

หัตถศิลป์เย็บปักถักร้อยของเมืองหางโจว : การจัดการความรู้ภูมิปัญญาสู่การออกแบบและเผยแพร่เนื้อหาหลักของพิพิธภัณฑ์สถาน

The Exquisite Embroidery of Hangzhou Craftsmanship: Intellectual Knowledge Management Approaches for Museum Theme Dissemination Design

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บทคัดย่อ

ด้วยหัตถศิลป์เมืองหางโจวขาดการสนับสนุนเผยแพร่ว่างานวิจัยนี้มีวัตถุประสงค์ 1) เพื่อจัดการความรู้ภูมิปัญญาของกระบวนการสร้างงานเย็บปักถักร้อยอันประณีต 2) ออกแบบวิธีการเผยแพร่กระบวนการเชิงช่างงานหัตถศิลป์เข้าสู่เนื้อหาหลักของพิพิธภัณฑ์สถานชุมชน โดยวิธีการดำเนินการวิจัยแบบประยุกต์ใช้หลักการ หลักวิชาและกฎบัตรของยุเนสโกในการบันทึกข้อมูลการอนุรักษ์พัฒนาและเผยแพร่สู่เนื้อหาหลักของสถาบันพิพิธภัณฑ์สถานนานาชาติ

จากการวิจัย มีการจัดการความรู้ภูมิปัญญาขึ้นเป็นรายลักษณะพร้อมการบันทึกภาพเคลื่อนไหวจากการสัมภาษณ์ผู้เชี่ยวชาญ 3 ท่านในประเด็นรั้งสรรค์ผลงาน พบว่า 1. มีเครื่องมือ วิธีการและขั้นตอนเย็บปักถักร้อย เริ่มจาก วัสดุ อุปกรณ์ ขั้นตอนการสร้างงาน 15 ขั้น และนำไปสู่การวิเคราะห์ความงามและคุณค่าห垭กในเชิงช่างงานหัตถศิลป์ของผู้เชี่ยวชาญรวม 7 คุณลักษณะพิเศษ 2. ในการออกแบบเนื้อหาหลักตามแนวคิด หลักการของความยั่งยืน ด้านคุณค่า ความรู้ ทักษะผู้มีและมุ่งมองไปมีการพัฒนาของยุเนสโกเพื่อนำสู่การจัดการเผยแพร่ตามเกณฑ์ของพิพิธภัณฑ์สถานวิทยาประดิษฐ์ 1) ด้านแบบการสื่อความหมายกับผู้ชมผ่านนิทรรศการ การจัดแสดงวัสดุ อุปกรณ์เกี่ยวกับการเย็บปักถักร้อยและผลงานอันประณีตของผู้เชี่ยวชาญ 2) ออกแบบเส้นทางการเข้าชม จุดพินิจ จุดกิจกรรม จุดพัก 3) ออกแบบสร้างสรรค์พัฒนาสื่อสมัยใหม่ โฉมเพชร มิวเซียมเรปตีชาร์ต และ 4) ออกแบบมีเดียสคริปของวิดีทัศน์ เรื่อง การเย็บปักถักร้อยเพื่อเผยแพร่สู่ผู้ชมได้เรียนรู้ท่องเที่ยวเมืองหางโจวตามลำดับ

คำสำคัญ : หัตถศิลป์เย็บปักถักร้อยของเมืองหางโจว, การจัดการความรู้ภูมิปัญญา, ออกแบบและเผยแพร่เนื้อหาหลักในพิพิธภัณฑ์สถาน

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Abstract

Due to a lack of support for the dissemination of Hangzhou's traditional handicrafts, this research aims to: 1) document and manage knowledge related to the indigenous wisdom behind the intricate embroidery-making process, and 2) design a method to integrate artisanal craftsmanship into the core content of community museums. The research employs a methodological framework that adapts principles, disciplines, and charters established by UNESCO for documentation, conservation, development, and dissemination aligned with the core content of the International Council of Museums (ICOM).

1. The research results in a comprehensive documentation of artisanal knowledge through written records and video recordings of interviews with three experts actively engaged in the embroidery process. The findings reveal:

2. Tools, techniques, and procedures involved in embroidery were identified, starting from materials and instruments to a 15-step creative process. These form the basis for analyzing the aesthetic and rare craftsmanship values, resulting in the identification of seven unique characteristics as articulated by the experts.

The design of museum content was based on the principles of sustainability emphasizing values, knowledge, skills, and emerging perspectives as promoted by UNESCO.

The proposed dissemination model aligns with museological standards and includes: 1) Interpretive exhibition prototypes showcasing materials, tools, and expert works, 2) Visitor journey design comprising observation points, interactive zones, and rest areas, 3) The development of modern digital media, including a homepage and museum website, and 4) A media script for an educational video titled "The Art of Embroidery" designed to guide audiences through the cultural experience of Hangzhou.

Keywords : Hangzhou exquisite embroidery craftsmanship, Intellectual Knowledge Management, Museum's theme design and dissemination.



Background and Significances

Hangzhou embroidery now lacking mostly details in intellectual property of making process and cultural significance values for dissemination on museums. Because their exquisite craftsmanship has very high aesthetic and historical value. The history of embroidery in China exceeds two to three thousand years. Hangzhou embroidery is one of the many local embroidery types in addition to the four famous embroideries such as Su embroidery, Hunan embroidery, Sichuan embroidery and Cantonese embroidery. It originates in the Han Dynasty and flourishes in the Southern Song Dynasty. Hangzhou embroidery is generally divided into three major categories: palace embroidery, boudoir embroidery and folk embroidery. Palace embroidery, mostly for the imperial court, is majestic and exquisite. Boudoir embroidery, mostly made by the female relatives of officials, is elegant and graceful. Folk embroidery, mostly practical items for the people, comes in various types. The combination of thread embroidery and gold-covered embroidery is a major feature of Hangzhou embroidery. When the Southern Song Dynasty established capital in Lin'an City, Hangzhou, literati paintings were gradually introduced as themes of Hangzhou embroidery and became one of the features of Hangzhou embroidery. (Jin Jiahong, 2017) Hangzhou embroidery production includes drawing design, fabric tentering, tracing and drawing, and color embroidery. Due to their exquisite workmanship, Hangzhou embroidery works are generally collected as fine artworks, or designed as practical artworks such as screens, fans, and ornaments. They are also used in daily life scenes such as clothing, bags, accessories, coasters, and sachets. In 2009, Hangzhou embroidery was listed as a representative project of intangible cultural heritage in Zhejiang Province, China. Representative figures include Zhao Yijun, Chen Shuiqin, Jin Jiahong and other arts and crafts masters. However, lacking public dissemination, few people know about Hangzhou embroidery and few learners.

Research Objectives

Researcher will find solutions to the problems of Hangzhou embroidery in dissemination and achieve the following research objectives:

- 1) To investigation on intellectual knowledge management of Hangzhou embroidery craft.
- 2) To design the museum's theme and dissemination



Research Methodology and Conceptual Framework

Researcher found that Knowledge Management approach can be used to design a theme museum to solve the above problems.

Researcher observed and interviewed three Hangzhou embroidery artisan experts such as Zhao Yijun, Jin Jiahong, and Chen Liurong for expedition theirs skillful and aesthetical appearance for analytical process distilled seven core attributes: artistic integrity, interpretive depth, technical refinement, dynamic energy, impressionistic expression, methodological sophistication, and chromatic interplay, another interviewed museum expert Ma Dongfeng. Through communication with embroidery artisan experts and museum manager experts, Researcher found (1) the content of knowledge management of Hangzhou embroidery craft, including the production process of Hangzhou embroidery and its craft keywords, and (2) the concept of new museology is applied to design a museum theme on Hangzhou embroidery craft to achieve the purpose of dissemination and the sustainable development of the craft.

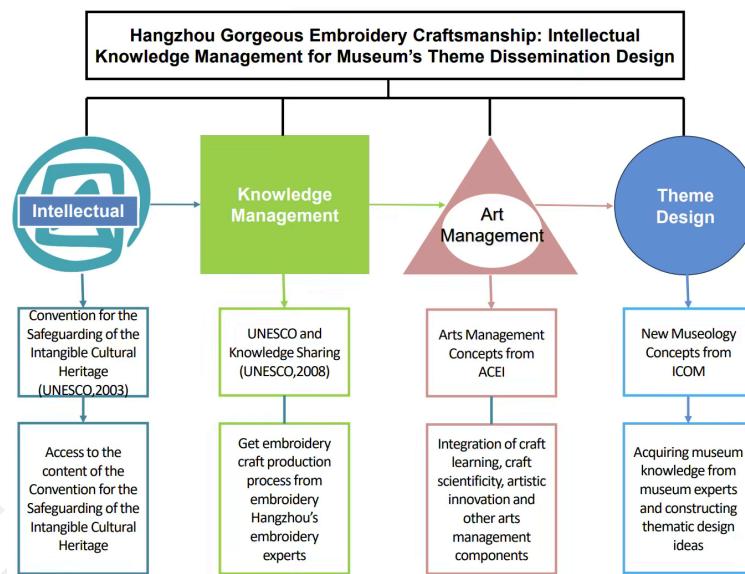


Figure 1: Conceptual Framework

Source: Designed by Ye Xiaoqin based on UNESCO, ICOM related concepts

Related Literature and Research Reviews

Researcher adapting the Survey Study on Ethnography Research in craftsmanship, cultural capital or inscription intellectual knowledge skillful which literature and research reviews are as follow:

1) Survey Study: Investigation generally refers to the planned and purposeful understanding of the real situation of things. The investigation material for screening and thinking, to obtain the understanding premise and deepening development. Martyn Denscombe (1999) said...the term survey method implies comprehensive and detailed observation...

2) Ethnographic Research: Martyn Denscombe (1999) also described ethnography in the book that... the term ethnography literally means the description of a people or culture ... Its purpose is to provide a detailed and permanent description of the culture and life of small, isolated tribes...It is impossible for social researchers to collect data from every individual...

3) Embroidery Intellectual Property: The World Intellectual Property Organization (2016) mentions in Intellectual Property and Traditional Crafts that "traditional cultural expressions can be protected by existing systems, such as copyrights and related rights, geographical indications, trademarks, and certification and collective marks", and in Background Brief 5: Intellectual Property and Handicrafts, specifically on Intellectual Protection for crafts is explored in depth.

4) Knowledge Management (KM): The report "UNESCO and Knowledge Sharing" (UNESCO, 2008) provides a detailed definition of knowledge and knowledge management. Michael Polanyi proposed in 1958 that knowledge can be divided into explicit knowledge and tacit knowledge. In handicrafts, materials and production processes are classified as explicit knowledge, while experience and innovation are tacit knowledge. How to integrate and apply the two types of knowledge is the process of knowledge management.

5) Craftsmanship: The UNESCO's "Convention for the Safeguarding of the Intangible Cultural Heritage" (2003) mentions in Article 1 purpose of the General Principles that we must safeguard intangible cultural heritage, raise awareness of its importance and ensure mutual appreciation. One of the expressions explicitly mentioned in Article 2 on the basis of expressions of intangible cultural heritage is traditional crafts. Embroidery is one of the most popular traditional handicrafts in the world.



6) Dissemination: UNESCO's Convention on the Protection and Promotion of the Diversity of Cultural Expressions emphasizes that cultural diversity is one of the sources of development, creating conditions conducive to production and dissemination and forming industries. The characteristics of China's current social groups are using a wide range of multimedia devices.

7) Museology: The International Council of Museums (ICOM) officially announced the new definition of a museum through official website on August 24, 2022, which is "a permanent, non-profit institution at the service of society, which researches, collects, conserves, interprets and presents the tangible and intangible heritage". The new definition includes key words such as "accessibility", "inclusiveness", "diversity", "community" (Official website of the Art Museum of the Central Academy of Fine Arts (2022). And keywords of theme, what is rational? Objects' viewing, why? On Page No.14-16, that reflecting a more egalitarian and democratic face of modern museums. Emphasizing their collection, interpretation, reflection, and knowledge-sharing, as well as clearly stating the goal of sustainable development.

8) Key Informants and Qualification

Researcher contacted Hangzhou embroidery inheritors Zhao Yijun and Jin Jiahong through Chen Liurong, director of the Hangzhou Embroidery Master Studio at Hangzhou Normal University. Both artisans are officially registered as bearers of Hangzhou embroidery craftsmanship on Zhejiang Province's Intangible Cultural Heritage website. Employing a mixed-methods approach incorporating literature review, interviews, field observations, and data analysis, the research team conducted meticulous examinations of Zhao Yijun's representative embroidery works. This systematic investigation yielded seven defining artistic keywords characterizing the craft. Recognizing museum exhibitions as an effective channel for cultural dissemination in China, the study culminated in proposing a themed museum design framework specifically tailored for Hangzhou embroidery preservation and promotion.

Research analysis and results

According to the research objectives, such as (1) knowledge management of Hangzhou embroidery craftsmanship (2) museum's theme design and dissemination , the researcher used structured interviews to conduct ethnographic surveys on embroidery artisan experts and museum manager experts to find solutions for the dissemination of Hangzhou embroidery craftsmanship.

Knowledge management of Hangzhou embroidery craft and museums

(1) Facing problems and finding ways to resolve

Few people know about Hanging Embroidery Craft, mainly because:

a) The traditional learning method of Hangzhou embroidery is one-on-one teaching. To acquire very solid Hangzhou embroidery techniques, it takes several, ten or even decades of accumulation of techniques and artistic accumulation.

b) The inheritors of Hang Embroidery craftsmanship are using their own strength to lead learners to make unremitting efforts for the inheritance of Hangzhou Embroidery.

c) The lack of systematic publicity leads to the lack of dissemination of the craft.

In order to resolve the above problems, Researcher will find solutions from two aspects: Hangzhou embroidery craftsmanship's making process and museum's theme dissemination design.

(2) Reasons and requirements for choosing Hangzhou embroidery craft artisan experts and museum manager expert

In order to find solutions from two aspects: Hangzhou embroidery craft production process and museum theme dissemination design, Researcher seeks corresponding Hangzhou embroidery artisan experts from embroidery works and museum manager experts from museum. The standard professional knowledge requirements for experts in Hangzhou embroidery craftsmanship are: (a) they have been engaged in Hangzhou embroidery craftsmanship for more than 30 years or have been engaged in embroidery and physical design for more than 10 years. (b) Now they are still engaging in embroidery work. (c) They represent different types of Hangzhou embroidery craftsmanship and have rich embroidery expertise and embroidery production experience. Museum experts are required to comply with the International Council of Museums' Code of Ethics for Museum Professionals, such as: (a) receiving professional training; (b) complying with the Code of Ethics for Museum Professionals.

Researcher found the following artisan experts according to the above requirements:

A. Hangzhou embroidery craft object artisan experts



Figure 2: Hangzhou embroidery work: View Sutra Picture

Source: Photo supported by Zhaoijun.

Hangzhou embroidery work “View Sutra Picture” was created and produced by Zhao Yijun. He spent 16 years and used nearly 50 kinds of stitches. The work includes 532 figures on the front and 7221 Buddhist scriptures in small regular script on the back. This work won the special prize at the Second China Zhejiang Arts and Crafts Expo.

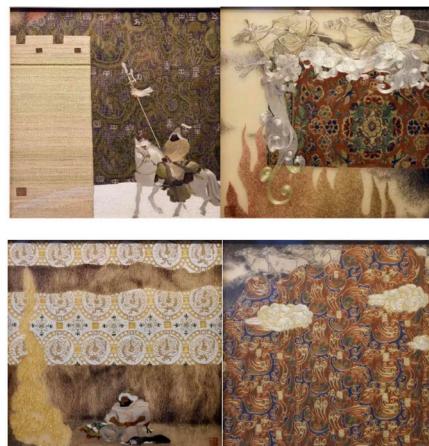


Figure 3: Hangzhou embroidery work: Silk Road Splendid

Source: Photo taken by Ye Xiaoqin on September

Hangzhou embroidery work “Silk Road Splendid” was created and produced by Jin Jiahong. It is based on the Splendid China series of traditional Chinese paintings by Xie Zhenou, a well-known Chinese meticulous painter. Jin Jiahong took 4 years to complete and used more than 20 kinds of stitches. Jin Jiahong also participated in the Chinese Arts and Crafts





Figure 4: Hangzhou embroidery work: Bags Embroidery

Source: Palace Embroidery Stitch

Researcher found the third embroidery expert Chen Liurong. She is good at using combined stitches to decorate practical items, making them both fashionable and traditional.

B.Museum manager expert

Researcher chose Ma Dongfeng, director of Liangzhu Museum, as a museum expert because: (a) Ma Dongfeng is currently the dean of Liangzhu Museum (Liangzhu Research Institute). He once served as director of the Archeology Office of the Hangzhou Institute of Cultural Relics and Archeology, deputy director of the Cultural Relics Administration Bureau of the Liangzhu Site Management Committee, and director of the Cultural Industry Bureau. He has been engaged in research on site protection and management for a long time and has rich professional knowledge. (b) Liangzhu Museum was listed as a World Heritage in 2019. It also has a digital museum and a series of intangible cultural activities are often held in the museum. Ma Dongfeng has extensive experience in museum management and operation, as well as rich experience in heritage protection.

(3) Introduction of contacting with Hangzhou embroidery artisan experts and museum manager expert

Researcher contacts Hangzhou embroidery artisan experts and museum expert through embroidery works and museum websites, and conducts an ethnographic survey on them. The situations are as follows:



Figure 5: Zhao Yijun's embroidery work scene

Zhao Yijun, a representative expert in court embroidery, is 77 years old and has been engaged in Hangzhou embroidery for more than 50 years. Due to physical reasons, the researcher was unable to meet face to face, but conducted interviews and communications via WeChat from June 2023 to September 2023. The expert enthusiastically and selflessly shared all his works, past videos and his feelings about embroidery with the researchers.



Figure 6: Jin Jiahong's embroidery work scene

Jin Jiahong, a representative expert in boudoir embroidery, is 55 years old and has been engaged in Hangzhou embroidery for nearly 40 years. The researcher went to the Jiangnan Crafts Education Center at Jiangnan Experimental School in Hangzhou twice to have in-depth exchanges with Jin Jiahong, and videotaped the embroidery venue





Figure 7: Chen Liurong's embroidery work scene

Source: Photo taken by Ye Xiaoqin

Chen Liurong, an expert in embroidery craftsmanship and physical design, is 58 years old and has been engaged in combining embroidery craftsmanship and physical design for more than 10 years. Chen Liurong demonstrated the embroidery process for researchers in the embroidery studio of Hangzhou Normal University on September 12,

(4) Results of Hangzhou embroidery craftsmanship knowledge management

Researcher conducted interviews with Hangzhou embroidery artisan experts Jin Jiahong and Chen Liurong at studios in Hangzhou between June and October 2023, as well as interviews with embroidery artisan experts Zhaoijun through WeChat, and obtained the following results about Hangzhou embroidery craftsmanship knowledge management:

a) Materials: The materials required for Hangzhou embroidery production mainly include fabrics and embroidery threads. Fabrics include silk, cotton and other textile fabrics. Embroidery thread includes silk thread, cotton thread, gold and silver thread, etc.



Figure 9: Photo of fabric and embroidery thread

Source: Photo taken by Ye Xiaoqin in September 2023 at Jin Jiahong and Chen Liuyong Embroidery Studio



b) Equipment: The equipment required for Hangzhou embroidery production mainly includes: tenter³, embroidery needle, embroidery scissors and horse stool⁴. The tenter is divided into round tenter and square tenter. The round tenter is suitable for small-sized works, and the square tenter is suitable for large-sized works. The embroidery needle is generally a size 12 hand sewing needle, which leaves a smaller needle hole. Embroidery scissors generally use tilt-head scissors, which are convenient for cutting the threads flatly against the fabric. A horse stool is used to place square tenter.



Figure 10: Photo of Equipment

Source: Photo taken by Ye Xiaoqin in September 2023 at Chen Liuyong Embroidery Studio

c) Drawing Drafts: You need to design a drawing to estimate the embroidery effect and provide an embroidery manuscript before embroidering. The designed drawings are generally drawn with line drawings using an outline pen⁵.



Figure 11: Drawing design

Source: Photo supported by Chen Liurong on September 12, 2023



d) 15 steps of making process, embroidery craft production

³ Tenter, used to fix the fabric and make it tight during embroidery. It is usually made of bamboo or wood.

⁴ Horse stool refers to the base used to place square tenter.

⁵ The outline pen is a small brush in Chinese painting, mainly used to draw thin lines.

⁶ Plug, a part of the square taut, with a small hole at one end, which can be adjusted and aided in tautening and securing the main fabric with a peg, according to the size of the embroidery work.

Table 1: Flower and Bird Embroidery Production Process

Step	Illustration examples and technical requirements	Step	Illustration examples and technical requirements
1	 <p>Select the main body fabric and cut it according to the required size.</p>	2	 <p>Select appropriate accessories and cut them according to the width of the main fabric.</p>
3	 <p>Splice the main fabric and accessories to ensure a smooth connection.</p>	4	 <p>Hemming the main fabric.</p>
5	 <p>Use inlay wire to compact the accessories into the inlay grooves on the rolled cloth wood with inlay grooves at both ends of the square stretch.</p>	6	 <p>The two people work together to roll the two accessories inward along the rolling wood to the seam of the main fabric to ensure that the main and accessories are flat and tightened.</p>



Step	Illustration examples and technical requirements	Step	Illustration examples and technical requirements
7	 <p>Insert the two plugs⁶ into the sockets at both ends of the rolling wood to stabilize the square tenter.</p>	8	 <p>Insert a nail into the hole on the inside of the insert, and use the reaction force between the nail and the insert to make the main fabric tighter.</p>
9	 <p>Fold the cotton thread in half twice and insert it into a thicker embroidery needle. Sew the hemming of the main fabric twice in the same direction and back and forth to make the "X" pattern appear.</p>	10	 <p>Select a suitable thicker cotton thread and fix it at the intersection of the rolling wood and the insert. Then use a thicker embroidery needle to pass the cotton thread through the intersection of the "X" pattern and fix it on the insert. Thread in the same direction and tighten the hemming to make the main fabric tighter</p>
11	 <p>Use needle and thread to simply fix the drawn drawing on the back of the main fabric, and use an outline pen to copy the lines in the drawing to the main fabric using the Chinese painting line drawing technique. The pigment is generally zinc white or titanium dioxide from Chinese painting pigments, and is diluted with water before use. The line thickness and color depth should be appropriate and easily covered by the embroidery thread.</p>	12	 <p>Embroidery thread color matching. The embroidery thread is generally selected in a color that is suitable for the drawing and matches the expected finished product, and one color requires several gradient colors of embroidery thread for matching and combination.</p>

Step	Illustration examples and technical requirements	Step	Illustration examples and technical requirements
13	 <p>Embroidery thread finishing. In order to make it easier to pull out the embroidery thread during the embroidery process and improve the embroidery efficiency, the embroidery thread can be braided in advance.</p>	14	 <p>Start embroidering. During the embroidery process, no knots are tied when starting or narrowing the needle. Use overlapping or up and down strokes of embroidery thread instead of knotting to ensure that thread replacement leaves no traces and does not affect the overall embroidery picture. When embroidering, strive to be flat, neat, glossy, smooth, flexible and skillful, and use different stitches to reflect the characteristics of the work.</p>
15	 <p>After the embroidery is completed, the work is framed. The basic requirement is to match the theme, effect and purpose of the work.</p>		

Source: Designed by Ye Xiaoqin, and all photos in the table were also taken by Ye Xiaoqin in September 2023

e) Analyze 7 artistic keywords in the explicit value of craft aesthetics: Researcher finds an understanding of aesthetic value in the values of cultural significance contained in the Guidelines of the Charter of Burra by the International Council on Monuments and Sites (1988). That is to say, the aesthetic feeling and experience that the viewing object can give to the viewer, including guiding the viewer to have an in-depth understanding of the content, artistic conception and the represented value expressed by the viewing object.

Hangzhou embroidery has very high aesthetic value. Taking the work "View Sutra Picture" by embroidery expert Zhao Yijun as an example, the researcher used knowledge management methods to find corresponding keywords as (1) Artistry (2) Interpretation (3) Exquisite (4) Energy (5) Expression (6) Phrasing (7) Dynamic contrast ,e.g. that reflect aesthetic value. The analysis is as follows:

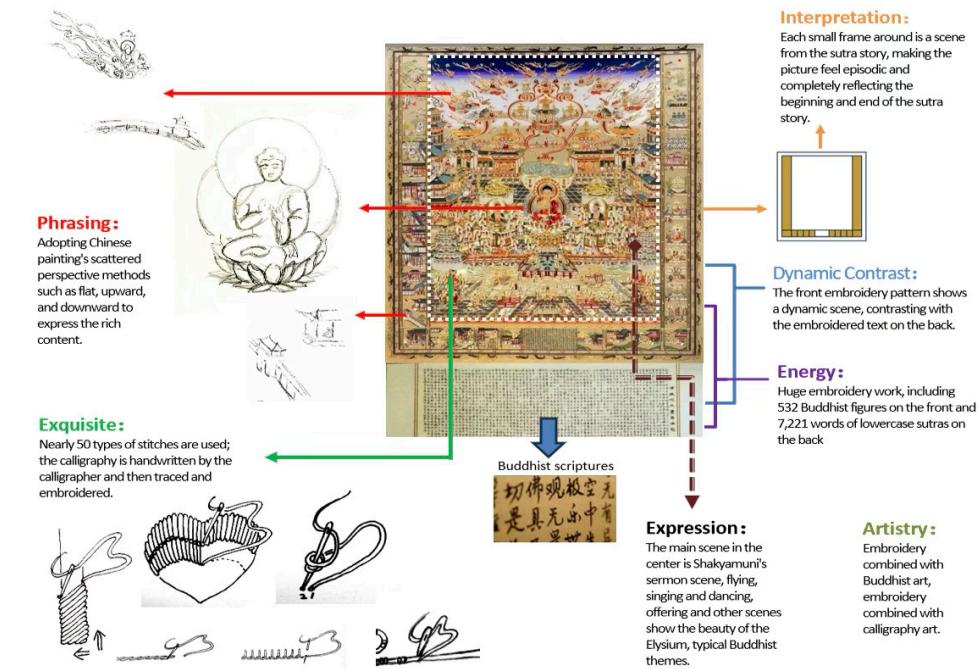


Figure 12: Detailed analysis of the aesthetic value in "View Sutra Picture" made by Zhao Yijun

Source: Designed by Ye Xiaoqin

(5) Results of Intellectual Knowledge Management in Museums

It is not difficult to see from the new definition of museum issued by the International Council of Museums that the value and function of museums are no longer just about recording the past, but more about allowing people to get inspiration from knowledge sharing and innovate the development of the future. Thus, the sustainable development of knowledge between universality and diversity, diachrony and synchrony, inheritance and innovation can be obtained. Ma Dongfeng (2023) pointed out that no matter how the definition and function of a museum change, its collection and recording functions are prerequisites and necessities, and physical exhibitions or online presentations are just different forms.

This means that the museum must have physical objects and their history and value. For Hangzhou embroidery craftsmanship, displaying the production process and aesthetic value of Hangzhou embroidery is to equip it with the prerequisites for museum display and is also the first step in knowledge sharing.

5.2 Museum Theme Dissemination Design

Joan Domicelj (1991) said, Themes are webs we weave to better understand the history and storylines of a place. They are not rigid straitjackets into which we must place our heritage assessments. Therefore, when studying the theme communication design of Hangzhou embroidery craftsmanship, researchers mainly focus on the knowledge and production process of Hangzhou embroidery craftsmanship. Researchers have found that museums are a good communication medium. The museum is mainly a virtual museum, displayed in the form of videos, which can break through geographical restrictions and allow people who are not in the city of Hangzhou, or even people around the world, to learn about Hangzhou embroidery craftsmanship with the click of a mouse.

(1) Museum Sustainable Theme

Researcher found that the following theme design of the Hangzhou Embroidery Craft Museum started from the keywords of sustainable development such as “values, knowledge, skills, perspectives” (UNESCO-APNIEVE, 1998), which was helpful in establishing a museum model and theme framework of museum theme communication design:

Table 2: Museum's theme framework design

Theme group	Theme	Sub-theme 1	Sub-theme 2	Sub-theme 3	Sub-theme 4	Possible additional themes to suit variations
Hangzhou embroidery craftsmanship	Making process	Value	Knowledge	Skill	Perspectives	Exhibition:media Installation materials equipment experts craftsmanship's work

Source: Designed by Ye Xiaoqin from Joan Domicelj



A. The New Museology Principle of Exhibition Role as keywords of theme, what is rational? Objects' viewing, why?

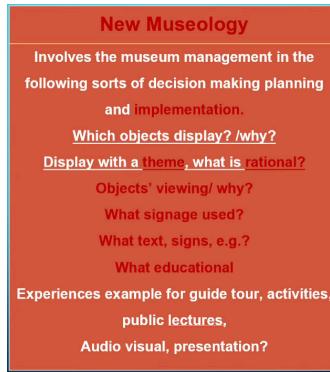


Figure 13: Showing the Theme Designing

Source: Yexiaoqin designed after Manus Kaewbucha

B. Exhibition Theme and Display Image

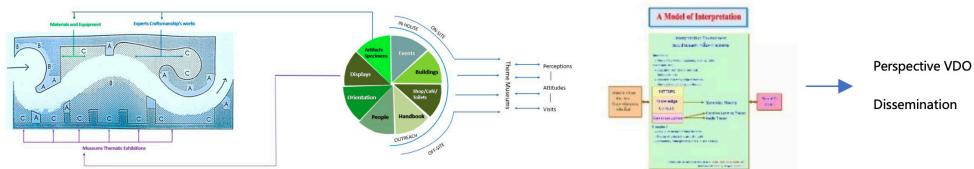


Figure 14: The aspect of Exhibition Theme and Display Image

Source: Designed by Ye Xiaoqin after Manus Kaewbucha, Li Xuanle and Staiff's diagram

Researcher designs the museum layout and road map based on the two components of artwork samples and display in the museum theory and practice exchange model, including the specific distribution locations of materials, equipment, display areas for expert works and theme exhibition areas. Inspiration perspective for the VDO dimension to embody the theme communication design of museums can be derived from Staiff's adapted tourist attraction model.

a) Communication model between theory and practice: Starting from the new definition of museum, Researcher refers to the Li Xuanle and Manus Kaewbucha's model of combining museum theory and practice, and designs the following model based on the researcher's research theme:

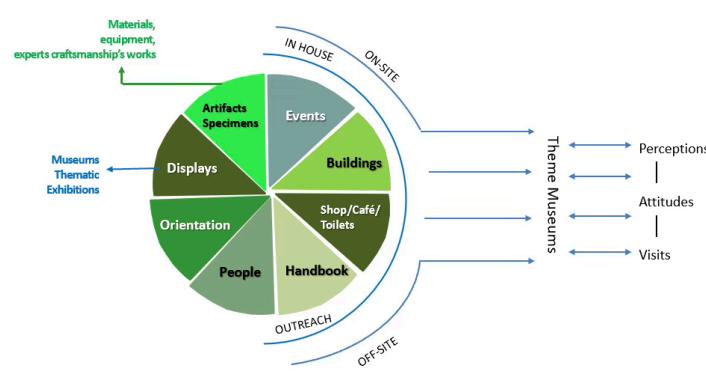


Figure 15: Communication between museum theory and practice

Source: Designed by Ye Xiaoqin after Li Xuanle and Manus Kaewbucha's diagram

This extends the greater detail of Figure 14-17 to every part of the museum's theme design, including all aspects of interior and on-site, off-site and outreach. This means the process of sharing knowledge with on-site and off-site visitors through museum themed exhibitions and craft demonstrations, and the new opinions, attitudes and forms of visits formed by visitors will also be fed back to the museum for continuous improvement.

b) Audience's direction for Exhibition Display designed: Researcher designs a small exhibition space based on the general elements of museum exhibition design, and designs the visiting route and venue layout as follows:

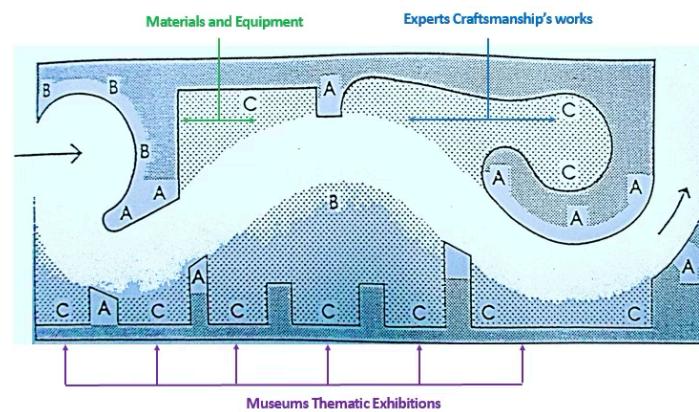


Figure 16: Floorplan designed of audience's direction for exhibition, display, install of embroidery materials, equipment, artisan experts craftsmanship's work

Source: Designed by Ye Xiaoqin after Manus Kaewbucha



This is an aerial view of the museum layout and route (1)refers to the fixed installations in the museum such as navigation and guide signs (2)represents the visitor stopping and viewing area (3)represents the variable content about the museum display. The researchers designed an area including embroidery materials, equipment and display of embroidery experts' works (including VDO) based on the area's size characteristics. It also includes embroidery themed exhibitions and displays of various sub-themes.

c) Model of Museum Interpretation

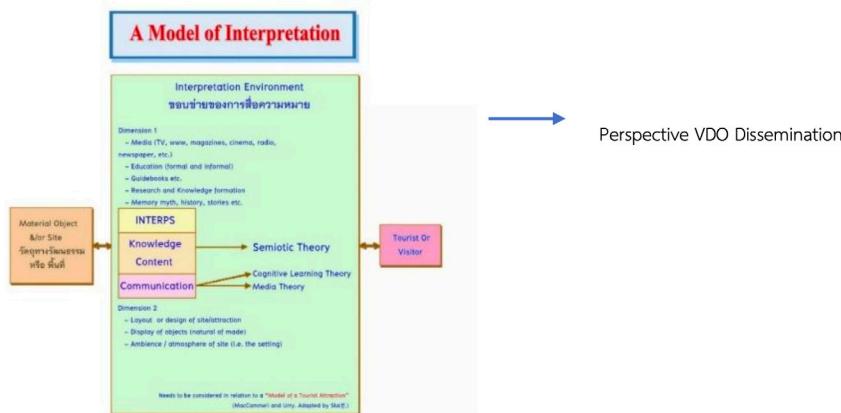


Figure 17: Model of Interpretation

Source: Designed by Manus Kaewbucha after Staiff Adapted

Researchers finds from the model of interpretation that using the VDO dimension can easily achieve communication effects, such as intuition, image and sense of substitution. In the content displayed on VDO, the production process, knowledge, skills and value of Hangzhou embroidery can be presented through lens language, triggering new perspectives among visitors.

C.Perspective designed on media

Researcher designs the LOGO, media and website homepage as well as the media script as follows:

a) Media LOGO: The LOGO contains (1)the first letter "H" of "Hangzhou Embroidery" or "Hangzhou" (2) the square tenters shape of Hangzhou Embroidery equipment (3) embroidery patterns, embroidery needles, embroidery threads and its natural color. The specific meanings are as shown as follows:

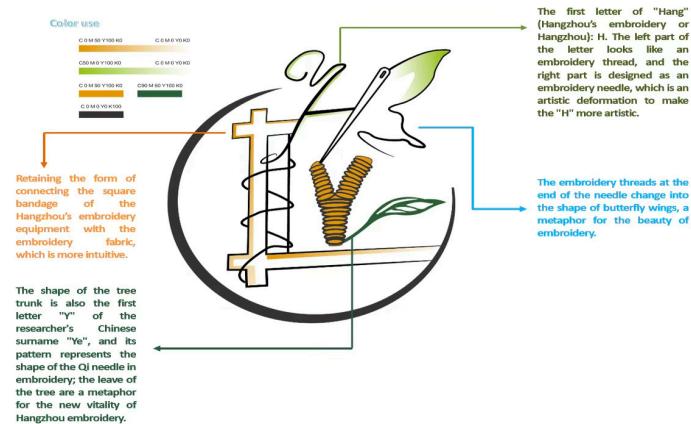


Figure 18: Media LOGO

Source: Designed by Ye Xiaoqin

The overall design of the LOGO is composed of a square tenter's shape and a tree trunk-shaped pattern to form the embroidery surface shape of Hangzhou embroidery, as well as the embroidery needle and butterfly shape to represent the embroidery production effect, and finally forms a mirror-like and three-dimensional effect, which describes the artistic aesthetic of Hangzhou embroidery that is ready to emerge.

b) Designing the homepage of media and museum website



Figure 19: Homepage of media and museum website

Source: Designed by Ye Xiaoqin



c) Media Script: MasterClass (2022) mentions 6 steps for writing scripts in the article “Advice to Screenwriters: How to Write a Script in 6 Steps”: for researchers to shoot Hangzhou embroidery craft media, it mainly includes four steps: (1) setting up a VDO theme;(2) designing a script outline; (3) designing a VDO script; (4) inviting embroidery experts to demonstrate the Hangzhou embroidery production process. The part of the VDO script designed by researchers are as follows:

Table3: VDO script for Hangzhou embroidery Craftsmanship

Scenes	Scenery	Dubbing	Soundtrack
1	Hangzhou Embroidery Works Display	Voice-over introduces the history, value, representative figures of Hangzhou embroidery.	Soothing Chinese guqin music is used as the background music for the loop. The sound level of the background music is used to distinguish different scenes. (At the same time, subtitles are used as a screen to differentiate the different scenes)
2	Materials and equipment display	Voice-over introduces materials and equipment knowledge	
3	Hangzhou embroidery expert Chen Liurong demonstrates the production process of Hangzhou embroidery	Voice-over introduces production steps and technical requirements	
4	Hangzhou embroidery expert Jin Jiahong's studio and exhibition of works by experts and learners	The voice-over introduces the work done by embroidery experts for communication, and invites the audience to participate in learning Hangzhou embroidery craftsmanship.	

Source: Designed by Ye Xiaoqin



Conclusion

According to the research objectives as

- 1) To investigation on intellectual knowledge management of Hangzhou embroidery craft.
- 2) To design the museum's theme and dissemination.

Researcher found as below

6.1 From an investigation on intellectual knowledge management of Hangzhou embroidery craft.

Knowledge Management approach can be used to design a theme museum to solve the above problems. Through communication with embroidery artisan experts and museum manager experts, Researcher found (1) the content of knowledge management of Hangzhou embroidery craft, including the production process of Hangzhou embroidery and its craft keywords, and (2) the concept of new museology is applied to design a museum themed on Hangzhou embroidery craft to achieve the purpose of dissemination and the sustainable development of the craft.

By using the craft knowledge management methodology of embroidery technicians, it is possible to develop and design for identifying the main contents. Dissemination and learning about the environment and activities of the tourist museum in accordance with the community's sustainable development aspirations. These address the key issues of this research.

1. Intellectual Knowledge Management of Hangzhou Embroidery

Through on-site observation and systematic documentation of Hangzhou embroidery production, researchers methodically recorded material specifications, tool applications, craft process characteristics, and technical requirements. The embroidery workflow necessitates comprehensive preparatory drafting, chromatic perfection in thread selection, and meticulous execution spanning extended creative periods.

This analytical process distilled seven core attributes: artistic integrity, interpretive depth, technical refinement, dynamic energy, impressionistic expression, methodological sophistication, and chromatic interplay - collectively encapsulating the craft's exquisite vitality. These findings operationalize the knowledge management objectives outlined in the conceptual framework, establishing an empirical foundation for craft preservation.



6.2 Designing the Museum Theme and dissemination

1. Theme and Exhibition designed

Through empirical investigation of information dissemination channels, researchers identified museum ecosystems and their digital extensions as preferred public engagement platforms. Prioritizing resource sustainability, the study developed a four-dimensional framework encompassing: 1) Thematic exhibition curation 2) Institutional branding through logo design 3) Craft documentation via video production 4) Virtual museum architecture. The bespoke logo creation established intellectual property foundations through distinctive visual identity, while rigorous embroidery processes demonstrated artisanal scientific methodology. Completed works manifested artistic innovation, with video documentation fulfilling the conceptual framework's dual objectives of knowledge stewardship and artistic governance.

2. Museum dissemination

This integrated approach actualizes new museology principles through physical exhibitions and digital platforms, creating a structured progression from:

Material epistemology (observing craft processes)

Brand semiotics (decoding cultural identifiers)

Value archaeology (uncovering tacit knowledge systems)

The multi-layered engagement strategy transitions audiences from perceptual observation to conceptual interpretation, effectively operationalizing cultural transmission through progressive cognitive scaffolding.

Discussion

From the Survey Study and Ethnography Research mostly conceptual framework to resolve a problem of Embroidery craftsmanship dissemination by managing the way of investigate embroidery intellectual making process into craftsmanship knowledge management (UNESCO, 2008). And the Convention for Safeguarding of the Intangible Cultural Heritage (UNESCO, 2003) for adapting in dissemination on Museum Theme design some outcome details as supported and approved by embroidery artisan experts and museum experts, knowledge management of the content of the craft system and the complete methodology to create various products. Based on the characteristics of Hangzhou embroidery craft, each step has been carefully made and displayed. Thematic exhibitions and events

were organized according to the concept of modern museums and the sustainability of traditional Hangzhou embroidery craft can be disseminated and learned through media. The research revealed that the museum's thematic design and exhibition modalities remain constrained by conventional museological paradigms, exhibiting limited innovation in spatial narrative construction. While the brand identity system and multimedia documentation achieved professional consensus among Hangzhou embroidery specialists and curatorial experts, the video documentation demonstrated suboptimal technical realization due to inherent limitations in source material resolution, environmental filming constraints, temporal compression requirements, and intellectual property considerations surrounding master artisans' original works.

To enhance operational efficacy, the study proposes implementing adaptive design protocols within the framework, advocating for the development of multiple contingency blueprints. This strategic flexibility aims to optimize cultural transmission through iterative refinement cycles, ensuring both technical precision and conceptual fidelity in heritage representation.

Suggestion

According from this research and for the next research should to consideration as below:

- 1)From research article,some young generation on Hangzhou should to learn and practice with artisan expert for safeguarding their skillful,for safeguarding their hometown awareness.
- 2)For the next research practice development that Hangzhou government or Hangzhou community should establishing the true embroidery museum from this author's article.

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