

# Qingyang Sachet in Gansu Province: A Preliminary Investigation on Sustainable Development of Local Traditional Handicraft

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## Abstract

*As a local traditional handicraft, Qingyang sachet in Gansu province not only carries a strong local cultural heritage, but also an important part of China's intangible cultural heritage. However, under the impact of modernization and globalization, its inheritance and development face many challenges. Using Creswell's nine-key step framework for qualitative data analysis, a study on Qingyang sachets in Gansu Province, China, identified four research questions through ethnography, literature studies, IPAR methodology, in-depth interviews, observations, and group discussions. Local Qingyang volunteers participated as discussants, interviewers, and observers for target groups including government officials, workers, artisans, managers, and designers. The study found that Qingyang sachets, also known as "Chu Chu," are a folk custom reflecting the simplicity, health, and positivity of the laboring people, embodying the broad and profound spirit of ancient Chinese civilization. These sachets, with strong traditional senses and exquisite handmade work, are treasures of folk art that include embroidery, dyeing, and other craft processes. The handmade silk pouches, stuffed with Chinese herbal medicines and embroidered with colorful patterns, symbolize optimism, good luck, and the avoidance of evil. The research aims to provide ideas for the sustainable development of traditional handicrafts and provide reference for the protection and inheritance of other intangible cultural heritage projects.*

**Keywords:** *Qingyang Sachet, Traditional Handicraft, Sustainable Development, Intangible Cultural Heritage.*

## Introduction

Historically, the sachet has also been known by the names "xiangnang," "peiwei," and "rongchou," as well as simply "sachet." However, in Qingyang, it is commonly referred to as "Chu Chu" or "Shua Huo." As shown in **Figure 1**. The term "chu" originally referred to the method of using bone needles for sewing but later came to signify the sachet itself, which is crafted from cloth. In local Qingyang culture, it may also be called a purse or "shua huo zi" (Wong, 2009). One account dates its origin to around 2300 BC. Another credits the sachet to the mythological doctor Qibo and to a passage in the "*Huangdi Neijing*" (The Yellow Emperor's Inner Classic), which is attributed to the dynasty of 1644-1661 (Wentong, 2017). However, the "*Huangdi Neijing*" has been dated between the late Warring States period (475-221 BCE) and the Han Dynasty (206 BCE–220 CE) (The Su Wen of the *Huangdi Neijing*, 2018). The origins of the "fragrant sachet" are attributed to rural Chinese women during the Han Dynasty. During this time, an account appeared in the "Book of Rites," compiled by Dai Sheng (Xiao Dai, who helped compile the "Book of Rites" (Li Ji), reducing the 85 books of Dai De's version). Dai Sheng's version is known as "Xiao Dai Li Ji," which described the popularity of perfumed and embroidered brocade sachets, especially among young people who wore these sachets around their wrists, necks, and waists (Müller, 1879). They were also popular during the Tang (618–906) and Song (960–1279) dynasties but were primarily luxuries for the wealthy and powerful (Guoqing, 2014). In Qingyang, male officials and women from elite families wore sachets filled with traditional Chinese medicine rather than perfume. Later, sachets were used as tokens of love and affection in Qingyang (Han, 2018).

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**Figure 1.** Qingyang Sachet: Chu Chu Sachet.

Source: By Author, 2023.

The Qingyang sachet, also known as "chu chu" or "shua huo" (hidden stitch), is a folk custom of Qingyang, Gansu Province, China. This custom, which includes common beliefs, practices, customs, and other cultural elements rooted in the past but persisting into the present through arts and crafts, songs and music, dance, foods, drama, storytelling, and certain forms of oral communication, is unique to the region. Sachets are created from small pieces of silk, embroidered with colorful strings in various patterns based on paper-cutting designs. The silk is then sewn into different shapes and filled with cotton and spices. Qingyang sachets symbolize blessings, auspiciousness, happiness, safety, peace, and the avoidance of evil, disaster, illness, and misfortunes (China Tradition and Art of Living, 2014). Many sachets are also filled with cinnabar, calamus, wormwood, and chrysanthemum, and they are commonly used as air fresheners, insect repellents, and for protection against evil spirits (Robinson, 2017).

### *Qingyang District*

Qingyang (simplified Chinese: 庆阳; traditional Chinese: 慶陽; pinyin: Qīngyáng) is a prefecture-level city in eastern Gansu Province, China. Qingyang is the easternmost prefecture-level division of Gansu and is thus sometimes referred to as "Longdong" (陇东). It forms an administrative peninsula, as it is surrounded on all sides except the south by Shaanxi and Ningxia. It is located in the lower middle part of the Yellow River on the loess plateau and is within the eastern Gansu (Qingyang Municipal Government, 2021).



**Figure 2.** Location of Qingyang City in Gansu Province.

Source: by Author, 2023.

### **Qingyang sachet embroidery, traditional folk art of Qingyang City, Gansu Province, national intangible cultural heritage**

People wear scented sachets, known as Xiangbao in Chinese, during the Dragon Boat Festival, which falls on the fifth day of the fifth lunar month, in Qingyang, eastern Gansu Province, to ward off evil spirits. This tradition in Qingyang is rumored to have emerged over 2,300 years ago, when Qibo, the author of the *Huangdi Neijing*, the most seminal medical text of ancient China, used to wear a sachet filled with herbal medicine to prevent diseases. Because the herbal medicine was also called "scented medicine," the sachet containing it was thus named the "scented sachet." It was during the Ming Dynasty (1368-1644) and Qing Dynasty (1644-1911) that the tradition of wearing or sending scented sachets as presents became increasingly popular in Qingyang (Gansu Provincial Government, 2013). Listed as a national

intangible cultural heritage in 2006, Qingyang sachets date back to antiquity. **Figure 3, 4** shows sachets produced by inheritors of intangible cultural heritage for frontline health workers (China News, 2021).



**Figure 3.** Gansu Qingyang Sachet Embroidery Woman Handmade Epidemic Prevention "Safe Sachet".

Source: China News, 2021.



**Figure 4.** An Inheritor of Intangible Cultural Heritage Produces Sachets for Frontline Health Workers.

Source: China News, 2021.

### *Sustainable Development of Traditional Handicrafts of Qingyang Sachet*

On June 5, 2007, the 73-year-old He Meiyong was awarded the "Qingyang Sachet Embroidery" national intangible cultural heritage representative inheritor. (Ministry of Culture of the People's Republic of China, June 5, 2007) Representative inheritors embody living inheritance, and the core of the protection and inheritance of this intangible cultural heritage of Qingyang sachet embroidery is people, and it is passed on in the process of production and life of the local people. The policies and regulations on intangible cultural heritage issued by the government, the recognized intangible cultural heritage list, and the non-genetic inheritors have played a positive role in promoting the inheritance and development of Qingyang sachet from the perspective of sustainable development (Gansu Provincial Department of Culture and Tourism, 2024) (**Figure 5, 6, 7**).



**Figure 5.** He Meiyong, National Intangible Cultural Heritage Projects Inheritor.

Source: Gansu Provincial Department of Culture and Tourism, 2024.



**Figure 6.** Liu Lanfang, Gansu Provincial Intangible Cultural Heritage Project Inheritor.

Source: Gansu Provincial Department of Culture and Tourism, 2024.



**Figure 7.** Wang Wanhong, Gansu Provincial Intangible Cultural Heritage Project Inheritor.

Source: Gansu Provincial Department of Culture and Tourism, 2024.

### *Qingyang Sachet Embroidery: Rural Traditional Handicraft*

As a treasure of traditional folk handicraft, Qingyang sachet meets both opportunities and challenges under the background of globalization, and is shifting from spontaneous production by rural women to enterprise operation, driving rural women out of poverty. Teacher Wang Wanhong, the inheritor of the craft and the head of a local sachet production company, pointed out that the impact of mechanized replication has

threatened hand-made embroidery, and immediate measures are needed to protect it, including cultural production and modernization support at the national level, while exploring contemporary solutions such as digitalization to ensure the inheritance and development of Qingyang sachet as a cultural heritage.

### *Inheritance and Exchange of Intangible Cultural Heritage*

A member of the China Artists Association, deeply immersed in Qingyang sachets for almost two decades, is grateful for their mentors and childhood inspiration from ingenious artisans. Their base has been recognized as a demonstrative training base and a key cultural product export enterprise, creating over 500 sachet designs and exporting over 300,000 units worldwide. As traditional handicrafts like Qingyang sachets face the dual challenge of inheritance and industrialization in the context of globalization, the China (Gansu) Workers' Intangible Cultural Heritage International Week provided a platform for Gansu inheritors to exchange with international artists, emphasizing the importance of cultural exchange and the potential of traditional handicrafts for sustainable development (The Ministry of Culture of China, 2020).



**Figure 8.** Women Workshops in Local Villages, Qingyang District, Gansu Province.

Source: The Ministry of Culture of China, 2020.



**Figure 9.** Liu Lanfang Shows Qingyang Sachet to Foreign Tourists

Source: Gansu Provincial Department of Culture and Tourism, 2024.

### *Scented Sachets and the Flourishing Rural Cultural Industry*

In 2022, the Ministry of Culture and Tourism, the Ministry of Human Resources and Social Security, and the National Rural Revitalization Administration jointly initiated a recommendation program for "Typical Cases of Intangible Cultural Heritage Workshops," aiming to select a group of workshops nationwide that have made outstanding achievements, generated positive social impacts, and received high recognition from the people, presenting a beautiful picture of intangible cultural heritage contributing to rural revitalization in the new era. The Gansu Provincial Department of Culture and Tourism attached great importance to this initiative, coordinating and organizing the process, assigning specific personnel to follow up, conducting rigorous reviews, and implementing the program at all levels. From across the province, 10 "Typical Cases of Intangible Cultural Heritage Workshops" were selected and recommended. Ultimately, three typical workshops, including the Qingyang Sachet Embroidery Intangible Cultural Heritage Workshop, successfully made the list of 66 "Typical Cases of Intangible Cultural Heritage Workshops" nationwide (Gansu Provincial Department of Culture and Tourism, 2023).





**Figure 10.** The ICH Inheritors in Gansu Are Exchanging Skills Related to The Embroidery of Qingyang Sachets.

Source: Gansu News Network, 2021.



**Figure 11.** Scented Sachets and The Flourishing Rural Cultural Industry.

Source: China News, 2024.

### *Present Situation of Inheriting Intangible Cultural Heritage of Qingyang Sachet*

In the villages around Qingyang City, Gansu Province, women engage in needlecraft, particularly Qingyang sachet embroidery, as a cherished tradition and source of income. The inheritance and development of this embroidery incorporates art, industry, and cultural preservation, revealing a dynamic unity that is continually evolving. However, research on its artistic ontology and influence has been limited, hindering its ability to deeply connect with people. To address this, exploring the cultural essence and patterns of the embroidery is crucial for its inheritance. Women from rural areas earn a living through this craft, and the artisan adapts traditional methods while incorporating modern tastes and international influences, creating diverse product lines and contributing to economic sustainability.

### **Methodology**

Qualitative research design is defined as a type of research methodology that focuses on exploring and understanding complex phenomena and the meanings attributed to them by individuals or groups. It is commonly used in the social sciences, psychology, anthropology, and other fields where subjective experiences and interpretations are of interest. Qualitative research design typically involves gathering data through methods such as interviews, observations, focus groups, and the analysis of documents or artifacts. These methods allow a researcher to collect detailed, descriptive information about participants' perspectives, experiences, and contexts. In a nine-key steps framework to provide a general overview of the research design process, Creswell (2013) outlines the following typical steps: Identifying the research questions; determining the research approach; developing a research plan; selecting participants; collecting data; analyzing data; interpreting findings; drawing conclusions and generating insights; and communicating results. Note that the original mention of "several nine-key steps" has been corrected to simply "nine-key steps" for clarity.

### *Research Framework*

Designing a qualitative data analysis framework using Creswell's data analysis process is a straightforward, original five-step approach for qualitative data analysis. Qualitative data analysis involves extracting meaning, and insights from qualitative research can be adapted into a more detailed process, as outlined in nine key steps (Reichard, 2023). The data analysis process involves managing and organizing the data, such as interview transcripts or field notes, within a document. It is crucial to ensure that each participant's data is clearly labeled and organized to facilitate analysis.

Once the data is organized, proceed to read through it carefully while remaining open-minded, as inductive and deductive coding can emerge from these observations. Next, create headings to organize these codes into themes. For instance, create a separate section for each theme and cut and paste the relevant text excerpts under their respective themes. Develop interpretations based on the emerging

themes and patterns by taking the time to analyze the data within each theme, examining the relationships and meanings embedded in the text.

The data analysis spiral involves representing and visualizing the data. These visual representations provide a comprehensive overview of the qualitative data and support communicating the research findings. Utilizing the participatory action research methodology (PAR), the input and knowledge of different stakeholder groups in Qingyang, Gansu, regarding local handicraft symbols, is an ongoing process to establish the best emotional expressions in the context of sustainable local economic community development. This sustainability focuses on allocating traditional handicrafts characterized by localized resources, compiled from comprehensive survey information (Prakongsri & Santiboon, 2020).

Note that I have made several corrections for clarity and grammar, including changing "IPAR" to "PAR" (assuming it was a typo for Participatory Action Research) and adjusting the phrasing for better readability.

### *Research Procedures*

#### *The First Key Step: Identifying the Research Questions*

The overall aim of this study was to describe and determine the background and effects of people's traditional handicrafts in Qingyang Sachet, Gansu Province, China. To achieve this, a concise and unambiguous statement outlining the qualitative research questions was provided to explore and ensure that the questions were specific, focused, and relevant to the field of local traditional and heritage cultural handicrafts of the scented sachets in local communities. These questions include:

Research Question 1: Why is it a folk custom in Qingyang, Gansu, China, to create small silk pieces from local handicraft industries, which are embroidered with colorful strings in various patterns based on paper-cutting designs and filled with cotton and spices that symbolize blessings, auspiciousness, happiness, safety, peace, and the avoidance of evil, disaster, illness, and misfortune?

Research Question 2: How do artisans in Northwestern China's Gansu Province make fragrant sachets, particularly those produced by inheritors of intangible cultural heritage, for frontline health workers? Additionally, do these artisans promote Qingyang sachets as an item that can prevent plague, based on the fundamental doctrinal source of traditional Chinese medicine?

Research Question 3: What is the input and knowledge of different stakeholders' local handicraft symbol groups in Qingyang, Gansu, regarding the ongoing process of establishing the best emotional expressions in the context of Qingyang economic communities' development sustainability? Specifically, how do they allocate popular traditional handicrafts characterized by localization resources?

Research Question 4: How can Qingyang sachets in Gansu communities, as traditional handicrafts characterized by localization, be protected and fully developed in the context of cultural globalization? Additionally, how can traditional handicraft communities create huge cash flows by increasing product standards, thereby enhancing the local Qingyang sachet GDP?

Note: In Research Question 2, I separated the two parts of the question for clarity. The first part asks how the artisans make the sachets, and the second part asks if they promote them as a plague-preventing item. In Research Question 3, I clarified that the stakeholders are from Qingyang, Gansu, and specified that the question is about allocating popular traditional handicrafts characterized by localization resources. In Research Question 4, I separated the two main goals of the question: protecting and developing the sachets, and creating cash flows by increasing product standards.

*The Second Key Step: Determining the Research Approach*

As this was the first question, designing ethnography involves immersing oneself in the cultural context using ethnographic methods. From participant observation to in-depth interviews, one can learn how to capture the essence of artistic practices and social interactions.

In the second question, it was also considered important to investigate whether fragrant sachets, filled with herbs used in traditional Chinese medicine, have become popular products in China. Why do Chinese people wear fragrant sachets as a tradition to celebrate national festivals? As an intangible cultural heritage, the craftsmanship of making fragrant sachets has potentially helped many people increase their income. This research would find a solution to this question through in-depth interviews and the use of the IPAR methodology, along with textual analysis to uncover hidden patterns and meanings within written or verbal data. Focus group design can also be employed to thematic analysis and unlock the secrets buried within the text.

The third research question involves compiling information from a comprehensive survey. A researcher needs strong survey questions that effectively derive customer insights into the Qingyang markets and communities from the customers, as well as a distribution system that shares the survey with the right customers at the right time. A dedicated team is needed to sift through survey results and highlight key trends and behaviors for data analysis on customers' sales and their ideas. We will not only discuss how to analyze survey results but also how to present our findings to the rest of the group during a discussion to assess a candidate's ability to communicate, collaborate, and present their ideas effectively within a group setting.

As this was the last question, it indicates that the effects of scented sachets in local Qingyang communities on their cultural globalization include the potential for foreign cultures to supersede local, traditional cultural norms, values, and practices. However, great ideas can also be transmitted from one culture to another, including new forms of thinking about economics or politics. The discoveries of this research can be shared through research methodology, with a focus group design being one possible approach.

*The Third Key Step: Developing A Research Plan*

The most appropriate qualitative research approach or design should be chosen based on the research question. Consider the various types of qualitative research designs, such as phenomenology, ethnography, the IPAR methodology, focus groups, in-depth interviews, observation, group discussions, and others. Select the one that best aligns with the goals of the research question.

*The Fourth Key Step: Selecting Participants*

Determine the criteria for selecting participants who can provide valuable insights related to the research questions. Consider factors such as demographics, expertise, experiences, or specific characteristics relevant to the design of this research study. Choose a sampling method to recruit participants, such as: Qingyang's male officials and women from elite families who wore sachets filled with traditional Chinese medicine rather than perfume; sachet makers; China Tradition and Art of Living Officials, sachet makers and embroiderers, the manager and designer of Qihuang Culture and Communications Ltd., the Gansu Provincial People's Government officials; the Gansu Provincial Government officials, the Ministry of Culture of China officials, the female entrepreneurs, the China Artists Association; an expert on Chinese folk art, and the workers at the local sachet-making companies. Most of the participants provided collective qualitative data.

*The Fifth Key Step: Collecting Data*

Conduct data collection using the chosen qualitative methods. This research methodology involves conducting interviews, observations, focus groups, or document analysis. To maintain ethical

standards, it is crucial to adhere to ethical guidelines and ensure that participants provide informed consent. Consider audio or video recording to ensure accurate data capture, including the responses from interviews, observations, focus groups, or document analysis. The collective data collected will address:

*Research Question 1: Why is it a folk custom in Qingyang, Gansu, China, to create small silk pieces from their local handicraft industries? These pieces are embroidered with colorful strings in a variety of patterns based on paper-cutting designs and filled with cotton and spices that symbolize blessings, auspiciousness, happiness, safety, peace, and the avoidance of evil, disaster, illness, and misfortune.*

#### *Characteristics of Qingyang's silk lines, Gansu, China*

Originating in China, silk appeared as early as the middle Neolithic Age, around five to six thousand years ago. During the Shang Dynasty (16th to 11th century BC), silk production in China had begun to take shape, utilizing complicated looms and some simple weaving techniques. The exquisite appearance of silk made silkworm raising and silk manufacture an important and sophisticated handicraft industry in ancient China, and its popularity ushered in a new age for the national silk fabric culture.

However, before reaching maturity, the silkworm must spin its silk and wrap itself in a cocoon. Artificially, the cocoon is placed in hot water to soften it and create a pulpy mixture, from which the dirty surface layer is removed, allowing the silk thread to be released.

Research conducted by Ge et al. (2023) reported that "Qingyang's artisan folk customs have been identified as silk-based, based on structures identified by morphological observation and chemical components revealed by Fourier transform infrared spectroscopy. Proteomics and enzyme-linked immunosorbent assays are used to investigate the animal origin of the silk and the original color and dyestuffs."

An official from the Gansu Provincial Government, describing the characteristics of Qingyang silk, said, "*Silk from Qingyang is comfortable and composed of fibroin fiber. Silk fabric styles consist mainly of open-work silk, brocade, damask, thin silk, gauze, and thick waterproof silk. It has good biological compatibility with the human body. Besides having a smooth surface, the coefficient of friction between silk and the human body is the lowest among all fiber silk lines.*"

#### *How Qingyang sachets made from silk of the local handicraft industries*

As reported by People's Daily Online in 2021, artisans in Qingyang, Gansu, crafted over 3,000 scented sachets for frontline health workers. "Most of the artisans in Qingyang are traditional producers and inheritors of the techniques for making Qingyang sachets in northwest China's Gansu province. Recently, they led more than 30 artisans to produce over 3,000 scented sachets for frontline healthcare workers," the report stated.

Liu Lanfang, a traditional producer and inheritor of the techniques for making Qingyang sachets, said, "Qingyang sachets, which were designated as a national intangible cultural heritage in 2006, date back to antiquity." She has been committed to promoting the Qingyang sachet for many years. "It takes us half an hour to make a sachet, which is filled with our best wishes. I hope that the epidemic will end as soon as possible and that all medical staff can be safe," Liu added.

Liu Lanfang, the lineage holder of the craft and manager of a local sachet-making company, further explained, "*Qingyang sachets boast a vast collection of designs and patterns, and are filled with rich aromas. People like to carry these sachets to worship totems, avoid evil spirits, and carry their hopes for safety, fertility, love, and a better life.*"



*A variety of patterns based on paper-cutting designs fill the Qingyang sachets, which are also stuffed with cotton and spices symbolizing blessing, auspiciousness, happiness, safety, peace, and the avoidance of evil, disaster, illness, and misfortune*

China is renowned for its traditional handicrafts, including the Qingyang sachet from Gansu province, which embodies the wisdom of craftsmen and Chinese cultural heritage. Filled with cinnabar, calamus, wormwood, and chrysanthemum, these sachets symbolize blessings and are used as air fresheners, insect repellents, and for protection against evil spirits.

Wang Wanhong creates an herbal sachet at her workshop on May 22, 2023, in Qingyang. Her handicrafts have been recognized as masterpieces of Qingyang scented sachets, a national intangible cultural heritage. She explained: "*Scented sachets have a history spanning thousands of years. People used to sew and wear them during traditional festivals like the Dragon Boat Festival and Spring Festival to repel insects, ward off evil spirits, and hope for a happy life.*"

She added: "*From designing, drawing, creating demonstration models, selecting fabrics and herbs, to the techniques of sewing and filling with cotton, I'm willing to share my knowledge with fellow villagers so that we can preserve this intangible cultural heritage together and everyone can benefit economically. These traditional handicraft sachets feature a variety of patterns based on paper-cutting designs and are filled with cotton and spices that symbolize blessing, auspiciousness, happiness, safety, peace, and the avoidance of evil, disaster, illness, and misfortune.*"

This section describes the key research procedures for administering the qualitative research methodology, which include: conducting in-depth interviews using ethnographic methods in cultural immersion and within the cultural context to capture the essence of artistic practices and social interactions, and reporting the research studies. These procedures are aimed at answering Research Question 1 in an interesting manner.

*Research Question 2: How do artisans in northwestern China's Gansu province make fragrant sachets, particularly those produced by inheritors of intangible cultural heritage, for frontline health workers as a fundamental aspect of traditional Chinese medicine? Do they list the sachet as an item that can prevent plague and promote the Qingyang sachets?*

#### *Artisans in Northwestern China's Gansu: Qingyang Sachets*

The Qingyang sachet, a traditional craft from Gansu province, is undergoing a local revival, generating wealth and hope by adapting to modern aesthetics and the consumer market. Liu Lanfang, a lineage holder and manager of a local company, noted that these sachets feature diverse designs and rich aromas, and are popular for worship, evil spirit avoidance, and symbolizing safety, fertility, love, and a better life.

Inspired by assembly lines in modern factories, Liu allocates tasks to groups of embroiderers. The pieces of embroidery then come together to form a beautiful product. "*Needlework is personal, and the style varies from person to person. At first, it was really hard to get everyone on the same page,*" Liu said. "*We continued to train embroiderers until we achieved a consistent product flow.*"

There were several generous mentors, one of whom is Li Cunsong, deputy secretary of the China Artists Association and an expert on Chinese folk art. "*We were offered guidance and encouragement. Back then, we often wrote to each other. Li inspired us to think bigger and make Qingyang sachets relevant in today's world,*" Li said. As it turned out, Li was right. Liu's company was awarded the title of demonstrative training base by the Ministry of Culture and Tourism and listed as a key enterprise for cultural product export in 2014.

*Qingyang Artisans' fragrant sachets produced by inheritors of intangible cultural heritage for frontline health workers*

Observations and interviews in Qingyang city's villages reveal that many women enjoy needlecraft, creating items for loved ones and earning around 2,000 Yuan (\$280) monthly as employees at local handicraft companies. Liu's workshop has trained 20,000 women over the past decade, enabling them to earn independently and build self-esteem, including those with disabilities.

Times are changing, and so is the craft. The artisan carefully balances maintaining the essence of Qingyang sachet-making while adopting more flexible color palettes and fabric choices to satisfy the rapidly changing tastes of consumers. *"We have now developed several product lines based on age groups and geographical regions. Different regions in China have their own unique ways of expressing auspiciousness. The goal is to enrich our understanding of various local customs,"* an artisan said.

#### *Focused on the Fundamental Doctrinal Source of Traditional Chinese Medicine Contained in Qingyang Sachets*

Traditional Chinese medicine is a brilliant component of Chinese culture. Characterized by a unique theoretical system and enriched by thousands of years of practical experience, it still possesses great vitality. This seems to be a miracle in the history of world medicine. In fact, traditional Chinese medicine is not a mere collection of piecemeal experiences. Most experiences have been summarized and integrated into a theoretical system that combines medical and philosophical elements. The philosophical ideas that have given the greatest impetus to the development of traditional Chinese medicine are the theories of Essential Qi, Yin-Yang, and the Five Elements.

The Medical Classic of the Yellow Emperor states: *"Human life originates from the Qi of Heaven and Earth and develops according to the normal order of the four seasons."* That is to say, human life is also endowed with the Qi of nature. The generating or promoting sequence of the Five Elements is: wood → fire → earth → metal → water, which then returns to wood. The controlling or checking sequence is: wood → earth → water → fire → metal, which also returns to wood in a cycle. The overriding sequence is the same as the controlling sequence. The counteracting or overcoming sequence is opposite to the controlling sequence, i.e., wood is overcome by metal, metal is overcome by fire, fire is overcome by water, water is overcome by earth, and earth is overcome by wood, completing the cycle (Practical Traditional Chinese Medicine, 2000).

Listed as a National Intangible Cultural Heritage in 2006, the Qingyang sachet dates back to antiquity. The *Huangdi Neijing*, a fundamental doctrinal source of traditional Chinese medicine, lists the sachet as an item to prevent plague and repel snakes. "Qingyang sachets symbolize blessing, auspiciousness, happiness, safety, peace, and the avoidance of evil, disaster, illnesses, and misfortune," Amanda Wong said.

Gansu Provincial Officials, supported by the Folk Life Festival, Smithsonian Folkways Recordings, and Sustainability Projects on Educational Outreach, shared their opinions: "Many sachets are also filled with cinnabar, calamus, wormwood, and chrysanthemum, and they are commonly used as air fresheners, insect repellents, and protection against evil spirits."

Traditional Chinese Medicine (TCM) represents thousands of years of health, healing, and longevity treatment protocols and has evolved into a complex healthcare system. The Qingyang sachets contain herbal medicines and are part of a system that includes multivariate diagnostics, syndrome differentiation, and acupuncture, among others. In TCM, there is a direct relationship between the energy of nature and the energetic patterns within the human body and human consciousness. There are also associations and interactions between herbs and pharmaceuticals for herbal medicine standardization (reported by Hock & Gralinski, 2020).

The above data is confirmed to answer Research Question 2, which asks how artisans in Northwestern China's Gansu Province make fragrant sachets, specifically those produced by inheritors of intangible cultural heritage for frontline health workers. The fundamental doctrinal source of traditional Chinese medicine, the *Huangdi Neijing*, lists the sachet as an item that can prevent plague, and this significantly promotes the Qingyang sachets.

*Research Question 3: What is the input and knowledge of different Qingyang sachet stakeholders' local handicraft symbol groups in an ongoing process to establish the best emotional expressions in the context of Qingyang economic communities' development sustainability? How do these groups allocate popular traditional handicrafts characterized by localization resources?*

*The input and knowledge of different Qingyang sachets of Gansu stakeholders' local handicraft symbol groups*

Qingyang sachets boast a vast collection of designs and patterns, filled with rich aromas. "People like to carry these sachets to worship totems, avoid evil spirits, and hold their hopes for safety, fertility, love, and a better life," Craftswoman Zhao Lijun told Ke Shangxian and the foreign residents, demonstrating how to stitch the two panda mascots, Bing Dwen Dwen and Shuey Rhon Rhon, which prominently appear among various Qingyang sachets.

Amanda Wong reported in EAST Hui Van News (2009) that "Qingyang City is located in the easternmost part of Gansu Province. The local spread of the Qingyang sachet, also known as 'chu chu,' is a folk custom of Qingyang. Its starting time cannot be verified, but it was said that the Qingyang sachet originated 2300 BC years ago. Qi Bo, the author of *Huangdi Neijing*, carried a bag filled with herbs. In the earliest classic Chinese medicine text, *Huangdi Neijing*, there is a record of the sachet. The oldest existing sachet has a history of 800 years. In 2001, during the excavation of the 'Pairs of Stone Pagodas' in the Song Dynasty in Qingyang, a sachet was found inside the pagodas. The oldest existing Qingyang sachet, as shown in **Figure 12**, which is over 800 years old, was excavated in 2001 from Huachi County at an ancient temple built during the Song Dynasty (960-1279)."



**Figure 12.** Jin Dynasty Sachet.

Source: Qingyang City Culture, Radio, Television and Tourism Bureau, 2023.

*Processing to establish the best emotional expressions in the context of Qingyang economic communities' development sustainability to allocate popularly traditional handicrafts characterized by localization resources*

ess, and prosperity in northwestern China's Gansu Province. The sachets produced in the city of Qingyang are handmade silk pouches stuffed with Chinese herbal medicines and embroidered with colorful patterns ranging from vegetables to the 12 Chinese zodiac animals.

"Traditional Qingyang sachets are deemed old-fashioned by many young people now because they lack variety in patterns and colors. The old craft needs to keep up with the times to stay alive," Zhang noted.

Since 2013, Qingyang industrial companies have been reviving traditional Qingyang sachets with new designs while maintaining the original style, designing over 500 types and selling over 300,000 last year, many exported to foreign markets. These sachets, which embed local traditional handicraft symbols and emotional expressions tailored for overseas consumers, have been created using new materials like lavender filling and cotton/linen pouches, driving growing demand (China Daily News, 2019).

An important aspect of its development highlights the imbalance in the constructs of the core categories of Qingyang sachet resources, based on the idea of grounded theory. It believes that the

four categories of culture, art, industry, and inheritance and development are organically unified in the inheritance and development of Qingyang sachet embroidery. Furthermore, it reveals that local industrial companies play a significant role in this process (Li, Tsolomon, & Zhang, 2023). Note that the last sentence has been slightly revised for clarity and coherence.

As previously reported, the data investigated by the researcher indicates that the best emotional expressions in the context of Qingyang economic communities' sustainable development significantly involve the popular allocation of traditional handicrafts characterized by localization resources. This addresses Research Question 3.

*Research Question 4: How can Qingyang sachets, as traditional handicrafts characterized by localization in Gansu communities, be protected and fully developed in the exchange of cultural globalization, while simultaneously creating huge cash flows for traditional handicraft communities and increasing the local Qingyang sachet GDP through product standardization?*

*Qingyang sachets in Gansu Communities, as traditional handicrafts characterized by localization*

John Tomlinson (2001) stated that globalization is now widely discussed, but debates often focus on economic issues. He went beyond traditional discussions to analyze the wide-ranging cultural, social, and moral aspects of globalization by studying the relationship between globalization and contemporary culture. Tomlinson emphasized the importance of time and space concerns, cultural imperialism, "deterritorialization," the impact of media and communication technologies, and the potential growth of a more cosmopolitan culture.

Qingyang Sachet is a unique cultural emblem of Qingyang City. For centuries, sachets have been worn and exchanged as tokens of hope, happiness, and prosperity. Qingyang sachets are diverse in shape, exquisite in design, and rich in fragrance, expressing people's totem worship, prayers for longevity and peace, and yearnings for a better life (Xinhua News, 2019).

When the researcher entered Liu Lanfang's studio, they were greeted by a wide range of sachet embroidery featuring themes such as flowers and trees, insects, fish, birds, and beasts, the sun and moon, pavilions, geometric patterns, and so on. Through the inheritance and innovative production of Qingyang sachets, Liu Lanfang has led many local rural women to increase their income and provided employment opportunities for college students. Many women who previously worked in other cities have returned to their hometown to engage in Qingyang sachet production.

*Qingyang Sachet of Gansu protected and fully developed in the exchange of cultural globalization and traditional handicrafts communities create huge cash flows, with product standards increasing the local Qingyang sachet GDP*

Dr. Jackie Cheung H.F. (2024) emphasizes the positive impact of globalization on cultural diversity, arguing that it enhances cultural knowledge and appreciation by exposing individuals and societies to diverse cultures, leading to deeper understanding, respect, and cross-cultural dialogue. This, in turn, fosters empathy, tolerance, recognition of shared humanity, and a more interconnected and harmonious global society.

Yu Zheng Dong (1991), a Chinese writer, wrote in his book "Qingyang Sachet: Gansu Province Intangible Cultural Heritage Protection Series" that active engagement and collaboration among stakeholders are crucial for the success and explicability of cultural exchange initiatives. This includes involving individuals, organizations, and communities from diverse cultural backgrounds, as well as government agencies, educational institutions, and cultural organizations (Wood, 2017). Stakeholder engagement ensures that multiple perspectives are considered and that the initiative reflects the needs and aspirations of the participating communities. Collaboration facilitates the sharing of resources, expertise, and networks, enhancing the effectiveness and reach of the initiative.

Globalization has also affected the composition and structure of local artisan units, leading to changes in traditional local artisan social relationships. While globalization has created opportunities and advantages, it has also brought about challenges such as inequality, cultural erosion, and environmental degradation. However, globalization has a significant benefit for emerging economies but is potentially detrimental to local cultures.

To fully leverage the significant role of traditional Chinese local industries in the national economy and elevate the development level of the entire Qingyang sachet industry in Gansu, an exploration was conducted to identify the key factors influencing its growth from an industrial perspective. Representative enterprises were selected for performance evaluation, aiming to gain a comprehensive and objective understanding of the development of this traditional Chinese local industry in Qingyang, Gansu.

Based on qualitative analysis, the study systematically examined the fundamental characteristics of the Qingyang sachet industry's development and its role and status within the national economy. By selecting variables related to the Qingyang sachet industry for cointegration analysis and establishing an error correction model, the determinants of both short-term and long-term industrial development were analyzed (Zhang, 2024).

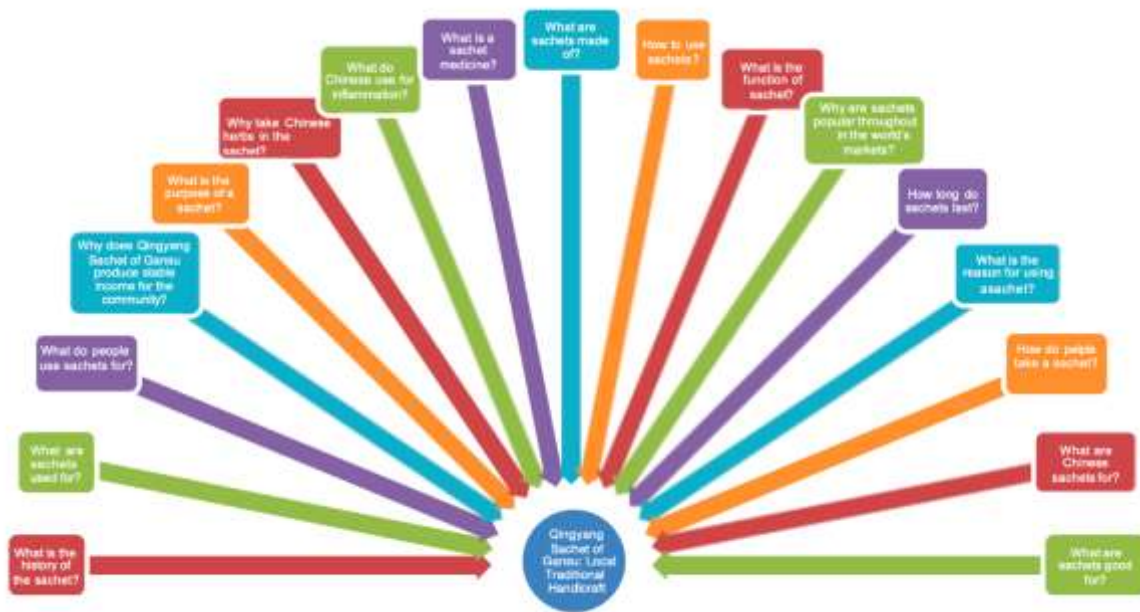
According to reports, the GDP of Qingyang, Gansu, was 110.040 billion RMB in 2023, marking an increase from the previous year's figure of 102.226 billion RMB in 2022. GDP data for Qingyang, Gansu, is updated annually, averaging 55.743 billion RMB from December 2002 to 2023, based on 22 observations. The data reached an all-time high of 110.040 billion RMB in 2023 and a record low of 8.014 billion RMB in 2002. The GDP data for Qingyang, Gansu, remains actively available in CEIC and is increasingly being utilized (Qingyang Municipal Bureau of Statistics, 2023).

The researcher reported the qualitative data as confirmed above in answer to research question 4 regarding Qingyang sachets in Gansu communities. These traditional handicrafts, characterized by their localization, are being protected and fully developed within the context of cultural globalization. Furthermore, the communities engaged in traditional handicrafts generate substantial cash flows, and the improvement of product standards has significantly increased the local GDP associated with Qingyang sachets.

#### *The Sixth Key Step: Analyzing Data*

Engaging this qualitative data analysis involves identifying patterns, themes, and insights from the collected data with the assistance of researcher groups who were local volunteers. These volunteers were tasked with categorizing and organizing the data using group discussion analysis on the subtopics. To refine and deepen the questions, manual techniques involving iterative and reflective processes were employed. The analysis included questions derived from the catalogue diagram shown in **Figure 13**.





**Figure 13:** The Catalogue Diagram's Questions for Group Discussions' Topics Analysis.

Source: By Author, 2023.

### *The Seventh Key Step: Interpreting Findings*

This key step involved interpreting the findings based on the questions from the catalogue diagram used in the Group Discussion Analysis of qualitative data. The aim was to explore the emerging themes, relationships, and meanings derived from the data. The findings of the Group Discussion Analysis were related to the sub-research questions and took into account existing opinions and ideas from the participants after they had engaged in fieldwork to gather information for the research study. The results, which were expressed through group discussions on the sub-questions, are summarized in **Table 1**.

**Table 1:** Group Discussion Topics and Summarized Responses of Perceptions and Opinions by Local Volunteers in Qingyang City

Group Discussions' Topics	Group Discussionists' Summarized Responses of their perceptions and opinions
<i>What is the history of the sachet?</i>	Sachet (Xiangbao), the ancient name sachet, also known as the pouch, has a history of thousands of years, originated from the custom of Qibo, the originator of traditional Chinese medicine, carrying a medicine bag to prevent pestilence and ban snake venom when discussing medicine in Qingyang. This craft dates back more than 2,000 years and was listed as a national intangible cultural heritage in 2006.
<i>What are the Qingyang sachets made of?</i>	Qingyang sachet is made of silk, cotton, gold and silver thread and other materials. It contains atractylodes, realgar, patchouli, perlan, mint, Angelica, laurel twig, ginger, borneol, windbreak and other aromatic drugs. There are also gold, silver and other precious metals, leather materials made of. Produced in Qingyang, Gansu province, the sachets are handmade silk sachets stuffed with Chinese herbs and embroidered with colorful patterns ranging from auspicious motifs to zodiac signs.

Group Discussions' Topics	Group Discussionists' Summarized Responses of their perceptions and opinions
<i>What is the purpose to product of a Qingyang sachet?</i>	Qingyang sachet not only has the decorative aesthetic function, but also can be used for disease prevention and treatment, and the medicinal materials in it have the effect of aromatic opening, eliminating impurities and detoxification. In addition, wearing a perfume bag also carries people's wishes and blessings for a better life.
<i>How to use Qingyang sachets?</i>	Qingyang sachet can be worn on the chest, waist, shoulders, sleeves, etc., and can also be hung in the house or car as an ornament. Every Dragon Boat Festival, every family will wear a perfume bag filled with herbs for children to pray for good health and good wishes.
<i>What are sachets used for?</i>	The main uses of the sachet include festival decoration ceremony wear, insect repellent, disease prevention and treatment.
<i>What do people use sachets for?</i>	Qingyang local people usually in the newborn full moon ceremony, Dragon Boat Festival, engagement and marriage ceremony, the old man's birthday, housewarming and other occasions, will choose different meanings of the sachet as a gift. The different shape symbols, pattern symbols and color symbols of the sachet represent different meanings and blessings.
<i>What is the function of sachet?</i>	The functions of sachet mainly include: cultural symbol, sachet as a part of traditional culture, represents the meaning of blessing, blessing and warding off evil spirits. Health care, the Chinese herbs in the sachets have aromatic and medicinal value, can stimulate the human nervous system and immune system, improve the body's resistance to disease, to prevent colds, improve sleep, insect repellent and so on have a certain effect. Aesthetic value, perfume bags as traditional handicrafts, has a unique aesthetic value, can be worn as an ornament or hung in the home.
<i>What are sachets good for?</i>	The main benefits of the sachets are: fresh air, mosquito repellent, refreshing, regulating mood, enhancing immunity, etc. In addition, the sachets also have the effect of calming, dehumidifying and preventing snake bites. However, it should be noted that the efficacy and role of different types of perfume bags are different, and the appropriate perfume bags should be selected according to the needs of use.
<i>What are Chinese sachets for?</i>	Chinese sachets date back 3,000 years. Wormwood powder, cloves, Perilla leaves, calamus and other Chinese herbs are used, as well as other spices and herbs. Children and the elderly wear them to ward off poisonous insects. Since then, the sachet has been the embodiment of exorcism and blessing.
<i>How do people use a sachet?</i>	The use of sachet is mainly worn on the body, the sachet can be worn on the body, such as the chest, waist and other positions, and can also be hung as a pendant in the car and bag. Secondly, the sachet can also be hung in the house, such as the bedside, window and other places, or in the car, so that it naturally emits the aroma.
<i>What is the reason for using a sachet?</i>	The reasons for using sachet include: cultural inheritance, sachet as part of traditional culture, wearing sachet can inherit and promote traditional culture. Health needs, the Chinese herbs in the sachets have aromatic and medicinal value, which can meet people's needs for health. As a traditional handicraft, perfume bags have unique aesthetic value and can meet people's aesthetic needs.
<i>How long do sachets last?</i>	The length of use of the sachets depends on the quality of the herbs and the tightness of the sachets. In general, the aroma of the sachet can last from a few months to about a year. If the fragrance of the sachets weakens or disappears, new Chinese herbs can be replaced or the sachets can be re-made.

Group Discussions' Topics	Group Discussionists' Summarized Responses of their perceptions and opinions
<i>Why are sachets popular throughout in the world's markets?</i>	The popularity of sachet benefits from: the revival of traditional culture, with the revival of traditional culture, more and more people began to pay attention to and love the sachet this traditional handicraft. Multi-channel sales, the rise of e-commerce platforms and the rapid development of the logistics industry have made it possible for fragrance bags to be sold online to all parts of the country and even overseas markets, broadening sales channels.
<i>What is a Qingyang sachet medicine?</i>	Qingyang sachet medicine refers to various Chinese herbs packed into Qingyang sachet, which have specific aromatic and medicinal value. For example: Mugwort leaf: can prevent upper respiratory infections, such as throat, rhinitis, etc., but also can treat skin problems, such as skin eczema or mosquito bites, improve the symptoms of itchy skin. Patchouli: It can transform dampness and strengthen spleen, regulate qi and stomach, and drive away the cold of summer dampness. Peppermint: spicy taste, cool, non-toxic, can remove evil, dispel fatigue, make the population fragrant and clean.
<i>What do Chinese people use to treat diseases with sachets?</i>	Chinese people use sachet to treat diseases is a traditional and effective external treatment method of traditional Chinese medicine, which uses the aroma and medicinal value of Chinese herbs to stimulate the nervous system and immune system of the human body through volatile aroma, so as to achieve the effect of disease prevention and treatment.
<i>Why do take Chinese herbs in the Qingyang sachets?</i>	The purpose of putting Chinese herbs in Qingyang sachets is to use the fragrance and medicinal value of the herbs to prevent and cure diseases, and it can also pass people's wishes and blessings for a better life through wearing the sachets.
<i>What is a traditional handicraft of Qingyang sachet popularity?</i>	As one of the important customs of local traditional festivals such as the Dragon Boat Festival, Qingyang sachet has promoted the inheritance and development of its handicrafts. The traditional handicraft of sachet has a long history, and its popularity is mainly due to the inheritance of Qingyang folk and the attention of the municipal government, and the effective protection of local folk tradition and regional cultural characteristics. In addition, thanks to the continuous promotion of the "China Qingyang Sachet Folk Culture Festival" held in the local area.
<i>Why does Qingyang Sachet of Gansu produce stable income for the community?</i>	Qingyang sachet can bring stable income to the community, mainly because Qingyang sachet has become one of the important local cultural industries, not only with ornamental value, but also with practical value and cultural connotation. With the continuous development of the sachet industry, more and more people began to engage in the production and sales of sachet, which led to the development of the local economy and increased the income of residents.

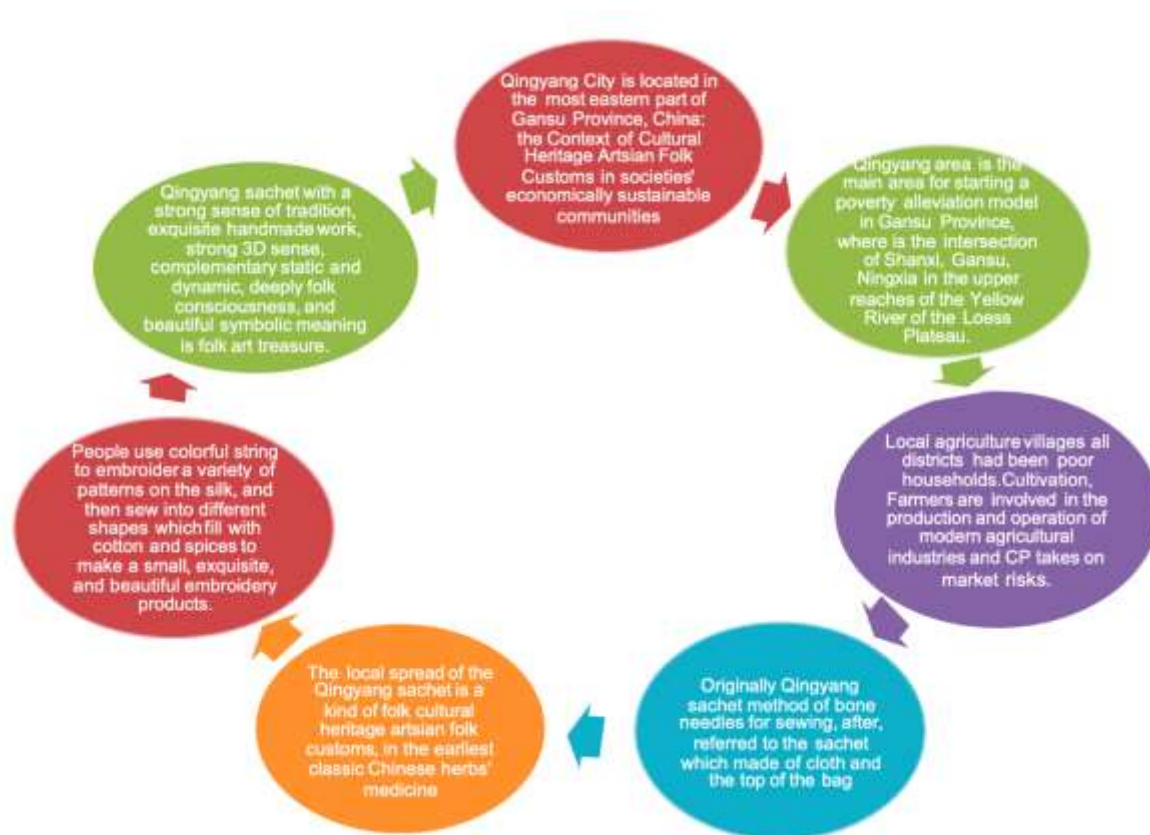
As reported in **Table 1**, the group discussion participants have summarized their responses to the perceptions and opinions shared by local volunteers in Qingyang City, Gansu Province, China. The group discussions focused on the local traditional handicraft symbols and emotional expressions within the context of cultural heritage artisan folk customs in economically sustainable societies and communities, specifically related to Qingyang sachets.

#### *The Eighth Key Step: Drawing Conclusions and Generating Insights*

This key step involves summarizing the key findings of the research study and drawing conclusions based on the interpretation of the data. It also involves reflecting on the implications and significance of the research findings and identifying any limitations.

***Drawing graphically conclusions based on the interpretation of the data was summarized***

Qingyang City, situated in the easternmost part of Gansu Province, is renowned for its unique folk custom of spreading Qingyang sachets, known locally as "chu chu." Believed to have originated in 2300 BC, the sachets are mentioned in the ancient Chinese medical text Huangdi Neijing, and the oldest existing one dates back 800 years. These sachets, filled with good wishes, symbolize blessings and evil elimination, reflecting the simple, healthy, and positive spirituality of the working people. Qingyang's rich cultural tradition, characterized by men's cultivation and women's spinning and weaving, has contributed to the widespread use of sachets. Highly productive women crafted them as gifts, enhancing relationships and daily life. Sachets are ubiquitous in Qingyang, adorning pipes of old men, heads of children, and clothes of girls, creating a pleasant aroma that pervades the city and countryside. As the saying goes, "Pleasant odor pervades ten miles away, and people living nearby are carried away by the smell." The graphical conclusions drawn based on the interpretation of the data are summarized in **Figure 14**.



**Figure 14.** Summarizes These Graphical Conclusions.

Source: By Author, 2023.

*The Ninth Key Step: Communicating Results*

This qualitative research methodology was designed using Crosswell's (2013) nine key steps, drawing on field investigations, literature studies, IPAR methods, group discussions, observations, and in-depth interviews. The Qingyang sachet, a symbol of blessing, aims to bring good luck, happiness, and prosperity while avoiding evil, disasters, illnesses, and misfortune. Historically, sachets have been known by various names, including purses, xiangnang, peiwei, and rongchou, with "Chu Chu" or "Shua Huo" being the common terms in Qingyang. A local custom involves making and wearing "chu chu"



on the Dragon Boat Festival, originating from ancient practices of carrying herb-filled bags to prevent plagues and snake venom, leading to the fumigation custom.

The Qingyang sachet is a treasure of folk art, characterized by a strong tradition, exquisite handmade work, a three-dimensional effect, and beautiful symbolic meanings. The technique of "Chu Chu" provides a realistic sensation without revealing the needles and involves steps such as designing, material selection, tailoring, and shape copying. Qingyang sachets come in five types: head-worn, shoulder-worn, chest-worn, back-worn, and foot-worn, distinguished by their antique quality, traditional origins, and unique techniques. They incorporate primitive symbols stemming from early worship of gods and totems, embodying supernatural and godly cultures and the philosophical idea of balance in nature.

Qingyang's rich cultural customs contribute to the long history of its sachets, with men focusing on cultivation and women on spinning and weaving. Qingyang sachet embroidery is versatile, not adhering to strict perspectives or proportions, demanding romantic charm with exaggerated shapes and prominent body parts. Symbolism is the primary expression, creating sachets with a sense of randomness, differing from professional art. For instance, the "Jin Dynasty Sachet" at Shuangta Temple in Qingyang's Huachi District features plum, lotus, and winding flowers, symbolizing the Western Pure Land in Buddhist Pure Land doctrines.

On the Dragon Boat Festival, Qingyang resembles a sachet exhibition, with a pleasant aroma permeating the city and countryside. The patterns embody local folk thoughts, including male chauvinism, family continuation, spirit worship, perfectionism, wealth pursuit, and advantage-seeking. Porcelain and embroidery, as symbols of Chinese civilizations, indicate artist exchanges and cultural integration. Shape-oriented patterns encompass Confucianism, harmony between people and nature, hierarchy, and borrowing strength. Future research should explore combined pattern types, color systems, construction modules, and creative designs within culturally heritage artisan folk customs in economically sustainable societies.

## Discussions

This qualitative research study was conducted through field investigations, literature reviews, the IPAR method, group discussions, observations, and in-depth interviews. The study reported on the use of the nine key steps of Crosswell's (2013) classification of research patterns. The roles of ten local volunteers were crucial as group assistants in searching, observing, conducting in-depth interviews, participating in the IPAR method, and summarizing qualitative data based on their perceptions, opinions, and ideas. These data were gathered from Qingyang's male officials and women from elite families who wore sachets filled with traditional Chinese medicine instead of perfume, sachet makers and embroiderers, officials from the China Tradition and Art of Living, the managers and designers of Qihuang Culture and Communications Ltd., officials from the Gansu Provincial People's Government, female entrepreneurs, Qingyang artisans, and workers at local sachet-making companies.

As traditional handicrafts face the dual demand of inheritance and industrialization, globalization presents both opportunities and challenges. This research study focuses on the embroidery of sachets in Qingyang, Gansu, and analyzes the contemporary aspects contained therein, including cultural production and modernization at the societal and community levels of the traditional handicrafts represented by Qingyang sachets. It aims to intervene in globalization, a major trend in cultural exchanges, to ensure that Chinese traditional culture retains its true nature and achieves sustainable development. Intangible cultural heritage inheritors are the main narrators of this study. While preserving local traditions, a researcher needs to have an open mind and understand the significance of traditional Chinese culture in the global context, in order to more consciously inherit and promote this culture.

Qingyang sachets are handicrafts that combine three-dimensional shaping with plane embroidery, featuring simple and elegant designs. Based on manufacturing techniques, they can be categorized into



the Chu-chu type, the thread winding type, and the embroidery type. The "Chu chu-type" is also known as "thread-hidden embroidery," characterized by its ability to conceal threads, presenting the shape and spirit of the design without revealing the stitching. The production process involves generating creative ideas, selecting and cutting materials, determining the shape, and more. The embroidery of Qingyang sachets requires a high level of skill. It emphasizes spiritual similarity rather than perspective, proportion, or exact imagery. The artist exaggerates, transforms, and highlights the head and body of the designs. Warding off evil spirits and praying for happiness are timeless themes in Qingyang's folk culture. Metaphor and symbolism are the primary means through which Qingyang sachets express these ideals.

The research results indicate that the local Qingyang sachets of Gansu represent traditional handicraft symbols and emotional expressions within the context of cultural heritage artisan folk customs in economically sustainable societies and communities. These sachets embody Confucian doctrines such as neutrality, harmony between humans and nature, a sense of hierarchy, the principle of borrowing strength, and the concept of filial piety. The patterns also reflect local folk beliefs, including male supremacy, the continuation of the family line, spirit worship, perfectionism, the pursuit of wealth, and the principle of drawing on advantages while avoiding disadvantages. The Qingyang sachet products represent material wealth and living surpluses resulting from the doctrine of "pursuit of wealth and auspicious life." These products may bring people a higher social status and thus reflect the idea of "being engaged in social life" in economically sustainable societies and communities.

## Acknowledgment

I would like to thank the following the local volunteers at Qingyang city, Gansu Province of China for participating and assisting with this research project:

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Under their guidance, we not only get a glimpse of the unique charm of Qingyang sachet in the context of cultural heritage protection, but also deeply understand the status quo and challenges of its sustainable development in local communities. This support and contribution from all parties has undoubtedly provided us with valuable resources and inspiration for exploring the way of integrating the traditional skills of Qingyang sachet with modern life. Once again, my deepest respect and thanks to all those who have worked so hard to make this possible.

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