “aesthetic education as a substitute for religion”. In a broad sense, social aesthetics education should include all age groups in society in aesthetic education services. It should cultivate aesthetic consensus among the general public by considering different educational backgrounds, regional cultures, and economic conditions.

On the one hand, the rare production quantity of intangible cultural heritage inheritable clothing skills determines that the artistic transformation of cultural heritage products is the chosen path for most intangible cultural heritage inheritances. However, after achieving artistic transformation, it is necessary to truly integrate into modern society and not remain confined to “pure art” in galleries and museums. It is important to find a balance between tradition and popular aesthetics in daily life. On the other hand, Tibetan clothing needs to be combined with fashion. Certain innovative products should follow certain rules and meet the needs of modern lifestyles through symbolic meanings, patterns, materials, etc., derived from the intangible clothing culture. Otherwise, it would disrupt the sustainable development of the entire cultural resource in the “market field”. For example, Tibetan clothing has become the most popular experiential consumption in Tibetan tourism and the latest industry trend. The willingness of tourists to try it out and pay for it is an affirmation of local culture. However, due to the influence of some shallow experiences or lack of aesthetic knowledge among some tourism professionals, Tibetan clothing culture is often misinterpreted, and the dressing style violates local traditional customs and life philosophy. In July 2023, Lhasa City established the Barkhor Street Tourism Photography Industry Association and organized Tibetan costume dressing training in collaboration with relevant units. It emphasized that Tibetan clothing is an intangible cultural heritage and should not be used in distorted or blind ways. The practitioners in the tourism photography industry should receive aesthetic education on Tibetan clothing. In addition, intangible cultural heritage inheritors also need to innovate, understand each other's needs, and enhance their artistic aesthetic abilities. It is not simply about preserving tradition or catering to the market with simple “innovation”.

7. Conclusion

The significance of clothing culture in terms of “carrying forward” or “transmitting” lies in how to inherit and pass on the existing skills and culture to the public or society. The media in various links of the transmission chain, including inheritors, audience, and consumers, need to pay attention to and study. Industrialization has led to a great abundance of products in social production and a decrease in prices, highlighting the lack of successors in clothing inheritance. While inheriting Tibetan intangible cultural heritage clothing, it is necessary to adhere to innovative practices and cultivate modern aesthetics to avoid overly narrow artistic tendencies. The general audience, consumers, and disseminators of clothing culture need to understand and appreciate the value and importance of clothing culture. By cultivating aesthetics and achieving consensus, they can consciously become disseminators or consumers of intangible cultural heritage, understanding the beauty brought by Tibetan clothing culture, nurturing their emotions, and making each “media body” a voluntary disseminator. In this way, Tibetan clothing culture can have a lasting impact.

References

- [1] LAI Wenlei;LIU Anding;ZHAO Jinlong. *Analysis on the List of Textile Intangible Cultural Heritage at the District Level and Above in the Xizang Autonomous Region [J]. Fashion Guide*,2021,10(04):36-42.
- [2] ZHANG Yili;LI Bingyuan;LIU Linshan;ZHENG Du. *Redetermine the region and boundaries of Tibetan Plateau [J]. Geographical Research*,2021,40(06):1543-1553.
- [3] He Xiaorong, Li Huixia. *Analyses on Farmers' Income Structure at Half Animal Husbandry Half Agricultural Area of Xizang [J]. Problem of Agricultural Economy*,2003(05):65-68+80.
- [4] Nima Quzhen, Fang Jiangping, Hao Wenyuan. *Analysis of Animal Husbandry County Development in Xizang [J]. The Border Economy and Culture*,2012(07):5-6.
- [5] Dong Jianmin, Jie Chen, Duan Fahua. *Construction of Tibetan costume database based on binary data block management[J]. Digital Technology and Application*,2017(05):119-120.DOI:10.19695/j.

cnki.cn12-1369.2017.05.078.

- [6] Cairang Zhuoma. *Tibetan clothing design of database system* [J]. *Automation & Instrumentation*, 2016(02):131-132+135. DOI:10.14016/j.cnki.1001-9227.2016.02.131.
- [7] Ye Mengxue; Yang Xiaobo; Cao Ruixue. *Discussion on the digital protection of tibetan national costumes* [J]. *Wireless Internet Technology*, 2019, 16(04):145-146.
- [8] Ma Fenfen. *Design and implementation of Tibetan costume digital display system* [D]. Beijing Institute of Fashion Technology, 2018.
- [9] Wang Jing. *Study on the causes and contemporary inheritance of the regional characteristics of Tibetan traditional clothing* [D]. Hunan University of Technology, 2015.
- [10] Tian Fang, whose beauty is outstanding, knows cloth in the east. *On the changes and inheritance of Tibetan costumes* [J]. *Xizang's Science and Technology*, 2012(05):13-14+17.
- [11] He Jialing. *Analysis of the value and path of fashion Tibetan clothing industrialization* [D]. Sichuan Academy of Social Sciences, 2015.
- [12] Liu Wanyu. *The integration of fashion and tradition-the innovative exploration of Tibetan national costumes* [J]. *China National Exhibition*, 2019(02):187-188.
- [13] Yang Qingfan. *History of Tibetan Costume*, Xining: Qinghai People's Publishing House, 2003, p. 6.
- [14] Tong Tao. *Discussion on the shape, age and owner's identity of No.1 tomb in Dulan, Qinghai* [J]. *Journal of Archaeology*, 2012(04):467-488+547-550.
- [15] Li Nan; Zhang Yan. *Media Function and Meaning of Chinese Nomadic Clothing: A Cross-cultural Perspective* [J]. *Modern Communication (Journal of Communication University of China)*, 2020, 42(05): 84-88.
- [16] Kuang Wenbo. *Discrimination of the concept of "new media"* [J]. *International press*, 2008(06):66-69.
- [17] Mei Na, Chen Xiaojuan. *"Douyin" short video for non-genetic broadcast mode research*. [J]. *Press Outpost*, 2019(05):28-29.
- [18] Qi Qingfu. *On the inheritance and inheritors in the protection of intangible cultural heritage* [J]. *Northwest Ethnic Studies*, 2006(03):114-123+199. DOI:10.16486/j.cnki.62-1035/d.2006.03.002.
- [19] Ji Zhongyang. *The Dual Character of Modernity and the Dilemma, Opportunity and Countermeasure of Folk Art: Taking Huzhou Shicong Silkworm Flower as an Example* [J]. *Folklore Studies*, 2018(05):118-124+160. DOI:10.13370/j.cnki.fs.2018.05.014.
- [20] Tao Siyan: *Folk Art*, Nanjing Publishing House, 2013, 1.
- [21] [Japan] Tomomi Iwamoto and Jinsi Yamashita: *Resourcing Folk Custom and Culture: Taking Japan in the 21st Century as an Example*, translated by Guo Haihong, Shandong University Press, 19, 2018.
- [22] Wu Jing. *The social aesthetic value of national costume cultural heritage in the new media era* [J]. *Chemical Fiber & Textile Technology*, 2023, 52(06):95-98.
- [23] Li Hongyan, Du Chaofan. *Promotion of national culture from the perspective of "national tide" communication-based on the consideration of Tongwancheng culture* [J]. *Social Scientist*, 2019(06):137-144.