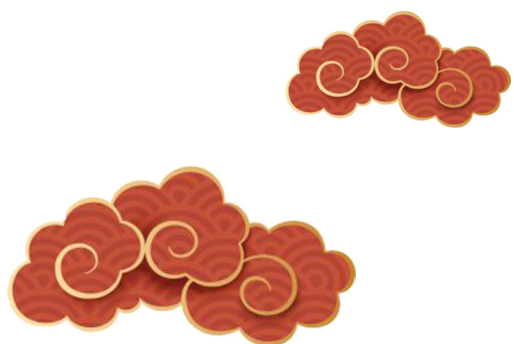


How Can Design Strategies Be Used to Promote Traditional Nanjing Yun Brocade in an Accessible Way to Engage with a Contemporary Audience?



By Ranran Cheng

A Research Project submitted to Auckland University of Technology in partial fulfilment
of the requirement for the Degree of Master of Cultural and Creative Practice
November 13, 2018



Written by Ranran Cheng
Proofread by Suzanne Hardy
Type set in Calibri 22pt. (Cover Heading)
Calibri 16pt. (Heading)
Calibri 12pt. (Body text)
Calibri 14pt 13pt. (Subtitles)
Times New Roman 10pt. (Footnote)
Cover Image designed by Ranran Cheng (2018)



Abstract

Nanjing Yun brocade is the eminent representative of Chinese traditional culture. It had been used as tributes to the royal families in the three dynasties of Yuan, Ming and Qing. Due to its rich cultural and scientific context, it is honoured by experts as “the last milestone in the technological history of Chinese ancient silk fabrics” (Yan, 2005). It is acknowledged by the public as ‘oriental treasure’, and ‘China’s wonder’, and is a rare historical cultural tradition in China and the world.

The purpose of passing on traditions is to make new creations, to make practical use of it and to make tradition serve the material and cultural needs of the people in modern times. With this point of view in mind, the researcher applied a modern marketing strategy and modern design technology to bring the new Yun brocade products up-to-date with a new look.

The project is divided into the following six chapters. The first part is the introduction of the project and the second discusses the definition, the origins, the variety and the craft of Yun brocade, and its further development. The third section describes which methodologies and methods the researcher has adopted to study this project. The fourth chapter analyses information about the Chinese consumers, and the strategy for promoting Yun brocade. The fifth chapter discusses some findings about Yun brocade. The last part is the conclusion of the project.

Table of contents

ABSTRACT	1
LIST OF FIGURES	2
ATTESTATION OF AUTHORSHIP	5
ACKNOWLEDGEMENTS	6
INTELLECTUAL PROPERTY RIGHTS	7
ETHICS	8
CONFIDENTIAL MATERIAL	8
1. INTRODUCTION	9
2. BACKGROUND	11
2.1 A brief history	11
2.2 The situation of Nanjing Yun brocade	15
2.3 The crisis of Nanjing Yun brocade	20
2.4 Two successful case studies	21
3. METHODOLOGY STATEMENT AND PROJECT SPECIFIC METHODS	27
3.1 Historical research	27
3.2 Ethnographic research	28
3.3 Visual research	29
3.4 Contextual review & literature review	29
3.5 Case study	30
3.6 Observation	30
4. CONCEPT & DEVELOPMENT	31
4.1 Introduction	31
4.2 The different kinds of the Chinese consumer	31
4.3 Designing the strategies for the baofahu group and the dushi yapishi group	34
4.3.1 Cooperating with contemporary luxury brands	34
4.3.2 Combining new technology with traditional patterns of Yun brocade to design new patterns	45
5. RESULTS & FINDINGS	48
6. CONCLUSION	50
ENGLISH REFERENCE	51
CHINESE REFERENCE	54

List of Figures

Figure 1. Nanjing Yun brocade. Photographed by Ranran Cheng in Temple in Lianshui Yun Brocade Weaving Company, Huaian, 2018.

Figure 2. The traditional patterns of Yun brocade. Photographed by Ranran Cheng in Temple in Lianshui Yun Brocade Weaving Company, Huaian, 2018.

Figure 3. Emperor's uniforms, dragon robe. Photographed by Ranran Cheng in Temple in Lianshui Yun Brocade Weaving Company, Huaian, 2018.

Figure 4. The nine-dragon picture of Yun brocade. Photographed by Ranran Cheng in Temple in Lianshui Yun Brocade Weaving Company, Huaian, 2018.

Figure 5. The weaving loom, dahualou. Photographed by Ranran Cheng in Temple in Lianshui Yun Brocade Weaving Company, Huaian, 2018.

Figure 6. The weaving loom, dahualou. Photographed by Ranran Cheng in Temple in Lianshui Yun Brocade Weaving Company, Huaian, 2018.

Figure 7. Weaving process. Photographed by Ranran Cheng in Temple in Lianshui Yun Brocade Weaving Company, Huaian, 2018.

Figure 8. Weaving process. Photographed by Ranran Cheng in Temple in Lianshui Yun Brocade Weaving Company, Huaian, 2018.

Figure 9. Guqin Street. Photographed by Ranran Cheng in Guqin Street, Yangzhou, 2016.

Figure 10. Guqin. Photographed by Ranran Cheng in Guqin Street, Yangzhou, 2016.

Figure 11. The guqin shaped bookmark. Photographed by Ranran Cheng in Guqin Street, Yangzhou, 2016.

Figure 12. The guqin shaped bookmark, U-disk and pomander. Photographed by Ranran Cheng in Guqin Street, Yangzhou, 2016.

Figure 13. The guqin shaped paperweight. Photographed by Ranran Cheng in Guqin Street, Yangzhou, 2016.

Figure 14. Confucius Temple. Photographed by Ranran Cheng in Confucius Temple, Nanjing, 2014.

Figure 15. Yunnan HuaDeng Opera. Photographed by Ranran Cheng in Yunnan, Yunnan, 2012.

Figure 16. The situation of different Chinese consumers. Designed by Ranran Cheng, 2018.

Figure 17. The psychological demand of the consumers of luxury brands. Designed by Ranran Cheng, 2018.

Figure 18. Personal tailoring using Yun brocade. Accessed September 19, 2018, from <http://www.haibao.com/article/1543422.htm>

Figure 19. The patterns of Nanjing Yun brocade. Accessed September 19, 2018, from <https://www.ixueshu.com/document/4d75f2570cc3e896318947a18e7f9386.html#original>

Figure 20. Four treasures of study. Photographed by Liweya. Accessed October 04, 2018, from <http://www.huitu.com/photo/show/20150131/112020261177.html>

Figure 21. The patterns of dragon and peony on Yun brocade. Photographed by Ranran Cheng in Temple in Lianshui Yun Brocads Weaving Company, Huaian, 2018.

Figure 22. The patterns of dragon, phoenix, kylin and crane on Yun brocade. Photographed by Ranran Cheng in Temple in Lianshui Yun Brocade Weaving Company, Huaian, 2018.

Figure 23. The pattern of kylin on Yun brocade. Photographed by Ranran Cheng in Temple in Lianshui Yun Brocade Weaving Company, Huaian, 2018.

Figure 24. The pattern of cranes on Yun brocade. Photographed by Ranran Cheng in Temple in Lianshui Yun Brocade Weaving Company, Huaian, 2018.

Figure 25. Ophidia embroidered bag by Gucci. Accessed September 19, 2018, from <https://www.gucci.com/us/en/pr/women/womens-handbags/womens-shoulder-bags/ophidia-embroidered-medium-shoulder-bag-p503876D6ZXG8828?position=62&listName=ProductGrid&categoryPath=Women/Womens-Handbags>

Figure 26. Gucci mid-heel pumps with dragons. Accessed September 19, 2018, from <http://www.lanmeiapp.com/item-1840096.html>

Figure 27. The bag made with Yun brocade. Photographed by Ranran Cheng in Temple in Lianshui Yun Brocade Weaving Company, Huaian, 2018.

Figure 28. The pattern of the round dragon. Photographed by Ranran Cheng in Temple in Lianshui Yun Brocade Weaving Company, Huaian, 2018.

Figure 29. The story of the pattern design of Yun brocade. Accessed June 25, 2018, from <https://www.youtube.com/watch?v=mO-kKGvcs7E>

Figure 30. The pattern of chickens. Designed by Ranran Cheng, 2018.

Figure 31. The pattern of carp. Designed by Ranran Cheng, 2018.

Figure 32. The decorative painting of the dragon pattern of Yun brocade. Photographed by Ranran Cheng at home, Nanjing, 2018.



Attestation of Authorship

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.

Signature

Ranran Cheng



Acknowledgements

I would like to express my thanks and gratitude to my supervisor Dr Miranda Smitheram, who generously helped me with this project. Also I would like to express my thanks to Chen Chen, who helped and supported me so much throughout this process.

Warren Pringle encouraged me to choose this project for the one and half year Master of Cultural and Creative Practice studies. He also gave me a lot of support and the confidence to do this project; so thanks to him and to Janine Randerson for always being so supportive of my studies.

Thanks to the staff of Temple in Lianshui Yun Brocade Weaving Company; they gave me the chance to know the production processes of Yun brocade directly.

Thanks also to Suzanne Hardy for proofreading the text.

I am writing this project not only for grades but also because I want to use all I have learned here to find my cultural roots in amazing Nanjing.



Intellectual Property Rights

I retain copyright in all images and creative work produced and presented as part of this thesis apart from the following images that are the intellectual property of others listed below in the order they appear in this exegesis:

Figure 18 Copyright 2013 held by Twitter.

Figure 20 Copyright 2015 held by Liweya.

Figure 25 Copyright 2016 held by Gucci Official Website.

Figure 26 Copyright 2015 held by Lanmei Luxuries Website.

Figure 29 Copyright 2015 held by Discovery on Viddsee.



Ethics

Ethics approval was not needed.

Confidential Material

No confidential material was used.



1. Introduction

Nanjing Yun brocade has a long and splendid cultural history; it is known as a textile of the finest quality and is considered important as heritage. Yun brocade has a significant value to be passed on to future generations. The Nanjing Yunjin Research Institute Company (2009) announced that Yun brocade was selected for a candidate programme of the intangible heritage of humanity at UNESCO in 2009 (Nanjing Yunjin Research Institute Company announced in 2009).

Today, with the progress of society and the changes in the tastes of contemporary consumers, Yun brocade has a decline in its service target and traditional sales market. Fewer Chinese people are aware of its intangible cultural heritage. The aim of the research in this project is to engage with the question of how can design research strategies be used to promote traditional Yun brocade in an accessible way to engage with a contemporary audience. This project report has found that inaccurate market positioning, outdated consumption strategies, a lack of innovative new products, and expensive prices are the main reasons for the decline of Yun brocade. Yun brocade would be accepted by contemporary consumers if there was found to be a market demand for it.

The project documents and investigates the inheritance of Yun brocade and the market of Yun brocade from the aspects of history, culture, weaving process and artistic characteristics. Focusing on the characteristics of two particular consumer groups; baofahu and dushi yapishi, a promotional strategy of cooperation between Yun brocade and contemporary luxury brands was designed. In addition, it is proposed that combining the computer ancillary design systems with the ancient making processes in the textile design manufacturing of Yun brocade could reduce the production cost, increase the production speed, as well as the output and potential generation of new patterns designed for Yun brocade.



The first time the author knew about Yun brocade was a decorative painting of the dragon pattern of Yun brocade that was brought home by the author's mother. Yun brocade not only has important historical and cultural values but is also the symbol of the author's hometown of Nanjing. It represents the beautiful memories of the older generation of Nanjing, symbolising the inheritance of the generations and the bridge between the memories of the previous generation and the next. This resonant artefact from childhood sparked the focal point of this research – designing promotion strategies to promote Yun brocade with connects with contemporary consumers. The author hopes that the younger generation will be able to pay more attention to Yun brocade in order to connect past history with modern times, and help it pass down the generations and continue to evolve in the future.

This project uses the approaches and methodologies of historical research, ethnographic research and visual research, and methods of contextual review, literature review, case study, and observation. The analysis and research of relevant literature helps the author better understand the history and culture of Yun brocade.

2. Background

2.1 A Brief History

China has been famous worldwide for the manufacture and innovation of exquisite silk fabrics for centuries. Among those, Nanjing Yun brocade (Figure 1, Figure 2), with its rich history of 1,500 years, is the one with the highest technological achievement and is considered to be both widely recognised and highly valued in Chinese history (Frank, 2015).



Figure 1. Nanjing Yun brocade. Photograph: Ranran Cheng in Temple in Lianshui Yun Brocade Weaving Company, Huaian, 2018.





Figure 2. The traditional patterns of Yun brocade. Photograph: Ranran Cheng in Temple in Lianshui Yun Brocade Weaving Company, Huaian, 2018.

The silk industry of Nanjing was developed during the Eastern Wu Period of the third century (220-280 CE). In 417 CE, the Eastern Jin dynasty established a special department for brocade weaving in Nanjing (Ying, 2008), Yuwen (2004) found that this department can be seen as the birthplace of Yun brocade.



In the three dynasties of Yuan, Ming, and Qing, Yun brocade was used as a tribute to the royal families (Xueyan, 2015), with textiles such as official uniforms, crown costume, bed covers and accessories in the palace produced (Figure 3). According to Ying (2008), following the Mongolian rule, gold was introduced into the traditional world of Chinese weaving, by adding gold, silver and rare bird feathers to silk threads. For royalty (the three dynasties of Yuan, Ming, and Qing) valued quality regardless of cost. In the Yuan dynasty an extensive use of gold and silver threads were featured (Figure 4). The scientist Yingxing Song of the Ming dynasty recorded in the book 'Tiangong Kaiwu',¹ that the textile technology of the Ming dynasty was quite perfect and was regarded highly by the world at that time (Shusheng & Zibing, 1986). Ying (2008) found that Yun production reached its highest peak during the Kangxi² and Yongzheng³ Emperors' reigns of the middle Qing dynasty. The Qing dynasty inherited the technique of the silk weaving system of the Ming dynasty but reduced its scale into four institutions in Hangzhou, Suzhou, Nanjing and Beijing. There were 30,000 weaving machines and approximately 300,000 people in Nanjing depended on it for their livelihood.

1 'Tiangong Kaiwu' is the first comprehensive book on agriculture and handicraft production in the world, and it is also a comprehensive scientific and technical book in ancient china.

2 The Kangxi Emperor (4 May 1654-20 December 1722), personal name Xuanye, was the fourth emperor of the Qing dynasty.

3 The Yongzheng Emperor (13 December 1678- 8 October 1735) was the fifth emperor of the Manchukuo-led Qing dynasty and the third Qing emperor to rule over China proper.



Figure 3. Emperor's uniforms, dragon robe. Photograph: Ranran Cheng in Temple in Lianshui Yun Brocade Weaving Company, Huaian, 2018. Brocade Weaving Company, Huaian, 2018.



Figure 4. The nine-dragon picture of Yun brocade. Photograph: Ranran Cheng in Temple in Lianshui Yun Brocade Weaving Company, Huaian, 2018.

2.2 The Situation of Nanjing Yun brocade

Two craftspeople operate the lower and upper parts of a large complicated and large loom to produce textiles; the Chinese name of the large loom is called dahualou (Figure 5, 6),^{4 5} which means ‘the big patterned building’ (Baolin, 2002). The processes consist of more than a hundred procedures. It takes around 13 years of training to become an expert weaver. It is a weaving technique of traditional handicraft woven from human memory; weavers remember the pattern using tens of thousands of threads making the process very complicated (Figure 7). Two weavers can only produce 4 to 5 cm of this kind of fabric a day, so that one piece of royal robe would take two years to make (Figure 8). Nowadays, only Yun brocade keeps the traditional features and unique ancient technology.

In 2009, Yun brocade was selected for a candidate programme of the oral intangible heritage of humans at UNESCO (Nanjing Yunjin Research Institute Company announced in 2009). This programme recognises that "the importance of intangible cultural heritage is not the cultural manifestation itself but rather the wealth of knowledge and skills that are transmitted through it from one generation to the next. The social and economic value of this transmission of knowledge is relevant for minority groups and for mainstream social groups within a State and is as important for developing States as for developed ones" (Kurin, 2004:67-69).

4 The ancient weaving loom to make Nanjing Yun brocade named dahualou, is 5.6 metres long, 4 metres high, and 1.4 metres wide and requires two skillful crafts workers to work together. Fourteen thousand counts of threads are needed to weave a 78 cm wide piece of fabric. It requires advanced design, including the careful calculations of the wefts and the weaves, along with the different colours that are transformed into a beautiful design through using a very ancient language – the words become knots.

5 The technique of Yunjin is to transform the patterns into the programme. The person sitting on the loom was known as a “thread puller.” All he or she had to do was to pull the thread in line in the threading sequence. The person sitting on the lower part of the loom was called a “weaver.” He or she twined the pattern and wove the materials into brocade using golden or multicolored threads. The explanation of the Craftsmanship of Nanjing Yunjin Brocade is from the Craftsmanship of Nanjing Brocade of UNESCO (2009).





Figure 5. The weaving loom, dahualou. Photograph: Ranran Cheng in Temple in Lianshui Yun Brocade Weaving Company, Huaian, 2018.



Figure 6. The weaving loom, dahualou. Photograph: Ranran Cheng in Temple in Lianshui Yun Brocade Weaving Company, Huaian, 2018.



Figure 7. Weaving process. Photograph: Ranran Cheng in Temple in Lianshui Yun Brocade Weaving Company, Huaian, 2018.





Figure 8. Weaving process. Photograph: Ranran Cheng in Temple in Lianshui Yun Brocade Weaving Company, Huaian, 2018.

2.3 The Crisis of Nanjing Yun brocade

Accompanying the development of its history, Yun brocade lost its traditional sales market and gradually declined; fewer Chinese people are aware of its cultural heritage today (Wenjin & Lei, 2006). The products of Yun brocade made in Nanjing were not only made as a tribute to the royal families but were also exported to other places, such as Mongolia, Xinjiang, Qinghai, Gansu and Tibet, and it also had a great reputation during the Qing dynasty. After 1911,⁶ Yun brocade faced a decline, and the main customers were then from Tibet and Mongolia. In 1949, there were 150 looms left, and only four of those looms were operational (Haiyan, 2006). There were less than fifty craft workers that were experts in this skill at that time (Ying, 2008). Wenjin and Lei (2006) said, that in the 1950s Yun brocade was produced with the assistance of the government. After the 1960s, many traditional types of Yun brocade were discontinued due to the complex process, the high production cost of materials and the change in habits of dressing.

Nowadays, due to people's consumption habits and aesthetic consciousness having changed greatly, ancient Yun brocade has fallen into a decline. The protection and development of Yun brocade currently faces many difficulties, such as resistance by consumers, lack of expertise and lack of capital for investment.

⁶ The revolution of 1911, also known as the Xinhai Revolution or the Chinese Revolution, was a revolution that overthrew China's last imperial dynasty (the Qing dynasty) and established the Republic of China (ROC). With the end of the Qing dynasty, people opposed the culture left by the feudal system. Yun brocade also lost its service target population and market. So, it began to decline gradually.

2.4 Two successful case studies

China has a splendid ancient civilisation with a lot of traditional cultural heritage. For a half century the Chinese government has set up a large number of light industrial enterprises to develop traditional crafts in order to protect and carry forward traditional culture. Protecting traditional culture is of great significance for maintaining cultural diversity and promoting excellent cultural excellence. These traditional cultures are not only the characteristics of the existence of each ethnic group, and the foundation for future development, but also the symbol of national unity and the bridge to link the worlds of contemporary culture and past tradition (“The Status of Protection of Traditional Culture in China,” 2004).

With cultural and technological development, more and more creative marketing strategies have emerged. It is necessary to learn advanced creative strategies from some successful traditional Chinese businesses to expand the market of Yun brocade in the future.

For example, guqin (Figure 9) is a seven-stringed zither, China’s oldest stringed instrument, with a history of 3,000 years. Today, more than 2/3 the output of guqin is from Yangzhou (Xin, 2015). In 2015, Guqin street⁷ (Figure 10) was established by the government of Yangzhou⁸ as well as ten famous guqin studios, such as Qingfeng Zhou Studio, Yayun Studio, Tianyin Studio, the main representative is Yu Zhang of Instrument Zhang⁹ (Tao, 2015). The Yangzhou government built the guqin street near the Ge Garden,¹⁰ expanding the market of guqin and passing on the culture of guqin through tourism (Qian, 2015). In the period of the trial operation, one 40,000 yuan guqin had been sold from the Yayun Studio (Tao, 2015).

7 The guqin is one of the most representative oral and nonmaterial cultural heritages in China. There are nine important genres: Zhe genre, Yushan genre, Guangling genre, Pucheng genre, Fanchuan genre, Jiuyi genre, Zhucheng genre, Meian genre and Lingnan genre. “Guqin Culture Street” is a street with ten famous guqin studios, and it is the only guqin street in China, by Resheng (n.d.).

8 Yangzhou is a city with a history of 2,500 years, where Marco Polo once served as a municipal official. It is located in the southwest-central Jiangsu province, eastern China. It lies to the north of the Yangtze River (Chang Jiang) at the southern terminus of the section of the Grand Canal that joins the Huai River to the Yangtze. Yangzhou is the hometown of the Guangling genre (Jiangsu. NET announced, n.d.).

9 Instrument Zhang is an instrument brand that was founded by the Chinese national instrument industry –“Instrument Zhang’s Family.” Yu Zhang is the fourth-generation of Instrument Zhang. From the founder, Qifu Zhang of the Instrument Zhang to Yu Zhang, Instrument Zhang has been a hundred years devoted to the Chinese national instrument handcraft industry (21 CN Stock announced, 2014).

10 Ge Garden is one of the famous gardens in Yangzhou of China.



Figure 9. Guqin Street. Photograph: Ranran Cheng in Guqin Street, Yangzhou, 2016.



Figure 10. Guqin: Ranran Cheng in Liuyang Guqin Studio, Yangzhou, 2016.

Recent developments shows a "cultural renaissance in China wherein Chinese people have increasingly demanded their traditional cultural components to be part of their experience" (Chenglu & Xiaohua, 2009). The cultural renaissance reflects the confidence of the Chinese in their cultural heritage as a source of marketplace innovation and civil sustainability (Chenglu & Xiaohua, 2009). The street provides a platform for musicians from all over the world to communicate with each other, people can learn to play guqin, know guqin, appreciate guqin, and buy guqin on the street. Chinese manufacturers have started incorporating 'Chinese elements' into their brand claims, in response to consumers' protests against increasing Western influences (Chenglu & Xiaohua, 2009). These guqin studios not only display and sell guqin but also have some derivatives of guqin in order to meet the needs of different types of customers, for example, the guqin shaped bookmark (Figure 11), U-disk, pomander (Figure 12), and paperweight¹¹ (Figure 13). Also, it is the window of Yangzhou which lets people from all over the world come to know the Chinese traditional handcraft culture manufacturing industry. This unique cultured street will become a place that tourists will go to in Yangzhou and will become the symbol of guqin culture in China.



Figure 11. The guqin shaped bookmark. Photograph: Ranran Cheng in Guqin Street, Yangzhou, 2016.

¹¹ Paperweight making is a Chinese ancient traditional craft, painting and writing are used to press the paper.



Figure 12. The guqin shaped bookmark, U-disk and pomander. Photograph: Ranran Cheng in Guqin Street, Yangzhou, 2016.



Figure 13. The guqin shaped paperweight. Photograph: Ranran Cheng in Guqin Street, Yangzhou, 2016.



Nanjing is a city famous for its rich culture and long history, known as one of the seven great ancient capital cities in China (Nanjing Government announced in 2018). Yun brocade also belongs to Nanjing. The future development of Yun brocade can be referenced by the Nanjing government from the successful business case of Guqin Street. Tourism is very important to the economy of many countries (Oh, 2005), and China is no exception. According to the report of Chinese Tourism Academy, in the first half of 2018, the number of domestic tourists was 2.826 billion, an increase of 11.4 per cent over the same period of the last year. The total number of inbound and outbound tourists was 141 million, an increase of 6.9 per cent year on year (Chinese Tourism Academy announced, 2018). So, perhaps it is possible to create a Nanjing Yun Brocade Street near the Confucius Temple in the future (Figure 14),¹² using the cultural and tourist power of the historic city to promote the development of Yun brocade.



Figure 14. Confucius Temple. Photograph: Ranran Cheng in Confucius Temple, Nanjing, 2014.

12 Confucius Temple is located in the Qinhuai district, it is the first top learning institution of China (Wenyue, 2014)

Another recent project report suggested that brand value could be enhanced by combining access to Yunnan HuaDeng Opera with the social media platform WeChat to promote the declining Yunnan HuaDeng Opera (Figure 15).¹³ China has 1.383 billion residents (National Bureau of Statistics of China announced in 2017), and 938 million use WeChat (Tencent announced in 2017). This research proposed that combining traditional culture with contemporary technology will allow people to have the opportunity to conveniently access information according to their requirements based on the large population of WeChat (Yadan, 2018).

So, combining new technologies could be easier to accept by contemporary audiences and contribute to raising people's interest in Yun brocade.



Figure 15. Yunnan HuaDeng Opera. Photograph: Ranran Cheng in Yunnan, Yunnan, 2012.

In short, the combination of new techniques, such as the WeChat platform, and marketing strategies, such as presenting heritage on a cultural street, could be useful to promote Yun brocade. Using modern technology such as WeChat to publicise Yun brocade it can be promoted to the public widely and effectively, attracting the public's attention. Nanjing is the hometown of a cultural ancient city, also famous for Yun brocade, which has a rich historical and cultural background and tourism resources. Using tourism strategies to drive the development of Yun brocade is also an effective way to publicise it.

¹³ In Chinese culture, opera is an important art form. Yunnan HuaDeng Opera was first performed at the She Huo Festival, a religious ceremony celebrating the gold of land and fire (Di, 2017).

3. Methodology Statement and Project Specific Methods

This project aims to propose design research strategies to promote traditional Yun brocade in an accessible way to engage with a contemporary audience. To achieve this aim, it will use the approaches of historical research, ethnographic research and visual research. A contextual review and literature review are documented in order to situate the project, and case study, observation and data analysis to explore the project and design possible research strategies for promoting Yun brocade.

3.1 Historical Research

It is necessary to review the background and find out information which might be helpful in creating future designs (Gjoko, 2016: 91). So therefore, finding out about the the background of Yun brocade is necessary. By finding primary sources of information about the traditional materials, it is discovered that the main material to make Yun brocade is silk, and adding gold, silver and rare bird feathers. The making processes of Yun brocade, including the ancient weaving loom, 'dahualou,' and existing ancillary digital technology, CAD, Photoshop, the situation of the textile market, the different types of Chinese customer and other data, this will lead to a possible conclusion. This information will also help the project to gain a deeper understanding of the market situation of Yun brocade, and it will be helpful in the design of strategies in the future.

Interpretations of the past developed by other researchers can also be used as secondary resources. This can help to solve the relevant and repeated issues, and can provide the information that benefits the practice.

3.2 Ethnographic Research

Ethnography is the study involving social interactions, beliefs, perceptions and behaviours that occur within teams, groups, communities and organisations (Reeves et al., 2008:512). To some extent, people who share certain interests, expectations, values or culture between individuals ultimately become a community (Bartle, n.d.). Although there are different levels of the community, some characteristics are shared by all members of that community (Kun et al., 2015). The craftsmen or institutions who protect and inherit Yun brocade are that community. The consumer groups of the baofahu and the dushi yapishi also belong to this community. These two groups have the similar values, and they are eager to purchase products that they perceive as status symbols.

In order to promote Yun brocade via modern strategies such as combining the auxiliary design system (CAD, Photoshop) with the ancient weaving process, the author conducted field research in the community of Yun brocade in the Temple in Lianshui Yun Brocade Weaving Company. The author observed, photographed and recorded videos involved in the manufacturing process: (1) pattern design, (2) Tiao Hua Jie Ben, which is the creation of the source card. Tiao Hua Jie Ben uses silk and cotton threads to create a weaving programme by adopting ancient ways of keeping records through creating knots and threads, (3) preparation of raw materials, (4) the setup of looms, and (5) weaving. Gjoko (2016: 56) found that through detailed observation and communication with staff, the value of social interactions, beliefs, perceptions, and behaviours can be identified. It could provide a bridge to connect Yun brocade and contemporary audiences, which can arouse their interest in Yun brocade and enhance their appreciation of it.

3.3 Visual research

Yun brocade has a long history; it is not only a unique type of textile but also has cultural value embodied through its unique making process. These elements support the storytelling in Yun brocade, which combines culture and visual elements to increase the audiences' understanding. It is important to understand the meaning of the elements of Yun brocade in the project. Through the literature and the investigation in the Temple in Lianshui Yun Brocade Weaving Company, the main patterns of Yun brocade include: animals, plants, people, utensils and calligraphy. For example, the pattern of the Yun brocade dragon on the emperor's uniforms; known as the dragon robe (Figure 3). The pattern of the dragon shows the emperor's strength and bravery and it is an important symbol of imperial power (Xueyan, 2015). Photography and video can be used to help get a more intuitive understanding of Yun brocade propaganda and promote Yun brocade. The analysis of content can be used for visual studies relating to mass media (Gjoko, 2016: 161). It is easier to spark the interest of contemporary audiences by sharing the importance of cultural heritage preservation and inheritance (Gjoko, 2016: 158-162).

3.4 Contextual review & literature review

Both the contextual review and literature reviews will help the researchers to demonstrate knowledge from existing data in the field of study; this includes vocabulary, key variables, theory, history, methodology and other phenomena (Justus J, 2009). The project reveals the sources of specific related topics or problems through understanding the history, culture and production process of Yun brocade. It will demonstrate the importance and significance of Yun brocade, including its history, culture and social significance. It also demonstrates the reason why interest in Yun brocade has been declining in contemporary society. Wenjin and Lei (2006) found that due to historical changes, Yun brocade lost its traditional market and gradually declined. A large amount of information and data was collected to support evidence for the research. This includes reading related journal articles, newspaper and magazine articles, books, and visiting the official website which can be useful in analysing the current situation (Gjoko, 2016: 32). It will also be helpful to find out the promotion strategies for the development of Yun brocade in the future.

3.5 Case study

A case study analysis has been beneficial to learn more about the market situation and issues affecting Yun brocade. This looked especially at how the market situation has changed or developed over time and can be used to test the hypothesis (Leedy and Ormrod, 2010: 137). The case study information was collected from different areas of the current market of Yun brocade, including the Temple in Lianshui Yun Brocade Weaving Company and the high fashion stage. For example, French fashion designer, Laurence Xu utilised the ancient techniques with computer software for graphic design, combining traditional Yun brocade with high fashion to make modern patterns, and his Yun brocade fashion show at the Paris Haute Couture Autumn/Winter Fashion Week 2013 impressed the audience ("Battle for Brocade," 2016). Lu (2016) reported that the chairman of the advanced customisation committee, the vice president of the Shanghai International Fashion Federation and the director of the new fashion international institution explained it in this way: "the design of Laurence Xu has become the face of the 'Chinese custom' culture." It will provide insights into the way of thinking necessary to protect and preserve cultural heritage.

3.5 Observation

In order to observe the Yun brocade community, the researcher has engaged in the activities of the community, collected extensive field notes, taken photographs, video recordings and artefacts to reference the depth of understanding of the community members' behaviour and thinking (Gjoko, 2016: 58). Through the observation in the Temple in Lianshui Yun Brocade Weaving Company, the author has been able to get to know the processes of making Yun brocade intuitively, observe the staff's attitude to the job of Yun brocade production, and gain some information about the current customer group who purchase Yun brocade. The information is critical for an analysis and this report's proposal for design strategies.



4. Concept & Development

4.1 Introduction

This section discusses the different kinds of Chinese consumers, and the way research could promote traditional Yun brocade in an accessible way to different contemporary audiences. This section combines two design strategies and presents possible solutions for promoting Yun brocade.

4.2 The different kinds of the Chinese consumer

In the past decade, the income level of Chinese residents has been continuously improving, and the consumption situation of residents as consumers has also undergone significant change (Xianpu, 2003). While the overall income of residents is gradually increasing, China has formed consumption groups of high, medium and low levels (Xianpu, 2003). The tendency of consumption and investment among different consumer groups has changed a lot. As a result, the structure of consumption has also undergone great changes. Therefore, it is necessary to understand the structure, the behaviour, and the psychology of current consumption patterns. Grasping the changes of the demand of different groups in China will play a certain role in guiding consumers, guiding production and developing the market (Xianpu, 2002).

Figure 16 shows four main groups of Chinese consumers. The diagram also briefly describes the situation of these different consumers, identifying how they could be approached as potential customers of Yun brocade.

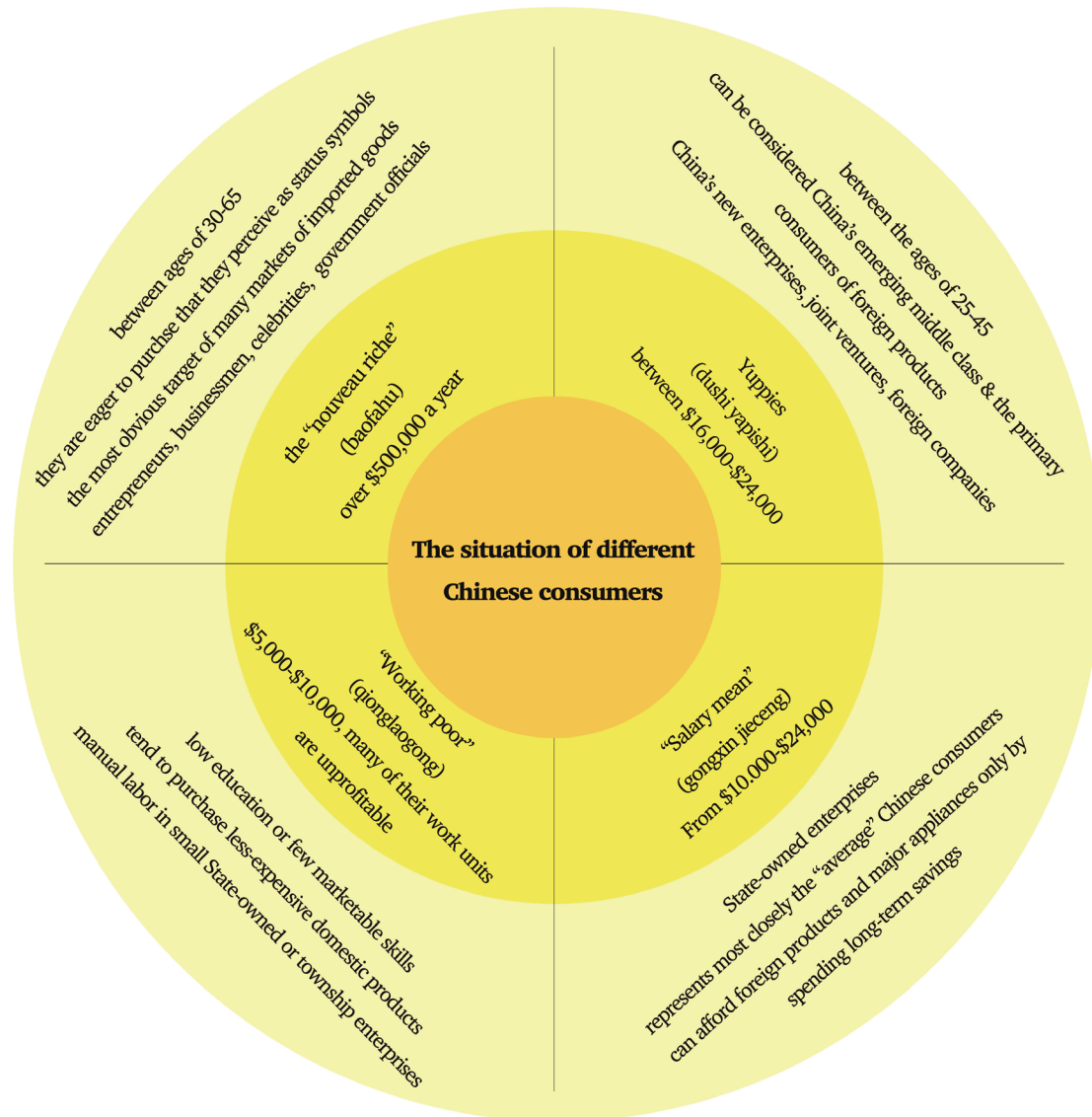


Figure 16. The situation of different Chinese consumers. Designer: Ranran Cheng, 2018.

Geng (1997) found that China's consumers could be divided into four groups. The first group is the baofahu group; in English it is called the nouveau riche which is the most obvious target of many markets of imported goods. The various ranks between ages 30-65 in this group, include government officials, businessmen and entrepreneurs who make over \$500,000 a year – these are China's super-spenders (Xianpu, 2002).

The second group, in terms of purchasing power, is the dushi yapishi who are called China's yuppies in English. The age range of this group is from 25-45; these individuals have experienced college or technical training at least, and they live in major metropolitan cities. Most people in this group work for China's new enterprises, foreign companies and joint ventures (Geng, 1997); their income is between \$16,000-\$24,000 a year (Xianpu, 2002).

The next category is named the gongxin jieceng group, it means China's 'salary men' which consists of almost nearly 330 million people who work for State-owned enterprises for a fixed salary range from \$10,000-\$24,000 a year (Xianpu, 2002). This group represents most closely the 'average' Chinese consumer; they can afford foreign products and major appliances only by spending long-term savings (Geng, 1997).

The last group is the qionglagong group who are named 'working poor' in English. There are 800 million working poor, and they are the vast majority of Chinese people. Most of them work in small State-owned and township enterprises; the salary ranges from \$5,000-\$10,000 (Xianpu, 2002), and much of their income is inadequate. This group tends to purchase less-expensive domestic products (Geng, 1997).

Yun brocade, as an intangible cultural heritage, has been a luxury product since ancient times. No matter what innovations are made in technology or materials of Yun brocade, it is too expensive for many consumers. Due to the word limitation in the project report, the author cannot design the promotion strategies for each group of consumers in depth. The author has instead focused on the baofahu group and the dushi yapishi group to analyse the consumption needs and psychology of the consumers of these two groups. Specific design strategies for the promotion of Yun brocade to the consumers of these two groups are then proposed.



4.3 Designing the strategies for the baofahu group and the dushi yapishi group

In this chapter, the author analyses the basic situation of the consumers of the groups of baofahu and dushi yapishi, including a discussion of the psychology of Chinese luxury consumers. In response to the results of the analysis, potential promotional strategies for Yun brocade are proposed and outlined for these consumers.

The baofahu group and the dushi yapishi group could be considered as China's emerging middle class and are the primary consumers of foreign products. These two groups have the same characteristics such as they are eager to purchase products that they perceive as status symbols, and they are experimenting with new lifestyles (Geng, 1997). So, all the following strategic designs are applicable for these two groups of consumers.

4.3.1 Cooperating with contemporary luxury brands

Nowadays, the customers of the baofahu group and dushi yapishi group pay great attention to the improvement of their quality of life. They pursue activities that are spiritual and enjoyable, and they also pursue fashion-oriented and personalised products (Xianpu, 2002). These groups are eager to purchase products that they perceive as status symbols, and they are experimenting with new lifestyles (Geng, 1997). Xianpu (2002) found that the requirements of the consumers of these two groups in clothing is also improving year by year, reflected in their uptake of luxury brands,¹⁴ with attention paid to style and quality of the clothes. These consumers also focus on the soft, exquisite and unique design of the fabric, which is believed to enhance the distinctive temperament and personality of the wearer.

The ages of the major consumer groups of luxury brands abroad are generally between 30-40 years old; however, the age of Chinese luxury consumer groups are from 20-50 years old. But in China, the customers who are aged between 20-30 years have become the main force of luxury consumption today; the number of Chinese consumers in this age group is 11 times higher than that in Japan (Jianjun et al., 2011). The age of the groups of the baofahu and dushi yapishi is also included in this main age group characterised by luxury consumption. Baolin (2003) found that the CEO of Prada once explained Prada's sub-brand Miu Miu in this way: "Let consumers buy Miu Miu at the age of 20, and then they will buy Prada by themselves at the age of 40."

¹⁴ Luxury products are a kind of consumer goods beyond the basic needs of consumers, with unique, rare and other characteristics.

According to the research of Yanmin and Cihao (2009), there are two significant psychological motivations for Chinese consumers of luxury goods; these are the psychology of pursuing self-realisation through consumption, and the psychology of conspicuous consumption. The psychological characteristics of Chinese consumers' luxury consumption include (Figure 17):

1. The psychology of pursuit of self-realisation through consumption: high quality is a characteristic of luxury brands and a synonym for excellence. Traditionally, Chinese consumers believe that they get what they pay for. For high-income people who pay attention to quality of life and have the ability to consume, consumption of luxuries has become a way of life for them.
2. The psychology of conspicuous consumption: the high-income group conveys information about their identity, wealth and status through the purchase and use of rare luxury goods with superior quality and high price characteristics. Consumption of luxury goods is symbolic of achieving success and wealth, and success and wealth are goals that people often pursue (Yanmin & Cihao, 2009).

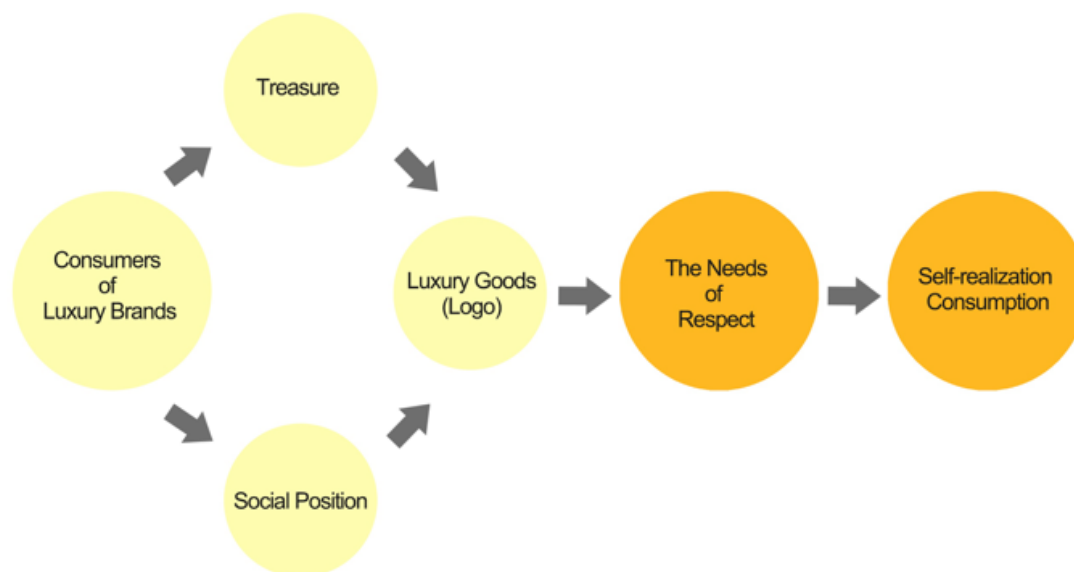


Figure 17. The Need for Respect” and “Self-realisation Consumption. Designer: Ranran Cheng, 2018.

To understand the psychological characteristics of the consumption of luxuries by Chinese consumers, enterprises can use marketing strategies more accurately to meet the needs of Chinese consumers better (Yanmin & Cihao, 2009). The baofahu group and dushi yapishi group are also included in the main consumers of luxury goods. Therefore, the two kinds of consumption psychology above also represent the consumption psychology of these two groups of consumers. By analysing the psychological characteristics of Chinese consumers of luxury goods, the psychological characteristics of the baofahu group and dushi yapishi group can be summarised. Through understanding the consumption psychology of these two groups, the author responds by more accurately designing a promotion strategy for Yun brocade.

Because luxury can have both classic and fashionable characteristics, as well as excellent quality, luxury goods are the symbol representing success, wealth and social status (Yanmin & Cihao, 2009). As a tribute of royal families, Yun brocade also has similar characteristics to luxury goods, symbolising status, power and wealth. Yun brocade is worthy of the name of luxury in terms of the exquisite pattern design, the expensive material and the complex production process. Therefore, applying elements of Yun brocade to contemporary luxury design is appropriate and feasible. With China's cultural renaissance, Chinese people are increasingly demanding that their traditional culture become part of their consumption experience (Chenglu & Xiaohua, 2009). The exquisite and unique Yun brocade can bring fresh energy and unique Oriental cultural charm to the contemporary luxury goods, and meet the needs of Chinese consumers better at the same time.

In recognition of this identification of key luxury consumers, Yun brocade has potential to respond to these needs. As a key example of ancient Chinese luxury goods, Yun brocade has desirable characteristics such as high quality, and unique and exquisite design. Its service object is traditionally royal families and also represents the features of success and wealth. So, personal tailoring or collaboration with luxury brands such as Prada, Chanel, Gucci, Louis Vuitton, and Fendi is a good way to promote Yun brocade. The groups of baofahu and dushi yapishi are more likely to be responsive to innovation. There are also opportunities to publicise Yun brocade and Chinese culture to western society. For example, famous Chinese high fashion designer, Laurence Xu combined the traditional Yun brocade with high fashion to make modern patterns on dresses and got a positive response in the Chambre Syndicale in 2013 (Figure 18). It is also a good opportunity to show the charm of the intangible cultural heritage of Yun brocade to the world on the international stage. From this successful example, a collaboration with luxury brands is feasible to promote Yun brocade to contemporary audiences. The next plan for promoting Yun brocade in cooperation with luxury brands is the design of contemporary patterns using the shape elements of Yun brocade in the design of luxury bags, clothes or shoes. These contemporary Oriental designs are unique, and likely to be appreciated by contemporary consumers.



The textile patterns of Yun brocade are very extensive (Figure 19), and the contents of the pattern designs are rich. Buddhism, musical instruments, four treasures of study¹⁵ (Figure 20), people, peonies, fish, pomegranates, peaches and other objects from folk culture, as well as the dragon, phoenix, cranes, cliffs, seawater, longevity and other contents reflecting the royal families' culture. Different patterns have different meanings, such as the pattern of the dragon which means imperial power and supreme status. The pattern of cranes or peaches mean longevity and good luck, and the pattern of the peony means wealth (Haiyan, 2006). The patterns of Yun brocade are symbolic of the rich culture of China, and also reflect the social ideology at that time (Haiyan, 2005). The heritage specific textile designs of the patterns of Yun brocade reinforce their cultural heritage values. For example, most patterns of Yun brocade symbolise luck, these patterns reflect the sincere feelings and good wishes of people and the wisdom of the society in ancient social life (Haiyan, 2005).

15 Four treasures of the study, “文房四寶：筆、墨、紙、硯”, (Pinyin: wén fāng sì bǎo: bǐ, mò, zhǐ, yàn)” is an expression used to denote the brush, ink, paper and inkstone used in Chinese and other East Asian calligraphic traditions.

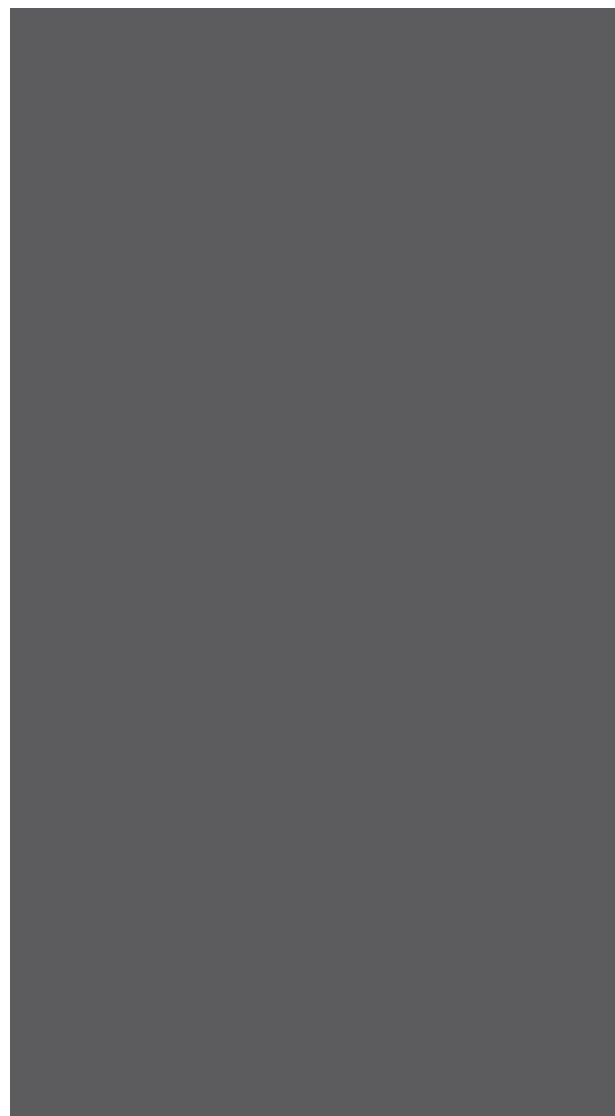


Figure 18. Personal tailoring using Yun brocade to make designed by Laurence Xu, accessed 19 September, 2018 <http://www.haibao.com/article/1543422.htm>

Classification		Example
Animal	Mythical Animal	Dragon (Figure 21), phoenix (Figure 22), kylin (Figure 23)
	Bird	Crane (Figure 24), peacock, mandarin duck, wild goose, chicken
	Quadruped	Kylin, lion, elephant, deer, rabbit
	Insect	Butterfly, bee
	Aquatic Animal	Fish
Plant	Flower	Peony (Figure 21), lotus, plum blossom, chrysanthemum, orchid, lily, begonia, hydrangea
	Fruit	Peach, pomegranate, persimmon, grapes
	Other	Ganoderma lucidum, ivy, pine, bamboo, evergreens
Treasure		Sword, gourd, flute, treasure fan, treasure pot, ruyi ¹
Musical Instrument		Bell, sheng ² , guqin, drum, xun ³
People		Fairy, children
Script		福、禄、寿、喜(Chinese character for good luck)
Geometric Pattern		Swastick (卐),
Nature		Seawater, cliff, cloud, lamp

Figure 19. The patterns of Nanjing Yun brocade accessed 19 September 2018

16 An S-shaped ornamental object, made of jade, formerly a symbol of good luck.

17 A reed pipe wind instrument.

18 An ancient egg-shaped, holed wind instrument.



Figure 20. Four treasures of study. Photograph: Liweya, accessed 04 October, 2018
<http://www.huitu.com/photo/show/20150131/112020261177.html>



Figure 21. The pattern of dragon and peony of Yun brocade. Photograph: Ranran Cheng in Temple in Lianshui Yun Brocade Weaving Company, Huaian, 2018.



Figure 22. The pattern of dragon, phoenix, kylin and crane of Yun brocade. Photograph: Ranran Cheng in Temple in Lianshui Yun Brocade Weaving Company, Huaian, 2018.



Figure 23. The pattern of kylin of Yun brocade. Photograph: Ranran Cheng in Temple in Lianshui Yun Brocade Weaving Company, Huaian, 2018.



Figure 24. The pattern of crane of Yun brocade. Photograph: Ranran Cheng in Temple in Lianshui Yun Brocade Weaving Company, Huaian, 2018.



To the groups of baofahu and dushi yapishi, it is important to choose products that they perceive of as representing luck, success, wealth and displaying symbols of social status. So, the author therefore suggests patterns of Yun brocade with the symbols of luck, success, wealth and social status; for example, the patterns of dragon, phoenix, chicken and fish. In the following sections, the author will discuss the traditional brocade pattern of chicken and carp to propose a new pattern design.

The high-fashion label Gucci has used dragon patterns in its products' design, expertly embroidered by Italian artisans in bags (Figure 25), clothes or shoes (Figure 26). Nowadays, the products being made with Yun brocade are also constantly innovating, such as bags (Figure 27), wallets, and neckties. The element of the dragon of Yun brocade could be added to the design of the bags of Gucci, and the part with the dragon detail can be made with the Yun brocade. The beauty also reflects the user's noble identity, unique taste and charm of the millennium culture from the East. The dragon is a special cultural phenomenon in the history of China that has lasted for at least 7,000 to 8,000 years (Hang, 2010). As a symbol of imperial power in ancient China, the dragon is often used to describe talented people in ancient Chinese literature. Nowadays, people regard the dragon as a mascot, which is a symbol of honour and power, as well as good luck and good fortune. There are many kinds of dragon patterns. For example, a round dragon pattern (Figure 28) was popular in the three dynasties of Tang, Ming and Qing. The dragon robe mentioned in the background chapter is the robe of the Qing emperor, which has 99 dragon patterns on it, representing the supreme imperial power (Hang, 2010). At the same time, the selling of Yun brocade could also be promoted by the brand effect of Gucci.



Figure 25. Ophidia embroidered bag of Gucci, accessed 19 September, 2018
<https://www.gucci.com/us/en/pr/women/womens-handbags/womens-shoulder-bags/ophidia-embroidered-medium-shoulder-bag-p-503876D6ZXG8828?position=62&listName=ProductGrid&categoryPath=Women/Womens-Handbags>



Figure 26. Gucci dragon mid-heel pumps, accessed 19 September, 2018
<http://www.lanmeiapp.com/item-1840096.html>



Figure 27. The bag made with Yun brocade. Ranran Cheng in Temple in Lianshui Yun Brocade Weaving Company, Huaian, 2018.



Figure 28. The pattern of the round dragon. Photograph: Ranran Cheng in Temple in Lianshui Yun Brocade Weaving Company, Huaian, 2018.

4.3.2 Combining new technology with traditional patterns of Yun brocade to design new patterns

In traditional Yun brocade making, the design has to be first sketched with each colour and pattern paint and then calculated on the overall system (Haiyan, 2006); the speed of production is slow (Figure 29). Therefore, the production cost of Yun brocade is high; this high production cost and the slow production speed also affect the output of Yun brocade.



Figure 29. The step of the pattern design of Yun brocade, accessed 25 June, 2018
<https://www.youtube.com/watch?v=mO-kKGvcs7E>

Nanjing 'Yunjin' Brocade Research Institute in collaboration with Southeast University and Zhejiang University has developed a CAD auxiliary design system for the preliminary preparation of pattern designs of Yun brocade (Xuejun et al., 2017). Combined with other ancillary design software such as Adobe Photoshop, this is a semi-mechanised manufacturing process which improves output and reduces the cost. The speed of production can be improved after using computers to design the patterns of Yun brocade, and more new patterns can be designed. It is also more convenient to make changes in the design and also increases the work productivity.

In the above content, it was discussed that the Yun brocade pattern with auspicious meanings of happiness are proposed, such as the chicken and carp, and the shapes of these animals will be employed to design new patterns. The image of a chicken represents the sun god in Chinese folk art. This design (Figure 35) symbolises the ability to bring light and good luck; it is also the symbol of the East (Zhuanglin, 2017). The image of a carp (Figure 36) symbolises power and identity in the Tang dynasty in ancient China. In Chinese folk art, the pattern of the carp symbolises happiness, wealth and good luck (Ting, 2016). The vivid and lovely shapes of animals are more readily accepted by contemporary consumers, as they are associated with very good morals and a rich historical and cultural background. These new Yun brocade products can not only be accepted by the baofahu consumer group and dushi yapishi consumer group.

The following designs are proposed by the author as they incorporate these design elements in a contemporary way.

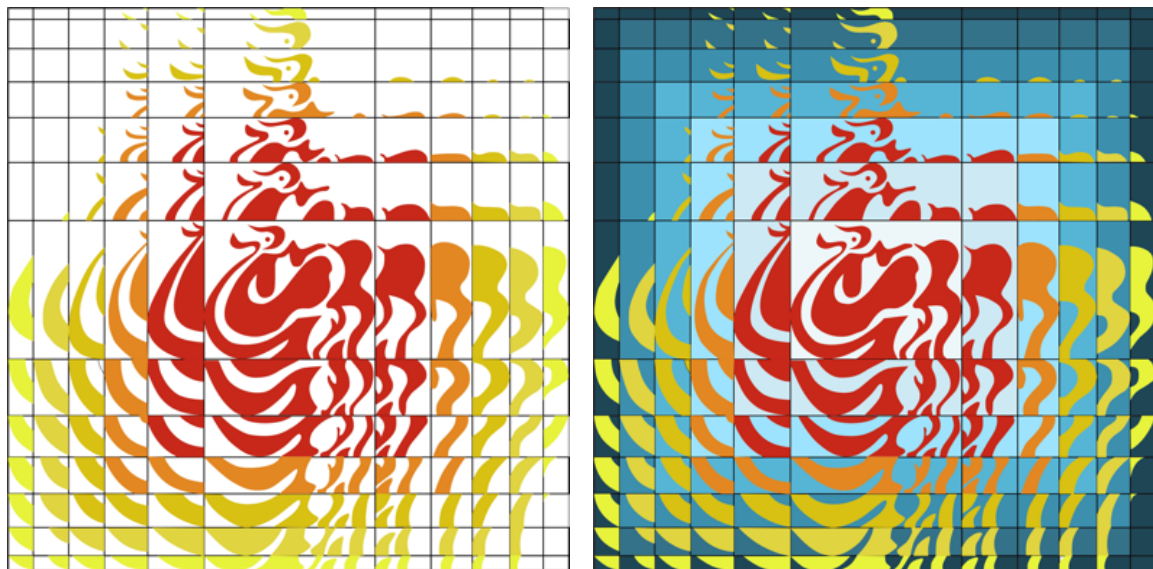


Figure 35. The pattern of a chicken. Designer: Ranran Cheng, 2018.



Figure 36. The pattern of carp. Designer: Ranran Cheng, 2018.

5. Results & Findings

The author of this project report is from Nanjing, Jiangsu Province, the hometown of Yun brocade. The first time the author knew about Yun brocade was a decorative painting of the dragon pattern of Yun brocade that was brought back by the author's mother (Figure 37). The author was deeply attracted to the exquisite craftsmanship and the traditional pattern. After that, the author began to pay attention to the intangible cultural heritage of Yun brocade.

For the author, Yun brocade is not only the highest representative of Chinese silk fabric but also the symbol of her hometown of Nanjing, representing good memories of the local elderly people of Nanjing. It is the inheritance from the older generations and the connection between the previous generation and the next.



Figure 37. The decorative painting of a dragon pattern of Yun brocade. Photograph: The author's home in Nanjing, 2018.

From communication with the staff of the Temple in Lianshui Yun Brocade Weaving Company, the researcher found that there are four institutions that produce Yun brocade: Nanjing 'Yunjin' Brocade Research Institute, Nanjing Yunjin Museum, Nanjing Jinsuo Yun Brocade Institute and the Temple in Lianshui Yun Brocade Weaving Company. These institutions seldom cooperate with each other, which means that they work and develop their textiles independently. Therefore, this is also one of the reasons for the lack of innovation in the patterns of Yun brocade. The four institutions produce the brocade separately, so the standards of quality do not have the same industry standards. This caused lots of private studios to produce fake Yun brocade to cheat consumers and obtain profit from it. The author believes that these four institutions should strengthen communication and cooperation, formulating production standards and standardising production. Formulating some strategies to resist counterfeit products would help the inheritability of the textile and promote the intangible cultural heritage Yun brocade better.

In addition, the researcher also found that China is facing a renaissance of traditional culture. "Chinese people have increasingly demanded their traditional culture components to be part of their consumption experience" (Chenglu & Xiaohua, 2009). Chinese manufacturers have started "incorporating 'Chinese elements' in their brand claims in response to consumers' protests against increasing Western influences" (Chenglu & Xiaohua, 2009). Obviously, there is a pressing need to engage with and understand this trend and formulate appropriate strategies among international companies that intend to engage in long-term business with China (Chenglu & Xiaohua, 2009). According to Tom Doctoroff, the head of J. Walter Thompson's¹⁹ Shanghai Office, Chinese consumers want to become modern, become international, while remaining emphatically Chinese (PBS News Hour, 2005). So, learning Chinese traditional culture and putting Chinese elements into products is a very important strategy for international companies. China is becoming one of the top luxury brand-consuming countries in the world (Chenglu & Xiaohua, 2009). Based on the research findings, strategies of aligning luxury brands with Chinese traditional culture is advantageous, as demonstrated by the success of Gucci in the example mentioned in the previous section. As discussed earlier, Chinese consumers share a love of traditional culture, history, and a desire for new products with Chinese elements. In addition, adding a Chinese element is also necessary for other foreign companies who want to have long-term business with China.

19 J. Walter Thompson (JWT), incorporated by James Walter Thompson in 1896 and formerly an advertising agency, is currently a marketing communications company. It has been owned by WPP plc since 1987 (Mark, 2013).

6. Conclusion

Through progress and development over time, Yun brocade lost its traditional market. With the cultural change affecting the aspirations of the younger generation, Yun brocade is losing popularity. However, the different modern strategies that have been designed for different contemporary consumers will be useful in protecting and promoting the development of Yun brocade.

This research has found that the single traditional pattern design and weak market promotion are all reasons causing the decline of Yun brocade. It has also been found that accurate positioning of Yun brocade in the market, designing appropriate promotion strategies for contemporary consumers, and a combination with the new technology would overcome negative influences.

The cultural value, historical value, and importance of Yun brocade is clearly evident in the project. Yun brocade represents the good memories of some local old people of Nanjing. Today, the author hopes that more of the younger generation will realise the value of Yun brocade, promoting and passing it on under the support of the new technology and the new promotion strategy, by adding the elements of Yun brocade to modern brands or products, and contributing to China's cultural renaissance.



English Reference

- Aker, J.C. (2010). Mobile phones and economic development in Africa. *Journal of Economic Perspectives*, 24, 207-232.
<https://doi.org/10.1257/jep.24.3.207>
- Bartle, P. (n.d.). *What is community?* Retrieved from
<http://cec.vcn.bc.ca/cmp/whatcom.htm>
- China, N. B. o. S. o. (2017). *Statistical communiqué of the People's Republic*
Retrieved July 31, 2018, from
http://www.stats.gov.cn/english/PressRelease/201702/t20170228_1467503.html
- Cui, G. (1997). The different faces of the Chinese consumer. 24(4). Retrieved from
<http://eds.a.ebscohost.com.ezproxy.aut.ac.nz/eds/detail/detail?vid=5&sid=b9ea9e64-a0cc-4666-93c1-3f2467a38802%40sessionmgr4007&bdata=JnNpdGU9ZWRzLWxpdmU%3d#AN=708&db=bth>
- Discovery. (2016). *Battle for brocade – this royal fabric is now headed to the runways*. Retrieved from <https://www.youtube.com/watch?v=mO-kKGvcs7E>
- Hour, P. N. (2005). *China's vast consumer class*. Retrieved from
<http://freerepublic.com/focus/f-news/1503139/posts>
- He, K., S. S., Cao, X. Z., Hopcroft, J., Huang, M. L. (2015). Revealing Multiple Layers of Hidden Community Structure in Networks.
<https://arxiv.org/pdf/1501.05700v1.pdf>
- Jiangsu.NET (n.d.). *Yangzhou*. Retrieved from <http://yangzhou.jiangsu.net/>
- Kurin, R. (2004, 24 June). Safeguarding intangible cultural heritage in the 2003 UNESCO Convention: A critical appraisal. *Museum International*, 56(1-2). Retrieved from
<http://www.shi.or.th/upload/Download%20File/%E0%B8%A8%E0%B8%B8%E0%B8%81%E0%B8%A3%E0%B9%8C%E0%B9%80%E0%B8%AA%E0%B8%A7%E0%B8%99%E0%B8%B2%202555/Kurin%202004.pdf>
- Leedy, P.D., Ormrod, J. E. (2015). *Practical research: Planning and design* (aut. b20647591): Pearson Education.
- Meneghin, E., Re, A. (2018). *Intangible cultural heritage*. Retrieved from
https://www.fondazioneasantagata.it/wp-content/uploads/Meneghin_Re_ICH_def-ilovepdf-compressed.pdf



- Muratovski, G. (2016). *Research for Designers: A Guide to Methods and Practice* (aut. b14796181). London: Sage Publications, 2016.
- Randolph, J. J. (2009). A guide to writing the dissertation. *Literature Review*.
14. Retrieved from
<http://lemass.net/capstone/files/A%20Guide%20to%20Writing%20the%20Dissertation%20Literature%20Review.pdf>
- Tungate, M. (2013). *Adland: A global history of advertising*. Retrieved from
https://books.google.co.nz/books?hl=zh-CN&lr=&id=gE05D1A4X3gC&oi=fnd&pg=PP2&dq=Adland+:+a+global+history+of+advertising+&ots=mqmnRFxKpR&sig=xCB4PF50tcC0SILgQYqvp-1NFfo&redir_esc=y#v=onepage&q=Adland%20%3A%20a%20global%20history%20of%20advertising&f=false
- Tang, W. Y. (2011). *The Characteristics of Urban Residents' Place Attachment to Recreational Block: A Case Study of Nanjing Confucius Temple Block*. Jiangxi University of Finance and Economics, Nanchang, Jiangxi. Retrieved from
http://en.cnki.com.cn/Article_en/CJFDTOTAL-DLKX201110008.htm
- UNESCO. (2009). *The craftsmanship of Nanjing Yunjin brocade*. Retrieved from <https://www.youtube.com/watch?v=xyyQzyvJkgg>
- UNESCO. (2011). *What is intangible cultural heritage?* Retrieved from <https://ich.unesco.org/en/what-is-intangible-heritage-00003>
- Wu, B. H. (2000). Trends in China's domestic tourism development at the turn of the century. <https://doi.org/10.1108/09596110010339652>
- Wang, C. L., Lin, X. H. (2009). *Migration of Chinese consumption values: Traditions, modernization, and cultural renaissance*.
<https://doi.org/10.1007/s10551-009-0308-5>
- Wang, B. L (2002). The cultural expression and its function of Yun brocade. (Original work published Southeast Culture) Retrieved from
http://en.cnki.com.cn/Article_en/CJFDTOTAL-DNWH200211010.htm
- Wang, R. (n.d.). Guqin. Retrieved from
<http://www.philmultic.com/home/instruments/guqin.html>
- Wang, Y. (2008). The cloud brocade and Yangzhou. 6. Retrieved from.
<http://digitalcommons.unl.edu/cgi/viewcontent.cgi?article=1279&context=tsacofnf>



Yi, J., S, Stasko, J., & ah Kang Y. (2007). Toward a deeper understanding of the role of interaction in information visualization. 1224-1231.
<https://doi.org/10.1109/TVCG.2007.70515>

Zhao, F. (2015). *Brocade museum brings materials to life in Nanjing*.
Retrieved from
<http://www.womenofchina.cn/womenofchina/html1/culture/exhibition/1504/2043-1.htm>

Zheng, Y. D. (2018). *How Can the Social Media Platform WeChat Be Used to Promote the Declining Yunnan HuaDeng Opera?* (Research Project).
Auckland University of Technology. Retrieved from
<http://aut.researchgateway.ac.nz/handle/10292/11655>

Chinese Reference

- 陈建君, 郭冬冬, 张功翠. (2011). 关于南京云锦商业推广模式的思考. 三江学院. Retrieved from <https://www.ixueshu.com/document/3658f736ae8ff64e318947a18e7f9386.html>
- Chen, J. J., Guo, D.D., & Zhang, G.C. (2011). *The thinking of the commercial promotion model of Nanjing Yun brocade*. Sanjiang University. Retrieved from <https://www.ixueshu.com/document/3658f736ae8ff64e318947a18e7f9386.html>
- 中国南京云锦网. (2009). 南京云锦成功入选《人类非物质文化遗产代表作名录》. Retrieved 21 October 2018, from <https://web.archive.org/web/20111031090326/http://www.njyunjin.com/zxzx/detail.asp?newid=578&leibieid=34>
- Company, N. Y. R. I. (2009). *Nanjing Yunjin successfully selected "Representative List of the Intangible Cultural Heritage of Humanity."* Retrieved 21 October 2018, from <https://web.archive.org/web/20111031090326/http://www.njyunjin.com/zxzx/detail.asp?newid=578&leibieid=34>
- 高岩. (2005, September 30). 关于中国云锦文化的研究与探讨. 辽宁丝绸, 2005 (3), 25-27. Retrieved from <https://www.ixueshu.com/document/155f1bbfe71adf8d.html>
- Gao, Y. (2005, September 30). Research and discussion on the culture of Chinese Yun brocade. *Liaoning Tussah Silk*, 2005 (3), 25-27. Retrieved from <https://www.ixueshu.com/document/155f1bbfe71adf8d.html>
- 何芳. (2016). 百年老字号——非遗“乐器张”的千年传承路. Retrieved 6 July 2018, from http://www.hqwhw.com/news_info.asp?id=6903&smallid=74&bigid=7
- He, F. (2016). *Music Instrument Zhang: the century brand of Chinese national musical instrument handcraft industry*. Retrieved 6 July 2018, from http://www.hqwhw.com/news_info.asp?id=6903&smallid=74&bigid=7
- 贺熾敏, 贺慈浩. (2009, April 23). 中国消费者奢侈品消费心理特征分析. 消费导刊, 2009 (4), 11. Retrieved 19 September 2018, from <https://www.ixueshu.com/document/e68359e583aefc22.html>
- He, Y. M., He, C. H. (2009, April 23). Analysis on the psychological characteristics of Chinese consumers' luxury consumption. *Consumer Guide*, 2009 (4), 11. Retrieved 19 September 2018, from <https://www.ixueshu.com/document/e68359e583aefc22.html>



- 孔茜 . (2015). “中国古琴第一街” 正式开街 . Retrieved from.
http://www.yznews.com.cn/yzrb/html/2015-05/17/content_690182.htm
- Kong, Q. (2015). *The first “Guqin Culture Street”*. Retrieved from
http://www.yznews.com.cn/yzrb/html/2015-05/17/content_690182.htm
- 李雪艳 . (2015, June 15). 论南京云锦的历史发展及装饰题材的文化寓意 . 美与时代 , 2015 (6), 18-21. Retrieved 3 September 2018, from
<https://www.ixueshu.com/document/02b0ea4feac49c18318947a18e7f9386.html#pdfpreview>
- Li, X. Y. (2015, June 15). On the historical development of Nanjing Yun brocade and the cultural meaning of the decorative theme. *Beauty & Time*, 2015 (6), 18-21. Retrieved 3 September 2018, from
<https://www.ixueshu.com/document/02b0ea4feac49c18318947a18e7f9386.html#pdfpreview>
- 刘璐 . (2017). 劳伦斯·许 2017 秋冬巴黎高级时装周《山里江南》新闻发布会 . Retrieved 10 January 2018, from
<http://www.haibao.com/article/2469631.htm>
- Liu, L. (2017). *The press conference of Laurence Xu of Paris haute counter Autumn/Winter Fashion Week 2013*. Retrieved 1 October 2018, from
<http://www.haibao.com/article/2469631.htm>
- 南京市人民政府 . (2018). 历史沿革 . Retrieved 29 August 2018, from
http://www.nanjing.gov.cn/gointonj/201808/t20180813_5690375.html
- Nanjing Government. (2018). History revolution. Retrieved 29 August 2018, from
http://www.nanjing.gov.cn/gointonj/201808/t20180813_5690375.html
- 舒文瑾 , 周雷 . (2006, October 18). 南京云锦营销环境分析与价值开发建议 . 价值工程 . Retrieved from
<https://www.ixueshu.com/document/5a8c7fa06a4b4368.html#pdfpreview>
- Shu, W.J., Zhou, L. (2006, October 18). Nanjing Brocade's Marketing Environmental Analysis and Development Suggestions. *Value Engineering*. Retrieved 9 July 2018, from
<https://www.ixueshu.com/document/5a8c7fa06a4b4368.html>
- 田学军 , 宗孟君 , 张文苹 , 胡凯茜 . (2017, March 9). 南京云锦 , 前程似锦 ?——南京云锦发展态势研究 . 服饰导刊 , 6(5), 21-26. Retrieved from
http://xueshu.baidu.com/s?wd=paperuri%3A%28c2632aa3aef0b03ef56902e0b09eda99%29&filter=sc_long_sign&tn=SE_xueshusource_2kduw22v&sc_vurl=http%3A%2F%2Fkns.cnki.net%2FKCMS%2Fdetail%2Fdetail.aspx%3Ffilename%3DFSDK201705005%26dbname%3DCJFD%26dbcode%3DCJFQ&ie=utf-8&sc_us=11134067348249076313



Tian, X.J., Zong, M. J., Zhang, W. P., & Hu, K. Q. (2017, March 9). Research the development of Nanjing Yun brocade. *Fashion Guide*, 6(5), 21-26. Retrieved from http://xueshu.baidu.com/s?wd=paperuri%3A%28c2632aa3aef0b03ef56902e0b09eda99%29&filter=sc_long_sign&tn=SE_xueshusource_2kduw22v&sc_vurl=http%3A%2F%2Fkns.cnki.net%2FKCMS%2Fdetail%2Fdetail.aspx%3Ffilename%3DFSDK201705005%26dbname%3DCJFD%26dbcode%3DCJFQ&ie=utf-8&sc_us=11134067348249076313

腾讯 . (2017). 腾讯公布 2017 年第一季度业绩 . Retrieved from <https://www.tencent.com/zh-cn/articles/8003431495014482.pdf>

Tencent. (2017). *Tencent announces first quarter 2017 results*. Retrieved from <https://www.tencent.com/zh-cn/articles/8003431495014482.pdf>

我国的名族民间传统文化保护现状 . (2004, March 22). 文物工作 , 2004 (7), 43-46. Retrieved from https://www.ixueshu.com/document/47e9db2cb38ad19f318947a18e7f9386.html#field_box

The Status of Protection of Traditional Culture in China. (2004, March 22). *The Work of Cultural Relics*, 2004 (7), 43-46. Retrieved from https://www.ixueshu.com/document/47e9db2cb38ad19f318947a18e7f9386.html#field_box

文思院 . (2017). 中国传统手工艺的传承与发展 . Retrieved 6 , 7, 2017, from https://www.toutiao.com/i6370574604666143234/tt_from=android_share&iid=7012452323&app=news_article&utm_medium=toutiao_android&utm_campaign=client_share

Wen, S. Y. (2017). *Carry forward and develop the Chinese traditional handicraft* Retrieved 7 June 2017, from http://www.toutiao.com/i6370574604666143234/?tt_from=android_share&iid=7012452323&app=news_article&utm_medium=toutiao_android&utm_campaign=client_share

吴涛 . (2015, April 3). 中国古琴第一街开门纳客 系国内首个古琴主题的街区 . 扬州日报 . Retrieved from http://js.ifeng.com/humanity/detail_2015_04/03/3743449_0.shtml

Wu, T. (2015, April 3). Ten guqin studios were built in "First Guqin First Street in China". *Yangzhou Daily*. Retrieved from http://js.ifeng.com/humanity/detail_2015_04/03/3743449_0.shtml

王宝林 . (2003). 南京云锦的文化内涵 . Retrieved from <https://www.ixueshu.com/document/4f45d348fa4ac3c9.html#pdfpreview>



- Wang, B. L. (2003). The cultural connotation of Nanjing Yun brocade. Retrieved 3 Sep, 2018. Retrieved from <https://www.ixueshu.com/document/4f45d348fa4ac3c9.html#pdfpreview>
- 王亭 . (2016, January 1). 中国传统文化中的鲤鱼崇拜及缘由 . 中国民族博览 , 2016 (7), 5-6. Retrieved from <https://www.ixueshu.com/document/c0378138d1254596318947a18e7f9386.html#pdfpreview>
- Wang, T. (2016, January 1). The adoration and reason of the carp in Chinese traditional culture. *Ching's National Expo*, 2016 (7), 5-6. Retrieved from <https://www.ixueshu.com/document/c0378138d1254596318947a18e7f9386.html#pdfpreview>
- 王庄林 . (2017). 中国鸡文化的象征意义 . 科学大观园 , 2017 (1), 70-73. Retrieved from http://xueshu.baidu.com/s?wd=paperuri%3A%2899a8a9b0a53fc8e2f87aac74e06f6ab0%29&filter=sc_long_sign&tn=SE_xueshusource_2kduw22v&sc_vurl=http%3A%2F%2Fkns.cnki.net%2FKCMS%2Fdetail%2Fdetail.aspx%3Ffilename%3DKXDY201701058%26dbname%3DCJFD%26dbcode%3DCJFQ&ie=utf-8&sc_us=10648243682528789627
- Wang, Z. L. (2017). The symbolic meaning of Chinese chicken culture. *Grand Garden of Science*, 2017 (1), 70-73. Retrieved from http://xueshu.baidu.com/s?wd=paperuri%3A%2899a8a9b0a53fc8e2f87aac74e06f6ab0%29&filter=sc_long_sign&tn=SE_xueshusource_2kduw22v&sc_vurl=http%3A%2F%2Fkns.cnki.net%2FKCMS%2Fdetail%2Fdetail.aspx%3Ffilename%3DKXDY201701058%26dbname%3DCJFD%26dbcode%3DCJFQ&ie=utf-8&sc_us=10648243682528789627
- 杨雨文 . (2004, January 28). 南京云锦 : 锦中之锦 . *China Today*, 2004(1), 43. Retrieved from <http://www.cnki.com.cn/Article/CJFDTotal-JRZZ200401016.htm>
- Yang, Y. W. (2004, January 28). Precious Nanjing Yun brocade. *China Today*, 2004(1), 43. Retrieved from <http://www.cnki.com.cn/Article/CJFDTotal-JRZZ200401016.htm>
- 严先溥 . (2003, January 1). 中国居民收入群体与消费结构研究 . 商贸经济 , 2003(2), 31-34. Retrieved from <https://www.ixueshu.com/document/45369aeb26a2818f318947a18e7f9386.html#pdfpreview>
- Yan, X. P. (2003, January 1). A Study on Chinese Consumer Groups. *Trade and Economic*, 2003(2), 31-34. Retrieved from <https://www.ixueshu.com/document/45369aeb26a2818f318947a18e7f9386.html#pdfpreview>



- 严先溥 . (2002, May 20). 中国居民消费群体的分析 . 中国流通经济 , 2002 (3), 26-29. Retrieved from <https://www.ixueshu.com/document/072552cecfafdaa7318947a18e7f9386.html#pdfpreview>
- Yan, X. P. (2002, May 20). Analysis of the consumer groups in China. *China Business and Market*, 2002 (3), 26-29. Retrieved from <https://www.ixueshu.com/document/072552cecfafdaa7318947a18e7f9386.html#pdfpreview>
- 中国旅游研究院 . (2018). Retrieved from <http://www.ctaweb.org/html/2018-9/2018-9-12-8-37-56292.html>
- Chinese Tourism Academy announced. (2018). Retrieved November 9, 2018, from <http://www.ctaweb.org/html/2018-9/2018-9-12-8-37-56292.html>
- 朱迪 . (2017, January 1). 云南花灯歌舞的表演形式及文化特征 . 民族音乐 , 2017(2), 52-53. Retrieved from <https://www.ixueshu.com/document/465e92eda8a0bae0fb6bcab26de09545.html#pdfpreview>
- Zhu, D. (2017, January 1). Artistic form and cultural characteristics of Yunnan Huadeng Opera. *National Folk Music*, 2017(2), 52-53. Retrieved from <https://www.ixueshu.com/document/465e92eda8a0bae0fb6bcab26de09545.html#pdfpreview>
- 周杭 . (2010, July 5). 初探中国龙文化 . 科技信息 , 2010 (19), 653-654. Retrieved from <https://www.ixueshu.com/document/240043538ce43a42318947a18e7f9386.html#pdfpreview>
- Zhou, H. (2010, July 5). Preliminary exploration of the culture of dragon. *Science & Technology Information*, 2010 (19), 653-654. Retrieved from <https://www.ixueshu.com/document/240043538ce43a42318947a18e7f9386.html#pdfpreview>
- 周海燕 . (2006). 论南京云锦艺术的传承与发展 . 东南大学 , 南京 . Retrieved from <https://www.ixueshu.com/document/4d75f2570cc3e896318947a18e7f9386.html#pdfpreview>
- Zhou, H. Y. (2006). *Research on preservation and development of Nanjing brocade art*. Southeast University, Nanjing. Retrieved from <https://www.ixueshu.com/document/4d75f2570cc3e896318947a18e7f9386.html#original>



- 周海燕 . (2005). 浅析云锦图案的吉祥意味 . 美与时代 , 2004 (12), 58-60.
Retrieved from
<https://www.ixueshu.com/document/87fb2ccd2a1fa9cf318947a18e7f9386.html#pdfpreview>
- Zhou, H. Y. (2005). Analysis of the auspicious implication of Yun brocade.
Beauty & Times, 2004 (12), 58-60. Retrieved from
<https://www.ixueshu.com/document/87fb2ccd2a1fa9cf318947a18e7f9386.html#pdfpreview>