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Miao Batik: Pattern Elements and Symbolic Representation in Qiandongnan, Guizhou Province, China

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Abstract

Research investigates the inheritance, pattern elements, and symbolic representation of Miao batik in Qiandongnan, Guizhou Province, focusing on Danzhai County in the Qiandongnan Miao and Dong Autonomous Prefecture as the primary research area.

The research employs a qualitative methodology integrating field observation, semi-structured interviews, and a questionnaire survey with local artisans, cultural experts, and young practitioners to collect data on batik transmission and symbolism.

The results show that Miao batik patterns can be categorized into four categories: animal, plant, geometric, and everyday patterns. Each category embodies symbolic meaning rooted in historical memory, belief systems, and auspicious culture. Drawing on Saussure's semiotic theory and Rogers's diffusion of innovation framework, this study illustrates how batik patterns convey cultural identity and reflect modern adaptation challenges, such as generational gaps, market constraints, and policy support.

Keywords : Miao Batik, Inheritance, Pattern Elements, Symbolic Representation, Semiotics, Diffusion of Innovations

1. Introduction

Batik art is widely distributed across China, primarily concentrated in the ethnic minority regions of the southwest, especially in Guizhou, Yunnan, Sichuan, and Chongqing. Among these, Guizhou Province has the highest concentration of batik traditions. It is also home to the largest Miao population, accounting for more than half of the Miao population in the country (Yu, 2020). The batik tradition in Danzhai County, located in the Qiandongnan Miao and Dong Autonomous Prefecture of Guizhou, represents one of the most typical examples of batik craftsmanship. Paimo Village in Danzhai County is regarded as the birthplace of batik in the region. Miao batik, a traditional handicraft of the Miao people in Qiandongnan, is both practical and aesthetically pleasing. It is a durable ethnic folk craft that has existed for over two thousand years. Miao women have long used this technique to make various household items, and it has been passed down through generations by oral instruction and hands-on demonstration. The technique involves applying wax in intricate patterns onto fabric (typically cotton or hemp) before dyeing, usually with natural indigo. The wax resists the dye, and once removed, reveals complex patterns (Li, 2011).

Since the Miao people historically did not have a written language, their culture has been primarily expressed through patterns (Chen, 2020). The pattern in Miao batik serve as a direct visual representation of their history and spiritual beliefs. These patterns are not only visually appealing but also carry deep symbolic meaning (Huang & Xiang, 2014). Today, batik has evolved into a unique form of ethnic art and is recognized as part of China's intangible cultural heritage, making it all the more valuable (Tang, 2019). The phrase "Chinese batik belongs to Guizhou" reflects the province's mastery of this traditional art. Qiandongnan remains a key region for the preservation of traditional batik practices, where many age-old patterns have withstood the test of time and retained their symbolic significance. The traditional craftsmanship and intricate patterns of Miao batik possess great research value (Deng & Ren, 2017).

However, over time, influenced by various factors, this traditional craft—primarily practiced by ethnic minority women—has faced the threat of extinction (Yang, 2016). Fortunately, the Chinese government and local communities have increasingly recognized the importance of preserving and promoting this unique form of intangible

cultural heritage. In terms of national policy, batik art was inscribed on the National Intangible Cultural Heritage List in 2006 (Li, 2021), and in 2017, it was included in the first batch of the National Traditional Craft Revitalization Catalogue (Liu, 2017).

Existing academic studies have primarily focused on the aesthetic styles and formal classifications of Miao batik patterns. However, in-depth research on the current inheritance of batik craftsmanship in core areas such as Paimo Village, as well as the cultural structures and symbolic meanings behind these patterns, remains insufficient. In particular, there is a lack of systematic theoretical frameworks exploring how Miao batik is disseminated, transformed, and symbolically constructed in contemporary society.

In light of this, this study adopts a qualitative research approach and applies Everett Rogers' diffusion of innovations theory to analyze the current situation and traditional knowledge of batik. This includes its inheritance status, ethnic policy support, and key development challenges. Additionally, Saussure's semiotic theory is used to examine the pattern elements and symbolic representation in Miao batik. The aim is to provide academic references for the cultural transmission of Miao batik and the formulation of relevant government policies.



Figure 1 Mingxiu Batik Workshop in Paimo Village, Danzhai County

2. Objectives

2.1 To examine the current state of inheritance and transmission systems of Miao batik in Qiandongnan, including educational involvement, and community based practices.

2.2 To analyze the symbolic meanings of Miao batik patterns, covering animal, plant, geometric, and daily-life motifs,through the lens of Saussure's semiotic theory to reveal their cultural, historical, and spiritual values.

2.3 To evaluate the challenges and opportunities in the transmission and modernization of Miao batik using Rogers' diffusion of innovations theory, and to propose strategies for sustainable cultural development.

3. Research Methodology

This study adopts a qualitative methodology with semi-structured interviews, participant observation, and a structured questionnaire survey. Fieldwork was conducted in Paimo Village and Ninghang Batik Workshop in Danzhai County.

The target groups include: (1) 4 local leaders involved in batik revitalization; (2) 6 experienced and young artisans representing different generations; and (3) 30 general community respondents surveyed through structured questionnaires.

Data analysis applied descriptive interpretation combined with semiotic analysis to decode pattern meanings and diffusion of innovations theory to examine transmission pathways.

4. Research results

4.1 current situation

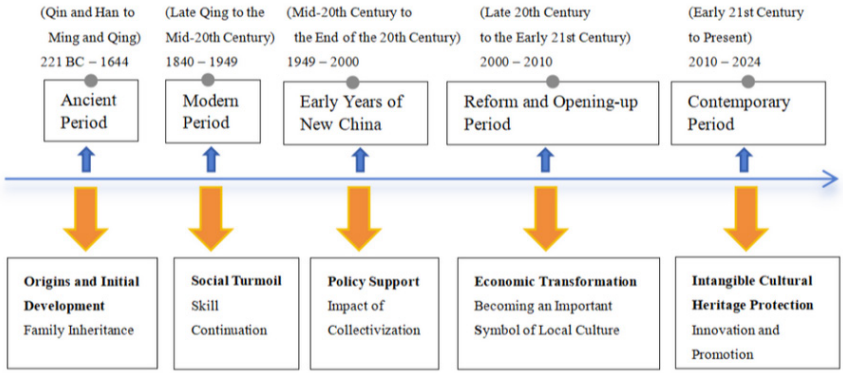

Figure 2 Timeline of the Inheritance Status of Miao Batik

The inheritance of Miao batik can be divided into five distinct stages, reflecting a gradual transformation from a closed system to an open one, and from family-based craftsmanship to structured education and market-oriented mechanisms.

In ancient times (from the Qin and Han dynasties to the Ming and Qing dynasties), Miao batik was mainly passed down within families and through community interactions. The skills were typically transmitted from mothers to daughters through oral instruction and hands-on demonstration. The inheritance process was relatively closed, making it difficult for outsiders to participate. As a result, batik culture remained confined within the Miao ethnic group (Miao Ethnic Group Brief History Compilation Team, 1985).

In the modern era (from the late Qing dynasty to the mid-20th century), despite political instability, the Miao people continued to preserve batik skills through family-based transmission. During this period, the emphasis was on preserving techniques, and the cultural dissemination remained limited.

In the early years of the People's Republic of China (from the mid-20th century to the end of the century), the inheritance model of Miao batik began to shift from purely family-based to a combination of family and community-based transmission. The initial involvement of national policies and increased attention to ethnic culture

provided some support for the preservation and continuation of batik craftsmanship.

With the deepening of the Reform and Opening-up period (from the late 20th century to the early 21st century), Miao batik gradually integrated into market-oriented systems and design innovation frameworks. Production methods diversified, batik products entered the marketplace, and the pattern styles began to align with modern aesthetics. Traditional craftsmanship thus encountered new opportunities for commercial transformation.

In the contemporary period (from the early 21st century to the present), the inheritance system of Miao batik has become more comprehensive. On one hand, national intangible cultural heritage protection policies have increased support for both Miao embroidery and batik. On the other hand, many universities have established related courses, promoting the development of batik craftsmanship in the directions of formal education, professional training, and international exchange. This stage of inheritance demonstrates a combined pathway of "intangible cultural heritage protection + educational promotion," which not only improves the quality of batik transmission but also expands its social reach and cultural influence.

4.1.1 Historical Transmission Stages

The transmission of Miao batik has evolved from family-based teaching in ancient times, where skills were passed from mothers to daughters within closed communities, to broader community sharing and initial policy support in the early years of the People's Republic of China. Since the Reform and Opening-up period, batik has gradually entered markets and cultural tourism, combining traditional inheritance with commercial innovation. In the contemporary era, with the support of national intangible cultural heritage policies and educational institutions, its transmission has expanded into formal training and international exchange, reflecting a shift from closed family inheritance to a diversified and sustainable system.

4.1.2 Ethnic Policies

In recent years, Miao batik has gradually been incorporated into China's national intangible cultural heritage protection system. Various policies have provided

support for its inheritance and development through legal, financial, educational, and industrial measures. The Law of the People's Republic of China on Intangible Cultural Heritage (2011) offers legal guarantees and financial assistance for batik, promoting the construction of its transmission system and the enhancement of its cultural influence. The Traditional Craft Revitalization Plan (2017) encourages design innovation and market integration, facilitating the modernization and transformation of batik techniques.

In 2021, the Guiding Opinions on Strengthening the Systematic Protection and Inheritance of Intangible Cultural Heritage emphasized the importance of educational training and standardized development, advancing the institutionalization of batik transmission. Meanwhile, the Rural Revitalization Strategic Plan (2018—2022) promotes the transformation of batik from a traditional craft to an industry through cultural tourism integration and cultural industry development. Together, these policies form a multi-level support system that facilitates the transition of Miao batik from "protective inheritance" to "innovative development".

4.1.3 Major Challenges

Although Miao batik holds significant cultural value and artistic expression, it still faces multiple challenges in the process of contemporary development, which constrain its ability to be passed down and innovated. Based on interviews with Miao batik inheritors and local artisans, the following challenges have been identified.

One of the most immediate problems is the lack of financial support. Government investment in areas such as technical protection, product innovation, market promotion, and brand building remains limited, leaving inheritors without sufficient resources to improve craftsmanship and expand dissemination.

Backward geographic and transportation conditions severely hinder the external communication of batik culture. Many Miao communities are located in remote mountainous areas with poor infrastructure, which restricts the circulation of cultural resources and market expansion, thus increasing the cost and difficulty of cultural transmission.

There is a significant generational gap in cultural literacy and skills. Many batik inheritors—especially women—lack formal artistic education, while the younger

generation often lacks creative ability, leading to risks of discontinuity in traditional craftsmanship.

Deficiencies in market promotion and brand development also pose major obstacles. There is currently a shortage of professionals with modern communication skills and cultural management expertise, making it difficult to effectively introduce Miao batik to broader consumer markets. As a result, products tend to have low added value, and the cultural impact remains limited.

Language barriers present a hidden yet substantial challenge. Many Miao inheritors primarily communicate in the Miao language, with limited proficiency in Mandarin. This hinders effective interaction with external institutions, market platforms, and media, further reducing the efficiency of cultural dissemination and public recognition.

In summary, the development of Miao batik faces not only a lack of material resources but also multifaceted constraints in education, geography, communication, and language. Institutional and practical breakthroughs are needed to address these limitations.

Table 1 The process of Danzhai Miao batik process

The process of Danzhai Miao batik technique	
Material preparation	Fabrics, waxes and dyes
Encaustic pattern	Use a wax knife to draw patterns on the fabric. The wax liquid will protect the fabric from being dyed, eventually creating a blue background with white flowers.
Dyeing process	When the waxed cloth is immersed in a dye made from indigo grass, the dyed part will appear blue, while the part covered by wax will remain white, forming a blue and white contrasting pattern.
Wax removal process	After dyeing is complete, the fabric is placed in boiling water to remove the wax. Use tongs and a stirring rod to stir the fabric in the boiling water to remove the wax. The wax can be recovered and reused.
Wash and dry	The fabric needs to be washed thoroughly in cold water and then hung to dry. After drying, the fabric can be used to make clothing, accessories, etc.

The batik-making process not only demonstrates the craftsmanship and wisdom of the Miao people but also reflects an eco-friendly philosophy in material selection and production methods. According to interviews with Miao batik inheritor Zhang Shixiu, the traditional knowledge of Miao batik in Danzhai County is not only embodied in its production techniques but also in the preparation of natural dyes particularly indigo.

Indigo is derived from indigo plants, and in Danzhai County, the primary source is Isatis indigotica, a native species. In Paimo Village, the production of indigo is mainly for personal use and is not sold commercially. There are no large-scale indigo fermentation pits; instead, each household uses its own dyeing barrel for processing. The main materials used in making indigo are indigo plants and white lime. The essential tools include an iron basin and a water scoop. The production process generally consists of the following steps: soaking ⟶ adding lime ⟶ beating the indigo ⟶ precipitation.

Table 2 Indigo production process (Field in Nov. 2024)

Indigo production process		
Soak	Soak the bluegrass and the leaves will become soft after soaking for a few days. During the soaking period, it needs to be stirred from time to time to completely release the blue juice.	
Add lime	Remove the bluegrass and add white lime to the soaked water. The water gradually turns yellow-green and bubbles appear. For every 10 kilograms of bluegrass, you need to add about 120 kilograms of water and 2 kilograms of white lime.	

Beating indigo	After adding the white lime, you need to repeatedly scoop up the blue water in the basin with a ladle and pour it down. This process takes about half an hour until the foam gradually turns blue.	

Table 3 Indigo production process (Field in Nov. 2024)

Indigo production process		
Precipitation	After beating the indigo, let it sit for three days, pour out the water, scoop out the precipitated indigo into a small bucket, and let it settle repeatedly. Finally, pour out the indigo mud and let it dry.	

4.2 Batik and Indigo Techniques

4.2.1 Wax-resist Dyeing Process

The wax-resist dyeing process is the core technique of Miao batik. Artisans use a wax knife to apply molten beeswax onto cotton or hemp fabric, forming intricate patterns. When immersed in indigo dye, the waxed areas resist coloration, producing a contrasting blue-and-white motif. After dyeing, the wax is removed by boiling water, and the fabric is washed and dried. This process not only reflects the craftsmanship and creativity of Miao artisans but also embodies ecological wisdom, as the wax is often recycled for repeated use.

4.2.2 Indigo Production Process

Indigo production relies on traditional knowledge of plant-based dyeing, particularly using locally grown indigo plants. The process typically includes soaking the leaves, adding lime to extract pigment, repeatedly beating the mixture to release color, and allowing the dye to precipitate. The resulting indigo paste is then used to prepare dyeing vats. Variations in soaking time, lime concentration, and dyeing cycles produce fabrics with different shades of blue. This eco-friendly method highlights the sustainable practices of the Miao people and strengthens the cultural identity embedded in batik production.

4.3 Pattern Elements

Based on field research conducted in Paimo Village, Danzhai County, Qiandongnan Prefecture, this study analyzes the main pattern elements found in Miao batik. These patterns can be categorized into four major types: animal motifs, plant motifs, geometric motifs, and daily-life patterns.

4.3.1 Animal Patterns

Animal patterns are among the most representative elements in Miao batik. Common pattern include butterflies, fish, dragons, and the golden pheasant bird pattern. These designs serve not only as decorative elements but also carry rich cultural symbolism. The animal motifs are typically rendered in abstract and exaggerated forms, characterized by flowing curves that enhance visual rhythm and liveliness. They express a sense of dynamic beauty through varied and imaginative shapes. The patterns are usually presented in blue, with the depth of color varying depending on the number of dyeing cycles.

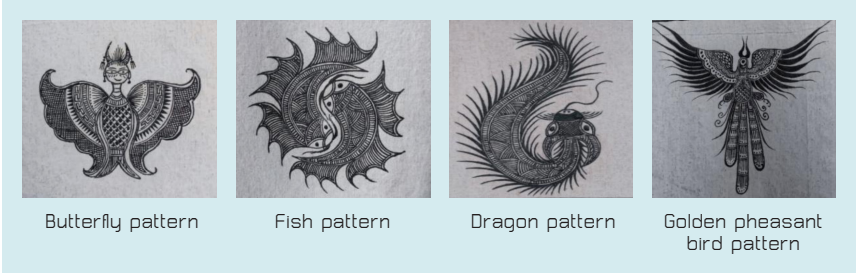

Figure 3 Animal Patterns (butterfly, fish, dragon, golden pheasant)

4.3.2 Plant Patterns

Plant patterns in Miao batik primarily feature motifs such as lotus flowers and pomegranates. These patterns are not only decorative but also reflect the Miao people's reverence for nature and their aspirations for a good life. The designs are characterized mainly by curves and arcs, emphasizing a sense of organic growth. The lines are soft and flowing, highlighting the vitality of life. There is no fixed form for the shapes; they are drawn based on each batik artisan's personal interpretation and understanding of plants. The patterns are typically rendered in shades of blue, with the depth and intensity varying depending on the number of dyeing cycles.



Pomegranate pattern



Lotus pattern

Figure 4 Plant Patterns shpes (pomegranate and lotus motifs)

4.3.3 Geometric Patterns

Geometric patterns occupy an important place in Miao batik design, with common motifs including spiral shapes and horseshoe patterns. These geometric forms are characterized by spiral lines, symmetrical straight lines, and a strong sense of structure, emphasizing decorative beauty. The patterns are typically rendered in blue, with the shade and intensity varying according to the number of dyeing cycles.



Spiral pattern



horseshoe pattern

Figure 5 Geometric pattern (Spiral pattern,horseshoe pattern)

4.3.4 Daily-Life Patterns

As the Miao people do not have a written language of their own, they use batik as a means to record and transmit their daily activities. According to interviews with Miao batik inheritors, such patterns include scenes of farming and planting, wedding ceremonies, and funeral rituals. Batik serves as a "wordless history book," documenting social events and preserving the cultural heritage of the Miao people. The lines used in these patterns are bold, free-flowing, and primarily abstract. The patterns are typically presented in blue, with the depth and intensity of color determined by the number of dyeing cycles.





Figure 6 Daily-Life Patterns (farming, wedding and ritual scenes)

4.3.5 Historical Memory

Miao batik patterns carry not only aesthetic value but also vital historical information concerning ethnic origins, collective memory, and cultural transmission. For instance, the butterfly pattern originates from the "Mother Butterfly" myth and symbolizes the origin of life and ancestral worship; the fish pattern reflects the Miao people's water-based culture and migration routes; the dragon pattern represents the water deity and natural order, embodying agricultural cosmology. The entangled (spiral) pattern is often regarded as an "unwritten history book". recording migration trajectories and ethnic transformations.

In terms of agricultural origins and social transformation, the golden pheasant pattern is derived from the Miao people's observations of nature and mythical imagination, symbolizing the beginning of sowing and harvest. Patterns depicting farming, fishing, and hunting reflect traditional modes of production and everyday scenes, offering insight into the historical livelihood of the people.

In addition, batik patterns serve important social and ritual functions. Horse motifs are commonly used in sacrificial and funeral ceremonies, symbolizing spiritual guidance and ancestral protection. The spiral pattern, one of the oldest used in weddings, signifies ancestral recognition and blessings, embodying beliefs related to marriage customs and collective identity.

These patterns together constitute a visual memory system in a non-literate society, serving as a vital medium of historical and cultural expression for the Miao people.

4.3.6 Belief System

In terms of nature worship, the butterfly motif symbolizes "Mother Butterfly", a female deity of life, and expresses reverence for the origin of life and spiritual nature. The dragon motif reflects the belief in the water god, representing the power of water and the hope for favorable weather and harvests. In reproductive beliefs, the fish symbolizes fertility and prosperity, conveying wishes for family abundance and the continuation of life.

The Miao people also hold deep respect for plant deities. Floral and pomegranate patterns in batik represent fertility, vitality, and a vision of a good life, expressing

admiration for the land and plant life. Additionally, Miao batik patterns are strongly influenced by ancestor worship and funerary beliefs. The jar motif, often used in ancestral rituals, symbolizes the vessel for the soul and ancestral protection, while the horse pattern is commonly found in funeral contexts, guiding the soul back to the ancestors and conveying blessings for family well-being.

Thus, Miao batik patterns are not merely artistic expressions but function as tangible representations of the Miao people's beliefs in nature, life, and ancestral spirits—embodying the spiritual essence of their cultural identity.

4.3.7 Auspicious Connotations

In Miao culture, marriage is not only a personal union but also a reflection of family continuity and ancestral blessings. Traditional Miao batik patterns are widely applied in wedding-related items, such as bridal clothing, dowries, bedding, quilts, and decorations, carrying wishes for marital happiness, family harmony, and prosperity in offspring.

The butterfly motif symbolizes marital bliss, feminine beauty, and ancestral protection; the fish pattern conveys harmony between spouses, mutual support, flourishing descendants, and continued good fortune; the pomegranate symbolizes fertility and bloodline continuation; and the lotus leaf signifies the wish for many children and a harmonious household. Additionally, the spiral motif reflects ancestral blessings, destined relationships, and cultural identity, while the golden pheasant pattern represents harvest, familial prosperity, marital fidelity, and lifelong companionship.

These patterns are commonly used in bridal garments, bedding sets, pillowcases, dowry decorations, wedding items, and embroidered motifs. They not only enrich the visual expression of Miao wedding customs but also reinforce the symbolic continuity of traditional beliefs in ritual life.

5. Conclusion

This study reveals that Miao batik has evolved from a family-based transmission model toward a more integrated system involving education and industry. Under the support of national intangible cultural heritage policies, the inheritance mechanism has

become increasingly diversified. However, it still faces practical challenges such as remote geographic locations, limited funding, language barriers, and intergenerational gaps.

Although policy support has improved, there remain shortcomings in market transformation and communication channels. To achieve sustainable development, it is essential to further improve the inheritance mechanism, enhance educational support, broaden dissemination pathways, and shift from static protection to dynamic empowerment.

The patterns in Miao batik can be broadly categorized into four types: animal, plant, geometric, and daily-life motifs. These patterns are rich in cultural symbolism. Semiotic analysis demonstrates that the motifs embody not only aesthetic qualities but also historical memory, spiritual beliefs, and the aspirational blessings of the Miao ethnic group.

Through semiotic analysis, this study demonstrates that Miao batik patterns are not only aesthetic expressions but also carriers of historical memory, spiritual beliefs, and collective aspirations.

6. Discussion

The findings emphasize that safeguarding batik requires multi-level efforts involving government policies, educational initiatives, market strategies, and cultural institutions.

Discussion of the Current Situation of Miao Batik in the Qiandongnan Area of Guizhou Province, this study analyzes the contemporary expression and development challenges of Miao batik in Qiandongnan using Everett Rogers' diffusion of innovations theory, focusing on four dimensions: innovation, communication channels, time, and social system. The findings suggest that Miao batik remains in the early stages of cultural transmission, facing issues such as limited transmission pathways, insufficient policy support, and underdeveloped dissemination mechanisms.

In terms of innovation, the lack of funding and reliance on family-based inheritance hinder the development of systematic creative processes and result dissemination. Regarding communication channels, remote geography and language barriers restrict the outward flow of cultural resources. From the perspective of time,

uneven education levels and the low participation of younger generations delay the reconstruction and renewal of the tradition. At the social system level, existing policies mainly focus on static preservation, lacking concrete pathways to activate transmission mechanisms, and market feedback systems remain underdeveloped.

Compared with Yang (2016), who focuses on the simplification of techniques and weakening of cultural meaning during commercialization, this study——based on field interviews and observation——identifies policy support, educational participation, and communication mechanisms as key factors influencing the sustainable development of Miao batik. This research highlights that Miao batik currently faces multiple challenges, including insufficient funding, inconvenient transportation, remote village locations, intergenerational discontinuity, and language barriers. Addressing these challenges requires moving beyond the limitations of family-based transmission, expanding communication channels, strengthening educational support, and shifting policies from passive protection to active empowerment, thereby constructing a modern transmission system that integrates innovation and feedback.

Discussion of Pattern Elements and Symbolic Representation of Miao Batik in the Qiandongnan Area of Guizhou Province

Ferdinand de Saussure proposed that linguistic signs are composed of the "signifier" and the "signified", emphasizing the binary structure of symbols. In the pattern elements of Miao batik, "lines" function as visual signs——the signifiers include zigzag and spiral forms, while the signifieds are associated with women's weaving trajectories, ancestral migration paths, and the continuation of life. "Shapes", such as butterflies, fish, and dragons, serve as signifiers linked to symbolic meanings like the origin of life, fertility, and ancestor worship. "Colors", particularly the natural indigo hues, express an aesthetic rooted in simplicity and nature, reflecting the Miao people's reverence for and identification with the natural world.

At the symbolic level, Miao batik patterns embody three major cultural dimensions. In terms of historical value, animal motifs reflect the origins of agriculture, migration along waterways, and dependence on nature. In terms of spiritual belief, animal and geometric patterns symbolize the maternal source of life, ancestral soul paths, and

funerary rituals, representing the Miao people's cosmology and religious views. In terms of blessings, these patterns express hopes for fertility, marital happiness, and ancestral protection, reflecting cultural aspirations for a prosperous and harmonious life.

This study, building on Wang (2021) categorization of Miao batik patterns into natural and geometric types emphasizing their roots in nature worship and daily life experience and Li (2011) interpretation of batik as an intangible cultural heritage and a manifestation of female artisanship, further introduces a semiotic framework. It systematically analyzes the historical, spiritual, and blessing-related symbolic systems embedded in the three visual elements: line, shape, and color. While focusing on traditional cultural logic, this research also reveals the visual function of Miao batik patterns in contemporary expression and the construction of ethnic identity.

Compared with previous studies that primarily focused on the origins and ethnic aesthetics of batik symbols, this study further points out that Miao batik patterns, as a form of visual language among a non-literate ethnic group, serve a unique narrative and mnemonic function. It expands the theoretical perspective of existing research on symbolic mechanisms and communication contexts, providing a vital cultural foundation for the contemporary expression and living transmission of this traditional art.

7. Suggestions

Future research should further explore cross cultural product innovation and the role of digital platforms in promoting the sustainable transmission of Miao batik.

General Suggestions

In response to the current development challenges of Miao batik, this study proposes the following recommendations. First, it is essential to strengthen the inheritance mechanism by breaking the limitations of traditional family-based transmission and promoting a diversified model that integrates family, school, and community. This "three-in-one" system can enhance both the continuity and accessibility of the craft.

Second, emphasis should be placed on improving design and market capabilities. Collaboration between traditional artisans and contemporary designers should be encouraged to expand the application of Miao batik patterns in clothing, cultural and

creative products, wedding supplies, and other domains, achieving contemporary expression of traditional motifs.

In addition, communication barriers between the Miao language and Mandarin should be addressed by developing bilingual communication materials to enhance the visibility and recognition of Miao batik in mainstream society and external markets.

It is also recommended that the government increase policy support in areas such as funding, training, exhibitions, and brand development, in order to improve the safeguarding mechanism for intangible cultural heritage and to strengthen the motivation and social recognition of batik inheritors.

Suggestions for Further Research

Looking to the future, the protection and development of Miao batik should be further advanced through digital innovation and educational system development. Building a digital database and online platform for batik patterns can facilitate the systematic collection, preservation, and redesign of these cultural resources, promoting the integration of traditional craftsmanship with modern technology.

Meanwhile, Miao batik should be incorporated into both vocational and general education curricula. Through the development of teaching materials and practical instruction, a new generation of batik inheritors can be cultivated, fostering young people's cultural identity with their ethnic heritage.

On the dissemination level, efforts should be made to expand international communication platforms. By leveraging the Belt and Road Initiative and participating in international exhibitions on intangible cultural heritage, the global visibility and influence of Miao batik can be enhanced.

Finally, the integration of batik craftsmanship with rural tourism and traditional festivals should be explored to develop a "heritage + tourism" model. This would help revitalize traditional skills and convert their cultural value into social and economic benefits.

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