



The Service Path of Non-Body Examination and Dissemination of Yaoyao Costume Patterns in Guoshan, Guangxi

Yu Lu ¹, Chanoknart Mayusoh ^{2*}, Akapong Inkuer ³, Pisit Puntien ⁴

¹ Dr, Faculty of Fine and Applied Arts, Sunandha Rajabhat University, Bangkok, Thailand

² Professor, Faculty of Fine and Applied Arts, Suan Sunandha Rajabhat University, Bangkok, Thailand

³ Professor, Faculty of Fine and Applied Arts, Suan Sunandha Rajabhat University, Bangkok, Thailand

⁴ Professor, Faculty of Fine and Applied Arts, Suan Sunandha Rajabhat University, Bangkok, Thailand

* Corresponding Author: chanoknart.ma@ssru.ac.th

Citation: Lu , Y., Mayusoh, C., Inkuer, A., & Puntien , P. (in press). The service path of non-body examination and dissemination of yaoyao costume patterns in Guoshan, Guangxi. *Herança*, 7(3), 144-156. <https://doi.org/10.52152/heranca.v7i3.865>

ARTICLE INFO

Received: 10 Feb 2023
Accepted: 27 Apr 2023

ABSTRACT

This paper aims to provide a communication service path without experience certificate for Yao costume patterns, and expounds on the relationship between the dissemination of intangible cultural heritage and the value of the cultural creative industry. Based on analyzing the classification of Yao costume patterns in Guangxi and the relationship between the spread of intangible cultural heritage and economic development, this paper uses the analytic hierarchy process and user research method to determine the first and second indexes of users' demand for Yao costume patterns in Guangxi and calculates the weights of each level of indexes. At the same time, it puts forward the closed-loop industrial measures for inheriting and promoting Yao traditional decoration and analyzes the game and value between traditional decoration intangible cultural heritage culture, and cultural creative industry. The following conclusions are drawn: a balance should be maintained between cultural inheritance and economic development; The government and all sectors of society should work together to protect and promote cultural diversity and cultural innovation, and at the same time give full play to the economic value of cultural industry to achieve a win-win situation between culture and economy. The construction of the value system of intangible cultural heritage should be emphasized so that it can play a more important role in the process of modernization.

Keywords: Intangible Cultural Heritage; Experience Service; Mountain Yaoyao Nationality; Dissemination; Path.

INTRODUCTION

Taking the dress pattern of the Yao nationality in Guangxi as the theme, the relationship between cultural transmission and economic development becomes more and more important, and its inheritance and innovation attract much attention in the world today. The Guiding Opinions on Accelerating the Integrated Development of Culture and Tourism put forward a series of policy measures, such as strengthening policy support for the integrated development of culture and tourism, promoting the integrated development of culture and tourism industries, and strengthening the innovation of cultural and tourism products (Bortolotto, 2007). With the support of national culture, the inheritance and innovation of national cultural creative product design can be more remarkable in the world, and national design can go further. More ethnic elements can be perfectly applied to the design of cultural and creative products to enhance the international visibility of Chinese traditional ethnic and regional cultural design. To carry forward the fine traditional Chinese culture is the need of the development of contemporary society.

Research Objectives

Study the history and classification of Guangxi Gaoshanyao ethnic dress style

According to the unique cultural characteristics of Guangxi Gaoshanyao ethnic dress style culture Analyze the characteristics and types of creative cultural product design.

Design creative cultural products with the characteristics of the Yao costume pattern culture in Guangxi.

Evaluate the design of creative cultural products with the characteristics of Guangxi Gaoshanyao ethnic dress pattern culture.

LITERATURE REVIEW

Yao Costume Overview

Yao costumes, with their diverse styles, heavy colors, and proficiency in embroidery and dyeing, exude a unique national charm, which has attracted extensive and lasting attention from scholars at home and abroad. At present, there are numerous research results on Yao costumes at home and abroad. Many scholars have explained the colorful Yao costume culture and the deep cultural connotation behind it from different perspectives (Shu & Lee, 2020).

According to Chinese historical records, there were Yao ancestors as early as in the Book of Han The record of "good five colors". Later historical records also describe the Yao people as having "barefooted hair and brown clothes". The name of the Yao nationality, the earliest seen in the "Liang book · Zhang Zhu biography": "Lingling, Hengyang and other counties, there is Mo, brute", and "Mo, brute" refers to the Yao nationality. In the Sui and Tang dynasties, Mo needed more and more frequent activities, "Sui Shu · Geography" recorded: " His men wore white cloth trousers, but no pants, and his women wore green cloth shirts, and striped cloth skirts, with no shoes The economic center of gravity in the Song Dynasty shifted to the south, and the communication between the Yao people and the Han people increased. Zhou Qufei's "Lingwai Daida" has a section on "Yaobian cloth", which records the technology and achievements of Yao batik (Yang & Xi, 2022). In addition, there are records about Yao nationality in the history of music, such as the Taiping World Record, Lu You's Lao Xuan Notes, Zhu Mu's Fang Yu Shenglan, and Hong Mai's Rongzhai Essays. The tapestry of the Yao nationality in the Ming Dynasty is exquisite.

The noble costume brocade of the Yao nationality mentioned in the volume of Chiya can be seen that the texture of Yao clothing at that time was pure, with exquisite workmanship, and gorgeous embroidery. In addition, Tian Rucheng's Yan Jian Wen · Barbarian, Wang Shixing's GUI Haizhi Continuation, and Yue He's Hou Jun Luan Lu also have records of Yao costume (Litzinger, 2000). There are more abundant records about Yao costumes in the Qing Dynasty. For example, Jiajing Xie Qikun's "Guangxi Tongzhi" made a detailed record of the costumes of the Yao nationality. Li Laizhang's "Eight Lines of Customs in Lianyang" is the most abundant national historical record about Paiyao, and its "Customs" describes in detail the costumes of the men, women, and children of the Yao people in Guangdong. The most remarkable achievement of this period is the "Emperor Qing Gong Map" compiled by senior scholar Fu Heng and others. The book is a large-scale national atlas, which describes in detail the appearance of the costumes of men and women of various ethnic groups in the form of drawings, including the cultural characteristics of Yao costumes in the early Qing Dynasty.

During the period of the Republic of China, some scholars used the scientific methods of anthropology and ethnology to investigate and study the Yao nationality, and the study of Yao nationality costumes broke out of the limitation of literature records, which has epoch-making significance for the study of minority nationality costumes. In 1928, the collection team of the Department of Biology of Sun Yat-sen University went deep into the Yao village of Dayao Mountain in Guangxi for the first time to collect biological specimens and made a general record of some conditions of the local Yao people, which provided important clues for the later investigation of the Yao people. In the same year, the ethnography Group of the Institute of Social Sciences of Academia Sinica sent Yan Fuli and Shang Chengzuo to six Yao villages in northern Lingyun County of Guangxi for a one-month survey and published the Survey Report of Lingyun Yao People in Guangxi in the following year. In 1934, Zhonghua Book Company published Pang Xinmin's Survey of the Yaoshan Mountains in Guangdong and Guangxi. It is worth noting that according to the data search, in 1937, Mr. Jiang Yingliang published "Yao People of Guangdong" in the first issue of "Folk Customs Quarterly" Clothing "became the starting point of the study of Chinese minority costumes.

The research and development of Chinese minority costumes was mainly after the founding of the People's Republic of China. The study of Chinese minority costumes started from Shen Congwen's Research on Ancient Chinese Costumes, which has a pioneering position in the study of Chinese costume history. In the 1950s and 1960s, the state formed a special ethnic investigation group to conduct a comprehensive survey of the five branches of the Yao people in Dayaoshan and published nine volumes of the Social History Survey of the Yao

People in Guangxi, of which the first, third, fourth and fifth volumes all contain the content of Yao costumes. From 1980 to 1989, the study of Yao costume made great progress, and the special costume atlas was published one after another. The Costume of Yao Nationality, published by Guangxi Nationalities Publishing House in 1985, displays the dazzling colors and exquisite craftsmanship of Yao nationality costumes vividly.

In 1990, Guangxi published a large-scale color picture book "Yao Nationality", which introduced the traditional culture of Yao costumes in detail. The research on Yao costume includes Luo Shuchang's "Handprints and Square Prints, The Origin of Baijiu Yao Costume". Yu Shijie's Bai Zuyao Society and Guangxi Ethnic Minority Costume Culture have a detailed record of Yao costumes, including their causes, contents, functions, and other aspects, which became the beginning of a special study of Guangxi ethnic minority costumes. From 1990 to 1999, the third upsurge of ethnic minority dress from ethnographic description to dress culture research was formed, and the number and level of research showed an upward trend (Liao, Apirating, Kotchapakdee, & Buarabha, 2022). For example, Xiang Xiang and Gong Youde's "From Shame Board to Lacquered-toothed Tattoo -- Chinese Minority Costume Culture Tour" roller, from different angles, including Yao costume, and Chinese minority costume culture has made a comprehensive introduction. The Cultural Connotation of the Patterns of Yao People's Clothing The roller focuses on the patterns of Yao people's clothing and expounds on the expression of Yao people's aesthetic concept and life interest in the patterns of Yao people's clothing..

After 2000, there were a lot of studies on Yao costumes. One of the most representative works is Yu Shijie's Cultural Changes of the Yao People, which carried out a special study on the Yao costumes, explained the evolution and development of the Yao costumes, and further explained the symbols and symbols represented by the costumes, to make them systematic and scientific. The Survey of Yao People's Social History in Hunan by the editorial group of Guangxi Zhuang Autonomous Region has recorded the living conditions of Yao people in Hunan comprehensively and truthfully and has high historical and academic value for the study of Yao people's social history and culture (Liu, 2005). There are a large number of relevant papers from this period, including Zhou Shengsheng's Analysis of the Cultural Characteristics of Yao Ancient Costumes Riao, Yi Tao's Changes of Yao Costume Culture in Guangxi in the late Qing Dynasty and early Ming Dynasty Riao, Yu Shijie's Changes of Yao Costume Culture δ« Riao, Zheng Wei and Yu Xiuzhong's Yao Costumes and their cultural Changes in Hezhou, Guangxi Liang Han chang's Analysis on the Origin and Flow of Yao Costume Culture Enyon, etc. These papers all explain the development and evolution of the Yao costume from the Angle of cultural change, which has strong academic properties.

Guangxi Yaoyao Ethnic Decoration Induction And Non-Body Inspection Service Transmission Path

A set of communication culture path maps (Figure 1) is proposed for the Yaoyao ethnic group in Guangxi, to provide authentic and abundant non-body experience for the experiencers. Before the service, including watching performances, participating in workshops, handicrafts, handicraft teaching, etc. Users then provide experiencers with convenient and quick photo opportunities through social sharing, so that they can record the wonderful moments of non-body tests, and encourage experiencers to share their non-body tests with more people through social media, increasing the exposure of intangible cultural heritage transmission. Use a variety of channels and media for communication. In the service, users can make intangible cultural handicrafts on-site and purchase cultural and creative products to empower the cultural industry with design. Finally, combines non-body inspection with the protection, inheritance, and revitalization of intangible cultural heritage, promotes the integration of tradition and modernity of intangible cultural heritage, and innovates in inheritance and inheritance in innovation (Lenzerini, 2011).

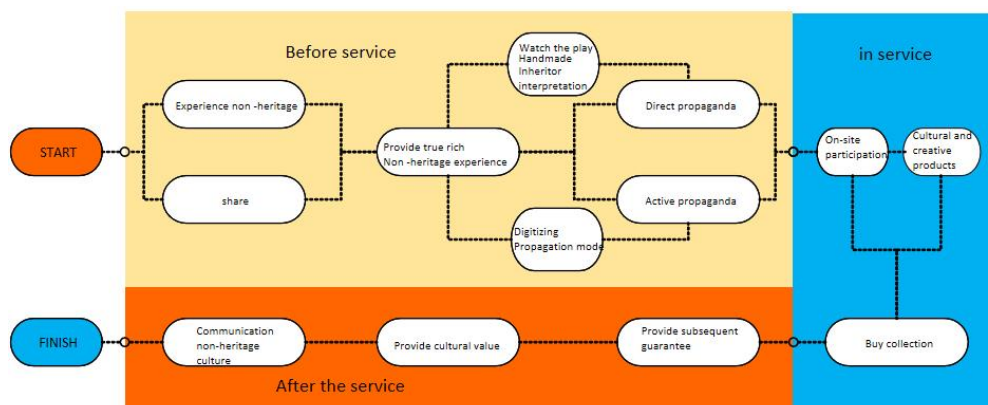


Figure 1. The Spread Path of Yaoyao Ethnic Decoration Induction and Non-Body Inspection Service in Guoshan,

Guangxi

Collection of Original Patterns of Yaoyao Costumes in Guangxi

The color classification is based on several colors commonly used in Yao costumes (Table 1); Classification by shape is based on different patterns (Table 2).

Table 1. Dress Patterns of Yaoyao Nationality in Guangxi by Color Classification

Color	Description	Do all kinds of things	Legend
Blue	Fresh, Elegant, Noble	Sleeves, Dresses, Belts, Lace, etc	
Green	Life, Hope, Peace	Sleeves, Skirt corners, Vamps, etc	
White	Purity, Comfort, Peace	Lace, Collar, Waist, Upper, etc	

Table 2. Dress Patterns of Yaoyao Nationality in Guangxi by Shape Classification

Shape	Description	Do all kinds of things	Legend
Flower shape	It represents beauty, nobility, and prosperity	Garland, flowers, lace, etc	
Zoomorphic m	It represents myth, mystery, and awe	Dragon, phoenix, bird, tiger, and so on	
Geometric shape	It represents poise, solemnity, and mystery	Wing shape, diamond shape, chrysanthemum shape, leaf shape, etc	
Font	It represents auspiciousness, intention and blessing	Yao characters, grotesque symbols, and so on	
Linear	It stands for simplicity, freshness and tenderness	Straight line, curve, wavy line, lapel lace, etc	

Means of Intangible Heritage Industry Empowerment for The Dress Patterns of Yaoyao Nationality in Guangxi

We will strengthen cooperation and synergy in the industrial chain. Cooperate and connect with enterprises and communities in related industries and industrial chains, jointly promote the industrialization and commercialization of intangible cultural heritage and handicraft derivatives, and expand the market and sales of products.

Innovative Design Products

Have a deep understanding of local characteristic culture, explore its profound historical and cultural connotation, innovate the design of handicraft derivatives that meet the needs of The Times and consumers, and improve the cultural content and added value of products.

Strengthen brand promotion and marketing. Pay attention to the brand image building and publicity promotion, through various channels to show customers the characteristics of the product and cultural connotation, improve brand awareness and reputation, and attract more consumers and tourists. Establish a sales network and channel. Establish a sound sales channel and network, promote products through physical stores, network platforms social media, and other sales channels to increase product sales and exposure.

Carry out tourism cultural experience projects. Relying on local characteristics and culture, create tourism experience projects to allow tourists to deeply participate in and understand the production and cultural background of handicraft derivatives, and enhance their sense of participation and experience (Petronela, 2016).

Build a Digital Communication System

In the process of digital communication of intangible cultural heritage, no matter the relatively simple and narrow self-communication mode, or the more extensive interpersonal communication, group communication, and mass communication, the intangible cultural heritage needs to present diversified display forms. Therefore, the construction of diversified digital display forms of intangible cultural heritage is crucial to improve the efficiency of communication. This requires in-depth exploration and analysis of the advantages and disadvantages of existing digital dissemination and display forms of intangible cultural heritage, based on the vitality, tradition, and integrity of intangible cultural heritage, and according to the performance characteristics and connotations of different types of intangible cultural heritage. From the perspective of communication, folklore, sociology, anthropology, aesthetics, psychology, and other multidisciplinary integration, the more effective display forms that should be presented in the process of digital communication of intangible cultural heritage are explored, and the digital communication display forms corresponding to specific intangible cultural heritage types are confirmed. Based on this, a system suitable for digital communication and display forms of intangible cultural heritage in China can be built (Labadi, 2013). The differences among cultural and creative product development, digital communication systems, and experience services are shown in Table 3.

Table 3. The Differences between Cultural and Creative Products, Digital Communication Systems and Experience Services.

Point of Distinction	Cultural and Creative Products	Digital Communication System	Experience Service
Definition	Cultural creative works are presented in the form of actual products with cultural backgrounds and innovative design.	Based on digital technology, the digital dissemination of intangible cultural heritage is realized through various communication platforms and tools.	Services whose main purpose is to provide a unique and personalized experience.
Peculiarity	A one-time transaction, based on the sale of products, consumers can take home collection and use.	The non-physical form, relying on the Internet, has a wide range of dissemination, and is more rapid and interactive.	Service experience, focusing on consumer participation, usually need to personally go to the scene or venue to experience
Design emphasis	Materials, technology, modeling, and other design and production processes.	Technology application, communication channels, original content design, and marketing.	Design and create spatial planning, environmental layout, service process, and interactive experience.
Visual perception	Visualization, materialization.	With digital information, multimedia, and other forms of presentation, pay attention to visual, auditory, and other sensory enjoyment.	Through the participation of the five senses, we attach importance to the emotional experience of consumers.
Marketing method	Excellent product design and packaging are the most important marketing means.	Promote marketing through digital channels such as Internet platforms and social media.	Need to work hard in service design and scene atmosphere, more from the Internet platform marketing.

Point of Distinction	Cultural and Creative Products	Digital Communication System	Experience Service
Profit model	Product sales as the main source of economic income.	Brand building is the main source of economic income.	The services themselves and consumables or ancillary business activities that can be added to them are the main sources of economic income.

METHODOLOGY

User Demand Research Based on an Analytic Hierarchy Process

AHP Analytic Hierarchy Process

The Analytic Hierarchy Process (AHP) is a research method that divides the factors of economic decisions into standards, requirements, schemes, and other levels, and then makes qualitative and quantitative analyses on this basis. The main methods are to establish the hierarchical model, construct the decision matrix, and carry out the single-layer sorting and its consistency test, and the full-layer sorting and its consistency test. It can be used to identify the user's judgment on the importance of relevant factors in the intangible heritage industry.

Calculation of AHP Hierarchical Demand Analysis Method

According to the development factors of the intangible cultural heritage industry, the first level indicators are determined, namely, the value of the intangible cultural heritage elements, the influence of the intangible cultural heritage, the potential of the intangible cultural heritage, and the conditions for industrial development. Among them, the value of intangible cultural elements refers to the contemporary value transmission, realization, increment, and empowerment value of intangible cultural heritage itself (Akagawa & Smith, 2018). The influence of intangible cultural heritage is the public's subjective judgment of intangible cultural heritage. The intangible cultural heritage potential is the objective data; Industrial development conditions are the conditions required and services provided by the intangible cultural heritage industry in the development stage (Lixinski, 2013).

These first-level indicators focus on four aspects of non-heritage development elements, to better correspond to the direction of digital media design and multiple objectives required by consumers, and at the same time enhance the authenticity, scientificity, and operability of performance evaluation. Therefore, the above first-level indicators need to be further analyzed and refined, and a detailed index system of second-level objectives has been established (Del Barrio, Devesa, & Herrero, 2012). This paper mainly collects and determines secondary indicators from the following three channels: Interview Method: In-depth Interview and Group Interview are used to conduct interviews. Design experts and consumers in the field of design of patterned cultural and creative products of the Yaoyao ethnic group in Guangxi from 3 communities. The interview form of this project is mainly divided into two parts, one is the staff of the folk museum. The second part is the intangible cultural inheritors of Yaoyao nationality in Guangxi. The third part is the experts engaged in ethnic culture research in ethnic areas. The interview part is divided into three categories according to the time of participating in the work. The first category is the intangible cultural heritage heirs of the Guangxi Yaoyao ethnic group who are over 60 years old. The second category is those aged 30 to 60 years old; The third category is designers under the age of 30. The main content of the interview is to understand the views, rules, and design methods of cultural and creative product designers of different ages and working hours on the research content (Figure 3).

Construction of Judgment Matrix and Weight Calculation

Steps of The Vector Product Normalization Method

With the normalization of the disposal matrix, use the following formula:

$$\bar{a}_{ij} = \frac{a_{ij}}{\sum_{k=1}^n a_{ik}} (i, j = 1, 2, \dots, n) \quad (1)$$

Add the elements of the matrix:

$$\bar{w}_i = \sum_{j=1}^n \bar{a}_{ij} (i, j = 1, 2, \dots, n) \quad (2)$$

For the above formula, Implement formalized disposal:

$$\bar{w}_i = \frac{w_i}{\sum_{i=1}^n w_i} (i = 1, 2, \dots, n) \quad (3)$$

The matrix-vector is operated to determine the weight and order of each element Criterion layer A2.Scheme layer and H Target layer These several different weight elements constitute. Then the vector can be calculated according to the following formula, where w1 and w2 represent the weight of each layer.

$$W = (w_1, w_2, w_3, w_4, w_5) \tag{4}$$

The consistency test is carried out. If it can pass the test, it means that the matrix is established, that is, there is explanatory value.

Assuming that CI represents the consistency index, the following is the calculation method,

$$CR = \frac{CI}{RI} \tag{5}$$

According to the research, when too many factors are pairwise compared, it will greatly affect people's judgment, but the category of 7±2 is generally more appropriate.

Table 4. Ratio Scaling Method

Scale	Meaning of representation
1	Have the same importance
3	The former factor is slightly more important than the latter
5	The former factor is significantly more important than the latter
7	The former factor is strongly more important than the latter
9	The former factor is extremely heavier than the latter
2, 4, 6, 8	The median of two adjacent factors
The reciprocal of the above values	The inverse comparison of the two factors is the inverse of the original comparison value

The differences are expressed on a scale of 1-9 (Table 4). In addition, in the comparison, n(n-1)/2 pound-wise judgment is made to obtain a more reasonable ranking.

Table 5. RI Values of Matrix Order 1 to 9

n	RI	n	RI
1	0.00	6	1.24
2	0.00	7	1.32
3	0.58	8	1.41
4	0.90	9	1.45
5	1.12		

RI=0 when n=1,2 in the table is because positive reciprocal matrices of order 1,2 are always consistent matrices (Table 5).

After classifying and summarizing the collected needs, a hierarchy model of needs is obtained, and the target level and sub-level matrix are formulated respectively. Then eight experts score the results, and the results are discussed and summarized internally. The weights of indicators at each level are obtained according to the geometric average algorithm, providing a basis for the cultural transmission mode (Figure 2).

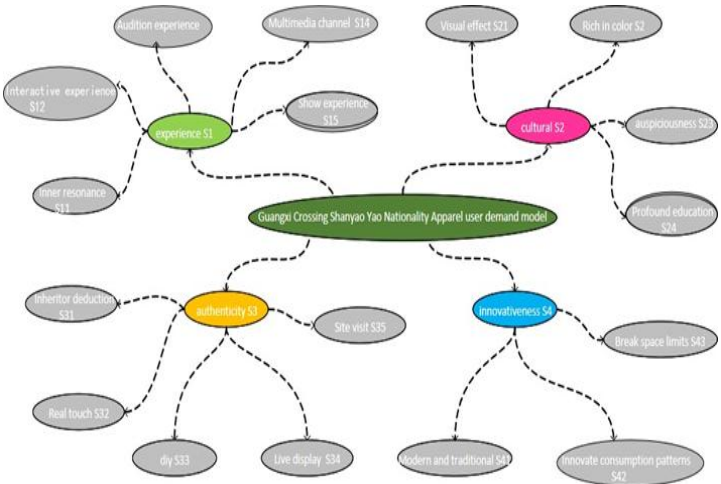


Figure 2. User Demand Model of Yaoyao Clothing in Guangxi Gaoshan

RESULTS

Calculation Results

The obtained results are as follows (Table 6).

Table 5 Requirement weights at the criterion level.

Index	Weight
ExperienceS1	0.3350
CulturalS2	0.1572
AuthenticityS3	0.1061
InnovativenessS4	0.4017

The disparity in perceptions of shyness highlights the cultural nuances shaping societal expectations and norms concerning behavior. After obtaining the requirement weights of experience S1, culture S2, authenticity S3 and innovation S4, the consistency test is carried out. Repeat the preceding steps to calculate the weight of each indicator layer and check the consistency. The results are summarized as follows (Table 7, 8, 9, & 10).

Table 7. S1 Corresponds to the Judgment Matrix and AHP Results

S1	S11	S12	S13	S14	S15	Weight	CR
S11	1	1/4	1	1/3	1/2	0.0977	0.0210
S12	4	1	2	1	2	0.3163	
S13	1	1/2	1	1/2	1	0.1400	
S14	3	1	2	1	1	0.2618	
S15	2	1/2	1	1	1	0.1842	

Table 8. S2 Corresponds to the Judgment Matrix and AHP Results

S2	S21	S22	S23	S24	Weight	CR
S21	1	1	2	3	0.3668	0.0305
S22	1	1	1	2	0.2811	
S23	1/2	1	1	1	0.2013	
S24	1/3	1/2	1	1	0.1508	

Table 9. S3 Corresponding Judgment Matrix and AHP Results

S3	S31	S32	S33	S34	S35	Weight	CR
S31	1	1	1/3	1/2	2	0.1378	0.0236
S32	1	1	1/4	1/2	1	0.1136	
S33	3	4	1	1	5	0.3888	
S34	2	2	1	1	2	0.2631	
S35	1/2	1	1/5	1/2	1	0.0967	

Table 10. S4 Corresponds to the Judgment Matrix and AHP Results

S4	S41	S42	S43	Weight	CR
S41	1	1	1/2	0.2409	0.0176
S42	1	1	1/3	0.2106	
S43	2	3	1	0.5485	

Then multiply the demand weight of the indicator layer with the corresponding demand weight of the criterion layer to obtain its overall weight, and the results are as follows (Table 11).

Table 11. Demand Weight Results of the Indicator Layer

Index Level	Weight	Overall Weight
S11	0.0977	0.0358
S12	0.3163	0.1160
S13	0.1400	0.0513
S14	0.2618	0.0960
S15	0.1842	0.0676

Index Level	Weight	Overall Weight
S21	0.3668	0.0553
S22	0.2811	0.0424
S23	0.2013	0.0304
S24	0.1508	0.0228
S32	0.1136	0.0319
S33	0.3888	0.1093
S34	0.2631	0.0740
S35	0.0967	0.0272
S41	0.2409	0.0485
S42	0.2106	0.0424
S43	0.5485	0.1104

Analysis of the Closed-Loop Industry of Yaoyao People's Clothing Patterns in Guangxi

The dress pattern of the Yaoyao nationality in Guangxi is an important part of Yaotia's traditional culture, which has high historical and cultural value. To protect and inherit this intangible cultural heritage and promote the development of cultural and creative industries, it is necessary to establish a closed-loop industrial system and consider the communication mode according to the needs of users, to realize the organic combination of cultural inheritance, economic development and social communication (Table 12).

Table 12. Closed-Loop Industrial Measures for Inheritance and Promotion of Yaoyao Traditional Decoration in Guangxi

Link	Industrial Measures
Inherit	Establish the Guangxi Gaoshan Yaoyao Traditional Culture Protection Center, and set up full-time staff responsible for the collection, sorting, and inheritance of Guangxi Gaoshan Yaoyao traditional patterns; Organize the display and inheritance of traditional patterns on the traditional festivals of the Yaoyao ethnic group in Guangxi, invite experienced inheritors to teach young people decorative skills; The traditional culture course of Guangxi Gaoshanyao Yao people is set up to strengthen the education and publicity of traditional decorative knowledge and skills.
Innovative design	Designed a variety of modern Guangxi Yaoyao traditional decorative products, broadened product types and application scenarios, and increased product attractiveness and market competitiveness; The introduction of modern technology can improve the production level and quality of the traditional decoration of Yaoyao nationality in Guangxi, and ensure the traditional characteristics and cultural connotation of the decoration.
Manufacturing	Establish the traditional decoration production base of Yaoyao nationality in Guangxi, organize the production and management; Improve production efficiency and production quality to ensure the stability of production and sales.
Sales promotion	1. Using modern marketing means, the traditional decorative products of the Yaoyao ethnic group in Guangxi are promoted to a wider range of consumers. 2. Expand sales channels, such as establishing self-operated online stores, united Tmall, Jingdong, and other e-commerce platforms, to further improve the sales scope and sales quantity; 3. In conjunction with the tourism industry, the traditional patterns of Yaoyao nationality in Guangxi will be incorporated into the tourism commodities.
Feedback and inherit	1. Part of the sales proceeds will be used for the inheritance and promotion of traditional patterns of Yaoyao nationality in Guangxi, linking inheritance and business; Encourage production bases and sales outlets to participate in the public welfare undertakings of the Guangxi Yaoyao community, give back to the community and inheritance organizations, and contribute to the inheritance and promotion of Guangxi Yaoyao traditional decoration.

The establishment of a closed-loop industry of Yaoyao clothing patterns in Guangxi needs to start from the aspects of cultural inheritance, cultural and creative design, production and sales promotion, etc., and achieve a closed-loop industrial system with orderly operation and coordination of all links (Stefano, Davis & Corsane, 2012). This not only helps to promote the inheritance and development of the Guo Shan Yao costume pattern culture, but also promotes the innovation and development of the cultural and creative industry, and realizes the sustainable development of culture and economy.

DISCUSSION

Design Practice

The Yaoyao dress patterns of Guangxi Gaoshan contain the living habits and cultural traditions of the Yao people and have strong local characteristics and cultural charm. Combining these Yao costume patterns with custom experience activities of cultural and creative products can increase the interaction between people and products and between people so that people can deeply feel the cultural feelings of the Guangxi Yaoyao people in the process of hands-on creation. Such activities meet the emotional needs of users for visual experience and create a unique, rich, and valuable cultural experience.

Visual Design of Patterns

In the case of low productivity, the Yao ancestors personified the image of the sun, creating a variety of symbols of the sun embroidered on the clothing to pray for protection and blessing. This symbol of the original sun pattern in clothing gradually evolved into a very practical significance of the re-examination pattern. The Yao brocade sun pattern is used as a new pattern for the creation of cultural and creative products. In the middle of the pattern is the Yao long drum. Looking at the history of Yao Long Drum, it can be seen that its rich cultural connotation and profound cultural heritage of heaven and earth are embodied in the physical knowledge and wisdom of the Yao people, and it inherits the original culture and ethnic memory of the Yao ancestors. Yao people's secular aspirations and ideal expression. The bright red color has a strong effect to highlight the enthusiasm and boldness of the Yao people, as shown in Figure 3.



Figure 3. Yaozu Nationality Dress Pattern of Guangxi Gaoshan

Practical Product Design

The use of cultural symbols in the design of practical cultural and creative products can realize the goal of cultural inheritance and promotion through design, and meet the market demand and people's aesthetic taste. For example, designing a practical product with the costume-like elements of the Yaoyao nationality, such as canvas bags, mobile phone cases, gift boxes, etc., combined with modern life and aesthetic needs, can provide people with a special shopping experience in this way. In addition, the use of cultural symbols to design practical cultural and creative products helps to build brand image, attract more customers, and provide customers with rich depth and connotation of cultural products. Most importantly, the inclusion of cultural symbols in the design of practical cultural and creative products can, to a certain extent, present the unique cultural aesthetics of the nation, demonstrate the spiritual inheritance of Chinese culture in times and regions, and attract more people's attention and research, as shown in Figure 4.



Figure 4. Design Effect of Cultural and Creative Products of Yaoyao Nationality in Gaoshan, Guangxi

Human Demand

The AHP user demand model is used to analyze and mine user demand points and the conclusion is drawn that consumers will have clear expectations and goals in the service contact. When the expectation is in line with reality, positive emotions will be generated, on the contrary, negative emotions will be generated. The value placed on the service experience is directly proportional to consumer expectations of the product.

Value Innovation

From the perspective of experience value in service design, consumers pay more attention to the personal feelings brought by service participation, especially the experience value such as a sense of accomplishment and identity brought by participation.

User Experience

For service design, user experience includes the core links of product service, research product service, obtaining product service, using product service, and so on. In this process, consumers purchasing products and services is only the starting point of experience, and service experience is not simply the experience of enjoying services, but also affected by the product itself and the environment. The experience also includes the emotional resonance of the service. The game between the dissemination of traditional decorative intangible cultural heritage and the value of cultural and creative industry

Authenticity of Intangible Cultural Heritage

The authenticity of non-genetic inheritance refers to the degree to which the cultural connotation carried by the inheritance of non-material cultural heritage and the original taste of traditional skills can be completely preserved, inherited, and developed (Bouchenaki, 2023). Its importance lies in the fact that non-inherited authenticity is the source of cultural vitality and the important embodiment of national cultural confidence.

The protection, inheritance, and development of intangible cultural heritage should be based on the respect and protection of the authenticity of non-inherited heritage. This involves many links in the process of non-inheritance, from the declaration and protection of intangible cultural heritage to the establishment and training of the inheritor's mentoring system, and to the dissemination and promotion of intangible cultural heritage, all of which need attention to the protection of the authenticity of intangible cultural heritage.

In the process of non-inheritance, it is not possible to tamper with traditional skills and cultural connotations at will, nor to reduce, evolve, or improve them just for the sake of commercialization and marketization, nor to promote unreasonable inheritance modes in the name of non-inheritance, such as mechanical copying and simplified inheritance, which will cause irreversible damage to the authenticity of intangible cultural heritage (Aikawa-Faure, 2008).

Therefore, to maintain the authenticity of non-inherited heritage, we need to adhere to cultural diversity and cultural confidence (Cominelli & Greffe, 2022), pay attention to the traditional value and historical evolution of non-inherited heritage, regard non-inherited heritage as a spiritual inheritance, strengthen voluntary protection of intangible heritage, constantly promote the protection and inheritance of intangible heritage, and preserve and inherit the thousand-year-old treasure of intangible cultural heritage. With a view to sustainable development that is not inherited.

The Game between the Dissemination of Traditional Decorative Intangible Cultural Heritage and the Value of Cultural and Creative Industry

As one of the representatives of Chinese intangible cultural heritage, traditional decoration is highly respected for its unique historical and cultural connotation and artistic expression. With the development of the social economy and the rise of cultural innovation, the dissemination of traditional decorative intangible cultural heritage has gradually combined with the cultural and creative industry, forming a relationship between game and value. On the one hand, the traditional decorative intangible cultural heritage is facing the pressure of inherent cultural protection in the dissemination. Because of its long history, extensive and profound, the cultural connotation and inheritance methods are also very complex and diversified. To protect and inherit this cultural heritage, the inheritors of traditional decorative intangible cultural heritage and relevant institutions have made continuous efforts to establish various protection mechanisms, such as insurance and policy support from the national cultural department. However, due to the large scale and wide distribution of traditional decorative intangible cultural heritage, the inherent cultural protection is difficult to completely control and mastered, and sometimes problems such as artificial fabrication, tampering, and over-utilization may occur, thus affecting the dissemination and protection effect of traditional decorative intangible cultural heritage. On the other hand, the combination of traditional decorative intangible cultural heritage and cultural and creative industry has also brought new cultural value. With the rise of the cultural and creative industry and the prosperity of the cultural market, the traditional decorative intangible cultural heritage has gradually become an important element of the cultural and creative industry and has injected new impetus into the innovation and development of cultural and creative products. Using the distinctive character of traditional decorative intangible cultural heritage, the design and development of relevant cultural and creative products can not only highlight the cultural connotation and aesthetic value but also meet the needs of the market and consumers, so that the value of traditional decorative intangible cultural heritage can be inherited and carried forward.

To achieve the balance between cultural value and commercial value between traditional decorative intangible cultural heritage and cultural and creative industry, it is necessary to fully understand and recognize the value and characteristics of traditional decorative intangible cultural heritage, pay attention to the preservation of cultural tradition while innovating, strictly consider the needs of the audience, and strengthen the management and guidance of cultural and creative industry, so that cultural value and economic value can develop in concert. Produce sustainable development effects. At the same time, we should also pay attention to avoid the negative effects of the cultural industry dividend caused by simple commercialization, shoddy manufacturing, and market bubbles, and ensure the purity, inheritance, and authenticity of cultural inheritance.

CONCLUSION

This paper puts forward the idea of building an organic closed-loop industrial chain based on non-genetic inheritance, cultural and creative industry, and digital communication as means: First, excavate and protect the clothing cultural heritage of Guo Shanyao, and constantly inherit and promote this intangible cultural heritage; Secondly, through creative design, pattern reproduction, and other means to develop clothing products and souvenirs with cultural connotation and fashion beauty to meet the market demand; Thirdly, through digital communication and marketing means, products and intangible cultural heritage will be spread to a wider audience to enhance brand influence and market share; Finally, the profits will be returned to the field of intangible cultural heritage protection and development, forming a sustainable development of intangible cultural and industrial closed loop. Non-inherited heritage is a key means to promote cultural diversity and cultural inheritance, we must pay attention to the authenticity of non-inherited heritage, principles, and closed-loop development, put non-inherited heritage in the dual consideration of cultural value and economic value, comprehensively promote the protection and inheritance of intangible cultural heritage, promote the connection of intangible cultural heritage with The Times, and make more positive contributions to the inheritance and innovation of excellent traditional Chinese culture.

The review of 14 articles found an inconsistent relationship between social media use and psychological adaptation. The reasons behind this mainly lie in the following aspects. First, the measurement of the two variables was inconsistent. In particular, there were large differences in the measurement of social media use. Secondly, the study sites were also different. Studies conducted in Western and Asian countries have different conclusions. At present, most studies are conducted in Western countries, which calls for scholars to carry out more studies in Asian countries. Besides, with an increasingly rich social media environment, more types of social media should be taken into account.

REFERENCES

- Akagawa, N., & Smith, L. (Eds.). (2018). *Safeguarding intangible heritage: practices and politics*. Abingdon, UK: Routledge.
- Aikawa-Faure, N. (2008). From the proclamation of masterpieces to the convention for the safeguarding of intangible cultural heritage. In *Intangible Heritage* (pp. 27-58). Abingdon, UK: Routledge.
- Bortolotto, C. (2007). From objects to processes: UNESCO'S 'Intangible Cultural Heritage'. *Journal of Museum Ethnography*, (19), 21-33.
- Bouchenaki, M. (2003). The interdependency of the tangible and intangible cultural heritage. In *4th ICOMOS General Assembly and International Symposium: Place, memory, meaning: preserving intangible values in monuments and sites*. Victoria Falls, Zimbabwe: ICOMOS.
- Cominelli, F., & Greffe, X. (2012). Intangible cultural heritage: Safeguarding for creativity. *City, Culture and Society*, 3(4), 245-250.
- Del Barrio, M. J., Devesa, M., & Herrero, L. C. (2012). Evaluating intangible cultural heritage: The case of cultural festivals. *City, Culture and Society*, 3(4), 235-244.
- Labadi, S. (2013). UNESCO, cultural heritage, and outstanding universal value: value-based analyses of the world heritage and intangible cultural heritage conventions. *Heritage*, 9(2), 191-194.
- Lenzerini, F. (2011). Intangible cultural heritage: The living culture of peoples. *European Journal of International Law*, 22(1), 101-120.
- Liao, F., Apirating, P., Kotchapakdee, P., & Buarabha, H. (2022). Meishan scroll paintings and ancestor worship of the Flat Land Yao people in Gongcheng Yao Autonomous District, Guangxi Zhuang Autonomous Region, China. *Asian Ethnicity*, 23(3), 541-555.
- Litzynger, R. A. (2000). *Other Chinas: The Yao and the politics of national belonging*. Durham, NC: Duke University Press.
- Liu, G. (2005). The mystic mimetite location of Liannan Yao autonomous county. *Rocks & Minerals*, 80(1), 24-31.
- Lixinski, L. (2013). *Intangible cultural heritage in international law*. Oxford, UK: Oxford University Press.
- Petronela, T. (2016). The importance of the intangible cultural heritage in the economy. *Procedia Economics and Finance*, 39, 731-736.
- Shu, J., & Lee, Y. (2020). Knit fashion design applying to the features of the Chinese Yao minority costume. *Journal of the Korea Fashion and Costume Design Association*, 22(1), 15-32.
- Stefano, M. L., Davis, P., & Corsane, G. (Eds.). (2012). *Safeguarding intangible cultural heritage* (Vol. 8). Woodbridge, UK: Boydell & Brewer Ltd.
- Yang, Y., & Xi, W. (2022). Eco-Translatology-Based analysis of Chinese Yao Ethnic Group's costumes in foreign publicity translation—A case study of Jinxiu Yao Ethnic Museum. *Lecture Notes on Language and Literature*, 5(6), 15-22.

ETHICAL DECLARATION

Conflict of interest: No declaration required. **Financing:** No reporting required. **Peer review:** Double anonymous peer review.