Modern Inheritance of Rgyalrong Tibetan Weaving and Embroidery Technology

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Abstract

As a traditional handicraft of RgyalrongTibetan, Rgyalrong Tibetan weaving and embroidering has its own characteristics.This article from the characteristics of Tibetan needlepoint Rgyalrong process, on the way of inheritance and innovation of needlepoint technology encountered problems and difficulties, puts forward the corresponding measures, tries hard to seek more protection and ways to promote the development of Tibetan needlepoint rgyalrong process better, find the combination point between traditional and modern, make the rgyalrong Tibetan needlepoint technology into our life better.

Keywords

Rgyalrong Tibetan; Weaving embroidery; The national culture; Innovation

Introduction

With the rapid development of society and economy, the world is becoming more and more integrated. Under this trend, China, as an ancient civilization, has stored many ethnic cultures. Each ethnic group through a variety of technology and design will be different national culture and characteristics incisively and vividly displayed. As a branch of Tibetan nationality, Rgyalrong Tibetan has rich ethnic cultural charm, which contains ethnic culture and characteristics through inheritance and continuous innovation in the process of historical evolution. The weaving and embroidering process runs through the daily life of The Rgyalrong Tibetan people, which contains the wisdom of the Rgyalrong Tibetan people and is a symbol of national culture.

Rgyalrong Tibetan Weaving and Embroidery Technology

Origin of Craft

As an ancient art, weaving and embroidery has a long history with the evolution of society. From

the primitive society, people used some plant vines to weave as a FIG leaf, weave daily furniture, hunting tools, etc. At the same time, people also used the weaving method of rattan to record, tying ropes, which is the traditional Chinese rope knot record. Through the evolution of time, the styles of weaving are diverse, and the ways of weaving of different nationalities in different regions are also different, gradually evolving into a unique art.

Handicraft weaving, agriculture and animal husbandry are the three traditional industries of the Tibetan people. As a product of Tibetan culture, Tibetan embroidery symbolizes Tibetan culture and contains the customs of Tibetan people. Through weaving and embroidering, Tibetan people describe their national history, ideal pursuit and love for a better life. Tibetan weaving and embroidery are divided into two categories: weaving and cross-stitch embroidery. The weaving category is divided according to the different raw materials used;Tibetan embroidery is divided into different types according to regional and language differences (shown in Figure 1). The weaving and embroidery of The Rgyalrong Tibetan is the most special and typical of the weaving and embroidery of other Tibetan areas. Because rgyalrong Tibetan's special geographical location, is located in the northwest of sichuan and qinghai, gansu, Tibet, not only is affected by the mainstream culture of Tibetan and qiang, han Chinese and hui culture edify, has the characteristics of multiple ethnic fusion, special natural geography has created unique artistic system, more than other needlepoint in Tibetan areas.

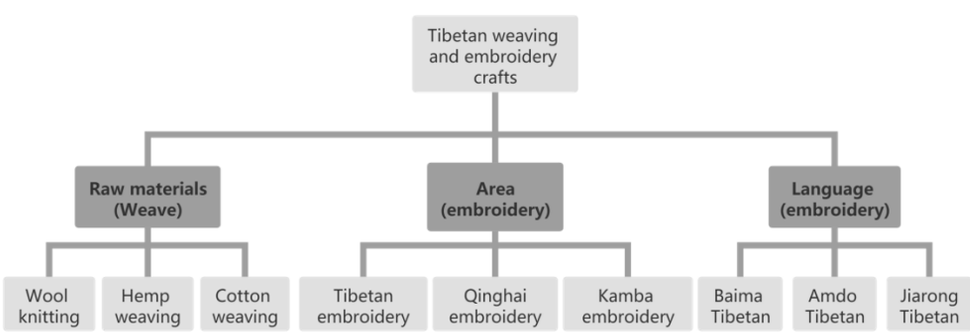


Figure 1. Tibetan weaving and embroidery craft classification map

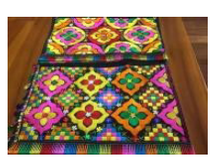
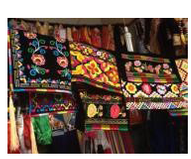
The weaving and embroidering craft of the Rgyalrong Tibetan has a long history, dating back to the Neolithic Age more than 4,500 years ago. It is recorded in the Brief report on the Excavation of Haneyi Site in The Middle Road of Danba County that among the first relics unearthed in the Neolithic site were bone spinning wheels and a large number of bone needles. With the development of Tibetan history and culture, weaving and embroidery technology is supported by culture, which is the external materialization of national culture. In many weaving and embroidering works, we can see some descriptions of historical events, historical figures and historical cultures.

Process Characteristics

Rgyalrong Tibetan weaving and embroidery craft belongs to the intangible cultural heritage of ethnic minorities, which was added to the third batch of national intangible cultural heritage list by the state on June 09, 2011. The rich and varied art forms, patterns and textures, color matching methods, production techniques and materials of intangible cultural heritage show the characteristics of regions and times (Zhou, 2021). As a traditional handicraft of Jiarong Tibetan people, it also occupies an important position in Tibetan people's life.

Located at the intersection of the Qinghai-Tibet Plateau and the western Sichuan Plain, The Rgyalrong Tibetan people live in a mode of self-sufficiency. Tibetan People's Daily clothes and articles of daily use are woven by hand. This is most directly reflected in the clothes of the Tibetan people, which are diverse in color and style, such as the head-covering, embroidered belt around the waist and embroidered shoes on the feet. Because Rgyalrong Tibetan plateau climate, strong light, in order to adapt to this climate, Tibetan women will generally wear a headscarf, Tibetan men will lead the circumference. The production of the head scarf and head circumference combined weaving and embroidery techniques. Rgyalrong Tibetan area is mainly agricultural, and also engaged in animal husbandry, with rich cattle and sheep animal husbandry resources. The weaving process uses local materials, such as existing cow hair, wool and cashmere hair, as raw materials. Wool weaving keeps warm and keeps out cold. In addition, cotton and linen also belong to hemp weaving as raw materials.

Table 1. Rgyalrong Tibetan weaving and embroidery skills classification table

Name	Classification	Characteristics	Legend
Weaving	Wool knitting class	The raw material is local wool and the felt is black, brown and white.	 Felt
	Flax knitting class	The raw material is self-planted arrow flax, and the finished product of the weaving process is linen, which is used for clothes.	 Clothes
	Cotton class	Material for theex change of Cotton thread,mainly usedto weaveshoelaces,girdles,belts,draperies and so on.	 The belt

Lace embroidery	Stitch (skimming)	On the cotton cloth, “pick inside to see the face”, “double-sided into the picture”, the design has butterflies, plum blossom, bonsai, chrysanthemum round, auspicious eight treasures.	 Lace
	The embroidery	It is divided into tie embroidery, button embroidery, hook embroidery, ridi-ng needle embroidery, cross embroidery, pile stitch embroidery, pan gold embr-oidery, insert needle embroidery eight t-echniques.	 Embroidery

As shown in Table 1, almost every family in the Tibetan people’s home has a loom, mainly inherited from mother and daughter, which has become a symbol of female ingenuity. Rgyalrong Tibetan women are good at embroidery. Their embroidery works are soft in texture, delicate in design, bright in color contrast and vivid in jump. The exquisite craft adds endless charm to the clothesChu, 2018). In weaving with cattle wool as raw materials, woven into triangular rhomboid, square and other geometric shapes;The five original colors of Tibetan religion are adopted in color,red, white, green, yellow and blue have different meanings (shown in Table 2). In the composition of the point, line, surface, the most representative woven fabric - belt, is an essential part of traditional clothing. The belt on the clothes of the Tibetan people in Rgyalrong is usually woven into various square figures by the way of warp and weft jacquard, which has national characteristics. After weaving, a variety of cross-stitch embroidery techniques are usually carried out in order to enrich the knitwear,The common embroidery techniques include hook embroidery, tie embroidery, insert needle embroidery, pile stick embroidery, cross embroidery, button embroidery, riding needle embroidery and pan gold embroidery. Among them, panjin embroidery has the most national and regional characteristics, and the embroidery made by panjin embroidery alone appears glorious and rich. In Tibetan people usually combine a variety of craft when silk embroideries, rich patterns, Tibetan culture as the needlepoint technology offers a wide range of materials and resources, the nature of the plants and trees, animals, etc as embroidery patterns, such as butterfly patterns a better love, life of word patterns can signify longevity, peony is a symbol of wealth, and so on. The head scarf and waist are the most representative embroidery works. Tibetan women express their yearning for beautiful things through the embroidery of patterns.

Table 2. Five color culture corresponding table

Five colours	Five elements	Five directions	Five blessings	Five wisdoms	Five connotations
Red	Fire	West	Riches honour	Power	Majesty Power
White	Wind	Center	longevity	Quiet	Auspicious pure
Green	Water	North	Good virtue	Eternal	Peoplevitality
Yellow	Land	South	Good ending	Quality	Prosperity honor
Blue	Sky	East	Corning	Achievement	Auspiciousness abundance

Problems Existing in the Development of Jiarong Tibetan Weaving and Embroidery Technology

In the process of rapid social development, contemporary people like to follow the trend and go with the flow. With the development of mainstream culture, some traditional minority cultures and crafts are correspondingly ignored, and it is difficult to protect, inherit and innovate. As the artistic essence of Rgyalrong Tibetan culture, weaving and embroidering are facing many difficulties and challenges in protection, development and innovation.

Lack of Awareness of Process Protection and Inheritance

The ethnic culture of Rgyalrong Tibetan nationality has its own unique charm and wisdom. As a traditional handicraft of RgyalrongTibetan nationality, weaving and embroidering is the external expression of Rgyalrong Tibetan culture and a tool for recording national history and culture. Tibetan needlepoint process formally get the protection and inheritance is in 2011 the third batch of non-material cultural heritage list of 191, the Tibetan weaving and lace embroidery built into the list of “traditional” fine arts, needlepoint work, expresses the thoughts and feelings of the Tibetan people, inheritance of Tibetan culture,social life and history, has the extremely rich cultural research value,Each piece of Tibetan embroidery has its rich Tibetan cultural and artistic elements (Wang, 2019). As a traditional craft of Rgyalrong Tibetan, Rgyalrong Tibetan weaving and embroidering occupies an important position in the development and revitalization of RgyalrongTibetan culture. Although it is listed in the intangible cultural heritage, the modern way of life, consumption and values constantly impact and change the traditional cultural forms and entertainment, which has caused a strong impact on the traditional culture, especially the folk arts of ethnic minorities (Xing, 2021). It is more difficult for Rgyalrong Tibetan to protect and inherit the weaving and embroidery craft. Under the impact of today’s social development, The Tibetan people of Rgyalrong lack of protection awareness of their own characteristic ethnic craft, without special attention, and even exclude this traditional ethnic craft under the influence of the mainstream. In the past, every Tibet-

an people in Rgyalrong had looms and spindles. Weaving and embroidering became a symbol of local women's ingenuity, and they used it to weave tools and clothes for daily use;But they are also a little now, will see the real in the local traditional needlepoint work and dressed in traditional silk embroideries of young people dress, the main reason is that many young people love to follow the trend, the national silk embroideries of process and needlepoint insufficient understanding of history and culture, unaware of the needlepoint process for this national uniqueness, unwilling to study and inheritance needlepoint craft,There are also many young people who do not stay in their own ethnic group for a long time, and the hollowing out of The Rgyalrong Tibetan people is serious. Because they work outside the country all the year round, they do not invest much time in the inheritance and development of the weaving and embroidery technology, and there are few people who are proficient in the weaving and embroidery technology and inheritors, so the supply of high-quality weaving and embroidery works will be insufficient. In the era of machine weaving, there will be the phenomenon of diluting manual embroidery and replacing manual embroidery with some machine weaving;In the case of integration, there will be the phenomenon of assimilation, the characteristics of embroidery of Jiarong Tibetan ethnic group and those of other ethnic minorities tend to be blurred.

Insufficient Technological Innovation

With the development of economy, foreign exchanges become more frequent. Under the influence of foreign languages, there is less innovation in its own characteristic culture, which lacks innovation and development in the development process. Cultural innovation consciousness is not in place, and it is only protected but not inherited, or only inherited but not developed (Li, 2019).

In modern society, young people chase after foreign brands, yearn for modernization and follow the social trend. Traditional things alone are not attractive enough for them. As for the traditional craft of Rgyalrong Tibetan weaving and embroidery, although there have been a lot of development and innovation in recent years, most of them are constantly imitating and repeating, without much substantial innovation and development. For example, combs painted with embroidery patterns and bookmarks containing the history of embroidery are not easy to be found under the condition of rapid development of today's design, nor are they distinguished from other characteristic crafts, with similar characteristics;At the same time, some innovations are also superficial and formalized, without in-depth development, only capturing the surface. In the development of weaving and embroidery, there exists a situation of insufficient innovation and creativity.

The Tendency of Pure Commercialization of Process

In modern society, traditional national craft is combined with modernity in order to adapt to the de-

velopment of modernization. In the modern development of weaving and embroidery technology, for example, the cultural and creative products of weaving and embroidery technology realize the combination of artistry and commercialization. Artistry enricks cultural connotation, while commercialization promotes national culture through economic benefits, and the two complement each other.

Proper commercialization can promote the inheritance and development of minority culture, but excessive commercialization will have a negative impact on the protection and development of minority culture. In the era of interest pursuit, the development of embroidery technology has a tendency of pure commercialization. In order to cater to the market and win high profits, the neglect of its cultural value will do certain damage to the original culture of the nation, and there will be assimilation and degradation, so that the embroidery technology can not be truly inherited.

Direction of Future Development of Jiarong Tibetan Weaving and Embroidery Craft

In today's world economic and cultural integration of the development background, we must firmly adhere to and grasp the national characteristics of culture. National culture is the soul of a nation, weaving and embroidery technology runs through the development process of The Jiarong Tibetan people, occupies an important position, in the modern society to ethnic minority characteristics of culture and technology support, has a great space for development.

Strengthen Awareness of Conservation and Inheritance

First of all, we should protect the ethnic culture of Jiarong Tibetan people, strengthen their love for their own ethnic culture, consciously inherit the ethnic characteristics of culture, retain the uniqueness of ethnic art, so that the weaving and embroidery craft has more artistic resources. We should protect and train inheritors to prevent the art of embroidery from being lost, and make Tibetan embroidery known and loved by more people through inheritance.

Yang Huazhen, as the inheritor of the national intangible cultural heritage of Weaving and embroidery of Tibet and Qiang, is known as the "ballet dancer on the tip of a needle". She has devoted her whole life to developing the weaving and embroidery technology, and is determined to spread and carry forward the national culture through the weaving and embroidery technology. As a native Tibetan, she has been influenced by embroidery since childhood. She learned from her mother when she was young. After constant exploration and learning, she has woven and embroidered many works, such as "Heaven and Earth Auspicious", "Auspicious Beast picture", "Hundred Birds Picture", "Peony flower", "Auspicious Eight Treasures", "Huang God of Wealth", etc. At the same

time, she also taught the traditional embroidery skills to her students. She once said, “If a poor family has a good master of embroidery, it will have a great hope to be lifted out of poverty.” There are many local embroiderers who make money to support their families by weaving, which can not only help their families get rid of poverty and promote the development of their hometown, but also attract people to take the initiative to learn embroidery and inherit and carry forward the traditional craft of embroidery. Among them, the 22-meter-high and 15-meter-wide giant Thangka “Sakya-muni Statement” and “Thousandhands and ThousandEyes View of the World”, which were woven by them using Tibetan weaving and embroidering techniques, won the gold medal. Their knitting techniques shocked the art world and made more people understand the weaving and embroidering techniques. These works of embroidery art can give a more intuitive understanding of the culture and technology of embroidery, which is not only reflected in the pictures but also in the costumes. Many masterpieces of embroidery can be seen on the costumes of Tibetan people. With the development of social integration, the styles of clothes are all similar, and the clothes with distinctive national culture are particularly unique and attractive. The weaving and embroidering handicraft on the clothes contains Tibetan cultural connotation, with various patterns, bright colors, diverse styles and obvious regional characteristics. The Rgyalrong Tibetan culture will be integrated into the local curriculum, forming the local curriculum with characteristics, training the traditional crafts such as weaving and embroidery, and deepening the understanding of the Rgyalrong Tibetan people to their own ethnic culture.

For Tibetan needlepoint rgyalrong process to develop rgyalrong Tibetan silk embroideries of inheritance of the traditional method of plate gold embroidery, riding a needle embroidery, embroidered heap, hook embroidery, embroidery and so on must not let lost, to training, of inheritance people open rgyalrong Tibetan needlepoint craft workshops, expand the learning object and scope of needlepoint process, increase the intensity of training, play rgyalrong unique charm of Tibetan needlepoint process,Let the Tibetan people of Rgyalrong actively accept the culture with national characteristics, strengthen the self-protection and inheritance consciousness of the Tibetan people of Jiarong, attract more people to join the queue of inheritance of weaving and embroidery technology, consciously protect and inherit the weaving and embroidery technology.

Step up Innovation

Secondly, as the characteristic art of Rgyalrong Tibetan weaving and embroidery, in order to better develop, it is not blindly relying on inheritance, which is difficult to occupy a position in modern society. It requires constant innovation to combine tradition with modernity.

In such a rapid social development, to develop in succession, inheritance in the development, on the basis of the protection and inheritance, to learn modern elements, combined with modern de-

sign, needlepoint technology applied in modern products, landscape and interior design, increase the contact area and our daily life, into our life,So that Rgyalrong Tibetan weaving and embroidery craft more widely spread and development. In view of the Rgyalrong Tibetan weaving and embroidery craft should absorb foreign design at the same time, but also pay attention to the characteristics of its own craft, and other weaving and embroidery craft, on the basis of traditional weaving and embroidery combined with modern elements, to create a new weaving and embroidery techniques. Embroidery patterns have gradually appeared in some fashion items. The embroidery patterns of Yang Huazhen, the inheritor of Tibetan embroidery technology, have been valued by many brands and applied to clothes. The combination of traditional patterns and modern clothes has attracted more and more people in modern times. In addition to the combination of modern clothing and jewelry, hairpins, earrings, necklaces, bracelets, etc., can be combined with modern design by using embroidery patterns, and some geometric patterns such as triangles, folds and diamonds in Rgyalrong Tibetan embroidery can be extracted. Weaving and embroidering patterns show the unique artistic charm and rich aesthetic connotation through historical precipitation, which is an indispensable part of national culture (Zhou, 2020). can reassemble it or you can deform it to make necklaces, earrings,On the choice of materials, in addition to the traditional use of the raw materials of brocade embroidery, also can carry on the replacement of raw materials, such as metal silk brocade can choose different color, after the completion of preserving traditional brocade weaving method and the design characteristics, with metal fibers, woven silk can also produce a new visual appearance (He, 2021). It can also use some meaningful patterns in Tibetan weaving and embroidery, such as flowers, butterflies, animals in nature and traditional Tibetan symbols such as auspicious eight treasures, dapeng and loyalties, etc., to transform and combine them through refining,According to modern people's aesthetic, in line with modern people's aesthetic standards, and contains a variety of beautiful and unique implied meaning, to ensure modernization and uniqueness, suitable for the psychological characteristics of contemporary young people seeking common ground while reserving differences.

With the progress of society and the improvement of people's civilization, traditional culture has gradually been attached importance to, and national culture has great value of The Times:Products, as essential supplies in our daily life, can be seen in our life. Let the national culture used in the product, so that the culture has been better spread. Jeremy levin over the years the product area is becoming more and more active, the launch of the Forbidden City series products, such as the reflection of traditional culture in product, rgyalrong Tibetan needlepoint process contains rich patterns, colors and designs, the refining using the front cover of the product, packaging design is not only beautiful but also its national culture connotation, retains the uniqueness of Tibetan needlepoint process, distinctive. Through many aspects of product design to make people feel the cultural uniqueness, Tibetan silk embroideries of rgyalrong process to get more understanding, is conducive to the spread of the traditional craft characteristic, and suitable to the situation in today's rapid de-

velopment, make full use of modern information and technology, combining needlepoint in technology and economy, satisfy people's needs for diversification and individuation,At the same time, the development of weaving and embroidering technology will produce economic benefits, highlight the value of Rgyalrong Tibetan weaving and embroidering technology, so as to promote the further development of weaving and embroidering technology in innovation.

As a minority with regional characteristics, the Tibetan nationality in Rgyalrong attracts a large number of people with its strong traditional culture atmosphere and colorful minority culture. At the time the great development of social economic conditions, characteristic of traditional culture becomes more unique, attract people to visit and play, people always expect to enter the village from the outside world, the Tibetan life experience, the site visit, it is the key of the Tibetan culture and art ecological reserve, is also the Tibetan rural revitalization of the direction of future development (Dou & Zhang, 2021). Under such circumstances, we should highlight the Ethnic culture of Rgyalrong Tibetan nationality in the tourism industry, build characteristic Tibetan villages of Rgyalrong, and permeate the weaving and embroidering technology into every corner so that tourists can get infected in all aspects. In architectural and environmental planning, patterns and patterns in the weaving and embroidery process can be extracted to carry out deformation application, deformation reconstruction, combined application and simplified application, etc. Patterns and patterns of the weaving and embroidery process are used on the architectural appearance to show people the most intuitive and stimulate people's interest in understanding the weaving and embroidery process;In environmental planning, patterns in the weaving and embroidering process can be adopted in road planning on the basis of people's behavior and habits, and patterns in the weaving and embroidering process can be adopted in street lamps to render cultural atmosphere and spread the weaving and embroidering culture. In the era of big machine now, manual fewer and fewer people living in cities most of the time are not exposed to arts and crafts, in Tibetan areas of rgyalrong, can set up needlepoint process operating room, to show the process of needlepoint technology to tourists, also can experience at the same time, through the way of interaction, make the tourists the needlepoint in process of rgyalrong Tibetan have further contact,To better understand the ethnic culture of The Rgyalrong Tibetan people, and realize the deep integration of tourism and culture. Besides experiencing the traditional weaving and embroidering technology, it can also be combined with modern design to realize the combination of technology and products according to the diversified needs of modern people,for example, we can choose colors and patterns according to our preferences and apply them on the surface of canvas bags to experience and interact, so that tourists can get pleasure of traveling. Subsequently, the use of tourists in daily life will spread the weaving and embroidery technology of Rgyalrong Tibetan, thus driving the inheritance and development of the weaving and embroidery technology of Rgyalrong Tibetan. Set in the scenic spots of the rgyalrong Tibetan concentrative exhibition and collection of the nature of base, such as the rgyalrong Tibetan culture center, needlepoint technology museum, etc., the rgyalrong Tibetan silk embroideries pro-

cess development and traditional needlepoint work display, infection to the visitors to the thoughts, make the rgyalrong Tibetan needlepoint process more know and love. In the cultural center, you can sell some products combining Rgyalrong Tibetan weaving and embroidery with modern projects, such as dolls wearing Rgyalrong Tibetan weaving and embroidery costumes, tea boxes printed with embroidery patterns, books, combs engraved with embroidery patterns, bags rendered with embroidery patterns, etc. Through the sale of these articles, not only economic benefits, but also cultural benefits can be obtained, so that the Rgyalrong Tibetan weaving and embroidery craft can be more widely spread. With the improvement of people's living standards, tourism has gradually developed. As a window for ethnic minorities to the outside world, tourism attracts more people to visit and learn about ethnic culture, and generates economic benefits for ethnic culture, so as to promote the development of ethnic culture. The development of Rgyalrong Tibetan tourism, to a great extent, promotes the spread and development of Rgyalrong Tibetan weaving and embroidery technology, promote the commercialization and marketization of Rgyalrong Tibetan weaving and embroidery technology.

Enrich Cultural Connotation

Finally, modernization must be based on tradition, to have the support of tradition, if there is no traditional relying on modernization is like flowers without soil, can not send out their own bright and vibrant.

Tradition is the "password" of a nation, and national culture is the foundation of national confidence and the dominant power of national behavior. A nation with vitality is one that is good at maintaining its fine traditional culture (Guo, 2017). Culture is the soul of a nation, and as a pillar of design, it provides continuous materials for design and endows design with profound connotations. As a characteristic minority nationality, Rgyalrong Tibetan has a long history and rich cultural connotation. Weaving and embroidery, as an ancient handicraft of Rgyalrong Tibetan, depicts historical stories and figures and records the material and spiritual civilization of Rgyalrong Tibetan in the development of Tibetan history, and is the external image of Rgyalrong Tibetan. The development of Rgyalrong Tibetan weaving and embroidery needs the support of Rgyalrong Tibetan culture. The weaving shapes, embroidery groups and patterns are closely related to the history of Rgyalrong Tibetan. The traditional Tibetan auspicious eight treasures, Yongzhong and Dapeng used in weaving and embroidery represent the beautiful yearning of Rgyalrong Tibetan people and have special meanings. In today's society, the more national, the more global, we should focus on the protection of minority culture, the content production of minority cultural industry needs to follow the principle of characteristic, so that cultural products have obvious regional cultural characteristics and profound national cultural connotation (Bi, 2021). In the modern society, the Rgyalrong Tibetan, on the basis of adhering to its own ethnic culture, combines with modern culture to enrich its own ethnic

culture connotation. With the continuous enrichment and development of the national culture, it can provide more materials for the traditional weaving and embroidery technology, so that the weaving and embroidery technology has more space for development.

With the rapid development of today's social economy, culture has gradually taken on a commercialized and economic mode. Although cultural development can produce economic benefits, economic development can also drive cultural progress and dissemination. However, it should not be too commercialized and only pay attention to economic benefits, losing the significance of developing culture itself. The weaving and embroidering technology of The Rgyalrong Tibetan nationality combined with modern design has produced certain economic benefits, but at the same time, it should adhere to its own characteristic culture.

Conclusion

Ethnic minorities, as part of the Chinese nation, have created many excellent ethnic cultures with their own unique wisdom and charm, adding color to our Chinese culture in the course of historical development. In the course of the development of modern society, the State also vigorously supports the protection and development of minority cultures and handicrafts. Rgyalrong Tibetan as a very characteristic ethnic minority, national culture is very rich, weaving and embroidery craft as a traditional ethnic handicrafts of Rgyalrong Tibetan, its development can promote the development of Rgyalrong Tibetan, mainly from two perspectives of inheritance and innovation. The inheritance of Rgyalrong Tibetan weaving and embroidery craft is the basis of development. As a traditional handicraft, it contains rich historical connotations. It is necessary to adhere to the characteristics of weaving and embroidery craft and protect this traditional handicraft from being lost. Only relying on inheritance, weaving and embroidery technology can not survive in today's modern society, modern society is rapidly updated, people's aesthetic standards are constantly changing. At this time, it is necessary to innovate, combine with contemporary design, and carry out better innovation according to the aesthetic culture and standards of modern society when inheriting Tibetan embroidery, so as to be more closely connected with the current society. At present, the research, inheritance and innovation of the intangible cultural heritage of the vast majority of ethnic minorities basically follow this principle, so as to produce more ethnic cultural products with more local flavor, which meet the market demand without losing the national character (Wang, 2021). In order to let the rgyalrong Tibetan needlepoint technology in the development of modern society better, better integrated into our lives, thus increasing understanding of the technology and the rgyalrong Tibetan silk embroideries, lead to the development of rgyalrong Tibetan, needlepoint technology innovation should be carried out in succession, development in innovation, insist on its own features, but also to adapt to the development of modern society.

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