



Digital Communication Model for Constructing the Spiritual Cultural Scenes of
Zhuang and Thai-Isan Ethnic

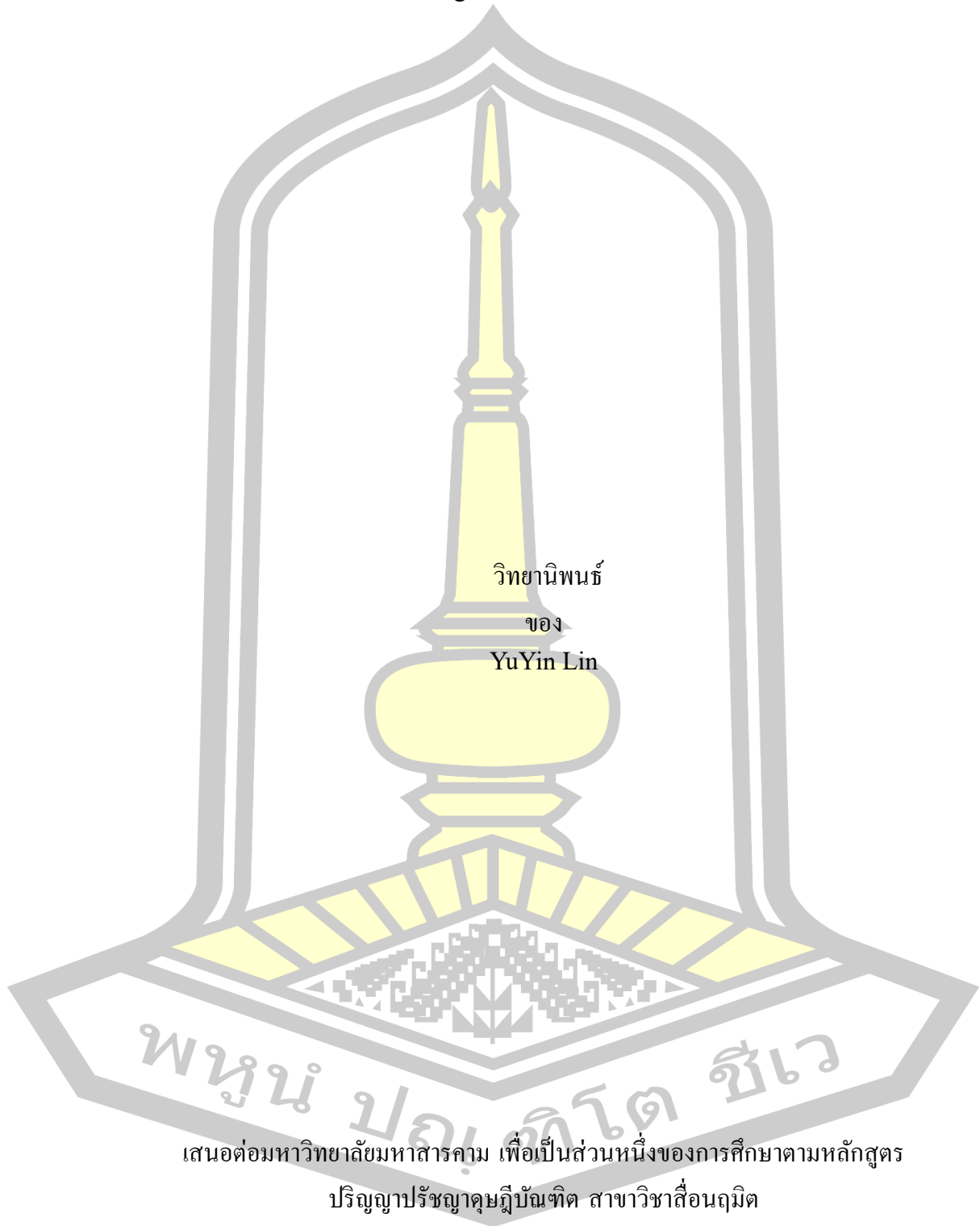
YuYin Lin

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Creative Media

January 2025

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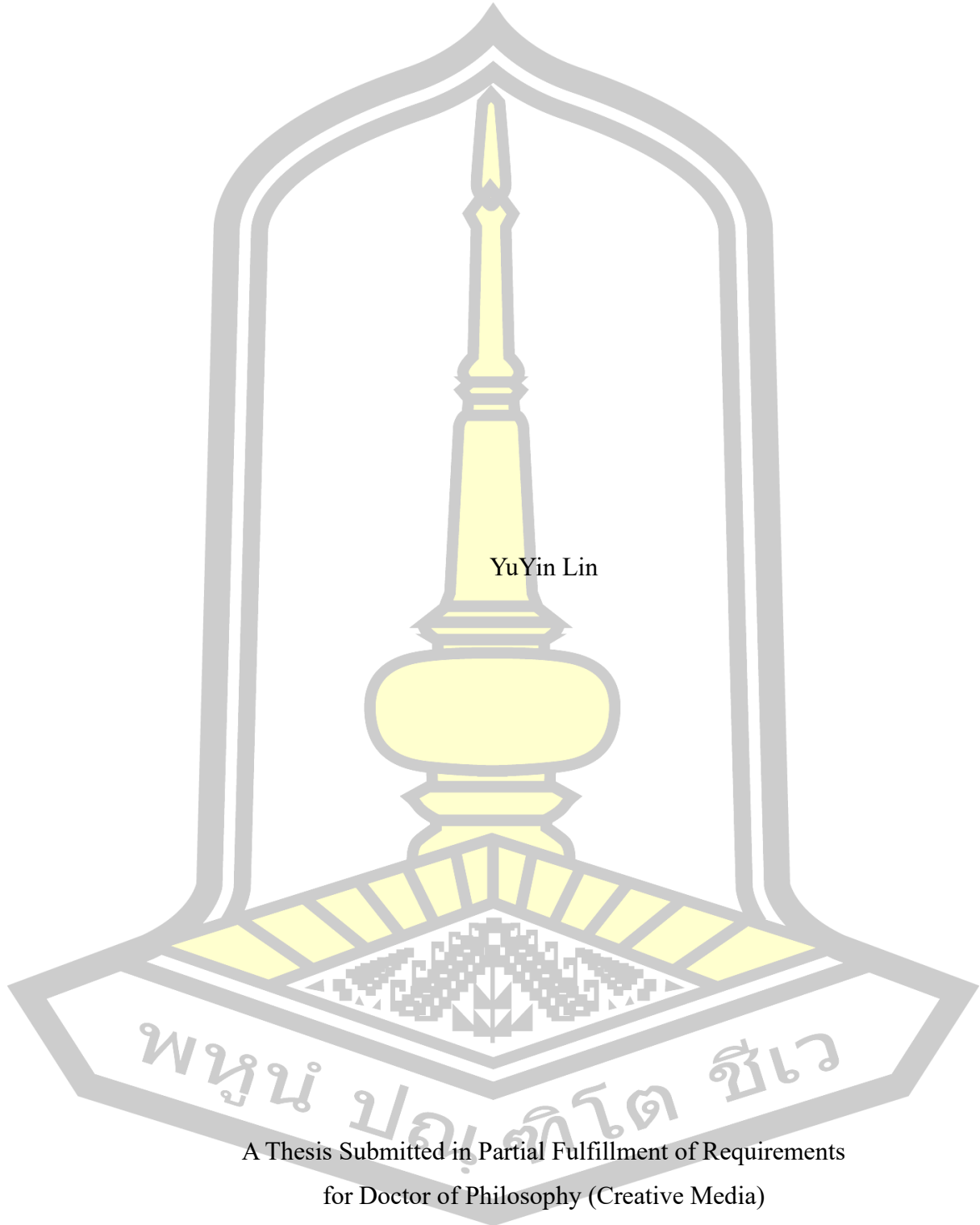


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YuYin Lin

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January 2025

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The examining committee has unanimously approved this Thesis, submitted by Mr. YuYin Lin , as a partial fulfillment of the requirements for the Doctor of Philosophy Creative Media at Maharakham University

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ABSTRACT

With the rapid development of digital communication technology, its impact on the inheritance and innovation of traditional culture is becoming increasingly prominent. However, there is currently limited research on the digital communication of traditional culture, especially on the co-constructing and co-sharing of cultural scenes among the Zhuang and Thai-Isan Ethnic. This research aims to explore how digital communication affects and facilitates the construction of Zhuang and Thai-Isan ethnic cultural scenes, thereby promoting cross-cultural communication and understanding. Empirical research was conducted through the adoption of a multidisciplinary theoretical framework and the execution of field investigations in pertinent regions of Thailand and China. This research employs a combination of quantitative and qualitative research methods, as well as case studies. The research objective is to delve into the actual effects and potential obstacles of digital communication on the co-constructing and co-sharing of Zhuang and Thai-Isan ethnic cultural scenes. Firstly, this thesis explores the relationship between the Zhuang and Thai-Isan ethnic. Secondly, the challenges and opportunities confronting ethnic culture in the context of the times were detailed, and the underlying reasons were analyzed; Later on, the discussion delved into the Thai Molam culture, meticulously exploring the unique characteristics of digital communication and its application within the context of ethnic cultural exchanges. Additionally, a model specifically tailored for the digital communication of Thai Molam culture was meticulously designed and developed. Through a case analysis of the digital practices of the Zhuang and Thai-Isan ethnic culture, the effectiveness of digital communication technology in recording, preserving, and disseminating ethnic cultural heritage is revealed. Research has indicated that the Zhuang and Thai-Isan ethnic share common ancestry, originating from southern China, and exhibit similarities in language, culture, and values. This shared heritage forms the basis for the co-constructing and co-sharing of cultural scenes between the Zhuang and Thai-Isan ethnic. The similarities and distinct cultural memories of these ethnic groups are valuable resources for the co-constructing and co-sharing of ethnic cultural landscapes. Co-constructing and co-sharing the cultural scenes of the Zhuang and Thai-Isan ethnic can strengthen ethnic cultural identity, foster cultural exchanges, enhance ethnic cultural soft power, and offer a cultural paradigm for building a community of Zhuang and Thai-Isan ethnic. The adoption of digital communication models can overcome the challenges posed by traditional communication methods to

the communication and inheritance of Zhuang and Thai-Isan ethnic cultures, opening up new opportunities for the spread of these cultures. It can play a significant role in the co-constructing and co-sharing of cultural scenes of Zhuang and Thai-Isan ethnic cultures. On this basis, strategies have been proposed to promote the co-constructing and co-sharing cultural scenes between the Zhuang and Thai-Isan ethnics, including prioritizing communication technology, prioritizing content innovation, community participation, and policy support. The research results are not only of great significance for the protection and development of Zhuang and Thai-Isan ethnics cultures, but also provide reference for the digital communication of other ethnic minority cultures, and provide new perspectives and practical solutions for cultural communication and protection in the digital age.

Keyword : Zhuang and Thai-Isan ethnics, Digital Communication, Cultural Scene



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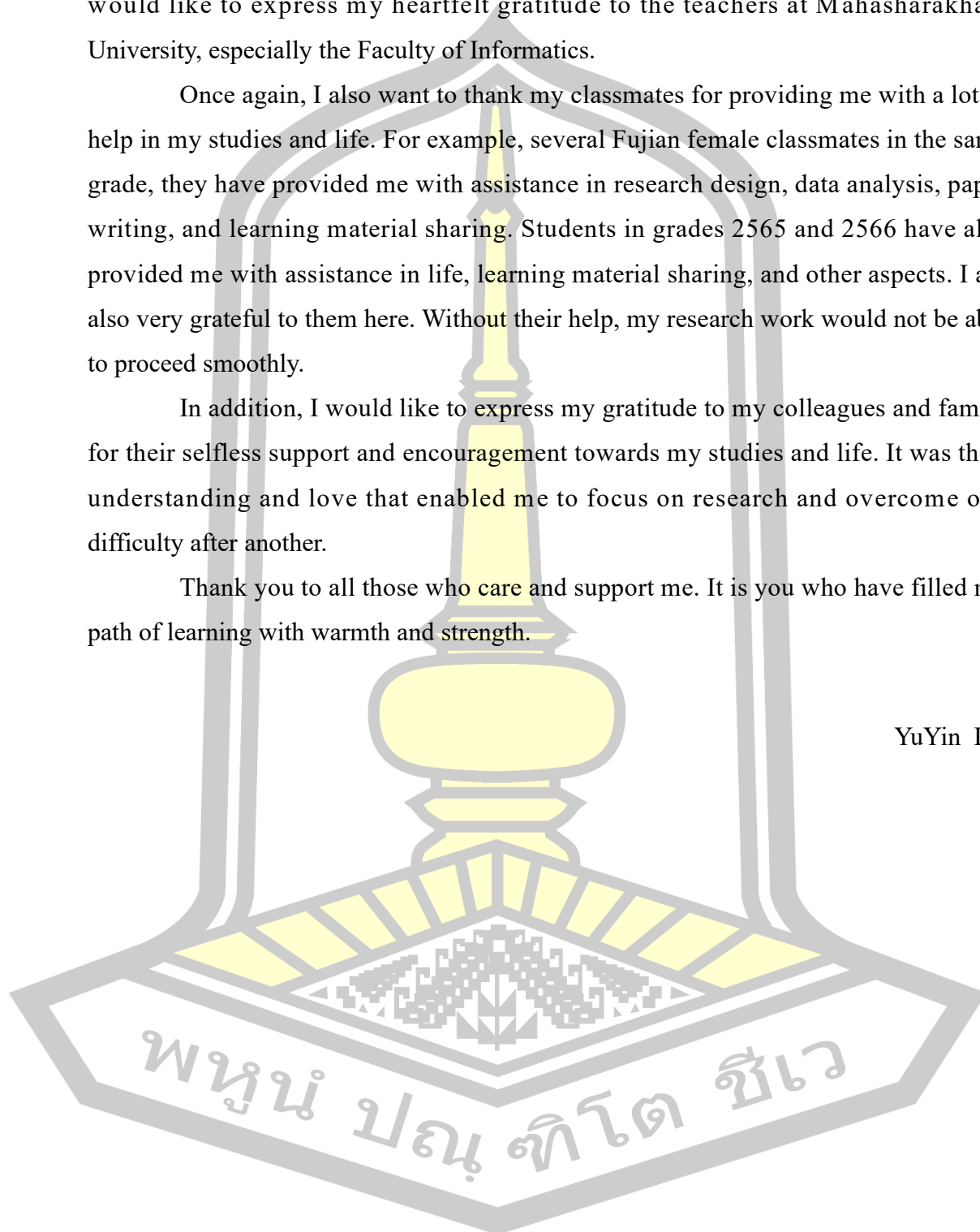


TABLE OF CONTENTS

	Page
ABSTRACT.....	D
ACKNOWLEDGEMENTS.....	F
TABLE OF CONTENTS.....	H
List of tables.....	N
List of figures.....	O
Chapter 1 Introduction.....	1
1. 1 Research Backgrounds.....	1
1.1.1 The Historical and Cultural Backgrounds of This Research: Homology of the Zhuang and Thai-Isan Ethnics.....	1
1.1.2 The Case Background of the Zhuang and Thai-Isan Ethnics’s Cultural Communication in This research: Molam and Molan.....	6
1.1.3 The Era Background of the Zhuang and Thai-Isan Ethnics’s Cultural Communication : Crisis and Opportunity	8
1.1.4 The Media Background for Constructing the Cultural Scenes of the Zhuang and Thai-Isan Ethnics:Digital Communication Platform.....	14
1.1.5 The Experience Background : Thai Ethnic Culture Digital Communication and Its Inspiration for China.....	15
1.2 Research Objectives.....	17
1.3 Research Delimitation	17
1.3.1 Research Participation.....	17
1.3.2 Relative Concept	18
1.3.3 Relative Theory	21
1.4 Research Instruments.....	23
1.5 Research Expectations	23
1.6 Innovative Points of Research	23
Chapter 2 Literature Review & Theory Review	25

2.1 Review of the Research on China-Thailand Relationship, Zhuang -Thai Ethnic Group, Zhuang and Thai-Isan ethnics' s Molan(Molam) Culture	25
2.1.1 Review of Research on China-Thailand Relationship	26
2.1.2 Review of Research on the Zhuang-Thai Ethnic Group	27
2.1.3 Review of Research on Molan of Zhuang	31
2.1.4 Review of Research on Molam of Thailand.....	34
2.1.5 Review of Research on the Molan and Molam Relationship between Zhuang and Thai-Isan Ethnics.....	35
2.1.6 Review of Relevant Theoretical Literature	36
2.1.7 Summary of Literature on Research Objective 1	38
2.2 Review of the Research on Cultural Scene , the National Spirit or Value of the Molan(Molam) Culture of the Zhuang and Thai-Isan Ethnics	40
2.2.1 Review of Relevant Literature on Cultural Scene.....	40
2.2.2 Review of the Research on the National Spirit or Function Embodied in the Molan (Molam)Culture of the Zhuang and Thai-Isan Ethnics.....	41
2.2.3 Review of Relevant Theoretical Literature	42
2.2.4 Summary of Literature on Research Objective 2	45
2.3 The Relationship between Culture and Communication, the Traditional Communication Model, the Digital Communication Model.....	45
2.3.1 Literature Review on the Relationship between Culture and Communication	46
2.3.2 Review of Relevant Literature on Communication Model and Traditional Communication Model of Culture in China and Thailand.....	47
2.3.2.1 Historical Review of the Communication Model.....	47
2.3.2.2 Mass Communication Model of Art Culture in Thailand and China	50
2.3.3 Review of Relevant Literature on the Impact of Digital Technology and the Digital Communication Model of Molan (Molam) Culture.....	51
2.3.3.1 Review of the Communication of Digital Technology Affects Culture Communication Model	51
2.3.3.2 Review of Relevant Literature on the Digital Communication Model of Molan (Molam) Culture.....	58

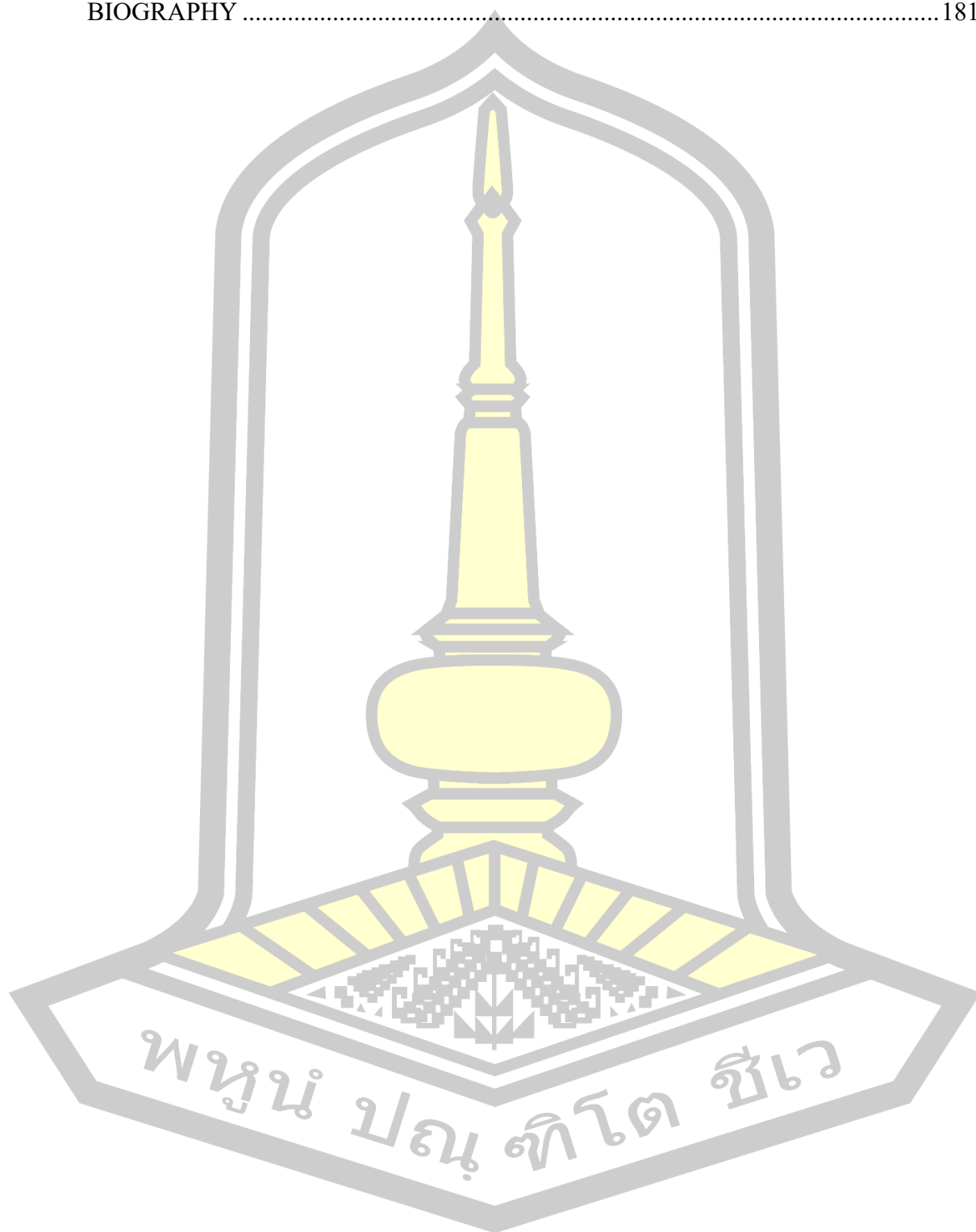
2.3.4 Relevant Theoretical Literature	59
2.3.5 Summary of Literature on Research Objective 3~5	59
Chapter 3 Research Methods and Instruments.....	61
3.1 Participants and sample	61
3.2 Research Methods.....	63
3.3 Research Instruments	64
3.4 Developing Research Instruments	65
3.5 Data Collection	67
3.6 Data Analysis	67
Chapter 4 Key Findings	69
4.1 Zhuang and Thai-Isan ethnics from the Same Root, with Similar Languages, Cultures, and Values	69
4.1.1 The Zhuang people in China and the Thai-Isan ethnics from the Same Root	69
4.1.2 The Separation of Zhuang and Thai-Isan People Accompanied by the Spread of Language and Culture.....	81
4.2 The Similar and Different Cultural Memories of the Zhuang and Thai-Isan Ethnics Are Important Resources for Co-Constructing and Co-Sharing Cultural Scenes	86
4.3 Co-Constructing and Co-Sharing the Cultural Scenes of the Zhuang and Thai- Isan Ethnics Have Great Significance	91
4.4 There Have Already Good Precedents for Co-Constructing and Co-Sharing the Cultural Scenes of the Zhuang and Thai-Isan ethnics	93
4.5 The Culture of Zhuang and Thai-Isan Ethnics Facing the Challenges	100
4.5.1 "Who" (i.e. Disseminators) Faces Challenges.....	105
4.5.2 "What to Say" (i.e. Information) Faces Challenges	107
4.5.3 "Through What Channels" (i.e. Communication Channels) Face Challenges	108
4.5.4 "To Whom" (i.e. Audience) Faces Challenges	110
4.5.5 "What Effect " (i.e. Communication Effect) Faces Challenges	116
4.6 Need to Seize the Opportunity to Co-Constructing and Co-Sharing the Cultural Scenes of Zhuang and Thai-Isan Ethnics	117

4.6.1 Diversified and Digital New Media Communication Channels Are Being Used More and More Widely	120
4.6.2 Audience Presents New Characteristics in the New Media Environment	126
4.6.3 More and More Diversified Cultural Communicators	128
4.6.4 More and More Ways to Generate Cultural Content.....	129
4.6.5 New Media Technology Makes the Effect of Cultural Communication More and More Satisfactory	131
4.6.6 Digital Communication Can Play an Important Role in Co-Constructing and Co-Sharing the Zhuang and Thai-Isan Ethnics Cultural Scenes	133
Chapter 5 The Development of Digital Communication Model for Zhuang and Thai-Isan Ethnics Cultures: a Case Research Based on Molam.....	137
5.1 Thailand's Molam Culture and Its Communication Value.....	137
5.1.1 Thailand's Molam: a Popular and Unique Folk Art	137
5.1.2 The Communication Value of Thai Molam Culture: It Can Build a Common National cultural scenes and Enhance Cultural Soft Power ...	142
5.2 Digital Communication Model and Construction of Digital Communication Model of Molam in Thailand.....	144
5.2.1 Digital Communication Model.....	144
5.2.2 Construction Methods and Constituent Elements of the Digital Communication Model of Thai Molam Culture.....	145
5.3 Characteristics and Effects of Digital Communication of Molam Culture in Thailand.....	148
5.3.1 Digital Media Dominates the Communication of Molam Culture.....	148
5.3.2 Diversified Communication Subjects (Disseminators) and Content Production Methods	148
5.3.3 The Digitalization Effect of Communication Content and Channels Is Significant	149
5.3.4 Strong Audience Interaction and Participation.....	149
5.3.5 Emphasize Communication Strategies and Effectiveness Evaluation ...	150
5.4 Enlightenment of Digital Communication of Thailand's Molam Culture on the Communication of Zhuang Folk Culture	151

5.4.1 Give Full Play to the Government's Guiding Role and Increase Support for the Inheritance and Communication of Ethnic Cultural Heritage	151
5.4.2 Play the Role of Technological Empowerment and Promote the Application of Digital Communication Technology in Cultural Inheritance and Communication	151
5.4.3 Conduct In-Depth Research and Shape the Unique Characteristics of Local Culture, and Create Cultural IP Rich in Ethnic Characteristics ...	152
5.4.4 Encourage Civil Participation to Enhance the Vitality and Innovation Capacity of Cultural Heritage.....	153
5.4.5 Strengthen International Cooperation and Work Together towards the Protection, Inheritance, and Communication of Cultural Heritage.....	154
5.4.6 Cultivate Professional Talents and Strengthen the Construction of Digital Communication Teams for Cultural Heritage	154
Chapter 6 The Suggestions for Constructing the Cultural Scenes of Zhuang and Thai-Isan Ethnic in the Digital Age	156
6.1 Strengthen Cultural Awareness between the Zhuang and Thai-Isan Ethnic ..	156
6.2 Excavate the Common Cultural Heritage of the Zhuang and Thai-Isan Ethnic	158
6.3 Strengthen the Language Protection and Inheritance of the Zhuang and Thai-Isan Ethnic	159
6.4 Establish a Zhuang-Thai Ethnic Cultural Cooperation Mechanism	160
6.5 Strive to Improve the Digital Communication Effect of Zhuang and Thai-Isan Ethnic Cultures.....	160
6.5.1 Content Is King, Improving the Attraction of Cultural Scenes	161
6.5.2 Channel Is First, Expand the Spread of Cultural Scenes.....	161
6.6 Tell Good Stories for Different Audiences	162
6.7 Establish an Effective Communication Feedback Mechanism.....	163
6.8 Establish a Reasonable Communication Effect Evaluation System.....	163
Chapter 7 Conclusion and Discussion	166
7.1 Review the Completion of Research Objectives	166
7.2 Inclusion	168
7.3 Discussion.....	169

REFERENCES 170

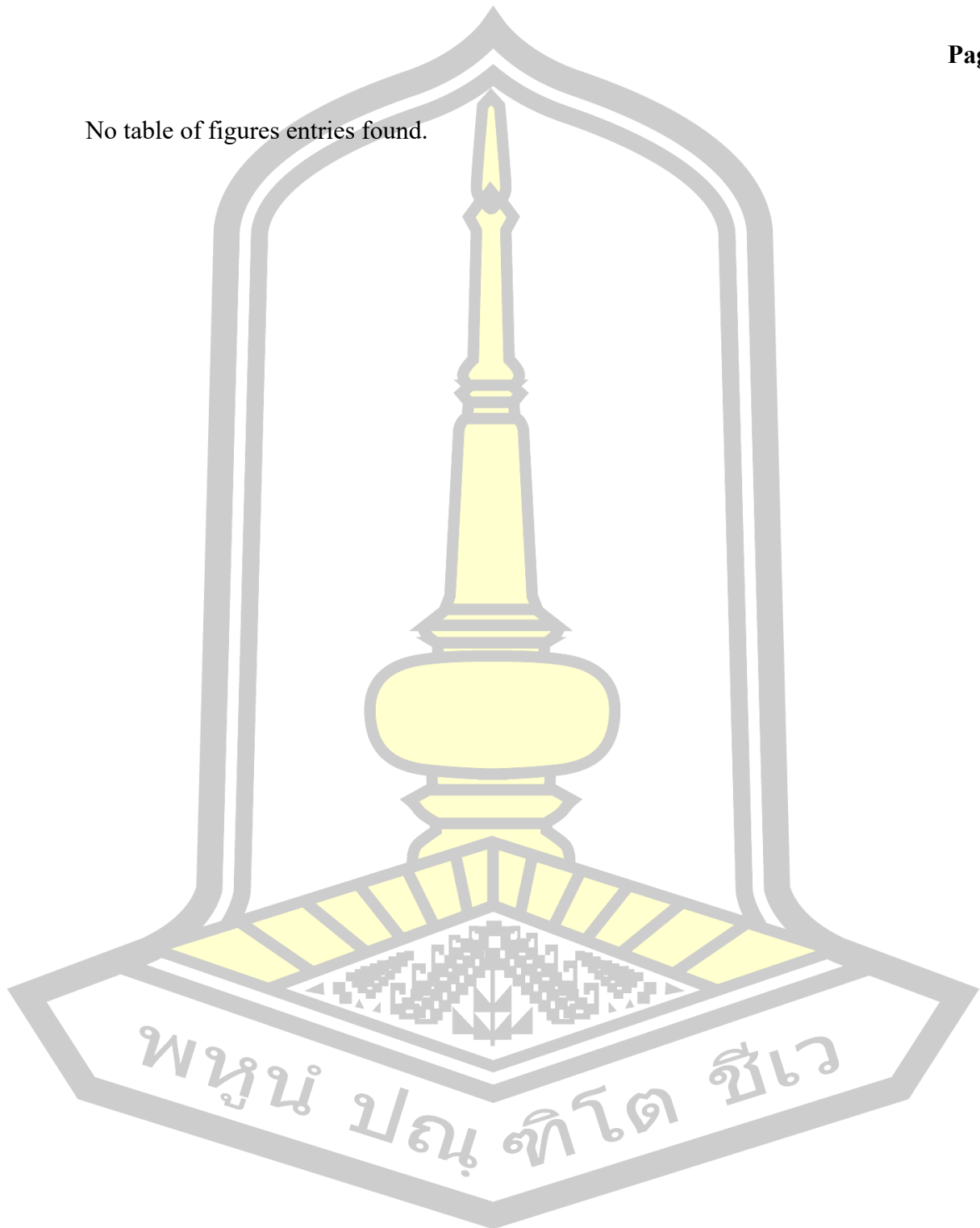
BIOGRAPHY 181



List of tables

Page

No table of figures entries found.

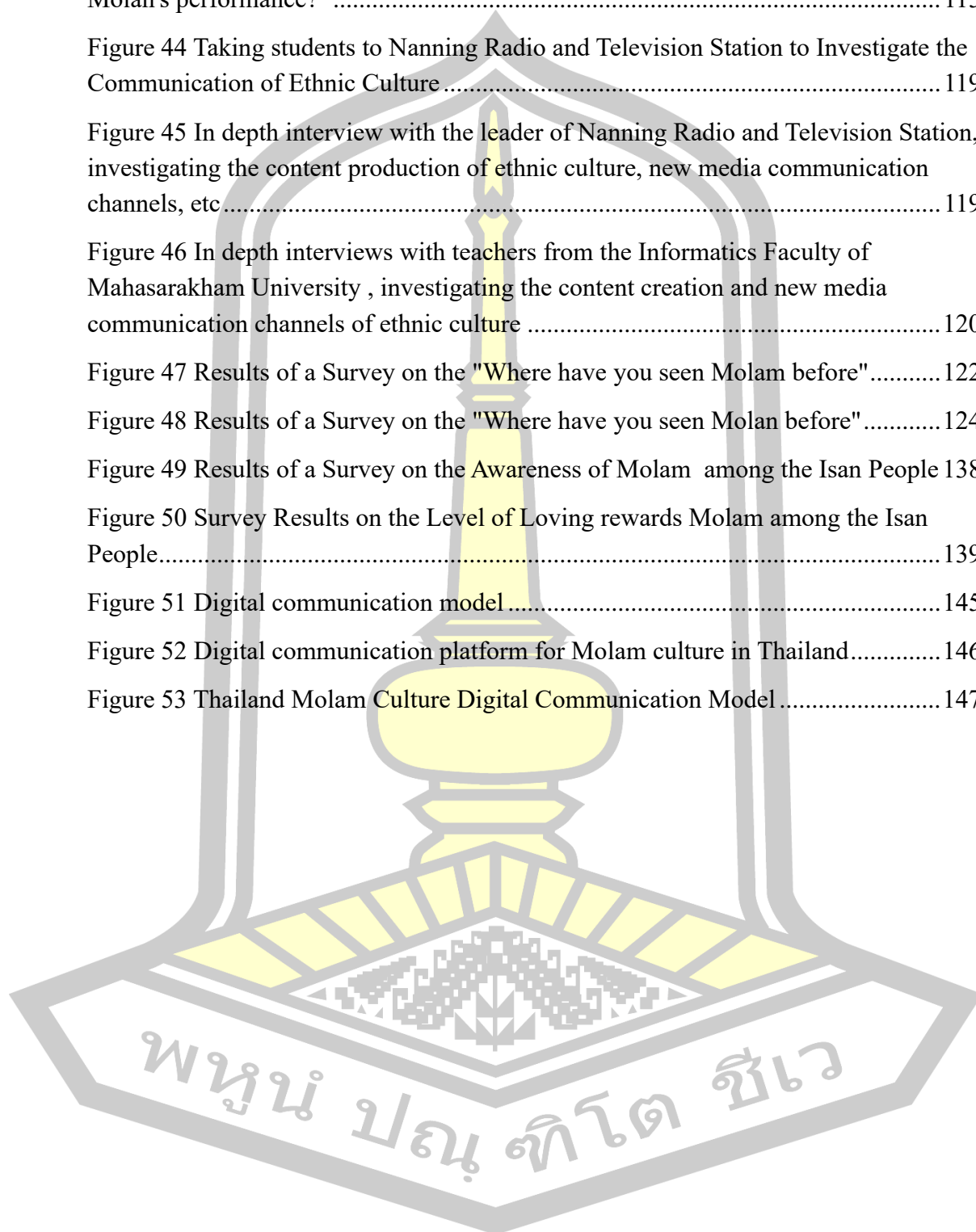


List of figures

	Page
Figure 1 Comparison of Cognate of kinship terms in Zhuang and Thai language	3
Figure 2 The Zhuang and Thai-Isan ethnics have similar material cultures	4
Figure 3 Molam Sing Stage Performance at Mahasarakham University of Thailand ...	6
Figure 4 Chinese Zhuang Molan Performance	6
Figure 5 the Confucius Institute of Mahasarakham University (CIM) held cultural activities to highlight the close relationship between China and Thailand (Photo provided by CIM)	27
Figure 6 Series of Comparative Studies on Traditional Culture of Zhuang and Thai (Photo provided by Yuyin Lin)	31
Figure 7 Molan performance of Chinese Zhuang	34
Figure 8 Thailand Molam Performance	35
Figure 9 Lasswell's 5W one-way linear communication model	49
Figure 10 Osgood- Schramm's circular interactive communication model.....	49
Figure 11 the social system communication model of the Riley couple	50
Figure 12 <i>Digital communication</i>	52
Figure 13 Rich digital devices	54
Figure 14 Rapid development of network technology.....	55
Figure 15 Rapid development of 5G technology	57
Figure 16 Comparison of the two paradigms and mechanisms of information communication.....	57
Figure 17 Research Work Process (Designed by Yuyin Lin).....	61
Figure 18 Participant and Sample Quantity Statistics Table.....	62
Figure 19 illustrates the research methodology used.....	64
Figure 20 Interview with Assistant Professor Dr. Pichet Saiphan	73
Figure 21 Tai-Kadai Language Group diversion diagram	73
Figure 22 Interview with Professor Chathip Naksupha.....	77
Figure 23 The Zhuang and Thai-Isan ethnics have similar material cultures	88

Figure 24 the Zhuang and Thai-Isan ethnics have similar spiritual cultures	89
Figure 25 Unique Zhuang Culture (Part).....	90
Figure 26 Unique Thai Culture (Part).....	90
Figure 27 Activity Site.....	95
Figure 28 2024 Cross border Spring Festival Gala.....	96
Figure 29 2024 Zhuang Language Spring Festival Gala	97
Figure 30 Screenshots of comments from some netizens in the comment section of the program playback website	99
Figure 31 In depth interviews with the director and inheritors of intangible cultural heritage at the Jingxi Cultural Center of Guangxi,China,investigating theprotection, inheritance, and communication of local ethnic culture	101
Figure 32 Investigating the protection, inheritance, and communication of local ethnic culture at the Zhuang Museum in Jingxi City.....	101
Figure 33 Investigating the protection, inheritance, and communication of local ethnic culture in Huangyao Ancient Town, Hezhou City,Guangxi,China	102
Figure 34 Investigating ethnic culture activities on campus in Gongcheng County,Guagnxi,China.....	102
Figure 35 Visiting Officials from the Mahasarakham Provincial Government to investigate the policies and practices of local ethnic cultural protection and communication.....	103
Figure 36 Interview with ethnic dance students in Mahasarakham province, Thailand	103
Figure 37 Interview with street artist Tompon in Mahasalakan Province, Thailand .	104
Figure 38 Investigate the inheritance and communication of ethnic culture in Loi-Et	104
Figure 39 Survey Results of "Have You Heard or Seen Molan" for Middle aged and Old People.....	112
Figure 40 the Survey Results of "Have you heard of or seen Molan" for Adolescent and Young People (The data from field survey questionnaires in Jingxi,Debao).....	112
Figure 41 Survey Results of "Do you like Molan" for Adolescent and Young People	113
Figure 42 Survey Results of "Do you like Molan" for Middle Aged and Elderly People.....	114

Figure 43 Survey Results of Adolescent and Young People: "Do you understand Molan's performance?"	115
Figure 44 Taking students to Nanning Radio and Television Station to Investigate the Communication of Ethnic Culture	119
Figure 45 In depth interview with the leader of Nanning Radio and Television Station, investigating the content production of ethnic culture, new media communication channels, etc	119
Figure 46 In depth interviews with teachers from the Informatics Faculty of Mahasarakham University , investigating the content creation and new media communication channels of ethnic culture	120
Figure 47 Results of a Survey on the "Where have you seen Molam before"	122
Figure 48 Results of a Survey on the "Where have you seen Molam before"	124
Figure 49 Results of a Survey on the Awareness of Molam among the Isan People	138
Figure 50 Survey Results on the Level of Loving rewards Molam among the Isan People.....	139
Figure 51 Digital communication model	145
Figure 52 Digital communication platform for Molam culture in Thailand.....	146
Figure 53 Thailand Molam Culture Digital Communication Model	147



Chapter 1 Introduction

1. 1 Research Backgrounds

Herein, author expound on the foundation, necessity, and significance of this research through the historical and cultural lens of the Zhuang and Thai-Isan ethnics's homology. Furthermore, author delve into the backdrop of the crisis affecting the communication and inheritance of the Zhuang and Thai-Isan ethnics's ethnic cultures. Additionally, author explore the era of rapid digital communication development, emphasizing the importance of disseminating ethnic culture via digital platforms in fostering the co-constructing and co-sharing cultural scenes within the Zhuang and Thai-Isan ethnics. Lastly, author deliberate on the unique characteristics of digital communication in Thailand's ethnic cultures and how they might offer insights to China. The research is based on the foundation, necessity, and importance in the following aspects.

1.1.1 The Historical and Cultural Backgrounds of This Research:

Homology of the Zhuang and Thai-Isan Ethnics

Zhuang and Thai ethnic groups have many commonalities, and the following elaborate on the homologous relationship between them, which is the basis and condition for this research of co-constructing and co-sharing cultural scenes of the Zhuang and Thai-Isan ethnics with a digital communication model.

Zhuang language and Thai language are similar and belong to the same language group. In the 1860s, some missionaries, military officers, and scholars from Europe conducted language surveys in Thailand, Vietnam, and southern China for religious and military purposes. they were surprised to find that China's Zhuang , Dai languages were very similar to Thailand's Lao, Thai, and Putai languages. Later, linguists unified these languages into the Zhuang-Dai branch of the Tai-Kradai language group. In the international linguistic context, the name Tai-Kradai is commonly used to refer to Thai, Lao, Shan, Xibshuangbanna Dai, Nong, and Zhuang, etc. According to the World Ethnology Network (ethnology. com), there are a total of 91 languages and dialects in the Tai-Kradai language group, mainly distributed from Guangdong, Hainan, and Guangxi in China in the east, to Assam in India in the west,

to the Jinsha River in Sichuan in the north, and to southern Thailand in the south. the Tai-Kradai language group is a very complex cultural community from South China to Southeast Asia, where frequent contact and flow of prehistoric populations have led to a complex landscape of language interweaving and cultural integration. Scholars such as Qin Shengmin (2005) have summarized that Zhuang and Thai languages have many similarities: firstly, in terms of consonants and vowels, Zhuang and Thai languages share the same 17 consonants and 7 vowels; Secondly, both Zhuang and Thai languages have eight tones with a neat correspondence. Thirdly, the word order of Zhuang and Thai languages is the same. Fourthly, Zhuang and Thai languages have many identical or similar ancient vocabulary, accounting for about 75%. To avoid subjective bias in word selection, Professor Liang Min and Professor Zhang Junru (1996) employed American linguist M. Swadesh's method, the statistical results show that Zhuang and Thai languages cognate words account for 64.74%. In addition, the structure and meaning of place names closely related to the languages of the Zhuang and Thai ethnic groups are often the same, with similar pronunciations. For example, there are place names that start with words such as "ban" and "na", which are very common in Zhuang and Thai ethnic areas and have the same or similar pronunciation and vocabulary meanings. A similar phenomenon can be seen in the kinship terminology, as shown in Figure 1-1.

Zhuang language	Thai language	English
/po//pho/	/pho/	dad
/me/	/me/	mom
/pu/pou/	/pu/	grandpa
/ja/	/ja/	grandma
/ta:i/	/ja:i/	grandmother
/ta/	/ta/	grandfather

Zhuang language	Thai language	English
/pa/	/pa/	aunt
/lung/	/lung/	uncle
/phi/pei	/phi/	Elder brother
/a:u//a/	/a/	uncle
/na/	/na/	aunt
/phi ba:u//pei sa:i/	/phi ba:u//phi tsha:i/	brother
/phi sa:u/	/phi sa:u/	sister
/no:ng ba:u//no:ng sa:i/	/no:ng ba:u//no:ng tsha:i/	younger brother
/no:ng sa:u/	/no:ng sa:u/	Younger sister
/la:nba:u//la:n sa:i/	/la:nba:u//la:n tsha:i/	grandson
/la:n sa:u/	/la:n sa:u/	granddaughter

Figure 1 Comparison of Cognate of kinship terms in Zhuang and Thai language

(Using the International Phonetic Alphabet)

(Drawn by Yuyin Lin)

Apart from language, Zhuang and Tai-Isan ethnics share similarities in material and spiritual cultures, and are part of the same ethnic group. In the comparative research of traditional culture of the Zhuang and Thai ethnic groups, Chinese and Thai scholars (2003) not only compared the Zhuang and Thai ethnic groups in terms of language, but also conducted comparative studies in terms of

material culture, spiritual culture, and institutional culture, and found that these two ethnic groups have many similarities. For example, they are all rice growing ethnic groups, mainly relying on rice in their daily lives, and their favorite foods include glutinous rice. their farming procedures and production tools used are also basically the same. In addition, they also have many similarities in fishing, residential buildings, and other aspects. these similarities further demonstrate the close connection and common cultural origins between the Zhuang and Tai people.



Figure 2 The Zhuang and Thai-Isan ethnics have similar material cultures

(Photo provided by internet and Yuyin Lin)

In terms of spiritual and cultural aspects, the ethical and moral concepts of Zhuang and Tai people are largely the same or similar. Primitive religions and ethical morals are very similar. For example, in primitive religions, they all respected and even revered nature, worshiped the gods of land, mountains, trees, water, and fields.

In terms of family ethics and social morality, there is a tradition of respecting the elderly and loving the young, being diligent and frugal in household management, being honest with friends, being humble and accommodating, and not striving for fame and fortune; In terms of culture and art, the Zhuang and Thai ethnic groups also have many similarities, such as they can both sing and dance, and they like to use song and dance to welcome and entertain guests, and so on.

As a result of the aforementioned reasons, an increasing number of scholars maintain that the Zhuang and Dai ethnic groups of China are similar with the Thai, Lao, and Putai ethnic groups in Thailand and Laos. the terminology "ethnic group" was initially adopted to supersede the terms "tribe" and "race" in English. Following the emergence of the concept of ethnic groups and related research, scholars from numerous countries have broadened the scope of linguistic inquiries, asserting that ethnic groups like the Zhuang and Tai share a common ancestry and originate from a similar source. Professor Fan Honggui(2002) first proposed the concept of the Zhuang and Tai-Isan ethnics, and through comparative analysis, found that Zhuang, Dai, Laolong, Tai and other ethnic groups have the same origin. Professor Huang Xingqiu(2008) elaborated on the concept of the Zhuang and Tai-Isan ethnics and proposed the diversion time time of this ethnic group in his book "A research of the Diversion Time of the Zhuang and Tai-Isan ethnics". With the introduction of the concept of the Zhuang and Tai-Isan ethnics, related research has received attention from the international academic community. Since the 21st century, scholars have conducted comparative studies on the relationship between the Zhuang and Thai ethnic groups from multiple perspectives, involving multiple disciplines. the Guangxi Institute of Ethnic Studies in China and the University of the Arts in Thailand(2003) jointly conducted a comparative research on the relationship between the Zhuang and Thai ethnic groups, and proposed the viewpoint of "homologous and division", believing that the Zhuang and Thai ethnic groups have many cultural similarities and affinities. Professor Zhuang Guotu(2013) believes that the similar cultures and values of the people of China and Thailand are the foundation of the millennium old friendship between the two countries, and this similarity determine the basic direction of future China Thailand relations.

1.1.2 The Case Background of the Zhuang and Thai-Isan Ethnic's Cultural Communication in This research: Molam and Molan



Figure 3 Molam Sing Stage Performance at Mahasarakham University of Thailand

(Photo provided by Yuyin Lin)



Figure 4 Chinese Zhuang Molan Performance

(Photo provided by Zhuang Museum in Jingxi City)

There is no lack of similarities in the folk art of Zhuang-Thai communities, and one of the cultures that attracts me more is the Molam of Thailand and the Molan of the Zhuang in China. Now there have begun to be Chinese scholars to pay attention to the origins, names, and characteristics of the Molam in Laos, Thailand, and other countries, and to research the problem of the relationship between the Molam and the Molan of the Zhuang in China, and there have appeared a number of China, Laos and Thailand Molam (Molan) culture, which has aroused the attention and interest of more and more scholars in China, Laos, Thailand and other countries. The main representative scholars and their research results include: "Zhuang-Thai Community Relations from Folk Singing Traditions: A Comparison of the Chinese Zhuang Molan and the Laotian and Thai Molam as a Case research" (Lu Xiaoqin, 2012); "the Inheritance and Development of Molam in Thai Folk Singing Art Inheritance and Development of Molam" (Lu Xiaoqin, 2014), the authors take the similarity in pronunciation and meaning between the Zhuang Molan and the Laotian and Thai Molam as a starting point to discuss the characteristics, similarities, differences, and relevance of the Molan and the Molam and to explore the Zhuang-Thai community relationship. In addition, studies on the relationship between Molan and Molam of the Zhuang and Thai-Isan ethnics began to appear in doctoral dissertations, such as the doctoral dissertation "Comparative research of Molam in Thailand, Laos, and in Guangxi: A Discussion of Homologous and Divergent Flows" (Li Xiuming, 2016), and the doctoral thesis "Comparative research on the Performing Arts of Molam in China and Thailand" (Liu Minghua, 2021), and so on. Through these studies, we know a lot about Molan (Molan) from them, the origin, types, distribution, characteristics, value, etc., as well as the relationship between Molan in China and Molam in Laos and Thailand. Regarding the relationship between Molan and Molam, I agree with Dr. Li Xiuming and others that they are "homologous". As for the similarity between Molan and Molam, on the basis of previous studies, I believe that there are mainly the following aspects of similarity: First, the pronunciation of the two names is similar in terms of pronunciation and lexical meaning. First, the two names are similar in pronunciation and lexical meaning. In terms of pronunciation, the Thai name is "Molam" and the Chinese name is "Molan". Lexically, the Thai word Mo has two semantic meanings: first, it refers to the traditional religion of Mo and its

practitioners; second, it refers to doctors. In the Zhuang language, Mo also refers to Mo, a traditional religion and its practitioners, but there is no meaning of doctor in the Zhuang language. Lam is a form of oral presentation in Thai, and in the Zhuang language, where Molan is popular, the original meaning of Lan is rope, which is derived from the meaning of continuous narration or narration and singing. Analyzed together, Molam in Thai refers to a form of spoken and sung oral presentation, and Molan in Zhuang refers to the communication from the "Mo" witchcraft rituals in the form of singing and dancing. Secondly, both have the same origin. Some scholars believe that both originated from traditional religious ceremonies. The original form of Thai Molam is Molam Pifa, which, like the Molan of the Zhuang, originated from traditional religion, and it is a ritual in which the religious deacon cures people's illnesses, and there is both talking and singing in the ritual. Third, there are similarities in cultural values. According to scholars' research, the rap books of both have contents such as honoring nature worship, advocating respect for the old and loving the young, urging people to be good, tolerant and compassionate.

1.1.3 The Era Background of the Zhuang and Thai-Isan Ethnic's Cultural Communication : Crisis and Opportunity

Culture is the soul of a country and a nation, and it is a powerful spiritual force that sustains them. Culture is the foundation of identity, a bridge for the transmission of history and national spirit, and a medium for spreading values and moral codes. Culture promotes national and ethnic identity, strengthens social cohesion and fosters economic development and social progress. Therefore, the preservation and development of culture is vital to the prosperity and progress of nations and people. A cultural scene is a place where people feel belonging, safe and contented on a spiritual level. Culture is the cornerstone for building a cultural scene, which provides people with a sense of belonging and identity by providing elements such as common values, belief systems, customs and traditions. People find common beliefs and values in culture, thereby establishing a sense of inner security and stability and forming their own cultural scenes.

At present, however, when it comes to the issue of the inheritance and development of local ethnic cultures in China, there is a polarization of change. On

the one hand, the government and knowledgeable people attach great importance to the inheritance and development of local ethnic cultures, and have formulated many policies and measures for the protection and development of ethnic cultures, in the expectation that the cultures can be better inherited and developed; however, on the other hand, the local ethnic cultures have been subjected to strong impacts by western cultures, and many young people's awareness, love and acceptance of their own ethnic cultures are worrying, and some young people lack their own ethnic cultural Self-confidence. Nowadays, the arrival of digital communication platforms and social media has brought Chinese young people a huge amount of entertainment and information they are interested in, and Western culture is spreading to Chinese young people on these media, which has a significant influence on Chinese young people in terms of Western popular culture, values and lifestyles, and cultural identity. For instance, it is noteworthy that numerous Chinese youths exhibit a significant enthusiasm towards observing Western festivals, such as Valentine's Day and Christmas. However, they appear to lack a profound understanding of the cultural significance behind their own traditional festivals, such as the Qingming Festival and Dragon Boat Festival; they are eager to watch the western Hollywood commercial movies, but are not interested in their own excellent traditional operas such as Peking Opera, which is known as the national essence of the country, not to mention the local folk arts such as Guangxi's Molan and Gui Opera, even though they are national non-heritages.

At present, Guangxi's local folk cultures, such as the Molan and Gui Opera, have been included in the national non-legacy list, and the State invests funds every year to protect these non-legacies. However, if we look at them from the perspective of communication science, we must pay great attention to the fact that these national cultures, which are capable of building the cultural scenes of the nation, are facing a serious crisis in which the main body of communication, i.e., the inheritor, is lacking in succession, the audience for the communication, especially the young audience, is small, the content of the communication cannot follow the development of the times to create more new content, the mode and channel of communication are single, and the effect of the communication is not satisfactory, and so on. Given the gravity of the

impending loss of national culture, mere allocation of funds is insufficient to address the underlying issues. While funds can alleviate the immediate consequences, they fail to address the fundamental causes. therefore, it is imperative to embark on a comprehensive top-level design approach. Especially in today's society, with the development of new media and new communication technologies, a digital space has been created for the communication of our national cultures, and many traditional communication scenarios can be reproduced through digital space. We ought to leverage modern communication technologies and digital platforms effectively to disseminate and further enhance our traditional national culture, thereby fostering a robust national cultural landscape.

From the point of view of communication science, traditional communication technology and traditional mass media have many disadvantages in the communication of national culture, while digital communication technology and digital communication platform can bring many benefits to the communication of national culture, through the comparison of traditional media and new media, we can summarize that the two have the following different characteristics in the communication of national culture:

Time and space of communication: the traditional mass media mainly disseminate through traditional channels such as television, radio and newspapers, which are limited by time, geography and transmission technology, making the communication of traditional ethnic cultures limited in time and space, which makes it difficult for ethnic cultures in some remote areas to be understood and contacted by people throughout the country or globally. Digital communication technology breaks the traditional time and space limitations, making it possible for national cultures to spread rapidly across the country and even the globe at anytime and anywhere. Through the Internet, social media and online platforms, people can easily share, disseminate and access a variety of ethnic cultural content, thus promoting cultural exchange and pluralism.

Protection and preservation of content: Traditional media such as print media do not preserve textual and pictorial content for long periods of time and are difficult to search. Digital communication technologies provide an important means of protecting

and preserving national cultural heritage. By utilizing digitalization, valuable cultural relics and artifacts can be securely archived and disseminated digitally, safeguarding them from potential harm caused by natural disasters, anthropogenic destruction, or the inevitable march of Time. Additionally, this digital format facilitates more efficient searching, enabling the unique and historical significance of national cultures to be more widely and easily discovered, recognized, and appreciated.

Cultural exchange and dialogue: Cultural exchange and dialogue play a pivotal role in global understanding and cooperation. However, traditional communication technologies and media have been primarily confined to national and ethnic interactions. This is often due to linguistic and translational barriers that hinder effective cross-cultural communication. At the same time, traditional mass media usually use mainstream languages for reporting and communication, while some national cultures may use specific languages or dialects, which may result in national cultures being paid less attention to or not accurately conveyed in traditional media, thus affecting the understanding and appreciation of national cultures. Digital communication technologies provide an excellent platform for cultural exchange and dialog among different ethnic groups, and many digital communication platforms such as WeChat, Tik Tok, You Tube, and Facebook come with their own or additional translation functions. Through online social media and discussion forums, people can share their cultural experiences, perspectives and stories with people from different backgrounds. Such cross-cultural dialogues help to promote understanding, respect and tolerance and to break down prejudices and stereotypes.

Cultural diversity and inclusiveness: Traditional mass media often tends to promote mainstream culture, while neglecting or marginalizing certain niche or specific ethnic cultures, resulting in some niche or specific traditional cultures being simplified or lost due to catering to popular tastes. This phenomenon has led to the standardization and homogenization of culture, damaging the diversity and uniqueness of ethnic cultures. However, digital communication technology and platforms, as a two-way interactive mode of communication, provide platforms and opportunities for showcasing and disseminating diverse ethnic cultures. Through the Internet and social media, minority or marginal national cultures are more likely to be

found, shared and promoted, and receive wider attention and recognition. This helps to protect and inherit the diversity of various ethnic cultures, and promotes cross-cultural dialogue, understanding, and tolerance.

With regard to the space for cultural creation and innovation: the space for traditional media creation is relatively closed, and content creators are generally limited to staff specializing in content creation in traditional media, such as professional journalists and editors, and it is a unidirectional, linear model of communication, which lacks interaction with the audience and fails to understand the audience's needs in a timely manner. In contrast, if through digital communication tools and open digital communication platforms, people can explore various forms of creative expression, such as digital art, music, movies, games, etc., combining traditional cultural elements with modern technology to create brand-new ways of expression and experience. The bidirectional communication model employed by digital communication platforms allows content creators to promptly receive feedback and comments from their audience. This timely input is instrumental in enabling them to comprehend the preferences and responses of their viewers, thus facilitating the refinement and optimization of their offerings. Leveraging the insights gained from audience feedback, creators can refine the format, tone, and themes of their content, ensuring a cultural output that aligns with their target audience's expectations. Furthermore, this bidirectional communication model fosters active engagement and collaboration with the audience, to the extent that they can transition from mere consumers of content to active creators, marking a departure from the traditional passive role assigned to them by mass media. Through social media, online forums and interactive platforms, audiences can respond instantly, ask questions, share opinions and experiences, and interact directly with content creators. This interactivity enhances audience engagement and participation, making them active participants in content creation and sharing.

Communication effects: traditional mass media are modeled as one-way communication, in which viewers can only passively receive information and lack opportunities for interaction and participation. This hinders the audience's in-depth interaction, understanding and participation with the national culture, and limits

cultural inheritance and innovation. New media and new communication technologies, on the other hand, use a two-way interactive communication model, which provides more opportunities and possibilities for the communication of traditional ethnic cultures through the advantages of enhanced participation, personalized experience, promotion of diversity and inclusiveness, immediate feedback and improvement, and broadening of the scope of communication.

In the development of cultural industries: Traditional communication technologies and media usually require high costs and thresholds, such as advertising costs, printing costs and distribution costs. This makes it difficult for some small cultural enterprises or individual creators to afford high communication costs, limiting their development and promotion opportunities. Digital communication technology provides opportunities for the development of national cultural industries. Through digital channels, cultural and creative products and services can enter the market more easily, attract a wider audience, and create economic value and employment opportunities. Digital platforms also provide cultural entrepreneurs with lower costs and broader opportunities for market participation.

To summarize, the traditional mass communication model and communication platform have many drawbacks in the communication of national culture, resulting in the gradual loss of interest in learning and inheriting national culture by some audiences, especially young people, because of their dislike of the traditional communication model and traditional communication platform. The advanced digital communication technology and the developed digital communication platform have brought wider communication channels, better protection means, more opportunities for cultural exchange, more space for creation, stronger communication effects and greater potential for industrial development to the communication of national culture. It has a positive impact on promoting the diversity of national cultures, activating the vitality of national cultures, and realizing the innovative development and creative communication of cultures. It is also for this reason that more and more young people prefer to choose new media platforms to receive information, including information on national culture. We should make full use of new communication technologies and new digital communication platforms to spread traditional ethnic culture and promote

its development. Based on this background, this research has a clear understanding of the serious crisis that exists in the inheritance, protection and communication of ethnic cultures, and tries to make use of today's most popular digital communication platforms to promote the development and communication of ethnic cultures, so as to better build the cultural scenes shared by the Zhuang and Thai-Isan ethnics.

1.1.4 The Media Background for Constructing the Cultural Scenes of the Zhuang and Thai-Isan Ethnics: Digital Communication Platform

The digital communication platforms, domestically represented by WeChat and Douyin, and internationally by Facebook, YouTube, and TikTok, have attained immense popularity, becoming the most widely utilized mediums for information exchange and the foremost social media channels of our era. These platforms play a pivotal role in the communication of national culture and the establishment of the Zhuang-Thai Ethnic Group cultural landscapes, as evident from the following aspects:

Cultural transmission and conservation: A nation's culture serves as its distinctive identity and spiritual asset. The communication of national culture is instrumental in facilitating the transfer and conservation of cultural heritage, thereby ensuring that the nation's history, traditions, values, and knowledge are preserved for future generations. This helps to maintain and strengthen national cohesion and identity.

Enhancing national self-esteem and confidence: By sharing and promoting the unique national culture, it enables the members of the nation to cultivate a profound sense of pride, self-esteem, and confidence. When the national culture is recognized and widely disseminated domestically and internationally, it generates a sentiment among the nation's members that their cultural values and contributions are acknowledged and esteemed, thereby elevating the overall national self-esteem and confidence.

Fostering multicultural coexistence: The communication of diverse national cultures serves as a catalyst for promoting harmonious coexistence and cultural exchanges among varying ethnic groups. When the cultures of ethnic groups are

treated equally and with respect, understanding and harmony among ethnic groups be strengthened, thereby promoting pluralistic development and stability in society.

Stimulating creativity and innovation: national cultures have unique potential for creativity and innovation. Through the communication of national culture, it can stimulate creativity and innovation among members of the nation, and promote the development of cultural industries and economic prosperity. the National cultural scenes provides an environment that nurtures creative talents and promotes innovation.

Shaping national image: By spreading national culture, showcasing a country's unique charm and characteristics, showcasing its positive and positive image to the outside world, and attracting attention and appreciation from the outside world. At the same time, shaping a country's image also provides favorable conditions for international exchange and cooperation.

To sum up, building a cultural scenes for the nation through the communication of national culture is of great significance in terms of passing on and preserving culture, enhancing self-esteem and self-confidence, promoting pluralistic coexistence, stimulating creativity and innovation, and shaping the image of the nation. This has a positive impact on the development and prosperity of a nation.

1.1.5 The Experience Background : Thai Ethnic Culture Digital Communication and Its Inspiration for China

According to the research research, it is found that Thailand has achieved excellent results in building a digital communication platform for national culture, with guaranteed policies and funds for digital communication, a large number of digital communication platforms and their communicators, rich and developed communication contents, a wide range of audiences, the use of advanced digital communication technologies such as aerial photography, and other technologies, focusing on two-way and interactive communication paths, bilingual and even multilingual communication, and immersive communication, etc., which have yielded the communication of Molam, in particular, has brought this local ethnic art to the attention of the world and to the hearts of the people of different countries. The

successful models of these digital communication platforms can be a reference for the communication model of Chinese national culture. Attached is a model diagram of the digital communication platform of ethnic culture such as Molam in Thailand.

Thailand's digital communication platform dedicated to folk art offers valuable insights for China. Local administrations should capitalize on the distinctive strengths of folk culture, establish efficient policies and measures, and allocate additional resources to unlock the potential of folk culture. This approach not only rejuvenates folk culture but also elevates its popularity and prominence. For example, local governments should make full use of the unique advantages of folk culture, formulate effective policies and measures, invest more funds, explore the value of folk culture, and not only make folk culture "alive", but also make it "hot"; they should strengthen the construction of digital platforms, improve the interactive and language translation functions of digital communication platforms, and encourage more creative groups to participate in creation and communication; and they should organize folk art performances, and adopt advanced communication technologies to disseminate national culture performances.

To summarize, this research takes the historical and cultural background of the homology of the Zhuang and Thai-Isan ethnics, the background of the crisis of the communication and inheritance of ethnic culture of the Zhuang and Thai-Isan ethnics, the background of the era of the rapid development of digital communication platforms, the significance of the communication of ethnic culture through digital platforms for the construction of the cultural scenes of the Zhuang and Thai-Isan ethnics, and the characteristics of the digital communication platforms of Thailand's ethnic culture and their revelation to China as the backgrounds of the research, which provide a thick historical and humanistic foundation for this research and also highlight the necessity and importance of this research. these backgrounds provide a solid historical and humanistic foundation for this research, and also emphasize the necessity and importance of this research.

1.2 Research Objectives

Firstly, to explore and analysis the relationship between the Zhuang and Tai-Isan ethnics and their cultural transmission.

Secondly, to explore and analysis the importance and feasibility of co-constructing and co-sharing the cultural scenes of the Zhuang and Tai-Isan ethnics.

Thirdly, to explore and analysis the challenges and opportunities faced by the co-constructing and co-sharing cultural scenes of the Zhuang and Tai-Isan ethnics .

Fourthly, taking Molam as a case , discusses the successful practical experience of digital communication of Thai folk culture, designs the model of digital communication of Thai folk culture, and analyzes its significance for China.

Fifth, put forward ideas and suggestions on co-constructing and co-sharing the cultural scenes of the Zhuang and Tai-Isan ethnics.

1.3 Research Delimitation

Including the delimitation of research Participation, relevant concepts and theories, the following are specific explanations.

1.3.1 Research Participation

In this research, the samples were taken according to research objectives. Stage1 (for collecting data to design and develop the communication model):

(1) Leaders and experts (5 people).Have an in-depth talk with the leaders and experts of the cultural bureaus of the relevant cities in China and Thailand, and investigate the policies, funds and protection of the ethnic culture, such as Molan(China) and Molam(Thailand) culture.

(2)Teachers and students (6+10 people).Conduct in-depth interviews and group discussions (6 people) with the dean of the Faculty of Art of Mahasarakham University and some teachers and students of Molam major, to investigate the teaching and communication of Thai Molam culture in schools, especially the status of digital communication. At the same time, interviews and discussions conduct with relevant teachers and students (10 people) from the education bureaus and primary

and secondary schools in Jingxi, Debao and other places in Guangxi to investigate the teaching and communication of Zhuang Molan culture in schools.

(3) Famous inheritors (6 people).Conduct in-depth interviews with famous inheritors of Molam and Molan culture, such as Mahasarakham, Roi Et and Khon Kaen in Thailand,as well as Jingxi,Napo in China to conduct in-depth interviews to investigate the origin, inheritance and communication history, worries, and innovations of the ethnic culture, such as Thai Molam and Zhuang Molan culture.

(4) Relevant people of the company that undertakes the performance (3 people).Conduct interviews with the person in charge, relevant employees and actors of the company that undertakes the stage performance to conduct interviews to investigate the human, material and financial resources invested in the communication of Molam stage performance, as well as the communication platforms and effects.

(5) Questionnaires for local residents(100 copies).Distribute questionnaires to the people in Jingxi, Debao, Mahasarakham, Khon Kaen and other places to investigate the public's awareness and acceptance of Zhuang Molan and Thai Molam culture , the degree of recognition, and the degree of love, and at the same time, investigate the media through which the local residents learned about the culture.

Stage 2 (for test and evaluate the communication model):

(1) Experts: 1)social media expert; 2)cultural expert;3)social psychologist; 4)politician. they be selected by purposive sample to do comment on the develop model in above stage.

(2) Social media users: 1)WeChat users: 15 representatives of WeChat users; 2)TikTok users: 30 representatives of TikTok users. they be selected by random sample and follow the suggestions given by develop model to have the experience on new media.

1.3.2 Relative Concept

The key Concept includes:

(1) **Zhuang-Dai Language Branch of the Tai-Kadai Languages(or namely:Kam-Tai/Kra-Dai Language Group/Language Family):**Mainly distributed

in southern China, northern Vietnam, Laos, Thailand, northeastern Myanmar, and northeastern India. This language family includes multiple languages, such as Zhuang, Dong, Buyi, Thai, Lao, etc. these languages have many similarities in vocabulary, grammar, and phonetics, and are therefore classified as one language group (family). For convenience, the entire chapter generally uses the name "Tai-Kadai language group".

(2) **Ethnic Group and Zhuang-Thai Ethnic Group:** Ethnic Group usually refers to a collection of ethnic groups that are geographically close, linguistically similar, have the same bloodline, and cultural origin. The concept of ethnicity holds an important position in sociology and anthropology, as it is not only based on biological kinship, but also on cultural, historical, and social identity. In the context of globalization, the research of ethnic groups is particularly important for understanding the dynamics and challenges in multicultural societies.

On the basis of the concept of ethnic groups, scholars from China, Thailand, and other countries have proposed the concept of "Zhuang-Thai Ethnic Group". It is a cultural group that includes multiple ethnic groups, which have similar cultural characteristics and common historical origins. It encompasses a range of ethnic groups, including Zhuang, Buyi, Dai, Lao, Putai, Tai, Shan, Ahong, etc. these ethnic groups are descendants of the ancient Yue people, whose ancestors were originally distributed in southern China, such as Guangxi and Guangdong. Due to population growth, war, disasters, environmental degradation and other reasons, some of them began to migrate southward and westward from ancient times, eventually spreading throughout southern China, northern Vietnam, Laos, Thailand, northeastern Myanmar, and even the vast areas of Assam, India. Although these ethnic groups have different geographical distributions, they share many similarities in language and culture. Also written as "the Zhuang Thai ethnical group", for convenience, the entire chapter is generally written as "the Zhuang-Thai Ethnic Group".

(3) **The Zhuang and Thai-Isan Ethnicities:** They belong to a part of the Zhuang-Tai Ethnic Group- a cultural group that includes multiple ethnic groups, which have similar cultural characteristics and common historical origins. The "Zhuang and Thai-Isan ethnicities" mentioned throughout the thesis mainly refer to the Zhuang ethnic in

China and the Lao, Thai, Putai and other ethnics in the Isan region of Thailand. They exhibit minimal pronunciation and cultural variations, sharing numerous similarities with the Zhuang ethnic in China in terms of language, lifestyle habits, values, and other aspects.

(4) **Molam and Molan:** Molam is a famous traditional form of music and dance. It is a popular and unique folk art of Thailand and Laos. It is also commonly written as Morlam, Mor Lam, or Mawlum, etc. For convenience, the "Molam" is used uniformly in this thesis.

Molan is a folk art form popular in the Zhuang ethnic area of southwestern Guangxi, China, integrating dance, speaking, and singing. It is also often written as Moran, Morland, etc. For convenience, this thesis is uniformly written as "Molan".

(5) **Communication Model and Digital Communication Model:** The communication model usually refers to the model that describes the process of information communication. The digital communication model specifically refers to the communication model applied in the digital environment. Communication models are important tools for understanding and predicting communication behavior. Whether in traditional media or digital media, they help us understand the process of information communication, facilitate the analysis and optimization of communication efficiency and quality.

(6) **Cultural Scene:** Refers to the sum of the spatial environment and activity context in which people live and practice under a certain social and cultural background. It usually includes the following elements: material environment, cultural products, social practice, technology and media, cultural landscape, etc. Cultural scenes are dynamic and diverse, constantly created and reshaped by members of society, influencing the behavior and cognition of those living within them. Understanding and researching cultural scenes helps us gain a deeper understanding of the cultural characteristics and development trends of a society.

(7) **Co-Constructing and Co-Sharing Cultural Scenes:** Refer to the process of creating and sharing cultural achievements through multi-party participation and cooperation in a specific social space. Co-constructing and co-sharing cultural scenes is a new concept of cultural development that integrates different resources and forces

to create a more open and inclusive cultural environment for the public, thereby meeting the growing cultural needs of people.

1.3.3 Relative Theory

The key theory includes:

(1) **Historical Linguistic Theory:** It is a discipline that studies the laws of language change over time. Linguistics has an important branch dedicated to the examination of language's historical development and evolution, along with the relatedness among various languages. This branch not only enhances our comprehension of modern language's emergence and progression, but also aids in the revelation of the rich diversity of human culture and the historical tapestry of communication.

(2) **Linguistic-Agricultural Diffusion Hypothesis:** It is a theoretical framework that delves into the genesis and propagation of languages. It postulates that the evolution of agriculture serves as a pivotal catalyst for the communication of languages. Initially, this hypothesis was employed in the exploration of the Indo-European linguistic family. At its core, this theory suggests that as agricultural economies thrive, so does the population density, thereby encouraging farmers to migrate outward in pursuit of novel farmland and settlements. This expansion process led to the communication of the language spoken by early farmers. It provides an interesting perspective to understand how language spread through human migration and cultural exchange in ancient times.

(3) **Culture Diffusion School:** It also namely as the Diffusion School ,originated in Germany from the late 19th century to the early 20th century, led by ethnologist R F. Grebner and others founded it. the core viewpoint of this school is that cultural phenomena (including material culture, social systems, and religious beliefs, etc.) do not exist in isolation. instead, they disseminate to other regions via diverse avenues after originating in specific locations. This perspective offers a valuable understanding of the significance of communication in cultural development, highlighting its crucial role in facilitating cultural interchange and evolution.

(4) **Cultural Circle Theory :**It is a theoretical framework for researching the distribution of cultural geography and its impact on surrounding areas. Originally

proposed by German anthropologist Frobenius, he believed that the geographical distribution of culture forms specific "circles", within which cultures share common characteristics and influence. the core of cultural circle theory lies in identifying and dividing different cultural groups, and exploring the interrelationships between these groups and their historical development. the cultural circle theory holds that culture does not exist in isolation, but rather interacts through communication and communication between different regions and cultures. the theory of cultural circles provides a macro perspective for understanding the communication, distribution, and development of culture, helping us understand how cultural interactions shape history and society.

(5) **Theory of Communication Function:** This fundamental principle in the field of communication studies examines the significance and impact of communication activities at both individual and societal levels. Its focus extends beyond mere communication to encompass how communication shapes and influences individuals and society. A comprehension of these functions enhances our understanding of communication's societal role and informs effective utilization of communication tools for personal and societal advancement.

(6) **5W Communication Model Theory:** This theory was proposed by American scholar Harold Lasswell as a framework for analyzing the communication process, which includes five basic elements: communicators, information, media, audience, and effects. This model provides a basic analytical framework for communication studies and helps researchers systematically examine various aspects of the communication process. Although this model may appear overly simplified in today's diverse and highly interactive communication environment, it remains an important theoretical foundation in the field of communication education and research.

(7) **Media Scene Theory:** A theoretical framework that examines the influence of electronic media on social conduct and human interaction. American communication scholar Joshua Meyrowitz introduced this theory and elaborated on its central premise in his book, "the Disappearing Territory." This theory posits that the advent of electronic media has disrupted the conventional boundaries of social scenes, leading to a reconfiguration of those scenes and subsequently influencing individuals'

conduct and comprehension of social roles. Meyrowitz delved into the impact of media evolution on the communication of social roles by analyzing three variables: the relative relevance of social information, the contrast between backgrounds or stages, and the correlation between material locations. This theory offers a fresh lens through which to comprehend the effects of electronic media on social conduct, highlighting the significance of media information flow patterns. It holds significant ramifications for media utilization and interpersonal communication in contemporary society.

1.4 Research Instruments

Mainly includes the following instruments: Observation log form; In depth interview form of stakeholder groups; Focus group interview form; Class teaching record form; Expert quality evaluation form; Stakeholder satisfaction evaluation form; Evaluative Questionnaire.

1.5 Research Expectations

This research aims to produce an English graduation thesis encompassing approximately 70,000 words and spanning 210 pages, destined for publication as an academic monograph. Furthermore, certain chapters of this work are eligible for publication in international conference journals or academic journals, with the potential for the release of three journal papers. Additionally, the research outcomes can be submitted for consideration in relevant scientific research projects, including national or provincial social science research projects in China, humanities and social sciences projects of the Ministry of Education, and scientific research projects of the State Ethnic Affairs Commission. these submissions could lead to the acquisition of scientific research funding support.

1.6 Innovative Points of Research

(1) Innovation in the research field. In the field of ethnic cultural communication, previous research has mainly focused on the communication of well-known ethnic cultures such as Chinese Kung Fu, traditional Chinese medicine, Peking Opera, Kunqu Opera, Huangmei Opera, and Thai Riga Opera etc, there is still little research on the traditional and digital communication models of Zhuang Molan

culture and Thai Molam culture, especially when combined, and research results on their digital communication have not been discovered. From this perspective, this research is innovative in the research field.

(2) Innovation in research perspective. This research mainly starts from the perspective of communication studies and applies theoretical knowledge from disciplines such as history, linguistics, anthropology, and art to integrate research on communication technology, creative media science into humanities such as culture, history, ethnicity, and language. Providing a perspective on communication studies in Molan and Molam's research field; In the field of ethnic cultural communication, taking Molan and Molam as research cases and entry points, a new entry point for the communication of ethnic cultural content has been added.

(3) Innovation in research methods and tools. This research adopted a combination of quantitative and qualitative research methods, as well as comparative research methods. In terms of research tools, including data statistical analysis software SPSS, WeChat communication index software WCI, TikTok communication index software DCI. these software are used for the statistics and analysis of field work data.

(4) Propose or endorse some new concepts. Concepts such as the Zhuang and Thai-Isan ethnics, cultural scenes, co-constructing and co-sharing cultural scenes, digital communication model(DCM), etc.

In summary, this research has certain academic and practical value. In terms of academic value, this article further expands the research field on the basis of previous research, innovatively applies new research perspectives, and employs new research methods and tools. In terms of application value, taking Molam as research cases, this thesis explores the communication function and value of the Zhuang and Tai-Isan ethnics culture, especially the value of digital communication, and proposes the significance and methods of co-constructing and co-sharing the common cultural scenes of the Zhuang and Tai-Isan ethnics.

Chapter 2 Literature Review & Theory Review

The literature review of this research is mainly about the collection and arrangement of relevant documents around the research objectives (research purposes) of this research, and the comprehensive review of these documents, especially the review of their research topics, research scope, research perspectives, research methods, research discipline theories, etc. At the same time, I comment on the reference value of previous studies to this research, as well as the gaps in previous studies, so that my research can supplement or deepen these gaps or weaknesses in previous studies. Specifically, the literature review of this research is carried out around the research objectives (research purposes): Firstly, to explore and analysis the relationship between the Zhuang and Tai-Isan ethnics and their cultural transmission. Secondly, to explore and analysis the importance and feasibility of co-constructing and co-sharing the cultural scenes of the Zhuang and Tai-Isan ethnics. Thirdly, to explore and analysis the challenges and opportunities faced by the co-constructing and co-sharing cultural scenes of the Zhuang and Tai-Isan ethnics .Fourthly, taking Molam as a case , discusses the successful practical experience of digital communication of Thai folk culture, designs the model of digital communication of Thai folk culture, and analyzes its significance for China. Fifth, put forward ideas and suggestions on co-constructing and co-sharing the cultural scenes of the Zhuang and Tai-Isan ethnics.

2.1 Review of the Research on China-Thailand Relationship, Zhuang -Thai Ethnic Group, Zhuang and Thai-Isan ethnics' s Molan(Molam) Culture

To effectively investigate the Zhuang-Thai culture and its interconnections, it is imperative to gain a fundamental understanding of the broader context of China-Thailand relationship, as well as the intermediate layer of Zhuang-Thai ethnic relationship. the intricate relationship of Zhuang-Thai culture falls within the more specific microcosm. Based on the principles of system theory, a comprehensive comprehension of the macro and meso-levels is crucial for a deeper understanding of the micro-level relationship between the cultures of Zhuang and Thai.

2.1.1 Review of Research on China-Thailand Relationship

China-Thailand relation have a long history and close relation. However, due to the continuous wars in the ancient history of Thailand, the ancient historical materials preserved by Thailand itself are very rare, and they are mainly works after the 18th century. therefore, the historical records of China-Thailand exchanges mainly rely on ancient Chinese historical records. According to the records in Volume 28 of the ancient Chinese book *Hanshu Geography Annals*, "From the time when the ship travels in Rinan, Xuwen and Hepu in the south of China, there can be Duyuan country in May; from the time when the ship travels in April, there can be Yilumo country; from the time when the ship travels in more than 20 days, there can be Chenli country; from the time when the ship travels in more than 10 days, there can be Fugandulu country . From the time when the ship travels in Fugandulu, there can be Huangzhi country, and the folk customs are slightly similar to those of Zhuya(Now in Hainan,Guangdong,Guangxi). Its state is vast, with many household accounts, and many foreign matters, which have been presented since Emperor Wu(of Chinese Han Dynasty).This is the earliest record of the existence of an ocean route between Rinan, Hepu, Xuwen and Southeast Asia (including ancient Thailand), South Asia and other places in the Han Dynasty, and the most important record of the "Maritime Silk Road" in the Western Han Dynasty. At the same time, it also reflects that the Sino-Thailand exchange began at least in the year 1 AD, and has a history of more than 2000 years. the Hepu mentioned in the article includes Hepu County in today's Guangxi, while the Duyuan State, Yilumo State and ChenLi State mentioned in the article are respectively located in the ancient city of Shimosuo, the ancient city of Utong and Beibi in today's Thailand, according to the research of the Thai scholar Li Daogang (2000). Many researchers have explored the relationship between China and Thailand from different perspectives. For example, Zou Qiyu (1985) combed the history of China-Thailand exchanges from the Western Han Dynasty (the second century BC) to the founding of the People's Republic of China (1949) from a historical point of view, and concluded that "there has been exchanges between China and Thailand and between the two people for as long as 2000 years. the history of China-Thailand relations is a history of peace and friendship" . Zhuang Guotu (2013) believes that the popular theories of "common interests" and "geopolitics" in the research of international relations are far

from enough to explain why the China-Thailand bilateral friendly relations can last for thousands of years. From a cultural and value-based perspective, he asserts that the cornerstone of the China-Thailand millennium friendship lies in the shared culture and values of the two nations. these cultural and value similarities have molded the peaceful, friendly, tolerant, and merciful national characters of both people. Furthermore, they serve as the fundamental rationale for the mutual respect and good upheld by the respective courts and political opposition in both countries, as well as the warm reception of Chinese immigrants in Thai society. This cultural similarity ultimately determine the basic trend of China-Thailand relations in the future. From these documents, we can know that the historical exchanges between China and Thailand and between the Zhuang and Thai ethnic groups have a long history and have similar culture and values. the conclusions of these studies provide a solid historical and practical basis for this research.



Figure 5 the Confucius Institute of Mahasarakham University (CIM) held cultural activities to highlight the close relationship between China and Thailand (Photo provided by CIM)

2.1.2 Review of Research on the Zhuang-Thai Ethnic Group

Ethnic group first appeared in English words. In the 1930s, Ethnic group was used to replace the words Tribe and Race in English. Until the 1950s, the research of ethnic groups rose in the western academia led by the United States; In the 1970s, the above research extended to Europe, and in the 1990s, it affected the Chinese academia

and gradually became a hot research issue in the Chinese academia. To discuss issues related to ethnic group research, we must first clarify the concept of ethnic group. there are several representative views on the concept of ethnic group.

(1) It emphasizes the ethnic concept of memory identity, lineage identity and belief identity. Represented by Max Weber's definition.

(2) It emphasizes the concept of common ancestry and identity within and outside the ethnic group. Put forward by Shibuya and Kuang, this definition is relatively simple, so it has been recognized by many scholars.

(3) the concept of ethnic group that integrates social and cultural standards. Such as the definition of ethnic group in the Anthropological Dictionary edited by Wu Zelin.

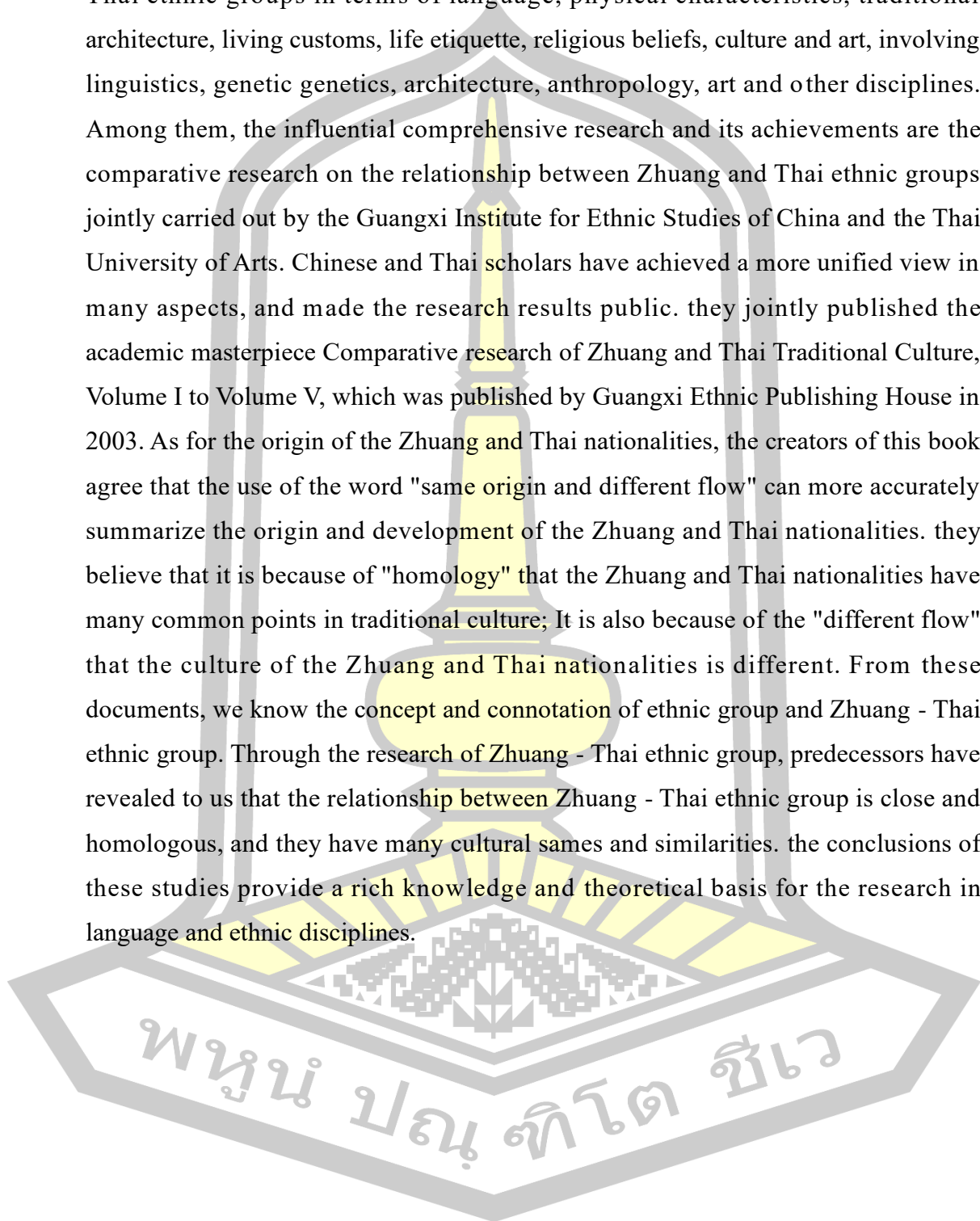
(4) It emphasizes the cultural characteristics and social and historical factors shared by ethnic groups. For example, the definitions of N. Glazer and D. P. Monihan, two professors of Harvard University in the United States.

(5) Ma Rong pointed out that ethnic groups are a combination of three identities: cultural identity, economic interest identity, social and political identity.

As for the concept of ethnic group, although different scholars have put forward different expressions, it is basically inseparable from these key elements: common ownership, culture and identity. the division of ethnic groups takes the elements of ethnic identity as the most basic premise, and summarizes the identification elements proposed by the above scholars, including the identification of ancestors, lineage, memory, belief, culture, social structure and other elements. If people of a group agree that they have the same elements of ancestors, lineage, memory, belief, culture, social structure (one or several elements are different), they are likely to belong to the same ethnic group. In other words, people of the same ethnic group have the same identification elements including ancestors, lineage, memory, belief, culture (including language), social structure, etc. Do the Thai and Putai nationalities in Thailand and the Dai and Zhuang nationalities in China share the same ethnic origin? Where are they from? Are they living in the same place in ancient times? How did

they migrate later? these issues have always been controversial among ethnic and historical scholars. Before the rise of the concept of ethnic groups and related studies (that is, before the 1930s and 1950s), some missionaries, military officers and scholars in Europe initially carried out language surveys in Thailand, Vietnam, southern China and other places in the 1860s, and were surprised to find that the languages of the Zhuang and Dai nationalities in China and the Thai and Lao nationalities in Thailand have many similarities. Later, linguists classified these languages as the Zhuang-Tai Branch of the Tai-Kadai Languages. After the rise of the concept of ethnic group and its related research, scholars from China, Japan, Vietnam, Thailand, the United States, Germany and other countries put forward many new research views on the basis of previous studies. The most influential one is that many experts put forward or recognized the concept of Zhuang and Thai-Isan ethnics, and believed that the Zhuang and Thai-Isan ethnics is a homologous relationship, and they have a common ancestor. The concept of "Zhuang-Thai ethnic group" was first put forward by Mr. Fan Honggui in 2001 in his article "The Affinity of Zhuang and Thai Ethnic Group". In 2008, Mr. Huang Xingqiu specifically elaborated on this concept in the book "The Time of Differentiation of Zhuang-Thai Ethnic Group". The author believes that the Zhuang-Thai ethnic group refer to the ethnic group that speak Zhuang and Thai languages in the region of northern Vietnam, Laos, Thailand, northeastern Myanmar and Assam in northeastern India, which are distributed in southern China and the Indo-China Peninsula. It includes Zhuang, Dong, Shui, Bouyei, Dai, Li, etc. in China; Dai, Nong, Thai, etc. in Vietnam; Lao, Tai, Nhuau, Yang, Phuthai, Tai Lue, Saek, Tai Nue, etc. in Laos and Thailand, 29 ethnic groups including Shan in Myanmar and Ahong, Thai in Assam in India, with a population of more than 100 million. Professor Fan Honggui (2002) made a comparative analysis from the aspects of the same and similar languages, the same place names, the basic similarity of folk songs, the similarity of some folk beliefs and the similarity of physical anthropology, and proposed that the Zhuang, Thai, Laolong, Dai and other nationalities were the same people's community in ancient times, the same origin, and later migrated and differentiated into different nationalities. After the 1950s, it can be said that the research of the Zhuang and Thai-Isan ethnics has attracted more and more attention from the international academic community. Since the 21st century,

there have been more comparative studies on the relationship between Zhuang and Thai ethnic groups in terms of language, physical characteristics, traditional architecture, living customs, life etiquette, religious beliefs, culture and art, involving linguistics, genetic genetics, architecture, anthropology, art and other disciplines. Among them, the influential comprehensive research and its achievements are the comparative research on the relationship between Zhuang and Thai ethnic groups jointly carried out by the Guangxi Institute for Ethnic Studies of China and the Thai University of Arts. Chinese and Thai scholars have achieved a more unified view in many aspects, and made the research results public. they jointly published the academic masterpiece Comparative research of Zhuang and Thai Traditional Culture, Volume I to Volume V, which was published by Guangxi Ethnic Publishing House in 2003. As for the origin of the Zhuang and Thai nationalities, the creators of this book agree that the use of the word "same origin and different flow" can more accurately summarize the origin and development of the Zhuang and Thai nationalities. they believe that it is because of "homology" that the Zhuang and Thai nationalities have many common points in traditional culture; It is also because of the "different flow" that the culture of the Zhuang and Thai nationalities is different. From these documents, we know the concept and connotation of ethnic group and Zhuang - Thai ethnic group. Through the research of Zhuang - Thai ethnic group, predecessors have revealed to us that the relationship between Zhuang - Thai ethnic group is close and homologous, and they have many cultural sames and similarities. the conclusions of these studies provide a rich knowledge and theoretical basis for the research in language and ethnic disciplines.



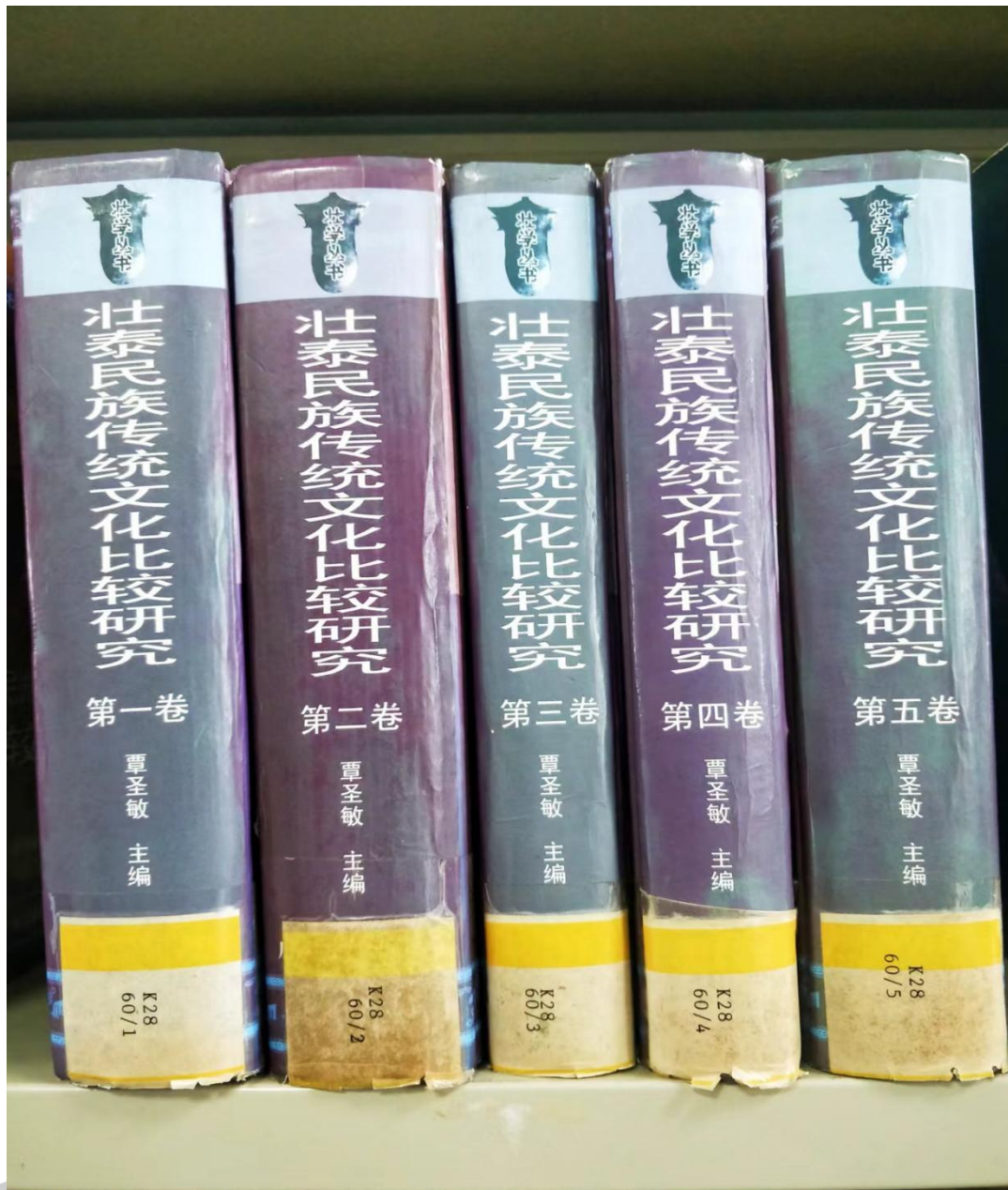


Figure 6 Series of Comparative Studies on Traditional Culture of Zhuang and Thai (Photo provided by Yuyin Lin)

2.1.3 Review of Research on Molan of Zhuang

The research on the Molan culture of the Zhuang ethnic group in China, as summarized from the existing literature, can be broadly categorized into three distinct stages. The initial stage, spanning from 1962 to 1982, marked the preliminary exploration of this field. During this period, Molan was primarily introduced and considered a form of folk song. Significant contributions include the compilation of

Molan librettos, such as those compiled and published in "Guangxi Folk Songs Collection" (1962) and "Guangxi Folk Songs Selection" (1980) by Guangxi People's Publishing House, as well as in Volume II of "China Folk Songs" (1982) published by Shanghai Literature and Art Publishing House. the second stage, extending from 1983 to 1990, represents a significant development in the research on this topic. At this stage, the title, definition and origin of Molan are mainly discussed. the representative scholars and their research achievements are mainly Pan Qixu's (1983) "Also Talk About the Zhuang's Molan ". Through field research and careful verification, he corrected the improper records of the definition and origin of Molan in some previous data, and believed that Molan is not a folk song defined in previous literature, nor is it a folk song generally sung, It is a form of Zhuang folk art with rap stories as its main content, which is derived from and derived from the witchcraft tune. He also analyzed their differences in dialect pronunciation, expression, customs and musical modes through a comprehensive research and comparison of the three "witch tunes" of Molan. This is the most important article on the research of Zhuang folk art in the 1980s. His viewpoint had a great influence on later researchers, and many researchers later adopted his viewpoint. In addition, some monographs at this stage also have a small space to introduce the origin and artistic characteristics of the Zhuang Molan. For example, Ouyang Ruoxiu, Zhou Zuoqiu and Huang Shaoqing (1986) wrote "History of Zhuang Literature" , and Liang Tingwang (1987) wrote "Zhuang Folklore", which introduced the spread, appellation, origin, libretto and rhyme characteristics of the Zhuang's Molan. the third stage is from 1991 to now, which is in the prosperous stage of research. Compared with the first and second stages, the research contents, methods and perspectives of the third stage are much richer, and the research results are also significantly increased. At the same time, the research team continues to grow. In the first and second stages, scholars of Zhuang history and literature mainly research the history and literary characteristics of the end of the Zhuang nationality. In the third stage, more and more scholars from the fields of folk art, music, folk customs and other disciplines began to pay attention to the artistic characteristics, inheritance and development of the end of the Zhuang nationality from the perspectives of art, ethnology, sociology and other disciplines, the different research perspectives of researchers in different fields have enriched the theoretical

content of the Zhuang's Molan. In terms of research results, there have been many research results on the characteristics, value, inheritance and development of Molan, and the comparison between Chinese and foreign Molan. For example, Huang Fengsheng (1991)'s "the Origin and Development of the Zhuang's Molan and the Characteristics of Sentences". the author conducted field research in Jingxi, Guangxi, interviewed many artists of Molan in Jingxi, and also discussed the origin of Molan, However, the argument that most of the previous research results believed that "Molan originated from Wudiao" or was related to Wudiao did not appear in the text. For the origin of Molan, the author learned about the legend of its origin through interviews with folk artists. In addition, he recorded and commented on the performances and competitions of the Zhuang's Molan in the 1950s and 1980s. At the same time, he summed up the structure of "52" and "43" and the sentence features of rhyme and rolling waist rhyme in the end of the end of the end of the end of the line by analyzing the lyrics of the end of the end of the line. Fang Shijie (1993), in his "On the Necessity and Strategy of Developing the Zhuang's Molan" , discussed the necessity of developing the Zhuang's Molan from the perspective of carrying forward the national culture and the multiple functions of Molan, and proposed the development strategy of comprehensively collecting and sorting out the traditional Molan repertoire, extracting new creative themes from real life, organizing and managing the team of artists in Molan, promoting Molan to the market and strengthening the research on Molan. Li Ping systematically studied the Molan culture in Jingxi of Guangxi from the aspects of its origin, characteristics of literature and art, traditional functions, value of literature and art, current situation investigation, and inheritance strategies, and analyzed the significance of the development of the Molan cultural industry, and put forward suggestions on the planning and operation of the development of the Molan cultural industry. She has made fruitful achievements in the research of Zhuang folk music and has published many academic papers, such as "the Literary and Artistic Characteristics of Zhuang Folk Opera and Folk Music" (2009) , "the Historical and Cultural Value of Zhuang Folk Opera and Folk Music" (2010), "the Significance of Industrialization and Development of Zhuang Folk Opera and Folk Music in the Context of Modernization - A Case research of Jingxi County,

Guangxi" (2012), and so on. In terms of monographs, there are Ai Ping (1993)'s "A Brief Discussion on the End of the Zhuang Nationality", etc.,



**Figure 7 Molam performance of Chinese Zhuang
(Photo from network)**

2.1.4 Review of Research on Molam of Thailand

In the examination of the genesis, attributes, worth, communication, and progress of Thailand's Molam culture, Terry, E.M. (1985) and Jarrechai Chonpairot (2009) are recognized authorities. Both scholars agree that Thailand's Molam originated in Laos in 1827 and was initially disseminated to the northeast region of Thailand alongside the ethnic migrations. Terry, E. M, Kansakun (2017) and Itsarate Dolphin(2015) also analyzed the characteristics, classification, performance and development of Molam. Brorewongtrakhul, S. (2017) analyzed the media and inheritance methods of Molam.



Figure 8 Thailand Molam Performance
(Photo from network)

2.1.5 Review of Research on the Molan and Molam Relationship between Zhuang and Thai-Isan Ethnics

Since the beginning of the 21st century, Chinese scholars have begun to expand their research perspective and geographical scope of Molan culture from China to foreign countries, paying attention to the origin, name and characteristics of Molan in Laos, Thailand and other countries, and thinking about whether Molan is related to the Molan of the Chinese Zhuang nationality. A comparative research of Molan(Molam) culture in China, Laos and Thailand has emerged, which has triggered China, Laos the concerns and interests of relevant researchers in Thailand and other countries, and the main representative scholars and their research achievements are: Lu Xiaoqin's "Viewing the Zhuang - Thai Ethnic Relations from the Folk Singing Tradition -- A Case research of the Comparison between the Chinese Zhuang" Molan "and the Lao and Thai Mawlum" (2012) "the Inheritance and Development of the Thai Folk Rap Art Maw Lum" (2014) . the author uses the pronunciation of the

Zhuang Molan and the Lao and Thai Mawlum Starting from the similarity of meaning, this thesis discusses the respective characteristics, similarities and differences and correlations between Molan and Mawlum (i.e. Molam), and discusses the relationship between Zhuang and Thai ethnic groups. Furthermore, academic explorations into the affiliation between the Zhuang and Thai-Isan ethnics's Molan and Molam have gained momentum in recent years, with doctoral dissertations such as "Comparative research of Thai Molam, Laos Molam and Guangxi Molam - Differentiation of the Same Origin and Different Flows" authored by Li Xiuming in 2016, and "Comparative research of China and Thailand Molam Performing Arts" penned by Liu Minghua in 2021, serving as notable contributions to the field.

From the above research on Molan (Molam), we have learned a lot of knowledge about Molan (Molam), the origin, type, distribution, characteristics, value, etc. of Molan (Molam), and the close relationship between China's Molan and Laos and Thailand's Molam. At the same time, previous studies have adopted field survey, comparative research and other research methods, which are worthy of reference. In short, these studies provide important reference value for this research.

2.1.6 Review of Relevant Theoretical Literature

This research applies the theory of historical linguistics to explain the relationship between the pronunciation and meaning of Molan and Molam in history (the same and similar relationship), analyze the same and similar phenomenon in pronunciation and meaning of both, and analyze that this phenomenon is by no means accidental. Referring to the existing research results, it puts forward the categories of Molan and Molam culture that have appeared in history and their relationship with primitive religion, and believes that their origins are related to the belief of ghosts and gods in primitive religion, It is a homologous relationship. Use the relevant theories of the cultural communication theory school in cultural anthropology to explain the reasons for the same and similarity of the Molan(Molam) culture between the Zhuang and Thai ethnic groups and how the communicate of this culture is carried out with the migration of ethnic groups. Cultural anthropology is a science that studies people and culture, or studies people from the perspective of culture. American scholar Holmes first put forward the concept of cultural anthropology. It is called

cultural anthropology in the United States, social anthropology in the United Kingdom, and ethnology in the European continent, especially in Germany. the school of cultural communication theory (diffusion school) is one of the most important ethnic theory school in the western countries in the history of cultural anthropology. It emphasizes the importance of cultural communication in the history of cultural development, and explains the similarities of cultures of all regions and ethnic groups in the world with the principle of cultural communication. It is believed that the changes in human culture or society are first attributed to the spread of material culture and acquisition behavior from a specific society of origin to other societies. Razel F. Ratzel (1882), the pioneer of the cultural communication theory school, believed that cultural elements were spread out along with national migration. Later, Latzel's student Frobenus put forward the concept of cultural circle, Grayble put forward the criteria for dividing cultural circle, and Boas put forward the internal and external factors that affect cultural circle. the theoretical core of the Diffusionist School is: first, it believes that human creativity is very limited and the ability of independent invention is very poor. Communication is the main factor of cultural development; Second, it believes that cultural borrowing is more than invention, and that the identity between different cultures is the result of the intersection of many cultural circles (regions). therefore, the more aspects of culture are the same with each other, the more historical associations have occurred; Thirdly, it is believed that cultural phenomena and historical phenomena not be repeated. Any cultural phenomenon can only be created once. It is impossible to create the same cultural phenomenon twice or more in different regions. Fourth, it is believed that evolution ignores communication and migration, and the Diffusion School reconstructs the history of human culture from the perspective of communication. On the basis of the concept of Diffusion School cultural circle, some Chinese scholars proposed that the Zhuang, Lao,Thai ethnic group belongs to the "Na cultural circle" . the so-called "Na" is the pronunciation of "paddy field" in the Zhuang and Thai language. the pronunciation of "paddy field" in the Zhuang, Lao and Thai languages of the Zhuang - Thai ethnic group is the same. the Zhuang and Thai ethnic groups have similar languages and cultures, and have similar or similar farming culture. therefore, many Chinese scholars, such as Zhai Pengyu and Qin Shengmin, believe that the Zhuang

and Thai ethnic groups belong to the same cultural circle, namely the "Na cultural circle". We can use the theory of cultural circle in cultural anthropology and the theory of "Na cultural circle" to explain the same, similar and different conditions and reasons of the Zhuang-Lao-Thai ethnic group in terms of material culture, spiritual culture, such as production and labor, living appliances, eating habits, living habits, and primitive religious beliefs, so as to explain the close relationship between the traditional culture of the Zhuang-Lao-Thai ethnic group in history, the transmission of traditional culture between them took place with the migration.

2.1.7 Summary of Literature on Research Objective 1

Through sorting out the above documents, we can understand the close relationship between China and Thailand, between the Zhuang and Thai nationalities and between the Chinese and Thai Molan(Molam) cultures, especially the origin of the Chinese and Thai Molan(Molam) cultures and the macro, meso and micro environmental factors of their close and homologous relationship. Specifically, from the macro level, we understand that China-Thailand relations have a long history, and the history of China-Thailand relations is a history of peace and friendship. From a cultural and value-based perspective, the foundation for comprehending the amicable ties between China and Thailand lies in the shared culture and values of their respective people. these similarities have given birth to a national ethos of peace, friendship, tolerance, and compassion among the two nations. Furthermore, from a more granular level, it is noteworthy that the Zhuang people of China share a common origin with the Thai, Lao, and Putai people of Thailand. they have a mutual ancestry, cohabited in ancient times, and possess similar physical traits, languages, and cultures. All of these factors collectively contribute to their classification within the Zhuang and Thai ethnic groups, further solidifying the cultural bonds between the two countries. From the micro level, we can understand that the Chinese and Thai Molan(Molam) cultures have the same origin relationship, that is, they all originated from primitive religious rituals and beliefs of ghosts and gods, and later divided into different forms of performance. these research results are very important, providing the theoretical basis of ethnology, cultural anthropology, linguistics, archaeology and other disciplines for this research, and also providing research ideas for the research

methods of this research, such as field investigation, comparative research, qualitative research.

In terms of theory, it explains the concepts of ethnic group, Zhuang and Thai-Isan ethnics and Molan(Molam) culture, explains the situation and reasons of the same and similar language of Zhuang and Thai-Isan ethnics with reference to historical linguistics, and explains the situation and reasons of the similar pronunciation of Molan and Molam; Referring to the cultural circle and "Na" cultural circle of the Culture Diffusion School, we can analyze the similarities, similarities and differences of the Zhuang and Thai ethnic groups in terms of material culture, spiritual culture, production and labor, living appliances, eating habits, living habits, primitive religious beliefs and other aspects and their reasons, so as to explain the historical sames, similarities and interactions between the traditional cultures of the Zhuang and Thai ethnic groups, and how the spread of this culture is carried out with the migration of ethnic groups.

While the aforementioned documents and materials offer significant reference value for this research, numerous scholars have neglected to delve into the Molan (Molam) culture of the Zhuang and Thai-Isan ethnics through the theoretical framework and research methodologies of communication science. At present, scholars mainly research the historical source, appellation, type, artistic characteristics, libretto, cultural value of Molan culture from the perspectives of art, ethnology, culturology, literature, economics, etc. In terms of survival status quo, protection and inheritance measures, there are not many research results from the perspective of communication science, while the research results on the traditional and digital communication model of Molan (Molam) culture are still blank. On the basis of previous studies and from the perspective of communication science, this research systematically and deeply studies the significance, method, communication effect, evaluation system, etc. of constructing the digital communication model of China-Thailand Molan (Molam) culture, and studies the important role of the digital communication of China-Thailand Molan (Molam) culture in building the cultural scenes of the Zhuang and Thai ethnic groups.

2.2 Review of the Research on Cultural Scene , the National Spirit or Value of the Molan(Molam) Culture of the Zhuang and Thai-Isan Ethnic

What is the cultural scene ? What national spirit does Molan (Molam) culture embody? Many scholars have studied this.

2.2.1 Review of Relevant Literature on Cultural Scene

The concept of "cultural scene" first appeared in "Walden" by Henry David Thoreau (1854). Since then, the "cultural scene" has appeared many times in the research theories of philosophy and social science workers. In recent years, the research of cultural scene has become a hot topic of Chinese scholars' attention and discussion. the concept of "cultural scene" is used more frequently. For the research of cultural scene , scholars mainly focus on the definition, function and construction approach of cultural scene . At present, the academic community mainly has the following observation perspectives. First, define the concept from the perspective of individuals. From the perspective of individuals,cultural scene refers specifically to the place where people's spiritual life resides, and is the place where people's spirit and soul are reposed and comforted. For this reason, some scholars, such as Jia Lei (2018), believe that cultural scene is a complete spiritual and cultural system built by people in different fields of spiritual life that can give meaning to people's real life. Second, define the concept from the perspective of group. the cultural scene can not only refer to the cultural scene of people, but also refer to the spiritual world of certain group and certain nationality. For this reason, some scholars, such as Deng Yuhan (2019), believe that the cultural scene for a nation is intrinsically related to its national culture, and is the cultural sustenance and spiritual destination of a nation based on its cultural self-confidence, including the unique traditions, habits, customs, spirit, psychology, emotions, etc. formed by a nation's long-term historical accumulation. Third, based on the perspective of cultural scene function. Some scholars, such as Jia Lei (2018), believe that cultural scene can provide ultimate care and value destination for individual life, and can provide strong spiritual power for national development . Fourth, based on the perspective of cultural scene construction. Some scholars, such as Li Changchun (2010), interpret the significance of the construction of national cultural scene from the perspective of national culture.

The above research literature on "cultural scene" has many common points. It is acknowledged that it is related to people's subjective identification, psychological attribution, emotional and other spiritual and psychological factors, and is also closely related to the cultural level. When talking about "cultural scene", it is inseparable from the exploration of culture and the thinking of cultural identity. Reviewing the relevant research literature of the cultural scene can provide certain theoretical support for the research of the construction of the cultural scene of the Zhuang and Thai-Isan ethnics.

2.2.2 Review of the Research on the National Spirit or Function Embodied in the Molan (Molam) Culture of the Zhuang and Thai-Isan Ethnics

In China and abroad, there are not many references to the research on the value and social function of Molan or Molam. After conducting a thorough search through the China National Knowledge Infrastructure (CNKI), we identified five pertinent pieces of literature. Among these, three originated from China: "the Lyrics Meaning and Social Functions of the Zhuang Molan in Southwest Guangxi" by Tang Jun (2021), "the research of the Zhuang 'Molan' Music and Inheritance" by Ling Chen (2015), and "the Traditional Social Functions of the Zhuang Folk Opera Molan" by Li Ping (2012). Additionally, we found two foreign articles: "the Role of Molam in Solving Social Problems" authored by Sitthisak Champadaeng in 2010, and "Molam Pifa in Northeast Thailand" written by Mariko KATO in 1999. Tang Jun (2021) believed that the lyrics of Zhuang Molan deeply reflected the values of Zhuang people such as respecting the old, caring for future generations, and rural love, and reflected strong patriotism and moral demonstration effect. Through the presentation of the artistic conception of the lyrics, it reflects the functions of village cohesion, education guidance, behavior norms and other aspects. Ling Chen (2015) believed that the Zhuang Molan had entertainment, education, social interaction and aesthetic functions. Li Ping (2012) believed that the Molan of the Zhuang nationality is the natural expression of the life, thoughts and feelings of the Zhuang people, the careful summary of the history, culture and life knowledge of the Zhuang people, and the vivid reflection of the social events of the Zhuang nationality. the first is to expose the corruption of the feudal society, the second is to talk about the sincere and touching

traditional love, the third is to reflect the feelings of patriotism and serving the country, and the profound sense of justice the traditional morality of evil causes and consequences, and the fifth is to eulogize the national heroes such as Mrs. Wa. Li Ping also believed that as one of the most distinctive cultures of the Zhuang nationality, the Zhuang Molan was not assimilated by the Han nationality culture under the control of the aesthetic consciousness of the Fanggang culture such as the Han nationality, but maintained its own characteristics, highlighting the cultural self-protection of the Zhuang nationality; On the other hand, in the cultural exchanges with the surrounding countries, we should be inclusive and carry out cultural reconstruction under the influence of the aesthetic consciousness of the Yuanrou culture. At the same time, the Zhuang Molan also enriched the Zhuang folk drama, gave birth to the "Yahi" puppet show, laid the foundation for the singing of the Nanlu Zhuang opera, and also produced a new Molan opera. In foreign countries, Sitthisak Champadaeng (2010) believed that the roles of Molam in solving social problems were as follows: Klon-lam campaigning in the enhancement for national security, enhancing the democracy, campaigning for people to be interested in education as well as controlling the population number, affecting disease and supporting the exercise In solving the environmental problems, the natural resources were campaigned and the waste in community was got rid of, the prevention and treatment for drug addiction problem was campaigned. Mariko Kato (1999) is believed that Molam Pifa in Northeast Thailand is a concept of spiritual power for villagers to deal with the evil or disaster that causes disease. It is a sublation of Buddhism and spiritual beliefs, including various things perceived as spiritual power.

2.2.3 Review of Relevant Theoretical Literature

In terms of theoretical literature, Yan Chunyou (2010) explained the concept of cultural scene and national spirit and the relationship between them. He believed that the cultural scene refers to the value system with continuity and stability in a nation and even in human culture. It provides people with a set of ready-made values, thus depicting the world's landscape and the significance of survival. National spirit is the basic spirit that people of a nation show in their culture and behavior. the national spirit is the combination of tradition and the spirit of the times. the cultural scene

emphasizes the relationship between the value system and the subject and its value and significance for the individual spiritual system; the national spirit focuses on the comparison between different nationalities, which is the overall evaluation of a nation. National spirit, traditional culture and so on are the specific existing form and residence of cultural scene. Sun Zhengyu (2013) explained the relationship between cultural scene and culture. He believed that culture is the connotation and core of cultural scene and the cultural support. Human's cultural scene is composed of the culture created by human's historical activities. Culture is the true connotation of people's cultural scene. the cultural scenes of human beings obtains reality through various basic ways of grasping the world - myth, religion, art, ethics, science and philosophy. This is the "cultural world" composed of various "cultural styles" of human's grasp of the world - the world of myth, religion, art, ethics, science and philosophy.

At the same time, the important role of the communication of Islamic culture is explained by referring to the functions of environmental monitoring, social coordination, social heritage inheritance, entertainment, education and economy in Harold Lasswell (1948) and Wilbur Schramm (1982) in the theory of communication function. In the article "Structure and Function of Communication in Society" published in 1948, Lasswell summarized the basic social functions of communication into the following three aspects: environmental monitoring, social coordination, and inheritance of social heritage. In particular, the inheritance function of social heritage refers to the relationship between cultural heritage and transmission, the role of cultural heritage transmission, etc. It is believed that the development of human society is based on inheritance and innovation. Only by recording, accumulating, preserving and passing on the experience, wisdom and knowledge of predecessors, can future generations further improve, develop and create on the basis of predecessors. Schramm summarized the social function of communication from three aspects: political function, economic function and general social function. He believes that the political functions of communication mainly include: monitoring, coordination, social heritage, transmission of laws and customs. the economic function is not limited to providing economic information services for other

industries. It is an important part of the knowledge industry and plays an important role in the whole social economy. General social functions include transmitting social norms and entertainment information to new members of society. In Wilbur Schramm's theory of communication function, the role of cultural communication is also mentioned.

In addition, cultural representation theory to summarize the characteristics of national spirit represented by Molan and Molam cultures is adopted. Stewart Hall elaborated his "cultural representation theory" through the book "REPRESSION: Cultural Representations and Signing Practices". Inspired by the implication of Saussure's symbols and the arbitrariness of symbols, Hall proposed that the meaning constructed by the represented system is constructed and determined by the code. The message code makes it possible for us to understand what we say and hear, and establishes a class conversion between our concepts and languages, which can transfer meaning from the speaker to the listener and make it effectively spread in a culture. According to the theoretical analysis, the performance, props, singing books and other concrete images of Molan (Molam) are cultural representations, and in essence are representations of the national spirit and cultural scene of the Zhuang and Thai ethnic groups. Adopting the cultural relativism, to explore the significance of creating the cultural scene of the Zhuang-Thai Economic Group. Melville Jean Herskovits (1948) of the theory school proposed in his book "People and their Labor" that the culture of any nation cannot be separated from the time and space of a certain nation, otherwise the culture lose its meaning. The school believes that the many forms of human culture are not the representation of the evolution of human common culture at different stages, but different cultural types with their own unique value orientation. They adapt to different environments and soils, and each culture is an independent whole, with its uniqueness and rationality. Each culture has its unique historical inheritance. It is believed that each culture is based on a certain concept of the world, which constitutes the unique and internal soul of the culture, enabling people to have a common feeling and experience of the world they live in, and also enabling the culture to have some external symbol, and different cultures have different symbols. Through this theory, we believe that developing countries have begun to emphasize

the cultural identity of their own nation, and that their own culture can play an equal or even more effective role in the development of their own nation-state compared with western culture.

2.2.4 Summary of Literature on Research Objective 2

These literatures let us understand the social functions of the Molan(Molam) culture of the Zhuang and Thai-Isan ethnics, especially in the aspects of ideological education, aesthetic function, artistic value, and the construction of the national cultural scene. At the same time, in terms of theoretical literature, the concept of cultural scene and national spirit and the relationship between them, as well as the relationship between cultural scene and culture, are discussed. Harold Lasswell and Wilbur Schramm's theory of communication function let us know the value of culture through media communication, such as social coordination, social heritage inheritance, entertainment, education, economy and other functional values. Stuart Hall's theory of cultural representation, let us know that the performance, props, libretto and other concrete images of Molan (Molam) are the representation of culture, which is essentially the representation of the national spirit and cultural scene of the Zhuang and Thai-Isan ethnics. the cultural relativism theory lets us know that the culture of any nation cannot be separated from the time and space of a certain nation, otherwise the culture lose its meaning. Each culture is an independent whole, with its uniqueness and rationality. Through this theory, we also know that developing countries emphasize the cultural identity of their own nation and believe that their own culture can play an equal or even more effective role in the development of their own nation-state compared with western culture. these documents provide an important reference value for this research. On this basis, this research further explore the important role played by the Molan(Molam) culture of the Zhuang and Thai-Isan ethnics in co-constructing and co-sharing the cultural scenes , so as to enhance cultural confidence.

2.3 The Relationship between Culture and Communication, the Traditional Communication Model, the Digital Communication Model

What is the relationship between culture and communication? What is the communication model? What is the traditional communication model and what are its

shortcomings? What is the impact of digital technology on the China and Thailand culture communication model? What kind of digital communication model of Molam (Molam) culture should we build? these problems have attracted the attention of many scholars.

2.3.1 Literature Review on the Relationship between Culture and Communication

Edward Burnett Tyler (1871)'s representative work, *Primitive Culture*, put forward the definition of culture: "Culture, or civilization, in its broad ethnological sense, is a complex of all knowledge, belief, art, morality, law, customs, and any other talents and habits mastered and accepted by people as members of society." Taylor was the first person to define "culture" in a scientific sense, Thus, it outlines the basic outline of the research object and scope of cultural anthropology. Since the publication of Taylor's "Primitive Culture", some European anthropologists have argued that all cultures began in one or more special regions and then spread to the whole world. This idea that all cultures have a common origin is commonly known as communication. Based on this, the communication school was formed, which was divided into the German and Austrian communication school and the British communication school, and then the American communication school. As for the relationship between culture and communication, F. Ratzel (1922), the pioneer of the Diffusion School, believes that cultural characteristics are spread out along with national migration . the school also believes that communication is the main factor of cultural development. This school reconstructs the history of human culture from the perspective of communication. Edward T. Hall (1959), a famous cultural anthropologist in the United States, is regarded as the founder of the field of cross-cultural communication. In his book *The Silent Language*, he believed that "culture is communication, communication is culture". Franz Boas, father of American anthropology and founder of Boas School. Franz Boas (1899) believed that in the process of cultural development, communication is more common than independent invention. the reason for the same phenomenon in different regions is the spread or borrowing, rather than the role of a link in the chain of cultural activities. In China, Zhuang Xiaodong (2003) explained the relationship between culture and

communication. It is believed that culture and communication are interactive, culture is the culture of communication, and communication is the communication of culture. therefore, "there is no culture without culture and culture without communication" . Zhou Hongduo (2005) studied cultural communication from the perspective of cultural communication. He believed that "cultural communication is a kind of cultural interaction phenomenon generated in the process of people's social interaction activities within the coexistence relationship between communities, groups and all people". Wu Fei and Wang Xuecheng (2006) explored the relationship between culture and communication from the interdisciplinary perspective of the combination of culture and communication, further expanding the theoretical significance and connotation of cultural communication.

2.3.2 Review of Relevant Literature on Communication Model and Traditional Communication Model of Culture in China and Thailand

As mentioned in the summary of 2.1.5 above, there is almost no research on Molan (Molam) culture from the perspective of communication science, so the research literature on the traditional communication model of Molan (Molam) culture has not been searched. However, we can review the relevant literature from the mass communication model of folk art in a larger range, and explore the practices and effects of folk art in the mass communication mode.

2.3.2.1 Historical Review of the Communication Model

Werner J. Severin (2000) proposed that the mode is a way of expressing the theorization and simplification of the real world. the mode of communication is a theoretical and simplified representation of the process and nature of communication, as well as an isomorphism of the real world. Werner J. Severin also proposed that the criteria for evaluating the communication model are universality, inspiration, importance, accuracy, originality, simplicity and authenticity. In the 1960s, the American communication scientist David Burrow proposed that the phenomenon of communication can be investigated through the process of communication, which has a profound impact on the research of communication. Influenced by this view, many scholars began to pay attention to the research from the perspective of communication process, thus making communication science develop rapidly in this field. This

perspective examines communication under these intertwined and diverse relationships. It regards communication as a whole process of closely intertwined and interrelated elements, which has very far-reaching significance.

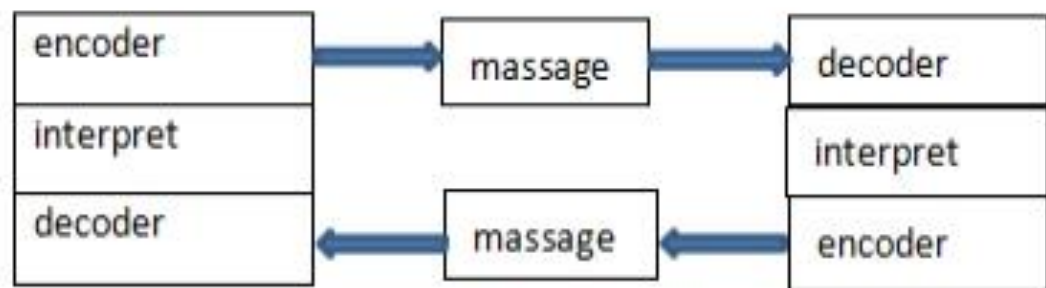
Communication model refers to the model style that studies the process, nature and effect of communication. In fact, it is to scientifically and abstractly grasp the basic structure and process of communication in theory, and describe the relationship between the elements, links and related variables. Model research plays a very important role in the field of communication. the research activities of experts and scholars are often carried out on the basis of communication models. the most representative modes of communication include Lasswell's "5W" one-way mode, Osgood Schramm's cycle mode, and Riley's social system mode. these models are not only a high-level summary of complex communication phenomena, processes and links, but also convenient for people to understand and understand, and further research communication science. At the same time, model research, like human society and communication activities themselves, is also a process of continuous development and gradual improvement. In the research of communication, on average, one model comes out every year. the overall situation of its development is: from one-way and straight to two-way circulation and interaction; From no feedback to emphasizing feedback; From interpersonal communication process to mass communication process.

Laswell's "5W" model was put forward in his 1948 "Structure and Function of Communication in Society". It is the first communication process model put forward by mankind, forming five major fields of mass communication research, namely "control research", "content analysis", "media analysis", "audience analysis" and "effect analysis". However, this one-way linear model does not provide a feedback channel and does not reveal the two-way and interactive nature of human social communication .



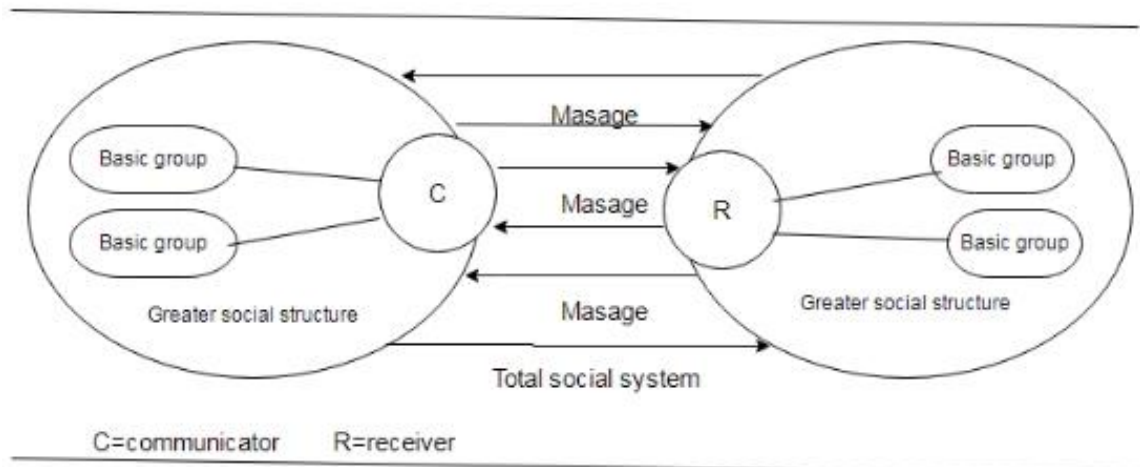
**Figure 9 Lasswell's 5W one-way linear communication model
(Designed by Yuyin Lin)**

Schramm (1954) put forward a new process model, the "circulation model", in the article "How Communication Moves", inspired by the view of C.E. Osgood. This model emphasizes the interaction of social communication and regards both sides of communication as the main body of communication behavior. However, it puts the two sides of communication in a completely equal or equal relationship, which is inconsistent with the reality of social communication .



**Figure 10 Osgood- Schramm's circular interactive communication model
(Designed by Yuyin Lin)**

The Riley couple (1959) proposed the Social System Communication Model, which for the first time introduced various factors present in social activities into the research of communication models. they believe that the communication process only occurs once, which reflects the characteristics of systematic activities, and any communication activity cannot be separated from the objective social environment.



**Figure 11 the social system communication model of the Riley couple
(Designed by Yuyin Lin)**

2.3.2.2 Mass Communication Model of Art Culture in Thailand and China

Traditional mass media is an important channel and platform for the communication of national culture, and also the media form with the widest coverage and penetration. the traditional communication model of folk art is mainly based on mass media. As mentioned in the summary of 2.1.5 above, there is almost no communication research on Molan (Molam) culture at present, but we can review the relevant literature from the mass communication model of folk art culture in a larger range, and explore the practice and effect of folk art in the mass communication mode. Luo Yunting and Hong Xia (2021) examined the transmission process of traditional national culture from the perspective of Shannon - Weaver communication model, especially focusing on analyzing the obstacles in the transmission from the noise link, and proposed strategies to avoid information distortion and inefficient transmission in the transmission process . Quan Yuzhen and Zhan Guiling (2020) took Guangxi higher vocational colleges as an example to research the problems and countermeasures of national culture in external communication based on the 5W communication model . In terms of the propagation mode of Thai culture and art, Zhang Lianlian (2019) studied the propagation mode of Thai Baxian culture, and believed that Chinese charitable organizations such as the Minglian Shantang are an

important platform for the propagation of Baxian belief. As for the role of mass communication mode, some scholars have made objective analysis, both affirming its positive role and pointing out its disadvantages. For example, Zhang Yan believes that although the mass media has a certain positive role in the communication of the original national culture, its actual utilitarianism has led to a deviation between the original intention of the communication and the actual agenda-setting effect, resulting in some alienation of the mass media in the process of communication of the original national culture, and to some extent dispelling the original cultural quality of the national culture. At the same time, it also lost the most real face of the national culture in the way of expression. therefore, she stressed that the mass media should fully respect and maintain the true state of national culture, and truly display the whole and details, so as to truly play the role of mass media in disseminating national culture.

2.3.3 Review of Relevant Literature on the Impact of Digital Technology and the Digital Communication Model of Molan (Molam) Culture

The communication of digital technology has a great impact on the information transmission mode such as culture, and has given birth to the era of digital communication. Reviewing the relevant literature and theories, we can discuss the path selection of the digital communication model of Molan (Molam) culture and the improvement of the communication effect.

2.3.3.1 Review of the Communication of Digital Technology Affects Culture Communication Model

As mentioned above, whether in China, Thailand, or other countries in the world, the traditional communication model of culture and art has shown many drawbacks, such as one-way linear communication, the lack of good interaction and feedback channels between the communicator and the audience, the lack of rich sources of information content, the main communication channels rely on traditional media such as newspapers, radio, television, and the lack of evaluation models for communication effects, etc. At present, communication technology has undergone tremendous changes, the most obvious is that digital technology has been more and more widely used. It is no longer entirely appropriate to use the traditional mode of communication to interpret the new changes in the mode of communication. For this reason, many

scholars analyze this change from the macro and micro background, from which we feel that the change of digital technology has more and more influence on the cultural communication model, and the communication model of culture and art be more and more innovative.



***Figure 12 Digital communication
(Picture from network)***

First, there are more and more types of digital devices, and their performance is getting better and better. they are used more and more widely in the field of communication. Digital Technology is a science and technology associated with electronic computers. It refers to the technology that converts various information, including pictures, text, sound, and images, into binary digits "0" and "1" that can be recognized by electronic computers with the help of certain equipment, and then performs operations, processing, storage, transmission, transmission, and restoration. Digital technology has been more and more widely used in the media industry, which is closely related to technological progress: books have become e-books after digitization, music and video have been converted from analog signals to digital signals, and traditional cameras have long been replaced by digital cameras. In the field of media, information collection, storage, writing, editing, transmission, reception and use have almost been digitized. there are more and more types of digital devices, which can be divided into hardware devices and software devices. In terms of hardware equipment, digital information acquisition equipment includes scanners,

digital cameras (including digital video recorders), recording pens, mobile phones, computers, etc.; digital information storage equipment includes hard disks, optical disks, USB flash disks, etc.; digital broadcasting equipment includes digital television, digital broadcasting, iPad, MP3, MP4, computers, mobile phones, etc. In terms of software equipment, there are also many, such as Word software for word processing, Photo shop software for image processing, Cool Edit for audio processing, Premiere for video processing, and Google Search and Baidu Search for digital search. Now, traditional media is deeply integrated with digital media, resulting in many digital media products, such as digital newspapers and periodicals, including CD version, network version, mobile phone version, iPad version, e-book version, etc. there are also digital radio and digital television, which are digital forms of traditional media. As for the characteristics of digital communication technology, Peng Lan (2011) summarized the following points : low threshold of technology acquisition, low cost of information production, convenient replication and communication, convenient storage and use, two-way interaction of information communication, diversified communication modes, and cross-integration of information communication channels. Among them, among the diversified communication modes, she pointed out that based on the characteristics of digital technology, the communication model of digital information can be either face-to-face transmission or point-to-point transmission; It can be synchronous propagation or asynchronous propagation. Information can flow freely through different channels such as mass communication, organizational communication, group communication and interpersonal communication. In summary, I believe that the survival picture of the digital era described by Negroponte (1995) in his book "Digital Survival" has become a reality. Whether in China or Thailand, the spread of national culture rely on more and more digital equipment and more and more advanced digital communication technology, and the development speed of cultural communication is unprecedented.



**Figure 13 Rich digital devices
(Picture from network)**

Second, the network technology is becoming more and more advanced, and the network is becoming more and more popular, boosting the development of cultural communication. Network technology is a general term for the equipment connection and data exchange technology used in the computer interconnection network. With the rapid development of network technology, more and more new ways of information communication have emerged. People use the Internet to gain more and more convenience in life, work, research and other aspects, and thus more and more netizens. According to the 50th Statistical Report on the Development of Internet in China released by the China Internet Network Information Center (CNNIC), as of June 2022, in terms of basic network resources, China has achieved "5G in counties and broadband in villages", and the total number of Internet broadband access users has reached 563 million. China has 1.051 billion Internet users and 74.4% Internet penetration. the average Internet user spends 29.5 hours on the Internet every week, and the proportion of using mobile phones to access the Internet is 99.6%. the proportion of using desktop computers, laptops, televisions and tablets to access the Internet is 33.3%, 32.6%, 26.7% and 27.6% respectively. the number of users of short videos increased the most significantly, reaching 962 million, accounting for 91.5% of the total number of Internet users. the number of instant messaging users reached

1027 million, accounting for 97.7% of the total number of Internet users. the number of webcast users reached 716 million, accounting for 68.1% of the total number of Internet users . According to the report "Digital 2022: Thailand" released by Data Report in cooperation with We Are Social and Kepios, as of January 2022, Thailand has 54.5 million Internet users, accounting for about 77.8% of the total population. Thai people spend an average of 63 hours and 42 minutes using the Internet every week. About 96.2% of Internet users use mobile phones to surf the Internet, and spend an average of 5 hours and 28 minutes a day. At the beginning of 2022, Facebook had 50.05 million users in Thailand, Twitter had 11.45 million users in Thailand, YouTube had 42.8 million users in Thailand, and TikTok had 35.8 million users in Thailand . the data shows that whether in China, Thailand or other countries, the network penetration rate is getting higher and higher. Using the network to spread and receive information has become the new normal of information communication, including culture.



**Figure 14 Rapid development of network technology
(Picture from network)**

Thirdly, mobile communication technology has promoted the development of new media, which has promoted the development of cultural communication. Mobile

communication is the communication between mobile bodies or between mobile bodies and fixed bodies. WIFI technology, Bluetooth technology and 5G technology are commonly used mobile communication technologies. the 1G era in the 1980s is the era of analog communication, which has not yet entered the digital era; the 2G era in the 1990s was the era of digital communications, but only a certain amount of data services were introduced; 3G era is the dividing point of mobile communication technology, with high-speed IP data network, but circuit switching still exists; the 4G era is a real all-IP data network, and circuit switching has completely disappeared, becoming the mainstream infrastructure of digital communication, enabling Internet users to achieve comprehensive mobility; Human society is now entering the 5G era. the three characteristics of high speed, large capacity and low latency, as well as the characteristics of high reliability, low power consumption and ubiquitous, especially the breakthrough of 5G in the Internet of Things, make mobile communication become the absolutely dominant communication infrastructure leading the future of digital communication. In the 5G era, the global digital communication pattern has been basically established, marking the formal shift of the information communication paradigm of human society from mass communication to digital communication. the development of mobile communication technology makes it possible for people to receive and release information anytime and anywhere. New media such as micro blog, WeChat and short video platform are built on the basis of advanced mobile communication technology, and the development of new media blurs the boundaries between communicators and audiences, so that everyone can become a producer, communicator and receiver of information anytime and anywhere, It has greatly promoted the development of information communication, including cultural information communication. Jiang Lihong (2013) believed that compared with the communication technology of communication, digital communication has the characteristics of fast speed, wide range and large amount of information. these characteristics provide new opportunities for cultural communication, and also give digital connotation to cultural communication power.



**Figure 15 Rapid development of 5G technology
(picture from network)**

Two types of media	Two communication paradigms	characteristic	Communication mechanism	communications technology	Communication subject	drive	Formation time
Traditional media	Cathedral model	Centralized control from top to bottom	Mass communication	1G	Media organizations	Content driven	Twentieth Century
			Network communication	2G	Media organizations	Content driven	1990s
New media	Big bazaar model	Bottom-up, open and distributed	We-media communication	3G/4G	Individual users	User driven	2000-2010
			Intelligent communication	5G/6G	Algorithm (intelligent)	Data driven	From 2020

Figure 16 Comparison of the two paradigms and mechanisms of information communication

(Designed by Yuyin Lin)

2.3.3.2 Review of Relevant Literature on the Digital Communication Model of Molan (Molam) Culture

As mentioned earlier, because there is almost no research on the Molan culture from the perspective of communication, the research literature on the digital communication of the Molan culture has not been searched. Several highly relevant English documents were found, such as the Folk Media Inheritance of Molam Rueang Tor Klon theoretical Arts of Brorewongtrakhul, S (2017), Media and culture: mass communication in a digital age of Richard Campbell, Christopher R Martin, Bettina Fabos (2015), And Analysis and Design Digital Media of Thai Folktale to Promote Local Culture to the ASEAN Community of Watcharee Phetwong&Sitiwat Rooroorob (2013). In the Chinese literature, there are several references on the digital transmission of Guangxi or Zhuang's traditional culture or intangible cultural heritage other than the Molun culture. For example, Lan Ke (2022) studied the digital transmission of Guangxi intangible cultural heritage color tone culture, Yi Qizhi & Su Yuqi (2019) research the digital communication of Luoyue culture, Yi Qizhi and Zheng Yongtao (2018) research the digital communication of Huashan rock painting in the new media era, Liu Guyue (2022) research the brand promotion approach of Guangxi Zhuang brocade intangible cultural heritage in the digital communication perspective, Gu Xuqiang (2022) research the digital protection and inheritance of Guangxi traditional theatrical intangible cultural heritage projects, Wei Fang (2016) research Guangxi song fair culture in modern media communication, Zhang Ting and Zhao Yan (2019) studied the AI display design of Guangxi Folk Tonggu Museum, Zhu Qianwen (2022) studied the design of Guangxi weaving technology WeChat widget communication platform, Zhu Ziyi (2022) studied the digital form of transmission of Guangxi intangible cultural heritage, Sun Chuanming, Cheng Qing & Tan Guoxin (2017) studied the status quo and countermeasures of digital protection of Guangxi intangible cultural heritage of ethnic minorities. Ke Xue, Yifei Li, Xiaoxiao Meng. (2019) studied the evaluation model of the effect of intangible cultural heritage transmission.

2.3.4 Relevant Theoretical Literature

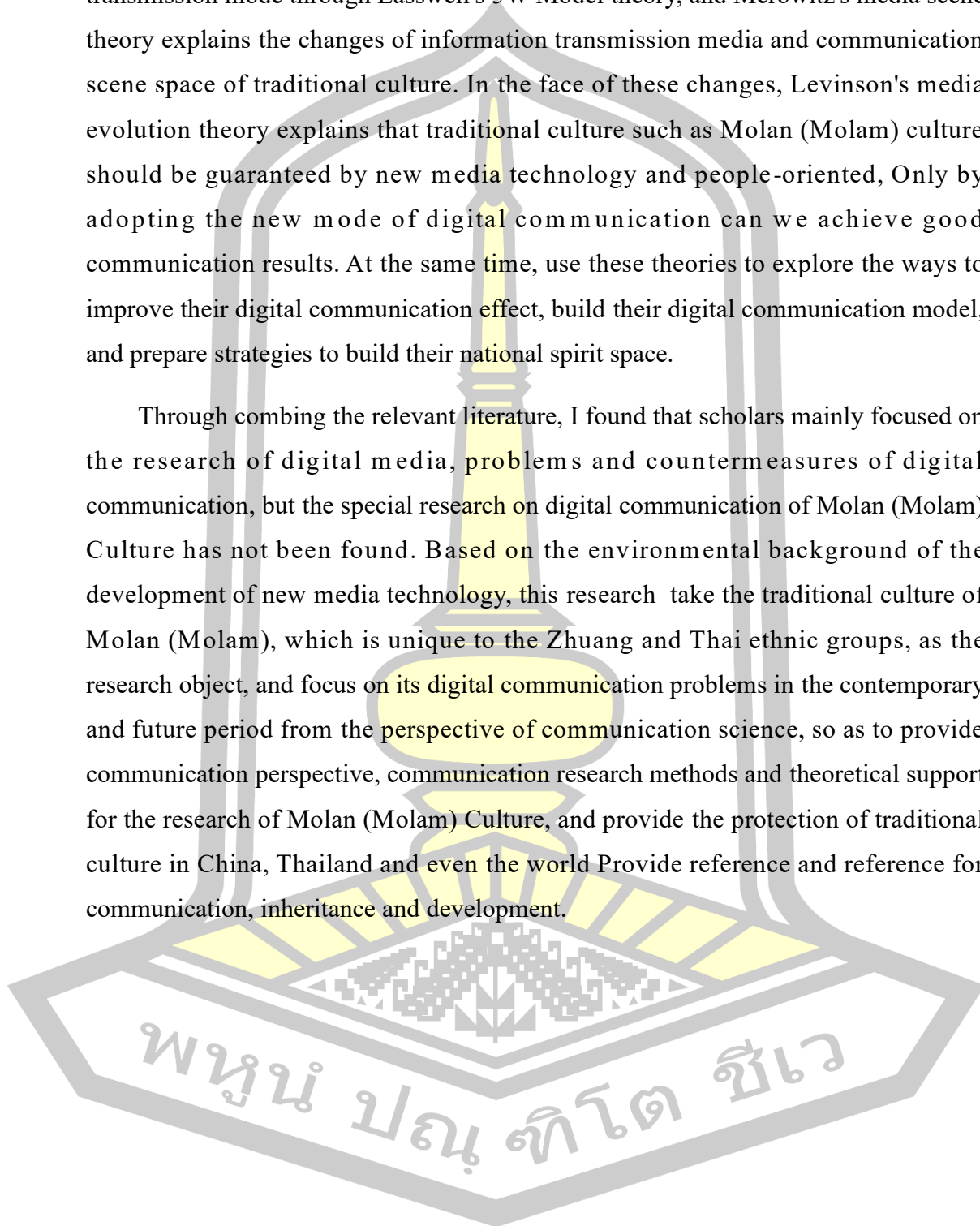
Lasswell's (1948) 5W Model theory can analyze draws in the traditional communication model, for example, the main body of communication is single, the content of communication is mainly produced from the perspective of the communicator but rarely from the perspective of the audience, the communication model is mainly one-way linear, the communication audience is difficult to interact with the communicator, and the effect feedback channel is not smooth; Merowitz's media scene theory believes that changes in the media cause corresponding changes in the adaptation process of the audience to the social situation, which in turn prompts changes in people's behavioral habits. New media inevitably promote the birth of more new scenes in the process of promotion and development. In the environment of new media technology, the inheritance, teaching, performance and other forms of communication of national cultural such as Molan(Molam) have developed from traditional oral communication to digital multimedia inheritance, teaching, and performance. With new technology, it can be spread from field performances to stage performances, from villages to cities, Lu Xiaoqin pointed out that it is possible "from southern China to Vietnam, Lao and Thailand. At the same time, use these theories to explore the ways to improve their digital communication effect, build their digital communication model, and prepare strategies to build their national spirit space.

2.3.5 Summary of Literature on Research Objective 3~5

In recent years, scholars have paid more and more attention to the research on digital transmission of intangible cultural heritage or traditional culture. the above documents let us know the concepts of culture, digital communication, mode, digital communication mode, and the relationship between culture and communication is coexistence, interaction and mutual promotion. We also learned the shortcomings of the traditional media communication mode, the impact of the communication of digital technology on the cultural communication mode, and the knowledge that new communication technology can improve the effect of cultural communication, which made us deeply aware of the significant necessity, importance, urgency and feasibility of developing digital communication model for the effective transmission of traditional culture and the construction of a national cultural scenes . In terms of

theoretical literature, we can analyze the disadvantages of traditional cultural transmission mode through Lasswell's 5W Model theory, and Merowitz's media scene theory explains the changes of information transmission media and communication scene space of traditional culture. In the face of these changes, Levinson's media evolution theory explains that traditional culture such as Molan (Molam) culture should be guaranteed by new media technology and people-oriented, Only by adopting the new mode of digital communication can we achieve good communication results. At the same time, use these theories to explore the ways to improve their digital communication effect, build their digital communication model, and prepare strategies to build their national spirit space.

Through combing the relevant literature, I found that scholars mainly focused on the research of digital media, problems and countermeasures of digital communication, but the special research on digital communication of Molan (Molam) Culture has not been found. Based on the environmental background of the development of new media technology, this research take the traditional culture of Molan (Molam), which is unique to the Zhuang and Thai ethnic groups, as the research object, and focus on its digital communication problems in the contemporary and future period from the perspective of communication science, so as to provide communication perspective, communication research methods and theoretical support for the research of Molan (Molam) Culture, and provide the protection of traditional culture in China, Thailand and even the world Provide reference and reference for communication, inheritance and development.



Chapter 3 Research Methods and Instruments

This chapter is about research methods and research instruments. It mainly includes the following aspects: 3.1 Participants and sample; 3.2 Research Methods; 3.3 Research Instruments; 3.4 Method of Developing Research Instruments; 3.5 Data Collection; 3.6 Data Analysis. The research process is shown in Figure 3-1.

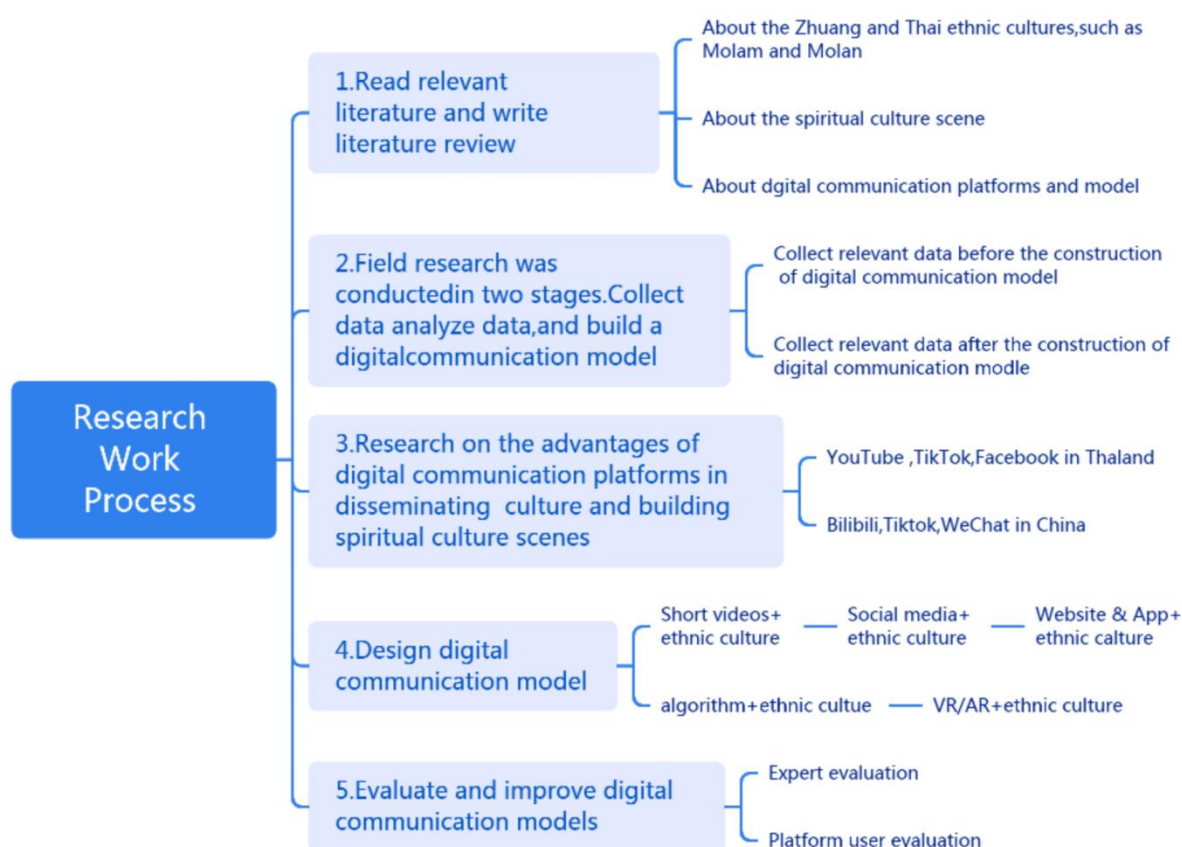


Figure 17 Research Work Process (Designed by Yuyin Lin)

3.1 Participants and sample

In this research, the samples be taken according to research objectives. It be done in two stages as follows. The participant and sample statistics are shown in Figure 18

Stage 1			Stage 2		
interview group or questionnaire	Thailand (amount)	Chinese (amount)	interview group or questionnaire	Thailand (amount)	Chinese (amount)
leaders and experts	2	3	cultural professor	1	1

Stage 1			Stage 2		
teachers and students	6	10	communication Professor	1	1
cultural inheritors	3	3	new media communication professor	1	1
performance company team	2	1	WeChat users	2	13
questionnaires for local residents	30	100	TikTok users	10	20

**Figure 18 Participant and Sample Quantity Statistics Table
(Statistician: Yuyin Lin)**

Stage 1 (for collecting data to build the communication model):

(1) Leaders and experts (5 people). Researcher engaged in in-depth dialogue with leaders and experts from some urban cultural management institutions in China and Thailand, aiming to comprehensively understand the connotation, policy orientation, funding investment, and progress of the protection of ethnic culture.

(2) Teachers and students (16 people). the plan includes in-depth exchanges with the Dean of the Faculty of Arts at Mahasarakham University and students majoring in Molam culture (6 people), to explore the integration of Thai Molam culture in school education and the current status of digital communication through interviews and group discussions. At the same time, interviews also be arranged with education bureaus in Jingxi, Debao, and other places in Guangxi, as well as relevant teachers and students in schools (10 people), to understand the education and communication of Zhuang Molan culture in local schools.

(3) Cultural inheritors (6 people). Researcher arranged in-depth interview with the inheritors of Molam culture in Mahasarakham, Roi Et, Khon Kaen and other

places in Thailand, as well as in Jingxi, Napo and other places in China, with the aim of tracing the origin, inheritance process, challenges and innovative development of Molam culture.

(4) Performance company team (3 people). the plan was to conduct interviews with the management, technical team, and actors responsible for the Molam and Molam stage performance, with the aim of understanding the resource investment, communication channels, and effectiveness evaluation of Molam and Molam stage performance in terms of communication.

(5) Questionnaires for local residents (130 copies). Distribute questionnaires to the people in Jingxi, Debao, Nanning, Mahasarakham, Loi-Et and other places to investigate the public's awareness and acceptance of Molam and Molam culture, the degree of recognition, and the degree of love, and at the same time, investigate the media through which the local residents learned about the culture of Molam and Molam.

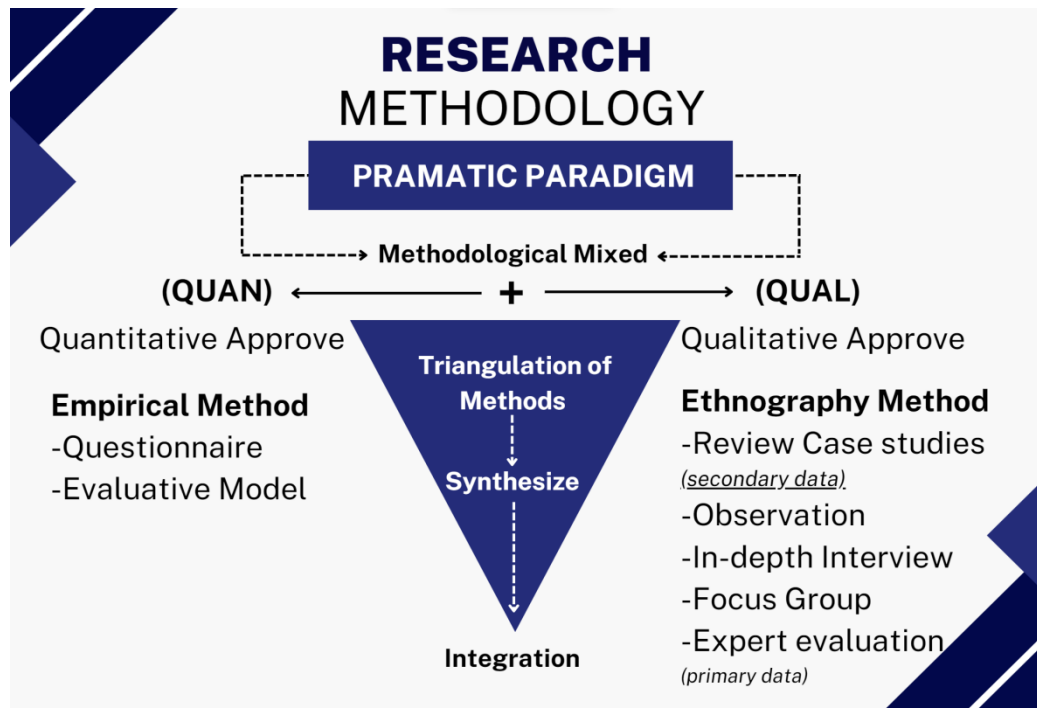
Stage 2 (for testing and evaluating the communication model)

(1) Experts (5 people): 1) social media expert; 2) cultural expert; 3) social psychologist; 4) politician. they be selected by purposive sample to do comment on the develop model in above stage.

(2) Social media users (45 people): 1) WeChat users: 15 representatives of WeChat users; 2) TikTok users: 30 representatives of TikTok users. they be selected by random sample and follow the suggestions given by develop model to have the experience on new media.

3.2 Research Methods

The general research method is qualitative research as the main research method, quantitative research as the auxiliary research method, at the same time use case research method. The research method used in this thesis is shown in Figure 19



**Figure 19 illustrates the research methodology used
(Designed by Ratanachote Thienmongkol)**

The research process mainly include:

(1) Documentary research and theoretical analysis. Review and analysis the literature, including historical and geographical linguistic, cultural and ethnographic literature, digital communication, new media technology and other literature.

(2) Data collection and analysis. Collect data by using the methods of interview, focus group, observation, survey. Analysis data by SPSS, WCI index and so on. Evaluate model, evaluate its practicability, effectiveness, satisfaction and communication ability.

3.3 Research Instruments

The instruments used in this research are composed of the following 7 types:

(1) Observational Record Sheet: Keep track of Molan (Molam)'s communication skills and job performance. Fill out this sheet with detailed observations.

(2) Stakeholder group in-depth interview format: To ensure the comprehensiveness and accuracy of information, we have adopted various interview

formats, including representatives of teachers and students from Mahasalam University, Guangxi University for Nationalities, and Jingxi Middle School, government officials and experts, staff and actors from performance companies, and inheritors . Through this series of interviews, we have gained a deeper understanding of the views and suggestions of various parties on the relevant issues.

(3) Class teaching record form:use this form to record the teaching of Molan (Molam)culture in the classroom.

(4) Expert quality evaluation form: evaluate the development WeChat and TikTok .

(5) Stakeholder Satisfaction Evaluation Form: This form aims to assess the satisfaction level of Molan and Molam communication channels through mainstream digital media, as well as the official accounts on WeChat and TikTok.

(6) Questionnaire: mainly distributed to local residents to investigate residents' understanding and attitude towards Molan (Molam) culture, media communication, etc.

3.4 Developing Research Instruments

The research instruments mainly used 6 forms and 1 questionnaire from field work. At the same time, SPSS data statistics software(by IBM company) that has been developed and widely used , WeChat communication index WCI v14.2(by Tencent Company)and TikTok communication power index DCI (by Byte Dance Company)are also used. the following is about the methods of developing field survey instruments for Molan(Molam)culture.

(1) Participatory observation method(Observation log form)

It is an important part of case research and qualitative research, and also an important method of social investigation. It was first proposed by Lin Derman (1924). Its advantages are: it does not destroy and affect the original structure and internal relations of the observation object, so it can obtain materials related to the deeper structure and relations; At the same time, it is easier to get close to the respondent, the nature of causality and the truth of potential relationship. Through the participatory

observation of the ceremony and performance of Molan(Molam), we can deeply understand the site, atmosphere, symbols of ceremony and performance as well as their symbolic meanings and communication effects. Please refer to the appendix for the observation log form.

(2) In depth interview method(in depth interview form)

This is a direct personal interview. During the interview, the investigator deeply interviews with the interviewees to reveal their views, attitudes and feelings on a certain issue. the interviewees mainly include leaders and experts, teachers and students, famous inheritors, relevant people of the company that undertakes the Molan(Molam) performance. the interview questions are mainly about the policy of local Molan(Molam) , the effective practice of Molan(Molam) communication , the local influence of Molan(Molam), and the difficulties and problems in the communication of Molan(Molam). Please refer to the appendix for the in-depth interview form.

(3) Listening and Watching Course Method(class teaching record form)

It is an activity of careful observation in the classroom, which plays an extremely important role in understanding and understanding the classroom. Many common problems in the classroom can be found in many places worthy of exploration and reflection through the conscious observation of the listeners. Through listening to the class, we can deeply and carefully understand the implementation and effect of the educational communication (inheritance) mode of the project "Molan(Molam) culture into the classroom". Please refer to the appendix for the "Molan (Molam) enters the classroom" class teaching record form.

(4) Expert evaluation method(expert quality evaluation form)

We have organized a team of experts from diverse fields to utilize their extensive knowledge and expertise in carrying out a thorough analysis and investigation of the digital communication model of Molan (Molam) culture, which has been established by this research institute through intuitive induction. they formulate evaluation conclusions based on various criteria, including the aesthetic appeal of the interface

design, the visibility of function keys, the richness of content, as well as the ease and smoothness of operation. Kindly refer to the appendix for the detailed expert evaluation form.

(5) User evaluation method(user evaluation form)

Users (both male and female, divided into users aged 15-20, 21-30, 31-50, 51-60 and over 60) are invited to experience this research. Through intuitive induction, comprehensive analysis and research are conducted on the digital communication model of Molan(Molam) culture , and evaluation conclusions are made. .Please refer to the appendix for the user evaluation form.

(6) Questionnaire survey method(questionnaire)

A large number of questionnaires were distributed to the general population, including residents of various occupations, age groups and ethnic groups, collect their understanding of the Molan(Molam) culture, media contact data, degree of liking and attitude to the Molan(Molam) culture and other data.Please refer to the appendix for the questionnaire about the Molan(Molam) culture.

3.5 Data Collection

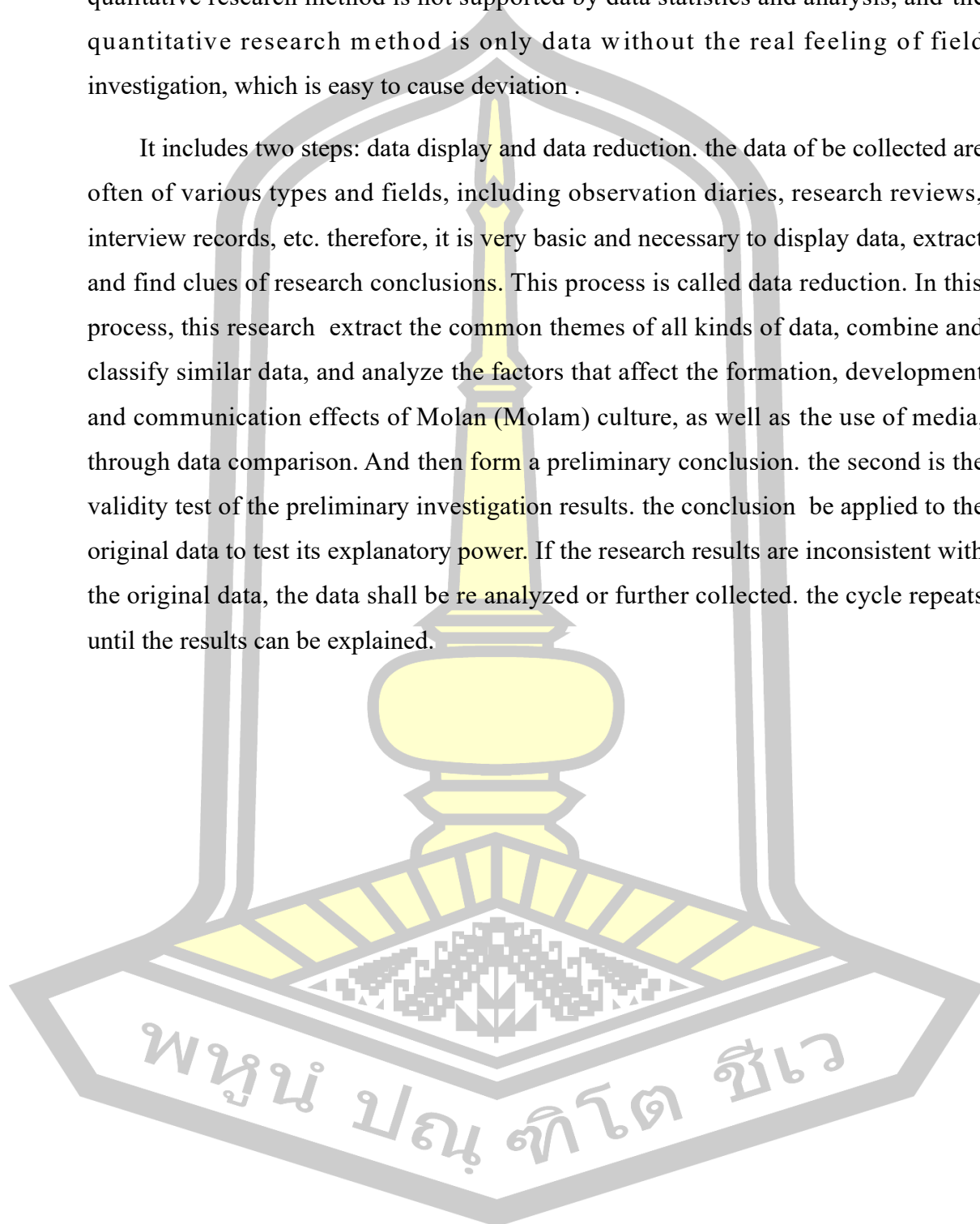
By utilizing tools for collecting supplementary data alongside comprehensive questionnaires tailored for five key informant groups, we aim to gain a thorough understanding of the media channels through which the audience becomes aware of and watches Molan(Molam) performances, along with their perspectives on Molan(Molam). This data collection effort is the culmination of meticulous observations, in-depth interviews, focused group discussions, and questionnaire surveys distributed to stakeholders of Molan(Molam) culture. the informant groups for Molan(Molam) culture encompass: (1) teachers and students; (2) government officials and experts; (3) personnel and actors from performance companies; (4) inheritors of Molan(Molam) culture; and (5) local residents.

3.6 Data Analysis

The mixed research method is used to combine the qualitative research and quantitative research, so as to comprehensively grasp the first-hand data and the

second-hand data, so as to be objective, scientific and elaborate, so as to avoid that the qualitative research method is not supported by data statistics and analysis, and the quantitative research method is only data without the real feeling of field investigation, which is easy to cause deviation .

It includes two steps: data display and data reduction. the data of be collected are often of various types and fields, including observation diaries, research reviews, interview records, etc. therefore, it is very basic and necessary to display data, extract and find clues of research conclusions. This process is called data reduction. In this process, this research extract the common themes of all kinds of data, combine and classify similar data, and analyze the factors that affect the formation, development and communication effects of Molan (Molam) culture, as well as the use of media, through data comparison. And then form a preliminary conclusion. the second is the validity test of the preliminary investigation results. the conclusion be applied to the original data to test its explanatory power. If the research results are inconsistent with the original data, the data shall be re analyzed or further collected. the cycle repeats until the results can be explained.



Chapter 4 Key Findings

During the field survey, an extensive collection of first-hand data was achieved through the distribution of survey questionnaires and the employment of various methodologies, including experiential observation, in-depth interviews, and group discussions. Subsequently, the collected data underwent rigorous sorting, classification, and analysis. Additionally, a thorough examination of numerous references was conducted, serving as secondary data sources in the research. These references provided evidentiary support to substantiate and elaborate on the perspectives outlined in the thesis. Following the comprehensive research, several key insights have been identified.

4.1 Zhuang and Thai-Isan ethnics from the Same Root, with Similar Languages, Cultures, and Values

Scholar Huang Xingqiu (2008) categorized the Thai ethnic group into two definitions: broad and narrow. In the broader context, it encompasses all Thai individuals residing in Thailand. Narrowly speaking, it refers to those who speak Thai, reside in wooden two-story houses known as "stilted buildings," cultivate and consume glutinous rice, and identify themselves as "Thai." The narrow definition of Thai people, as referenced in this thesis, refers to them as the "Thai-Isan ethnics", primarily encompassing the Thai, Lao, Putai, and other ethnics in Thai-Isan. These ethnic groups exhibit minimal pronunciation and cultural variations, sharing numerous similarities with the Zhuang ethnic group in China in terms of language, lifestyle habits, values, and other aspects. Numerous experts' research findings indicate a homologous relationship between the Zhuang and Thai people. Building on prior research, the author delves into the close affinity between the Zhuang and Thai-Isan ethnics from diverse perspectives, such as language, material civilization, and spiritual civilization, yielding the following key observations.

4.1.1 The Zhuang people in China and the Thai-Isan ethnics from the Same Root

In linguistic terms, the Zhuang language and Thai language exhibit similarity and belong to the same linguistic group, specifically the Tai-Kadai Linguistic Group.

Language serves as a living fossil, preserving historical and cultural evidence, with ancient cognate words serving as the linchpin in establishing ethnic blood ties. The investigation of homologous relationships among the Zhuang, Thai, and Dai ethnic groups hinges on the excavation of historical homologous words. This exercise aims to authenticate the existence of kinship ties among these groups and assess the depth of cultural genes within this relationship.

Before the rise of the concept of ethnic group and related research (i.e., before the 1930s to 1950s), it was the concept of linguistic group that appeared much earlier. The so-called "linguistic group" are people who speak similar languages. In the 1860s, some European missionaries, military officers, and scholars conducted linguistic surveys in Thailand, Vietnam, and southern China for religious and military purposes, and they were surprised to find that the languages of the Zhuang and Dai in China were very similar to those of the Lao, Tai, and Putai, etc. in Thailand. Later, linguists unified these languages into the Zhuang-Dai Branch of the Tai-Kadai Languages (or namely: Kam-Tai/ Kra-Dai Language Group). The first to propose the concept "Zhuang-Dai Language Branch" was Mr. Li Fanggui (1937), an internationally renowned linguist. This concept has had a wide impact on the linguistic community, and has played an important role in furthering the research of the language and culture of southern China, and has contributed significantly to the understanding of the relationship between language and ethnicity in the southern region of China. A comparative analysis of the Zhuang and Thai languages reveals a significant degree of linguistic affinity. Suwatana Pombava, an instructor at the Thai Language Department of the University of the Arts of Thailand, conducted a research in 1991 comparing 200 words from the southern dialect of Zhuang with those of Thai. The findings indicated a remarkable 60% similarity between the two languages. Furthermore, the daily vernacular spoken in Longzhou and Jingxi counties of Zhuang origin exhibits a strong resemblance to the northeastern dialect of Thai. Grammatically, Zhuang Thai maintains complete congruence. Another research by Feng Qiaoli in 2012 focused on the core vocabulary of Zhuang and Thai in Guangxi, China. She compared 100 words and found that 75 of them exhibited identical or similar phonetic forms, constituting a substantial 75% of the total. Additionally, the

nomenclature of places, closely tied to the Zhuang and Thai languages, often displays identical or similar pronunciation and lexical meanings. For instance, place names commencing with "ban" (ban) and "na" (那) are commonplace in both Zhuang and Thai ethnic regions, sharing the same or similar pronunciation and denoting "village" and "field," respectively. Gong Jinwen, in his 2003 article "On the Historical Origins of Dai, Tai, Lao, and Shan Ethnic Groups from a Linguistic Perspective," argues that the Dai, Tai, Lao, and Shan languages are linguistically closer to Zhuang. Consequently, the ancestral lineages of these ethnic groups likely belonged to the same ethnic grouping as the ancestors of the Zhuang people before their differentiation, potentially descending from Luoyue or Xiou, southern tribes such as those found in ancient Guangxi, Guangdong, and Hainan.

Language is more stable, especially in the expression of older basic vocabulary. When researching the issue of ethnic origin, language becomes a living social fossil, providing strong evidence for us to explore ethnic origin. Nopan Jindali (1996), a master's student in the Department of Anthropology at the University of the Arts of Thailand, conducted a language survey in Guangxi to complete her master's thesis. Later, she mentioned in her paper that for Thai people, the southern dialect of modern Zhuang language uses ancient words, while modern Thai is rarely used, and some words are no longer used. The language spoken by elderly people in northeastern Thailand who have not read books now is similar to the southern dialect of Zhuang language. She believes that ethnic groups such as Zhuang and Tai share the same origin because language, especially everyday language, is not influenced by politics and is used for a long time, while culture is influenced by surrounding cultures. During his research trip to Guangxi in 1987, the renowned Thai philologist Dr. Pasina Nakhon also found that some ancient words in Thai can only be found in Zhuang language. Some unclear meanings of ancient Thai words can be explained correctly in Zhuang language. For example, the word "seed" was previously believed by Thai scholars to come from Sanskrit, but it was not until he arrived in Guangxi that he discovered that the word "fan" was pronounced in both Zhuang and Thai languages. The word "seed" in Thai should have originated from Zhuang.

In addition to Zhuang and Thai being more similar, Dai language in China is also similar to these two languages. In her article "On the Origins and Migration of Dai, Thai, and Zhuang from a Linguistic Perspective," Luo Meizhen (1981) compared Dai, Thai, and Zhuang languages and found that these three languages are not only grammatically similar, but also have over 1500 identical words among over 2000 commonly used vocabulary. Additionally, the Dai, Thai, and Zhuang ethnic groups have "500 most basic identical word roots, and their phonetics and grammar are basically consistent, indicating that these three languages originated from a common ancestor." therefore, she concluded that "from a linguistic perspective, the Dai, Thai, and Zhuang ethnic groups have a common origin", and "the claim that they originated in China is well founded."

Thailand's PBS TV, a public broadcasting service television station, has produced a comprehensive five-episode documentary titled "You, He, We, Who? Searching for the Roots of the Thai People on the Earth". This documentary, airing in September 2019, employs cutting-edge research findings from diverse fields including linguistics, molecular anthropology, history, archaeology, sociology, ethnology, and ethnic ecology. Through interviews with numerous experts in these fields, the documentary delves into the ancestral roots of the Thai people. The central thesis of this documentary is that modern Thai people descend from a variety of sources, including migrations from southern China and other regions, as well as elements of the local Mon Khmer language family. the diverse languages and cultures represented by various ethnic groups within Thailand are considered invaluable cultural assets of the nation. the documentary urges Thai citizens to uphold respect and appreciation for the linguistic and cultural diversity within their country. The second episode, titled "Tai-Kadai," aligns with the consensus of many scholars, arguing that Thai language originated from Zhuang language, the oldest language within the Tai-Kadai language family. the Zhuang region is identified as the birthplace of some Thai people and Thai languages, which resulted from migrations and integrations with other ethnic groups. Dr. Pichet Saiphon, the assistant professor in the screenshot below, believes that Thai comes from Guangxi, China.



Figure 20 Interview with Assistant Professor Dr. Pichet Saiphant
(Photo from Thailand's PBS TV, screenshot by Yuyin Lin)



Figure 21 Tai-Kadai Language Group diversion diagram
(Photo from Thailand's PBS TV, screenshot by Yuyin Lin)

From the above diagram of the Tai-Kadai Language Group, it can be seen that the Tai-Kadai language family originated in Guangxi and over time, it has spread to

Hainan, Guizhou, Yunnan, Vietnam, Laos, Thailand, and even as far as Assam in India.

So, the Zhuang people in China and the Thai people in Thailand are geographically far apart, why do they have such similar languages?

Someone has imagined that Zhuang and Thai have many similarities, which may arise from close communication between the two ethnic groups. But if a language is influenced by other languages, it usually only absorbs the sound and meaning of its vocabulary, and its grammar is not affected by other languages. There are not only a large number of words with the same or similar pronunciation and meaning between Zhuang, Dai, and Thai, but also their grammar is completely the same. Meanwhile, we can examine this phenomenon from another perspective (i.e. the comparative perspective between Zhuang and Han people). In contrast, the geographical location between Zhuang and Han people is closer and they have more contact than between Zhuang and Tai people. Although Zhuang also borrows many Chinese words, there is a significant difference in grammar between Zhuang and Chinese. This indicates that Zhuang and Thai have a homologous relationship rather than a contact relationship.

To determine the nature of the relationship between two languages, Chen Baoya, a Chinese linguist and Ph.D. holder from Peking University, introduced a novel method in 1996. This approach involves dividing Swadisi's selection of the 200 most stable words in human language from Indo-European languages into two stages: the "100th word" and the "200th word." The relative word count between the two languages in both stages is then analyzed to determine whether it increases or decreases from the first to the second order. An ascending trend indicates a contact relationship, while a descending trend suggests homology.

Applying this method to Zhuang and Thai, we find that there are 90 related words in the first order and 65 in the second. The decreasing trend from the first to the second order suggests a homologous relationship between Zhuang and Thai.

These research findings consistently indicate that Zhuang, Dai, and Thai exhibit similarities and belong to the same language branch, namely the Zhuang-Dai

language branch within the Tai-Kadai Language Group, as recognized by the linguistic community.

Secondly, from the perspective of genetic genetics, Zhuang and Tai people have similar physical characteristics.

With the rapid progress of modern population genetics and the continuous improvement of molecular biology technology, we have provided great convenience and opportunities to conduct in-depth research on the origin of human beings and the genetic relationships between different ethnic groups. We can reveal the possibility and feasibility of human genetic structure and its evolutionary laws by applying bioinformatics techniques. Multiple studies have confirmed that the human leukocyte antigen (HLA) gene not only exhibits high polymorphism, but also exhibits racial or ethnic specificity. The allele frequency distribution pattern of this gene at various loci is one of the objective and reliable genetic parameters, and also a key tool for individual and population identification. Therefore, using genetic analysis methods such as HLA-DRBI to compare the genetic relationship between the Zhuang ethnic group and its close relatives has become a very important scientific research tool. On this basis, by analyzing its differential expression rate and the degree of correlation between different populations, it can be inferred that there is a common ancestral source in the region - other ethnic minorities from the same region. After years of in-depth research by medical experts such as Pan Shangling (2005), they found that the distribution pattern of HLA-DRBI alleles in Zhuang people is most similar to that of Buyi people, followed closely by the population in northeastern Thailand, Han Chinese in southern China, and Chinese in Singapore. In addition, Zhu Fangwu, a professor of anatomy at Guangxi University of Traditional Chinese Medicine (1992), conducted measurements of several groups of modern Zhuang people's physical constitution in the north and south regions, and compared them with the data obtained by Thai scholar Suo Shanwei Qian's physical constitution measurement of Thai people in 1929. According to scientific analysis, if the coefficient of racial similarity between the two is within 3, it indicates that the relationship between the two is relatively close. After comparison, the ethnic similarity coefficient between modern Zhuang and Tai people is on average 1 in the north and south, while the Daxin Zhuang

group in the south is closest to the Tai people, with a similarity coefficient of 0.76. the Daxin Zhuang group, situated in the south, exhibits the highest similarity to the Tai people, with a similarity coefficient of 0.76, correlating strongly with linguistic parallels. When compared to the northern Zhuang language, the southern variants spoken in regions such as Daxin, Jingxi, and Longzhou, show greater affinity with Thai. Liu Xuan and his colleagues (2006) conducted a biotechnology-based research on the distribution and characteristics of Y-SNPS among five ethnic groups in Guizhou, China, namely the Buyi, Gelao, Mulao, Maonan, and Zhuang. their findings revealed that these groups share a close affinity while maintaining relative independence, displaying significant genetic divergence from other ethnic in China. these research outcomes offer invaluable genetic insights and novel perspectives for a deeper exploration of the origins, relationships, migrations, and integrations of ethnic such as the Zhuang and Tai.

Furthermore, the initial episode of the documentary "Our Beginning" produced by Thai PBS TV, as previously mentioned, seamlessly integrates archaeological findings from tomb excavations with modern ethnic cultural traits. By analyzing the DNA of ancient human remains discovered in these tombs, it was concluded that the earliest settlers in Thailand belonged to South Asian linguistic ethnic groups. these ethnics continue to thrive in Thailand today. the predominant ethnic group in Thailand, the Thai themselves, belong to the Tai-Kadai Language Group, which migrated into the region later. Professor Chathip Naksupha's (As shown in screenshots 4-3 below)research suggests the existence of two primary migration routes: one extending from Yunnan to northern Thailand, and the other tracing a path from Guangxi to Vietnam, subsequently reaching Laos and northeastern Thailand.

พหุ มุ ปณ ทิ โต ชี เว



**Figure 22 Interview with Professor Chathip Naksupha
(Photo from Thailand's PBS TV, screenshot by Yuyin Lin)**

Once again, from the perspective of ethnology, the Zhuang people and Thai people are similar in material and spiritual culture and are the same ethnic group, namely the Zhuang and Tai-Isan ethnics.

As can be seen from the above, the Zhuang people in China and the Thai, Lao and Putai people in Thailand have similar languages and are the same language group. In fact, they are similar not only in language but also in other aspects. For example, in the series of Comparative Studies on Traditional Culture of Zhuang and Thai people, Chinese and Thai scholars (2003) not only compare Zhuang and Thai people in terms of language, but also conduct comparative studies in terms of material culture, spiritual culture, institutional culture, etc., and find that the two groups have a lot of similarities. For example, in terms of material culture, both are rice-farming ethnic groups, both make a living by planting rice, their daily lives are dominated by rice, and both like to eat glutinous rice. the procedures of farming are basically the same,

as are the tools and implements of production such as plows, harrows, hoes, sickles, and buckets for threshing grain, etc. the relevant nouns and verbs are also mostly the same or similar. Many of the fruits grown, such as longan, pomelo, black olive, mango, etc., have the same or similar names. Poultry and livestock such as buffaloes, horses, pigs, dogs, chickens, ducks, etc. are also known by the same names. Fishing industry in the Zhuang and Tai-Isan ethnicss also have many of the same, such as fishing tools fishnet, net, jacks, rafts, etc., not only the shape is similar, but also the same title; fishing objects such as fish, shrimp, crab, pond fish, eel fish, snail, etc., the name is exactly the same. In terms of residential buildings, the traditional residential buildings of the Zhuang and Thai people are all " stilted building" (Wooden two-story house).

Another example is that in terms of spiritual culture, the ethical and moral concepts of the Zhuang and Thai people are largely the same or similar. Both the primitive religion and the ethical virtues are very similar. For example, in terms of primitive religion, they all respect, admire and even revere nature, and worship the gods of the land, the mountains, the trees, the water and the fields. In terms of family ethics and social morality, there are traditions of respecting the elderly and children, honoring the virtuous, respecting women, being diligent and thrifty, treating friends honestly, being modest and accommodating, and not competing for fame and fortune; in terms of culture and art, the Zhuang and Thai ethnic groups also share many similarities, for example, they are both able to sing and dance, and they tend to welcome and treat their guests with songs and dances.

It is because of the above reasons that more and more scholars believe that the Zhuang, Dai and other ethnic groups in China and the Tai, Lao and Putai in Thailand and Laos belong to the same ethnic group, i.e., the Zhuang and Thai-Isan ethnics. the term "Ethnic Group" first appeared in the English language, and in the 1930s it was used to replace the English terms Tribe and Race. After the rise of the concept of ethnic group and its related research, scholars from China, Japan, Vietnam, Thailand, the United States, Germany and other countries have broadened the field of linguistic research on the basis of the previous research on Dong-Tai ethnic group, expanded their research perspectives to ethnology, anthropology, and art, etc., and put forward a

number of new research perspectives, among which the most influential one is that many experts put forward or recognized the concept of Zhuang and Tai-Isan ethnics, and believed that Zhuang, Thai and other ethnic groups are homologous and they have common ancestors. Regarding the concept of Zhuang and Thai-Isan ethnics and its relationship, in 2001, the concept of Zhuang and Thai-Isan ethnics was firstly put forward by Prof. Fan Honggui in the article "Affinity Relationship of Zhuang and Thai-Isan ethnics". In 2002, Prof. Fan Honggui made a comparative analysis of Zhuang, Tai, Laolong, Dai, Putai and other ethnic groups from the aspects of the same and similar language, the same place name, the basic similarity of folk song melody, the similarity of part of the folk beliefs, and the similarity of the anthropology of the body mass. After comparative analysis of the Zhuang, Tai, Laolong, Dai, Putai and other ethnic groups, the Zhuang, Tai, Laolong, Dai and other ethnic groups were the same community of people in ancient times and had the same origin, and then migrated and differentiated into different ethnic groups. 2008, Prof. Huang Xingqiu elaborated on the concept of Zhuang and Thai-Isan ethnics and proposed the time of the group's differentiation in his book "Examination of the time of the differentiation of Zhuang and Thai-Isan ethnics". According to Prof. Huang Xingqiu, the Zhuang and Thai-Isan ethnics refers to a collection of ethnic groups who speak Zhuang-Tai languages (Zhuang-Dai Branch of Tai-Kadai Languages) in the region of northern Vietnam, Laos, Thailand, northeastern Myanmar, and Assam in northeastern India, which are distributed in the southern part of China and the central and southern peninsulas. It includes the Zhuang, Dong, Shui, Buyi, Dai, Li, etc. in China, the Dai, Nung, Tai, etc. in Vietnam, the Lao, Tai, Nhuau, Yang, Putai, Tai lue, Saek, Tainue, etc. in Laos and Thailand, and the Shan in Myanmar and the Ahom in India. Ahom and Tai in Assam and 29 other ethnic groups with a population of about 100 million. It can be said that after the 1950s, with the introduction of the concept of Zhuang and Thai-Isan ethnics, the research of Zhuang and Thai-Isan ethnics has attracted more and more attention from international academics. Since the 21st century, there have appeared more comparative studies on Zhuang and Thai-Isan ethnics relations in terms of language, physical characteristics, traditional architecture, living customs, life rituals, religious beliefs, culture and art, which involves linguistics, genetics,

architecture, anthropology, art and other disciplines, anthropology, art and other disciplines.

The consistent conclusion that the Zhuang and Thai ethnic groups share the same origin but different streams comes from "A Comparative research of Traditional Culture of Zhuang and Thai Ethnic Groups". This book is a collaborative achievement between the Guangxi Ethnic Studies Society of China and the University of the Arts of Thailand. A total of 55 researchers from both China and Thailand participated in the writing, including scholar Horap Cuo Tunbo from the Thai side, with a total of 32 people. This research involves 15 disciplines, including archaeology, sociology, linguistics, economics, cultural arts, architecture, science and technology, and education. This multi-disciplinary and interdisciplinary research provides a detailed basis for the theory of the same origin and different flow of Zhuang and Tai. In the book, Zhuang and Thai scholars (2003) both believe that "including the Thai and Zhuang people, originated together from the Xi'ou and Luoyue (Two ancient tribes in southern China), including the Guangxi in China and the Red River Delta in northern Vietnam." Regarding the origin of the Zhuang and Thai nationalities, the creators of this work agreed that the term "common origin and different streams" can more accurately summarize the origin and development of the Zhuang and Thai nationalities. They believe that it is precisely because of the "same origin" that the Zhuang and Thai people have many common points in their traditional culture; and it is also because of the "different streams" that the cultures of the Zhuang and Thai people are different. From previous studies, we know the concept and connotation of ethnic groups and Zhuang and Thai-Isan ethnics, and the same, through the research of the Zhuang and Thai-Isan ethnics, previous researchers have revealed to us that the relationship between the Zhuang and Thai-Isan ethnics is close and homologous, and that they share many cultural similarities and affinities. 2013, Prof. Zhuang Guotu, a famous scholar in China, argued that, from the point of view of culture and values, the basis of the thousand-year friendship between China and Thailand is the similar culture and values of the two people. is the similar culture and values of the two people. This culture and values have shaped the national character of the two people, which is peaceful, friendly, tolerant and compassionate, and is the fundamental reason

why the two countries' dynasties maintain mutual good and Thai society treats Chinese immigrants well. This cultural similarity ultimately determine the basic direction of future Sino-Thai relations.

4.1.2 The Separation of Zhuang and Thai-Isan People Accompanied by the Spread of Language and Culture

The above analysis shows that the Zhuang and Thai-Isan people belong to the same ethnic group and are of the same origin. they once lived together in ancient times. But later they were divided into ethnic groups from different regions, and what were the reasons for their division? When was it diverted again? How does language and culture spread in the process of diversion? Understanding these issues is of great significance for us to co-construting and co-sharing the cultural scenes of the Zhuang-Thai Ethnic Group.

We can use the theory of "agriculture-language co-diffusion" and the theory of cultural communication to explain in depth the divergence of Zhuang and Tai-Isan people accompanied by the spread of language and culture.

Firstly, the "agriculture-language co-diffusion" theory can explain the population migration brought about by the increase in agricultural population, and language is spread along with migration.

British archaeologist C Renfrew is a culmination of comprehensive archaeological and linguistic research. Based on the origin of the Indo European language family, Colin Renfrew and Peter Bellwood (1987) proposed the "agriculture-language co-diffusion" theory. This theory suggests that as population density increases, agricultural populations need more agricultural land and therefore migrate outward in search of new settlements, and language is disseminated in this process. Based on this theory, we can infer that in ancient agricultural times, the Zhuang and Tai people still lived together. As for the places where they lived together, according to the research of Professor Fan Honggui (2000) and other researchers in China, the academic community now agrees that they once lived together in the present-day Guangxi, Yunnan, and the Red River Delta of Vietnam. Later, with the increase in population density (the Zhuang ethnic group has always been the most populous

minority in China, with a population of over 19.56 million today), and the author believes that the more important reason is that the area where the Zhuang and Tai people lived together, which is now Guangxi, Yunnan, and the Red River Delta of Vietnam, is relatively cold, and the ancient people had poor conditions to keep warm. At that time, it was also an agricultural society, so some people wanted to migrate to warmer or even hotter southern regions, and they needed rivers and water to facilitate drinking, irrigating farmland, and transportation. therefore, they followed rivers (such as the Zuo River in Guangxi, the Lancang River in Yunnan, the Mekong River in Laos, and the Mekong River in Thailand, as shown in the attached diagram) While migrating, they stayed and lived in places they deemed suitable. the places they passed through and stayed along the way mainly include Chongzuo in the Zuojiang area , Jingxi, Debao, and Napo in Guangxi, Wenshan, Dehong, Xibshuangbanna, and Jingpo in Yunnan, southwestern Guizhou, the Red River Delta in northern Vietnam, the Mekong River in Laos, northern Thailand, and northeastern Thailand. Overall, they migrated from northeast to southwest. During the migration process, language is able to spread and gradually borrow and influence the language of local ethnic groups.

Secondly, cultural communication theory can explain that culture spreads along with ethnic migration, and the commonality between different cultures is the result of the intersection of cultural circles. the Zhuang and Thai-Isan ethnics have similar cultures and belong to the same cultural circle, namely the "Na (farmland, rice cultivation) cultural circle".

American scholar Holmes first proposed the concept of cultural anthropology. In the United States, it is called cultural anthropology, in the United Kingdom it is called social anthropology, and in the European continent, especially in Germany, it is called ethnology. the Diffusion School is one of the important ethnic theory schools in the development history of cultural anthropology in the West, emphasizing the importance of cultural communication in the history of cultural development. It explains the similarities of cultures in different regions and ethnic groups around the world using the principle of cultural communication. This theoretical school believes that changes in human culture or society are first attributed to the spread of material culture and acquired behavior from a specific origin society to other societies.

F.Ratzel (1882), a pioneer of the Diffusion school believes that cultural elements are disseminated along with ethnic migration. Later, Ratzel's student Frobenius (1898) introduced the concept of the culture circle. Greble proposed the criteria for dividing cultural circles, and Boas proposed the internal and external factors that influence cultural circles. The theory of the diffusion school centers on the following: first, it argues that human creativity is very limited and the ability to invent independently is very poor. Diffusion is the main factor in cultural development; secondly, it argues that cultural borrowing is more than just invention, and that identity among different cultures is the result of the intersection of many cultural circles (regions). Thus, the more identical aspects of a culture, the more historical associations are made; third, it believes that cultural and historical phenomena do not repeat themselves. Any cultural phenomenon can only be created once. It is impossible to create the same cultural phenomenon twice or more in different regions. Fourthly, it is believed that evolution has neglected propagation and migration, and the diffusion school has reconstructed the history of human culture from the perspective of propagation. Some Chinese scholars, on the basis of the diffusion school concept of cultural circle, proposed that the Zhuang, Lao, and Thai people belonged to "Na cultural circle. (Qin Naichang, Zhai Pengyu, Qin Shengmin, etc., 1999) the so-called "Na" is the pronunciation of "paddy field" in Zhuang and Thai. the pronunciation of "paddy field" is the same in the Zhuang, Lao and Thai languages of the Zhuang and Thai-Isan ethnics. the Zhuang and the Thai share a similar language and culture, and a similar or similar farming culture. therefore, many Chinese scholars believe that the Zhuang and the Thai belong to the same cultural circle, namely the "Na (farmland, rice cultivation) cultural circle". We can use the cultural circle theory in cultural anthropology and the "na cultural circle" theory to explain the similarities and differences in material and spiritual cultures of the Zhuang, Lao, Tai ethnic group in terms of production, labor, living equipment, dietary habits, living habits, and primitive religious beliefs, as well as their reasons. This explain the close historical connection between the traditional culture of the Zhuang, Lao, Tai ethnic group, and the spread of their traditional culture through migration.

As for the time of the separation of the Zhuang and Tai people, due to the lack of corresponding ancient records, there is currently no unified understanding in the academic community. However, scholars have calculated from different perspectives, giving us a rough understanding. It is generally believed that this process can be roughly divided into three stages.

The first stage: from the end of primitive society to the Qin and Han dynasties. At this stage, the ancestors of the Zhuang and Tai people still lived together in the southern border areas of China, belonging to the Siou and Luo Yue ethnic groups. According to archaeological research, the ancient residents of this region mainly lived through hunting, fishing, and farming. It is not difficult to understand that there are still many hunting, fishing, and farming words with similar pronunciations and meanings in the Zhuang and Thai languages used today. Professor Fan Honggui (2002) found through comparing the traditional basic vocabulary of Zhuang and Thai that many of the words used in celestial bodies, meteorology, animals, poultry, livestock, agriculture, body parts, diet, daily life, and even cursing and shouting at cows are similar and identical, with numbers 1-10 also being basically the same. He believed that this was the result of the Zhuang and Tai people living together at that time, proving that they had the same origin. We can roughly depict the scene of Zhuang, Thai and other ancestors living together based on the similarities and similarities between ancient Thai and Zhuang vocabulary: as early as the emergence of primitive agriculture, they had lived together. With the development of agriculture, they had already used copper and iron tools, plowed with cows, sowed with seeds, and planted with seedlings. Adjust the water consumption of the rice field from the water outlet on the ridge, and apply grass and wood ash as fertilizer. When it rains, I work in the fields wearing raincoats. After harvesting the rice, pound off the husks and use a dustpan to sieve them off, leaving the rice grains in the dustpan. After cooking raw rice, use bowls and chopsticks to eat. there are vegetables such as mustard, water spinach, eggplant, water chestnut, taro, beans, sesame, etc. We also raise livestock and poultry such as cows, horses, pigs, chickens, ducks, geese, and use fishing hooks and nets to catch fish and shrimp. Use salt to make various dishes. there are fat castrated chickens to eat and alcohol to drink. Life has improved, in addition to

salty food, there are also sugarcane crops, sweet foods, delicious glutinous rice, as well as plums and wild fruits. the weaving machine uses ramie and cotton to weave fabric. their intelligence has developed to a considerable height, with numbers 1-10, they can use the principle of physical leverage to use chopsticks and carry burdens. Sell the remaining products and buy back what you lack. I already pay attention to hygiene when taking a shower, and I can use vulgar language to scold my mother. the concept of ghosts has also emerged, all called phi. At this time, they had not yet differentiated into Zhuang, Tai, or Lao ethnic groups. This period was approximately 10000 years ago to the 8th to 9th century AD. Professor Fan Honggui (2002) believes that in his paper "the Origins of Zhuang, Tai, Lao, and Dai Ethnic Groups", it can be confirmed that the Zhuang, Tai, Lao, and Dai ethnic groups were the same community in ancient times, but later migrated and differentiated into different ethnic groups based on the similarities and differences in language, place names, folk song melodies, some folk beliefs, and physical anthropology. He believed that by around the 8th to 9th century AD, these four ethnic groups gradually migrated and diverged.

The second stage: Wei, Jin, Southern and Northern Dynasties to Tang Dynasty. At this stage, the ancestors of the Zhuang and Tai people gradually formed two relatively independent groups. Affected by geographical and political factors, these two groups began to develop and grow within their respective living areas. Professor Huang Xingqiu (2010) provides a new path of evidence from the perspective of plant names and cultivation. In his paper "Plant Culture: Supporting Evidence for the Group Identity and Difference of Zhuang and Thai," he argues that the same name of plants is the results of common knowledge for a plant, which is a reference factor to identify which national origin is homologous the same name of Chinese cabbage, taro, and so on in Zhu and Thai ethical group is another evidence to identify their "same root nation" their different names of tobacco, corn, sweet potato and other exotic plants show their differentiation of physiology the fact that Thai and Lao do not differentiate between mustard and cage indicators that they have left China's Lingnan region in the sixth century AD.

The third stage: Song, Yuan, Ming, Qing Dynasties to modern times. At this stage, the divergence between Zhuang and Tai people gradually becomes apparent.

Under the influence of the central government's rule and ethnic policies, the Zhuang and Thai ethnic groups have made significant progress in politics, economy, culture, and other aspects, respectively. Especially in the Zhuang ethnic areas, there has been a Zhuang ethnic settlement area represented by the Guixi Zhuang Autonomous Region; In the Thai region, political power has been established in countries such as Thailand, Laos, and Cambodia.

In summary, the division of the Zhuang and Thai-Isan ethnics can be summarized as follows: starting from the end of primitive society, after a long period of interaction and integration, they gradually formed two relatively independent ethnic groups in historical periods such as the Qin and Han Dynasties, Wei, Jin, Southern and Northern Dynasties, and Tang Dynasty. the trend of division became increasingly evident from the Song, Yuan, Ming, and Qing Dynasties to modern times. However, the connection between the Zhuang and Tai people has not been completely severed, and they still have many similarities in ethnic culture, traditional customs, and other aspects, which lays the foundation for future ethnic exchanges and cooperation. In the context of the new era, the Zhuang and Thai people continue to work together to build a social environment of national unity and harmony. With the development of globalization, cultural exchanges between Zhuang and Thai people are becoming increasingly frequent. they have demonstrated their unique national charm through various fields such as art, music, dance, and film. At the same time, in the fields of education, tourism, and commerce, Zhuang and Thai people should also actively cooperate to jointly promote regional economic development.

4.2 The Similar and Different Cultural Memories of the Zhuang and Thai-Isan Ethnics Are Important Resources for Co-Constructing and Co-Sharing Cultural Scenes

As mentioned above, the Zhuang and Tai people especially Tai-Isan people have a high degree of similarity in language, material civilization, and spiritual civilization. According to linguists, they belong to the same language group, namely the “Zhuang-Dai language branch” of the “Tai-Kadai language family”; According to anthropologists, they belong to the same ethnic group, namely the “Zhuang and Tai-Isan ethnics” of “Zhuang-Thai ethnic group”. People from the same language family

and ethnic group have the same or similar cultural memories. the Zhuang -Thai Ethnic Group, as an important ethnic group in southern Asia, has formed many common cultural characteristics in the long history. these features include but are not limited to language, traditional dwellings, dietary habits, customs, religious beliefs, values, artistic expression, etc. these common cultural characteristics constitute the unique cultural memory of the Zhuang and Thai-Isan ethnics. Similar cultural memories are a profound recognition of ethnic history, traditions, and culture. This kind of identity was formed by the Zhuang and Thai-Isan ethnics in the long historical process, and it is also an important cornerstone of their co-constructing and co-sharing ethnic cultural scenes. At the same time, the later division of the Zhuang and Thai-Isan ethnics has created their own distinctive cultures, and the diversity of these cultural memory types reflects different cultural backgrounds and diverse value systems, leaving a significant mark on human cultural heritage. It can be said that the Zhuang and Thai-Isan ethnics has both similar and distinctive cultural memories. Every cultural memory has its unique cultural value and historical significance, which requires us to jointly inherit and promote. the commonalities and differences in ethnic cultural memory reflect the diversity and uniqueness of ethnic cultures. the common rice cultivation culture, similar languages, and shared values reflect the close connection and common historical origins of the Zhuang and Thai-Isan ethnics; Different religious beliefs, festival customs, and artistic expressions showcase the unique cultural charm and development trajectory of their respective ethnic groups. Through in-depth research and understanding of the cultural memory of the Zhuang and Thai-Isan ethnics, we can not only better understand the history and culture of these ethnic groups, but also provide useful references for promoting cultural exchange and mutual learning, and promoting regional cultural cooperation and development.

Firstly, similar cultural memories provide a common cultural goal and pursuit for the Zhuang and Thai-Isan ethnics. When facing the challenges of globalization and modernization, the Zhuang Thai ethnic group can rely on a common cultural memory to clarify their cultural positioning and development direction. This common cultural goal and pursuit helps to consolidate the power of ethnic groups and promote the prosperity and development of ethnic culture.

Secondly, similar cultural memories help maintain the cohesion and sense of identity of the Zhuang and Thai-Isan ethnics. Whether it is the Zhuang, Dai, or Thai ethnic groups, they all have a common ancestor, a common history, and cultural traditions. these similar cultural memories are the basis for their mutual recognition and respect. In such a cultural context, communication and cooperation between the Zhuang and Thai ethnic groups are smoother, and it is also easier to form common cultural identity and ethnic cohesion.



Figure 23 The Zhuang and Thai-Isan ethnics have similar material cultures
(Photo provided by internet and Yuyin Lin)



Figure 24 the Zhuang and Thai-Isan ethnics have similar spiritual cultures
(Photo provided by internet and Yuyin Lin)

Thirdly, different cultural memories provide rich resources and inspiration for co-constructing and co-sharing ethnic cultural scenes. Whether it is the ethnic clothing of the Zhuang ethnic group, the March 3rd Festival, Molam, or the Thai boxing, Thai massage, or Molam, they are all unique cultural symbols and traditional skills. These different cultural memories provide a vast creative space for the Zhuang and Thai-Isan ethnics to co-constructing and co-sharing cultural scenes. While maintaining their respective traditional cultures, they can learn from each other and learn from each other to jointly create richer and more colorful cultural products. This cultural innovation not only enriches the cultural life of ethnic groups, but also injects new vitality into the co-constructing and co-sharing cultural scenes.



Figure 25 Unique Zhuang Culture (Part)
(Photo provided by internet)



Figure 26 Unique Thai Culture (Part)
(Photo provided by internet)

Fourth, different cultural memories provide a broad platform for cultural exchange and mutual learning between the Zhuang and Thai-Isan ethnics. the shared and distinct cultural memories among the Zhuang and Thai-Isan ethnics facilitate communication and cooperation. these memories act as a bridge, enhancing mutual understanding and acceptance of diverse cultural practices across regions. Such understanding and acceptance are crucial for fostering harmonious relationships among ethnicities and fostering cultural collaboration and sharing. Additionally, the differences in cultural memories among the Zhuang and Thai-Isan ethnics provide opportunities for mutual learning and cultural enrichment. This cultural exchange and mutual learning not only enrich the cultural landscape of the Zhuang and Thai-Isan ethnics but also contribute to cultural diversity and inclusivity globally.

In essence, the overlapping cultural memories among the Zhuang and Thai-Isan ethnics establish a foundation for common cultural aspirations and goals, thereby strengthening ethnic cohesion and promoting cross-ethnic communication and collaboration. they also play a pivotal role in cultural innovation and development. Together, these elements form the bedrock for building and sharing ethnic cultural spaces, enabling the Zhuang and Thai-Isan ethnics to find a sense of belonging and identity within their cultural heritage. This shared, yet diverse, cultural memory serves as a catalyst for the Zhuang and Thai-Isan ethnics to collaboratively craft a vibrant and rich cultural landscape. This, in turn, not only fosters amicable ties among the ethnic groups but also promotes cultural diversity and harmonious coexistence across Southeast Asia.

4.3 Co-Constructing and Co-Sharing the Cultural Scenes of the Zhuang and Thai-Isan Ethnics Have Great Significance

Firstly, the ethnic cultural identity can be enhanced. Building and sharing cultural scenes together helps to build a common cultural memory and identity of the Zhuang and Thai ethnic groups. When two ethnic groups jointly participate in the creation and experience of cultural scenes, they leave a deep impression in their hearts and form a common cultural memory. This shared cultural memory and identity helps to strengthen the emotional connection and unity cooperation between the two

ethnic groups, providing a solid cultural foundation for building a community with a shared future for the Zhuang and Thai ethnic groups.

Secondly, the ethnic cultures exchange can be promoted. The co-constructing and co-sharing cultural scenes through the communication of ethnic cultures is a platform for promoting the coexistence and integration of diverse ethnic cultures. In the context of equal treatment and respect for various ethnic cultures, mutual understanding and communication among ethnic groups be strengthened, thereby promoting the diversified development and stability of society. Especially when using new media communication platforms to co-constructing and co-sharing cultural scenes, the target audience is mostly young people, which is conducive to promoting the younger generation of the Zhuang and Thai-Isan ethnics to actively participate in cultural exchange activities. Through firsthand experience and interaction, the younger generation gain a deeper understanding of each other's cultural traditions, enhance their sense of identity and pride in ethnic cultures. the transmission and continuation of this cultural identity lay a solid foundation for the long-term development of the Zhuang and Thai-Isan ethnics and lay a solid cultural foundation for building a community with a shared future for the Zhuang and Thai-Isan ethnics and even for China Thailand.

Thirdly, the cultural soft power can be enhanced. The co-constructing and co-sharing cultural scenes provide a broad stage for artists and creators of the Zhuang and Thai-Isan ethnics. they can make each other's cultures more diverse and colorful through creative expression and display. By showcasing the unique cultural traditions and artistic achievements of the Zhuang and Thai-Isan ethnics, we aim to attract more domestic and foreign tourists and scholars to visit and research. they feel the unique charm and profound heritage of the Zhuang and Thai-Isan ethnics culture through firsthand experience and in-depth understanding, which further enhance the recognition and influence of the Zhuang and Thai-Isan ethnics on the international stage. This enhancement of cultural soft power help promote the Zhuang and Thai-Isan ethnics to play a greater role in international affairs. As the co-constructing and co-sharing of Zhuang Thai ethnic cultural scenes continue to deepen, we can expect more innovative cultural activities and projects to emerge. these activities and projects

combine modern technology and artistic means to inject new vitality and creativity into the cultural inheritance and development of the Zhuang and Thai-Isan ethnics.

Fourth, It can provide a cultural example for building a community for the Zhuang and Thai-Isan ethnics. The co-constructing and co-sharing of Zhuang Thai ethnic cultural scenes provides a unique perspective for building a community with a shared future for the Zhuang and Thai-Isan ethnics, highlighting the important role of cultural exchange and cooperation in strengthening ethnic connections and building a community with a shared future. In a common cultural experience, the two ethnic groups can learn from each other, inspire each other, and integrate their respective cultural elements into new cultural creations. This cross-cultural integration not only helps to protect and inherit their respective cultural traditions, but also creates new ways of cultural expression, injecting new vitality into the development of the Zhuang and Thai-Isan ethnics culture. In addition, sharing the cultural scenes of the Zhuang and Thai-Isan ethnics provides a unique and effective cultural strategy for building a community with a shared future for the Zhuang and Thai-Isan ethnics. By deepening cultural understanding, promoting cultural inheritance and innovation, and building a common cultural memory and identity, this strategy helps to strengthen cultural connections and solidarity between the Zhuang and Thai people, injecting strong cultural power into building a close community with a shared future.

In summary, co-constructing and co-sharing the cultural scenes of the Zhuang and Thai-Isan ethnics not only has profound historical significance, but also has important practical significance and future development value. We should maintain enthusiasm and confidence in cultural exchange, continue to promote cultural exchange and cooperation between the Zhuang and Thai-Isan ethnics, and jointly contribute more wisdom and strength to building a community with a shared future for the Zhuang and Thai-Isan ethnics.

4.4 There Have Already Good Precedents for Co-Constructing and Co-Sharing the Cultural Scenes of the Zhuang and Thai-Isan ethnics

With the deepening of the "China Thailand One Family" concept, there are more and more cultural exchange activities between China and Thailand. these cross-border

cultural exchange activities have attracted the attention of both China and Thailand, as well as most ASEAN countries, and have sparked a warm response. Numerous activities cannot be listed one by one. Below, researcher only select a few activities for a brief analysis, and we can experience the cultural scenes of co-construting and co-sharing between the Zhuang and Thai ethnic groups.

The first is the activity of "Zhuang-Tai Beiong is a happy family holding hands on the Silk Road". The word "Beiong" in the title of the activity means "brother and sisters" in both Zhuang language and Thai language, the representative means that both Zhuang and Thai are brothers and sisters. This event was held on March 30, 2017 in Bangkok, Thailand, jointly organized by the Jiangzhou District Government of Chongzuo, Guangxi, the Guangxi Federation of Thailand, and the Chaozhou Association. the aim is to celebrate China's "Zhuang March 3rd" festival and strengthen cultural exchange between China and Thailand. This event showcased the rich and diverse ethnic cultures of China and ASEAN countries to the Thai people through live broadcasting on Guangxi TV. the activities include special performances, intangible cultural heritage exhibitions, and cultural and museum exhibitions, with diverse forms and rich content. the event received positive response and participation from Thai Chinese and overseas Chinese, with more than 30 overseas Chinese leaders and more than 200 club representatives attending. they highly appreciate this event, believing that it not only helps to enhance understanding and friendship between the people of China and Thailand, but also showcases the vastness and profoundness of Chinese culture. It not only celebrates traditional Chinese festivals, but also promotes cultural exchange and cooperation between China and Thailand. This event showcases the cultural integration between China and ASEAN countries such as Thailand, laying a solid foundation for the further development of China Thailand relationship.



Figure 27 Activity Site
(Photo from Xinhua Network)

The second is the cross-border Spring Festival Gala event of "the Melody of Spring" hosted by Nanning Television Station. This cross-border Spring Festival Gala event is supported by the "Silk Road Film and Television Bridge Project" in China and is the core brand of Guangxi's foreign cultural exchange. After 17 years of successful hosting (as of 2024), its domestic and international influence has been expanding, and it has won national and provincial awards multiple times. The Spring Festival Gala aims to promote cultural exchange and showcase the unique customs and traditions of various countries, especially ASEAN countries, through stage art. The evening party showcased both traditional Chinese culture and diverse exotic cultures, with various cultures shining on this stage. The linkage and cross-border cooperation between Chinese and foreign media are its distinctive features, with dozens of Chinese and foreign media outlets, such as Nanning TV, China News Network, Hong Kong International Satellite TV, Thailand Taihua Satellite TV, participating in the production and synchronous communication. The host, actors, and staff of the evening party also come from Nanning, Indonesia, Macau, Thailand, Vietnam and other places. In recent years, the number of overseas audiences has exceeded 500 million,

and the brand effect has gradually become prominent, setting a successful example for local TV program innovation.



**Figure 28 2024 Cross border Spring Festival Gala
(Photo from the official website of Nanning TV Station)**

The third is the Zhuang language Spring Festival Gala jointly organized by Guangxi Television and Guangxi News Network. The Chinese (Guangxi) Zhuang Spring Festival Gala, founded in 2017, has been held continuously for 8 years (as of 2024). It is a comprehensive large-scale festival evening that integrates culture, tourism, and economy. the evening takes turns to be held once a year in various cities and counties in Guangxi. It has now become an important platform for cultural exchange between Guangxi Zhuang culture and various parts of the country and the world. In 2022, the sixth Zhuang Spring Festival Gala invited singers from Laos, Thailand and Guangxi Zhuang to sing the same song "Beinong (meaning brothers and sisters) as stars" in Lao (Thai) and Zhuang, which resonated with audiences in the three countries. In terms of communication channels, the biggest highlight of the program is that the traditional media such as TV stations and new media such as TikTok are spread simultaneously, and both at home and abroad. the domestic digital media platforms such as Tik Tok and Kuaishou and the foreign new media platforms such as YouTube and Tik Tok have achieved good communication results. For

example, according to the statistics of China's TikTok platform, the 2024 TikTok account of the "Zhuang Language Spring Festival Gala" has 3.773 million broadcasts, 291000 likes and 12000 fans. The Spring Festival is the most concentrated time for Chinese people to use media, especially new media.



Figure 29 2024 Zhuang Language Spring Festival Gala
(Photo from Guangxi Ethnic Daily website)

The fourth is the documentary film "You, He, We, Who? Searching for the Roots of the Thai People on the Earth" by Thai PBS TV. These five documentary episodes were produced by Thai Public Broadcasting Service and aired in September 219. This documentary applies the latest research results from various disciplines such as linguistics, molecular anthropology, history, archaeology, sociology, ethnology, and ethnic ecology. It interviews many experts and believes that the source of Thai language is from southern China. At the same time, it also believes that modern Thai people are from diverse sources, including those who migrated from southern China or other places, as well as the local Mon Khmer language family. the first episode, "Our Beginning," tested the DNA of ancient human bones unearthed from tombs and combined it with ethnic cultural characteristics to draw a conclusion that the earliest inhabitants of Thai land were from the South Asian language family, but the main ethnic group in Thailand, the Thai, was the Tai-Kradai Language Group ethnic group that later migrated in. the second episode of "Tai -Kradai" summarizes from past

linguistic research that Thai belongs to the Tai-Kradai language family. the Zhuang-Dai branch of this language family originated in Guangxi, China, and later expanded to Vietnam, Yunnan, and other regions, eventually entering countries and regions such as Thailand, Laos, Myanmar, and India. This ethnic group is also the main source of Thailand's main ethnic group, the Thai. the third episode "the DNA of the Thai People" points out that the main ethnic group in Thailand, the Thai people, actually have multiple bloodlines. the fourth episode "Diversification in Progress" explains the importance of maintaining ethnic cultural diversity. the fifth episode, "the Fusion of Thailand," proposes that the diverse sources in history are not contradictory to the unity and prosperity of modern countries. the harmonious coexistence and solidarity of all ethnic groups in Thailand have become an inevitable choice. Once this program was broadcasted, it caused a strong social response. For example, on April 30, 2023, after the second episode "Tai-Kradai" was broadcasted on China's new media platform Bilibili, it resonated with many Chinese netizens. Most netizens agreed with the view in the program that Thai originated from Guangxi and Zhuang, and some netizens also believed that ethnic groups such as Zhuang and Thai have a homologous relationship. For example, a netizen named "Lost in Mind Joseph" said that when he was in Laos, he met a Zhuang ethnic person from Guangxi. He said that after arriving in Laos, it only took him a week to adapt to the language here and he was able to communicate with the locals normally. Netizens responded by saying that daily language is basically interchangeable. Netizen "婊Zi 1226" said that the Zhuang people are shocked. Every time they watch Thai dramas, some vocabulary is very similar to our Zhuang language. This sentence triggered 17 responses. Wait a minute. In the comments section, netizens are discussing enthusiastically. the program has been airing for less than a year, with over 1050 comments, 560 bullet comments (reaching the maximum limit), and over 57000 views.



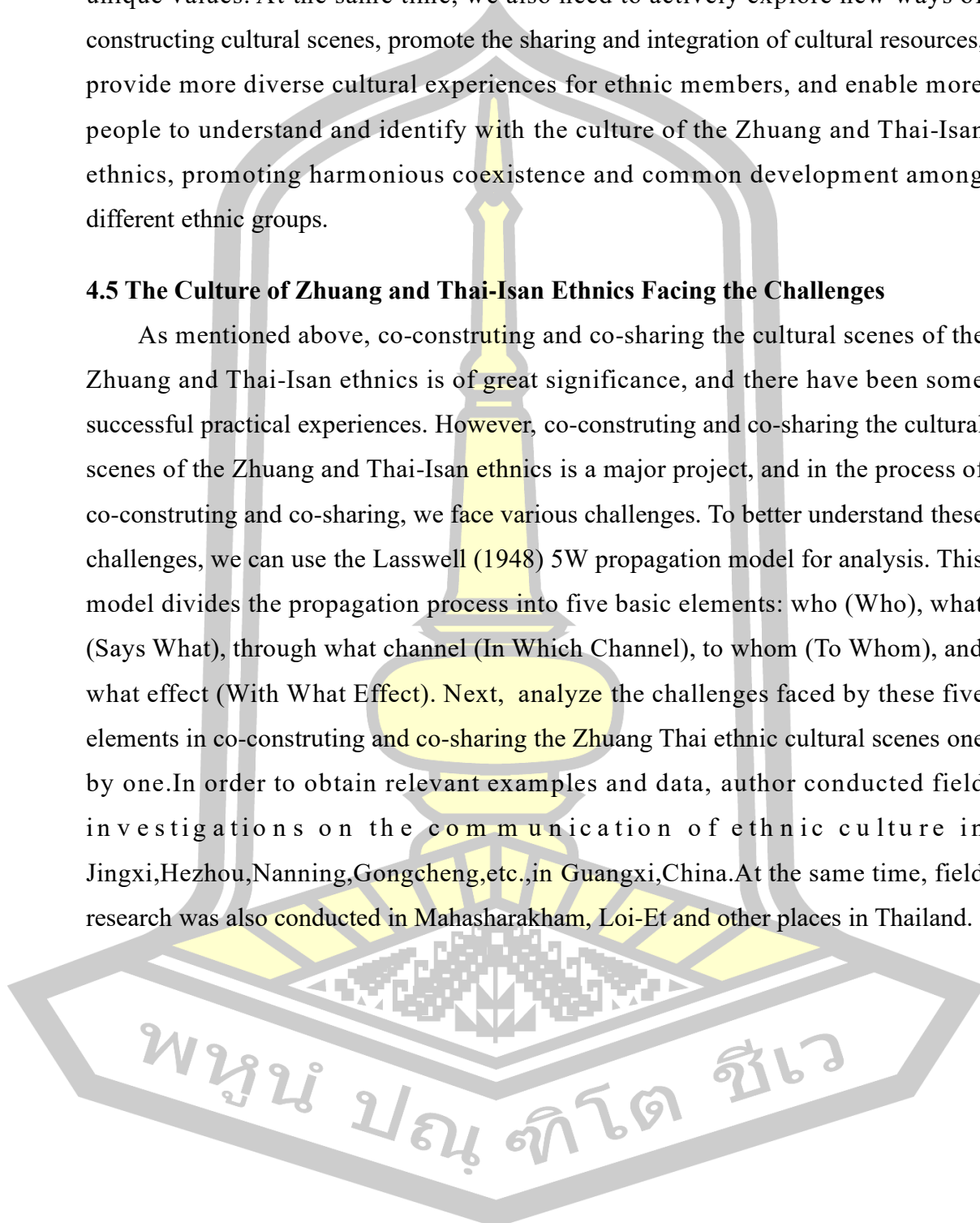
**Figure 30 Screenshots of comments from some netizens in the comment section of the program playback website
(From Bilibili official website, screenshot by Yuyin Lin)**

The above cases demonstrate that there is a good foundation, conditions, and precedents for co-constructing and co-sharing the cultural scenes of the Zhuang and Thai-Isan ethnics. these co-constructing and co-sharing of Zhuang Thai ethnic cultural scenes not only promote the inheritance and development of Zhuang Thai ethnic culture, but also strengthen communication and interaction among ethnic members, providing valuable experience and inspiration for co-constructing and co-sharing cultural scenes. they demonstrate the importance and necessity of co-constructing and co-sharing the cultural scenes of the Zhuang and Thai-Isan ethnics, and also point out the direction for us to further promote cultural exchange and ethnic integration. In future development, we should continue to deepen our understanding and research on

the culture of the Zhuang and Thai-Isan ethnics, and explore its rich connotations and unique values. At the same time, we also need to actively explore new ways of constructing cultural scenes, promote the sharing and integration of cultural resources, provide more diverse cultural experiences for ethnic members, and enable more people to understand and identify with the culture of the Zhuang and Thai-Isan ethnics, promoting harmonious coexistence and common development among different ethnic groups.

4.5 The Culture of Zhuang and Thai-Isan Ethnics Facing the Challenges

As mentioned above, co-constructing and co-sharing the cultural scenes of the Zhuang and Thai-Isan ethnics is of great significance, and there have been some successful practical experiences. However, co-constructing and co-sharing the cultural scenes of the Zhuang and Thai-Isan ethnics is a major project, and in the process of co-constructing and co-sharing, we face various challenges. To better understand these challenges, we can use the Lasswell (1948) 5W propagation model for analysis. This model divides the propagation process into five basic elements: who (Who), what (Says What), through what channel (In Which Channel), to whom (To Whom), and what effect (With What Effect). Next, analyze the challenges faced by these five elements in co-constructing and co-sharing the Zhuang Thai ethnic cultural scenes one by one. In order to obtain relevant examples and data, author conducted field investigations on the communication of ethnic culture in Jingxi, Hezhou, Nanning, Gongcheng, etc., in Guangxi, China. At the same time, field research was also conducted in Maharashtra, Loi-Et and other places in Thailand.





**Figure 31 In depth interviews with the director and inheritors of intangible cultural heritage at the Jingxi Cultural Center of Guangxi,China,investigating theprotection, inheritance, and communication of local ethnic culture
(Photo provided by Zhuang Museum in Jingxi City)**



Figure 32 Investigating the protection, inheritance, and communication of local ethnic culture at the Zhuang Museum in Jingxi City

(Photo provided by Zhuang Museum in Jingxi City)



Figure 33 Investigating the protection, inheritance, and communication of local ethnic culture in Huangyao Ancient Town, Hezhou City, Guangxi, China
(Photo provided by Yuyin Lin)



Figure 34 Investigating ethnic culture activities on campus in Gongcheng County, Guangxi, China
(Photo provided by Yuyin Lin)



Figure 35 Visiting Officials from the Mahasarakham Provincial Government to investigate the policies and practices of local ethnic cultural protection and communication

(Photo provided by Caiguang Li)



Figure 36 Interview with ethnic dance students in Mahasarakham province, Thailand

(Photo provided by Caiguang Li)



**Figure 37 Interview with street artist Tompon in Mahasalakan Province,
Thailand
(Photo provided by Yuyin Lin)**



**Figure 38 Investigate the inheritance and communication of ethnic culture in
Loi-Et
(Photo provided by Yuyin Lin)**

4.5.1 "Who" (i.e. Disseminators) Faces Challenges

The disseminator, is the "who" in Lasswell 5W. In the era of mass communication, disseminators include inheritors of traditional culture as well as communication institutions. Now, with the development of the times and the changes in society, these disseminators are facing many challenges.

Firstly, there are fewer and fewer important inheritors of traditional culture. Traditional culture is the root and soul of a nation, and an important link to maintain social harmony and stability. However, with the advancement of modernization and the impact of foreign cultures, many traditional cultures are facing the risk of loss. When we conducted research in Jingxi, Napo and other places in Guangxi, we found that some older inheritors, due to their advanced age or lack of successors, were unable to effectively inherit their skills and knowledge. However, at the same time, the younger generation has a low interest in traditional culture and lacks the motivation to learn and inherit it. For example, in Jingxi, there are less than 10 inheritors of the national intangible cultural heritage Molan, but many young people are uning to learn and inherit it. This phenomenon not only leads to the loss of traditional culture, but also affects the construction of cultural confidence.

Secondly, the decentralization of traditional cultural mainstream disseminators is becoming increasingly evident. In the past, cultural communication was mainly dominated by traditional mainstream communicators such as the government, media, and educational institutions. they hold a large amount of resources and discourse power, transmitting information to the public through traditional media such as radio, television, and newspapers. However, with the popularization of the Internet and the rise of new media, great changes have taken place in communication channels and methods. Nowadays, people can publish and disseminate information through various platforms such as social media, short videos, blogs, etc., and everyone has the potential to become the main body of cultural communication. This diversified communication method not only enriches cultural content, but also improves the efficiency and coverage of cultural communication. However, we also face some challenges. On the one hand, although there are many emerging communicators, their professional competence and cultural heritage are

often not as good as traditional mainstream communicators. This may lead to the proliferation of erroneous information or low-quality cultural products on the internet, causing misleading and confusion for the public. On the other hand, due to the loss of their original central position, the influence of traditional mainstream disseminators has gradually weakened, and their efforts in inheriting and promoting traditional culture have also correspondingly weakened. the diversification and decentralization of cultural communication subjects is an inevitable trend. We should actively respond to this change and strengthen the inheritance and promotion of traditional culture.

Third, communication and cooperation between communication subjects are subject to certain restrictions and challenges. In the process of co-constructing and co-sharing the cultural scenes of Zhuang and Thai-Isan ethnics, the cultural scenes is actually a communication scene, involving the people of Zhuang and Thai-Isan ethnics, including the inheritors, creators, communicators of traditional culture, various communication media, government departments, cultural institutions, etc. these communication subjects need to form effective cooperation and communication, but in practice, due to various reasons, such as geographical, religious belief, cultural differences, lack of cooperation mechanisms, etc., the communication and cooperation between these communication subjects are subject to certain restrictions and challenges. As mentioned above, there have been some cultural communication scenes built and shared between Zhuang and Thai-Isan ethnics, which also have a certain influence. But in general, the number is not enough, and the influence is not big enough. the main reason is the lack of cooperation and exchange mechanism and common cooperation and exchange platform between communication subjects. the exchange and interaction between ethnic groups are still basically between the authorities, or between the mainstream media and cultural institutions promoted by the authorities. there are still relatively few exchanges between the people, and the exchange platform has not been fully opened up. the folk exchanges are still basically face-to-face below the line, and the use of media for online exchanges is not widespread.

4.5.2 "What to Say" (i.e. Information) Faces Challenges

In the process of co-constructing and co-sharing the cultural scenes of the Zhuang and Thai-Isan ethnics, we must have a clear understanding and definition of the content and purpose of communication. However, in practice, "what to say" and "how to say" these content information, so that both sides can understand, so that it not only conforms to the common understanding of ethnic people, but also reflects the unique charm of their own culture, which is a huge challenge. At present, most of the active cultural exchanges between Zhuang and Thai-Isan ethnics are officially produced cultural propaganda films led by the government, and there are also some films, TV dramas or cultural programs produced by various countries' own film, television, radio and other media institutions. However, the cultural content produced by joint cooperation is not much, basically "each speaks his own words", and the communication pattern of "speaking together" has not yet formed. In the process of co-constructing and co-sharing the cultural scenes of Zhuang and Thai-Isan ethnics, we need to think deeply about the core element of "what to say". Clarifying the content and objectives of communication is the key to achieving cultural co-construction and co-sharing. For example, in the process of communication, we need to dig deeply into the connotation of ethnic traditional culture, and let more people understand and love these unique cultures through vivid stories and specific examples. At the same time, we should respect the cultural differences between the two sides, and actively build a platform for exchange, so that Zhuang Thai ethnic people can have a chance to deeply understand each other's culture. We can also transform the cultural resources of Zhuang and Thai-Isan ethnics into tourism products to attract more tourists to experience. However, in practice, "what to say" and "how to say" are really a huge challenge. We need to find an expression that can be understood by both sides and reflect the unique charm of their respective cultures. This requires us to have profound cultural literacy and keen insight, be able to capture the similarities and differences between the two cultures, and express them in appropriate languages and forms.

4.5.3 "Through What Channels" (i.e. Communication Channels) Face Challenges

At present, the traditional cultural communication channels have undergone tremendous changes, and the trend of decentralization of traditional media is becoming more and more obvious. With the rapid development of science and technology, the traditional cultural communication channels have undergone earth shaking changes. Although traditional media, such as newspapers, radio and television, still have a certain influence, with the popularization of the Internet and the rise of new media, this position has been challenged gradually, and the trend of decentralization is increasingly obvious. Today, we can see that more and more people begin to obtain information from new media channels such as networks, social media, blogs, video platforms, etc. the rise of new media communication channels has accelerated the decentralization trend of traditional media. In the process of spreading Zhuang Thai ethnic culture, it is very important to choose appropriate communication channels, such as media, stage, community activities, etc. However, due to the differences between ethnic groups in terms of geographical distribution and media usage habits, it is also a challenge to accurately select appropriate communication channels so that they can not only cover a wide range of audience groups, but also meet the needs of different groups. Choosing appropriate communication channels can not only ensure the accurate transmission of cultural information, but also promote the wide spread and popularity of culture. We need to have a deep understanding of the geographical distribution characteristics of the Zhuang and Thai-Isan ethnics are widely distributed, and people in different regions may have different preferences and acceptance of communication channels. therefore, we should choose the communication channels suitable for the local people's acceptance habits according to the actual situation in different regions. For example, in some villages where geography, transportation and information are relatively blocked, traditional media such as television, radio, stage, etc. may still be the main source of information, and these traditional media channels should be fully utilized; In other areas, such as cities, social media and the Internet are more popular, and new media communication channels should be fully utilized. At the same time, we also need to pay attention to the media usage habits of Zhuang and Thai-Isan ethnics different age, gender,

occupation, educational background and other factors may affect people's media choices. therefore, we should choose the media platform they most often use for communication according to different groups. For example, young people may be more inclined to learn information through social media, while middle-aged and elderly people may rely more on television and radio. In addition to media channels, stage performances, community activities and school education are also important ways to spread Zhuang Thai ethnic culture. Through the stage performance, the traditional culture, historical stories and folk customs of Zhuang and Thai-Isan ethnics can be vividly displayed to the audience. Community activities and school education can allow people to participate in, learn and experience the cultural charm of Zhuang and Thai-Isan ethnics. therefore, we should organize colorful stage performances, community activities and traditional culture into the campus to attract more audiences.

Previously, the cultural communication channels between Zhuang and Thai ethnic groups basically remained in the official mass media channels. the research on media communication channels, especially the research on new media communication channels, was not deep enough, and the practice of using new media communication channels to spread Zhuang Thai ethnic culture was not enough. More importantly, the cultural communication of Zhuang and Thai-Isan ethnics involves cultural content in many countries, including China, Vietnam, Thailand, Laos, Myanmar, India and other countries. It is greatly influenced by political system, ideology and other factors. therefore, the communication channels and networks between countries have not been fully opened up for cultural security, ideological security and other purposes. For example, in China, WeChat, QQ, etc. are widely used social media, and Fast Hand, Bilibili, etc. are widely used short video sharing platforms, but they are rarely used by foreign people; However, the social media Facebook and Twitter, which are widely used by foreign people, and the short video sharing platform YouTube, which are widely used, are almost impossible to use in China due to network regulation. Another popular short video+social media dithering is called "dithering" in China and "TikTok" in foreign countries. Although it comes from the same media company, it is still not fully interconnected in China and foreign countries. This should be the most

difficult challenge to overcome in the co-constructing and co-sharing Zhuang Thai ethnic cultural scenes, but there is no way to solve it. We leave it to the following (4.6.1) to explain the solution.

4.5.4 "To Whom" (i.e. Audience) Faces Challenges

In the process of co-constructing and co-sharing the culture of the Zhuang and Thai-Isan ethnics, we must pay close attention to the key factor of "audience". This is not a simple audience positioning issue, but how to accurately reach and influence different groups of people, so that the power of culture transcends the barriers of age, identity, and background. It is crucial to have a clear target audience, as they are not a single group, but a diverse and well-defined collection. This includes young people who have a strong interest in ethnic culture, middle-aged and elderly people who carry deep memories of traditional culture, government officials who have decision-making power over cultural policies, and cultural workers who are committed to cultural inheritance and innovation. Each group has its unique cultural background, psychological needs, and acceptance habits, therefore, we need to develop differentiated communication strategies to ensure that information can accurately reach them. We visited the heads of local schools and cultural institutions as well as traditional culture inheritors through in-depth interviews and group discussions at Maharakham University in Thailand and Jingxi Cultural Museum in China, hoping to find out whether young people are ing to learn traditional intangible cultural heritage or folk art. the interviewees have basically the same view on this issue. they all believe that many young people are now greatly influenced by foreign cultures such as the West, and have a sense of alienation from their own traditional culture. Only a small number of young people are ing to learn traditional intangible cultural heritage or folk art, so traditional national culture is facing the crisis of finding successors and losing audiences. We must admit that the influence of foreign culture on young audiences is enormous. Western popular culture, values, lifestyles, etc. permeate young people's daily life through various channels, making them feel alienated from their own traditional culture. Some young people even have a misunderstanding and prejudice about their traditional culture, believing that they are outdated, obsolete and worthless. For example, when we investigated Jingxi,

Chongzuo and other places in China, we found that, in addition to some of the youth and young people in the countryside researching in school, most of them worked in economically developed cities in China, such as Shenzhen, Guangzhou, Dongguan and other places. They have more contact and understanding of foreign cultures in these cities. Although urban life has given them more opportunities for development, it has also brought them cultural conflicts and confusion of identity. Because in the countryside, teenagers and young people often receive traditional education methods and cultural influence, and their growing environment is relatively closed, and their understanding of the outside world is limited. However, when they step into the gate of the city and face tall buildings, busy streets and diverse cultural atmosphere, they begin to contact different values and lifestyles. This sudden change made them both excited and confused. In their urban working life, they began to imitate the lifestyle of urban people and pursue fashion and trends. However, the impact of this foreign culture has also brought them confusion and anxiety. They began to question their identity, wondering whether they should stick to the traditional culture of the countryside or follow the trend of the city. They are faced with cultural conflicts and struggles of identity, and do not know how to choose.

In the survey, in order to understand the awareness, loving and understanding of people of all ages on traditional folk culture, researcher selected Molan of Zhuang, a national intangible cultural heritage culture, as the survey object. In Jingxi City, Guangxi, one of the birthplace of this culture, researcher investigated the Molan culture of young people aged 13-30, and middle-aged and old people aged 31-70. The percentage decimal point is rounded to the whole number.

In the middle-aged and elderly group aged 31-70, 30 valid questionnaires were collected of the respondents, 27 chose to "have heard of", accounting for 90%; 24 chose to "have seen", accounting for 80%; only 3 chose to "have not heard of", accounting for 10%; only 6 chose to "have not seen", accounting for 20% (see the figure below).

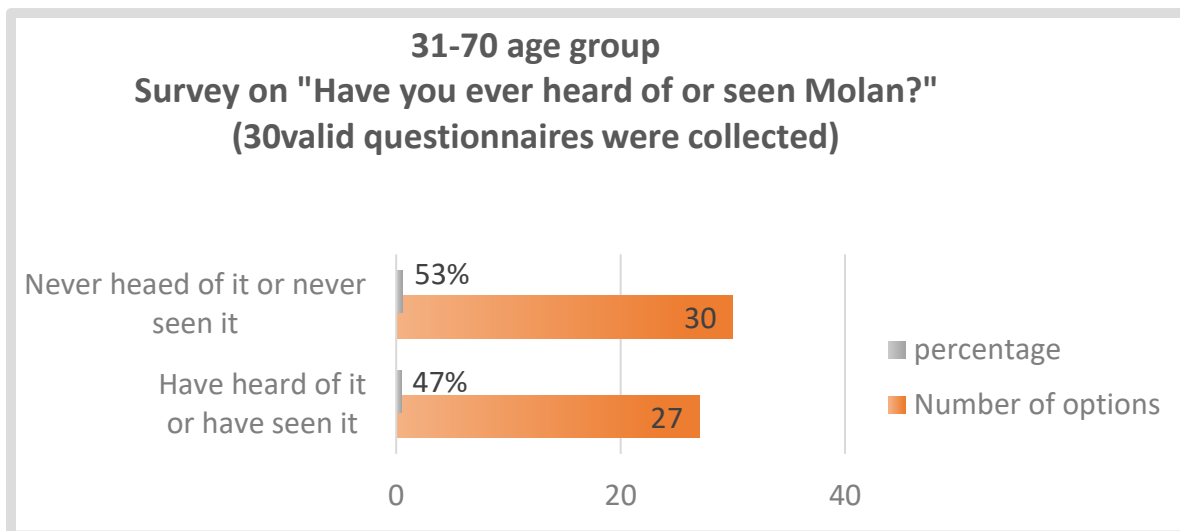


Figure 39 Survey Results of "Have You Heard or Seen Molan" for Middle aged and Old People

(The data from field survey questionnaires in Jingxi,Debao)

In the 13-30 age group, 57 valid questionnaires were collected? "12 people chose" Never seen ", accounting for 21%; 17 people chose" Never heard of ", accounting for 29.8%. (See the figure below for details)

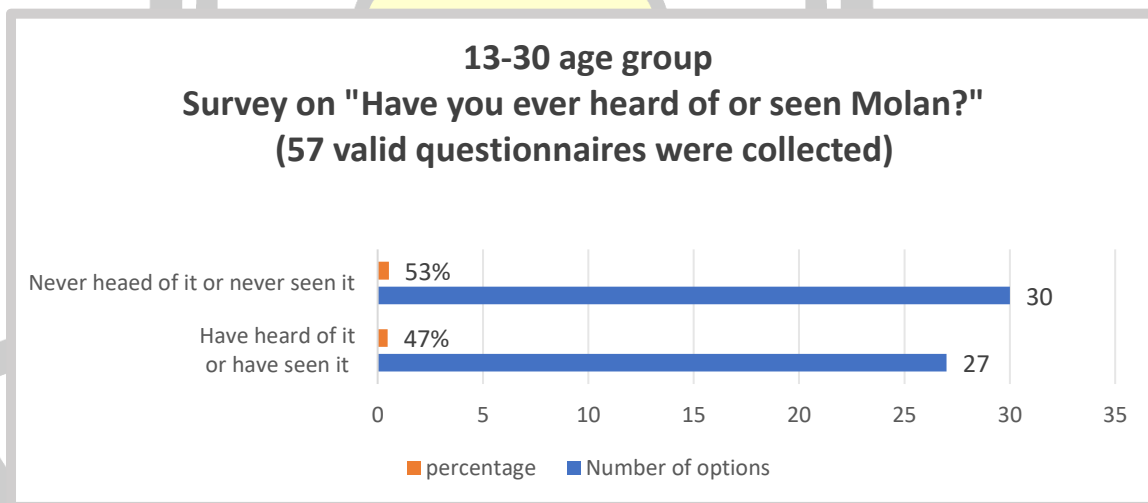


Figure 40 the Survey Results of "Have you heard of or seen Molan" for Adolescent and Young People (The data from field survey questionnaires in Jingxi,Debao)

By comparing the data of the above two age groups, we can clearly know that the vast majority of middle-aged and elderly people still know about traditional folk art such as Molan, but the awareness of young people and adolescents about traditional folk art such as Molan is worrying. This survey was conducted in the main birthplace of Molan. If the survey was conducted in other places, the data would certainly be more pessimistic.

During the survey, some inheritors of intangible cultural heritage told us that some young people now believe that the traditional folk art lyrics are old, and they even can't understand them. they prefer pop music. Similarly, in Jingxi City, Guangxi, China, one of the birthplace of Molan, we conducted a survey on the love and understanding of Molan among teenagers and young people aged 13-30. In the popularity survey, among the 57 questionnaires received, 5 people answered "Do you like Molan?", accounting for 9%; 10 people did not choose, accounting for 17%; 21 people chose "generally like", accounting for 37%. (See the following figure for details)

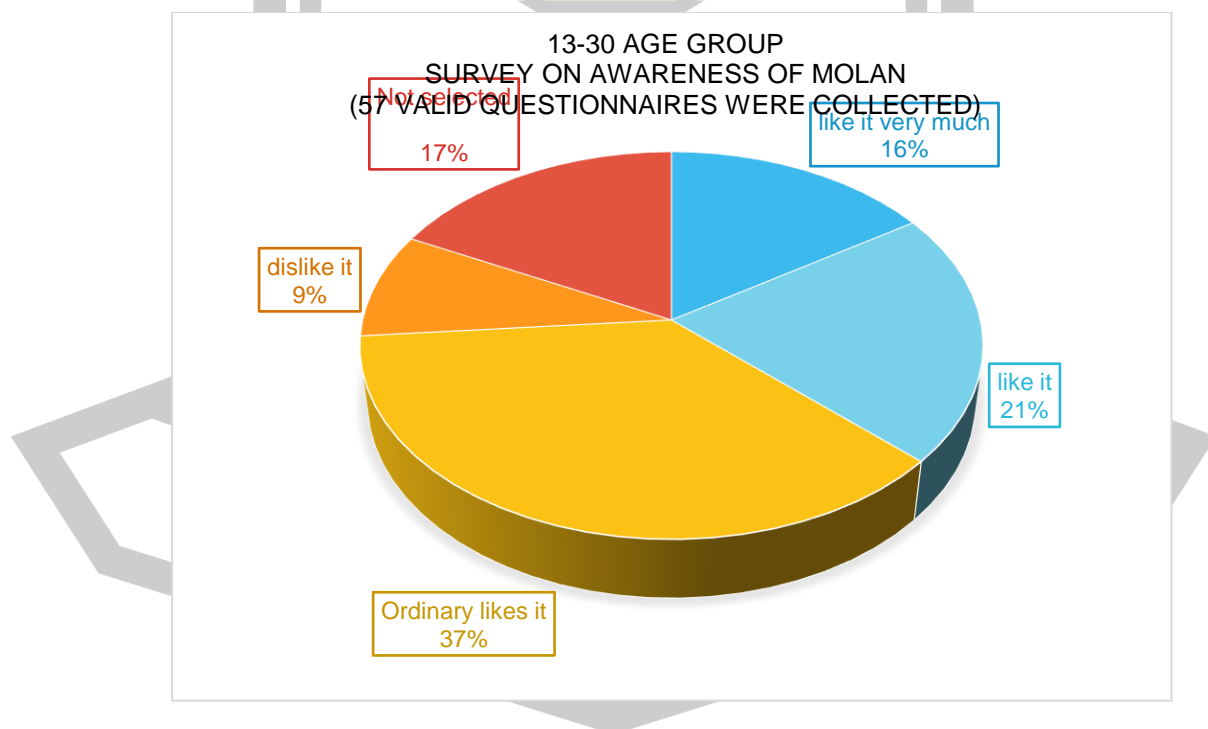


Figure 41 Survey Results of "Do you like Molan" for Adolescent and Young People

(The data from field survey questionnaires in Jingxi,Debao)

Among the 30 questionnaires received by the age group of 31-70, only 2 people answered "Do you like Molan?", accounting for 7%; 1 person did not choose, accounting for 3%; 7 people chose to "generally like", accounting for 23%, and 9 people chose to like it, accounting for 30%; Eleven people chose to like it very much, accounting for 37%. (See the following figure for details)

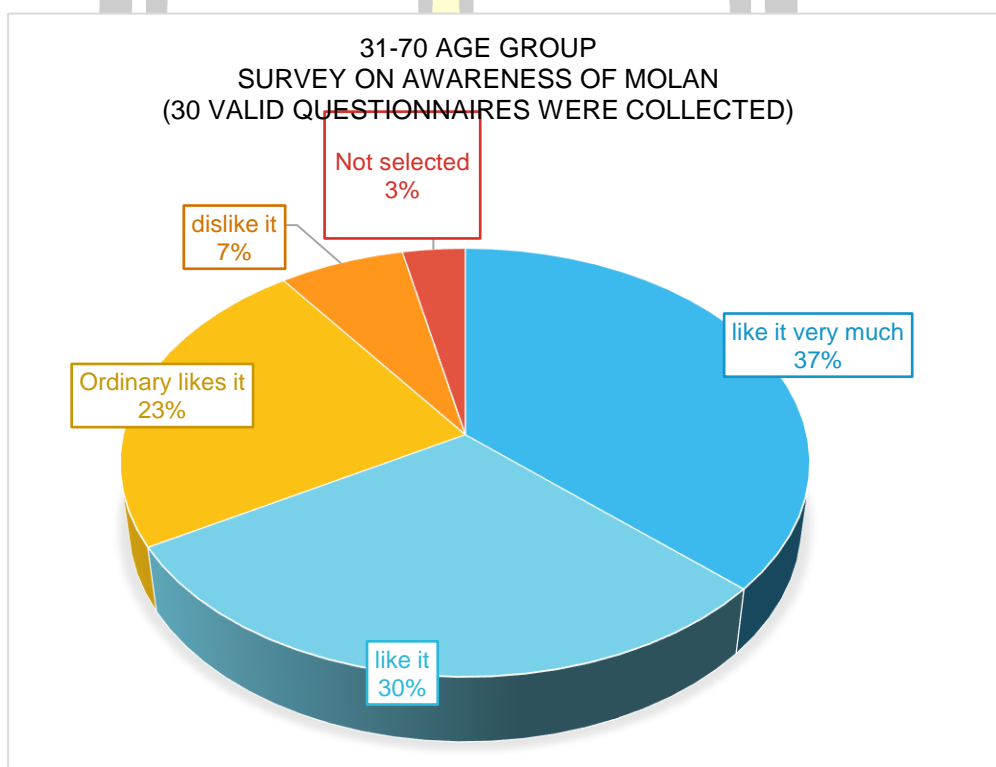


Figure 42 Survey Results of "Do you like Molan" for Middle Aged and Elderly People

(The data from field survey questionnaires in Jingxi, Debao)

In the survey of Molan's understanding, among the 57 questionnaires we received from teenagers and young people aged 13-30, 5 people answered "Can you understand the meaning expressed by the actors in Molan's performance?", accounting for 9%; 12 people chose to "understand most of the content", accounting for 21.1%; 4 people choose not to understand but can guess some content, accounting for 7%; there were 17 people who chose to "not understand", accounting for 30%, and 19 people

who did not choose to "have not heard or seen", accounting for 33%. (See the following figure for details)

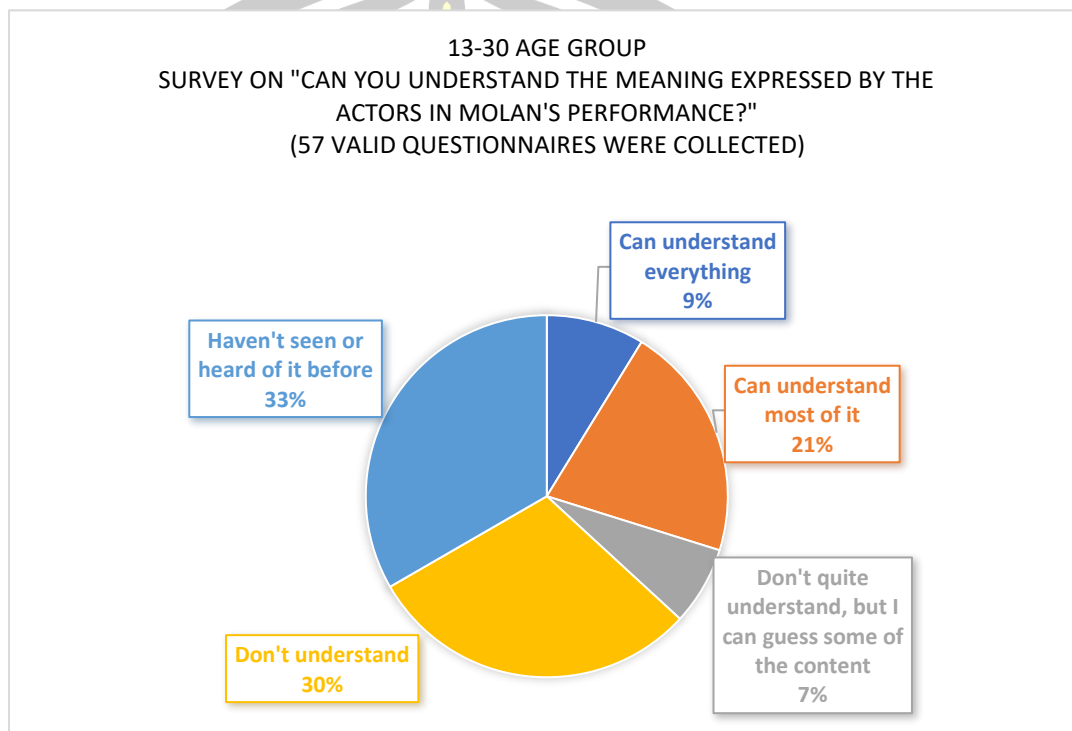


Figure 43 Survey Results of Adolescent and Young People: "Do you understand Molan's performance?"
(The data from field survey questionnaires in Jingxi, Debao)

From the analysis of the above data, we find that the awareness, liking and understanding of traditional culture of middle-aged and elderly people are significantly higher than those of teenagers and young people. This phenomenon not only reflects the deep emotional connection and deep understanding of the middle-aged and elderly people to traditional culture, but also reflects the alienation and strangeness of teenagers and young people in the face of traditional culture. The value and significance of traditional culture cannot be replaced. It is the foundation of the national spirit and the bridge connecting the past and the future. In the context of globalization, it is particularly important to protect and inherit our traditional culture. This is not only to maintain cultural diversity, but also to cultivate the young

generation's sense of identity and pride in their own culture. In order to inherit and carry forward the traditional culture, we need to strengthen the traditional culture education for teenagers and young people, so that they can better understand and appreciate the charm of traditional culture, thus cultivating their cultural consciousness and cultural self-confidence.

4.5.5 "What Effect " (i.e. Communication Effect) Faces Challenges

In the process of co-constructing and co-sharing the cultural scenes of Zhuang and Thai-Isan ethnics, we should not only focus on the process of cultural transmission, but also pay attention to the effects of communication activities. This effect includes audience awareness, acceptance, liking, and the depth and breadth of cultural communication. therefore, how to evaluate these effects scientifically and objectively, so that they can not only reflect the actual situation, but also provide useful reference for future communication activities, has become an important challenge we face. It is a complex and important task to evaluate the communication effect of the Zhuang and Thai-Isan ethnics cultural scenes. We need to evaluate from multiple perspectives. We also need to use scientific and objective methods to evaluate to ensure the authenticity and effectiveness of the evaluation results. Only in this way can we better understand the effect of communication activities and provide useful reference for future communication activities. However, at present, there is still a lack of evaluation on the effect of Zhuang Tai ethnic group's cultural communication. For example, several cases of Zhuang Tai Ethnic Group's cultural communication scenarios mentioned above, their evaluation is difficult to carry out in-depth evaluation on their communication effect because the data involves transnational data, and it is difficult to achieve data sharing. At present, there is no complete, scientific, and easy to operate evaluation system.

To sum up, based on the analysis of Lasswell's 5W communication model, we can see that there are many challenges in the process of co-constructing and co-sharing Zhuang Thai ethnic cultural scenes. In order to overcome these challenges, we need to strengthen the communication and cooperation between subjects, clarify the communication content and objectives, select appropriate communication channels,

develop different communication strategies for different groups of people, and scientifically evaluate the communication effect.

4.6 Need to Seize the Opportunity to Co-Constructing and Co-Sharing the Cultural Scenes of Zhuang and Thai-Isan Ethnic

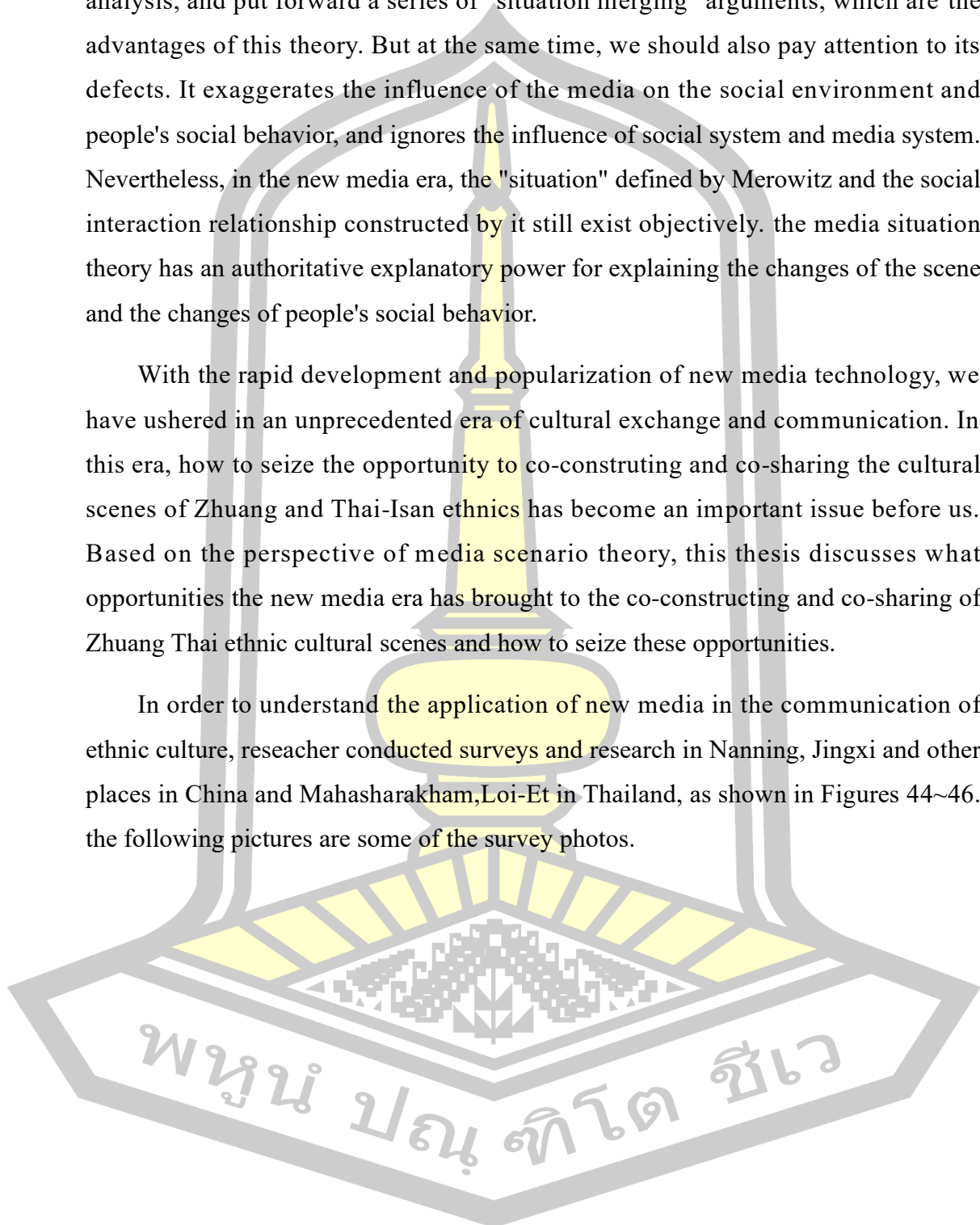
The media environment school founded by Neil Postman has become the third school of communication. Joshua Meyrowitz is a contemporary American communicator. He combines McLuhan's media theory with Goffman's mimetic theory, extends it, and establishes the connection between media, scenarios and social behavior. In 1985, he published *No Sense of Place: the Impact of Electronic Media on Social Behavior* (Oxford University Press, 1985), and put forward the famous "media scenario theory". Its core ideas are mainly three: first, the media determines the situation, and the change of media lead to the change of social situation and then lead to the change of human social behavior. As a tool to transmit social information, media construct an information environment and tell people about the world around them and their behavior. the change of the media lead to the change of the information environment, that is, the situation. therefore, the behavior of people expressed by the media also change. the information environment created by the media is as important as the natural environment in which people behave. Second, each unique behavior requires a unique situation. Third, electronic media have contributed to the consolidation of many old contexts. Merowitz believes that in modern society, the change of media inevitably lead to the change of social environment, and the latter inevitably lead to the change of human behavior. Among them, the huge impact of electronic media on social change is the most remarkable, because it can more effectively reorganize the social environment and weaken the consistent close relationship between the natural environment and the physical "place". First, it has contributed to the integration of different types of audience groups. Secondly, electronic media also contributed to the change of the original acceptance situation, order and group. Finally, electronic media merges the original private situation into the public situation.

Merowitz and his theory organically combine media research with social research, analyze the relationship between situation and behavior from a dynamic and

variable perspective, incorporate the concept of audience into media situation analysis, and put forward a series of "situation merging" arguments, which are the advantages of this theory. But at the same time, we should also pay attention to its defects. It exaggerates the influence of the media on the social environment and people's social behavior, and ignores the influence of social system and media system. Nevertheless, in the new media era, the "situation" defined by Merowitz and the social interaction relationship constructed by it still exist objectively. the media situation theory has an authoritative explanatory power for explaining the changes of the scene and the changes of people's social behavior.

With the rapid development and popularization of new media technology, we have ushered in an unprecedented era of cultural exchange and communication. In this era, how to seize the opportunity to co-constructing and co-sharing the cultural scenes of Zhuang and Thai-Isan ethnics has become an important issue before us. Based on the perspective of media scenario theory, this thesis discusses what opportunities the new media era has brought to the co-constructing and co-sharing of Zhuang Thai ethnic cultural scenes and how to seize these opportunities.

In order to understand the application of new media in the communication of ethnic culture, researcher conducted surveys and research in Nanning, Jingxi and other places in China and Mahasharakham,Loi-Et in Thailand, as shown in Figures 44~46. the following pictures are some of the survey photos.





**Figure 44 Taking students to Nanning Radio and Television Station to Investigate the Communication of Ethnic Culture
(Photo provided by Nanning Radio and Television Station)**



**Figure 45 In depth interview with the leader of Nanning Radio and Television Station, investigating the content production of ethnic culture, new media communication channels, etc
(Photo provided by Nanning Radio and Television Station)**



Figure 46 In depth interviews with teachers from the Informatics Faculty of Maharakham University , investigating the content creation and new media communication channels of ethnic culture

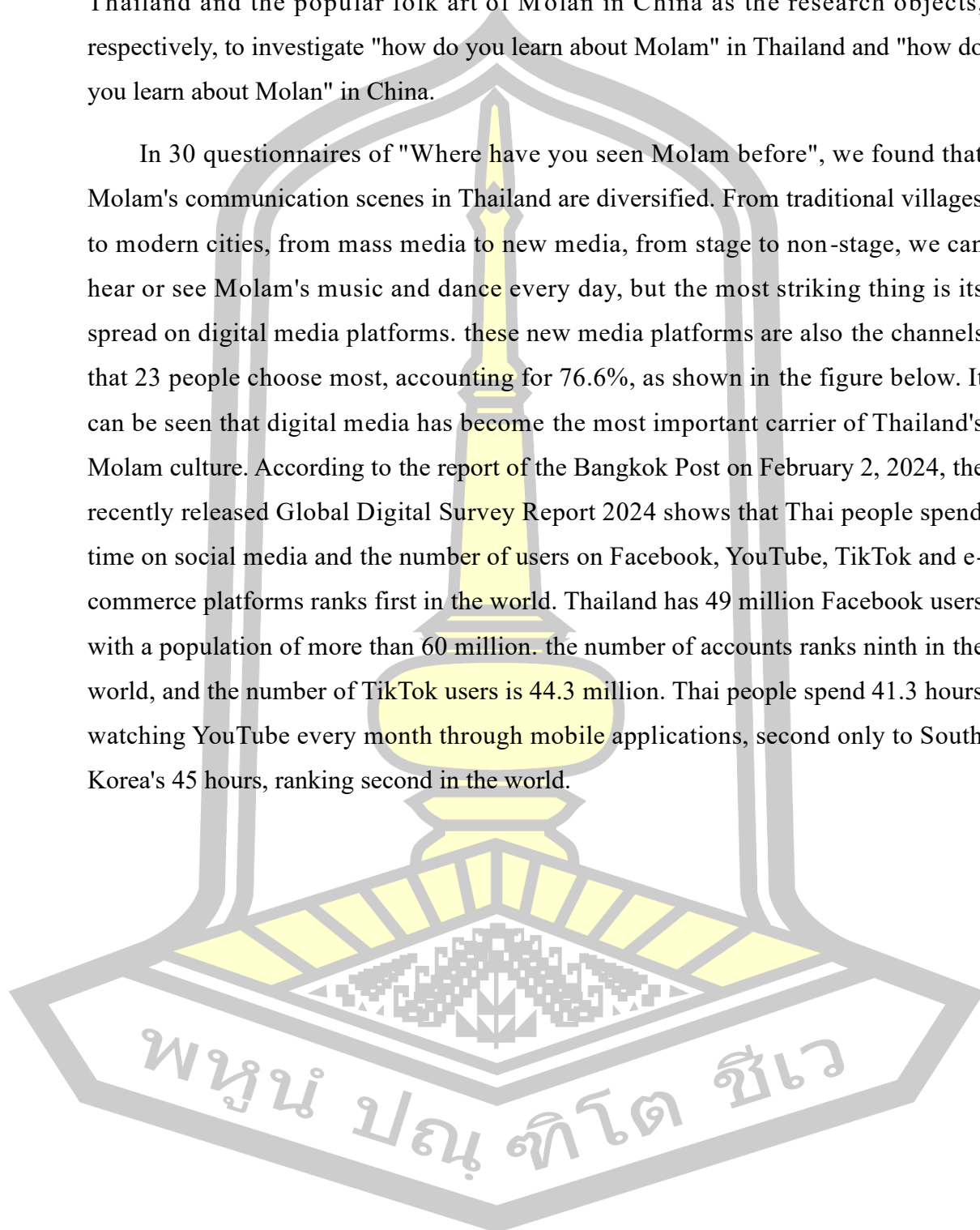
(Photo provided by Informatics Faculty of Maharakham University)

4.6.1 Diversified and Digital New Media Communication Channels Are Being Used More and More Widely

With its unique advantages, new media has met the diversified needs of modern people for information acquisition, and has won the favor of more and more users. they spread quickly and update information in time; Wide coverage and global orientation; the main body of communication is diversified, and even the audience can become the main body of communication; With strong interactivity, users can express their views, opinions and emotions at any time; It has a highly personalized recommendation function, which can push the content that users are interested in according to their interests and needs.

In the survey, researcher took the popular traditional folk art of Molam in Thailand and the popular folk art of Molan in China as the research objects, respectively, to investigate "how do you learn about Molam" in Thailand and "how do you learn about Molan" in China.

In 30 questionnaires of "Where have you seen Molam before", we found that Molam's communication scenes in Thailand are diversified. From traditional villages to modern cities, from mass media to new media, from stage to non-stage, we can hear or see Molam's music and dance every day, but the most striking thing is its spread on digital media platforms. these new media platforms are also the channels that 23 people choose most, accounting for 76.6%, as shown in the figure below. It can be seen that digital media has become the most important carrier of Thailand's Molam culture. According to the report of the Bangkok Post on February 2, 2024, the recently released Global Digital Survey Report 2024 shows that Thai people spend time on social media and the number of users on Facebook, YouTube, TikTok and e-commerce platforms ranks first in the world. Thailand has 49 million Facebook users with a population of more than 60 million. the number of accounts ranks ninth in the world, and the number of TikTok users is 44.3 million. Thai people spend 41.3 hours watching YouTube every month through mobile applications, second only to South Korea's 45 hours, ranking second in the world.



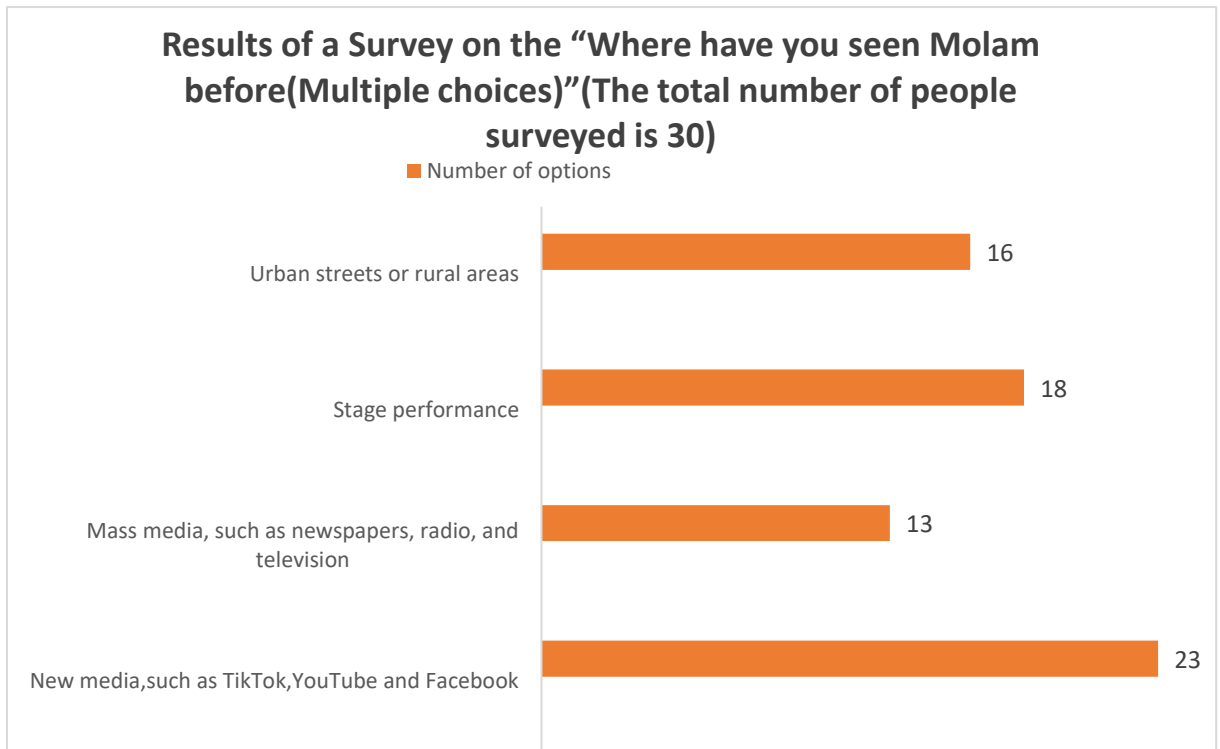
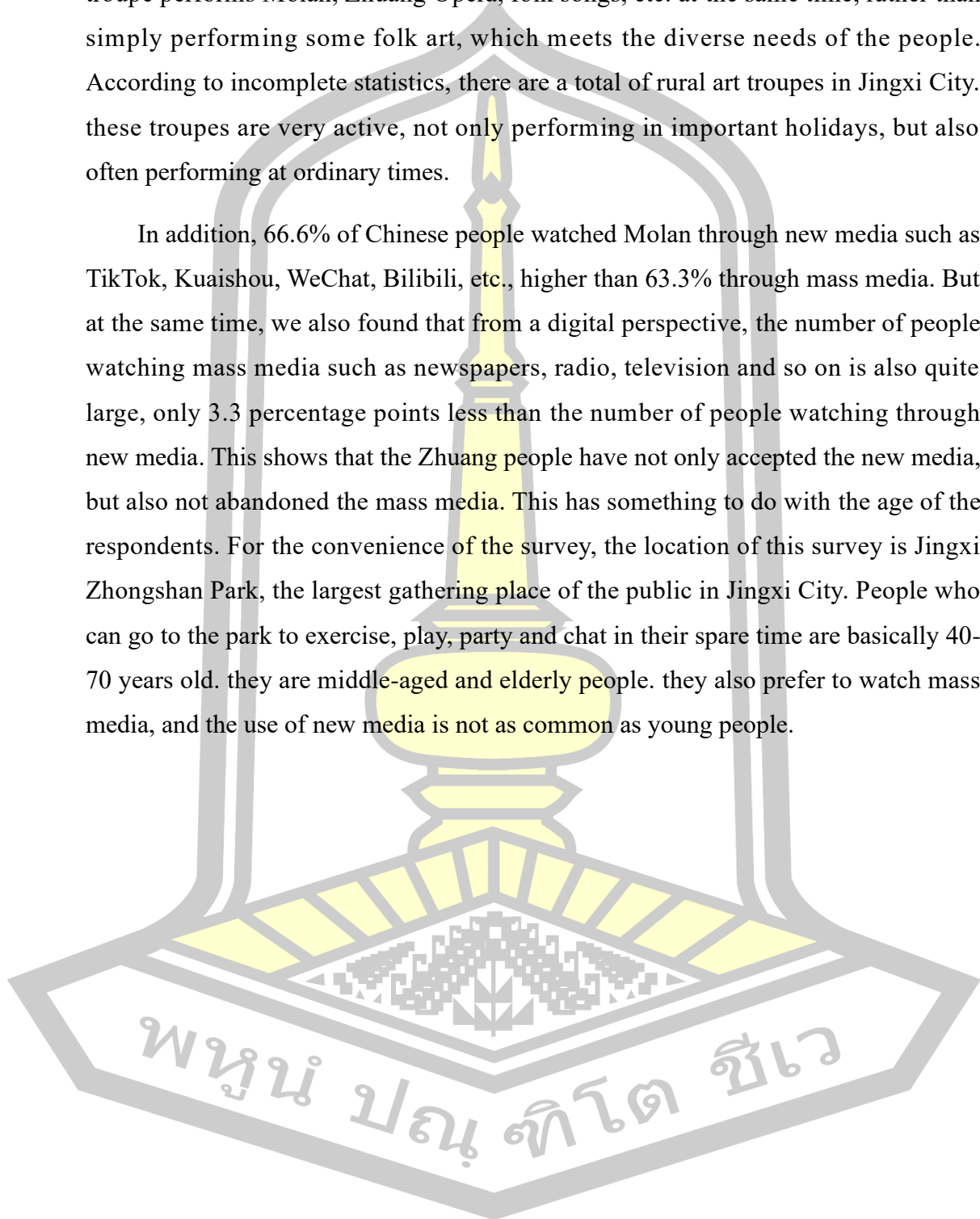


Figure 47 Results of a Survey on the "Where have you seen Molam before" (The data from field survey questionnaires in Mahasarakham,Loi-Et)

In Guangxi, China, 30 questionnaires on "Where have you seen Molan before" found that the communication scene of the Chinese Zhuang Molan also shows a diversified feature. Molan's ceremonies and performances can be seen in villages, cities, traditional media, new media and stage. the biggest difference from the communication scene of Thailand's Molam is that Chinese Zhuang people saw the most Molan performances from the stage, accounting for 86.6% of the total number of people surveyed, followed by the number of people who watched from new media, ranking second, accounting for 66.6% of the total number of people surveyed. (See the following figure for details) Why are there so many stage performances of Molan that most local people have seen from the stage? In our in-depth interviews with curator Mo of Jingxi Cultural Museum and several members of Jingxi Zhuang Bo Folk Art Troupe, we learned that the local governments of Jingxi and Debao in Guangxi, the birthplace of Molan culture, attach great importance to the stage spread of this culture, and the local government has policies and special funds to support it. At the same time, the rural people like this folk culture very much. Many villages

have established artistic troupes such as Molan, Zhuang Opera, folk songs, etc. Each troupe performs Molan, Zhuang Opera, folk songs, etc. at the same time, rather than simply performing some folk art, which meets the diverse needs of the people. According to incomplete statistics, there are a total of rural art troupes in Jingxi City. these troupes are very active, not only performing in important holidays, but also often performing at ordinary times.

In addition, 66.6% of Chinese people watched Molan through new media such as TikTok, Kuaishou, WeChat, Bilibili, etc., higher than 63.3% through mass media. But at the same time, we also found that from a digital perspective, the number of people watching mass media such as newspapers, radio, television and so on is also quite large, only 3.3 percentage points less than the number of people watching through new media. This shows that the Zhuang people have not only accepted the new media, but also not abandoned the mass media. This has something to do with the age of the respondents. For the convenience of the survey, the location of this survey is Jingxi Zhongshan Park, the largest gathering place of the public in Jingxi City. People who can go to the park to exercise, play, party and chat in their spare time are basically 40-70 years old. they are middle-aged and elderly people. they also prefer to watch mass media, and the use of new media is not as common as young people.



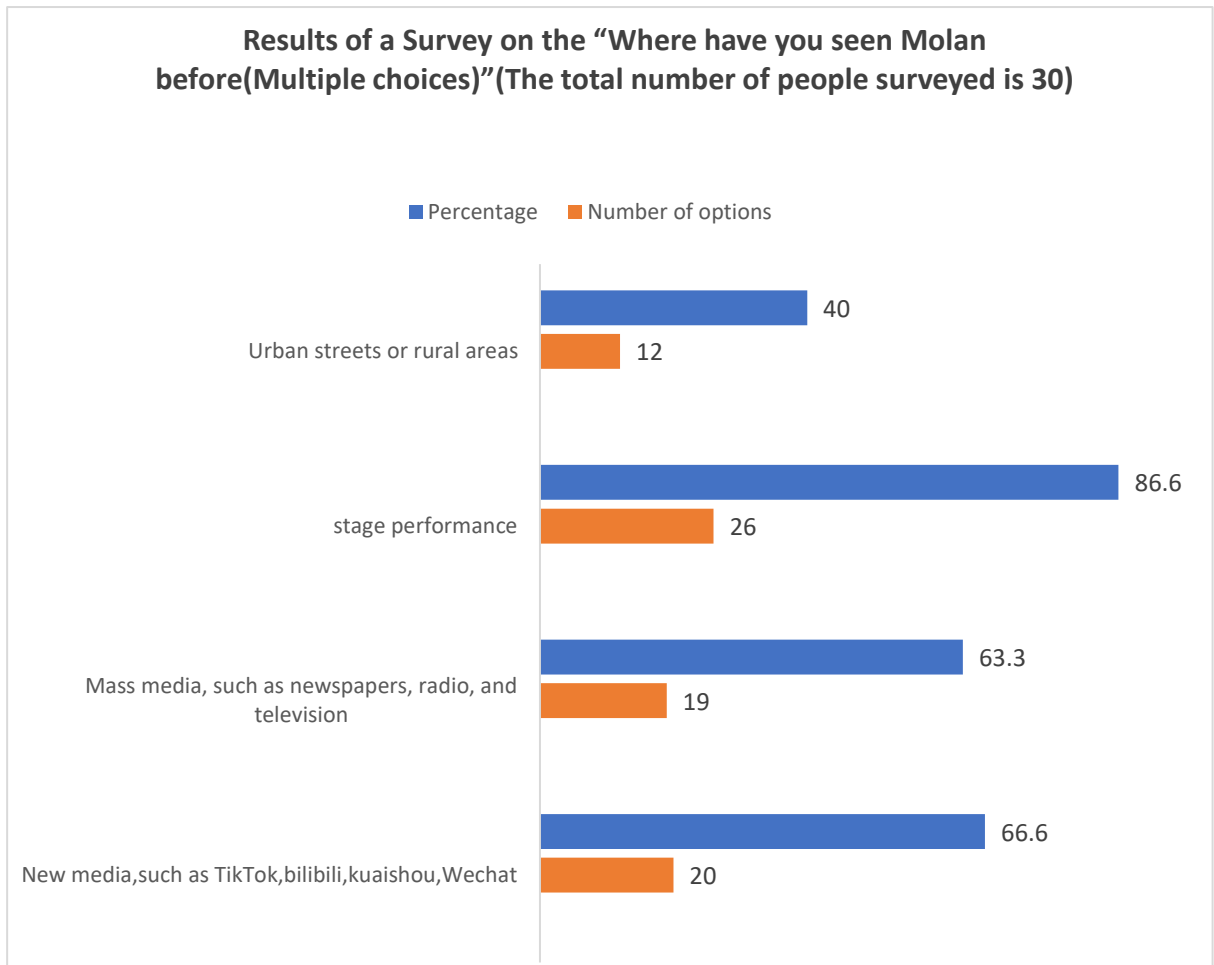


Figure 48 Results of a Survey on the "Where have you seen Molan before" (The data from field survey questionnaires in Jingxi)

In this survey, we found that the proportion of people using new media in China and Thailand is higher than that of people using mass media. We can use Merowitz's (1985) media situation theory to explain this phenomenon. According to this theory, changes in the media cause corresponding changes in the audience's adaptation process to the social situation, and then promote changes in people's behavior habits. New media inevitably promote the birth of more new scenes in the process of promotion and development. When the audience base of new scenes gradually increases, there inevitably be different forms of social behavior and mechanism of action, that is, "new media new context new behavior". This theory well explains that under the new media technology environment, the transmission, teaching, performance and other forms of transmission of traditional culture and art such as

Thailand's Molam and China's Molan have developed from the traditional oral transmission of mouth, ear, hand, foot and other body media to the digital multimedia transmission, teaching, performance and other forms of transmission integrating words, pictures, audio, video and other information.

However, we should note that the rise of new media does not mean the demise of traditional media. Merowitz (1985) also believes that the emergence of new media is an expansion of the old media, not a replacement. Merowitz put forward his view at the beginning of his article: "the introduction of new media into a certain culture change the nature, meaning and effect of the original media", but this is not a simple replacement, because "writing does not destroy oral discourse, but it changes the function of speech and personal memory. Similarly, television does not eliminate reading and writing, nor does the telephone eliminate writing". For example, in the above survey data on viewing channels of Molan, the proportion of people watching through traditional media channels still reached 63.3%, only 3.3 percentage points lower than through new media channels. In fact, traditional media and new media have their own advantages and disadvantages. they are not simply substitutes, but complement each other and develop together. Traditional media still have irreplaceable advantages in in-depth reporting, authority, credibility and other aspects, while new media are better at communication speed, interactivity, personalized recommendation and other aspects.

In the upcoming era, technology continue to advance, and personal information needs undergo significant changes. This evolution promote the sustained development and outstanding position of new and traditional media in the field of cultural communication. Furthermore, it must be recognized that these two forms of media are not independent entities; On the contrary, their integration and interaction become the dominant trend in cultural communication. When collaborating to build and disseminate the cultural characteristics of the Zhuang and Thai-Isan ethnics, it is necessary to leverage the advantages of traditional and new media. This approach help promote the mutual development and sharing of Zhuang and Thai ethnic cultural scenes through media communication.

There are currently available solutions to the challenge of incomplete communication channels between China and foreign countries (as mentioned in section 4.5.3). Firstly, we can utilize media platforms from other countries to expand communication channels through Sino foreign cooperation. Secondly, Chinese cultural ambassadors can establish their own overseas new media accounts and use VPN technology or overseas networks to spread cultural information outside of China. It is worth noting that many mainstream media outlets in China have maintained and operated such overseas new media accounts without any issues.

4.6.2 Audience Presents New Characteristics in the New Media Environment

In the context of the new media era, the characteristics of the audience have undergone profound changes, which have brought unprecedented opportunities to co-constructing and co-sharing the cultural scenes of Zhuang and Thai-Isan ethnics.

First of all, the characteristics of the audience in the new media environment are reflected in the following three aspects. First, personalization and diversification. the rapid development of new media technology makes information communication more personalized and diversified. Audiences can choose their own information acquisition methods according to their own interests and needs, such as social media, blogs, podcasts, etc. This personalized way of obtaining information makes the audience more diversified. they come from different regions, cultural backgrounds and social strata, and have different values and aesthetic concepts. Second, interaction and participation. Under the new media environment, the audience is no longer a passive information receiver, but can actively participate in information communication and interaction. they can express their views and opinions through comments, sharing and likes, and communicate and interact with other audiences. This interactivity and participation makes the audience more actively participate in cultural co-construction and co-sharing. Third, globalization and cross-cultural exchanges. the global spread of new media technology enables the audience to cross regional and cultural boundaries for cross-cultural communication and interaction. they can understand the cultural traditions, values and lifestyles of different countries and nations, so as to enhance their understanding and respect for

multiculturalism. This feature of globalization and cross-cultural communication provides a broad space and possibility for the co-constructing and co-sharing the cultural scenes of Zhuang and Thai ethnic groups.

Secondly, the characteristics of the audience in the new media environment bring opportunities to co-constructing and co-sharing the cultural scenes of Zhuang and Thai-Isan ethnics. In the context of new media, the characteristics of the audience bring valuable opportunities for the co-constructing and co-sharing of Zhuang and Tai ethnic culture. On the one hand, the diversity and personalized characteristics of the audience significantly enhance the influence of cultural communication. New media platforms such as video sharing, social media, and online museums enable the elements of ethnic culture, such as song and dance, clothing, and handicrafts, to be presented more intuitively and vividly to the general audience. No matter where you are, you can feel its profound historical heritage and artistic charm. This not only stimulates public interest in ethnic culture, but also expands its cultural influence. For example, the group of Zhuang Tai culture enthusiasts on social media have jointly promoted the inheritance and development of culture by sharing research results and experiences. On the other hand, the interactivity of the audience has injected new vitality into the communication and innovation of traditional ethnic culture. Audiences can participate in the cultural inheritance process in real-time through online interactions such as comments, likes, and shares, and engage in in-depth communication with the inheritors of ethnic culture. For example, through online live streaming or short videos, even in remote locations, the audience can enjoy the Zhuang bronze drum performance or Thai elephant foot dance, feeling its unique rhythm and rhythm. This real-time interactive experience not only enhances the audience's understanding and respect for different cultures, but also stimulates their sense of participation and belonging to Zhuang and Tai culture, injecting new impetus into the inheritance and innovation of culture.

In addition, the global perspective and cross-cultural communication ability of the audience have further enhanced their identification and sense of belonging to the Zhuang and Thai ethnic culture. In the new media environment, audiences can gain a deeper understanding of the unique value and charm of Zhuang and Tai ethnic culture

by understanding and learning from the cultural traditions of other countries and regions, thereby enhancing their identification and sense of belonging. This cultural identity and sense of belonging are of indispensable significance for promoting the inheritance and development of Zhuang and Tai ethnic culture.

4.6.3 More and More Diversified Cultural Communicators

Under the dual promotion of globalization and information technology, the subjects of cultural communication are becoming increasingly diverse. This communication not only reshapes the basic framework and landscape of cultural exchange, but also greatly enriches people's spiritual world, promoting the integration and dialogue between different cultures.

Traditionally, governments, educational institutions, media, and others have been the main bearers of cultural communication, responsible for transmitting various cultural knowledge and values to a wide audience. However, with the widespread popularity of the Internet and the rapid development of new media, individuals and organizations have gradually risen in the status of cultural communication, forming a diversified communication subject structure.

In the era of self media, individuals are an important subject of cultural communication, and some of them also play the role of inheriting intangible cultural heritage or folk art. They quickly share their views, experiences, and insights through social media, video sharing platforms, and other channels. If they are inheritors, they can also spread their own creations or performances to various parts of the world. This personalized and interactive way of communication greatly enriches the form and connotation of cultural content. For example, numerous internet celebrities, cultural bloggers, and cultural and artistic inheritors have attracted a large number of fans by sharing their lifestyles, artistic tastes, and cultural perspectives, becoming an important force in cultural communication.

In addition, non-governmental organizations, civil society organizations, multinational corporations and other organizations actively participate in cultural communication activities. They have showcased the charm of multiculturalism to the public through cultural exchange activities such as exhibitions, performances, and

seminars, as well as promoting characteristic cultural products and conducting international cooperation, injecting new vitality into the communication and development of culture. these organizations are flexible and innovative, able to quickly adapt to market demands and audience changes, and promote diversity and inclusiveness in cultural exchange.

It is worth emphasizing that the diversification of cultural communication subjects provides opportunities for interaction and integration between different cultures. Individuals and organizations with unique cultural backgrounds showcase and disseminate their cultural characteristics through their respective platforms, providing us with a broader perspective to gain a deeper understanding of the diversity of the world. In cross-cultural communication, various cultures can learn from each other, absorb and innovate. In the fusion of multiculturalism, various ideas and creativity are intertwined, inspiring endless human imagination and creativity, and together shaping a colorful cultural landscape. the integration of these cultures not only helps to promote the common development of global culture, but also serves as a bridge to enhance mutual understanding and friendship among people of all countries, laying a solid foundation for building a community with a shared future for mankind. the diversification trend of cultural communication subjects, as one of the important symbols of the globalization era, not only enriches cultural content and connotation, but also promotes deep integration and communication between different cultures. In the face of this trend, we should actively embrace change, give play to everyone's subjectivity and creativity, jointly promote cultural innovation, and jointly promote the prosperity and development of global culture. But at the same time, we also need to be vigilant to ensure the authenticity and accuracy of information in a diversified environment and avoid cultural conflicts and misunderstandings. Only in this way can we truly realize cultural pluralism and common progress.

4.6.4 More and More Ways to Generate Cultural Content

At present, the generation and communication of cultural content has undergone profound changes, becoming increasingly rich and diverse. From PGC to UGC, then to OGC and AIGC, these diverse content generation modes are intertwined, which together promote the wide spread of cultural information.

First of all, PGC (professional generated content), with its high professionalism and authority, occupies an important position in cultural communication. Through careful planning and production by professional institutions, media and individuals, PGC has provided us with a large number of high-quality cultural products, such as in-depth reports, professional reviews, high-quality films and television, etc. these works not only enrich our spiritual life, but also enhance our cognition and understanding of culture.

At the same time, the rise of UGC (user generated content) has injected new vitality into cultural communication. Driven by new communication channels such as social media and short video platforms, ordinary users can also actively participate in the creation and sharing of cultural content. these personalized and creative works not only show ordinary people's life and feelings, but also promote the wide spread and exchange of cultural information.

In addition, OGC (career generated content) plays an indispensable role in cultural communication with its unique perspective and in-depth interpretation. Through the efforts of professional media, cultural institutions and professionals, OGC has provided us with a large number of cultural content with depth and breadth, such as documentaries, special reports, etc. these works help us better understand and understand social and cultural phenomena in a simple way.

It is worth mentioning that the rapid development of AIGC (Artificial Intelligence Generated Content) has brought new possibilities for cultural communication. With the powerful ability of AI technology, AIGC can automatically generate news, comments, poems, novels and other cultural content. Although the quality and creativity of these contents still need to be improved, it undoubtedly opens up a new path for cultural communication.

With the continuous innovation and enrichment of content generation methods, the platform for disseminating cultural information is also expanding. From early newspapers, magazines, and television to today's social media, short video platforms, and live broadcast platforms, these diversified communication platforms provide broader space and channels for the communication of cultural information. they not

only promote the rapid spread of cultural information, but also enrich people's cultural life and entertainment.

In summary, technological progress and social development have jointly promoted the generation and communication of cultural content in increasingly diverse and diverse ways. From PGC to UGC, and then to OGC and AIGC, these diverse content generation modes collectively promote the widespread circulation of cultural information. Meanwhile, diversified communication platforms provide broader space and channels for the communication of cultural information. Looking ahead to the future, with the continuous progress of technology and the development of society, we have reason to believe that the communication of cultural information become increasingly colorful and diverse.

4.6.5 New Media Technology Makes the Effect of Cultural Communication More and More Satisfactory

In the current context of globalization, the importance of cultural communication has become increasingly prominent. With the rapid development of science and technology and the wide application of information technology, the effect of cultural communication is becoming increasingly satisfactory. This gratifying phenomenon is not only reflected in the breadth of communication, but also in its depth and accuracy.

First, from the perspective of the breadth of communication, the popularization of modern information technology makes cultural communication no longer limited to a certain region or group, but can quickly cover the global scope. For example, the popularity of the Internet and social media has enabled cultural works, ideas and values around the world to spread rapidly and be understood and accepted by more people. This wide range of communication not only promotes cultural exchanges and integration, but also lays the foundation for understanding and respect between different cultures.

Second, from the perspective of the depth of communication, cultural communication is gradually changing from simple information transmission to in-depth interpretation and interpretation. the research of modern communication science shows that people's acceptance of cultural products is not only superficial, but also

lies in their understanding and recognition of the meaning and value behind them. therefore, modern cultural communication not only pays attention to the transmission of information, but also pays more attention to the in-depth interpretation and interpretation of cultural connotation, so that the audience can better understand and accept different cultures.

Third, the accuracy of cultural communication is also improving. With the development of big data, artificial intelligence and other technologies, cultural communication is gradually realizing accurate positioning and personalized algorithm recommendation. This precise communication method not only improves the efficiency and effectiveness of cultural communication, but also allows the audience to more accurately obtain the cultural information they are interested in, enhancing the pertinence and effectiveness of cultural communication work.

Fourthly, the diversity of new media provides rich forms for showcasing the traditional culture of the Zhuang and Tai-Isan ethnics. In addition to traditional forms such as text and images, new media can also utilize advanced technologies such as VR, AR, and 3D holography to create an immersive cultural experience for audiences. Through this form, the audience can gain a deeper understanding of the cultural connotations of the Zhuang and Thai-Isan ethnics, such as their way of life and values, and enhance their understanding and respect for culture. This immersive experience makes the audience's understanding of Zhuang and Tai culture more in-depth and comprehensive.

Fifthly, audiences can access rich traditional ethnic cultural content through new media platforms. In the era of traditional media, limited by production and distribution costs, content undergoes strict scrutiny and screening, making it difficult to fully showcase diverse cultures and perspectives. However, the openness of new media provides a vast space for the display of various cultures, perspectives, and creativity. Among them, the unique culture, traditional customs, and historical stories of the Zhuang and Thai-Isan ethnics have significantly expanded the public's cultural perspective. In addition, the interactive nature of new media encourages audiences to participate in the creation and communication of traditional culture, thereby further enriching the connotation of cultural communication. Sixth, user behavior in the new

media environment provides strong support for the co-constructing and co-sharing the Zhuang and Thai-Isan ethnics culture. On the new media platform, users can participate in the process of cultural communication through likes, comments, sharing and other ways, forming a new cultural interaction mode. This interaction mode not only enhances users' sense of participation and belonging to Zhuang and Thai ethnic culture, but also promotes the exchange and integration of different cultures.

In summary, the effectiveness of cultural communication is becoming increasingly significant, thanks not only to the widespread application of modern information technology, but also to people's profound understanding and innovative practice of the connotation of cultural communication. With the continuous progress of technology and the deepening of cultural exchange, we have ample reason to expect that the prospects of cultural communication become more colorful and widespread. Of course, we need to deeply analyze the diverse factors behind the continuous improvement of cultural communication satisfaction, as well as their profound impact on society and individuals. At the same time, in order to achieve the goal of co-constructing and co-sharing ethnic cultural scenes, we must make more efforts. the primary task is to strengthen the protection and inheritance of traditional culture, in order to ensure the continuation of its core values and spiritual connotations. Secondly, we need to actively use the new communication platform to promote the digital communication and communication of traditional culture, so that more people can understand and accept traditional culture. Finally, we also need to advocate cultural diversity and inclusiveness, respect the cultural differences and characteristics of different ethnic groups, and promote equal exchanges and dialogue among cultures.

4.6.6 Digital Communication Can Play an Important Role in Co-Constructing and Co-Sharing the Zhuang and Thai-Isan Ethnics Cultural Scenes

With the progress of science and technology and the popularity of the Internet, digital communication has become a bridge to connect different cultures and promote cultural exchanges. For the Zhuang and Thai-Isan ethnics, digital communication not only provides a new platform for their culture to spread more widely, but also makes

it possible for cultural exchanges and integration between ethnic groups. Digital space, or in other words, cyberspace, is a new cultural scenes where an increasing number of audiences reside for a long time. To co-constructing and co-sharing the cultural scenes of the Zhuang and Thai-Isan ethnics, it is necessary to use digital space or online space as the main space.

First, it changes the form of cultural transmission of Zhuang and Thai-Isan ethnics. The traditional media communication is often one-way, and the audience can only passively accept information. New media provides audiences with a more three-dimensional and vivid cultural experience through video, audio, images, text and other forms. In addition, through VR, AR, 3D, holographic projection and other technologies, new media has brought more immersive cultural experience to the audience, making cultural communication more vivid and interesting.

Second, it provides a broader stage for the spread of the traditional culture of the Zhuang and Thai-Isan ethnics. Through short videos, live broadcasts and other forms, traditional culture can be presented to young audiences in a more vivid and vivid way. For example, some performing artists who are well versed in traditional culture use new media platforms to share their performance experiences and insights, allowing young people to deeply feel the unique charm and profound heritage of traditional culture. This interactive communication model not only stimulates the interest of young audiences in traditional culture, but also promotes the inheritance and innovation of traditional culture.

Thirdly, digital means have opened up a new path for the inheritance of the Zhuang and Thai-Isan ethnics culture. We can use these means to effectively preserve and inherit the cultural heritage and traditional skills of the Zhuang and Thai ethnic groups, ensuring that these precious cultural heritage can be continued to future generations. At the same time, new media platforms also provide rich learning opportunities and resources for the younger generation, enabling them to better understand and inherit the culture of the Zhuang and Thai ethnic groups.

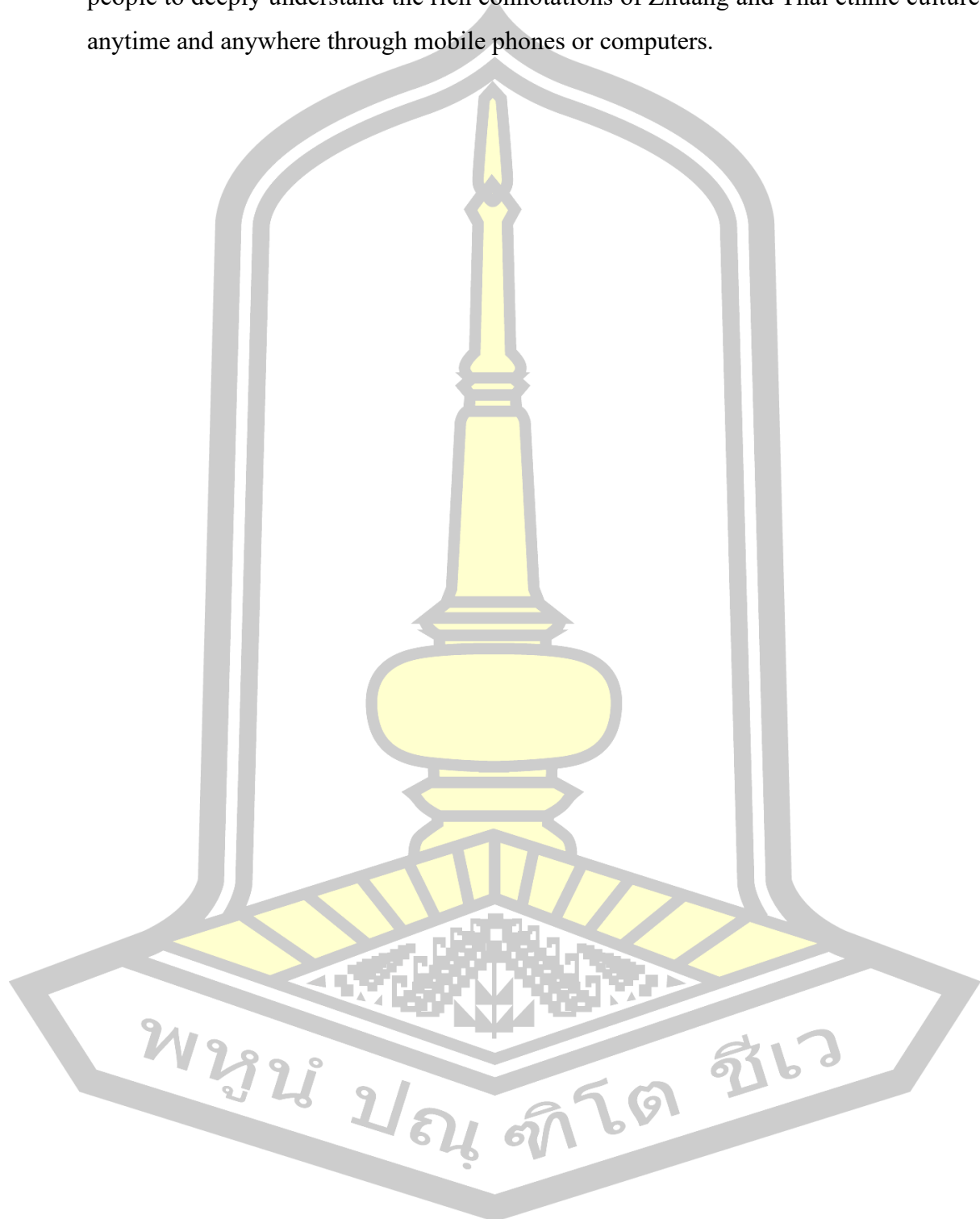
Fourthly, digital communication methods have significantly improved the communication effect of the Zhuang and Thai-Isan ethnics cultural scenes. By

creating exquisite multimedia content such as pictures, videos, and audio, we can comprehensively showcase the unique culture, traditional customs, artistic expressions, and other forms of the Zhuang and Thai ethnic groups, thereby enhancing the visibility and influence of cultural scenes among the general public. We encourage users to actively participate and share relevant content through the interactive and sharing functions of social media platforms, in order to further expand the communication scope of Zhuang Thai ethnic culture.

Fifth, it promotes cultural exchange and interaction between the Zhuang and Thai-Isan ethnics. With the help of the digital communication platform, the Zhuang Thai ethnic group can conduct cultural exchanges with other ethnic groups and regions, absorb foreign cultures, and at the same time, let the outside world understand and identify with the cultural characteristics of the Zhuang Thai ethnic group. For example, through online video, live broadcast, social media posts and other forms, the Zhuang and Thai-Isan ethnics can share their traditional art, music, dance, handicrafts, festival activities and daily lifestyle, so that the outside world can have a deeper understanding of their culture and lifestyle.

Sixth, innovate and optimize the inheritance and development model of Zhuang and Thai-Isan ethnics cultures. The rise of digital communication technology has brought unprecedented opportunities for the inheritance and development of Zhuang Thai ethnic culture. With the help of cutting-edge technologies such as virtual reality, online live streaming, and digital museums, we can effectively revitalize and promote traditional culture. Through virtual reality technology, we can recreate traditional scenes of Zhuang and Thai ethnic culture, allowing the public to experience the profound heritage and unique charm of this culture firsthand. the use of online live streaming can enable the cultural activities of the Zhuang and Thai ethnic groups to spread in real-time to various parts of the world, attracting more people to participate and witness the power of culture together. In addition, the establishment of digital museums is of great significance for the long-term preservation and inheritance of Zhuang and Thai ethnic culture. Digital means can permanently preserve precious cultural relics, historical materials, and traditional handicrafts, effectively preventing cultural loss caused by time and human factors. At the same time, digital museums

also provide the public with a more convenient way to experience culture, allowing people to deeply understand the rich connotations of Zhuang and Thai ethnic culture anytime and anywhere through mobile phones or computers.



Chapter 5 The Development of Digital Communication Model for Zhuang and Thai-Isan Ethnic Cultures: a Case Research Based on Molam

The Zhuang and Thai-Isan ethnics, as a unique transnational group, its rich folk cultural resources need to be inherited and spread through innovative ways. This chapter discuss the construction and development of the digital communication model of Zhuang and Thai folk culture based on the case research of Molam (a popular traditional art form among Thai people), which is of great significance for the protection and inheritance of Zhuang Thai ethnic culture, including Molam, a unique cultural resource.

5.1 Thailand's Molam Culture and Its Communication Value

Thailand's Molam is "very Thai", with distinctive regional and national characteristics. It is an important cultural symbol and cultural card of Thailand, and also has important communication value. It can build a common national cultural scenes and enhance cultural soft power.

5.1.1 Thailand's Molam: a Popular and Unique Folk Art

Molam (มอลาม) is also often written as Morlam, Mor Lam or Mawlum (in order to avoid confusion, it is uniformly written as Molam below), which is a famous form of traditional music and dance popular in Laos and northeastern Thailand, that is, the Islamic region. Folk songs and dances in Isan, represented by Molam, have a happy, beautiful, interesting and exciting melody . Molam is a cultural heritage shared by Lao, Damtai, Putai, Thai and other nationalities in Laos and Thailand, with a strong rural style and unique charm. It has many forms. Sometimes it is just pure singing without accompaniment, sometimes it is simply accompanied by kaen, and sometimes it is accompanied by a variety of instruments. According to the research of scholars, there are six types of Molam in Thailand: Molam Peefa, Molam Puen, Molam Klom, Molam Mu, Molam Ploen and Molam Sing . the oldest form is Molam Peefa, which originated from primitive religious rites and is said to have the functions of curing diseases and disasters, entertaining gods and people. the latest form of Molam Sing is

a large-scale stage performance that combines traditional Molam, folk songs Luk Thung in central Thailand, modern pop songs, modern dance, comic opera and other artistic forms. This form of performance is full of modern commercial atmosphere, the performers are dressed in sexy and gorgeous clothes, and the music accompaniment includes western modern instruments such as accordion, electric guitar, keyboard, saxophone and drum. Molam is very important in the life of Lao and Thai people. Through communication, this unique culture and art has quickly made people all over the world know it and has become an important cultural card of Laos and Thailand.

In order to understand the awareness and popularity of Molam art in Thailand, especially in the northeast of Thailand, we conducted a survey and research in the Isan region of Thailand. Research data shows that Molam art is highly popular in Thailand, especially in the northeast. Among the 30 valid survey questionnaires received, 30 people have heard of it, accounting for 100%; 28 people have seen it, and the proportion is as high as 93.3% (see the figure below). the degree of liking is also relatively high, with a combined proportion of liking and very liking reaching 93% .(See the figure below)

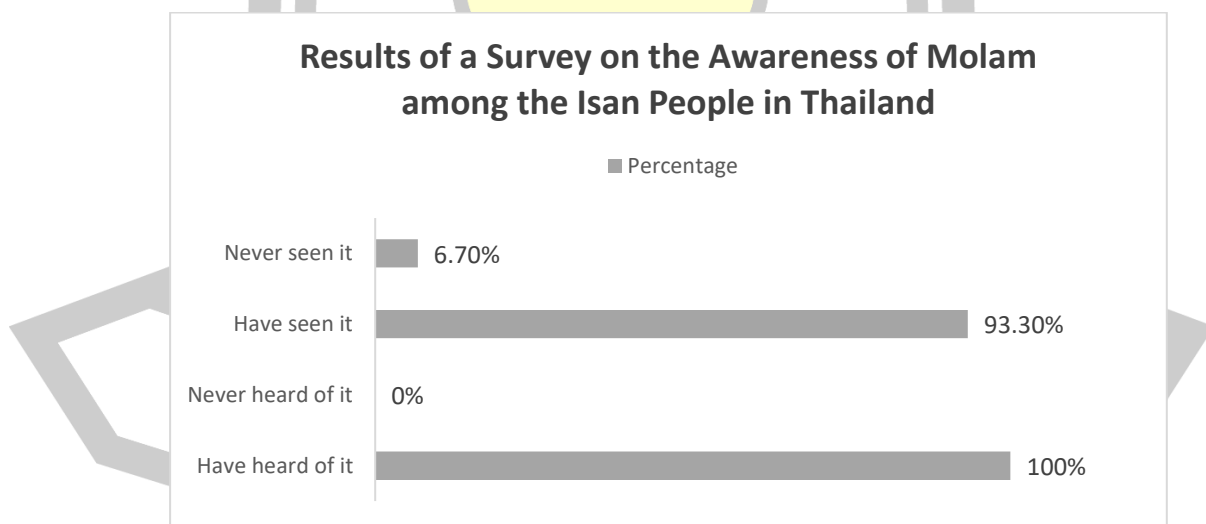


Figure 49 Results of a Survey on the Awareness of Molam among the Isan People

(The data from field survey questionnaires in Mahasarakham,Loi-Et)

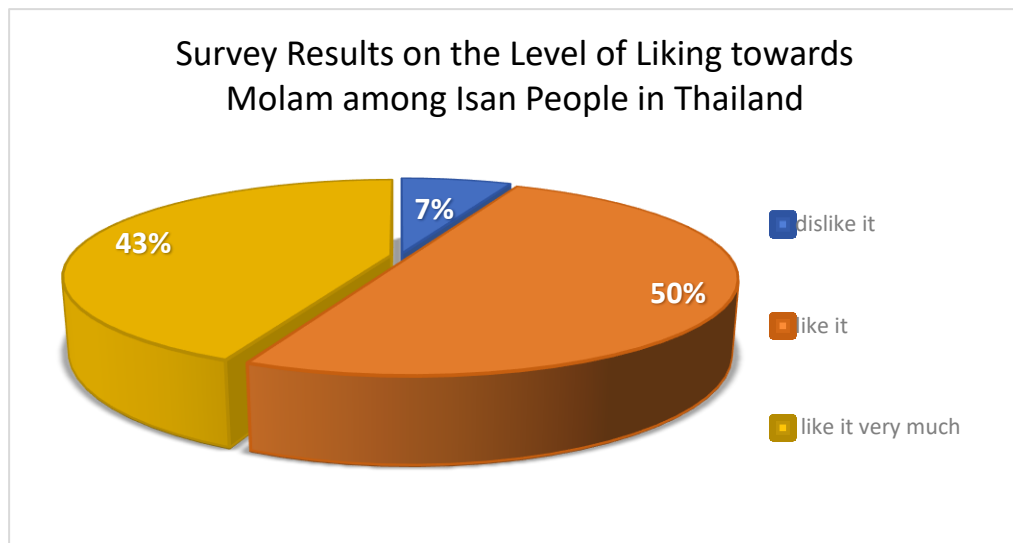


Figure 50 Survey Results on the Level of Loving rewards Molam among the Isan People

(The data from field survey questionnaires in Mahasarakham,Loi-Et)

Molam is popular among the general public for the following reasons:

One is that Molam has a long history and keeps up with the times: There is currently no unified understanding of its historical origin. But most Thai and Western researchers believe that it is as ancient as the Thai people. the eminent monk Pra Moo-nee (1985) believes in his work that the important musical instrument Kaen of the Molam is similar to the Lusheng used by ethnic minorities in Yunnan, Guangxi and other provinces in China. therefore, the origin of the Molam can be traced back to the music tradition of the Thai tribes who migrated from China and northern Vietnam, with a history of about a thousand years. Although Molam is an ancient form of song and dance, it has always developed in sync with the times. the development from the original Molam Pheefa, which originated from religious rituals, to the now popular Molam Sing among young people is a result of keeping up with the times. During the field survey period, we once asked Thai cultural communication experts and Molam inheritors how to view the commercial performance of traditional Molam. they all agreed that traditional culture must adapt to the changes of the times in order to revitalize it and avoid loss. On February 28, 2020, Mahasharakham University held a

stage performance of Molam Sing, which was very successful and well received. In an in-depth interview with Professor Supacai, who was then the Dean of the Faculty of Arts at Maharakham University, I asked about Molam's business innovation and his attitude. He said that the content and form of Molam performances have changed with the preferences of the audience, adding forms such as musicals and humorous rap to traditional performances. The instruments and stage effects are also becoming more modern, and are operated by professional companies in society. He believes that this is the result of changing with the times, and if Molam cannot adapt to the times, it cannot develop better. Miller and Andrew Shahriari (2012) argue in their work that Molam is prevalent throughout the entire Isan region and is loved by people of all ages. The reason for this is that :before the 1980s, there was no widespread use of electricity and radio and television in the Isan region, and people's entertainment methods were single, providing them with more opportunities to listen to and watch Molam; the region has a long dry season, underdeveloped economy, and a relatively closed geographical environment, which can better preserve the ancient traditions of Molam; there are many festivals, and Molam is needed every time; Luk Thung, popular in central Thailand, has a bright and catchy rhythm. Molam singers quickly absorbed and integrated it into Molam, creating a fast-paced and popular Molam Sing (Sing: fast or anything fast) that quickly swept across the entire Isan; At the same time, there are a large number of Isan people working, researching, and living in Bangkok. Influenced by them, central Thailand and even the whole of Thailand have fallen in love with Molam Sing, and even various delicacies in the Isan region such as ส้มตำ.

Secondly, it has a unique style and artistic charm: One of the characteristics of Molam is the use of traditional Thai instruments such as Kaen, Pong Lang, Pin, Chin, Wot, etc., while integrating other Thai folk music and dance elements, with a strong Thai flavor. This style has a distinct Thai cultural imprint. Except for a few neighboring countries such as Laos, which have similar artistic styles, other countries do not. In other words, it is "very Thai". At the same time, it has high artistic value, with beautiful melodies, distinct rhythms, and catchy language. Molam is a performance art that seamlessly integrates artistic elements like poetry, music, dance,

and drama. Often expressed in a vibrant and cheerful manner, it imparts a sense of relaxation and joy to its audience. The unique style of Molam performance, along with the exceptional skills and talents of its performers, are deeply admired by the spectators. In Thailand, especially in the Isan region, whenever Molam music is heard, people can't help but dance, becoming a unique and beautiful scenery.

Thirdly, it has unique cultural value: Molam culture is a very important form of cultural expression in northeastern Thailand. In March 2020, during an in-depth interview with Professor Supacai, who was then the Dean of the Faculty of Arts at Maharakham University, he said that Morlam's content was very rich, including traditional ancient court stories, horse riding and fighting stories, as well as traditional and modern adaptations of folk stories, male female love stories, etc., meeting the diverse needs of the audience and adding fun to people's lives. At the same time, these contents have profound social and cultural characteristics, including family, friendship, love, doing good deeds, filial piety to parents, and other social values, so they are highly welcomed by Thai people. It is not only an entertainment activity, but also a way of socializing and community cohesion. Morlam music and dance are often performed during festivals, weddings, celebrations, and other social gatherings to showcase and inherit the traditions and culture of the Isan region. It combines tradition and modernity, with both ancient charm and modern innovative spirit. In the world of Molam, it is not only music, but also an expression of emotions, an experience of life, and a cultural inheritance. Molam's melody is unique, with a strong sense of rhythm, and the lyrics are full of poetry and philosophy. It reflects the Thai people's love for life, reverence for nature, and appreciation for their families. Whether it's cheerful dance music or lyrical slow songs, they can make the audience feel that deep emotion and sincere feelings.

Fourthly, it has a wide social influence: Molam has a wide influence in Thai society, and many important social events and celebrations use Molam to add atmosphere. Through music, dance, and performance, it conveys the emotions, lives, and cultural values of the Thai people, which is of great significance for their cultural identity. The melody it presents is charming and engaging, with a pronounced rhythmic pulse that is capable of evoking profound resonances within the hearts of

listeners, immersing them in a realm of pure musical expression. Molam also plays an important role in Thai pop music. Many Thai pop singers and music producers draw inspiration from Molam, combining traditional elements with modern music styles to create unique music works. This integration enables Molam to maintain strong vitality in modern society, constantly attracting new audiences and inheritors. Furthermore, Molam has emerged as a significant medium for cultural exchange between Thailand and diverse regions of the globe, garnering widespread recognition and affection from the international community.

In summary, Molam is popular among the public in Thailand and even around the world, not only because of its unique music style and rich cultural connotations, but also because of its advantages in historical inheritance, artistic charm, social influence, and other aspects.

5.1.2 The Communication Value of Thai Molam Culture: It Can Build a Common National cultural scenes and Enhance Cultural Soft Power

As a national memory and cultural heritage, the value of Molam in terms of communication is mainly reflected in the following aspects:

It is the core way to inherit and protect ethnic culture: Ethnic culture constitutes a unique identity and spiritual wealth of a nation: The communication of Molam culture not only helps to protect and continue these precious cultural assets, ensuring that history, traditions, values, and knowledge are passed down from generation to generation, but also plays an irreplaceable role in maintaining national unity and enhancing identity. Meanwhile, as a form of cultural expression full of regional characteristics, the communication of Molam can also enrich tourism and cultural experiences, attracting international tourists to deeply experience the traditional charm of Thailand.

It is a key tool for strengthening national identity and consolidating people's hearts: The communication of ethnic culture serves as a crucial instrument in fostering national identity and unifying the people, as it has the capacity to ignite the pride, self-esteem, and confidence of ethnic members. In Thailand, the communication of Molam, a vital aspect of socialization and entertainment, holds

significant influence in bolstering national identity and cultural confidence, while also reinforcing the cohesive force of the nation.

It is an important means of shaping a positive national image and showcasing cultural characteristics: By spreading national culture, it can showcase the unique charm and characteristics of a nation to the world, help build a positive and positive national image, and attract the attention and appreciation of the international community. the successful shaping of national image also provides favorable conditions for international communication and cooperation.

It is a catalyst for stimulating the creativity and innovation potential of ethnic culture: Ethnic culture contains rich creativity and innovation potential. the communication of Molam culture can stimulate the creative spirit and innovative consciousness of ethnic members, promote the vigorous development of cultural industries, promote economic prosperity, and provide a good environment for cultivating innovative talents and promoting innovation to build a distinctive national cultural scenes .

It is a platform for promoting the coexistence and integration of diverse ethnic cultures: The communication of ethnic cultures helps to achieve cultural diversity and exchange among different ethnic groups. In the context of equal treatment and respect for various ethnic cultures, mutual understanding and communication among ethnic groups be strengthened, thereby promoting the diversified development and stability of society.

It is a bridge to enhance international cultural exchange and enhance cultural soft power: Molam is a unique cultural form in Thailand, and its communication can promote cultural exchange and interaction between Thailand and other countries, promote Thai culture to the world, enhance the international influence and status of Thai culture, and enhance Thailand's cultural soft power The communication of Molam can also bring good economic benefits. For example, on February 28, 2020, Mahasharakham University held a large-scale public welfare stage performance of Molam Sing (free of admission), which was very successful and well received. I conducted in-depth interviews with Professor Supacai, who was then the

Dean of the Faculty of Arts at Mahasharakham University, and Chinese international student Zhao Xueyao, who is researching Molam at the Faculty of Music. They all mentioned that the performance at Mahasharakham University was funded entirely by well-known companies and student donations, and the university did not need to invest. The actors, hosts, bands, and stage scenery were all teachers and students of Mahasharakham University. Zhao Xueyao also introduced that Molam is one of the most profitable majors in the university, ranking first in Thailand. The teachers and students in this major often have performances, including commercial performances. One teacher went to a bar at night for a commercial performance, earning 10,000 Thai baht each time, and the students earned 1,000 Thai baht, which is a considerable income.

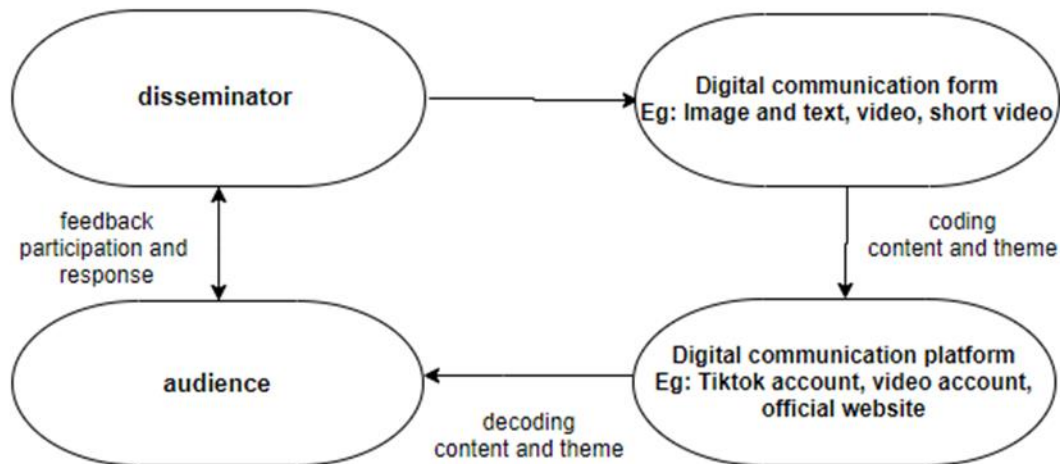
In summary, the communication value of Molam culture lies in its ability to build a common national cultural scene, enhance cultural soft power, and provide a foundation and example for the inheritance, protection, innovation, and international exchange of Thai culture.

5.2 Digital Communication Model and Construction of Digital Communication Model of Molam in Thailand

As we all know, in terms of communication value, Thailand's Molam culture has an important significance in building a national cultural scene and enhancing cultural soft power. So how does it spread and what is its digital propagation model? Here is the answer to this question.

5.2.1 Digital Communication Model

Based on the theory of encoding and decoding, combined with Schramm's mass communication model, and taking into account the current usage and communication characteristics of digital communication platforms, we have designed a digital communication model, as shown in the figure below.



**Figure 51 Digital communication model
(designed by Yuyin Lin)**

New media spreads information faster and has a wider range of communication than traditional media. It can spread anytime and anywhere, emphasizing two-way or even multi-directional interaction and social interaction. It is increasingly popular among audiences, especially young audiences. Digital new media has a large user base. For example, Facebook is the world's largest social app, where you can interact with people from various countries around the world. According to data from DATAREPORTAL, Facebook had a monthly active user count of 2.989 billion in April 2023.

5.2.2 Construction Methods and Constituent Elements of the Digital Communication Model of Thai Molam Culture

In order to understand the digital communication of Molam culture, researcher conducted a survey in the birthplace and prevalence areas of the culture in Thailand, namely the Isan region. the research scope was conducted in four provinces of Isan: Mahasarakham, Roi Et, Khon Kaen, and Ubon Rathatani province. the sample selected 43 respondents, including cultural communication experts, students, inheritors of intangible cultural heritage, employees of cultural performance companies, and local residents. The tools used were basic surveys, participatory observations, in-depth interviews, and survey questionnaires, among which 30 valid

survey questionnaires were collected. Data analysis is conducted in a descriptive manner based on research objectives.

In the survey, researchers found that there were many digital new media platforms used to spread traditional culture such as Molam in Thailand, and these digital communication platforms have now become the dominant channels for the dissemination of Thai traditional culture both domestically and internationally, as shown in figure 52

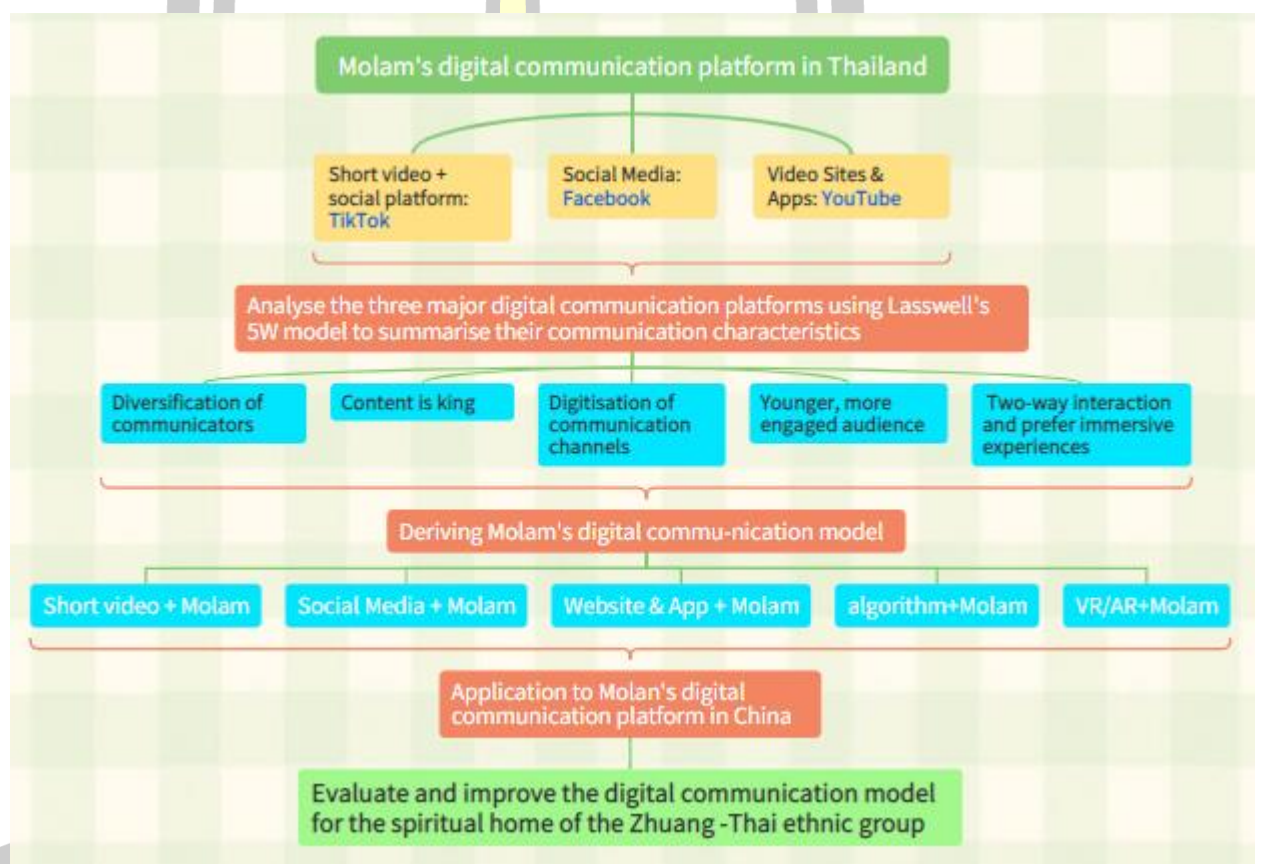


Figure 52 Digital communication platform for Molam culture in Thailand
(Designed by Yuyin Lin)

Based on the investigation and Lasswell's 5W communication model, combined with the characteristics of digital communication, we believe that the elements for constructing the digital communication model of Thailand's Molam culture should include the following: first, the communication subject (communicator), second, the communication content, third, the communication channel, fourth, the audience, and

fifth, the communication effect. In addition to the five essential elements, this digital communication model should also reflect the interactive relationships between each element and the characteristics of digital communication. Based on this, author have designed an intuitive digital communication model of Thai Molam culture, as shown in figure below.

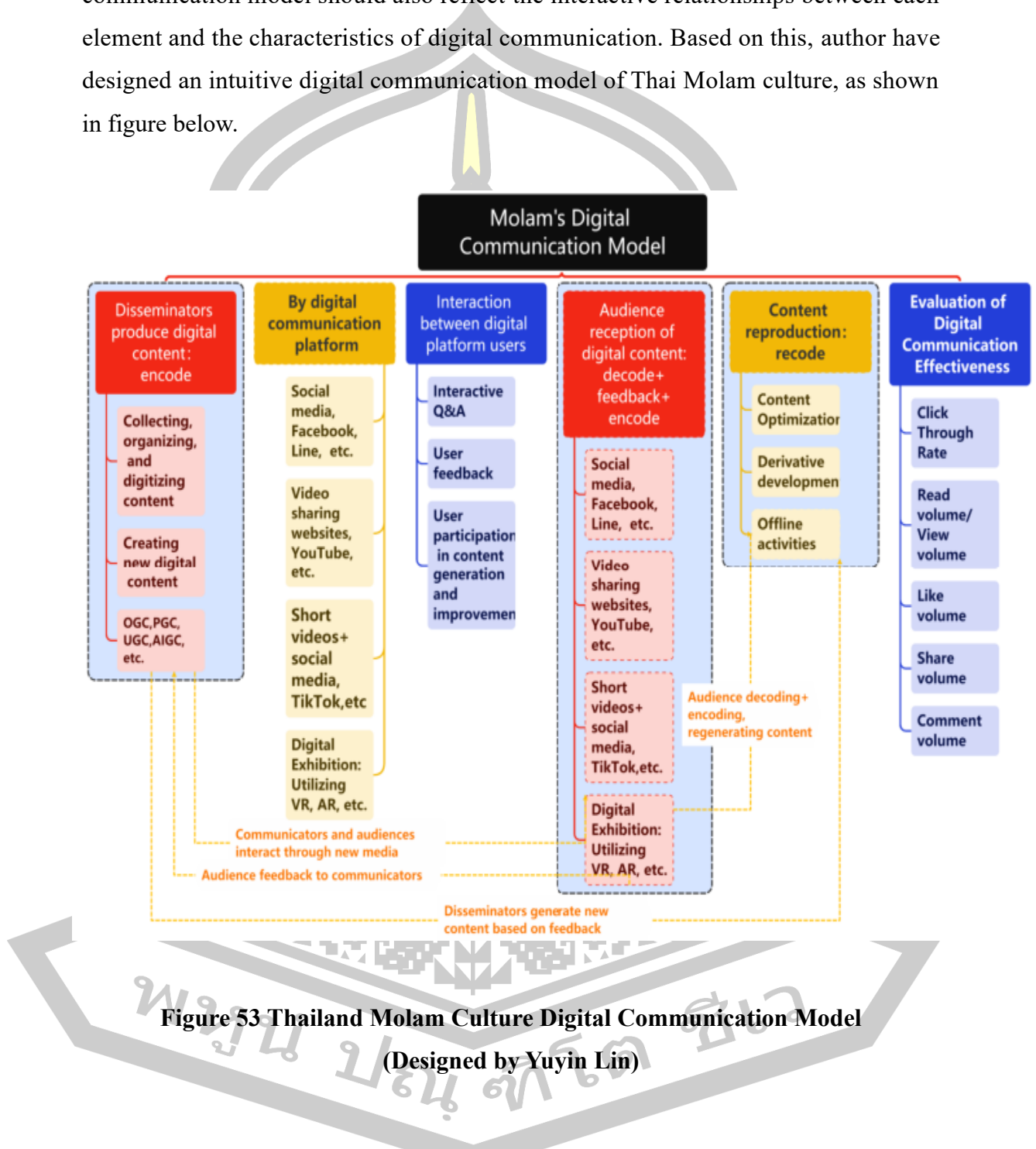


Figure 53 Thailand Molam Culture Digital Communication Model
(Designed by Yuyin Lin)

The Molam digital communication platform and digital communication model shown above reflect the overview and characteristics of the digital communication of contemporary Thai Molam culture, and there are many aspects worth paying attention to and learning from. Please refer to the following detailed analysis.

5.3 Characteristics and Effects of Digital Communication of Molam Culture in Thailand

After investigation, the research found that the digital communication of Thailand's Molam culture presents the following characteristics and effects.

5.3.1 Digital Media Dominates the Communication of Molam Culture

As mentioned earlier, in the 30 survey questionnaires "Where have you seen Molam before", it was found that the communication scenarios of Molam in Thailand is diverse, from traditional rural areas to modern cities, from mass media to new media, from stage to non-stage. Every day, you can hear or see Molam music and dance, but the most eye-catching thing is its communication on digital media platforms. The most popular viewing channels for 23 people are also these new media platforms, the proportion reached 76.6%. It can be seen that digital media has become the most important carrier for the communication of Molam culture in Thailand. According to the Bangkok Post on February 2, 2024, the recently released "2024 Global Digital Overview Report" found that Thai people spend time on social media and have the highest number of users on Facebook, YouTube, TikTok, and e-commerce platforms in the world. Thailand has a population of over 60 million with 49 million Facebook users, ranking 9th in the world in terms of account count. TikTok users account for 44.3 million, while Thai people spend 41.3 hours per month watching YouTube through mobile applications, second only to South Korea's 45 hours, ranking 2nd globally.

5.3.2 Diversified Communication Subjects (Disseminators) and Content Production Methods

The Molam cultural content producers in Thailand also play the role of disseminators, focusing on both extracting content from existing resources and creating new content; the content production methods are diverse, including OGC (Occupationally Generated Content) and PGC (Professionally Generated Content), which are specialized institutions and professionals that produce, produce, and disseminate high-quality content, as well as the User Generated Content (UGC) model with zero barriers, strong interaction, and high traffic communication advantages.

5.3.3 The Digitalization Effect of Communication Content and Channels Is Significant

Record companies and government cultural institutions pay great attention to collecting and organizing previous Molam works. If these works are old, they should be digitized and optimized so that they can be saved in digital format on computers or other media and suitable for communication on digital new media platforms. Thanks to the efforts of these disseminators, we are fortunate to often see or hear Molam records or performance videos from the last century on digital communication platforms such as YouTube. In terms of creating new content, one is adept at utilizing digital technology, from data collection, organization, editing, storage to communication, using digital technology throughout the entire process.

In terms of communication channels, they are adept at utilizing new media digital communication platforms, including social media platforms such as Facebook, Line, etc., video sharing websites+Apps such as YouTube, etc., short videos+social media such as TikTok, etc. For example, on Facebook, we spread Molam's well-known account "Studio Lam" with 37000 fans and 35000 likes, and even founded related websites; On TikTok, the well-known account "Pch." the user "spreading Molam" has uploaded numerous videos showcasing performances by "the Paradise Bangkok Molam International Band" on various platforms. This band has gained a significant fan base of 104.2 thousand followers and has accumulated 1.5 million likes on their videos. Additionally, numerous Molam-related videos have been shared by netizens on YouTube, providing ease of access for individuals interested in exploring different types of Molam performances. For example, the Molam song "I Love Store Owner" has been watched 39,131,294 times and received 72,000 likes. It was published by the official account "Rsiam Music", which has 18.9 million subscribers (fans). there are 3547 related videos published on YouTube, with a total of 11,955,477,517 views, We have also established other new media accounts and websites.

5.3.4 Strong Audience Interaction and Participation

Thailand has a large audience for Molam, who love it. As soon as Molam music is played, they can always see the audience dancing to the music. Compared to China,

Thailand's digital communication platforms are very open, almost unrestricted, and not strictly regulated. Molam's audience often likes, shares, and comments on works, and the interaction between audiences and communicators is very active. The methods include: first, Interactive Q&A: Interact with users through social media platforms to answer their questions about folk culture; second, User feedback: Collect user feedback to understand their needs and preferences for folk culture; third, User participation in content generation and improvement: Digital platforms are open, two-way communication, At the same time, in interaction, they can continue either the opinions of others for content modification.

5.3.5 Emphasize Communication Strategies and Effectiveness Evaluation

Thai folk cultural communication institutions, communicators, and digital communication platforms utilize the advantages of big data openness, openness, transparency, and convenient statistics to track and evaluate the effectiveness of cultural communication, in order to continuously optimize and improve communication strategies. To achieve this goal, various strategies have been adopted. Firstly, closely monitor market trends and audience demands, and utilize algorithmic recommendation techniques to tailor content to meet the needs of different groups. This can not only enhance the attractiveness of the content, but also enhance interaction and stickiness with the audience. Secondly, emphasis should be placed on utilizing big data analysis techniques to optimize communication effectiveness. By collecting and analyzing user behavior data, such as views, likes, forwarding rates, comments, and feedback, we can understand the audience's interests and preferences, adjust communication strategies and content, provide a basis for recreating new content, and improve communication effectiveness. Furthermore, by staying abreast of the newest advancements in social media and digital platforms, we are able to consistently broaden our communication avenues and enhance the reach of our culture. Ultimately, the engagement among users on digital platforms constitutes a multifaceted and contemporaneous communication endeavor. This engagement not merely facilitates the exchange between communicators and their intended audience, but also propels the communication of information and the generation of novel content.

5.4 Enlightenment of Digital Communication of Thailand's Molam Culture on the Communication of Zhuang Folk Culture

Based on the above analysis, we know that digital communication models play an important role in protecting, inheriting, and disseminating Thai Molam culture, and Thailand's experience is worth learning from. Based on the inheritance and communication of Chinese folk culture, drawing on the experience of Thailand, and taking into account the characteristics of digital communication in China, we believe that China can strengthen the digital communication of traditional culture in the following areas.

5.4.1 Give Full Play to the Government's Guiding Role and Increase Support for the Inheritance and Communication of Ethnic Cultural Heritage

In Thailand, national policies have promoted the development of Molam, such as the royal family and government awarding outstanding Molam artists with the honor of "National Artist", and the king personally issuing honorary certificates to them, encouraging them to actively create and spread the culture through performance. They enjoy high prestige in society. Chinese governments at all levels should further increase their support for the inheritance and communication of ethnic cultural heritage, including awarding honorary titles to outstanding artists, providing financial support, and policy guidance.

5.4.2 Play the Role of Technological Empowerment and Promote the Application of Digital Communication Technology in Cultural Inheritance and Communication

Thailand's experience has demonstrated that the rapid advancement of digital communication technology has facilitated the preservation, perpetuation, and communication of cultural heritage in innovative manners. Combining traditional culture with digital technology can improve the breadth and depth of cultural communication, and enhance the effectiveness of communication. We can learn from Thailand's experience and create various new forms of digital communication, including social platforms+traditional culture, short video sharing platforms+traditional culture, apps+traditional culture, algorithm recommendation

technology+traditional culture, AR/VR immersive experience+traditional culture, etc. At the same time, it is necessary to improve the laws, regulations, and technical standards related to digital communication. While ensuring communication security, appropriate relaxation of communication controls is necessary to enable more excellent traditional Chinese culture to easily enter the world and more excellent world cultures to conveniently enter China. On March 27, 2014, Chinese President Xi Jinping delivered an important speech at the headquarters of UNESCO in Paris, pointing out that "civilizations are colorful because of exchanges, and civilizations are rich because of mutual learning. Civilized exchanges and mutual learning are an important force to promote the progress of human civilization and world peace and development".

5.4.3 Conduct In-Depth Research and Shape the Unique Characteristics of Local Culture, and Create Cultural IP Rich in Ethnic Characteristics

In the context of globalization, in order to highlight the unique charm of local culture, we need to create cultural IP (cultural intellectual property) with rich ethnic characteristics. the cultivation of cultural IP is capable of not merely bolstering a nation's cultural self-assurance and recognition, but also fashioning a distinctive brand persona in both domestic and global markets, subsequently elevating cultural soft power. the prosperous communication of Thai Molam culture stands as a prime instance, having transformed into a splendid representation of Thai culture, marked by its distinctive ethnic traditions. As a nation of diverse ethnicities, China, too, possesses an array of cultural assets enriched by ethnic uniqueness, which merit thorough exploration and development into a significant cultural representation. By aligning with modern market demands, these cultural elements can be transformed into commercially viable cultural products, encompassing stage performances, audio-visual media, and artistic works. In terms of capacity production, OGC, PGC, UGC and even AIGC are adopted to make more institutions and individuals become recorders, producers and communicators of national culture, and provide more high-quality content with the logic of Internet thinking and digital communication platform. No matter how the form of communication changes, the communication law

of "content is king" never change, and high-quality content is always the key to attracting audiences.

5.4.4 Encourage Civil Participation to Enhance the Vitality and Innovation Capacity of Cultural Heritage

In the process of protecting and developing cultural heritage, the power of civil participation is indispensable. Although traditional culture is deeply rooted in history and tradition, in modern society, it needs to adapt to the changes of the times, demonstrate more vitality and innovative ability. In our in-depth interview with Professor Subachai, Dean of the School of Arts at Mahasarakham University in Thailand, he mentioned that in order to attract more audiences, especially young people, Molam in Thailand attaches great importance to innovation. For example, Molam Sing is an innovation of traditional Molam, and the Mailadi teacher at the college is one of the founders of Molam Sing. In a large-scale stage performance hosted by the university on February 28, 2020, based on the author's experiential observation, it was found that the program arrangement was very exciting, and the stage effect was very cool, combining various arts such as songs, dance, rap, drama, etc. the actors dressed in gorgeous and sexy clothes, interacted with the audience on site, and had many program contents reflecting campus life, which were popular among college students and had excellent communication effects. In interviews with relevant teachers and students from the art college, they introduced that this performance was organized by a folk professional performance company, which collaborated with teachers from the art college to create content and design programs. the company was also responsible for stage design, sound and drone equipment, as well as camera and communication work. At the same time, several companies provided commercial sponsorship, and many actors were teachers and students on campus. therefore, the school does not have to invest much money to hold such a large-scale performance, and the teachers and students who take part in the performance are also paid a certain amount of money.

5.4.5 Strengthen International Cooperation and Work Together towards the Protection, Inheritance, and Communication of Cultural Heritage

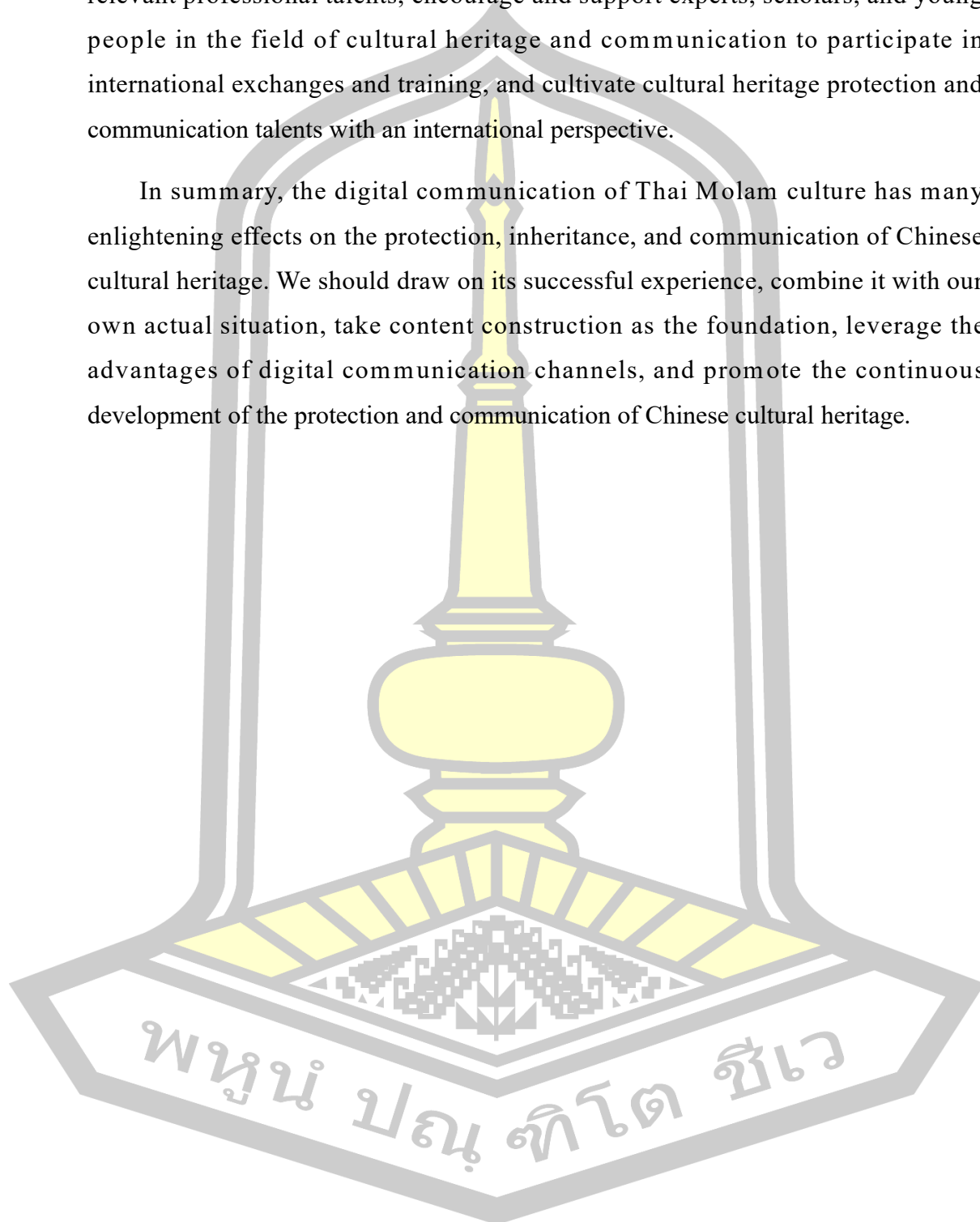
Strengthening cooperation in the protection, inheritance, and communication of cultural heritage at the international level is key to achieving cultural diversity and sustainable development. We can establish a closer international cooperation network to jointly address the challenges posed to cultural heritage by natural disasters, war damage, urbanization, and other human factors, ensuring that these precious cultural heritage can be inherited and appreciated and respected by people all over the world. The Molam culture in Thailand is spread to the world through open digital communication platforms such as YouTube, Facebook, Twitter, etc., making it easy for people around the world to appreciate it. China can further collaborate with other countries to develop international standards and norms for the protection and communication of cultural heritage, and share technology and experience. Through bilateral or multilateral cultural exchange agreements, enhance understanding and friendship between countries, and create more opportunities for the protection and communication of cultural heritage. It is also possible to expand digital communication channels by collaborating with countries such as Thailand and utilizing the open digital communication platforms of other countries, spreading China's excellent cultural heritage to various parts of the world, while also absorbing the excellent cultures of other countries, showcasing their own beauty and sharing the same beauty.

5.4.6 Cultivate Professional Talents and Strengthen the Construction of Digital Communication Teams for Cultural Heritage

The digital communication of cultural heritage requires a professional team of talents with intangible cultural heritage skills, digital technology, cultural heritage protection and communication knowledge. In a survey of the Isan region of Thailand, it was found that multiple vocational schools and universities in Mahasarakham, Roi Et, Khon Kaen, and Ubon Ratchathani Province offer Molam and related majors, such as musical instruments, dance, intangible cultural heritage protection, cultural communication, digital technology, information technology, etc. the educational levels range from secondary vocational education to undergraduate, master's, and doctoral

education. China should also further strengthen the cultivation and introduction of relevant professional talents, encourage and support experts, scholars, and young people in the field of cultural heritage and communication to participate in international exchanges and training, and cultivate cultural heritage protection and communication talents with an international perspective.

In summary, the digital communication of Thai Molam culture has many enlightening effects on the protection, inheritance, and communication of Chinese cultural heritage. We should draw on its successful experience, combine it with our own actual situation, take content construction as the foundation, leverage the advantages of digital communication channels, and promote the continuous development of the protection and communication of Chinese cultural heritage.



Chapter 6 The Suggestions for Constructing the Cultural Scenes of Zhuang and Thai-Isan Ethnic in the Digital Age

Co-constructing and co-sharing the cultural scenes of the Zhuang and Tai-Isan ethnics aims to promote cultural exchange and integration among ethnic group members, build a pluralistic cultural pattern and build a community of shared destiny for ethnic groups. Jointly building the cultural scenes of the Zhuang and Tai-Isan ethnics means that members of all ethnic groups should actively participate in cultural creation and communication, and jointly create a cultural space with distinctive characteristics and rich connotations. In this process, we should not only deeply explore and inherit the cultural heritage of our respective ethnic groups, but also absorb the excellent cultural elements of other ethnic groups with an open and inclusive attitude to achieve cultural complementarity and integration. Through this process of co construction, the cultural scenes of the Zhuang and Tai-Isan ethnics become more colorful, attractive and cohesive. Sharing the cultural scenes of the Zhuang and Tai-Isan ethnics emphasizes that ethnic group members should achieve equal participation and common benefits in cultural exchanges. In this process, everyone is the creator and communicator of culture, and has the right to enjoy the fun and nourishment brought by culture. Through sharing, the cultural scenes of the Zhuang and Tai-Isan ethnics become a bridge connecting the hearts of ethnic group members and promote mutual understanding, respect and trust. Such sharing not only helps to enhance the sense of identity and belonging of ethnic groups, but also provides strong support for harmonious coexistence and common development among ethnic groups. For this reason, the following specific ideas and measures are proposed to co-constructing and co-sharing the cultural scenes of the Zhuang and Tai-Isan ethnics.

6.1 Strengthen Cultural Awareness between the Zhuang and Thai-Isan Ethnic

Strengthening cultural awareness among the Zhuang and Thai-Isan ethnics help to enhance mutual understanding and respect among ethnic groups, promote ethnic unity, protect and inherit their own cultural traditions, and enhance the international influence of the Zhuang and Thai-Isan ethnics. First, we should actively carry out

cultural exchange activities. Cultural exchange is an important way to enhance mutual understanding and friendship between different ethnic groups. By organizing cultural exchange activities of the Zhuang and Thai-Isan ethnics, such as holding their own cultural festivals, folk exhibitions, folk songs and dances, members of ethnic groups can be invited to participate in each other, or they can jointly hold these cultural activities. Through cultural exchange activities, they show their unique cultural traditions, customs and characteristics, so that each other have the opportunity to experience, understand and learn. We can also often organize experts and scholars to carry out cultural exchanges and discussions, and deeply discuss the similarities and differences, integration and development of Zhuang and Thai cultures, so as to provide useful ideas for the inheritance and innovation of both cultures. Such exchanges can not only broaden people's horizons and enhance their understanding of multiculturalism, but also effectively promote cultural identity and integration between the two sides. Secondly, we should establish a cultural information sharing platform. This platform is not only a simple information gathering place, but also a communication space that integrates diverse cultures, ideas and innovative spirit. Especially at present, through digital technology, this cultural information sharing platform can present the cultural heritage, works of art, academic achievements, etc. of the Zhuang and Thai-Isan ethnics in a centralized manner, so that people with different cultural backgrounds can easily visit and understand. This help break down cultural barriers, enhance mutual understanding and promote cultural diversity and inclusive development. At the same time, the cultural information sharing platform is also an important position to promote cultural innovation. On this platform, artists, scholars, creators, etc. can share their inspiration, creativity and works, so as to stimulate more innovative thinking and creative passion. Such cross-border exchanges and cooperation can not only promote the prosperity of culture and art, but also inject new vitality into economic and social development. In addition, the cultural information sharing platform can also provide rich resource support for education and academic research. Through online courses, e-books, research data and other forms, this platform can provide educators and scholars with convenient and efficient learning and research tools. This can not only improve the level of education and

academic research, but also cultivate more talents with international vision and cross-cultural communication ability.

6.2 Excavate the Common Cultural Heritage of the Zhuang and Thai-Isan Ethnicities

As mentioned earlier, the Zhuang Thai ethnic group has many common cultural memories, and the cultures between ethnic groups have a natural affinity and sense of identity. Cultures between ethnic groups are similar and people's hearts are connected, which brings natural advantages for co-constructing and co-sharing ethnic cultural scenes and promoting cross-cultural communication. The cultural heritage of the Zhuang and Thai-Isan ethnicities includes oral traditions, performing arts, festival activities, handicraft skills, traditional knowledge and practice, folk beliefs and other aspects. These cultural heritages bear the historical memory, life wisdom and aesthetic taste of the Zhuang and Thai-Isan ethnicities, and are important carriers of ethnic cultural identity. First of all, we should excavate the common historical memory. By digging into the common historical memory of the Zhuang and Thai-Isan ethnicities, such as the history of ancient transportation, trade, cultural exchanges and other aspects, the two sides deepen their sense of identity with each other's culture. Secondly, we should explore the similar oral traditions and performing arts. The oral traditions of the Zhuang and Thai-Isan ethnicities include myths, legends, stories, songs, etc. These oral traditions have become an important part of ethnic culture through generations. For example, all Zhuang and Thai ethnic groups have creation legends related to gourds (Qin Shengmin, 2003), Zhuang's "Buluotuo" creation myth, and Dai Tai's "Buya (grandparents)" creation legend (Qu Yongxian, 2016), which all reflect the creation concept, hero worship and value orientation of the ethnic group. In addition, the performing arts of the Zhuang and Thai ethnic groups are also unique, such as the Molan of the Zhuang and the Molam of the Thai mentioned above. These forms of folk songs and dances have a long history, beautiful melody and rich connotation. They not only reflect the ethnic group's singing and dancing aesthetics in form, but also show the ethnic group's national spirit of courage, wisdom and unity in content. Some scholars, such as Li Xiuming (2016), believe that they have a homologous relationship. These precious cultural heritages have many similarities or similarities.

We need to dig deeply into these common cultural heritages as important resources in the cultural scenes of the Zhuang and Thai-Isan ethnics. Thirdly, share festival activities and handicraft skills resources. the festival activities of the Zhuang and Thai-Isan ethnics are rich and colorful, such as the "March 3rd" Song Festival of the Zhuang ethnic group, the "Water Splashing Festival" and the "Water Lantern Festival" of the Thai ethnic group. these festivals not only enrich the cultural life of ethnic groups, but also promote the cohesion and exchange of ethnic groups. In terms of handicraft skills, the Zhuang and Tai-Isan ethnics also has unique skills. For example, Zhuang brocade of Zhuang nationality and Taisi of Thai nationality are representatives of traditional handicrafts. these handicraft skills are not only of practical value, but also a symbol of ethnic culture.

6.3 Strengthen the Language Protection and Inheritance of the Zhuang and Thai-Isan Ethnics

As mentioned above, the Zhuang and Tai ethnic groups belongs to the same language family, namely the Tai-Kadai Language Group, whose language carries a wealth of historical, cultural and folk information. the language of the Zhuang and Thai-Isan ethnics bears unique cultural values. these languages are not only tools for communication, but also symbols of ethnic cultures and media for inheritance. they contain many ancient legends, ballads, proverbs, etc., reflecting the wisdom and creativity of ethnic groups. By protecting and inheriting these languages, we can better understand and inherit the cultural heritage of the Zhuang and Tai-Isan ethnics and promote the development of cultural diversity. First, we need to establish a language archive. Systematically collect, sort out and file the languages of Zhuang and Tai ethnic groups, and establish language archives to protect and inherit these unique language resources. Secondly, language education and training should be carried out. In schools and communities of the Zhuang and Thai-Isan ethnics, language education and training activities are carried out to encourage the young generation to learn and pass on their mother tongue and enhance their sense of identity and use of mother tongue. Third, we should promote language use. Propagandize and promote the language of Zhuang and Tai ethnic groups through

media, network and other channels, so that more people can understand and be familiar with these languages.

6.4 Establish a Zhuang-Thai Ethnic Cultural Cooperation Mechanism

In the context of co-constructing and co-sharing the cultural scenes of Zhuang and Thai ethnic groups, the establishment of cultural cooperation mechanism is crucial. First, the Zhuang and Thai-Isan ethnics cultural cooperation mechanism is conducive to protecting and inheriting the rich and diverse cultural heritage of the two ethnic groups. As two ethnic groups with a long history and unique culture, Zhuang and Thai have many intangible cultural heritage and material cultural heritage respectively. By establishing a cooperation mechanism, the two sides can jointly carry out the excavation, sorting and research of cultural heritage and promote cultural inheritance and innovation. At the same time, by holding cultural exchange activities, such as art festivals, exhibitions, performances, etc., more people can understand and appreciate the cultural charm of the two ethnic groups, and enhance national pride and cultural self-confidence. We can set up a cultural cooperation agency, which is responsible for coordinating cultural exchanges and cooperation between the two sides and promoting the implementation and landing of cultural cooperation projects. the government should strengthen policy guidance and support for Zhuang Thai ethnic group cultural cooperation, provide necessary funds, talents and policy support, and promote the smooth implementation of cultural cooperation projects. Encourage and support non-governmental organizations such as civil society organizations of the two countries to carry out cooperation projects in the field of culture and education, such as cultural exchange activities, academic seminars, etc. these activities are conducive to enhancing mutual understanding and friendship between the two people. Cultural festivals, food festivals and other activities can also be held to promote exchanges and cooperation between people from both countries.

6.5 Strive to Improve the Digital Communication Effect of Zhuang and Thai-Isan Ethnic Cultures

Efforts to improve the digital communication effect of Zhuang Thai ethnic culture are of great significance for the protection and inheritance of this unique culture. In

order to improve the digital communication effect of Zhuang Tai ethnic culture, we can adopt the following strategies.

6.5.1 Content Is King, Improving the Attraction of Cultural Scenes

In the process of digital communication, content is always crucial. In order to improve the communication effect of Zhuang and Tai culture, we need to create high-quality products with high value and cultural connotation. This includes the in-depth excavation, sorting and presentation of the traditional ethnic culture, as well as the combination of it with modern life through innovative ways, so as to make it more attractive and influential. First, we should attach importance to the research of ethnic culture and understand its long history and unique cultural connotation. This help us better grasp the core value of cultural inheritance and provide rich materials for creation. Second, we should use the means of creative communication to combine traditional ethnic culture with modern aesthetic needs to create unique cultural products. This includes not only the innovative interpretation of traditional music, dance, painting and other forms of art, but also cross-border integration supported by digital technology, such as documentaries, games, animation, film and television works with traditional cultural themes, to produce a series of digital content based on the characteristics of Zhuang Tai ethnic culture. these contents can show the history, traditions, customs and other aspects of Zhuang Tai ethnic culture in a vivid and vivid way, so that the audience can deeply understand this culture in the process of appreciation. Third, we should keep up with the development trend of the times and use modern scientific and technological means to present the content of national culture creatively. For example, the use of virtual reality (VR), augmented reality (AR) and other technologies enables users to experience ethnic culture more immersively.

6.5.2 Channel Is First, Expand the Spread of Cultural Scenes

In order to ensure the quality of content, it is imperative to prioritize the establishment of effective communication channels, enabling a broader audience to comprehend and engage with the ethnic culture of Zhuang Tai. Initially, the establishment of a digital platform is crucial. To facilitate the communication of Zhuang Tai ethnic culture, dedicated digital platforms must be established,

encompassing various formats such as websites and social media accounts. these platforms can release information, pictures, videos and other content about the Zhuang and Tai-Isan ethnics culture, which helps to expand cultural influence and let more people understand the unique charm of this culture. Second, we should give full play to the advantages of new media technologies, such as big data and artificial intelligence, to achieve accurate communication. For example, virtual reality technology has brought a new way of experience for cultural communication. Virtual reality technology offers a unique opportunity to construct a virtual museum and immersive experience zone dedicated to the ethnic culture of Zhuang Tai. By doing so, visitors can engage with and appreciate the rich allure of this culture in an engaging and realistic setting. In addition, through the analysis of user behavior data, we can better understand the needs of the audience, and purposefully push cultural content that meets their interests, thus improving the communication effect. Third, audience participation and stickiness can be enhanced through online live broadcast, interactive Q&A. Fourth, we should strengthen cooperation with schools and introduce Zhuang culture into the campus. Through holding lectures, exhibitions, performances and other forms, young people can feel the charm of traditional culture closely and cultivate their sense of identity and pride in traditional culture. Simultaneously, schools are urged to implement pertinent educational programs and integrate traditional culture into the educational framework, thereby preserving and promoting this esteemed heritage.

6.6 Tell Good Stories for Different Audiences

The task of devising diverse communication strategies tailored to distinct groups of individuals, ensuring both their engagement and the efficient communication of cultural information, remains a challenge to be addressed. For example, for young people, we can use modern scientific and technological means, such as social media and interactive games, to convey the charm of Zhuang Thai ethnic culture in a more vivid and interesting way. By devising innovative cultural engagement programs, we aim to ignite individuals' curiosity towards heritage culture, fostering a sense of cultural self-assurance and belonging. For the middle-aged and elderly, we can use traditional media such as television, radio, newspapers, etc. to tell the historical

origin, traditional customs and folk stories of ethnic culture in a way that is closer to their life. At the same time, offline cultural activities, such as cultural lectures and exhibitions, can also be organized to let them feel the charm of culture and enhance their sense of belonging and pride in traditional culture. For government officials and cultural workers, we can provide a platform for exchange and learning by holding seminars, forums and other activities. Here, they can deeply understand the connotation and value of Zhuang Thai ethnic culture, and explore how to better protect and inherit this precious heritage in policy and cultural practice.

6.7 Establish an Effective Communication Feedback Mechanism

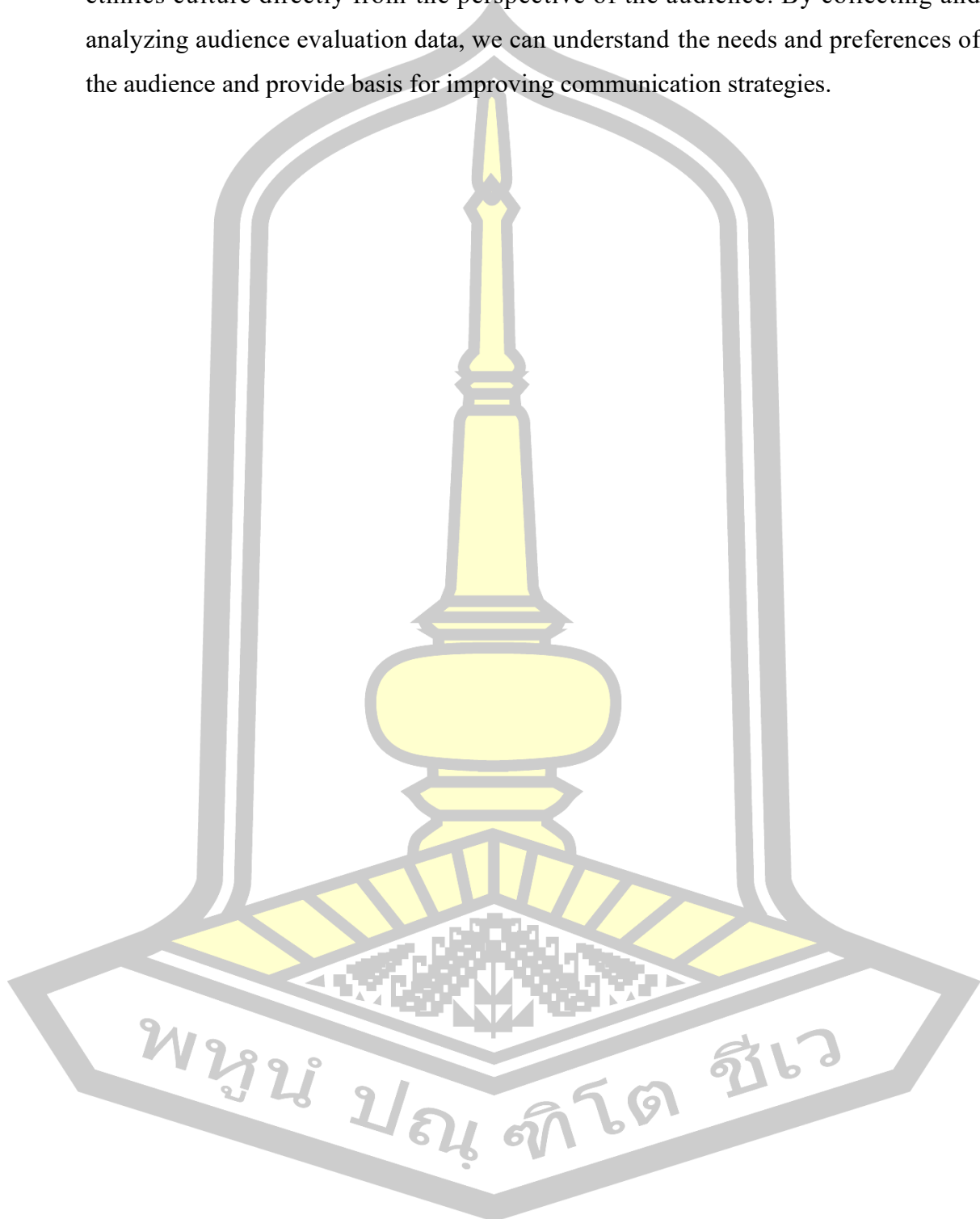
Communication feedback mechanism refers to the timely collection, sorting and analysis of audience feedback information in the process of cultural communication, so as to adjust and optimize the communication strategy. In the communication of the Zhuang and Tai-Isan ethnics culture, the establishment of an effective communication feedback mechanism can focus on the following aspects. Firstly, it is imperative to establish reliable information gathering avenues, which encompass questionnaires, interviews, and social media platforms, to gather comprehensive feedback on the audience's perception, disposition, and demands towards the Zhuang and Tai-Isan ethnics culture. Secondly, it is vital to develop an information processing and analysis framework to systematize, categorize, and evaluate the collected data, extracting pertinent insights that inform the refinement of communication strategies. Third, we should establish a feedback response mechanism, and adjust the communication strategy in time according to the feedback information of the audience, such as improving the communication content, optimizing the communication mode, and enhancing the interaction, so as to meet the needs and expectations of the audience. Fourth, a long-term monitoring and evaluation system should be established to monitor and evaluate the effect of the cultural communication of the Zhuang and Tai-Isan ethnics, identify problems in time and take measures to improve them, so as to ensure the continuity and effectiveness of the communication activities.

6.8 Establish a Reasonable Communication Effect Evaluation System

To build a reasonable evaluation system for the digital communication effect of the Zhuang and Tai-Isan ethnics culture, first of all, we need to deeply understand the

characteristics and communication needs of the Zhuang and Tai-Isan ethnics culture. the Zhuang and Tai-Isan ethnics boasts a profound cultural heritage that is both diverse and vibrant, enriched by a rich historical backdrop and distinct national traits. Consequently, it is imperative to take these elements into comprehensive consideration during the establishment of the evaluation framework, ensuring that it encapsulates not only the ubiquity of the culture but also its distinctive features. Secondly, the construction of the evaluation system should cover multiple dimensions, including but not limited to the accuracy of communication content, diversity of communication methods, audience acceptance, influence of communication effects, etc. In the evaluation process, we can use a variety of evaluation tools, such as WeChat indicators, twitter indicators and other social media data, to quantify and analyze the communication effect. At the same time, combining the expert evaluation form and audience evaluation form, the communication effect is comprehensively evaluated from the professional perspective and audience perspective. As a widely used social media platform, WeChat is of great significance for the digital communication of Zhuang Tai ethnic culture. By monitoring the communication data of WeChat official account, circle of friends and other channels, we can understand the audience's reading, liking, forwarding and other indicators, so as to evaluate the communication effect. As a short video platform, dithering has high user stickiness and communication power. By analyzing the playing amount, likes, comments and other indicators of the Zhuang and Tai-Isan ethnics culture related videos on dithering, we can understand the audience's preferences and communication effects. Social media data such as WeChat indicators and twitter indicators can reflect the coverage, interaction and user participation of the Zhuang and Tai-Isan ethnics culture in the process of digital communication. By analyzing these data, we can understand the audience's concern and interest in the Zhuang and Tai-Isan ethnics culture, so as to optimize the communication strategy and improve the communication effect. the expert evaluation form serves to assess the communication content's quality, the uniqueness of its approach, and the level of audience acceptance, all from a professional standpoint. the profound expertise and extensive experience of the evaluators offer robust backing to the evaluation system, enabling us to determine the communication's impact with greater precision. The audience evaluation form collects

the audience's feedback on the digital communication of the Zhuang and Tai-Isan ethnics culture directly from the perspective of the audience. By collecting and analyzing audience evaluation data, we can understand the needs and preferences of the audience and provide basis for improving communication strategies.



Chapter7 Conclusion and Discussion

This chapter presents a thorough review of the accomplishments made in fulfilling the research objectives. It offers a concise summation of the research's key findings, while acknowledging the limitations encountered during the course of the investigation. Furthermore, it provides a forward-looking perspective on potential follow-up research avenues.

7.1 Review the Completion of Research Objectives

First, it discusses the relationship between Zhuang and Tai-Isan ethnics and their cultural transmission

Through a large number of historical data and the latest research results at home and abroad, combined with the agricultural language diffusion theory, historical linguistics, geographical linguistics, cultural communication, cultural circle and other related theories of the cultural communication school, this thesis thoroughly and systematically combed the Zhuang and Tai-Isan ethnics and its cultural communication relationship, and drew some important conclusions. This goal has been successfully completed. See the specific analysis in 4.1 and 4.2 for details.

Second, the importance and feasibility of co-constructing and co-sharing the cultural scenes of the Zhuang and Tai-Isan ethnics were discussed

Using the theory of cultural identity, the theory of cross-cultural communication and the concept of mutual learning of civilizations, this thesis discusses the significance of co-construting and co-sharing the cultural scenes of the Zhuang and Tai-Isan ethnics, discusses the feasibility of co-construting and co-sharing the cultural scenes of the Zhuang and Tai-Isan ethnics from the theoretical and practical basis, content resources and other aspects, and analyzes several typical cases of co-construting and co-sharing the cultural scenes of the Zhuang and Tai-Isan ethnics. This goal has also been achieved, see the analysis in 4.3 and 4.4 for details, and refer to the relevant descriptions in 4.1 and 4.2.

Thirdly, the challenges and opportunities faced by the co-constructing and co-sharing the Zhuang and Tai-Isan ethnics cultural scenes were discussed

From the perspective of 5W communication model in the era of mass communication, this thesis analyzes the changes of the Zhuang and Tai-Isan ethnics' cultural communication scene and the challenges it brings, and explains the opportunities that the digital communication model brings to the Zhuang and Tai-Isan ethnics' cultural communication in the era of new media communication with the theory of media scene. This goal has also been achieved. See the specific analysis in 4.5 and 4.6 for details.

Fourthly, taking Molam as a case research, discusses the successful practical experience of digital communication of Thai folk culture, designs the model of digital communication of Thai folk culture, and analyzes its significance for China

Through field investigation and research, we visited Mahasarakham, Loi Et, Bangkok, Jingxi, Chongzuo and other places in Thailand, visited local cultural communication experts, folk culture inheritors, teachers and students of relevant majors, collected data and analyzed data. On this basis, we deeply expounded the characteristics, model construction, and communication effects of digital communication of Thai folk culture, and proposed the inspiration of the model for digital communication of Chinese folk culture. This research goal has been successfully completed. See Chapter 5 for details.

Fifth, put forward ideas and suggestions on co-constructing and co-sharing the cultural scenes of the Zhuang and Tai-Isan ethnics

According to the characteristics of the Zhuang and Tai-Isan ethnics, such as similar language and culture, common people, close geographical location, and similar values, this thesis puts forward ideas and suggestions on co-constructing and co-sharing the Zhuang and Tai-Isan ethnics cultural scenes from the perspectives of language and culture, digital communication, etc. This research goal has also been completed, see Chapter 6 for details.

7.2 Inclusion

This thesis, from the perspective of co-construction and co-sharing, discusses the development status, realistic motivation, significance and difficulties of the Zhuang and Thai ethnic cultural scenes. Based on the preceding discussions, the present paper outlines the significance and usage of digital communication in the collaborative development and promotion of the cultural heritage of the Zhuang and Thai-Isan ethnics. It further offers pertinent insights and recommendations. It is our aspiration that by harnessing the potential of digital communication, we can aid the Zhuang and Thai-Isan ethnics in their endeavors to collectively construct and disseminate cultural scenes, thereby establishing a cultural benchmark for the promotion of a shared future for the Ethnic Group. At the same time, it also provides reference for the spread and development of other national cultures. After research, the following important conclusions are drawn.

First, the Zhuang and Thai-Isan ethnics is rooted together and have similar language, culture and spiritual pursuit, which is a solid foundation for co-constructing and co-sharing the cultural scenes of the Zhuang and Thai-Isan ethnics;

The second is that the language and culture of the Zhuang and Thai-Isan ethnics spread to various places with the migration, and evolved into distinctive folk culture through integration with the local culture. Similar but different cultural memories of the Zhuang and Thai-Isan ethnics are important content resources for co-constructing and co-sharing ethnic culture;

Third, the co-constructing and co-sharing the Zhuang and Thai-Isan ethnics cultural scenes can enhance ethnic cultural identity, promote ethnic cultural exchanges, and enhance ethnic cultural soft power, providing a cultural example for the construction of the Zhuang and Thai-Isan ethnics community of shared future;

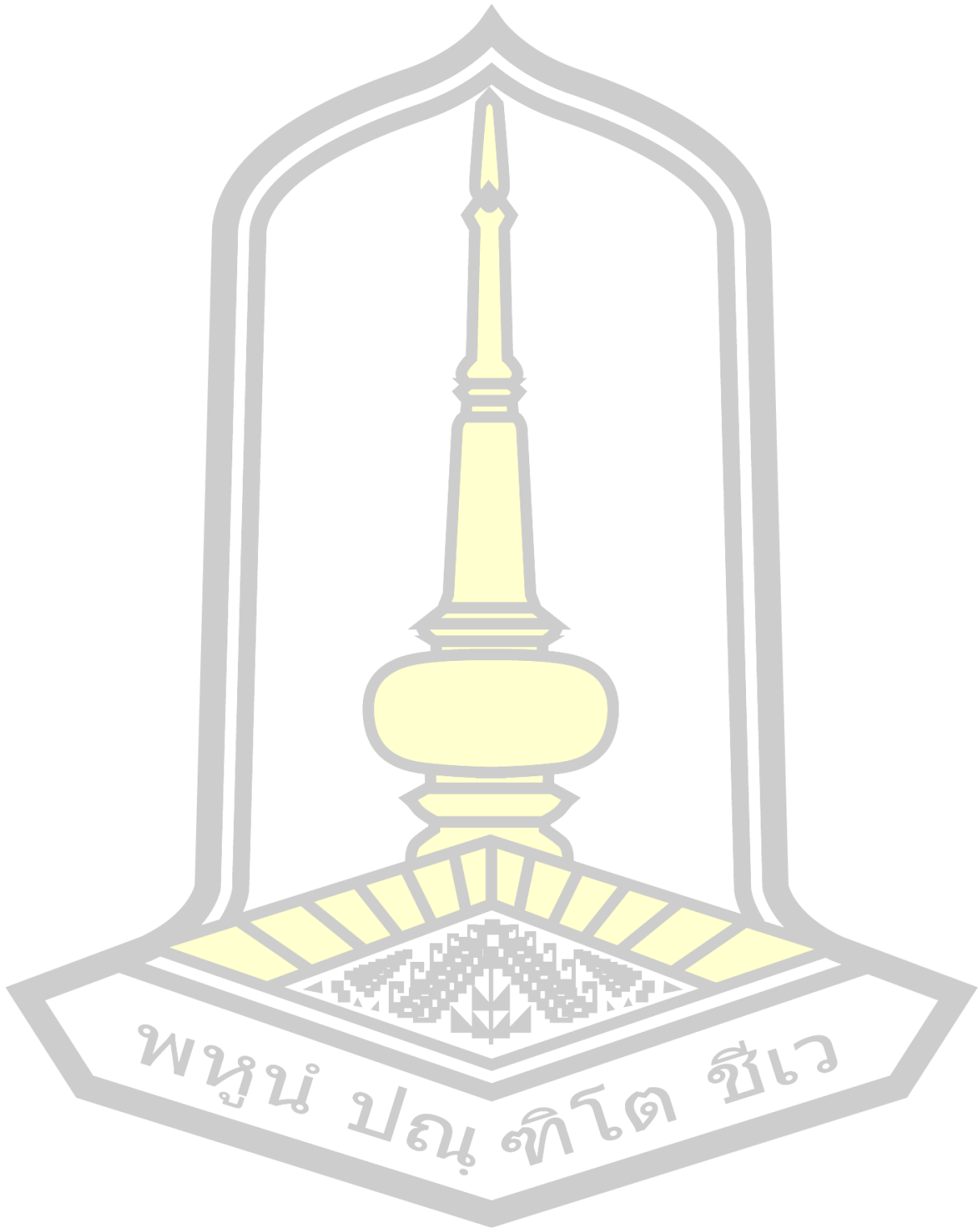
Fourthly, amidst the evolving media communication landscapes, the traditional culture of the Zhuang and Thai-Isan ethnics is confronted with numerous challenges, yet it simultaneously embraces a plethora of fresh opportunities;

Fifthly, the digital communication model of Thai folk culture has many successful experiences that are worthy of reference among ethnic members.

7.3 Discussion

Although this research conducted a systematic and relatively in-depth research according to the established research objectives, due to the wide range of fields involved, some issues, although also mentioned in the thesis, have not been thoroughly discussed. For example, in the communication of traditional culture, which is more important, content or communication platform? The co-constructing and co-sharing of ethnic cultural scenes only analyzed aspects such as digital technology, cooperation mechanisms, and talent cultivation, can other factors such as politics and funding be expanded for research? Can ethnic culture be further extended to other cases, with a focus on Molam (Molan) as a research example? In addition, although this research has already involved multiple levels in exploring the communication and protection of ethnic culture, there are still other related areas worth further exploration. For example, how to maintain the purity and authenticity of national culture in a modern business environment? How to balance the relationship between tradition and modernity in the digital wave, and ensure that the inheritance of national culture is not marginalized? In terms of research methodology, although multiple research methods were used in this study, future research can attempt to use technologies such as big data analysis and artificial intelligence to conduct more in-depth exploration and analysis of ethnic culture. In the process of exploring the protection and communication of ethnic culture, although some constructive suggestions have been put forward, how to translate these theories into practical operations and how to play a role in policy formulation and implementation are also directions that future research needs to focus on.

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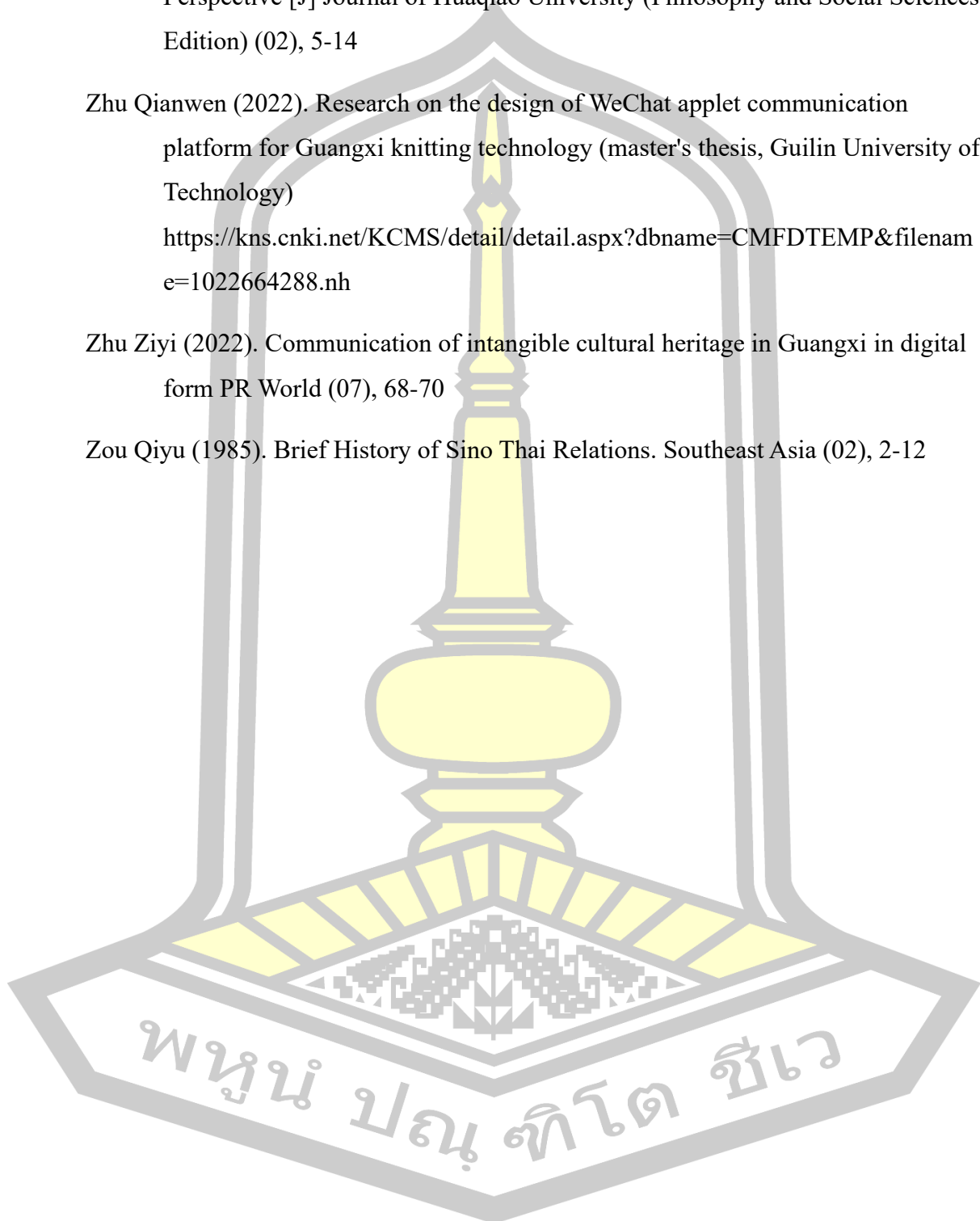
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