



BRANDING OF THE DONG CULTURE CREATIVE CLOTHING PRODUCTS



A Thesis Submitted in Partial Fulfillment of the Requirements
for Doctor of Philosophy DESIGN
Silpakorn University
Academic Year 2023
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โดย
Mrs.Yu PENG

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for the Doctor of Philosophy

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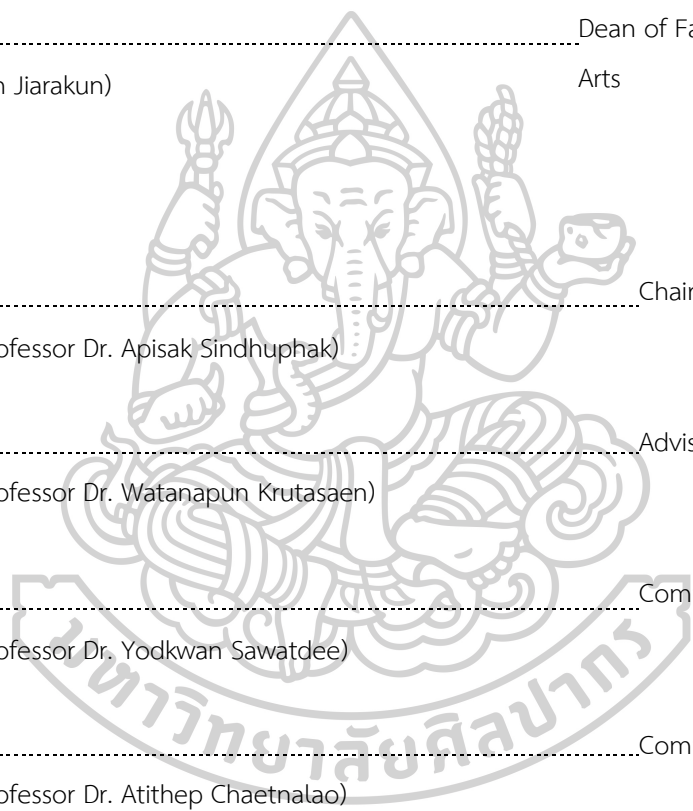
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In the Chinese tourism market, despite a rising demand for souvenirs, the income from tourism shopping had been inversely low. Moreover, the attraction of ethnic clothing products to tourists had been limited. The study focused on the impact of branding strategies on consumer purchase decisions and proposed how to effectively integrate Dong ethnic culture into brand building to enhance market competitiveness. The study adopted three steps: 1) It analyzed the influencing factors of the branding of cultural creative clothing products and examined the characteristics of Dong culture to identify its representative cultural symbols. 2) It clarified the relationship between cultural recognition and branding, constructing a branding model for ethnic cultural creative products. This involved analyzing the various elements of branded design, constructing a branding evaluation model based on cultural recognition, analyzing the characteristics of workshop products, and summarizing a set of regular and followable fusion design methods and procedures. 3) It assessed consumer satisfaction with Dong culture creative products. Through literature review and questionnaire surveys, this research confirmed the necessity of branding, built a branding model, collected Dong cultural elements through literature research and field investigations, and constructed a branding evaluation model through literature research and case studies. Finally, participatory workshops and sales data verified the effectiveness of the integrated design methods and procedures. Findings: 1) The inevitability of branding cultural creative clothing products had been established: Dong's cultural elements lacked fashionability and were not tightly integrated with popular trends. 2) Cultural recognition was identified as the core element of branding cultural creative clothing products. The Dong elements were integrated with fashion through the various elements of the branding evaluation model, and brand shaping was completed through the integrated design process. 3) Modern Dong fashion brands and products had been popular among most consumers. Overall, this study confirmed the effectiveness of the cultural and creative clothing branding model and evaluation model, as well as the applicability of the integrated design pattern, providing practical guidance for creating attractive Dong fashion brands.

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CHAPTER 1 INTRODUCTION

1.1 Background of the Research

With the vigorous development of the global tourism industry, tourists seek to appreciate the natural landscape and hope to experience and appreciate the unique culture of each place through travel. As a country with a rich cultural heritage, China has attracted many domestic and foreign tourists. According to the online data of the National Bureau of Statistics, the growth rate of China's tourism revenue continued to increase from 2015 to 2018. In 2019, the number of inbound Chinese tourists was 145.31 million, and the annual tourism revenue reached 6,573.715 billion yuan; China's tourism revenues have fallen sharply (Figure 1, Figure 2). In 2023, following the easing of pandemic restrictions, available data indicate that China's "May 1st" holiday witnessed 274 million domestic journeys. This represents a 70.83% increase compared to the previous year and a 119.09% recovery when aligned with the corresponding period in 2019. Concurrently, domestic tourism earnings amounted to 148.056 billion yuan, marking a 128.90% year-on-year surge and attaining 100.66% of the revenue generated during the same holiday in 2019, after adjustments for comparability.

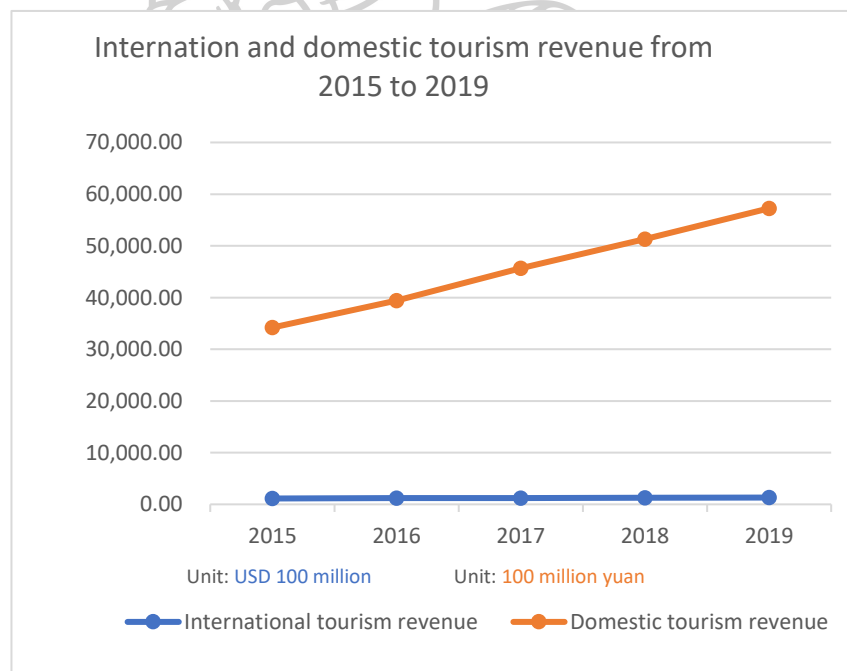


Figure 1 China's Tourism Revenue From 2015 to 2019

Source: <http://finance.ce.cn/>, 2022

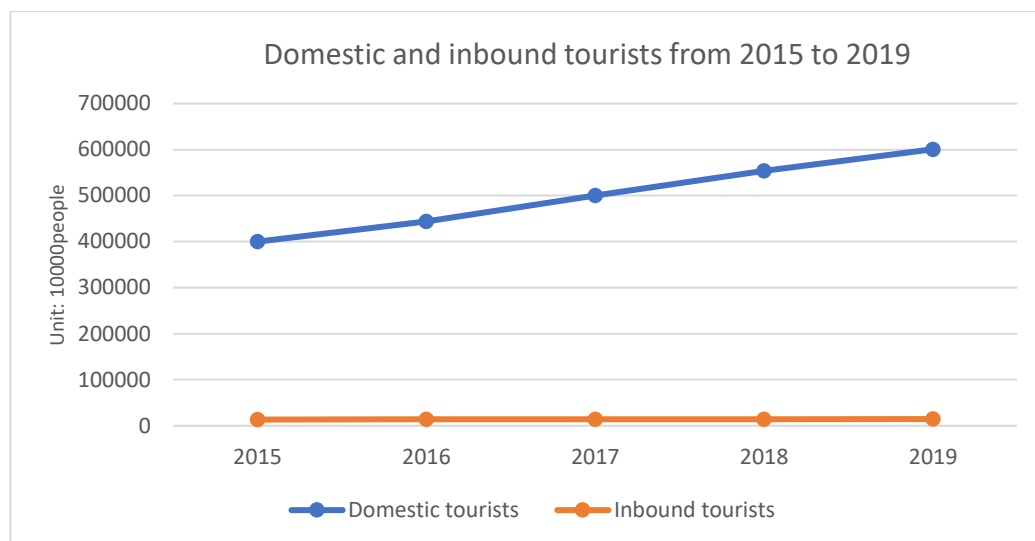


Figure 2 2015-2019 Analysis of Chinese Tourists

Source: <http://finance.ce.cn/>,2022

According to statistics, the income from tourist souvenirs accounts for 55% of the entire tourism industry in some countries with developed tourism. At the same time, in China, this proportion is less than one-third, and there is a large market gap (Source: <https://www.chinairn.com/news/>). This gap is particularly evident in ethnic, cultural, and creative clothing products. Considering China's unique ethnic minority resources and the prevalence of ethnic customs-themed travel in China, if these resources can be fully explored and utilised, it will open up a new world for developing ethnic and cultural tourism products. However, the traditional tourism product model is often centred on the landscape, or the main product supply is local speciality food and tea while ignoring ethnic and cultural clothing product(Xue, 2015). Ethnic and cultural clothing, as a typical representative of local cultural characteristics, is an effective way to reflect ethnic characteristics and customs. In developing ethnic tourism-themed products, their rich and colourful characteristics should be fully explored to drive the win-win development of clothing travel products and tourism markets. The cultural clothing of a particular nation embodies its traditional technology, customs, clothing psychology, aesthetic thoughts, values and religious beliefs. A phenomenon that deserves the attention of researchers is that although there are often many ethnic costumes in various ethnic customs characteristic tourist areas, their attraction to tourists is insufficient.

On the other hand, cultural and brand considerations are also factors that cannot be ignored. As Chinese consumers' cultural confidence and acceptance of domestic brands increase, brands have become increasingly important in the market, as shown in the domestic product consumption trends from 1960 to 2020. Data shows that consumers' demand for local brands is

becoming increasingly diversified and personalized (Figure 3). At the same time, a series of policies issued by the government to support brand development and independent innovation has also provided favourable support for the market.

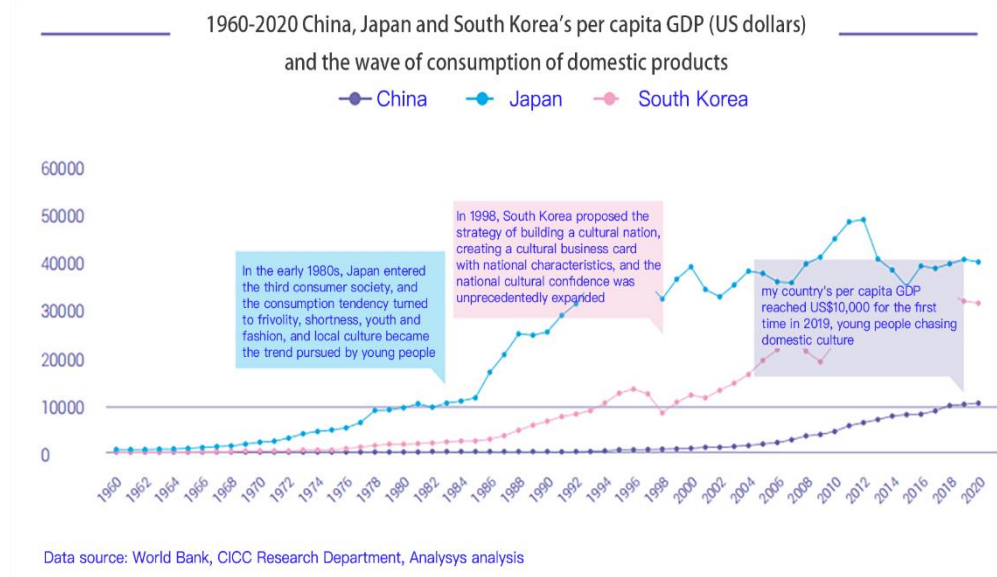


Figure 3 History of Consumption of Domestic Products

Source: World Bank, CICC Research Department, 2022

Facing the problem of improving tourists' willingness to purchase ethnic and cultural clothing products, we need further research and exploration. As an effective marketing strategy, brand building may provide a new way of thinking to solve this problem. Therefore, this article aims to study how to improve the market attractiveness of national cultural creative clothing products through brand strategy. Specifically, we will explore how brand strategy affects consumers' purchasing decisions and how to effectively integrate ethnic cultural elements into branding to enhance product appeal and market competitiveness. It leads to a complex problem (problem), how to improve tourists buy national culture clothing products in tourist areas? Under this problem's guidance, researchers have launched a series of thinking and research on the interactive relationship between national culture clothing and tourism consumers.

1.2 Significance of the Problem

Previous scholars' research on national culture clothing mainly explored specific national culture clothing from the aspects of cultural symbols, elements, colours and meanings (Yun & Dong, 2007); (Dinghong, 2002); (Xiaobo, 2012). In addition to the above discussion in China, many scholars have also discussed the protection and inheritance of specific ethnic and cultural clothing (Son, 2019); (C. Liu & Xing, 2017). However, researchers believe that from the perspective of consumers, from the perspective of cultural recognition and branding in terms of construction, research on ethnic, cultural costumes, and creative product design combined with specific ethnic,

cultural costumes, the materials in this aspect have yet to be explored. Therefore, researchers focus on Dong's cultural and creative clothing products to study this issue. The reasons are as follows:

First, the existing ethnic and cultural clothing products lack innovation awareness and cultural recognition research. During the tourism investigation, it was found that the clothing products of specific ethnic cultures in many ethnic tourist areas stick to the tradition, do not unthinkingly restore ancient times, and carry out external decoration and beautification from the perspective of tourist consumers. The product needs more modern-life aesthetics and functional applicability and has a sense of innovation. Designers do not consider the psychology of tourists, and their ethnic and cultural clothing products lack cultural recognition. They cannot highlight the uniqueness and representativeness of a specific ethnic culture, thus lacking the power to attract tourists to buy.

Secondly, the existing products need more construction of brand awareness. They pay too much attention to the surface decoration of traditional elements but have yet to evolve into a new era of consumption upgrades. There needs to be more product diversification and research on novel products that meet the requirements of people's in-depth travel experience. Due to urbanisation, the marginalisation of traditional national elements, and the lack of overall branding, the gravitational force of the core of brand culture is not strong, and a strong brand effect have yet to be formed. Many advanced brand management and experience have not fully penetrated brands in remote areas, resulting in information mismatches between consumers and producers. The sales channels of ethnic, cultural, and creative clothing products in tourist areas are single, the homogeneity of products is serious, and brand awareness is lacking (Figure 4, Figure 5).

Taking the abstract concept of regional cultural brand as the core to build a brand-building model based on cultural recognition can break through the current brand image design that only stays in appearance, endow the brand with new cultural connotations that adapt to the characteristics of the times, and improve and develop Brand competitiveness and other aspects are of practical significance.



Figure 4 Market in Rongjiang County, Guizhou Province

Source: photographed by the author, 2022



Figure 5 Huangdu Store, Tongdao County, Hunan Province

Source: photographed by the author, 2022

Finally, this study was conducted from the perspective of tourism consumers and markets rather than designers. Previous studies had been more from the designers' perspective, studying the patterns and colours of specific ethnic costumes or exploring the inheritance and protection of specific ethnic costume culture. However, these studies were scarce from consumer psychology and marketing perspectives (Figure 6).

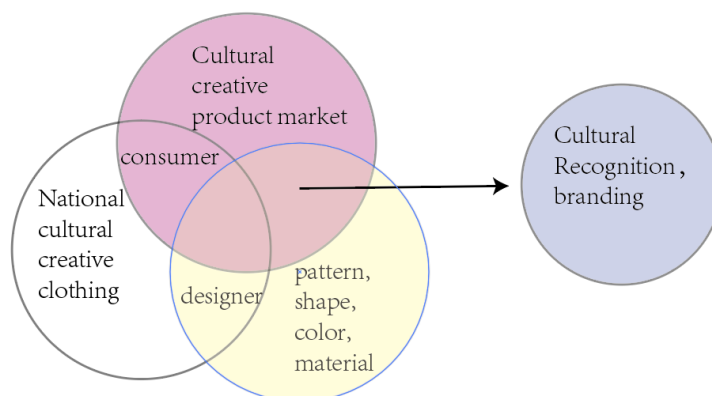


Figure 6 Research Gap

Source: drawn by the author, 2022

Based on the above reasons, this study aimed to study the current situation, existing problems, and development prospects of the branding of Dong cultural and creative clothing products, starting from the perspective of consumers. We systematically searched for highly recognizable symbols of Dong culture, from clothing, singing and dancing, to architecture. Through the creative design of these cultural symbols, we applied them to create clothing products, combined Dong culture and commercial interests, and further built the brand to promote the inheritance and development of Dong culture. (Figure 6) This study could help the innovation and development of national culture clothing at a macro level and help promote the development of ethnic and cultural theme tourism. At the micro level, this research focused on the cultural recognition and branding of ethnic and cultural clothing from the consumers' perspective, which could provide a valuable reference for similar research in the future.

1.3 Hypothesis

The researchers hypothesized that improving the cultural identity of Dong cultural clothing innovative products could enhance their brand influence, thereby increasing consumers' willingness to purchase and guiding branding design.

The reason for the above assumptions was that improving the cultural recognition of Dong's cultural and creative clothing products could enhance brand influence. The branding of Dong cultural and creative clothing products was to fully understand the cultural elements of the Dong minority and select highly recognizable cultural symbols from clothing, architecture, singing and dancing—that is, highly recognizable cultural symbols that local people and consumers recognized. It was also easier to highlight the cultural characteristics of the Dong minority and then convey the

brand characteristics and value concepts. High cultural awareness was the basis for conveying the value concept. This stereotype was embedded in brand perception, affecting brand attitudes.

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1.4 The Objectives and Questions

1.4.1 Research Objectives

Based on the above assumptions, this research aims at the research questions and establishes the following research objectives:

- 1) To analyze the influencing factors of branding in cultural creative fashion products and analyze the characteristics of Dong culture to identify its representative cultural symbols.
- 2) To clarify the relationship between cultural recognition and branding and construct a branding model for ethnic and cultural creative products. To analyze brand design elements and create a branding evaluation model based on cultural identifiability. Examine the characteristics of works produced in workshops and summarize a set of regular, followable, fusion design methods and procedures.
- 3) To evaluate consumer satisfaction with Dong Cultural Creative products and verify the feasibility of the branding model and design methods.

1.4.2 Research Questions

The primary goal is to interpret the characteristics of Dong culture and find its representative cultural symbols from clothing, architecture and singing and dancing based on a clear concept and research scope; it needs to answer how these cultural symbols represent Dong culture and how they affect the brand the problem of the shaping of culture. The second goal is the core of the research; it requires researchers to answer how to improve the cultural recognition of Dong's cultural and creative clothing brands and correspond to different brands. The third goal is a design practice, which needs to answer the central question: how to apply the Dong minority's highly recognisable cultural symbols to the Dong minority's branded cultural and creative clothing products and liked by consumers (Figure 7).

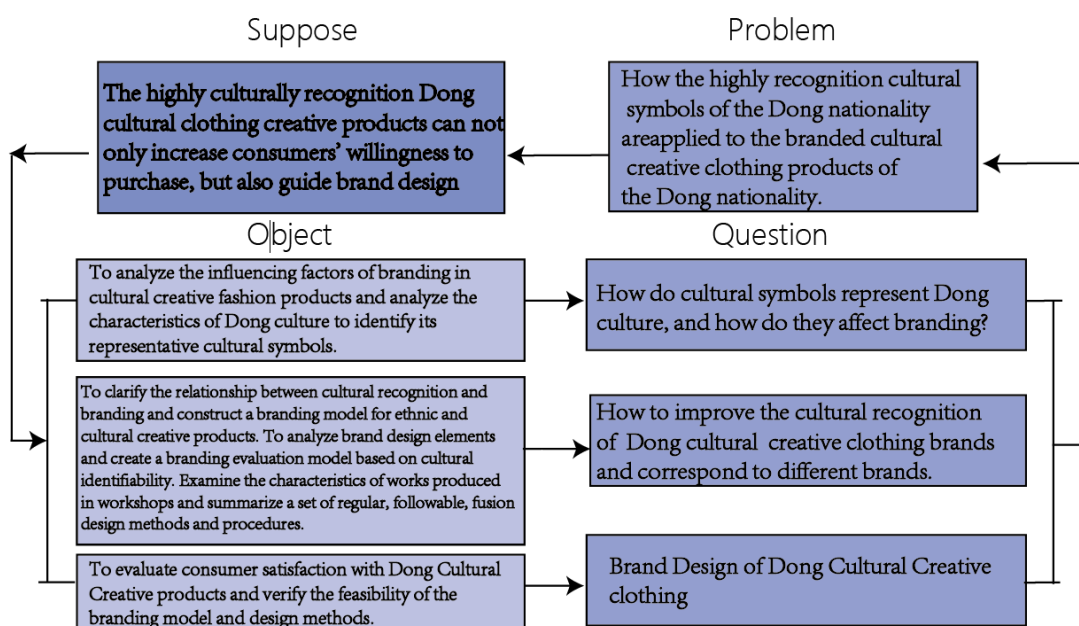


Figure 7 Research Objectives and Questions

Source: drawn by the author, 2022

1.5 The Scope of the Study

1.5.1 Research Scope of Dong Residential Areas

1.5.1.1 Time Axis Range

The Dong minority is a nation with a long history. Around the Song Dynasty, it began to develop towards a single nationality. The "Geling Ling" recorded in "Song History· Southwest Xidong Zhuman" has a natural ethnic origin with the current Dong nationality. The name "Dong (Dong)", as the Han people call it, was first seen in the Ming Dynasty, and it was "Dong (man)", "Dog (human)", "Dong (human)", and it continued to the Qing Dynasty ((h. Yang, 2012)). After founding New China in 1953, the Dong minority was collectively called "Dong Nationality" after national identification, and its name and status have been legally confirmed since then. Subsequently, ethnic autonomous areas at the prefecture and county levels were established in areas where the Dong ethnic group was concentrated and numerous Dong ethnic townships.

1.5.1.2 Spatial Axis Range

In China's vast area at the junction of Hunan, Guizhou and Guangxi and the western Hubei region, they live an ethnic group that is good at singing and dancing - the Dong minority. The Dong minority, who call themselves "Gaeml", "Geml", or "Jeml", is an ancient ethnic group in southern my country and has a close history with the Baiyue people from the Warring States Period to the Qin and Han Dynasties—origin relationship. According to the fifth national census, there are more than 2.71 million Dong people, concentrated in the Qiandongnan area and Tongren City in Guizhou Province, Huaihua City in Hunan Province, Sanjiang Dong Autonomous County in Guangxi and Enshi

Prefecture in Hubei Province and other states, cities and counties (Figure 8). According to living customs, degree of communication with other ethnic groups, and language, there are Southern Dong and Northern Dong. Generally speaking, the traditional culture of the Dong people in the southern region is better preserved than that in the northern region, with rich ethnic and cultural characteristics, which can better reflect the social living conditions of the contemporary Dong people (Yang, 2012).

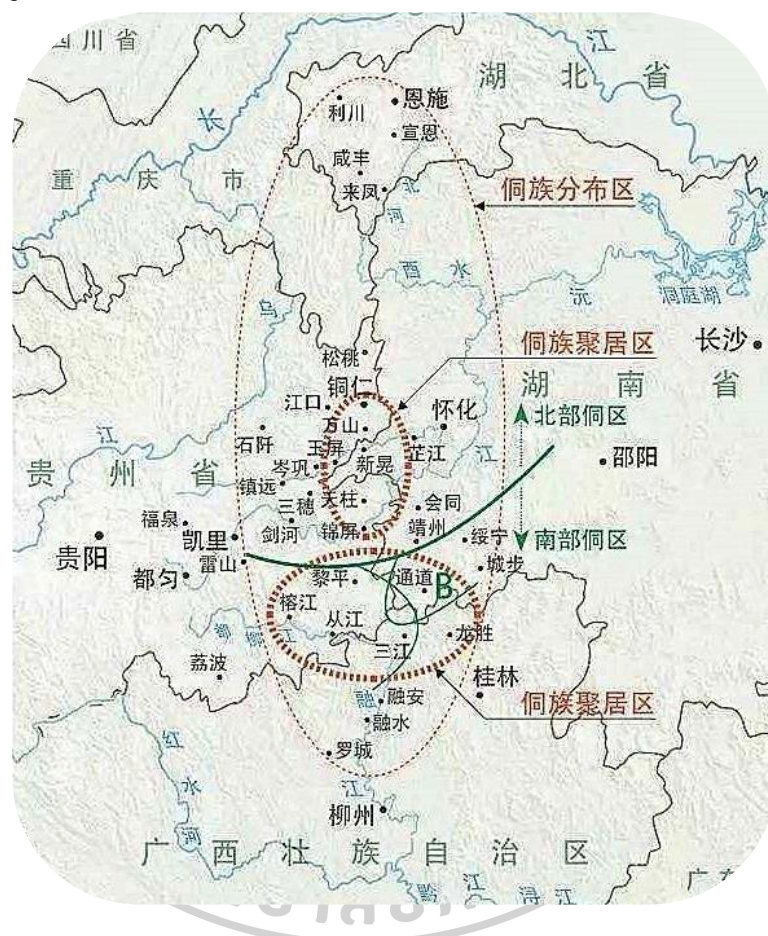


Figure 8 Distribution of the Dong Minority

Source: <https://map.baidu.com/>, 2022

1.5.2 Research Scope of Dong Cultural Symbols

1.5.2.1 Cultural Symbols of Dong Nationality's Clothing

The clothing cultural symbols of the Dong minority are the most typical cultural symbols in folk crafts because the Dong minority is a matrilineal clan society, and the handicrafts related to textiles are relatively developed, including Dong cloth, bright cloth, Dong brocade, and Dong embroidery, which are very representative.

1.5.2.2 Architectural, Cultural Symbols of the Dong minority

The architectural and cultural symbols of the Dong people are the most typical cultural symbols in the residential culture. The Dong people are a united nation and will work together to

build public buildings well. Therefore, public buildings have become important symbols of the Dong people, including the Drum Tower and the Wind and Rain Bridge. As for the general appearance of villages and dwellings, ethnic minorities in the southwest are very similar because the distribution characteristics are the same as the climate.

1.5.2.3 Cultural Symbols of Song and Dance of the Dong minority

The song and dance cultural symbols of the Dong minority are the most typical cultural symbols in folk entertainment culture. The Dong people have a saying that "food nourishes the body, and songs nourish the heart". The more typical cultural symbols include musical instruments, folk songs and dances. Lusheng is a more typical cultural symbol, folk songs are most typical of Dong folk songs, and dances are represented by Duoye and Lusheng dance, which are usually accompanied by sacrifices or festive festivals, which have strong ethnic characteristics and lively atmosphere of Dong nationality.

1.6 Concept Definition

1.6.1 Cultural Recognition

Cultural recognition is one factor in measuring the effect of using cultural elements. At present, no scholars have proposed the term "cultural recognition". This article draws on the definition of "cultural recognition" in other fields. "Cultural recognition" in this paper is more biased towards the concept of cultural recognition. Some scholars have defined the concept of "identification" and believed that "identification" (identification) can be disassembled into two words, that is identification and recognition. Identification refers to making judgments based on the characteristics of external clues to find a particular object; recognition refers to having a specific understanding of an object (X. Wang, Ye, & Yang, 2017). In the field of management, the term "recognition" is often associated with "brand" to form a new term "brand identity", which refers to the brand association of an enterprise that embodies its core values through specific activities and thus distinguishes it from competitors (Weng, 2008). The word "identity" is a further development of "recognition", which further resonates with consumers and thus agrees with the brand value (Figure 9), an expression that is deeper than "recognition".



Figure 9 Concept of Cultural Recognition

Source: drawn by the author, 2022

Based on this, the author defined "cultural identification" from two dimensions: one is whether cultural elements can be identified by consumers, that is, "cultural element identification"; the other is whether cultural elements are different from other elements and can be identified by consumers. Understanding and understanding is similar to brand recognition, that is, "cultural recognition." This paper chooses to study this topic from the perspective of visual cultural recognition (Figure 10).

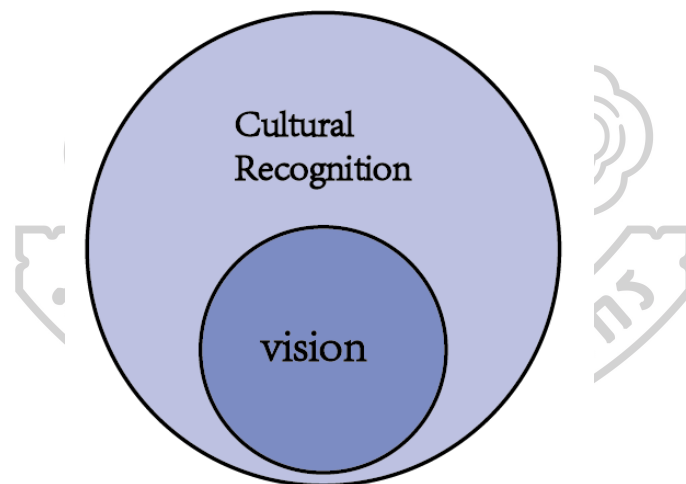


Figure 10 Range of Cultural Recognition

Source: drawn by the author, 2022

1.6.2 Branding

Branding clothing products is a large systematic project involving many disciplines, including marketing, consumer psychology, semiotics, communication, brand planning, connotation, image, communication, marketing, management, and Assets; each subsystem is very complicated, independent and mutually influencing each other. This research starts from the intertwined subsystem of the brand connotation and image and uses cultural recognition as a breakthrough to

research branding construction. Consumers' hearts and using an accurate brand image to broadcast gain a high reputation and loyalty, thereby increasing brand influence.

1.6.3 Cultural Creative Products

This work utilizes Chen Zekai's framework of cultural and creative products to articulate that "culture" encompasses a nation's historical background, geographical context, traditions, way of life, and literary heritage. Such elements can be materially or immaterially inherited. It also includes universally acknowledged ideologies like art forms, behavioral standards, cognitive approaches, and value systems that are transferable through human interaction, serving as an elevated form of sensory understanding and worldly experience. Chen Zekai concluded from a narrow perspective, "Culture is the spiritual and material content that is widely recognised by a group and forms a system of group thinking and behaviour.". Moreover, "Creativity is the reinterpretation and creation of original content in innovative ways (mainly art, literature, music)(z. chen, 2017).

Based on the above definitions, the concept of "cultural creativity" is "the behavioural process and related products of reinterpretation and creation (that is, creative transformation) based on a systematic cultural theme with a wide audience and in an innovative way." Chen Zekai summed up the following definition of "cultural and creative products": "products that originate from cultural themes transform through creativity, and have market value"(z. chen, 2017).

1.6.4 Culture Creative Clothing Brand

Culture serves as the unique essence of a brand and a critical factor in setting it apart. While there's a broad consensus on the role culture plays in fostering brand growth, most studies have not yet delved into the significance of historical culture in this context(Schroeder, Borgerson, & Wu, 2014). However, scholarly discussions such as Li et al, have looked into the impact of cultural heritage on reinvigorating brands, particularly from a market management viewpoint(C. Li, Cui, Chen, & Zhou, 2019). In a study comparing the unique cultural heritage of China with Western notions of luxury, Oswald found that this heritage resonated well with Chinese consumers. He observed that integrating such heritage into brand narratives facilitated easier comprehension among diverse audience groups(Oswald, 2010). According to Schroeder (2009) and others, the interplay between history and culture not only enhances audience brand literacy but also encourages collaborative culture-building within the brand. Consequently, audience engagement in communication contributes to the brand's evolving identity(Schroeder, 2009).

There is no strict academic definition of cultural creative clothing brands. Some scholars have described the concept of cultural and creative products. Wei Pengju believes in "Attributes and

Characteristics of Cultural Creative Products" that cultural and creative products refer to products originating from the field of cultural and creative industries, and their cultural and creative content and external carriers are interdependent and inseparable. In other words, cultural and creative products are based on culture, re-creating and redesigning material or non-material materials with cultural connotations, and the final products with modern significance can be called cultural and creative products (Wei, 2010).

Creative cultural goods serve as modern societal manifestations that ingeniously represent cultural elements. These goods not only give physical form to abstract ideas but also call for designers to distill cultural essences from both tangible and intangible sources. The design process starts with conceptual planning, eventually resulting in a product that melds creativity with utility, thus becoming a commodity with elevated value. These products are the brand's foundation, but the core competitiveness is not the products but the emotional connection established with consumers. This emotion can distinguish other brands, that is, cultural creative product brands.

1.7 Summary

Culture is the embodiment of a nation's outer core symbols and the inner temperament invisible. Its formation is closely related to the entire nation's historical development and living environment. Cultural self-confidence is a positive cultural mentality that reflects a country and a nation's firm belief in its cultural values. The Dong people live at the junction of Guizhou, Hunan and Guangxi Zhuang Autonomous Region and have a rich intangible cultural heritage, such as Dong folk songs, pipa songs, Dong opera, Lusheng, Dong wooden building construction skills, Sama Festival, Dong Year. These excellent traditional cultures and skills condense the Dong people's wisdom, which is an essential part of the Chinese nation and the spiritual power of the Dong people's life. This article aims to start with the cultural elements of the Dong minority, extract culturally recognisable symbols, use this to shape the brand and summarise a set of paradigms that can be followed. Through this research, we want to cultivate consumers' awareness of Dong culture, establish a national cultural identity, strengthen cultural self-confidence, and lively inherit the value of intangible cultural heritage. The vitality of development is the ultimate goal of our research.

CHAPTER 2

REVIEW OF LITERATURE

2.1 Research on Clothing Branding

2.1.1 Related Concepts

2.1.1.1 Brand

The American Marketing Association's (AMA) "Dictionary of Marketing Terms" (1960) echoes Philip Kotler's understanding of a brand as a composite of attributes, symbols, and designs that differentiate products or services in the competitive market. Kotler further elaborates that a brand carries multi-dimensional meanings, encompassing attributes, interests, values, culture, personality, and user perceptions. Both AMA and academic circles widely endorse this conceptualization. Building on AMA's definition, the essence of brand creation lies in the selection of distinguishing attributes that contribute to a compelling brand image. Similarly, advertising experts like J.P. Jones and David Ogilvy offer nuanced perspectives. Jones views a brand as a value-added product with functional benefits justifying customer purchase.

On the other hand, Ogilvy defines a brand as an intricate construct shaped not only by tangible elements like attributes and packaging but also by intangibles such as consumer perceptions and experiences (Ogilvy, 2008). In summary, a brand concept is multifaceted, incorporating varying levels of product and service attributes, consumer benefits, and business reputation. The brand's value manifests as added value attached to a product or service.

2.1.1.2 Brand Sensitive

First introduced by Kapferer and Laurent in their seminal paper "Brand Sensitivity - A New Concept of Brand Management" (Kapferer & Laurent, 1988), brand sensitivity focuses on how consumers consider brands during purchasing decisions. They extended their argument by suggesting that consumers with elevated vanity may particularly favour established brands, notably in the fashion sector (Kapferer & Laurent, 1992).

Chinese scholar Guo Xiaoling further refined this notion by contending that consumers' positioning in the buying decision reveals their level of brand sensitivity. Guo introduced an evolved concept of brand equity, mainly addressing issues at the product level (Guo, 2003). Building on this, researchers such as Sprott and Liu have posited that a brand is one of a company's most invaluable assets, facilitating positive consumer reviews and commanding premium pricing (Sprott & Liu, 2016).

Korai (2017) emphasizes that brand sensitivity is pivotal in consumer decision-making. To sum up, across various studies, the consensus is that brand sensitivity becomes a critical factor for consumers when purchasing specific products.

2.1.1.3 Customer Perceived Value

Research into the notion of customer perceived value emerged in the late 1980s, with Porter (cited in Sersland, 1987) being among the first to introduce the concept. Subsequent studies by Anderson, Jain, and Chintagunta (1992) argue that this perceived value is influenced by the relative cost of goods or services, manifesting in various subjective consumer benefits such as social, economic, and technological advantages. Holbrook, as cited in Morris and Holbrook (1996), posits that perceived value is experiential in nature, involving a set of relative, interactive, and preferential factors. Woodruff (1997), on the other hand, asserts that customer perceived value is context-dependent, varying according to the customer's post-use evaluation of a product's impact. Grewal, Monrone, and Krishnan (Grewal, Monroe, & Krishnan, 1998) believed that what consumers value in choosing commodities is the close relationship between the benefits consumers expect to get from the product and the price they need to pay for purchasing the product. Wood and Scheer (Wood & Scheer, 1996) believed that in addition to tangible monetary costs, consumers should pay intangible spiritual costs in order to obtain benefits in transactions. Most domestic scholars expand based on these concepts. For example, Fan Xiucheng and Luo Haicheng (Fan & Luo, 2003) researched customer perception and service value, which can correctly grasp customers' internal psychological needs and enhance service companies' competitiveness. Another example is Wang Tao, Cui Nan, & Kui, and other scholars (Wang Tao, Cui Nan, & Kui, 2009) from the perspective of the endowment effect of psychological accounts and payment depreciation to explore the intermediate psychological process of customer participation on customer perceived value so that third parties can better understand how consumers balance their perception of gain and loss has specific guiding significance for the marketing practice of enterprises. Customer-perceived value follows the viewpoints of previous scholars, has a clear concept and a complete system, and plays a decisive role in consumers' purchasing behaviour.

2.1.1.4 Brand Recognition

As the pioneer of brand identity theory, David Aaker modified this model in "Brand Leadership: Building Assets in The Information Society" in 2000 but only made superficial additions. Thoughts are almost identical. Aaker (Aaker, 1996) first proposed that the establishment of a brand value recognition system mainly includes the following three processes, namely.

- 1) consumer data analysis (consumer market trends, purchase motivation, unfulfilled needs and consumer market segmentation);
- 2) competitor analysis (image, brand identity, capabilities and strategies, defects);
- 3) Self-analysis (the current appearance of the corporate Brand, corporate brand history, functional strength and capabilities, and organizational value).

According to Kevin Lane Keller, achieving the right brand identity involves creating brand salience among consumers. This salience encompasses the various dimensions of brand awareness, such as ease of recall and recognition in different contexts. In essence, brand awareness is about customers' ability to identify and cognize a brand. This understanding aids consumers in recognizing the market segments where a product or brand competes, as well as the specific offerings associated with that brand (Keller, 2013).

2.1.1.5 Brand Communication

Communication involves exchanging or manipulating social information, which exists in various forms, such as data, text, sound, and image (Xu & Zhao, 2010). Its core objective is information dissemination. The terms "brand communication" and "branding" are often used interchangeably in the English lexicon, both encompassing aspects of "communication." Within a company, brand communication operates under the guiding principle of the brand's core value. It employs various strategies— from public relations and sales to advertising and interpersonal interactions—to disseminate the brand, thereby enhancing market presence and brand image (Xu & Zhao, 2010).

Effective brand communication leads to widespread consumer recognition, expedites brand growth, and cultivates a reputation that boosts consumer purchasing power and market capture.

2.1.2 Purchasing Behavior of Tourists

From the point of view of the purchasing behaviour of tourists, it is different from the general shopping behaviour and has always been the research focus of scholars. Three hundred forty related documents (WOS15 + Scopus335) were obtained by searching the two databases with tourist shopping behaviour. According to the definition, the influencing factors and characteristics are summarized as follows.

2.1.2.1 The Concept of Tourism Shopping

From the definition of the connotation of tourism shopping, the Korean Tourism Organization believes in the detailed research on shopping tourism that shopping not only includes shopping in the narrow sense of tourists purchasing tourism products but also includes the shopping behaviour of tourists in tourism activities, which is also the charm and characteristics of tourism shopping. Jung-Chul and Kang believe that tourism shopping is a physical product purchased to meet their needs when they leave their usual residence. During the purchase process, there are many experiences, including appreciation and entertainment. Economic, cultural and policy factors will significantly impact (Jung-Chul, 1994). William proposed an analysis model of tourists' shopping activities. This model will research the three elements of shoppers, purchased

items, and shopping locations, which has a breakthrough compared with ordinary shopping(Theobald, 2001).

2.1.2.2 Influencing Factors of Tourists' Purchasing Behaviour

There is much literature on the factors that affect tourists' purchasing behaviour. Scholars generally have the following views: Yuksel, A. Empirical research shows that the external environment of the destination is part of the tourists' experience, and the environment of the shopping place must also be attractive to affect the shopping pleasure. It is very similar to general shopping (Yüksel, 2007). Meng F. et al. showed through empirical research that tourists' impulse and hedonic tendencies will participate in impulse purchases, and the influence of family, relatives and friends will also affect impulse purchases. The diversity of products will have a significant impact, but the impact of the price will be insignificant. Relatively less sensitive to price than general shopping, this provides specific marketing insights for the tourism market (Meng, Zhang, Li, & So, 2019). Sthapit et al. conducted semistructured interviews with tourists in Finland and concluded that the uniqueness, usability, and functionality of products could be revisiting intentions for tourism experiences, and suggested that suppliers can provide usable and functional foods that represent local characteristics Or products such as clothing, not lower-priced "genuine counterfeit products (Sthapit & Björk, 2019). Researchers in the Boonchai field have examined the factors that affect tourist shopping behavior, focusing on the impact of willingness to pay. The study explores how tourists assess both leisure and monetary values based on retail ambience, local conditions, and product focus. (Boonchai, Ghuangpeng, & Lakornsri, 2021). Kumar, N et al. proved that most tourists would buy products to go home and pointed out that the goods provided by suppliers must maintain their unique culture and give them meaning to realize their economic value(Kumar, Trupp, & Pratt, 2022). Al-Sulaiti conducted research in JUMBO shopping malls to prove whether large-scale technology shopping malls will lead tourists to revisit intentions, and the results are positive. Introducing policies for tourist destinations to promote the construction of large shopping centres for tourists has essential guiding significance(Al-Sulaiti, 2022). Abdulsalam, M. Scholars proposed a model and proved that tourists' attachment to places and participation in products would increase their willingness to spend more on tourism product(Abdulsalam & Dahana, 2022).

Many factors affect the purchasing behaviour of tourists, which can be roughly summarized as follows: 1) Personal factors, shopping behaviours reflected by tourists' age, income, and gender, are also very different, and different types of tourists also have different concerns; 2) The product itself factors, the availability of multi-category products with local cultural characteristics is the main feature repeatedly mentioned by scholars, and it is best to have a sense of experience; the third shopping environment, many scholars have proposed the impact of tourists on tourist

destinations. The requirements for the general environment are higher, and the store environment can be second. Therefore, the local government needs proper planning to induce tourists' shopping behaviour. Four other factors are relatively complex: product promotion, shopping guide recommendation, and follow-up psychology.

2.1.2.3 Characteristics of Tourists' Purchasing Behavior

There needs to be more literature on the characteristics of shopping. Gab-joung of the Korean Tourism Research Institute believes that tourism shopping behaviour refers to the shopping activities carried out by tourists in tourist destinations, and there are behaviours such as visits and experiences during the purchase process. Scholars such as Snepenger explored that tourists shop in different locations and have different preferences. They also proposed the concept of residents and tourists sharing shopping spaces, strengthening their understanding of the tourism life cycle (Snepenger & Murphy, 2003). Shi Meiyu researched tourists' shopping behaviour and purchasing decision-making characteristics from consumer behaviour, economics, and psychological perspectives. Furthermore, put forward four representative characteristics: imitation, risk, immediacy, and few repeat customers (Shi, 2005). Hong Yan believes that the characteristics of tourist shopping behaviour can be divided into: the behaviour is relatively common, the shopping location is relatively concentrated, the decision-making method is relatively independent, the shopping motives are diversified, and the shopping behaviour is a relatively high risk, and it is reflected in the price, service, and product quality (Hong, 2008). Hu Lin conducted an empirical analysis of the shopping behaviour of mainland Chinese tourists in Hong Kong: First, in the nascent stage of reception services, they are passive shopping, and they are relatively repulsive; in the development stage of sightseeing and tourism, rich tourism resources and experience. The sense of attraction attracts tourists, and their initiative is strengthened; when it develops into the stage of shopping tourism, the shopping behaviour of tourists changes from the ordinary tourist shopping to shopping tourism (L. Hu, 2008). Sohn, H. K. investigated the consumption behaviour of tourists in duty-free shops, analyzed the data of the respondents and found that: the more positive emotions tourists feel, the easier it is to make impulse purchases; the pressure of shopping time will lead to emotional impulse purchases, but strengthen the negative emotions; if increasing purchase participation increases impulse buying. It considers the time issue of tourism and provides some insights (Sohn & Lee, 2017).

There have been very few research documents in recent years, and the following generalities can be roughly summarized: 1) Immediateness. Several scholars have raised the issue of time, which will make some tourists need to understand more about the product, and the time from seeing the product to perception needs to be longer. This characteristic can be addressed through preconceived propaganda such as social media. 2) one-time, tourists seldom go to a

destination multiple times, so many kinds of literature focus on the willingness to return. This feature determines that tourists prefer products with local characteristics rather than products that can be seen everywhere. 3) Risks. Compared with general shopping, tourist shopping is less likely to return goods, and the losses are generally borne by oneself. In addition, shopping guides and other intentional concealments are easily deceived. If this feature can help tourists eliminate it, then as Meng, F. said, tourist shopping has more spending power than general shopping, and the price is relatively less sensitive. After all, tourism is to experience a beautiful atmosphere and entertainment.

2.1.3 Research Status of Apparel Branding

The researchers searched the WOS (Web of Science) core collection database and Scopus database for the period from 2000 to 2022 on January 6, 2023, with the topic words "brand building" or "branding" and "clothing" or "fashion" or "costume". 270 and 1000 related papers. This file type includes title, abstract, keywords, author, institution, country (region), publication year, and references. Because the information is very comprehensive, generating a visual knowledge map later is convenient.

2.1.3.1 Analysis of the Number of Published Papers Per Year

The Number of research publications on "brand building" or "branding" and "clothing" or "fashion" or "costume" from 2000 to 2022. Since 2001 (Figure 11), the number of "brand building" or "branding" and related "culture" or "Cultural" research publications has shown a fluctuating growth trend as a whole. However, in 2007 and 2008, Scopus research literature increased significantly, and the United States are related to the financial crisis. Many scholars attributed the culprit of the financial crisis to neoliberal economic theory, which led some economic theorists to turn their attention to other fields related to the economy. However, many university layoffs since 2009 also led to a decline in research. For example, in February 2009, Clark Atlanta University (CUC) dismissed 100 employees, including 70 full-time teachers and tenured professors. It fluctuated and grew after recovering from the financial crisis in about five years.

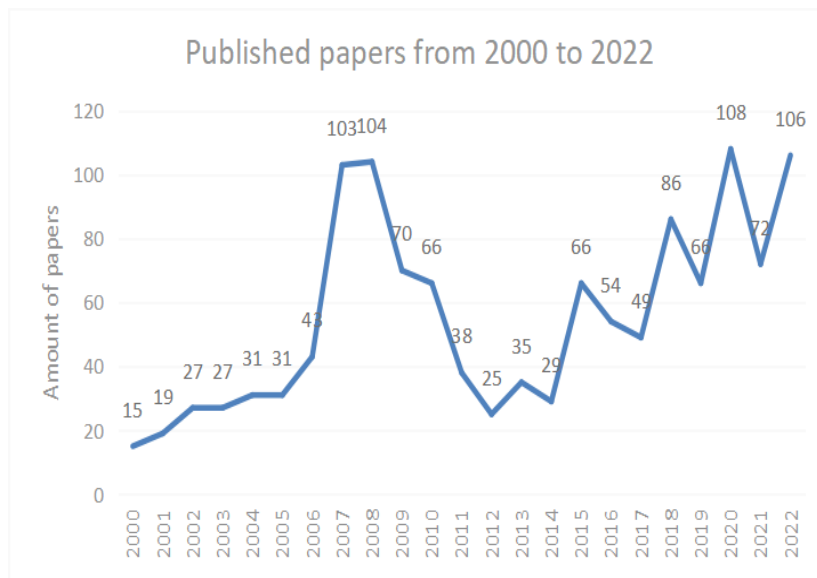


Figure 11 Published Papers from 2000 to 2022

Source: CiteSpace software generates graphics, 2022

2.1.3.2 Author Distribution Analysis

Clothing branding is in the stage of individual research, showing a scattered distribution trend, and the cluster of researchers needs to be further strengthened. The author sets the node type as an author in CiteSpace, 2000-2022, and obtains the co-occurrence knowledge map of cultural and branding research authors (Figure 12). 1) From the whole map, there are few links between author nodes, indicating that researchers in this field have less cooperation, most of which are independent research. 2) Regarding the disparity in research output between domestic and international high-prolific authors, the former substantially lags behind the latter in terms of both individual and collective article publications. A study examining social media videos identified 42 instances featuring elements associated with the Abercrombie brand lifestyle, such as apparel and various accessories. This evidence suggests the influential role of music videos in brand messaging (Lascity, 2018). Furthermore, two scholarly works have focused on Uniqlo, employing comprehensive interviews and shopper observations to demonstrate how consumer 'charm labor' contributes to brand diffusion and image cultivation (Lascity, 2020). His studies are all related to brand communication and promotion, one of which is about clothing sustainability. By discussing the recycling plans of four American clothing brands to promote the Brand through the text analysis of websites, in-store advertisements, and Twitter messages, consider Fashion brands may be more influential in dabbling in sustainability aspects such as environmental protection(Lascity & Cairns, 2020). Three scholars each published three papers, among which McColl J proposed a new fashion retailer value chain activity model; the latest changes and developments of the market can be well reflected in the model(McColl & Moore, 2014); two additional studies focus on this model. In

collaboration with Moore and Choi, T-M, an analytical framework was established to evaluate the effects of brand loyalty on revenue generation for luxury and fast fashion co-brands. The research concluded that these co-brands yield optimal performance in a merger setting, which may also encompass revenue-sharing and fixed-franchise arrangements (Shen et al., 2017). He also analyzed e-commerce since fashion brands operating online can accurately track customer details and proposed a conceptual model of e-market segmentation (Choi, Chow, & Zheng, 2013). It has also witnessed the establishment of remanufactured fashion companies, suggested optimal pricing and brand investment decisions, and demonstrated that government sponsorship of remanufacturing benefits consumers(Choi, 2017).

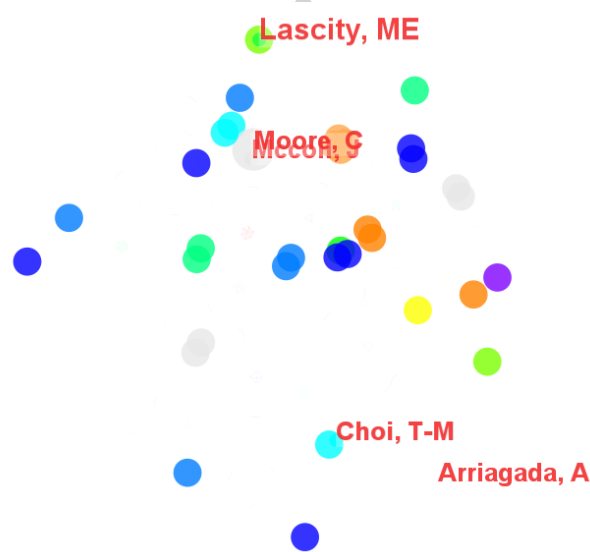


Figure 12 The Author of the Article Jointly Displays the Knowledge Map

Source: CiteSpace software generates graphics, 2022

2.1.3.3 Country Analysis

In the country co-occurrence map (shown in Figure 13), node size correlates with a country's research output, while the connections between nodes indicate international collaborations. Thickness means the more substantial the betweenness centrality and the greater the influence of the post. The national network co-occurrence map in the figure has 67 nodes, 167 connections, and a density of 0.0755, indicating that the countries studied are relatively concentrated. However, the cooperation between countries could be higher, with only 167 connections. The United States, the United Kingdom, Italy, India, and Australia are the countries that have published the most papers, indicating that they have a high degree of activity in the field of clothing branding research. The centralities of the United Kingdom, the United States, Australia, and Canada are relatively high, 0.31, 0.27, 0.16, and 0.13, respectively, indicating they are important and have significant influence.

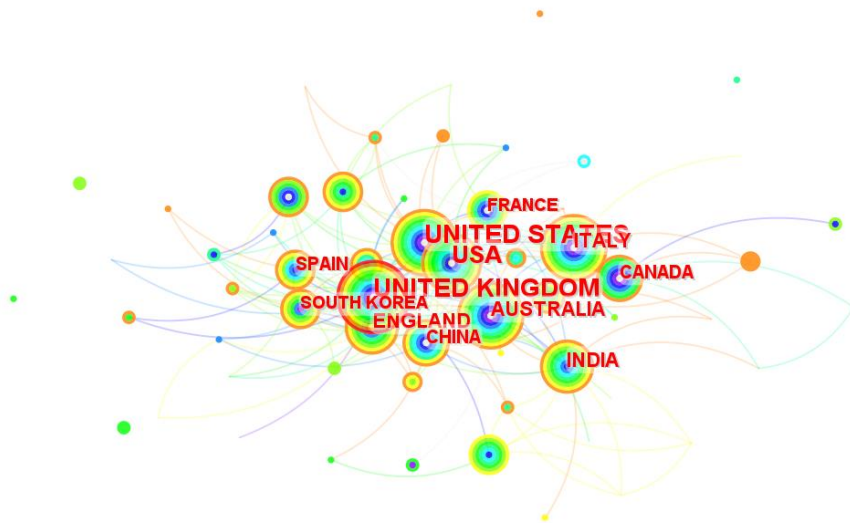


Figure 13 Co-occurrence Map of Major Countries in Branding Research

Source: CiteSpace software generates graphics, 2022

2.1.3.4 Co-citation Analysis

Co-cited references in primary data form the knowledge base of the research field. Overall, the frequency of co-citations is not high, and the centrality is not high, so the impact is not significant. The one with the highest citations is only eight times and is a literature review paper. This article defines luxury brands, outlines the theoretical framework and values commonly used in luxury brands, and proposes the need for cross-cultural research in the future to understand consumption. Culture influences A person's behaviour(Ko, Costello, & Taylor, 2019). Scholar Jean-Noël Kapferer interviewed 42 experience items of 12 luxury brands. A PLS hierarchical fourth-order latent variable model revealed eight levers of experience and perception of large luxury brands, including many factors: scarcity and quality(Ko, 2019). Brooke Erin Duffy analyzes the visuals and words of leading fashion bloggers through social media, showing entrepreneurial femininity, including passionate work, gorgeous life, and well-planned social. It can be regarded as a culture that caters to subjective female consumers(Duffy & Hund, 2015). Jinghe Han scholars mainly focus on sustainable product consumption and how marketers can encourage consumers to consume sustainably. However, Heider's balance theory and consumer luxury brand experiences explain the behavioural gap between psychological imbalance and sustainable fashion and SFPC behaviour, which will consume Consumer-oriented consumer-centred experiences that encourage the consumers to achieve desired balance states(Han, Seo, & Ko, 2017). Scholar Yuri Seo offers a comprehensive typology of luxury consumption practices. Different consumers have different purposes for purchasing luxury goods.

Different strategies are needed to convey social status, self-transformation or investment. He concurs with Roper et al. (Roper, Caruana, Medway, & Murphy, 2013) that "there is no singular, uncontested or essential version of a luxury brand" (Seo & Buchanan-Oliver, 2019). Using content analysis and perceptual semiotics, Larraufie AFM scholars identify two e-semiotic systems with their different representations and interpretations for digital marketing online. Nevertheless, it is not able to perfectly reconcile the "rarity principle" of luxury goods and the "mass principle" of digital (Maman Larraufie & Kourdoughli, 2014). Cristini H redefines luxury and provides a framework to explain the consumer shift from "being-to-have" and "to-own", from "to-have-to-be" to "to-have-to-experience" in search of meaning, thus constructing a Body of Knowledge (Cristini, Kauppinen-Räsänen, Barthod-Prothade, & Woodside, 2017). Scholar Liu Xia surveyed luxury brand social media marketing activities and suggested that luxury brands can invest in social media activities in entertainment, interaction and fashion but invest cautiously in customization and personalization through social media because good communication cannot be achieved (X. Liu, Shin, & Burns, 2021). The relatively high co-citations show that almost all of them study luxury goods and set an example for other clothing brands. The second is that there is much literature on the use of social media in apparel brands, and they have a high degree of attention. Other research contents mainly involve sustainable consumption, brand culture and brand symbols (Table 1).

Table 1 Cited Documents in Citation Frequency

freq	Year	Centrality	Accumulative Percentage
8	2019	0.03	Defining Luxury Brands: A Literature Review
7	2016	0.01	Beyond Scarcity: Exploring the Multifaceted Desire for Luxury Sustaining Growth and Desire in Luxury Brands
6	2017	0.02	Brand Allegiance in High-End and Fast Fashion Co- brand Partnerships
4	2015	0	Entrepreneurial Femininity and Self-Presentation Among Fashion Influencers on Social Media
4	2017	0.01	Analyzing Sustainable Consumption in Luxury Fashion Through Experience Staging: A Balance Theory Approach
4	2019	0.01	Analyzing Sustainable Consumption in Luxury Fashion Through Experience Staging: A Balance Theory Approach
4	2014	0.02	Digital Semiotics of Luxury
4	2017	0.03	Advancements Toward a Comprehensive Luxury Theory

4	2021	0.01	Advancements Toward a Comprehensive Luxury Theory
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Source: CiteSpace software generates graphics, 2022

2.1.4 Apparel Branding Research Trends

2.1.4.1 Keyword Cluster Analysis

After automatic aggregation and LLR aggregation, the keyword aggregation map of the research paper is obtained. The keyword network has 760 nodes, 407 2 lines, and a density of 0.0141, indicating that keywords. The connection is relatively close; the Modularity Q is 0.5359, indicating that the clustering efficiency is significant; the score of Mean Silhouette is 0.8213, indicating that the clustering result is convincing. The larger the size model of the cluster (that is, the more people it contains), the smaller its number and the more concentrated the research. The clustered keywords are divided into 16 categories: #0 luxury branding, #1 textile clothing industry, #2 fashion, #3 clothing, #4 denim fabric, #5 commerce, #6 fashion brand, #7 product difference, #8 consumer experience, #10 stain resistance, #11 superior brand experience, #12 cognitive load, #13 lyocell, #14 brand performance, #15cashmere fibre, #16postfeminism, #17patchwork. Among them, the #9 category is a scattered cluster without merging.

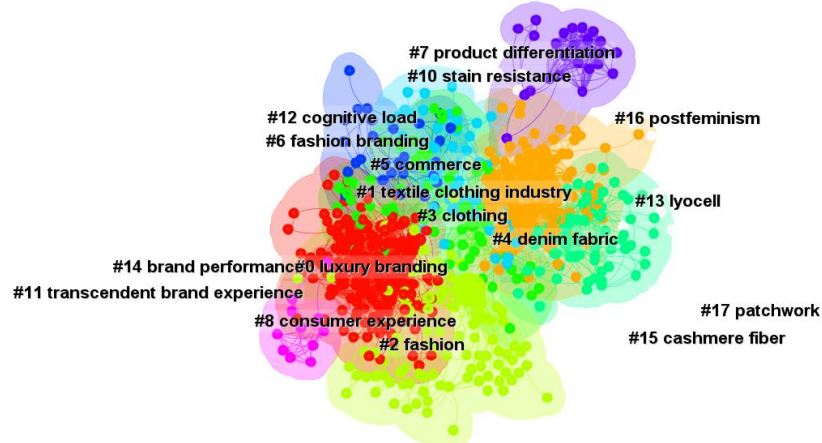


Figure 14 Keyword Clustering Map from 2000 to 2022

Source: CiteSpace software generates graphics, 2022

The clustered timeline map can reflect the time characteristics of the research field. The colour of the nodes from left to right represents the research time from far to near; the nodes represent references, and the larger the node, the greater the citation frequency; The connection of the lines indicates how often the same paper cites them, and the thicker the connection, the stronger the relationship; the duration of each cluster is different, and some studies last longer and are still active clusters at present. Active clusters represent frontier directions in the research field

or unresolved scientific topics and contain emerging trends in research. Many connections between the clusters show a strong correlation, indicating that the links between the clusters are relatively close. The following sections introduce several main clusters with high current research activity (Figure 14).

First of all, the first category belongs to the category of brands. The main topic is the research on representative brands of #0 luxury branding and #6 fashion branding. The subject of #0 luxury branding research is "social media; digital marketing; regression analysis; structural equation; brand collage". There are many nodes, and comprehensive research, including brand personality and equity, is the benchmark for all brands to imitate. #6 The key word of fashion branding is "fashion branding; social sustainability; cognitive engagement; fashion retailing; brand purpose" The node is small and has little influence, mainly to study customer satisfaction, brand strategy, and market. To carry out research. Unlike luxury brands, fashion brands focus on more basic marketing theories and strategies.

The second category is the brand macro category. #1 textile clothing industry, #2 fashion, #3 clothing, #5 commerce, and #16 postfeminism can be classified into one category. The research topic of the #1 textile clothing industry is "branding; company information; fashion; market; business plan". #2 The research subject of fashion is "fashion; branding; globalization; feminism; fashion consumption" #5 The subject of commerce is "branding; marketing; fashion; internet; profitability". Although these tags are from a macro perspective, they are the largest in Number and have the highest centrality. The keywords with the greatest influence are all clustered under #1, #2, #3 #5, which shows that this type of research is relatively concentrated, and most scholars focus on Branding, Fashion, Marketing, Retail, Company Information, and more.

The third category is related to brand strategies, such as #7 product differentiation, #8 consumer experience, #11 transcendent brand experience, #12 cognitive load, and #14 brand performance. The keywords of #7 product differentiation include "boletus adult; brine; Basidiomycota; porcini; dried ", and the keywords of #8 consumer experience include "consumer experience; emotional branding; sensory branding; cause branding; authentic self". #11 The keywords of transcendent brand experience include "centrality of the brand; fashion brand devotion; the centrality of religiosity; transcendent brand experience; brand evangelism" Starting from internal strategy analysis, including clothing product differentiation, emotional Brand, consumer experience, innovation, I want to find rules and logic from the branding process and finally use it in clothing brand practice. Moreover, this strategy is more accessible than the clothing brand industry.

The fourth category is related to brand materials, such as #4 denim fabric, #10 stain resistance, #13 lyocell, #15 cashmere fibre, and #17 patchwork. The keywords of #4 denim fabric

include "branding; fashion; menswear; sportswear; denim fabric", and the keywords of #10 stain resistance include "activewear; branding; computer control; deodorizing; encapsulation; fashion; pill resistance; renewable resource; stain resistance; technical textile; textile clothing industry". Such labels clearly express that as a clothing brand, Customers prioritize the caliber of apparel items, with a particular emphasis on fabric specifications. Therefore, the fabric is the core joint in the branding product strategy.

2.1.4.2 Analysis of Research Hotspots

Keyword emergence is an essential analysis technique in CiteSpace software, and the frontier of this research field can be observed through keyword emergence analysis. Run CiteSpace to perform the business operation, first through the refresh operation to get 25 keyword bursts. The specific keyword emergence analysis map is shown in (Figure 15).

The first stage is from 2000 to 2008, the essential stage of clothing branding research. In this stage, there are four mutation words "clothing industry, textile clothing industry, consumer research, and textile industry". Starting from the macro-industry, we start with the great environment. We have started to study the development of clothing brands, mainly focusing on consumers, just like branding in other industries, from the most basic environmental Analysis to find breakthroughs.

The second stage is from 2002 to 2010, which is the development stage of branding. This stage includes "marketing, business strategy, competitiveness, menswear, retailing, customer service, womenswear, business plan, market, economic condition, the label" eleven. The research on clothing branding has broadened the scope of research, with marketing and business strategy as the main branding research objectives, because they are the longest-studied mutation words developed for different markets, and the research content is relatively scattered. It has a lot to do with the complexity of branding and the intersectionality and comprehensiveness of disciplines.

The third stage is from 2014 to 2022, a mature and stable branding stage. At this stage, there are ten mutation words "social media, consumer, impact, perception, luxury branding, consumption, luxury brand, model, antecedent, and fashion brand". The research enthusiasm continues until now, and consumers are still one of the main objects of concern of scholar; With the advent of digital platforms and social networks, both luxury and fashion labels have regained prominence as subjects of academic inquiry, partly due to their archetypal nature. Especially the subject of marketing and consumer psychology, because of the emergence of professional terms such as "impact, model, and antecedent".

Top 25 Keywords with the Strongest Citation Bursts



Figure 15 2000-2022 Keywords with the Strong Citation Bursts

Source: CiteSpace software generates graphics, 2022

The field of Chinese branding research should actively follow the trend predictions obtained from the Analysis of emerging words in this paper and respond to the country's call to strengthen research on local brand culture to help further the public strengthen cultural self-confidence, enhance cultural awareness, and ultimately achieve cultural self-improvement.

2.1.5 Summary

Many research documents are related to clothing branding, and scholars are continuously improving and enriching the research content. The author found that the research on clothing branding is relatively concentrated, with many repetitions of keywords and subject words, and a high degree of centrality, most of which are concentrated in the direction of marketing and consumer psychology. However, branding is an interdisciplinary field of research, and various disciplines are interconnected and restricted. Only systematic and comprehensive research can be more comprehensive. Therefore, future research perspectives should be more diversified: more

research should be carried out with the cross-integration of natural sciences, such as environmental science and design; the scope should be combined with new media and communication methods, such as research on new topics, such as brand digitization, In terms of management, it is more inclined to comprehensive management of brands, such as information systems, laws and regulations and social management, public relations, intellectual property rights, seeking new research entry points, highlighting theoretical innovations, and proposing measures to solve practical problems and promote branding The further development of research in theory and practice.

Thirdly, there are more studies on luxury brands but less on local brands. There are many studies on the marketing strategy of clothing brands, but literature on how to build brands. So far, only the CBBE model has been used with a high degree of recognition, but each model has certain conditions and factors and may not apply to all brands.

2.2 Research on Ethnic Costume Culture

2.2.1 Current Status of Ethnic Costume Culture Research

2.2.1.1 Number of Published Documents

1) Overall Publication Volume

In the CNKI database, the search keyword is set to "ethnic costume culture", the search type is "theme", and the document types are "journal papers" and "dissertations". From 1985 to 2023, 2359 documents were published (Figure 16). The first stage was from 1985 to 2001, and the Number of papers published each year was below 25; the second stage was from 2002 to 2012, and the Number of papers published rose rapidly: from 36 in 2002 to 143 in 2012. 2013 to 2023 is the third stage, and the Number of published papers fluctuated to 130 papers in 2013, 182 papers in 2015, 118 papers in 2018, and 150 papers in 2021.

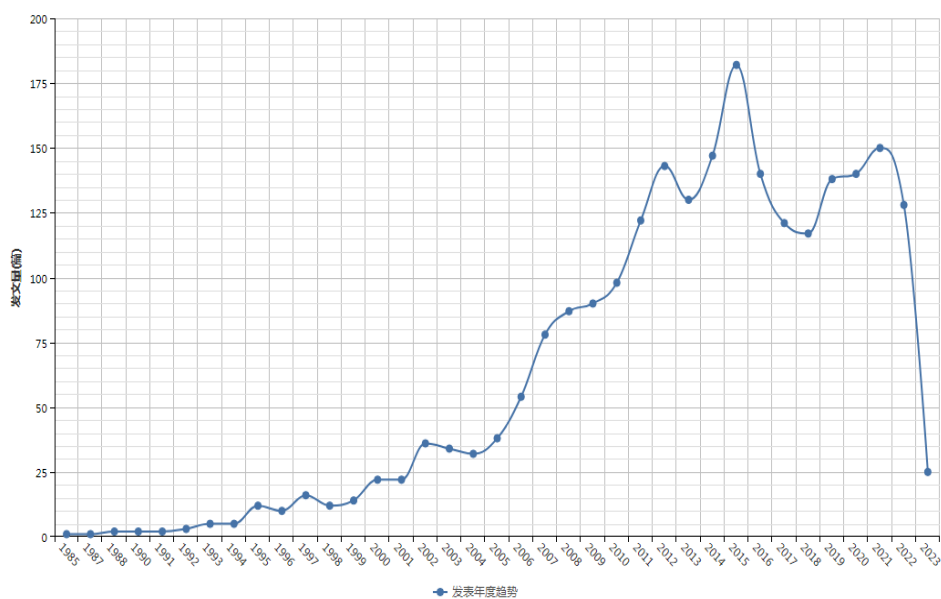


Figure 16 Number of Publications of Papers Related to "Ethnic Costume Culture"

Source: CNKI, 2022

2) Highly Productive Authors

The high-volume authors who published more than five papers on the theme of "Ethnic Costume Culture" include Liang Hui'e, Cui Rongrong, Liu Yuanfeng, Kuang Qian, Zeng Hui, Yu Yonghong, Li Lili, Mu Xuemei, and Lin Yanning. Among them, Liang Hui'e published 12 articles, ranking first. Cui Rongrong and Liu Yuanfeng published eight articles, tied for second place.

3) Highly Productive Institutions

The high-yielding institutions that have published more than 25 papers on the theme of "Ethnic Costume Culture" include Beijing Institute of Fashion Technology, Central University for Nationalities, Jiangnan University, Kunming University of Science and Technology, Guangxi University for Nationalities, and Harbin Normal University. The Beijing Institute of Fashion Technology published 84 related papers far ahead. The Minzu University of China published 58 articles, ranking second. Jiangnan University published 41 articles, ranking third.

4) High-yield Publications

The publication's theme is "Ethnic Costume Culture", and more than 30 high-yield publications include Western Leather, Popular Literature and Art, Guizhou Ethnic Studies, Textile Reports, Chemical Fiber and Textile Technology, Art Design Research, and China Ethnic Expo.

5) High-yield Research Fields

The high-yield research disciplines of ethnic costumes include light industry handicrafts, tourism, art, calligraphy, sculpture and photography, ethnology, and culture. Among them are 1285 papers related to the light and handicraft industries, accounting for 44.48%, ranking first. There are

509 related literature on tourism, accounting for 17.62%, ranking second. There is 499 related literature on art, calligraphy, sculpture and photography, accounting for 17.27%, ranking third.

2.2.1.2 Highly Cited Documents

In the CNKI database, Table 1 presents the highly cited literature with the theme of "ethnic costume culture".(Sunsarjula, 2005)master's thesis Cultural Features of Mongolian Costumes, was cited 68 times, ranking first. The paper Costume Culture of Chinese Minorities by was cited 66 times, ranking second. The paper Interpreting the cultural connotations of Manchu costume customs by (M. S. Liu, 2006)was cited 58 times, ranking third. The rest of the highly cited papers are listed in (Table 2).

Table 2 The Top 10 Most Cited Papers in CNKI Search Results for Ethnic Costume Culture

No.	Author(s)	Year Published	Paper Title	Source	Citation Count
1	Sunsarjula	2005	Cultural Features of Mongolian Costumes	Mingzu University of China	68
2	Hu, J.P.	2001	Costume Culture of Chinese Minorities	Guangxi Ethnic Research	66
3	Liu, M.S.	2006	Interpreting the cultural connotations of Manchu costume customs	Journal of Mingzu University of China	58
4	Su, H.P.	2004	A Probe into Aesthetic Consciousness of the Shuis	Guizhou Ethnic Studies	54
5	Li, M.	2006	A Study of the Aesthetic Culture of Pre-Qin Costumes	Shandong University	53
6	Bai, Y.F.	2005	Hani Women's Traditional Costume and its Symbolic Symbols	Mingzu University of China	53
7	Yu, S.J.	1994	The Cultural Connotation of Yao Clothing Pattern Patterns	Journal of Guangxi University of Nationalities (Philosophy and Social Science Edition)	52
8	Liu, J.	2004	The Cultural Functions of Traditional Costumes of Chinese Ethnic Minorities	Heilongjiang Ethnic Series	51
9	Zheng, J.	2005	Experimental analysis of ethnic costume Colours and religious culture	Journal of the Second Northwest Institute for Nationalities (Philosophy and Social Science Edition)	50

Source: CiteSpace software generates graphics, 2022

2.2.1.3 Main Research Topics

The main topics include basic theoretical research on ethnic Costume Culture, cultural inheritance and protection, and costume design.

1) Basic Theoretical Research

(J. P. Hu, 2001), guided by the epistemology and methodology of dialectical materialism, explored the relationship between Chinese ethnic minority costumes in the historical process of formation and development, the relationship with the geographical environment and human environment, and the characteristics and functions of psychology and aesthetics—the function of a semiotic system in nonverbal communication. (M. Li, 2006) proposed to put the aesthetic culture of pre-Qin costumes into the specific "ethnic, cultural structure" and "ethnic, social structure", linking the "national psychological structure" and "national thinking structure", the aesthetic choice of pre-Qin costumes and cultural Symbols make a specific cultural analysis and look for corresponding cultural interpretations. (J. Liu, 2004) explained the cultural functions of national costumes from seven aspects: the symbol and identification function of the nation, the aesthetic function of decorating and beautifying the body, the symbol and identification function of gender, age and marriage, and the symbol and symbolic function of wealth, the symbolic function of social class, identity and status, the symbolic and identification function of religious belief, and the carrying and disseminating function of national history.

2) Cultural Inheritance and Protection

(Sunsarjula, 2005) used the theories and methods of ethnology and anthropology to study the characteristics of Mongolian clothing culture, comprehend Mongolian culture, and promote Mongolian culture. (Su, 2004) studied the aesthetic characteristics of the Shui nationality's national costumes from four aspects: style, fabric, type, and craft, and explored the background factors for the formation of Shui's unique aesthetic consciousness. (M. S. Liu, 2006) studied the regional characteristics, aesthetic appeal, and symbolic meaning of Manchu costumes and grasped the historical laws of their inheritance and development from generation to generation. (Bai, 2005) took Hani women's traditional clothing as the research object and used the theory of semiotics to analyze the cultural symbols of various clothing elements from five aspects: clothing styles, colours, accessories, decorative patterns, and clothing production and replacement, and further explored The construction of this symbol system and its significance in the interpretation of national

culture.(S. J. Yu, 1994)studied the four aspects of colour, type, implication, and aesthetic concept in the patterns of the Yao nationality. They analyzed the cultural connotation of the patterns of the Yao nationality. Taking the costumes of ethnic minorities in Guangxi as the research object, (S. J. Yu & Yu, 2012)found that the costume culture of ethnic minorities in Guangxi was on the verge of being lost by studying the status quo of the costumes of ethnic minorities in Guangxi. The researchers explored the reasons for the disappearance of ethnic minority costume culture in Guangxi and proposed corresponding solutions.

3) Clothing and Apparel Design

(Song & Zhan, 2020)took Mongolian clothing as the carrier, extracted the dominant and recessive factors, and carried out the innovative design of clothing and apparel design. (Yan, 2015)took Chinese national costumes as the prototype, researched the structure, colour, pattern, craftsmanship, and fabric, and designed the APEC meeting leaders' costumes. (Qiu, 2014) studied the inner meaning of cultural symbols in clothing from the perspective of culture and semiotics, took the cultural symbols of She nationality clothing as design elements, carried out market application development and design, and cooperated with the organic combination of traditional culture and modern design. Good exploration. (Y. J. Wang, 2017)took the Yao ethnic costumes as the research object, explored the characteristics of the colours, patterns, styles, crafts, and fabrics of the Yao ethnic costumes, summarized them, and finally applied them to the design of modern dresses.

2.2.2 Research Trends of Ethnic Costume Culture

Figure 16 shows the research trend of ethnic costume culture. Yellow nodes are research trends. (Figure 17)shows several research trends: First, research related to culture, including Tradition Culture, Clothing Culture, and National Culture. Second, research related to a specific ethnic costume culture, for example, Mongolian, She. Third, research related to the cultural legacy of ethnic costumes. Fourth, Costume Design.

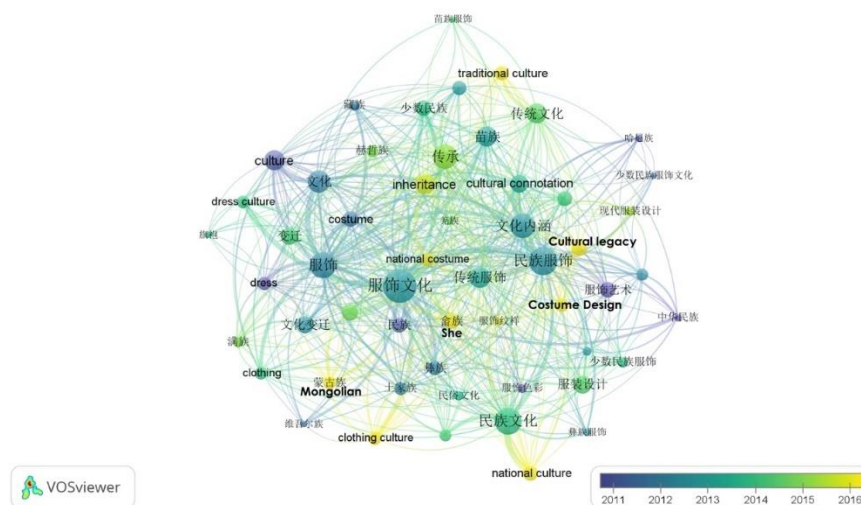


Figure 17 Trends in the Study of Ethnic Costume Culture

Source: CiteSpace software generates graphics, 2022

2.2.3 Summary of Research on Ethnic Costume Culture

Chinese scholar Hu Jinping pointed out that the traditional costumes of Chinese ethnic minorities have solid regional characteristics, different cultures, psychological characters, unique aesthetic tastes and charming religious mythology. Their chronology and richness are rare in other countries (J. P. Hu, 2001). They pointed out that clothing symbols can reflect the geographical environment, history and religion and identify people's social status, class or class function. Liu Jun, the deputy curator of the National Museum of the Minzu University of China, pointed out that Chinese ethnic minorities are less affected by foreign cultures and can represent and reflect the historical and cultural characteristics of their ethnic groups. The costumes have the symbols and identification functions of ethnic groups and ethnic groups to decorate and beautify the aesthetics of the body. Function, gender, age, and marital status are multifaceted cultural functions (J. Liu, 2004). Yu Zidong, curator of the Museum of Ethnic Studies at the Minzu University of China, pointed out that the origin and formation of the Chinese nation have prominent local characteristics and are accompanied by diversified characteristics, accompanied by the prominent intertwined characteristics of "source" and "flow". On the one hand, the evolution of clothing is an integral part of the cultural and political identity between nations. On the other hand, it is an intuitive reflection of cultural and political identity between nations (z. YU, 2006). Scholars Kathryn M. Neckerman and others also mentioned the mobility culture of ethnic minorities, The objective is to explore the socio-economic dynamics of the African-American middle class and assess its influence on immigrant populations in the United States. Nonetheless, the likelihood exists for cultural transmission across racial or broader ethnic boundaries. (Neckerman, Carter, & Lee, 1999).

There are many Chinese research results on ethnic costume culture, but few English research literature. The main areas of Chinese-related research are basic theoretical research, cultural inheritance and protection, and clothing and apparel design. Current research results are more theoretical, less combined with design practice, and almost none combined with branding research. In order to achieve the activation of national cultural clothing, it is imperative to combine branding research, which is also an innovative point of this research.

2.3 Research on Cultural Recognition

2.3.1 Current Status of Research on Cultural Identification

2.3.1.1 Number of Published Documents

1) Overall Publication Volume

In the CNKI database, the search keyword is set to "cultural recognition", the search type is "theme", and the document types are "journal papers" and "dissertations". From 2008 to 2022, a total of 126 documents were published. Irrelevant documents were deleted, leaving only 33 articles. Overall, the amount of published papers is minimal and still in its infancy.

Search Topic "Cultural Recognition" or "Culture Identity" or "Culture Identification" in WoSCC, And Document Type: Article, Review, Proceedings Paper and Language: English, Index Date: 1900-01-01 to 2022-12-31. Eight hundred fifty-five documents were retrieved; medical, biological and educational documents unrelated to this study were deleted, and 374 were retained. The first stage is from 1965 to 2006, and the Number of papers published each year is less than 10; the second stage is from 2007 to 2022, and the Number of papers published is rising rapidly: from 14 in 2007 to 31 in 2018 (Figure 18).

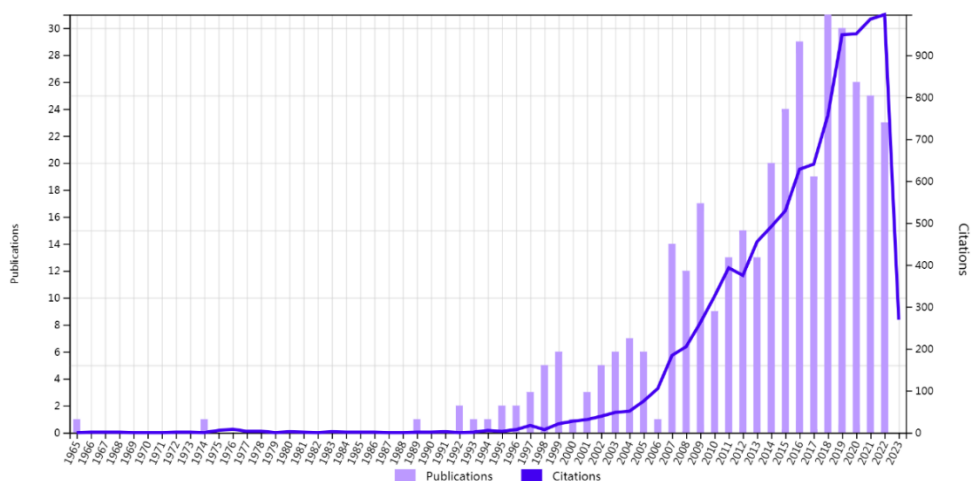


Figure 18 Number of Publications and Citations of Papers Related to "Cultural Recognition"

Source: CiteSpace software generates graphics, 2022

2) Highly Productive Authors

In WoSCC, only Levinson, N.S. has more than two authors in English. In CNKI, all authors have only one piece of literature. Cultural recognition is an emerging research field with no high-yielding authors yet.

3) Highly Productive Institutions

In WoSCC, three research institutions have published ten papers. Among them, RLUK RESEARCH LIBRARIES UK has 33 articles, ranking first. N8 RESEARCH PARTNERSHIP has 12 articles, ranking second. UNIVERSITY OF CALIFORNIA SYSTEM has ten articles, ranking third.

4) High-yield Publications

The researcher published five high-yield publications related to cultural recognition, incorporating journals such as Plos One, Advances in the Domains of Social Science, Education, and Humanities Research, as well as Global Culture and Power Identities, along with studies in the International Journal of Cross-Cultural Relations and analyses in Ethnic & Racial Discourse, Plos One published 11 related papers, ranking first.

5) High-yield Research Fields

Research disciplines with high cultural recognition include Social Sciences Other Topics, Psychology, Sociology, Business Economics, Science Technology Other Topics, Ethnic Studies, Cultural Studies, Arts Humanities, and Other Topics Computer Science. Among them, Social Sciences Other Topics published 55 papers, ranking first. Psychology published 50 papers, ranking second. Sociology published 46 papers, ranking third.

2.3.1.2 Highly Cited Documents

In the WoSCC database, Table 2 enumerates the most-cited works in the realm of "Cultural Recognition." Leading the list is the paper "Is Acculturation Unidimensional or Bidimensional?" by Ryder et al. (2000), with 910 citations. It is closely followed by "Dimensions of Climate Change Impacts and Adaptation" by Adger et al. (2013), which has been cited 706 times. In the third position is Joppke's 2004 work, "The Retreat of Multiculturalism in the Liberal State: Theory and Policy," with 581 citations. Additional highly-cited papers are detailed in Table (Table 3).

Table 3 The Top 10 Most Cited Papers in WoSCC Search Results for Cultural Recognition

No.	Author(s)	Year Published	Paper Title	Source	Citation Count
1	Ryder, A.G., etc.	2000	Is acculturation unidimensional or bidimensional? A head-to-head comparison in the prediction of personality, self-identity, and adjustment	Journal of Personality and Social Psychology	910

2	Adger, W.N. , etc.	2013	Cultural dimensions of climate change impacts and adaptation	Nature Climate Change	706
3	Joppke, C.	2004	The retreat of multiculturalism in the liberal state: Theory and policy	British Journal of Sociology	581
4	Alden, D.L. , etc.	1999	Brand positioning through advertising in Asia, North America, and Europe: The role of global consumer culture	Journal of Marketing	577
5	Sauter, D.A. , etc.	2010	Cross-cultural recognition of basic emotions through nonverbal emotional vocalizations	Proceedings of the National Academy of Sciences of the United States of America	424
6	Suh, E.M.	2002	Culture, identity consistency, and subjective well-being	Journal of Personality and Social Psychology	377
7	Guerrero, L, etc.	2009	Consumer-driven definition of traditional food products and innovation in traditional foods. A qualitative cross-cultural study	Appetite	357
8	Arnett, J.J.	1995	Adolescents Uses of Media for Self- socialization	Journal of Youth and Adolescence	339
9	Cote, J.E.	1996	Sociological perspectives on identity formation: The culture-identity link and identity capital	Journal of Adolescence	235
10	Schlosberg, D and Carruthers, D	2010	Reflections on Establishing a Mechanism for the Development of Guizhou's Diverse Ethnic Folk Culture Heritage	Global Environmental Politics	232

Source: CiteSpace software generates graphics, 2022

2.3.1.3 Main Research Topics

CiteSpace was used to analyze the keywords of 374 documents related to cultural identity in the WoSCC database, and nine clusters were obtained, which are the main research topics of cultural identity (Figure 19).

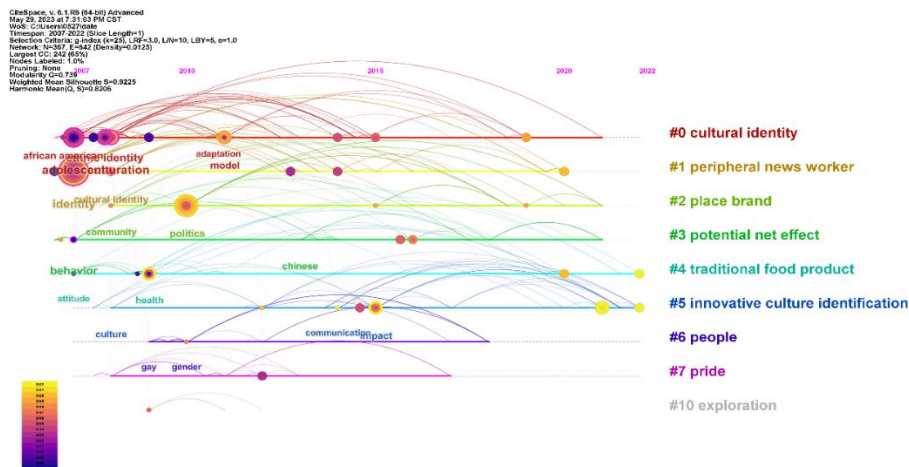


Figure 19 Main Research Topics of "Cultural Recognition"

Source: CiteSpace software generates graphics, 2022

1) Cultural Identity

A total of 52 articles focusing on Cultural Identity have been reviewed, with the average publication year being 2012. In a study by Schwartz and colleagues (2009), an analysis of 773 data sets evaluated factors such as cultural identification and individual identity, adaptive mental well-being, as well as both internal and external symptomatology. This research delves into the direct and mediated relationships between cultural identity and psychosocial outcomes, showing consistency across diverse ethnic groups.

In research conducted by Pedersen and associates (2011), a sample of 248 U.S. students abroad was scrutinized. The team developed a 24-indicator "settler adaptation" scale that included four advantageous elements (interaction with local residents, understanding and engagement with local culture, linguistic skills, and identification with the host culture) and two disadvantageous aspects (relations with siblings and feelings of dislocation). The scale's reliability was initially verified through its correlation with existing acculturation measures.

Li and collaborators (2019) targeted employees working internationally and pinpointed two principal determinants impacting their cultural acclimation—prominence of familial cultural identity and a mindset geared towards cultural learning. The investigation uncovers the relationships between distinct strategies of identity negotiation and a range of host culture responses. Specifically, a monocultural approach was associated with both favorable and unfavorable correlations with exhaustive and comprehensive host culture reactions, respectively. Global identity approaches correlated negatively with exclusive host culture reactions, while multifaceted identity negotiation strategies exhibited a negative correlation with exhaustive responses and a positive one with comprehensive host culture reactions.

2) Peripheral News Worker

The review includes 39 papers concerning Peripheral News Workers, with a median publication year of 2014. Pecenka & Anthias (2015) address the under-represented topic of minority faith schools in England. Through a nuanced analysis of the underlying positions supporting these belief systems, the study concludes that the multi-faceted narrative of these claimants is essential for understanding their claims as primary identity markers.

Similarly, Cisarová & Metykova (2020) examine the function of video journalists within news production, focusing on their professional culture, autonomy, and practices. The study, anchored in the context of a Czech TV show, incorporates interviews with video journalists. Results align with prior research on the marginalized roles within journalism, shedding light on the complex professional status of video journalists.

On a different note, Connolly et al. (2021) investigate the legality of upcoming changes in charity accounting, drawing from 21 interviews with accountants from significant charities in the UK and Ireland. The study indicates that national culture, identity, and mimicry are key elements in the standardization and acceptance of accounting protocols. Notably, imitative pressure emerges as a stronger force than regulatory pressure in legitimizing alterations in the charitable sector.

3) Place Brand

The corpus under review comprises 29 papers focused on Place Brands, with the median year of publication being 2016. Pedeliento & Kavaratzis (2019) critique the model originally formulated by Kavaratzis and Hatch (2013). Employing practice as the analysis unit and structural theory as the conceptual lens, they elucidate how this framework informs place branding strategies at both tactical and strategic layers. Structural theory interconnects key components of place branding—namely, culture, identity, and image—thereby stimulating additional theoretical and empirical exploration.

In a distinct vein, Higgins (2019) propels the discourse on urban multiculturalism within human geography by offering a theory-grounded assessment of social tensions. This study enhances our understanding of how cultural identity discussions fit within this dialogic space. It integrates perspectives from settler communities, Aboriginal populations, and immigrants, thus tying discussions of race and immigration to Indigenous and colonial histories. Moreover, the paper emphasizes the necessity for nuanced interpretations of local history, societal context, and subjugation when investigating integration and multiculturalism, particularly in settler colonial settings.

2.3.2 Research Trends of Cultural Recognition

Looking at Figure 19, the researchers found that research trends include Cultural Identity, Place Brand, Potential Net Effect, Traditional Food Product, and Innovative Culture Identification. Especially Innovative Culture Identification is a typical research trend. (Zemanova, Striteska, &

Zapletal, 2022) study the domain of innovation culture attributes theoretically and empirically, using mixed research methods based on the resource view theory. The researchers developed a framework to define the structure of an innovation culture, which can be used to diagnose the extent to which a firm is trying to create an innovation culture.

2.3.3 Summary of Cultural Recognition Research

For now, research on cultural identity is still in its early stages: The Number of publications is small, especially in Chinese; there need to be more high-yield authors and core research teams and an extensive scientific research cooperation network. Currently, the main research topics are Cultural Identity, Peripheral News Workers, and Place Brands. The main research trends are Cultural Identity, Place Brand, Potential Net Effect, Traditional Food Product, and Innovative Culture Identification.

The combination of Cultural Identity and Place Brand will be a potential research trend with great potential. Despite the growing popularity of place branding research, the theoretical foundations of the discipline of place branding still need to be developed. So far, there is still a lack of research on combining ethnic clothing, cultural brands and cultural recognition.

2.4 Related Research on Dong Culture

Through the combing of literature related to Dong culture, it is found that there are more than 20 foreign kinds of literature abroad (Figure 20), most of which are from Chinese scholars, and the research on Dong culture is carried out through the following aspects.

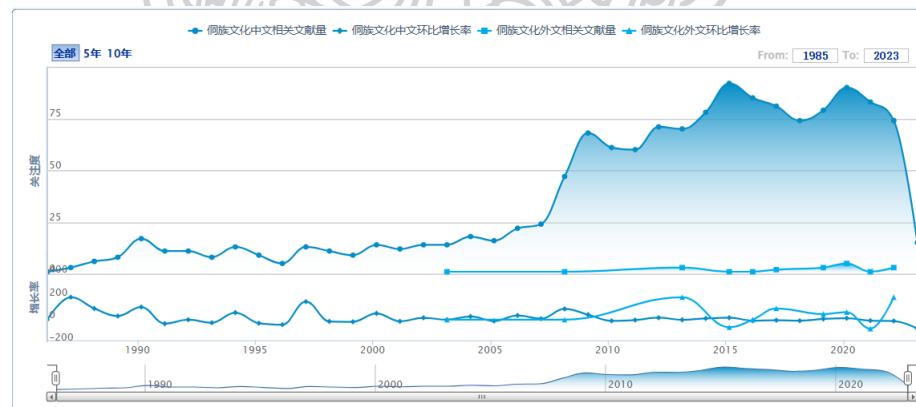


Figure 20 Number of Publications and Citations of Papers Related to "Dong Cultural "

Source: CiteSpace software generates graphics, 2022

2.4.1 General Situation of Dong Culture

From the semantics of Chinese, the interpretation of "tradition" in "Ci Hai" is: the thought, culture, morality, custom, art, system, and behaviour passed down from history (T. Wang, 2017). The writer cites the perspectives of Juyue and Gao Fujin (Jv & Gao, 2010), arguing that traditional culture is an evolving reflection of a nation's unique traits and stylistic elements, shaped by

historical and civilizational progress. This includes an aggregate expression of diverse ideas, mentalities, principles, and belief systems. The significance of carrying forward "traditional culture" is to pass it on from generation to generation so that the experience and achievements created and accumulated by the ancestors can be passed on. Not all traditional cultures can become precious heritage, and precious heritage must adapt to reality and meet actual needs not to perish.

The traditional culture of the Dong minority is closely related to the life and production of the Dong people. According to social functions, it can be divided into practical and non-practicable. Practical includes clothing, utensils, buildings, and objects. Excellent and practical functions can be used to embroider various aesthetic patterns on clothing. Many non-practical symbols, such as Dong songs and Dong operas, are recorded in utensils and clothing with graphic symbols, expressing people's understanding and expectation of nature. After searching for information and field research, the author listed more typical traditional cultural symbols of the Dong minority and roughly classified them as follows (Table 4):

Table 4 Dong Traditional Culture Content

Category	Name	Category or content
Live	residential	Dry column dwellings, ground dwellings
Custom	Public buildings	Drum Tower, Wind and Rain Bridge, Stage, Zhaimen, Pavilion, Well Pavilion,
	Villages	River banks, Pingba countryside, half-mountain passes
Folk	Languages	Dong language, Dong language (not popularized)
Literature	Myths and legends	The Song of Origin, Zhang Liangzhang's Sister-in-Law Humanity, Pangu Opens the World, Save the Sun,
	Folk legend	Frog fetches rice seeds from the South China Sea, Gou crosses the sea to fetch grain seeds, Yang Taigong saves Feishan, the story of Kaijia, the origin of the Drum Tower, the origin of "Ye", the origin of chasing the col, the storm in the water town, the beauty of Zhu Langniang, and the Red Army crossing Jin Screen
	Kuanci	Section Ping section, contract section
	poet	Biography of the Singer, Er Dumei, Luo Fengying
Folk	clothing	Dong cloth, bright cloth, Dong brocade, Dong embroidery
craft	clay sculpture	Ssangyong Treasure Map
	stone carving	Carvings of stone beasts, stone cows and Pipa springs
	wood carving	Nuo opera mask

	painting	Landscape, Birds and Beasts, Flowers, Fish and Insects, Eight Immortals Crossing the Sea, Eighteen Arhats, Beauty of Zhu Lang Niang
Folk Entertainment	Sports	Firecracker grabbing, Dong boxing, shuttlecock kicking, dragon boat racing, wrestling
	Social Entertainment	Yuehe, Wulongke, Zhangganlang, Bullfighting, and Birdfighting.
	Musical Instruments	Ping Xiao, Xiao, Di, Pipa, Corbel Qin, Lusheng, Suona, Luo
	Folk songs	big songs, small songs, etiquette songs, pipa songs of the Dong minority
	Dance	Duoye, Longpan, Lusheng Dance, Dragon Dance, Lion Dance
	Opera	Dong Opera , Ground Lantern, Nuo Opera
Belief	Religious activities	Sacrificial Sacrifice, Sacrifice to the Land, Sacrifice to the Field, Sacrifice to the Dragon God, Sacrifice to the Grandfather of Feishan, and Ritual
	religious belief	Nature Worship, Ghost Worship (Satang), Totem Worship
Cultural Figure	historical figure	Su Yu, Wu Wencai, Zhang Hongqian, Shi Yuxiu, Nai Gaohua, Yang Zhiyi, Long Shihui
	Inheritor of Inheritance	Yang Siyu (Dong wooden architecture), Wu Pinxian (Dong songs), Wu Jiaping (Dong pipa songs), Long Ziming (Nuo opera), Chen Xianyue (Dong embroidery), Ou Ruifan (Dong brocade)

Source: The author compiled according to public information, 2022

Among the colourful cultural events of the Dong minority, big songs, wind and rain bridges, drum towers, pipa songs, Dong brocade, Dong style, Dong opera, and Dong cloth are typical representatives of the excellent culture of the Dong minority. They are an important part of the cultural heritage of the Dong minority, is an essential carrier of the history and culture of the Dong people and contains the unique spiritual culture and cultural awareness of the Dong people. Yang Changsi concluded that the Dong culture includes four aspects: first, the "Dong money system" is the most fundamental feature of the Dong culture; primitive simplicity is the second feature; is the fourth characteristic of Dong traditional culture(Changsi Yang, 1989).

2.4.2 Residential Culture

The Dong people have no written language but have their own stories, songs, drum towers, customs, and habits of offering sacrifices. It is the Dong culture, which comes from the Dong village. The site selection of Dong villages pays attention to "the ins and outs". The continuous mountains

are called "dragon veins". The Dong people built along the direction of the mountains, and the momentum of the mountains became the backing of the Dong village, called "Shunqi". The "dragon head" faces the surrounding streams or flat dams, backed by the undulating and majestic "dragon vein". The village is built on such a "dragon head", and the Dong people call it "sitting on the dragon's mouth"(Ren, Cheng, & Liang, 2008). Dong people's Fengshui concept of site selection for building villages aligns with the concept of taking power and absorbing energy in ancient Chinese Fengshui. The Dong people are a typical consanguineous community, and the villages are roughly divided into clans. The stockade radiates outward from the centre of the Drum Tower, and clans live in groups. Drum Tower is the acupuncture point of Yizhai, the most auspicious point where dragon veins stop gathering, Chongyang and Yin, where the soil and water are thick. The Drum Tower was built here, which means "acupuncture point"(Ren et al., 2008).

The Drum Tower occupies a significant position in the lives of the Dong village people. It is the activity centre of the village. There are many customs and etiquette, discussions on important matters and the formulation of payment contracts. Events, and went to the Drum Tower to concentrate. Every holiday, residents will come to the front flat of the Drum Tower to play the Lusheng and sing big songs.

The Drum Tower is more or less religious, and the old and young in the village like to talk about the past and the present on the Fengyu Bridge and have fun; with life pictures.

"Ganlan" is a building of the ancient Yue people, which means "the house of the Dong people" in the Dong language. "Dry" refers to Dong people, and "lan" refers to family and house. In the Southern Dong area, the protection of the stilted buildings is relatively complete. Usually, a village is composed of hundreds of stilted buildings. They live near the river, leaning on the mountain, and have a vertical difference in space and a well-proportioned arrangement, forming a group of wooden buildings with a strong sense of hierarchy(Ren et al., 2008).

After analyzing the Drum Tower, Wind and Rain Bridge, and folk houses of the Dong minority, it is not difficult to find that the truly remarkable feature of the architectural landscape of the Dong minority village is its ingenious layout according to the terrain. The wind and rain bridge blocking the river, the landscape group composed of waterwheels, forests, streams and rivers besides the village constitute a unique village wonderland, showing the cohesion and affinity rarely seen in other ethnic groups.

2.4.3 Folk Craft Culture

From an anthropological point of view, as the founder of the communication school, Grebneil opposed the theory of evolution. He advocated that the cultures of various nations can influence each other through contact and produce similarities. Grebneil believes that the path of cultural transmission can be better explored by analyzing the similarities between cultures. If a

similar authenticity is found, it can be understood that it is due to the relationship of transmission; that is to say, the culture of the two places must be transmitted from one place to another; the distance between them is irrelevant. There are interlinkages among the cultural elements in the place of origin. For example, the Dong people's ancestor is Sama, a matrilineal clan society, and the Dong people grow cotton and hemp and weave by themselves. The traditional handicraft culture is rich and colourful. Folk handicrafts mainly include embroidery, brocade, coloured painting, paper-cutting, rattan weaving, bamboo weaving, silverware making, and carving. Embroidery patterns are vivid and colourful; Dong silver ornaments include collars, necklaces, earrings, bracelets, rings, silver hairpins, and silver flowers; Dong brocade, Dong handkerchiefs, and Dong cloth are textiles (Figure 21).

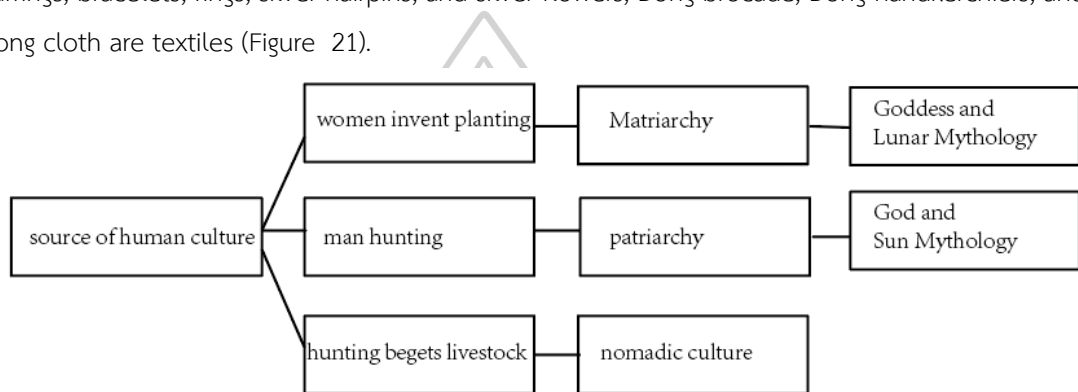


Figure 21 The Analysis of the Production Process of Different Regional Cultures by the Communication Theory

Source: (Xie, 2021)

The weaving and dyeing techniques of the Dong people not only have a long history but also have exquisite skills. As early as the Tang Dynasty, the ancestors of the Dong minority had planted cotton and linen by themselves, dyed Dong cloth, and woven class fine cloth, white cloth, and white silk, which were well-known, and some even became tributes to the court. By the Qing Dynasty, Dong brocade, Dong cloth, and Liang cloth were more famous worldwide. *Dong brocade patterns* are primarily abstract geometric patterns, simple and elegant, mainly used for head coverings, quilts, and strap covers. Embroidery is also one of the ancient crafts, and there are many methods, such as flat embroidery, cross-stitch, twine embroidery, flower arrangement, and flower frame; the subject matter is broad, mainly including flowers, birds, fish and insects, landscapes, trees, geometric patterns, ethnic customs (h. Yang, 2012).

Dong women like to wear flowers and silver, which is not only a symbol of beauty, but also a symbol of family status and wealth. Silver ornaments mainly include collars, bracelets, earrings, rings, crowns, chains, flowers, silver hairpins, silver combs, and silver hairpins, with unique shapes and a three-dimensional effect.

The carvings include clay sculptures, wood carvings, and stone carvings, and the carving methods include hollowing out, flat carving, and flower teeth. The themes of the sculptures are also different. The clay sculptures are mainly the "Shuanglong grabbing treasure map" on the Drum Tower, as well as ancient and modern figures, birds and animals. The wood carvings are mainly reflected in the statues of Bodhisattvas and Nuo opera masks in temples, and shrines, stools; the carvings on tables, chairs, doors and windows, as well as Drum Tower, Fengyu Bridge, have patterns of dragons and phoenixes, flowers and birds, landscapes, animals, with transparent layers, vivid images, simple and generous. The stone carvings mainly include carvings on large stone tombs, stone beasts guarding the cottage, stone cows on wellsprings, Pipa spring carvings on hillsides, and sculptures on Sa halls. The carved patterns include dragon and snake patterns, vegetation, birds and animals: bullfighting scenes(h. Yang, 2012).

The paintings of the Dong people are mainly reflected in the Drum Tower, the main beams of the Fengyu Bridge, the corridors and the inner walls of the temples. There are not only natural scenes such as mountains and rivers, birds and beasts, flowers, fish and insects, but also folklore stories, such as "Eight Immortals Crossing the Sea", "Eighteen Arhats", "Pearl Lady Beauty", Besides some paintings, more beautiful poems accompany some. Full of life and romance(h. Yang, 2012).

2.4.4 Folk Entertainment Culture

The Dong people have a saying that "food nourishes the body, songs nourish the heart". The Dong people like to sing and dance very much. The musical instruments include corbel qin, flute, flute, pipa, lusheng, Suona, and gong. The flute and flute can be used for breathing through the mouth and nose. , played mainly by young men and girls when they are in love at night; the pipa has different sizes, the big pipa has a deep and soft tone, which is longer than the accompaniment narrative libretto, and the small pipa has a sonorous sound, delicate and deep, which is better than the accompaniment aria lyrics; It is a unique stringed instrument of the Dong minority. It is named after its shape like a buffalo thigh. It is called "Geyi" in the Dong language. Generally, the device comprises a Sheng bucket, Sheng pipe, resonance tube, reed, hoop and other components. The sheng bucket is made of fir wood; the sheng pipe and blowpipe are bamboos. The resonance tube is made of nan zhu, white-shell bamboo or bamboo shoot shell, the hoop is made of cotton bamboo, and the reed is made of copper(h. Yang, 2012). The Miao people's Sheng Dou is made of bamboo, the difference between the two nationalities' reeds. The reeds are full of sound, pure and clear, and very distinctive. There are often reed competitions in the Dong village, and there are also reeds and reeds in major sacrificial activities and festive occasions—dance performances.

Dage of the Dong minority, called "Garao" in the Dong language, is a mass chorus song. According to themes, it can be divided into narrative songs, lyrical songs, etiquette songs, drum tower songs, and opera songs. The singing is unique and straightforward, but the performances are

not standard because the chorus organization is relatively long. The small songs of the Dong minority are mostly love songs sung by young men and women when walking on the moon or playing in the mountains. They are sung solo or duet. In addition to these two categories, etiquette and custom songs are sung on various social occasions or wedding and funeral ceremonies. The etiquette and custom songs mainly include road-blocking songs, road-opening songs, wine songs, pan songs, praise songs, and hall-stepping songs; There are "Duoye", "Longpan", reed dance, dragon dance, and lion dance. Among them, the Duoye dance is more typical, holding hands, forming a circle, and singing while circling, accompanied by movements such as waving hands.

The main operas of the Dong minority include Dong Opera, Nuo opera, and ground lantern. Dong opera is called "Xi Geng", one of the operas in Chinese folk operas. At first, Dong opera had a single tune performed by men and mainly narrated songs. Influenced by other operas, it has evolved into the current talk and singing with rich tunes (h. Yang, 2012). There is no particular troupe, and it is formed freely by the masses. Since the Dong people have no written language, they can only rely on the memory of the troupe to store it. 2006 it was listed as a traditional drama's national intangible cultural heritage. Nuo opera, or mask opera, is a dramatic performance art that entertains people and gods. The emergence of Nuo opera is related to people's early exorcism of ghosts and diseases. Most of the masks are gods and idols, and their shapes are majestic and mysterious. The ground flower lantern shooting star is performed in the Dong minority area of Enshi, Hubei. Most of the performances are performed by men and women. The man holds a folding fan, and the woman holds a flower handkerchief. They sing and dance. It could be more popular.

On the day of robbing fireworks, people gather around an expansive lawn. There is a fort at one end of the lawn, which is the referee's seat. An iron cannon is placed in the centre of the lawn. A red silk-wrapped iron ring is placed on the iron cannon, and the iron cannon is lit. After the iron cannon exploded, the iron ring was rushed into the sky. When the iron ring landed, many young and robust boys flocked to it, and those who snatched it reported to the fort. It is verified that the iron ring obtained is genuine and does not harm others, that is, the winner and thus the prize provided by the organizer. Firecrackers usually have three cannons, called the first cannon, the second cannon, and the third cannon, which respectively symbolize prosperity, longevity, happiness and well-being, a bumper harvest of grains, the prosperity of six animals, both preciousness and good luck. Now, "grabbing firecrackers" has been listed by the state as one of the events in the National Minority Games and is known as "Oriental Rugby" (h. Yang, 2012). Most Han people have seen other sports, such as Dong boxing, shuttlecock kicking, dragon boat racing, and wrestling (Table 5).

Table 5 Zhaoxing Dong Village Festivals and Events

program category	name	Time	Activity
Farming Festival	Bullfighting Festival	August 18th	Bullfighting
	Rice Transplanting Festival	May 5th	Sowing and transplanting rice seedlings
	Black Rice Festival	April 8	Eat black rice
	New Tasting Festival	July	Steaming new rice and brewing rice wine
	Clay Figure Festival	August 8	Fighting "mud"
Ritual Festival	Sacrificing festivals Sama Festival	First month	Offering sacrifices to the ancestors and a feast of hundreds of families
	Linwang Festival	March 3rd	Offering sacrifices to historical heroes
	Sheri Festival	After lichun	Sacrifice to the God of Earth
Folk Festival	Folk festivals	After lichun	Po Hui Festival, Spring Singing and making friends
	Fireworks Festival	February 15th	Grab fireworks
	Fighting Day	the first lunar month	The first lunar month
	Lusheng Festival	August 8	Reed blowing competition

Source: The author compiled according to public information, 2022

The Dong minority itself is a group with a strong sense of community, so there are more social entertainment activities, such as "Yuehe", which means a group guest dressed in costumes goes with the song team, reed troupe and opera troupe, sing opera during the day or Play Lusheng, sing to each other at night, and spend 3-5 days together. There are many festivals in regular times, as shown in the table. Each festival has corresponding social or sacrificial activities.

2.4.5 Folklore Culture

Folk literature is oral folklore, an integral part of the social life of people of all ethnic groups. Since the Dong people created no written language, folk literature not only expresses their joys, sorrows and joys but also inherits their history and culture. Oral folk customs of the Dong minority are colourful, diverse in theme and comprehensive in content. It involves all aspects of society, history, culture, production and life and can be divided into myths, folklore stories, poems, words, proverbs and riddles.

The myths of the Dong minority reflect the interpretation of the ancient Dong ancestors on the origin of all things in the world and human beings, reflect the tenacious struggle between man and nature, praise the achievements of the heroes, show their indomitable and fearless spirit in the face of nature, and their dedication to their labour. Praise and pride in results. Judging from the myths circulating today, the themes are mainly creation myths and hero myths, such as myths about the origin of human beings and things, myths about the world's creation, and myths about saving the sun. Many of these myths are sung in the form of ancient songs.

The folklore stories of the Dong minority have many themes and rich content, mainly including legends about the source of affairs, historical figures, scenery, love, animals and plants. The section is a folk social organization of the Dong minority, and the words are initially the clauses in the section, that is, the customary law. During the slow development process, it gradually broke through the regulations of the laws and regulations and formed folk literature in the form of rhymes that the masses love to hear. There is no documented record of singers. The "Biography of Geshi" handed down by the folks has 116 lines, describing 14 singers and 19 works they created and sung (h. Yang, 2012).

2.4.6 Religious Belief Culture

The Dong people have not formed a specific religious belief. The folk religious beliefs are mainly primitive religions, and nature worship is widespread. The Dong folk proverb says: "Old trees protect the village; old people manage the village." In the eyes of the Dong people, mountains, water, flowers, grass, birds, beasts, wind, rain, livestock, thunder, lightning, boulders, the sun, the moon, Earth trees, caves, and even bridges and wells, which have a significant impact on production and life, all have some mysterious power, so they are regarded as gods and worshipped. The sun and the moon are shining brightly, and people's production and life cannot be separated from them. Therefore, one cannot point to the sun or the moon, face the sun or the moon to defecate at will or curse at them—many diseases and disasters. Outside villages and roadsides in many places, the soil is built for sacrifices or special tablets are set up to enshrine the land god because it is related to the safety of people and animals, the abundance of crops, the tranquillity of the place, and has the function of deterring beasts. Worship of ghosts includes ancestor worship and worship of ghosts and gods. It originates from the concept of the immortality of the soul. Therefore, many shrines are on the hall's back wall to worship ancestors. It is also abominable. Ghosts cause all kinds of disasters and diseases that people suffer, and they must be sacrificed.

For example, there are "living ghosts", "dead ghosts", "hungry ghosts", "pig ghosts", "cat ghosts", "stove ghosts", "hanging ghosts", "poisoning ghosts", "blind ghosts", "rolling ghosts", "axe ghosts" and "falling cliff ghosts". Ghosts, "ghosts with severed arms and legs", "ghosts with swords", and so on. When suffering from disasters and diseases, sacrifices are prepared to offer sacrifices to

the ghosts and pray that they will not do anything to others. In addition, the Dong people also believe in the Dragon King Feishan God, the Three Kings God, Guan Yunchang, Yue Fei and other gods. In the past, the typical temples in the Dong area included Feishan Palace Sanwang Temple, Guandi Temple, and Wumu Temple (Yuefei Temple). In addition to setting up temples for the two gods Guan and Yue, the gods of Guan Gong and Yue Fei are set up on the bridge corridors of Fengyu Bridge in various places. The Dong people believe that these gods are good, and offerings are required to worship them on the anniversary of their death.

In some Dong areas, there are remains of totem worship. For example, some families are considered to be "Ben La Sui", which means "snake species", that is, "the root bone of the snake", which is passed on from female to male. People think that snakes are their ancestors, and when encountering snakes outside the village, they think that they are ancestors showing their spirits, and they cannot be beaten or frightened; when snakes enter the house, they are regarded as ancestors returning home, and they must burn incense and paper to pray. There has been no rain for a long time, and the land is dry and cracked. It is necessary to pray for the "snake god" to appear and make the clouds rain. There are also families whose ancestors are believed to be of the exact origin as cattle, belonging to "Benla Kingdom, Laxiuxiang, and Nandangmen", that is, "the root bone of buffalo", with authentic blood and prosperous households. It is necessary to offer sacrifices to the buffalo regularly, such as the eighth day of the fourth lunar month and the sixth day of the sixth month in the lunar calendar. At that time, offerings will be placed in front of the gate of the cattle pen, and incense and paper will be burned to pray for protection and safety(Committee, 2002).

Among the various gods believed by the Dong people, "Sa" (grandmother) is the most important. She is regarded as the female ancestor and heroine of the Dong people and has supreme authority. "Sa" is also known as "Sa Sui", "Sa Mang", "Satan", "Sa Deng", "Sa Ma Qing Sui", "Sa Bing", "Sa Tang", "Sama Emperor", "Dharma Emperor" and "Dharma Empress" Etc., meaning great grandmother or first grandmother, great-grandmother, great-grandmother, great-grandmother, is an abstract concept with universal significance and collective nature. It is a synonym for female God worship. She has tremendous supernatural powers and can influence the gods of wind, thunder, rain, electricity, and plague, drive away evil spirits, control wild animals, and protect the environment and the people. Therefore, people often regard her as the "god of the country" and pray for her blessing for all significant and trivial matters in production and life, and pray for the safety of people and animals and the harvest of grains. Before the founding of new China, there were particular public fields in some villages, which were cultivated by the person in charge of the Samu altar, and rice was harvested as a sacrifice fee. The god "Sa" is everywhere, so there are "Sada" who manages the forest, "Sadu" who manages the land, and "Saman" who manages the well.

Because the folks of the Dong minority regard "Sa" as a god of goodness and beauty who can protect humankind, protect the environment and the people, and rule the sky, water, and praise the gods of Sa, year and earth, and drive away evil. Therefore, whether natural disasters, manufactured disasters, natural mutations, social activities, production or life, you must go to the "Sa" altar to offer sacrifices and pray for God's protection. Therefore, in the Dong society, the sacrificial activities to the god "Sa" are the most frequent and the largest. In the past, there was a saying that there was one small festival every year, one big festival every three years, or one big festival every six or seven years. Generally speaking, small-scale sacrifices are held annually on the first and fifteenth day of the lunar calendar or other New Year's festivals, such as ordinary sacrifices, travelling sacrifices, wartime sacrifices, and singing and Duoye sacrifices. The scale is more significant. Every time a big sacrifice is held, cattle, sheep and chickens are slaughtered, incense tables are set, firecrackers are set off, and wine, tea, meat, fish, and glutinous rice, are offered. In addition to sacrificial activities, a series of activities are also held, such as chanting sacrificial words, singing Dong Lei, and dancing the Lusheng dance. The scene is both solemn and lively(h. Yang, 2012).

2.5 Related Research on Culture Creative Clothing Products

The research on cultural creative products is summarized as follows:

1) Tracking research publications from 2011 to 2022 reveals a rising trend in studies focused on China's cultural and creative products. The research trajectory can be broken down into three key phases: an exploratory phase from 2011–2016, a developmental phase from 2016–2019, and a period of comprehensive growth from 2020–2022. This categorization is supported by analyses including keyword clustering, time-distribution, and hotspots.

2) From 2017 to 2020, Wang Yi has stood out as an influential researcher in the realm of museum-based cultural and creative products. Notable for the high citation count of his articles, he has made a timely impact on the field. As research in the area continues to grow, other scholars are likely to gain recognition as well. Collaboration among authors is relatively limited, mostly being one-off partnerships.

3) Higher education institutions are the primary contributors to research in this domain. They are followed by cultural heritage entities and secondary institutions related to architecture and design. Geographically, the focus is on central and eastern regions. Collaborations are generally short-term, with a few universities leading in publications.

4) In terms of keyword frequency, studies largely concentrate on the design aspect of cultural and creative products, trailed by topics like promotional strategies and value perception. While design-related research is abundant, there's a gap in other areas like traditional craftsmanship and national cultural creativity.

5) Thematic studies indicate that research is most advanced in the context of museums and libraries, likely influenced by contemporary trends and policies. The field attracts scholars interested in various aspects of creative design. Interdisciplinary research is common but lacks emphasis on tourism, despite the presence of these products in tourist destinations.

6) Present research primarily targets creative units and design aspects, offering a somewhat narrow scope. Future studies could consider topics like national and craft cultural creation, as well as diverse marketing strategies. They may also explore consumer intentions in relation to various types of consumption, market preferences, and local intellectual property development.

7) Methodologically, research mostly employs technical and applied approaches. While these methods borrow from paradigms in other fields, there is a risk of overlooking unique characteristics of cultural and creative products. Future research can benefit from a multi-disciplinary approach, incorporating methods like model analysis, quantitative techniques, and network ethnography. Advanced tools like big data could provide valuable insights into areas such as market demand and consumer perceptions.

2.6 Summary

Brand building is a complex academic research, and the theoretical system is relatively complete, including luxury brands, brand communication, brand marketing, and assets. Taking the management and marketing of luxury brands as the benchmark of experience and vigorously developing local brands is the development direction of the clothing brand market. Moreover, culture injection and improving cultural recognition are necessary for local brand building. Drawing from Wang Xiaozhen's findings, one can infer that leveraging indigenous cultural elements is beneficial for new product launches or market growth. The effectiveness of utilizing such cultural components is tightly linked to how familiar the brand is to consumers. For those unfamiliar with the brand, the impact of employing local cultural elements is heightened. During the initial phase of global brands entering the Chinese market, there is a greater need for raising brand consciousness among local consumers. This phase offers an optimal opportunity for businesses to cultivate consumer brand awareness through the integration of local cultural elements. Hence, organizations should strategically employ local cultural elements that align well with their brand to communicate its ethos and value propositions to Chinese consumers, thereby elevating consumer receptivity (X. Wang et al., 2017).

This section delves into four comprehensive themes: apparel branding, the culture of ethnic clothing, cultural identity, and studies focused on Dong culture. In the segment concerning 'Apparel Branding,' the text first dissects the key notions related to clothing brands, followed by an examination of how tourist purchasing patterns affect these brands. It then offers a synopsis of the current state of apparel branding research and anticipates future trends. Second, "Research on

"Ethnic Costume Culture" analyzes the status quo of ethnic costume culture research and looks forward to future research trends. In the third, "Current Status of Cultural recognition Research", a comprehensive elaboration is made from three perspectives: the definition of concepts, the current status of cultural recognition research, and the trend of cultural recognition research. Finally, "Relevant Research on Dong Culture" provides a comprehensive overview of Dong culture and details Dong's residential culture, folk craft culture, folk entertainment culture, folk literature culture and religious belief culture.

This chapter aimed to understand and reveal the correlation among clothing branding, national clothing culture, cultural recognition and Dong culture through a literature review and correlation research. These studies provide us with a theoretical framework and a solid foundation for our follow-up research.



CHAPTER 3

RESEARCH METHODS

3.1 Research Paradigm

The MBA think tank dictionary defines a research paradigm as an established model that guides a particular scientific community in its scientific endeavors. This includes shared worldviews, foundational theories, exemplars, methods, tools, and benchmarks pertinent to scientific inquiry. The current study employs a mixed-methods approach, encompassing qualitative methods like literature review, expert interviews, fieldwork, and case studies, as well as quantitative techniques involving surveys and workshops.

3.1.1 Qualitative Data

Qualitative research entails comprehensive, long-term examination of social phenomena within their natural settings. The study utilizes a range of research methods, including on-site experiential data collection, semi-structured interviews, observations that are both interactive and non-interactive, textual scrutiny, and case-based evaluations. The analysis is principally inductive. Researchers gather primary data on-site to understand participants' behaviors and viewpoints, subsequently forming hypotheses and theories for further verification and analysis. The researcher serves as the principal tool in the research process; therefore, the influence of their background and relationship with the study participants on both the process and outcomes is a consideration. Detailed documentation of the research procedure is imperative, as it is integral to the research outcomes (Chen, Xiangming, 1996).

3.1.1.1 Literature Research

Literature research is a relatively common research method. This article uses the literature research: First, the literature research to determine the research purpose, problems and technical routes of this paper. Second, find the breakthrough point of this study by sorting out relevant literature on clothing branding, ethnic Costume Culture, cultural recognition, and Dong culture; third, find out the theoretical basis and reference scale of this study by consulting relevant literature, reference model; fourth, through the collection of literature, straighten out the theoretical context of this study, and summarize the theoretical model.

3.1.1.2 Questionnaire Survey

The physical object analysis in the questionnaire design in this article includes the analysis of all relevant texts, pictures, audio-visual materials, and physical objects that can be collected about the Dong minority. Some of these materials are historical documents, and some are current records, such as buildings handed down from ancient times, Dong brocade and Dong cloth left by

the former weavers. Finally, the obtained materials were discussed and supplemented via interviews, and a questionnaire was designed.

3.1.1.3 Expert Interview

In the questionnaire design part, expert interviews were adopted to select scales and pictures, and observational records were used to record what they saw and heard. Three inheritors of intangible cultural heritage were interviewed, a museum curator, a tourism bureau business specialist, a brand designer and one marketing director, and ten local Dong people to determine the questionnaire pictures.

During the workshop, the focus group interviews, including designers, researchers, consumers, an intangible heritage inheritor, and a brand marketing expert, participated in screening products with high cultural recognition and finally went to Determine the design.

3.1.1.4 Field Research

Fieldwork has always been an important step and link for researchers in various disciplines to enter the actual field to obtain credible information. The most significant advantage is its reliability and intuitiveness, widely used in various investigation and research work disciplines. Acquire primary data on Dong culture through methods such as direct observations, in-depth interviews, experiential living, and other participatory techniques. Subsequently, formulate and administer questionnaires to analyze and identify culturally significant elements, thereby establishing a theoretical groundwork for design endeavors.

3.1.1.5 Case Evaluation

Case studies serve as a prevalent research methodology and form an essential component of this investigation. The objectives of the case evaluations are manifold: initially, to discern the brand's design orientation by examining its Visual Identity (VI) and the immediate consumer impressions of its apparel products. Secondly, to engage in a comprehensive analysis of cultural and creative apparel brand designs across different nations, uncovering prevailing design principles, accumulating resources, and laying groundwork for subsequent design execution. Lastly, through field assessments of representative brand instances, contemplate the points of cultural resonance, identify innovative design aspects and breakthroughs, and formulate an assessment framework for the branding of Culturally Creative apparel products.

3.1.2 Quantitative Data

Quantitative research is a standard paradigm that expresses problems and phenomena in quantity. It analyzes them with appropriate tools to obtain objective data, tables, graphics and other results to obtain meaningful research methods and processes. The quantitative research of this study includes literature research, a questionnaire survey and a workshop. Quantitative research can ensure the depth of this research.

3.1.2.1 Literature Research

The method of literary review principally involves the accumulation, categorization, and structuring of existing works to develop an informed comprehension of factual data. This paper primarily utilizes databases like WOS, Scopus, and CNKI to search for key terms such as "branding" and "cultural recognition." Subsequently, bibliometric analysis is employed to identify emergent trends and focal areas in the existing literature.

3.1.2.2 Questionnaire Survey

In the present study, three quantitative investigations are conducted through questionnaire surveys: first, examining the necessity of branding in the field of cultural creative apparel; second, developing a conceptual framework for the branding of such products; and third, assessing the requirements of the target consumer demographics. Data are collected both online and offline by administering the designed questionnaires.

3.1.2.3 Collaborative Synthesis Workshop

The Collaborative Synthesis Workshop serves as a dynamic arena involving multiple participants. It facilitates interpersonal communication, collective ideation, research scrutiny, and the proposition of potential strategies or plans during the engagement process. The workshop's inaugural step in this research sets the thematic focus. Participants then engage in design activities, brainstorming sessions, and conceptualize preliminary plans. Post-design, open interviews are conducted to accommodate an increased number of contributors, followed by revisions based on existing design evaluations and feedback. The aim is to reach a consensus among diverse stakeholders, as depicted in the accompanying diagram (Figure 22).

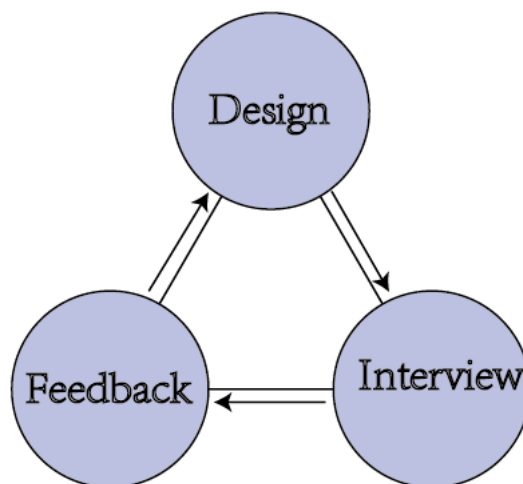


Figure 22 Fusion Co-creation Workshop

Source: drawn by the author, 2022

3.2 Data Collection

3.2.1 Literature Research

The literature collection includes qualitative conceptual research and quantitative bibliometric research. This article collects literature as comprehensively and accurately as possible in the library or on websites such as WOS, Scopus, and CNKI. The literature of this article includes journal articles, reviews, research reports, and conference papers; doctoral and master's degree theses; books and various archives material.

3.2.1.1 Research Status of Apparel Branding

This article searches the WOS (Web of Science) core collection database and Scopus database for the period from 2000 to 2022 on January 6, 2023, with the topic words "brand building" or "branding" and "clothing" or "fashion" or "costume". 270 and 1000 related papers. This file type includes title, abstract, keywords, author, institution, country (region), publication year, and references. Because the information is very comprehensive, generating a visual knowledge map later is convenient.

3.2.1.2 Current Status of Research on Ethnic Costume Culture

In the CNKI database, the search keyword is set to "ethnic costume culture", the search type is "theme", and the document types are "journal papers" and "dissertations". From 1985 to 2023, a total of 2359 documents were published. Search Topic "Ethnic Dress Culture" or "Ethnic Costume Culture" or "Ethnic Costume Culture" in WoSCC, And Document Type: Article, Review, Proceedings Paper and Language: English, Index Date: 1900-01-01 to 2022-12 -31. 6 documents were retrieved. The research enthusiasm is increasing daily, but Chinese scholars mainly conduct it, and the relevant data are preserved to provide a basis for later data analysis.

3.2.1.3 Research Status of Cultural Recognition

This article searched 1728 related papers from January 2000 to December 30, 2022, with the topic words "cultural identity" and "brand" in the WOS (Web of Science) core collection database. With the increasing number of days, few pieces of literature are closely related to the articles on cultural identification. Searching for "cultural recognition" in CNKI also found that there is not much relevant literature on cultural recognition, which is on the rise. The relevant data are saved to provide a basis for later data analysis.

3.2.1.4 Related Research on Dong Culture

China is the most typical multi-ethnic country, and the Dong minority is a unique ethnic minority in China. The study of Dong culture is based on Chinese people. The article was searched for "Dong Culture" on CNKI on January 6, 2023. The literature from 1985 to 2022 showed an upper body trend. There were 21 foreign literature in total, and there were few studies. Therefore,

qualitative research methods were used to consult relevant cultural literature of the Dong minority and preliminarily summarize and refine the representative cultural symbols.

3.2.2 Expert Interviews

According to the interviewees and the interview content, it is necessary to design the program in a targeted manner. In this study, all on-site interviews are used, and the first round uses a combination of structured and open interviews. The interview program consists of four parts: introduction, structured interview, open-ended interview and conclusion. The process of introduction:

Explain the purpose of the interview and self-introduction.

Let the interviewee introduce himself.

Introduce the rules of the interview.

The structured interview is composed of common questions. The advantage is that the procedure is standardized, which is convenient for controlling the process and comparing the results. The disadvantage is that the answers are usually superficial and cannot be expanded, and other aspects of the Dong minority may be missed. Dig out potential needs and make the problem deeper.

In the second round of identification selection, this article uses open-ended interviews. Since the interviewees have high-quality requirements and are familiar with this field, the general direction is easy to grasp, and the research purpose can be achieved.

3.2.3 Questionnaire Survey

3.2.3.1 Inevitability Questionnaire Design for Cultural and Creative Brands

1) Questionnaire Design

According to the theoretical model constructed and referring to the scales used in many existing studies, this study designed the content of the scales to measure each construct. In order to ensure the rigour and pertinence of the scale, this study invited experts in psychology to evaluate the various constructs in the scale. Finally, it determined the scale to be used in the subsequent research. Among them, the information input part follows the input factors in the Howard-Sheth model, including three sources of stimuli: product, symbolic, and social environment (Howard & Sheth, 1969). Bringing this information to mind and variables such as brand sensitivity forms the purchase motivation. The author designed three questions to measure consumers' brand sensitivity, namely "brand attention", "brand choice", and "brand consumption" (Kapferer & Laurent, 1988). As an important outcome variable, "purchase intention" is measured by two questions, namely "possibility of purchase" and "purchase recommendation" (Dodds, Monroe, & Grewal, 1991) (Table 6).

Table 6 Scale Content and Reference Data

Construct	Sub construct	Entry	Reference
Perceptual Factors	Essential Factor	When purchasing tourism cultural creative clothing products, I pay more attention to the experience in the purchase process	(Howard & Sheth, 1969)
		When purchasing tourism cultural creative clothing products, I value the service of the sales staff	
		When purchasing tourism cultural creative clothing products, I will be attracted by the style and Colour	
		When I choose tourism cultural creative clothing products, I will pay more attention to its quality rather than price	
		When I choose tourism cultural creative clothing products, I will pay more attention to its practicality	
		When purchasing tourism cultural creative clothing products, I will pay attention to the match of quality and price	
		I buy tourism cultural creative clothing brand products because I value the cultural connotation behind them	
		When I choose tourism cultural creative clothing products as gifts, I will pay more attention to Prefer brands with cultural connotations	
		When I see stars, celebrities recommend or endorse, I will want to buy this brand of cultural and creative clothing products	
		When I see the recommendations of tour guides and shopping guides, I will want to buy cultural and creative clothing products of this brand	
		I would like to buy cultural creative clothing products of this brand when I see recommendations from relatives, friends, and company colleagues	
		The brand awareness of tourism cultural creative clothing will be one of the reference standards when I choose products	

		When buying tourism cultural creative clothing brand products, I will be attracted by the interior decoration	
		When buying tourism cultural creative clothing brand products, I will be attracted by the appearance and signboard of the store	
		When buying tourism cultural creative clothing brand products, I will pay attention to advertising	
		I think tourism cultural creative clothing products with brands are a symbol of personal taste	
		I will accept limited edition high-priced tourism cultural and creative clothing brand products	
Brand Sensitive	Brand Sensitive	When buying tourism cultural creative clothing products, I will pay attention to whether it is a brand	(Kapferer &
		I will try my best to choose a better tourism cultural creative clothing brand within my economical range	Laurent, 1988)
		I will buy a travel cultural creative clothing brand product and spend more money than similar products	
Purchase Intention	Purchase Intention	Possibility of me buying branded tourism cultural creative clothing products	(Dodds et al., 1991)
		When someone inquires about my tourism cultural creative clothing brand products, I will recommend he/she to buy	

Source: The author compiled according to public information, 2022

In the design of the questionnaire, questions were structured using a five-point Likert scale. Scores ranged from 1, denoting strong disagreement, to 5, signifying strong agreement. Respondents were required to assign integer values between 1 and 5 to reflect their level of concurrence with each item, based on their personal circumstances and interpretive skills.

2) Data Collection via Questionnaire

To enhance the research's precision, preliminary steps were taken during the questionnaire's initial stages. The finalized version is titled 'Consumer Psychological Assessment in Purchasing Tourism-Related Cultural and Creative Apparel' (refer to appendix). Initially, the questionnaire was compiled based on existing literature. Expert consultations were conducted to finalize the influencing factors and the style of queries. Subsequently, a pilot study was carried out. An initial set of 50 questionnaires was disseminated and gathered at tourist sites in proximity to Changsha

City, Hunan Province. Reliability and validity tests were conducted using SPSS software, leading to the generation of the definitive questionnaire."

In this formalized quantitative survey, hard-copy questionnaires were disseminated on-site at tourist spots and museums. Respondents were instructed to complete them immediately for data collection purposes. Out of 319 distributed questionnaires, 304 were received back, yielding a response rate of 95%. After discarding seven questionnaires from respondents who had never engaged in purchasing tourism-related cultural and creative products, a total of 297 valid responses were retained, resulting in an effectiveness rate of 93%.

3.3.3.2 Questionnaire Design for Cultural Creative Brand Building

1) Questionnaire Design

According to the theoretical model constructed and referring to the scales used in many existing studies, this study designed the content of the scales to measure each construct. To uphold the scale's analytical rigor and relevance, experts from the fields of psychology and design were consulted to assess the various components within the scale. Finally, it determined the scale to be used in the subsequent research. Among them, the part of cultural identity refers to Wang Yu's (W. Yu, 2014) literature to design four tangible symbols of cultural identity and four intangible spiritual and cultural identity items. Since the cultural recognition in this article differs from cultural identity, cultural identity has for the more profound recognition of culture, Wang Yu's measurement items were deleted from the question, and only two were selected. The attitude towards purchasing behaviour refers to the attitude scale of Ajzen and Fishbein (Ajzen, 1980), and three items are designed for each of the three sub-constructs of cognitive needs, emotional needs and behavioural tendencies. A total of nine descriptions: The consumption intention part refers to the four levels set by the research of Wang and Chang (J.-C. Wang & Chang, 2013) to measure consumers' consumption intention (Table 7).

Table 7 Scale Content and Reference Data

Construct	Sub-construct	entry	Reference
cultural discrimination	Tangible symbol	I can recognize the expression of Dong cultural elements in this product	(W. Yu, 2014)
		I can accept the expression of Dong cultural elements in this product	
	invisible spirit	I can recognize the connotation of Dong cultural elements in this product	
		I can accept the connotation of Dong cultural elements in this product	

Perception and Attitude	Cognitive needs	I think buying this item can help me learn something	(Ajzen, 1980)
		I think buying this item can satisfy my curiosity about a certain culture	
		I think the cultural knowledge contained in this product can make me buy it	
	Emotional needs	I think it is a joy to buy this item	
		I think buying this item will satisfy some of my emotional needs	
		I think the emotional experience this item provides will motivate me to buy it	
		Behavioral tendency	
Purchase Intention	Purchase Intention	I think the Dong elements contained in this product can promote my production propensity to buy it	(J.-C. Wang & Chang, 2013)
		I'm likely to buy this item	
		I will buy this next time I need it	
		I would recommend others to buy this item if needed	
		I have a strong intention to buy this product	

Source: compiled by the author, 2022

In the questionnaire's construction, each item was framed using a five-point Likert scale. The scores ranged from 1 for strong disagreement to 5 for strong agreement. Respondents were asked to assign an integer value between 1 and 5 to indicate their level of concordance with each statement, taking into account their personal circumstances and interpretative capacity.

2) Questionnaire Collection

In order to further ensure the accuracy of this research, this paper made the following two precise preparations in the early stage of the questionnaire. The final version is "Investigation on the Recognition Degree and Consumption Willingness of Cultural Elements of the Dong minority" (see appendix). First: According to the literature, the questionnaire is summarized into one, and through expert interviews, each picture and questioning method are considered and determined. Second: Pre-investigation. First, 40 questionnaires were distributed and collected near the university town of Changsha City, Hunan Province. The reliability and validity of the questionnaires were analyzed using SPSS software, and some texts were considered to form the final questionnaire.

In this formal quantitative questionnaire survey, paper questionnaires were distributed near the university town of Changsha City, Hunan Province, and the respondents were required to fill them out on the spot to collect data. A total of 230 questionnaires were distributed, and 218 were returned, with a return rate of 95%.

3.2.3.3 Cultural Symbol Recognition Degree Questionnaire Design

1) Cultural Symbols

Semiotics is ubiquitous in real life. In this world full of symbols, commodities have different prices because of brand symbols, and the cultures and values represented by different symbols are also various. The father of semiotics and Swiss linguist Ferdinand de Saussure pointed out that although the language is one of the signs used by human beings, it is a multiple-symbol system, and linguistic research should provide a paradigm for semiotics, so the basic principle of symbolic meaning is arbitrariness. He posits that a sign comprises two components: the 'Signifier,' serving as the sign's gateway, and the 'Signified,' representing the mentally understood concept (Saussure, 2011). Saussure's work articulates structured semiotics through textual analysis, illuminating the process of realization (Mick, Burroughs, & Hetzel, 2004). In contrast, the Peircean approach explores a more expansive and dynamic form of semiotics by examining the societal and cultural positioning of signs (Mick, 1986). Peircean semiotics not only builds upon but also transcends Saussure's methodology. While Saussure focuses on brand logos, Peircean semiotics extends to studying the logo's role within advertisements, brand taglines, and other communicative symbols. According to Ernst Cassirer, a German philosopher, semiotics investigates the generation and conveyance of meaning via signs and symbols in social contexts (Eco, 1976). Humans are symbolic creatures, and culture represents a symbolic form. Both human culture and art emerge as quintessential outcomes of symbolic behavior and cognition (Weiping, 2018). Essentially, any object or concept can function as a sign, provided it is interpreted to signify or represent something other than its immediate self (Chandler, 2002). Therefore, "things" are the carrier of symbols. The Dong minority and folk handicraft residential culture can convey their cultural symbols through "things". However, the folk entertainment culture, belief culture and other spiritual symbols of the Dong minority are generally conveyed through hearing and experience. Not everyone can understand them if they are transformed into "things" through vision, and individual differences are significant. Therefore, this article the design of the questionnaire is mainly based on the symbols of the Dong people's residential culture and folk handicraft culture. In order to more comprehensively reflect the Dong people's culture, some visual forms of pictures of folk entertainment culture, folk literature, and belief culture are added.

2) Questionnaire Design

This study invited three intangible cultural heritage inheritors and two museum curators to screen further and evaluate the field survey observations and interview pictures and finally decided that the 28 cultural symbols of the Dong minority are more typical visual cultural symbols. The pictures include symbol pictures: Inheritors of Intangible Cultural Heritage, Dong Brocade, Historical Figures of the Dong minority, Sama Festival, Fireworks Grabbing, Food, Musical Instruments, Sacrificial Sacrifice, Dong Cloth, Dong Embroidery, Printing and Dyeing, Villages, Zhaimen, Moon Congratulations, Clothing, Stage, Residential Houses, Dong Opera, stone carvings, Lusheng Festival, clay sculpture, wind and rain bridge, Drum Tower, Dong folk songs, painted paintings, Dong script, Nuo opera, stepping on hall songs, among them, the symbols of physical images are the main ones, and some spiritual symbols are supplemented. Conduct in-depth interviews.

3) Questionnaire Collection

After design experts and non-heritage inheritors reconfirmed the questionnaire, the final version was the "Questionnaire on cultural recognition of the Dong minority" (see appendix). Pre-investigation After the essential introduction to the tourists at the Huangpu Research Base in Tongdao County, Huaihua City, Hunan Province, 20 questionnaires were distributed, and five tourists were interviewed in-depth and revised again. Finally, 250 copies of the final draft were issued and collected. There were 238 questionnaires, and the response rate of the questionnaire was 95%.

3.2.4 Field Research

In order to investigate the symbolic elements of Dong culture, this study visited Qiangdongnan Miao and Dong Autonomous Prefecture in Guizhou Province, Xinhuang Dong Autonomous County, Huitong County, Tongdao Dong Autonomous County and Zhijiang Dong Autonomous County in Hunan Province. The Drum Tower is the most distinctive architectural culture. The costumes in the folk craft culture: Dong brocade and Dong cloth, were collected and classified, and experienced Dong folk songs, pipa songs, and reeds in the Dong folk entertainment culture. Singing and dancing were photographed and recorded.

3.2.5 Case Study

3.2.5.1 Collection Plan

The collection of case data is mainly through four channels: first: directly obtained by the researcher's on-site inspection; second: provided by the marketing departments of major brands; the case analysis is mainly based on clothing brands and the more successful domestic brands such as Guochao and Guochao Clothing products of wind brand, sports brand, brand VI. Apparel products include apparel, accessories, and more.

3.2.5.2 Data collection

Case analysis is mainly based on qualitative research, supplemented by quantitative research. The case qualitative study of an apparel brand consists of several parts:

First, the basic introduction of the brand, brand style and positioning.

Second, interpret the use of highly recognizable elements from the four aspects of structure (shape), colour, material, and pattern (details), and the corresponding brand personality of each element.

Through case analysis, find out the successful cases of applying elements with high cultural recognition to obtain a highly recognizable aesthetic experience, thereby promoting branding construction.

3.2.6 Fusion Co-creation Workshop

The participatory workshop is divided into two groups: the product group and the visual group; each has two themes: clothing culture and residential culture (Figure 5、 Figure 6). After discussion and decision by experts, the brand positioning style is a modern urban style, simple and classic as the leading tone. The benchmark brand of the product group is MiuMiu 2023, Tod's 2023, and Veronica 2023 (young fashion brands with a simple design style), This workshop only uses one benchmark brand for simplicity. Generally speaking, 3-5 benchmark brands are used to summarize popular elements, and then integrate elements of clothing culture and residential culture. The benchmark brand Logos of the visual group are all kinds of modern and straightforward style brands, including urban leisure, simple, classic and other similar style brand Logos, which respectively integrate clothing culture elements and residential culture elements (Figure 23, Figure 24)

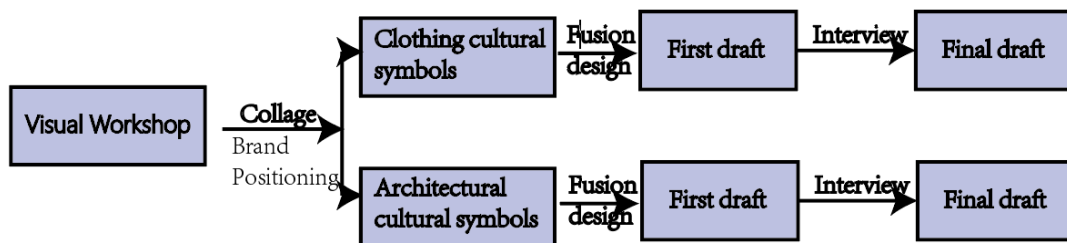


Figure 23 VI Group

Source: author's drawing, 2022

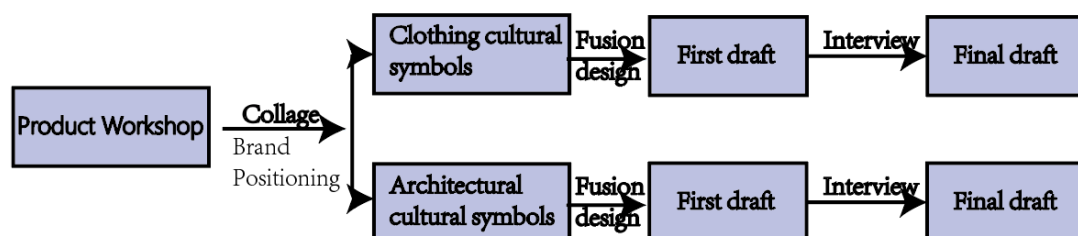


Figure 24 Product Workshop

Source: author's drawing, 2022

Collage board producer: national intangible cultural heritage inheritor: Ou Ruifan, from Tongtong, Hunan; researcher: Peng Yu, from Xiangtan, Hunan; designer and consumer: students of Changsha University in the product group (20 people); VI group is from Hunan Students from the School of Foreign Economics (12 people).

Integrative Design Practice Participants: National Intangible Cultural Heritage Inheritor: Ou Ruifan, from Tongdao, Hunan; Researcher: Peng Yu, from Xiangtan, Hunan, designer and consumer: the product group is Changsha University students (20 people); VI group is Hunan Students from the School of Foreign Economics (12 people). As shown in the figures (Figure 25, Figure 26) is a process diagram of data collection and design practice.



Figure 25 Data Collection

Source: photographed by the author, 2022



Figure 26 Design Practice

Source: photographed by the author, 2022

Participants of the semi-structured interview: Brand marketing expert: Tan Jian, marketing director of Xiamen Muwen Design Co., Ltd., from Changde, Hunan, in 1968; curator of the National Culture Museum: Cheng Xuemin, from Mayang, Hunan, in October 1964, National intangible cultural heritage inheritor: Ou Ruifan, from Tongtong, Hunan; researcher: Peng Yu, from Xiangtan, Hunan

Location: Tongdao County, Hunan Province

Agenda: Researcher lectures (1 day) - data collection/collage making (1 day) - fusion design practice (2 days) - semi-structured interviews and summaries (1 day)

Time: September 20-25, 2022

3.3 Data Analysis

3.3.1 Comparative Analysis

3.3.1.1 Comparative Analysis of Branding Influencing Factor Models

In past research on consumer purchasing behaviour, Western scholars have proposed various shopping behaviour models from different disciplines, such as psychology, behaviour, marketing, management, and Western economics, to analyze consumer behaviour. Shopping behaviour, including the Marshall, Pavlov, Vibrynin, EKB, Howard Sheth, and Nicosia models, although many new models and various research methods were proposed, mostly tinkering with these patterns. Among them are mainly three widely used models: Howard-Sheth (Howard Sheth) model, the EKB model and Nicosia (Nicosia) model. The aforementioned three frameworks

presuppose consumer rationality in the context of ample information. Yet, in real-world scenarios, consumers operate within asymmetric information environments, causing their preferences or decisions to shift based on their assessments of products or services.

The Howard-Sheth model, introduced by American researchers Howard and Heath in their 1969 work 'Theory of Buyer Behavior,' comprises four key variables: input elements (stimulative factors), intrapersonal factors, external influences, and output elements (response variables). The input elements consist of three kinds of stimulative sources: attributes of the product, symbolic cues, and socio-environmental prompts. The model outlines the cognitive process consumers undergo post-stimulus reception, focusing on perceptual and learning mechanisms. Influenced by factors such as motivation and confidence, this leads to the formation of purchase intent. The output phase encapsulates the culmination of these processes, manifesting as actual buying behavior. (Howard & Sheth, 1969) (Figure 27).

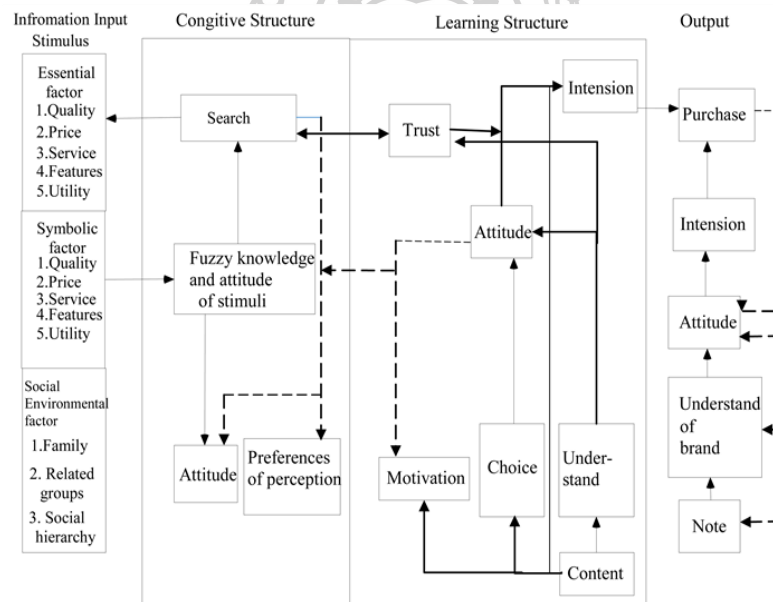


Figure 27 Howard Sheth Model

Source: (Howard & Sheth, 1969)

Given the aforementioned framework, the model developed in this study takes its foundation from the Howard-Sheth model and incorporates extensions to measure three perception factors: “perception of product attributes,” “societal factor awareness,” and “symbolic product recognition”. The core variable of this model is “Brand sensitivity”, which is intended to prove the impact of brand sensitivity on national cultural and creative clothing products, thereby deriving the inevitability of branding.

3.3.1.2 Comparative Analysis of Cultural Clothing Branding Models

With the development of brand theory and the needs of reality, many scholars have put forward the theory of brand building and “branding”, and the most used one is the CBBE model.

Keller (Kevin Lane Keller) proposed a consumer-based brand equity model in 1998, the CBBE model (customer-based brand equity) (Figure 28). While being a model for brand equity, it addresses two core queries: firstly, the components that make up a robust brand; and secondly, the strategies a corporation employs to establish such a brand. It also expounds on the development stages of brand building: first, build a clear brand identity and improve brand recognizability. Second, to dig out the unique connotation of the brand, it must be distinguished from other brands. Third, guide consumers to correct and positive brand reactions. Fourth, establish a suitable consumer-brand and resonance relationship, and cultivate brand loyalty.

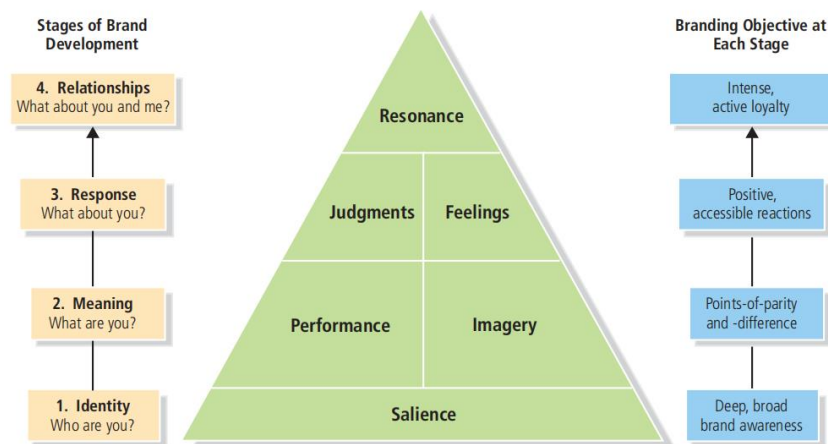


Figure 28 Brand Resonance Pyramid

Source: (Keller, 2013)

Scholars Zheng Shen took the Irish niche brand Louise Kennedy as an example and found a strategy to integrate cultural heritage and build traditional brands on social media (Shen, 2022). In the context of the digital era, extant studies indicate that 63% of young individuals are interested in fashion information via social channels, and 60% of fashion shoppers finalize their purchases influenced by social media platforms (Kim & Ko, 2012). Thus, social media has a critical impact on brand success. The proposed model initiates with the assimilation of cultural heritage—defining the brand features like types, hues, and textiles—in the central theme. These attributes contribute to the brand's logo development and are marked by hashtags for consumer perception via social media platforms. This aids in shaping the consumer's understanding of the brand image and facilitates the digital communication of fashionably traditional brands. While the model primarily incorporates cultural heritage as its theme, it serves as a useful reference for crafting cultural brands (Figure 29).

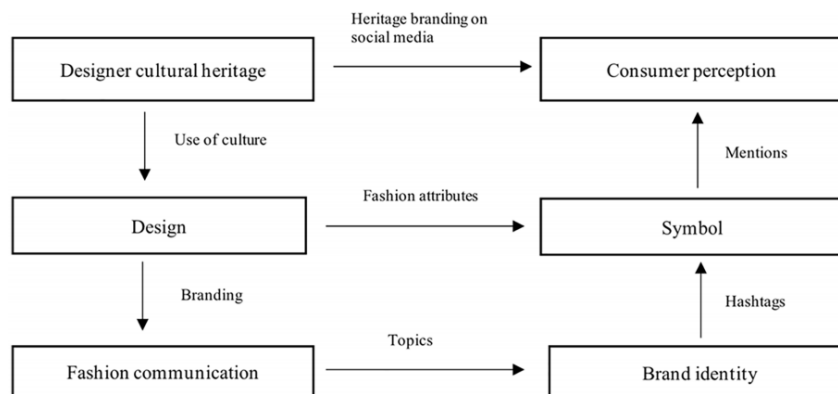


Figure 29 The Strategic Framework of Heritage Branding

Source: (Shen, 2022)

The CBBE model (customer-based brand equity) is built based on brand equity, stimulated by images, then rises from perception to emotion, and finally makes corresponding resonance. The traditional brand strategy model of Zheng Shen scholar is also from the design of cultural heritage as a starting point, through design to brand recognition, then to symbols and finally formed by consumer perception; the construction of this model strategy is based on the existing brand, relying on the original brand culture and image.

Because of the above model, this article took the construction of a new brand as the starting point and hoped to ultimately form a highly recognizable product through the design of cultural symbols, letting consumers perceive it through communication, and ultimately forming a purchase intention.

3.3.2 SPSS Analysis

3.3.2.1 Research Hypothesis of Branding Influencing Factor Model

According to the Howard Sheath model, consumers' brand sensitivity will be affected by perceptual factors such as product essence perception, social factor perception, and product symbol perception. At the same time, brand sensitivity will affect consumers' final purchase intention. Based on this, this study puts forward the following hypotheses:

H1: "Product Essence Perception" has a positive impact on "Brand Sensitivity";

H2: "Product Symbol Perception" has a positive impact on "Brand Sensitivity";

H3: "Social Factor Perception" has a positive impact on "Brand Sensitivity";

H4: "Brand Sensitivity" has a positive impact on "Purchase Intention";

The structural equation model is used to investigate the effect mechanisms between product essence perception, social factor perception, product symbol perception, brand sensitivity, and purchase intention, based on the analyses and hypotheses presented previously. In particular, researchers evaluated variables such as product essence perception, social factor perception, product symbol perception, brand sensitivity, and purchase intent as latent variables that cannot

be directly seen. Simultaneously, numerous indicators from the questionnaire were chosen to represent these latent factors as the observed variables. Using path analysis, the causal relationship between the latent variables was then examined. Amos 24.0 was used to create a structural equation model (Lee & Li, 2022), which contains the following structural and measurement models (L. Yang, 2022):

1) The structural model framework is shown in Figure 3, and the specific mathematical expression is as follows (Figure 30):

$$\text{Brand Sensitivity: } h_1 = g_{11}x_1 + g_{12}x_2 + g_{13}x_3 + z_1 ,$$

$$\text{Purchase Intention: } h_2 = b_{21}h_1 + z_2 .$$

Among them, h_1 represents brand sensitivity, h_2 represents purchase intention, x_1 , x_2 and x_3 represent potential internal dependent variables, Product essence perception, social factor perception, and product symbol perception, respectively, z_1 and z_2 represent measurement errors, and g_{11} , g_{12} , g_{13} and b_{21} refer to the model coefficients.

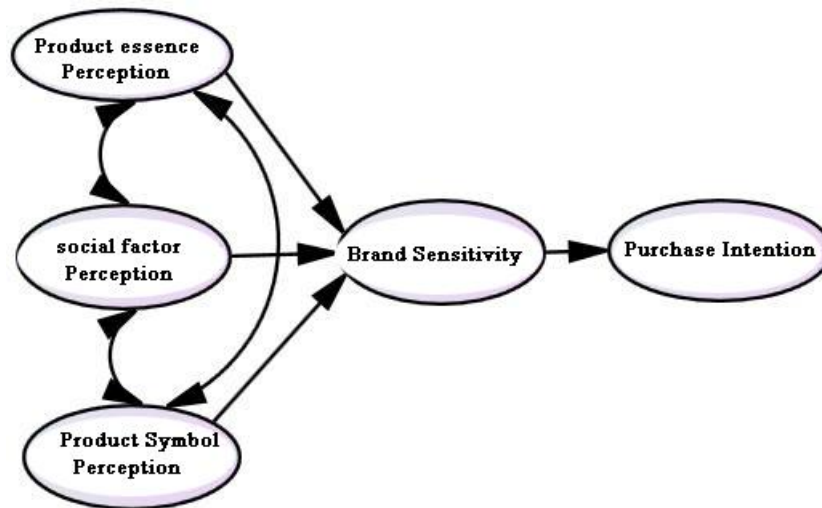


Figure 30 Structural Model Diagram

Source: Compiled by the author, 2022

$$2) \text{ The measurement model is: } \mathbf{X}_i = l_{ij}^x x_j + d_i , \quad \begin{cases} j = 1, & i \in \{1, 2, 3, 4, 5, 6, 7\} \\ j = 2, & i \in \{8, 9, 10, 11, 12\} \\ j = 3, & i \in \{13, 14, 15, 16, 17\} \end{cases} ,$$

$$\mathbf{Y}_i = l_{ij}^y h_j + e_i , \quad \begin{cases} j = 1, & i \in \{1, 2, 3\} \\ j = 2, & i \in \{4, 5\} \end{cases} ,$$

Among them, \mathbf{X}_i ($i \in \{1, 2, 3, 4, 5, 6, 7\}$) represents the observed variable of product essence perception x_1 , \mathbf{X}_i ($i \in \{8, 9, 10, 11, 12\}$) represents the observed variable of social factor perception x_2 , \mathbf{X}_i ($i \in \{13, 14, 15, 16, 17\}$) represents the observed variable of product symbol perception x_3 , \mathbf{Y}_i ($i \in \{1, 2, 3\}$ $i \in \{1, 2, 3\}$) represents the observed

variable of brand sensitivity h_1 , and Y_i ($i \in \{4,5\}$) represents the observed variable of purchase intention h_2 ; l_{ij}^X and l_{ij}^Y refer to the coefficients, d_i and e_i represent the corresponding measurement errors.

3.3.2.2 Research Hypothesis of Brand Construction Model

According to the CBBE model and the traditional brand strategy model of Zheng Shen scholars, the hypothetical model of the branding construction of national cultural creative products is analyzed and inferred. Consumers' purchase intentions are positively affected by cognitive needs, emotional needs and behavioural tendencies. These Consumers' perceptions and attitudes are positively affected by cultural recognition, and at the same time, cultural recognition will eventually positively affect purchase intentions. Based on this, this study proposes the following hypotheses:

H1: "Purchase intention" positively correlates with "perception and attitude."

H2: "Perception and attitude" is positively correlated with "cultural identification";

H3: "Cultural recognition" is positively correlated with "purchase intention";

The hypothetical research model introduced based on the previous comparative analysis is (as shown in the figure).

3.3.3 Analysis of Converged Co-creation

3.3.3.1 Interpretation of Fusion Design

Convergence refers to the phenomenon of mutual diffusion and penetration between paradigms and mutual integration between two or more paradigms. The integrated paradigm is higher than any single paradigm in function, structure, and aesthetics. Fusion does not mean losing characteristics so that two or more aspects tend to be the same. However, it emphasizes harmony without being different and continuing to retain its characteristics in the fusion process in the fusion of paradigms, the theme and direction are always apparent rather than a patchwork of various paradigms. In the purposeful selection and combination, it is necessary to highlight the characteristics of the original paradigm for integration to make the original paradigm more optimized (Chen, 2016).

1) Homogeneous Fusion

The fashionable part of the fusion formula can be the paradigm of the same type and category. For example, the fusion of classical and modern paradigms in the large clothing category is the same. Similar fusion: In the fusion process, two paradigms or blending or partial overlap, especially when blending in different cultures, not all elements can be well blended, but fusion must be selectively carried out (pictured). In the design, by referring to and absorbing excellent design thinking from abroad, combined with the country's excellent culture and traditional elements. In the face of the conflicts and collisions of different cultures, customs, and habits,

communication and inclusion are required, and Integration is carried out through reference and absorption. It is also one of the main methods of fusion design in this article.

2) Heterogeneous Fusion

The heterogeneous fusion in the fusion style is the fusion of different paradigms, which can be cross-field and cross-type fusion; for example, adding architectural patterns to clothing or adding clothing shapes to clothing patterns to form new visual products.

Heterogeneous fusion is the fusion of different categories or irrelevant or contradictory paradigms among paradigms to form a new paradigm. In today's society, there are many heterogeneous cultures. These cultures are mutually exclusive and are gradually integrated, and at the same time, they are individualized. It is the Integration of these heterogeneous cultures that slowly forms international culturalism.

3.3.3.2 Integration and Co-creation Implementation

The fusion and co-creation workshop is divided into two groups one is the product group, and the other is the VI group. Each group has two themes: clothing culture and residential culture.

The brand positioning style is a modern urban style, with a simple and classic leading tone, integrating elements of clothing and residential culture. On the first day, the researchers briefly explained the purpose and method of the workshop and elaborated on the specific content and cultural implication of Dong costumes and Dong residences; After the communication, the pictures will be sorted out and expressed through the art form of collage, and finally, two collages will be formed and handed over to the product group and VI group at the same time. On the fourth day, the integrated design practice began. Each person designed two sets of design works. The product group used software to draw the style map, and the VI group used software to draw the Logo. Semi-structured interviews are conducted on the last day, and half of the design works are eliminated for analysis (Figure 31, Figure 32).



Figure 31 Mood Board (Residential Culture Group)

Source: Made by the author, 2022.

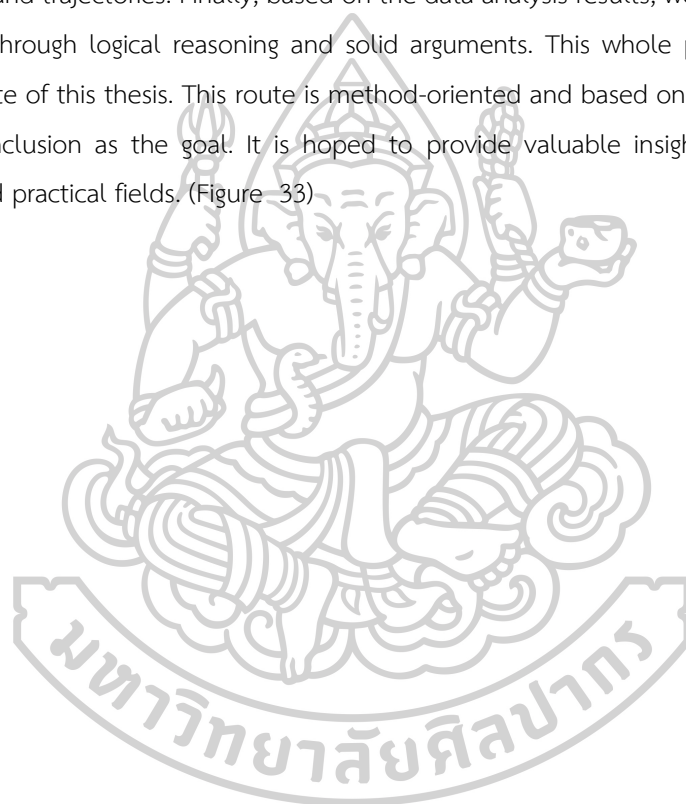


Figure 32 Mood Board (Clothing Culture Group)

Source: Made by the auth, 2022.

3.4 Research Deduction

The research deduction process of this dissertation is a rigorous and detailed journey, beginning with the formulation and execution of rigorous research methodologies, this study undertakes extensive investigation into pertinent domains, amassing a wealth of empirical evidence. This corpus of information encompasses both quantitative metrics and potential qualitative insights, creating a multifaceted data landscape. Upon data acquisition, sophisticated analytical instruments and methods—ranging from descriptive statistics to regression and factor analyses—are employed for meticulous scrutiny and organization of the data, with the aim of identifying underlying patterns, correlations, and trajectories. Finally, based on the data analysis results, we will draw our research conclusions through logical reasoning and solid arguments. This whole process constitutes the technical route of this thesis. This route is method-oriented and based on data, with analysis as a tool and conclusion as the goal. It is hoped to provide valuable insights and suggestions for academic and practical fields. (Figure 33)



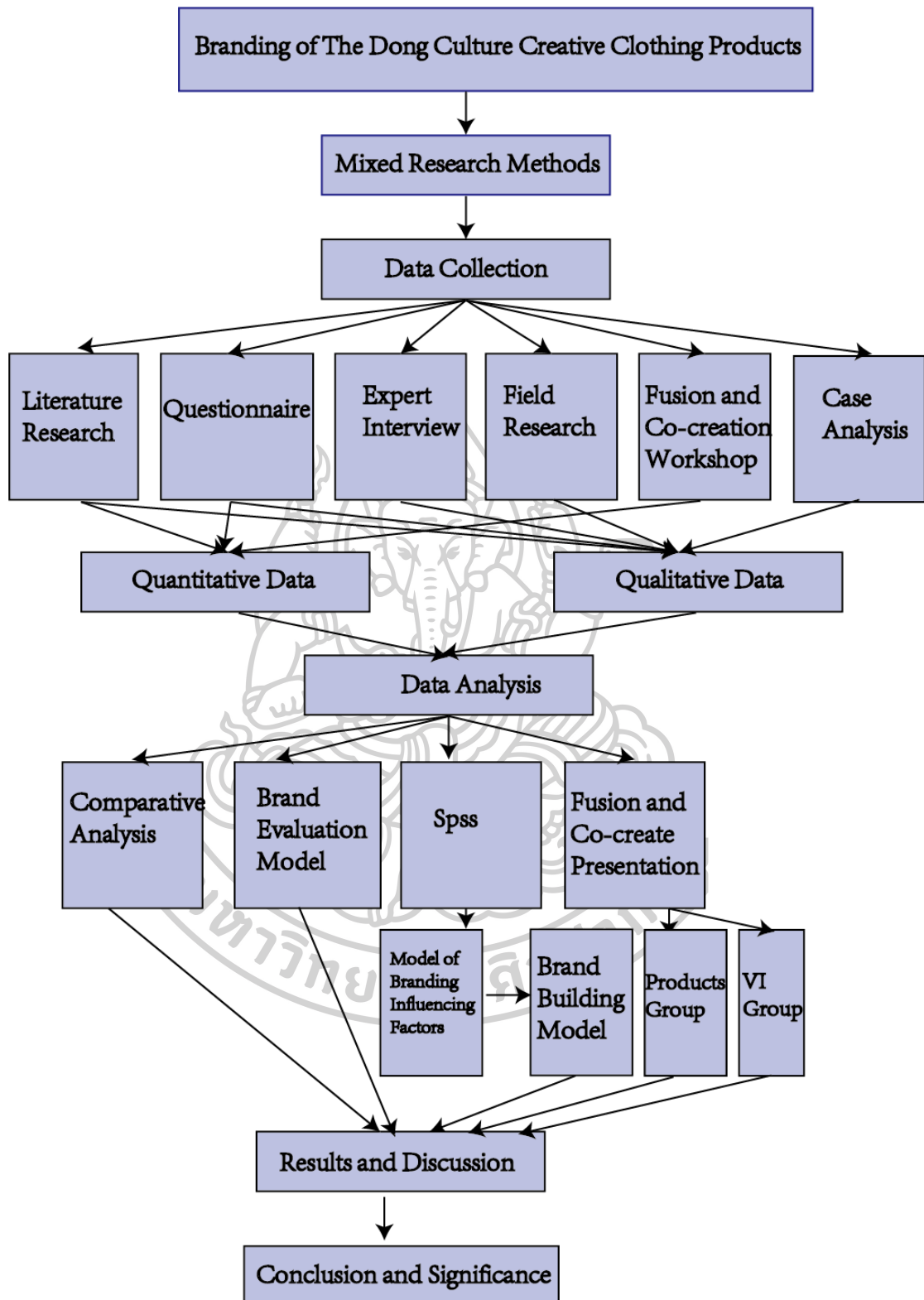


Figure 33 Research Framework

Source: Made by the author, 2022

CHAPTER 4

DATA ANALYSIS AND RESEARCH RESULTS

4.1 The Inevitability of Branding Cultural Creative Clothing Products

4.1.1 Data Description

In this formal quantitative questionnaire survey, paper questionnaires were randomly distributed in tourist attractions, museums and other places, and the respondents were required to fill them out on the spot to collect data. A total of 319 questionnaires were distributed, and 304 were returned, with a return rate of 95%. After eliminating seven invalid questionnaires that had never purchased tourism cultural and creative products, 297 valid questionnaires were finally obtained, with an effective rate of 93%. The characteristics of the respondents are shown in Table 8: Gender structure: Among the 297 valid questionnaires, males accounted for 30% (89 persons), and females accounted for 70% (208 persons). It shows that among the consumers of tourism cultural and creative clothing products, the proportion of women is much more significant than that of men. This phenomenon is the result of the influence of the consumer psychology of men and women, and it is also in line with the positioning of the tourism cultural and creative apparel product industry for market groups. Therefore, gender was not used as a factor in data analysis in this paper. Age, educational background, and income structure: Among the 297 questionnaires, consumers aged between 35 and 49 accounted for 30%. Secondly, the elderly over 50 and college students aged 19 to 24 are the main groups, of which undergraduate education accounts for 40.4% of the valid samples. Consumers with a monthly income between 3,001 and 15,000 yuan accounted for 63% of the valid samples. The above data show that the consumers of tourism cultural and creative clothing products are mainly young and middle-aged white-collar women with a monthly income of about 8,000 yuan with a bachelor's degree or above, while the elderly and college students account for a small part (Table 8).

Table 8 Sample Profile Statistics

Variable	Categorical Indicator	Frequency	Percent	Effective Percent	Cumulative Percent
gender	male	89	30	30	30
	female	208	70	70	100
age	under 19	8	2.7	2.7	2.7
	19 to 24 years old	67	22.6	22.6	25.3
	25 to 34 years old	59	19.9	19.9	45.1
	35 to 49 years old	89	30	30	75.1

	over 50 years old	74	24.9	24.9	100
	below junior college	84	28.3	28.3	28.3
academic qualifications	junior college	71	23.9	23.9	52.2
	undergraduate	120	40.4	40.4	92.6
	Postgraduate or above	22	7.4	7.4	100
	Below 3000	81	27.3	27.3	27.3
monthly income level	3001-8000	125	42.1	42.1	69.4
	8001-15000	62	20.9	20.9	90.2
	15001-30000	16	5.4	5.4	95.6
	30001 or more	13	4.4	4.4	100

Source: Compiled by the author, 2022

4.1.2 Scale Quality Assessment

4.1.2.1 Reliability Analysis

Following the preprocessing of the gathered survey data, an internal consistency assessment is performed initially to confirm the internal reliability of each survey metric. This is done by computing the Cronbach's Alpha value for the scale's internal consistency reliability coefficient, utilizing the sample data. As displayed in Table 9 (Table 9), the Cronbach's Alpha values for variables such as purchase intent, brand sensitivity, perception of product substance, social factors, and symbolic product attributes all exceed 0.7. Moreover, the Corrected Item-Total Correlation (CITC) is largely above 0.5, with few exceptions, signifying that the scale offers strong internal consistency and measurement reliability.

Table 9 Reliability Analysis of the Scale

Indicator	Observed variable	CITC	Cronbach's Alpha
Purchase intention	Purchase probability (Q12)	0.660	0.795
	Recommendation Probability (Q13)	0.660	
brand sensitivity	Brand Concern (Q14)	0.572	0.713
	Brand selection (Q15)	0.479	
	Brand consumption (Q16)	0.577	
	Purchase process (Q17)	0.667	0.905

Product substance perception	Sales service (Q18)	0.725	
	Style Colour (Q19)	0.737	
	Quality concern (Q21)	0.723	
	Practical concerns (Q22)	0.672	
	Cost performance (Q23)	0.796	
	Product packaging (Q24)	0.696	
Perception of social factors	Product culture (Q25)	0.653	0.889
	Cultural connotation (Q26)	0.695	
	Celebrity endorsement (Q27)	0.732	
	Shopping guide recommendation (Q28)	0.754	
	Recommended by relatives and friends (Q29)	0.728	
	Popularity (Q31)	0.674	
Product Symbol Perception	Store decoration (Q32)	0.667	0.866
	Store appearance (Q33)	0.687	
	Advertising (Q35)	0.698	
	Personal taste (Q36)	0.727	
	Unique show off (Q37)	0.663	

Source: compiled by the author, 2022

4.1.2.2 Validity Test of The Scale

In order to further test the fitting degree between the questionnaire data and the hypothetical model, the validity test of the scale based on confirmatory factor analysis was carried out, and the specific results are shown in Table 10 (Table 10).

Table 10 Convergent Validity Test of the Scale

Latent variable	Observed variable	std.	Unstd.	S.E.	t-value	P	SMC	C.R.	AVE
Purchase Intention	Q12	0.745	1.000				0.555		
	Q13	0.886	1.188	0.085	14.012	***	0.785	0.801	0.670
	Q14	0.732	1.000				0.536	0.752	0.504

Brand Sensitivity	Q15	0.660	0.886	0.084	10.495	***	0.436		
	Q16	0.735	0.991	0.081	12.274	***	0.540		
	Q17	0.716	1.000				0.513		
Product Substance	Q18	0.764	1.074	0.084	12.837	***	0.584		
	Q19	0.781	1.068	0.082	13.039	***	0.610		
Perception	Q21	0.774	1.016	0.079	12.891	***	0.599	0.906	0.579
	Q22	0.720	0.983	0.082	11.948	***	0.518		
	Q23	0.814	1.102	0.082	13.461	***	0.663		
	Q24	0.755	1.027	0.082	12.512	***	0.570		
Perception of Social Factors	Q25	0.647	0.773	0.066	11.690	***	0.419		
	Q26	0.670	0.806	0.066	12.228	***	0.449		
	Q27	0.770	0.955	0.065	14.762	***	0.593		
	Q28	0.811	1.047	0.066	15.859	***	0.658	0.888	0.570
	Q29	0.809	0.970	0.061	15.928	***	0.654		
	Q31	0.805	1.000				0.648		
Product Symbol	Q32	0.663	0.828	0.075	11.073	***	0.440		
	Q33	0.709	0.896	0.075	11.967	***	0.503		
Awareness	Q35	0.782	0.985	0.073	13.438	***	0.612	0.859	0.551
	Q36	0.816	1.053	0.075	14.135	***	0.666		
	Q37	0.733	1.000				0.537		

Source: compiled by the author, 2022

It can be seen from Table 10 that the standardized factor loading coefficients of several latent variables such as purchase intention, brand sensitivity, product essence perception, social factor perception and product symbol perception and corresponding observed variables are

between 0.6 and 0.9. All are significant at the significance level of 0.001, the subject combination reliability (SMC) is more significant than 0.36, the combination reliability (C.R.) is more significant than 0.75, and the average variation extraction (AVE) is more significant than 0.5. According to the convergence of the structural equation model Validity evaluation criteria, the correlation between the five latent variables and the observed variables is strong and has good convergent validity.

4.1.3 Model Estimation Results and Their Analysis

4.1.3.1 Model Estimation Results

According to the set causal relationship path diagram (Mueller, 1997), this paper adopted Amos 24.0 to obtain the operating results of the structural equation model, as shown in Figure 34 (Figure 34).

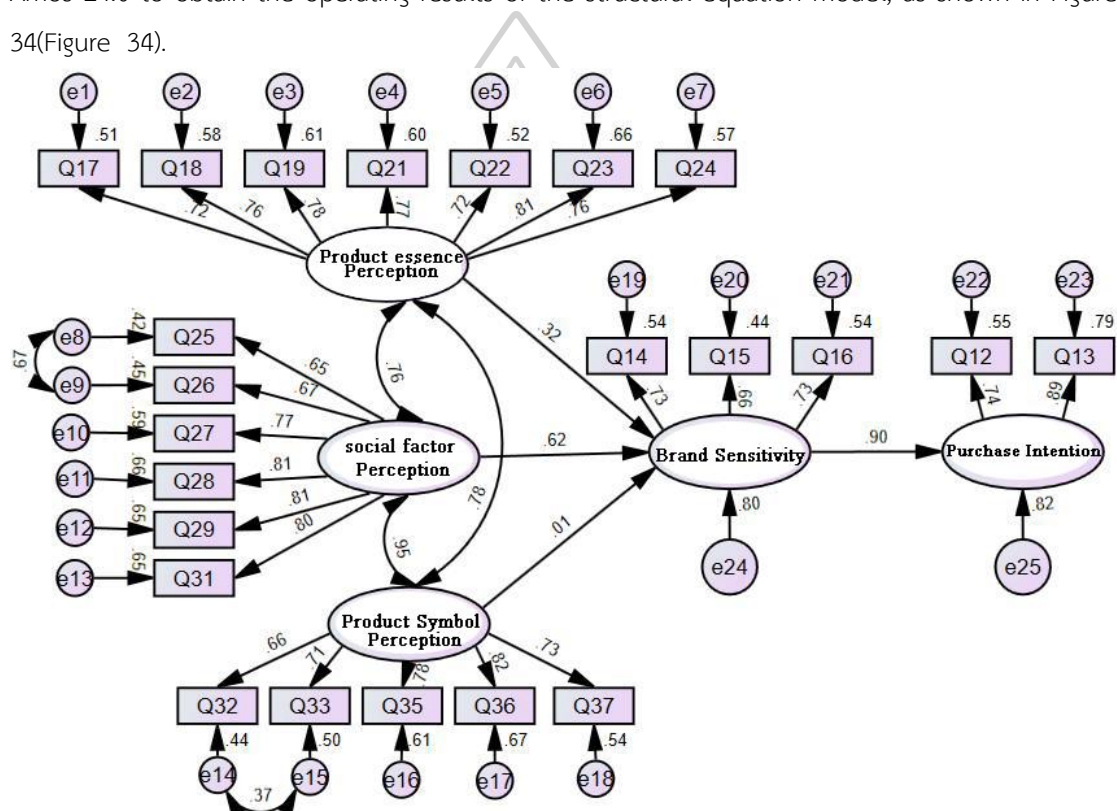


Figure 34 Structural Equation Model Estimation Results

Source: The author draws, 2022

To assess the congruence between the theoretical framework and the empirical data, this research utilizes several fit indices. Specifically, in the category of absolute fit measures, we employ chi-square per degree of freedom, GFI (Goodness-of-Fit Index), AGFI (Adjusted Goodness-of-Fit Index), and RMSEA (Root Mean Square Error of Approximation). Additionally, for relative fit measures, we use CFI (Comparative Fit Index), NFI (Normed Fit Index), and TLI (Tucker-Lewis Index). The detailed results for these model fit indicators are presented in Table 11 (Table 11).

Table 11 Model Fitting Evaluation Index

Fit metrics	χ^2 / df	GFI	AGFI	RMSEA	NFI	TLI	CFI
Measurements	4.592	0.868	0.915	0.079	0.847	0.823	0.846

Source: author's analysis and statistics, 2022

Table 11's model fitting outcomes reveal a chi-square to degrees of freedom ratio of 4.592, which signifies a well-fitted model. With an RMSEA of 0.079, falling below the 0.08 threshold, the model demonstrates a good fit. Moreover, metrics such as GFI, AGFI, NFI, TLI, and CFI are all either exceeding or approaching 0.9, confirming the model's overall fitting efficacy.

4.1.3.2 Examination of Model Outcomes

Drawing upon the derived structural equation model, the interrelations among various latent variables addressed in this research are elucidated. The test outcomes for several previously explored hypotheses are also presented. The focus is primarily on structural models that articulate causal associations among latent variables. Table 11 provides the calculated results for this structural model, listing the path names, standardized and unstandardized path coefficient values, estimation standard errors, and critical ratios (CR). The last column is the P value that measures the significance of the path coefficients.

Table 12 Structural Model Estimation Results

	path	standardized coefficient	Unstandardized coefficients	S.E.	C.R.	P
Brand Sensitivity	<--- Product Essence Perception	0.319	0.351	0.091	3.858	***
Brand Sensitivity	<--- Social Factor Perception	0.616	0.600	0.263	2.278	0.023
Brand Sensitivity	<--- Product Symbol Perception	0.014	0.014	0.283	0.049	0.761
Purchase Intention	<--- Brand Sensitivity	0.904	0.808	0.074	10.897	***

Source: The author's analysis and statistics (Note: *** means significant at the significance level of 0.001), 2022

As shown in Table 12, the unstandardised path coefficient of product essence perception to brand sensitivity is 0.351, which is significant at the significance level of 0.001. Therefore, H1 is established, namely, product essence perception has a highly significant positive impact on brand sensitivity. According to the results, consumers have high expectations for the product's quality, practicability, and experience. The path coefficient of social factor perception to brand sensitivity

is 0.600, which is significant at the significance level of 0.05. Hence, H2 is established, namely, social factor perception has a significant positive impact on brand sensitivity. The analysis reveals that product culture, celebrity information, relatives and friends, and promotions significantly affect consumers' willingness to purchase. The path coefficient of product symbol perception on brand sensitivity is 0.014, but the effect is insignificant. It can be concluded that although product symbol perception has a certain degree of positive impact on brand sensitivity, the result is not statistically significant. Consumers think that tourism cultural creative products are more spiritual and cultural needs, and their requirements for interior decoration and advertising of their products are not as high as those of international brands. The path coefficient of brand sensitivity to purchase intention is 0.808, which is significant at the significance level of 0.001. Therefore, H4 is established, namely, brand sensitivity has a highly significant positive impact on purchase intention. This conclusion can better prove the theme, and shaping the brand of tourism cultural creative products is a better development direction for such products.

From the size of the standardized path coefficients of the three exogenous latent variables to brand sensitivity, it can be seen that the standardized path coefficient of social factor perception to brand sensitivity is the largest 0.616, followed by product essence perception (0.319). The standardized path coefficient of product symbol perception is the smallest (0.014), indicating that the three influencing factors of brand sensitivity are ranked according to their importance: perception of social factors, perception of product substance, and perception of product symbols.

4.1.4 Analysis of Other Factors Influencing Consumer Psychology of Tourism Cultural Creative Clothing Brands

The content of this part is to analyze the behavioural purpose and psychological demands of consumers of tourism cultural and creative clothing to purchase tourism cultural and creative clothing, and use single-factor analysis of variance, multiple response analysis and correlation analysis to verify other influencing factors of the model.

4.1.4.1 Multiple Response Analysis of Consumer Purchase Behavior of Tourism Cultural and Creative Apparel Brands

1) Multiple response analysis of the channels for consumers to understand tourism cultural and creative clothing products

The analysis in Table 13 (Table 13) shows that the response percentage of store window display and Internet communication is 21.6%, compared with the response percentage of T.V. advertisement, which is only 4.5%. Consumers of tourism cultural creative clothing Products are more accepting of shop window displays and network communication. However, the way of T.V. broadcasting has little influence on consumers of tourism cultural and creative brands. Therefore,

tourism, cultural and creative clothing enterprises can invest less in T.V. broadcasting when formulating marketing strategies.

Table 13 Analysis Result of the Approaches for Consumers to Know about the Tourism Cultural creative Clothing Products

		Response		
		N	Percentage	Case Percentage
Approach for you to know about the tourism cultural creative clothing products	Window display of shop	178	21.6%	59.9%
	Newspaper and magazine	69	8.4%	23.2%
	Network	139	21.6%	46.8%
	Introduction by friends and relatives	73	8.9%	24.6%
	Television advertisement	37	4.5%	12.5%
	Product brochure	71	8.6%	23.9%
	Introduction of guide	81	9.8%	27.3%
	Recommendation from fellow tourists	58	7.0%	19.5%
	Recommendation from salesperson	60	7.3%	20.2%
Others	57	6.9%	19.2%	
Sum		823	100.0%	277.1%

a. Two groups of tabulation when the value is 1.

Source: the author's analysis and statistics, 2022

2) Multiple responses analysis of the channels for consumers to purchase tourism cultural creative clothing products.

The analysis of Table 14 (Table 14) reveals that, among the channels for consumers to purchase tourism cultural creative products, private owned shops have a response rate of 22.3% and a case rate of 45.8%, whereas online purchasing and self-selected one-stop living halls account for 19.3% and 18.8%, respectively. It is evident that the branding area for tourism related culturally innovative clothing products is vast. As seen by interviews with several consumers who have never purchased tourism cultural creative clothing products, the majority of nonbuyers cite unsafe consumption, inferior quality, and unsatisfactory items. In selecting store channels, tourism-related cultural clothing businesses must therefore prioritise the shop environment and consumer safety.

Table 14 Analysis Result of the Channels for Consumers to Purchase Tourism Cultural Creative Clothing Products

Response

		Case Number	Percent age	Case Percentage
Through what channels do you like to purchase tourism cultural creative clothing products?	Museum	80	13.1%	26.9%
	Self-selected one-stop living hall	113	18.5%	38.0%
	Online shopping	118	19.3%	39.7%
	Private-owned shop	136	22.3%	45.8%
	Brand boutique store	95	15.6%	32.0%
	Counter in supermarket	68	11.1%	22.9%
Sum		610	100.0%	205.4%

a. Two groups of tabulation when the value is 1.

Source: The author's analysis and statistics, 2022

4.1.4.2 Analysis of Personal Information of Consumers of Ethnic Tourism Cultural Creative Clothing Products and The Brand Sensitivity

1) The Analysis of Brand Sensitivity of Consumers of Brands of Tourism Cultural Creative Clothing Products and The Age.

Table 15 Analysis Result of One-way Analysis of Variance of Brand Sensitivity in the Aspect of Age

	Quadratic Sum	df	Mean Square	F	Significance
Between Groups	5.513	4	1.378	0.147	0.964
Within Group	2734.736	292	9.366		
Sum	2740.249	296			

Source: the author's analysis and statistics, 2022

According to Table 15 (Table 15), the significance of the analytical result of a one-way analysis of variance of brand sensitivity of consumers of tourism cultural creative apparel brands in terms of age is greater than 0.05. Thus, the age of consumers has no effect on the brand sensitivity of tourism-related culturally creative clothing

2) The Relationship Between the Brand Sensitivity of Customers of Tourism Cultural Creative Clothing Brands and Their Monthly Income.

Per the data in Table 16, the one-way ANOVA for brand sensitivity among consumers of tourism and cultural creative apparel brands shows a significance level below 0.001 with respect to monthly income. This implies that a consumer's monthly earnings substantially influence their

valuation of such brands. As corroborated by Tables 16 and 17, a rise in monthly income is associated with heightened brand sensitivity.

Table 16 Analysis Result of One-way Analysis of Variance of Brand Sensitivity in the Aspect of Monthly Income

	Quadratic Sum	Degree of Freedom	Mean Square	F	Significance
Between Groups	127.972	4	31.993	3.576	0.007
Within Group	2612.278	292	8.946		
Sum	2740.249	296			

Source: the author's analysis and statistics, 2022

Table 17 Descriptive Analysis of Brand Sensitivity in the Aspect of Monthly Income

	N	Mean Value	Standard Deviation	Standard Error	95% Confidence Interval of Mean Value		Minimum	Maximum
					Lower Limit	Upper Limit		
Less than 3000	81	8.57	3.244	0.360	7.85	9.29	3	15
3001-8000	125	9.43	3.004	0.269	8.90	9.96	3	15
8001-15000	62	9.52	2.380	0.302	8.91	10.12	3	15
15001-30000	16	9.44	3.881	0.970	7.37	11.51	3	15
More than 30001	13	11.77	2.587	0.717	10.21	13.33	9	15
Sum	297	9.32	3.043	0.177	8.97	9.66	3	15

Source: The author's analysis and statistics, 2022

Table 18 Multiple Comparison Analysis of Brand Sensitivity in the Aspect of Monthly Income

Monthly Income	Monthly Income	Mean Difference	Standard Error	Significance	95% Confidence Interval of Mean Value	
					Lower Limit	Upper Limit
Less than 3000	3001-8000	-.864*	0.427	0.044	-1.70	-.02
	8001-15000	-.948	0.505	0.061	-1.94	0.05
	15001-30000	-.870	0.818	0.289	-2.48	0.74
	More than 30001	-3.201*	0.894	0.000	-4.96	-1.44

3001-8000	Less than 3000	0.864*	0.427	0.044	.02	1.70
	8001-15000	-.084	0.465	0.856	-1.00	0.83
	15001-30000	-.005	0.794	0.994	-1.57	1.56
	More than 30001	-2.337*	0.872	0.008	-4.05	-.62
8001-15000	Less than 3000	0.948	0.505	0.061	-.05	1.94
	3001-8000	0.084	0.465	0.856	-.83	1.00
	15001-30000	0.079	0.839	0.925	-1.57	1.73
	More than 30001	-2.253*	0.912	0.014	-4.05	-.46
15001-30000	Less than 3000	0.870	0.818	0.289	-.74	2.48
	3001-8000	0.005	0.794	0.994	-1.56	1.57
	8001-15000	-.079	0.839	0.925	-1.73	1.57
	More than 30001	-2.332*	1.117	0.038	-4.53	-.13
More than 30001	Less than 3000	3.201*	0.894	0.000	1.44	4.96
	3001-8000	2.337*	0.872	0.008	0.62	4.05
	8001-15000	2.253*	0.912	0.014	0.46	4.05
	15001-30000	2.332*	1.117	0.038	0.13	4.53

*. The significance level of the mean value difference is 0.05.

Source: The author's analysis and statistics, 2022

3) Analysis of the Brand Sensitivity of Consumers of Brands of Tourism Cultural Creative Clothing Products and Degree

Table 19 Analysis Result of One-way Analysis of Variance of Brand Sensitivity in the Aspect of Degree

	Quadratic Sum	Degree of Freedom	Mean Square	F	Significance
Between Groups	15.675	3	5.225	0.562	0.641
Within Group	2724.574	293	9.299		
Sum	2740.249	296			

Source: The author's analysis and statistics, 2022

According to Table 19, the significance of the analysis result of a one-way analysis of variance of brand sensitivity of consumers of tourism cultural creative apparel brands in terms of degree is greater than 0.05. Therefore, the amount of consumers has little effect on the brand sensitivity of tourism-related cultural and creative clothing products. The aforementioned data analysis (Tables 15, 16, and 19) reveals that the brand sensitivity of tourism cultural creative clothing brand customers has no effect on their age or education, but has a considerable effect on

their monthly income. Therefore, the association between the personal information of consumers about ethnically creative apparel products and brand sensitivity has been partially confirmed.

4.1.5 Conclusion

This paper runs the structural equation model and analyses the impact of branding on perception factors, brand sensitivity, purchase intent, etc. based on a comprehensive analysis of multiple statistical methods, including reliability analysis, validity analysis, multiple response analysis, and variance analysis. In addition, a buy model of the influence of tourism consuming psychology on the branding of ethnic culturally unique clothing products is developed. Then, it is determined whether or not the brand sensitivity of customers will significantly influence their ultimate purchase intent. Therefore, businesses must cultivate cultural tourist product brands and try to increase the influence of product brands. This study indicates, based on an analysis of the elements influencing consumer brand sensitivity, that it is vital to focus on the substantive perception of the product and the perception of social factors—quality and cost effectiveness, as well as product packaging and sales services. In descending order, the degree of influence of consumers' perceptions of social variables is as follows: relatives and friends, company colleagues' recommendations or celebrity endorsements, brand awareness, tour guide or shopping guide recommendations. It is crucial to strengthen the cultural connotation of products, imbue them with unique cultural characteristics, improve advertising, and, if situations permit, invite celebrities to promote them. Additionally, the degree of influence on the perception component of product symbols is, in descending order, store décor, unique product craftsmanship, store look, and signage. The association between personal information and brand sensitivity of customers of tourist, ethnic, and creative clothing products has been partially confirmed. The monthly income of consumers could have a major impact on the brand sensitivity of tourism cultural creative clothes brand customers. The more the monthly income, the more sensitive the brand, the stronger the degree, etc. Therefore, in the branding building of tourism ethnic culturally creative apparel, it is crucial to concentrate on the consumer market, understand consumer psychology, and plan from demand, culture, channels, reputation, popularity, and customer loyalty.

4.2 Construction of the Branding Model of Cultural Creative Clothing Products

4.2.1 Data Description

In this formal quantitative questionnaire survey, paper questionnaires were distributed in the university town of Changsha City, Hunan Province, and the respondents were required to fill them out on the spot to collect data. A total of 230 questionnaires were distributed, and 218 were returned, with a return rate of 95%. The characteristics of the respondents are shown in Table 20: Gender structure: Among the 218 valid questionnaires, males accounted for 35% (75 persons), and females accounted for 65% (143 persons). Age and education structure: Among the 218

questionnaires, consumers aged between 25 and 34 accounted for 50%, and graduate education accounted for 52.7%. Because this questionnaire survey needs to explain the basic situation of Dong culture briefly, most questionnaires are distributed in classes, and there are more people with higher education and more vital comprehension skills (Table 20).

Table 20 Sample Profile Statistics

Variable	Categorical Indicator	Frequency	Percent Effective	Percentage
Gender	male	75	35	35
	female	143	65	65
Age	under 19	0	0	0
	19 to 24 years old	83	38	38
	25 to 34 years old	110	50	50
	35 to 49 years old	25	11.5	11.5
	over 50 years old	0	0	0
Academic	below junior college	0	0	0
Qualifications	junior college	16	7.3	7.3
	undergraduate	87	39.9	39.9
	Postgraduate or above	115	52.7	52.7

Source: compiled by the author, 2022

For the accuracy of this data analysis, this paper extracts two E and B for verification and testing: the food culture with a low degree of recognition and the clothing culture with a high degree of recognition. B is the visual picture of clothing culture, and E is the visual picture of food culture.

4.2.2 Scale Quality Assessment

4.2.2.1 Reliability Test of E

First, the reliability test of the overall data is carried out. After calculation by SPSS software, the overall coefficient is 0.932, more significant than the critical value of 0.8, indicating that the overall data has relatively good stability and the measurement results are credible. See Table 21 (Table 21) for specific analysis:

Table 21 Reliability Test

Cronbach's Alpha	N of Items
0.929	16

Source: compiled by the author, 2022

4.2.2.2. Validity Test of E

1) Exploratory Factor Analysis

To study and refine the model, further scrutiny of the scale's validity is conducted, primarily employing factor analysis techniques within SPSS software. Factor analysis serves as a technique for reducing dimensionality and examining the covariance or correlation matrices of a set of variables, thereby elucidating the relationships between observable and latent variables.

To assess the suitability of the sample data for factor analysis, it's crucial to evaluate the variable correlation through both the KMO (Kaiser-Meyer-Olkin) measure and the Bartlett's test of sphericity. The KMO value for each variable or dimension should exceed 0.6, and the p-value for the Bartlett's test should be below 0.05. An exploratory factor analysis is performed on the scale data, with the outcomes presented in Table 22 (Table 22).

Table 22 KMO and Bartlett's Test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.912
Bartlett's Test of Sphericity	Approx. Chi-Square	1050.246
	df	120
	Sig.	.000

Source: Compiled by the author, 2022

As indicated in Table 2, the KMO (Kaiser-Meyer-Olkin) measure stands at 0.912, exceeding the threshold of 0.8, which suggests that the data set is highly conducive for factor analysis. The approximate chi-square statistic is 1050.246, and the p-value registers at 0.000, falling below the 0.01 mark. These results confirm the data's suitability for factor analysis at a 1% significance level.

2) Confirmatory Factor Analysis

Next, the internal consistency of the observed variables of each problem is tested, and the measurement model test results are shown in Figures (Figure 35, Figure 36, Figure 37), respectively.

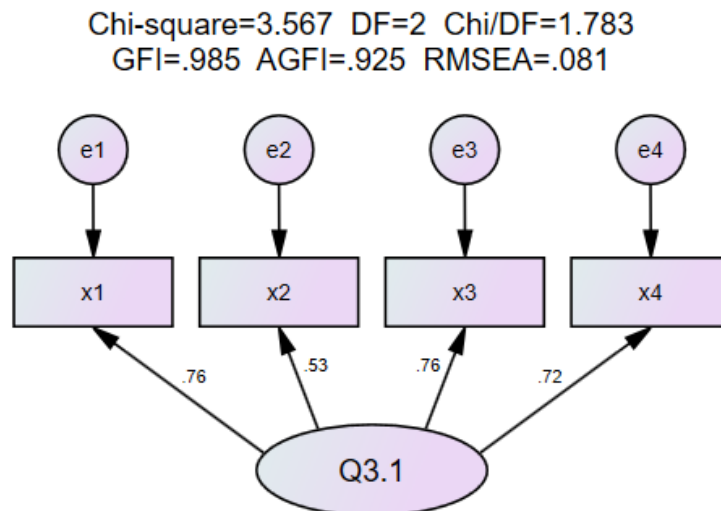


Figure 35 Confirmatory Factor Analysis Results for Problem 3.1

Source: compiled by the author, 2022

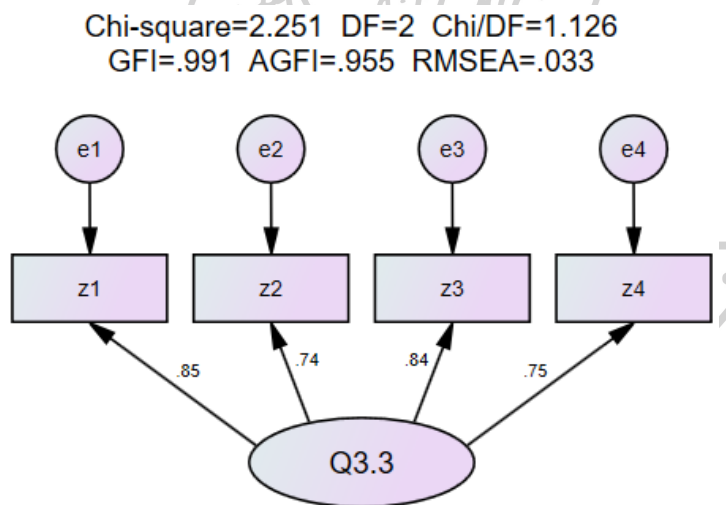


Figure 36 Confirmatory Factor Analysis Results for Problem 3.3

Source: compiled by the author, 2022

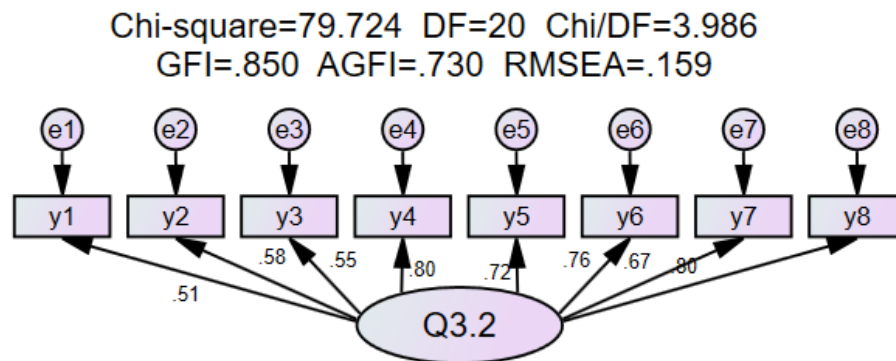


Figure 37 Confirmatory Factor Analysis Results for Problem 3.2

Source: compiled by the author, 2022

According to the results of confirmatory factor analysis of the measurement model in Figures 1-3, the GFIs of Q3.1 and Q3.3 are both greater than 0.9, and the GFIs of Q3.2 are also greater than 0.8, indicating that there is a relationship between the three observed variables. Good consistency; in addition, it can be seen that the factor loadings of all observed variables in Q3.1, Q3.2 and Q3.3 are more significant than 0.5, indicating that several measurement models have good construct validity.

4.2.2.3 Model Analysis of E

The relationship between Q3.1, Q3.2 and Q3.3 is studied below, and the results are shown in Figure 38 (Figure 38).

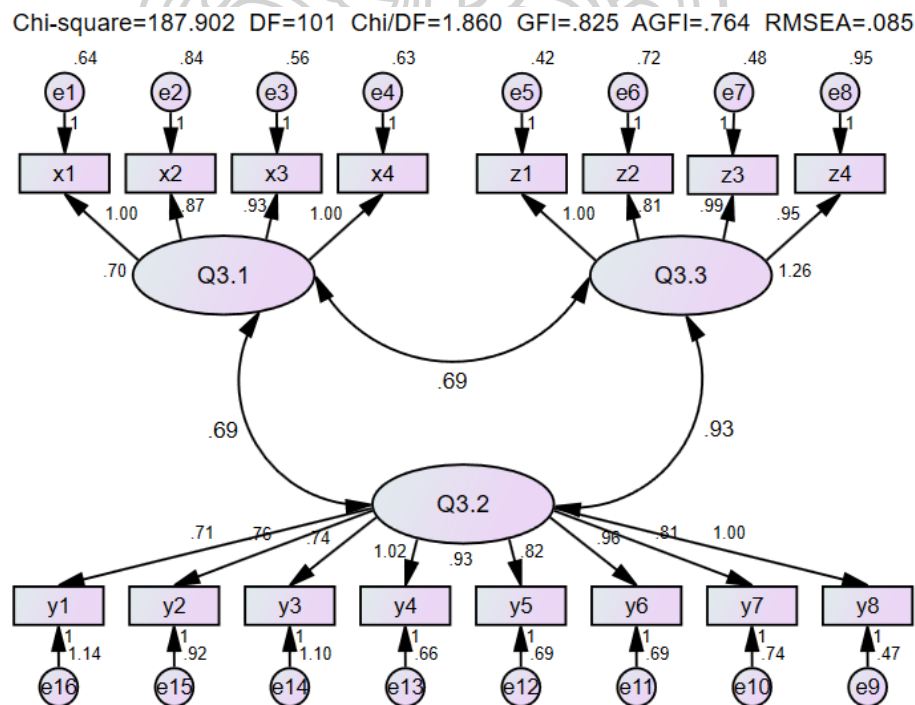


Figure 38 Structural Equation Diagram for Three Problems

Source: compiled by the author, 2022

To assess the congruency between the actual data and the theoretical framework, this research employed various fit indices such as chi-square-to-degrees of freedom ratio, GFI (Goodness-of-Fit Index), AGFI (Adjusted Goodness-of-Fit Index), and RMSEA (Root Mean Square Error of Approximation). Post-model estimation, Figure 38 directs us to the pertinent outcomes displayed in Table 23 (Table 23).

Table 23 Model Checking and Goodness-of-fit Results

Model	CMIN	DF	P	CMIN/DF	GFI	AGFI	RMSEA
Default model	187.902	101	0.000	1.860	0.825	0.764	0.085

Source: compiled by the author, 2022

As delineated in Table 24 (Table 24), the p-value associated with the Chi-square is statistically significant. Furthermore, the Chi-square-to-degrees of freedom ratio is below 3, the GFI exceeds 0.8, and the RMSEA approaches 0.08. All these metrics align with the model test criteria, confirming that the model's fit is generally satisfactory.

Table 24 The Estimated Coefficients of the Model and the Results of Hypothesis Testing

Suppose	Path	Correlation coefficient	Significance level
Suppose 1	There is a positive correlation between question 3 and question 2	0.93	significantly (P<0.0000)
Suppose 2	There is a positive correlation between question 2 and question 1	0.69	significantly (P<0.0000)
Suppose 3	There is a positive correlation between question 1 and question 3	0.69	significantly (P<0.0000)

Source: compiled by the author, 2022

4.2.2.4 Reliability Test of B

First, the reliability test of the overall data is carried out. After calculation by SPSS software, the overall Cronbach's Alpha coefficient is 0.932, more significant than the critical value of 0.8, indicating that the overall data has relatively good stability and the measurement results are credible. See Table 25 for specific analysis:

Table 25 Reliability Test Results

Cronbach's Alpha	N of Items
0.932	16

Source: Compiled by the author, 2022

4.2.2.5 Validity Test of B

1) Exploratory Factor Analysis

To refine and validate the model, additional examination of the scale's validity is conducted, primarily using SPSS software for factor analysis. This technique serves to reduce dimensionality and scrutinize the covariance or correlation matrices of a set of variables, thereby elucidating observable and latent variable relationships.

To assess the sample data's suitability for factor analysis, the KMO (Kaiser-Meyer-Olkin) metric and Bartlett's Test of Sphericity are employed to measure variable correlation. Criteria for suitability include a KMO value above 0.6 for each variable or dimension and a p-value under 0.05 in Bartlett's test. The outcomes of the exploratory factor analysis on the scale data are detailed in Table 26 (Table 26):

Table 26 KMO and Bartlett's Test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.913
Bartlett's Test of Sphericity	Approx. Chi-Square	1115.190
	df	120
	Sig.	.000

Source: compiled by the author, 2022

As evidenced in Table 26, the KMO (Kaiser-Meyer-Olkin) measure registers at 0.913, exceeding the 0.8 threshold, thereby confirming the data set's high suitability for factor analysis. The approximate chi-square statistic stands at 1115.190, with a p-value of 0.000, which is below the 0.01 mark, satisfying the 1% significance level criteria.

2) Confirmatory Factor Analysis

Subsequently, an evaluation of the internal consistency for the observed variables corresponding to each question is conducted. The outcomes of this assessment are illustrated in the accompanying figures. (

Figure 39, Figure 40, Figure 41), respectively.

Chi-square=10.777 DF=2 Chi/DF=5.389
 GFI=.971 AGFI=.971 RMSEA=.193

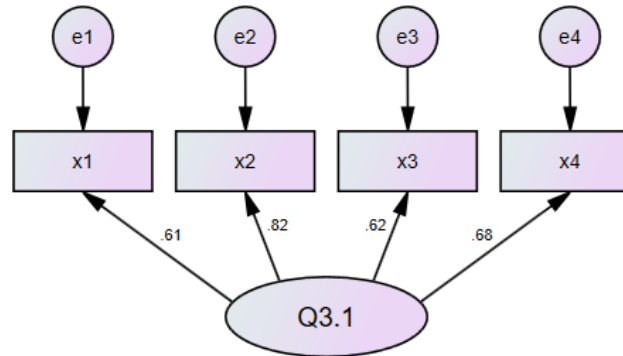


Figure 39 Confirmatory Factor Analysis Results for Problem 3.1

Source: compiled by the author, 2022

Chi-square=9.950 DF=2 Chi/DF=4.975
 GFI=.971 AGFI=.971 RMSEA=.184

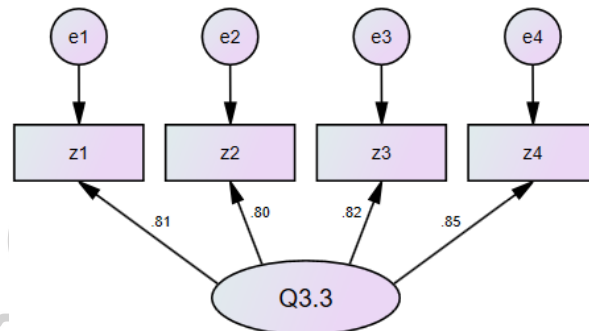


Figure 40 Confirmatory Factor Analysis Results for Problem 3.3

Source: compiled by the author, 2022

Chi-square=91.754 DF=20 Chi/DF=4.588
 GFI=.825 AGFI=.684 RMSEA=.174

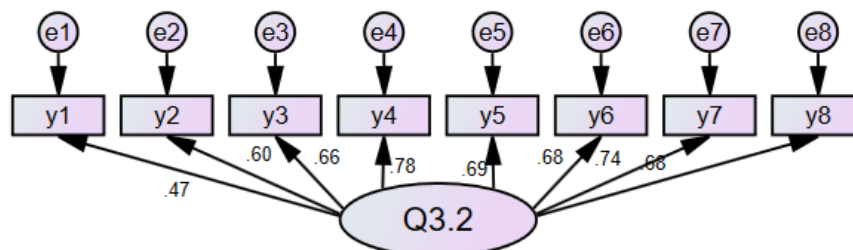


Figure 41 Confirmatory Factor Analysis Results for Problem 3.2

Source: compiled by the author, 2022

Based on the confirmatory factor analysis outcomes for the measurement model, both Q3.1 and Q3.3 exhibit a GFI (Goodness-of-Fit Index) exceeding 0.9, while Q3.2's GFI surpasses 0.8.

This implies strong internal consistency among the observed variables for each of these metrics. Furthermore, the factor loadings for all observed variables in Q3.1 and Q3.3 are notably above 0.6. Similarly, nearly all factor loadings for Q3.2's observed variables also exceed 0.6, corroborating the structural validity of these measurement models.

4.2.2.6 Model Analysis of B

The relationship between Q3.1, Q3.2 and Q3.3 is studied below, and the results are shown in Figure 42.

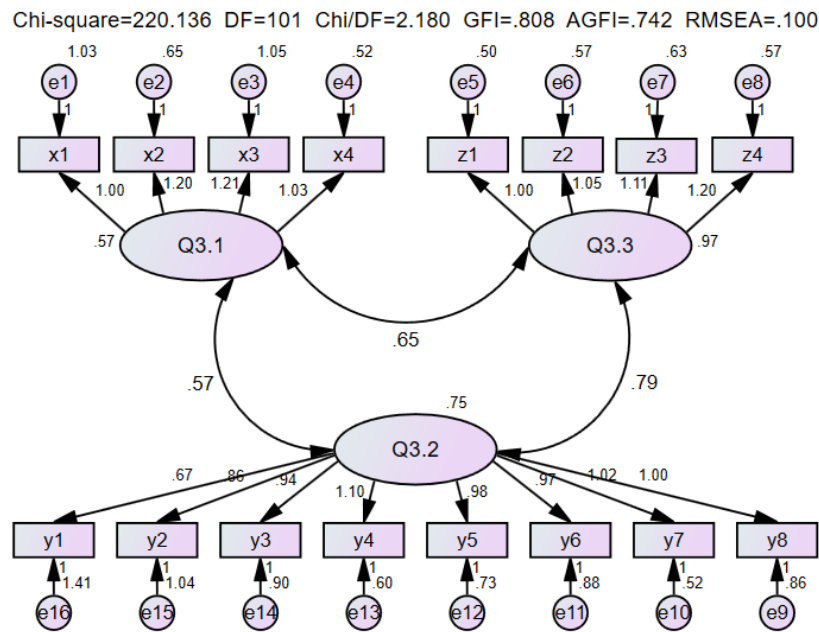


Figure 42 Structural Equation Diagram for Three Problems

Source: compiled by the author, 2022

To evaluate how well the empirical data aligns with the theoretical framework, the study utilizes multiple fit indices, including the chi-square-to-degrees-of-freedom ratio, GFI (Goodness-of-Fit Index), AGFI (Adjusted Goodness-of-Fit Index), and RMSEA (Root Mean Square Error of Approximation). Preliminary estimations of the model are summarized in Table 27 (Table 27).

Table 27 Model Checking and Goodness-of-fit Results

Model	CMIN	DF	P	CMIN/DF	GFI	AGFI	RMSEA
Default model	220.136	101	0.000	2.180	0.808	0.742	0.100

Source: compiled by the author, 2022

As indicated in Table 27, the p-value associated with the Chi-square test is statistically significant. The Chi-square-to-degrees-of-freedom ratio falls below 3, the GFI exceeds 0.88, and the RMSEA approaches 0.08. All these metrics meet the criteria for model testing, confirming that the model's fit is generally acceptable.

Table 28 Standardized Parameter Estimates

Suppose	Path	Correlation Coefficient	Significance level
Suppose 1	There is a positive correlation between question 3 and question 2	0.79	significantly (P<0.0000)
Suppose 2	There is a positive correlation between question 2 and question 1	0.57	significantly (P<0.0000)
Suppose 3	There is a positive correlation between question 1 and question 3	0.65	significantly (P<0.0000)

Source: compiled by the author, 2022

As illustrated in Table 28, the estimated standardized correlation coefficients for multiple questions exceed or approach 0.6. This suggests that these questions not only pass the T-test but also exhibit strong correlation, thereby pointing to a substantial positive association among them.

4.3 Representative Symbols of Dong Culture

4.3.1 Data Description

This formal quantitative questionnaire survey collected data by randomly distributing paper questionnaires in tourist attractions (Phoenix Ancient City, Huangdu Dong Cultural Village), museums (Xiangxi Prefecture Museum, Huaihua Museum, National Culture Museum) and filling in the questionnaires on the spot. A total of 250 questionnaires were distributed, and 238 were returned, with a return rate of 95%. After deleting eight invalid questionnaires that did not understand Dong culture, 230 valid questionnaires were obtained, with an effective rate of 92%. The survey objects are divided into two categories: local residents and 106 copies were recovered. Because of the language barrier, one-on-one interviews were conducted with in-depth interviews. The first category is tourists, and the questionnaire survey was relatively smooth. There were ten in-depth interviews, including eight foreign tourists, three from Japan and five from South Korea. Among them, the Korean tourists were a research team. For 124 domestic tourists, a preliminary screening survey was carried out regarding age; basically, every age group was involved.

4.3.2 Survey Results

The "Historical Figures of the Dong minority" recognition score is meagre in the first pre-investigation. The main reason is that the Dong people do not have a language, and this ethnic group is relatively backward. It isn't easy to obtain and disseminate information, and the local

people need to learn more about it. Not to mention tourists who feel unrecognizable. Remove those with low scores for the second survey, and combine the comprehensive data of residents and tourists to obtain the following scores, as shown in the table. In addition to the representational symbols of objects: intangible cultural heritage inheritors, Dong brocade, food, cow-leg qin, Dong cloth, Dong embroidery, printing and dyeing, villages, village gates, clothing, stage, folk houses, stone carvings, clay sculptures, wind and rain bridges, drum towers, painted paintings, Dong Cultural and Nuo opera masks; spiritual symbols include: Sama Festival, grabbing firecrackers, sacrificial ceremony, moon congratulations, Dong opera, Lusheng Festival, Dong big song, stepping on hall songs. Are all folk entertainment culture, folk literature, and belief culture? Regarding the visual forms and pictures, the lowest score is grabbing firecrackers, the second last is Sacrifice Sacrifice, and the other scores are relatively high. Tourists generally feel that wearing costumes looks more visually recognizable. Because Qiang Hua Pao is not dressed in a costume, it is just a static movement that is not highly recognizable. Therefore, spiritual representation symbols must rely on physical representation symbols to better express visual recognition. Tourists similarly recognize the Duoye dance as Sacrifice and Sama Festival. However, the local Dong people think the Duoye dance is more recognizable and a significant traditional folk dance (Table 29).

Table 29 Score Distribution of Dong Cultural Symbols Recognition Degree

Symbol	Inheritor of Inheritance	Dong Brocade	Duoye Dance	Sama Festival	Grabbing Firecrackers	Diet	Corbels
Score	2.9	4.5	4.4	4.2	2.9	3.0	4.4
Symbol	Sacrificial Sacrifice	Dong Cloth	Dyeing	Villages	Zhaimen	Yuehe	Clothing
Score	3.2	4.0	4.0	4.0	4.4	4.0	4.5
Symbol	Dong Embroidery	Folk Houses	Stage	Dong Opera	Stone Carvings	Lusheng Dance	Clay Sculpture
Score	4.4	4.3	4.3	4.3	3.0	4.3	3.8
Symbol	Wind and Rain Bridge	Drum Tower	Dong Songs	Nuo Opera Masks	Painted Dong	Characters	
Score	4.0	4.6	4.3	4.0	3.8	2.9	

Source: survey by the author, 2022

According to the existing data, the typical residential culture symbols with high scores: Fengyu Bridge, Drum Tower; typical clothing culture: clothing, Dong brocade, Dong embroidery; typical singing and dancing culture: corbels, Duoye dance are analyzed and sorted out.

4.3.3 Typical Residential Cultural Symbols

According to the signifier and signified proposed by the Swiss linguist Ferdinand de Saussure, the father of semiotics, the Dong cultural symbols are analyzed.

4.3.3.1 Drum Tower

In Dong vernacular, the term 'Tangka' or 'Tangwa' signifies a communal gathering space and serves as an emblem for the village and its clans. It functions as the epicenter for the Dong community's political, cultural, and social engagements (Chunfeng Yang, 2001).

Signifier: Drum towers exhibit various architectural styles, including 'four-eaved and four-cornered,' 'six-eaved and six-cornered,' and 'eight-eaved and eight-cornered' designs. Typically, these structures are tripartite: an umbrella-like top featuring hexagonal or octagonal shapes, a first floor with ornate eaves, and a foundational base, usually square. The structure's embellishments include diverse motifs—floral, faunal, and others—indicative of auspiciousness and harmony. An emergency drum is located at the pinnacle of the tower, sounded only during critical situations like fires or invasions. The tower earns its name from this drum (as depicted in the accompanying image).

Referent: The Drum Tower serves multiple symbolic roles. It is a focal point for communal order, fostering a sense of national unity and cohesion among villagers. It also holds religious significance, its form resembling a fir tree, symbolizing a link to the heavens. The tower's design elements—such as the number of floors and the Leigong pillar—reflect cosmological and temporal concepts, epitomizing harmony between heaven and earth (H. Wu, 2004). Positioned centrally in the village, the tower's multiple eaves resemble dragon scales, and in some instances, dragon motifs adorn the beams, reflecting the Dong people's dragon totemic culture. The gourd strings on the top of the Drum Tower symbolize the clan's prosperity, with many children and grandchildren. The drum towers of the Dong villages may have different shapes, but they are all highly concentrated and materialized manifestations of the traditional Dong culture. They are the architectural poetry of the national culture composed by the Dong people with wisdom and wisdom(Ren et al., 2008)(Figure 43,Figure 44).



Figure 43 Hunan Huangdu Tower

Source: photographed by the author, 2022



Figure 44 Guizhou Qiandongnan Tower

Source: photographed by the author, 2022

4.3.3.2 Wind and Rain Bridge

Compared with the Drum Tower, it is a relatively relaxed, free and joyful place. It integrates pavilions, towers, corridors and bridges. This kind of bridge has a unique style: practical value, artistic appreciation value, and national interest (H. Wu, 2004).

Signifier: Wind and Rain Bridge, also known as Huaqiao and Fuqiao, is an outstanding architectural creation of Dong craftsmen, and it is also a reflection of Dong's national culture and

national character in architecture. Fengyu Bridge is called a covered bridge and building bridge in the history of architecture. Most of the existing wind and rain bridges in Dong Village were built during the Qing Dynasty. Except for the blue stones used for the pier, the Fengyu Bridge is all of a wood structure. Gouging holes, mortise and square joints, straight through the slanted sleeves and interlocking each other, form a tight, durable hole that lasts two to three hundred years. The bridge body does not need whitewashing, revealing the true colours of the materials; elegant and generous and integrated with the clear and straightforward folk customs of the Dong people, as shown in the picture:

Refers: Fengyu Bridge is generally built on the stream in Zhaikou, blocking the wealth from the upper reaches, suppressing the evil river monsters in the water, and thus protecting the village. Therefore, "Fengyu Bridge" is called in the Dong language "Fuqiao" and is also a place for seeking heirs and peace. Wind and Rain Bridge embodies the Dong people's desire and longing for a better and safe life (Ren et al., 2008). The Dong minority retains the custom of worshipping nature by their ancestors, and the Fengyu Bridge of the Dong minority also embodies this folk cultural heritage. Three dragons are grabbing treasures, two phoenixes, and clay sculptures on the back of the building and the bridge pavilion. A pottery bird stands on a giant gourd (q. Yang, Zheng, & Long, 1991) (Figure 45, Figure 46).



Figure 45 Hunan Huangdu General Repair Fengyu Bridge

Source: photographed by the author, 2022



Figure 46 Jingou Wind and Rain Bridge in Qiandongnan, Guizhou

Source: photographed by the author, 2022

4.3.4 Typical Clothing Cultural Symbols

4.3.4.1 Apparel

A set of national costumes is an external symbol to identify a nation. One nation can be distinguished from another without words because they have different clothing symbols (J. P. Hu, 2001).

Signifier: Dong costumes can be divided into women's and men's costumes, including daily casual clothes and festive costumes. Women's clothing styles are divided into trousers and skirts, including clothes, skirts, trousers, shoes, hairstyles, headscarves, handkerchiefs and silver ornaments. Regardless of trousers or skirts, the upper part is mostly clothing, and the shape of the clothing generally includes a large front (slanted front), right or left lapel, double collar, or no collar. Those who wear cross-collar or double-breasted clothes often wear a breast pocket inside. In some areas, the clothes of Dong women are as long as the hips, and they are looser. Most of the trousers are crotchless pants, such as the clothes of Dong women in Rongjiang. The skirts are mostly pleated, generally knee-length. Those who wear skirts also like to wrap the cloth around their calves, called leggings. Skirts are mostly Dong cloth, with complicated accessories, head ornaments, and many silver ornaments. Men wear almost all trousers. The tops are primarily double-breasted, with straight collars and narrow sleeves. The buttons of the double-breasted jackets are mostly cloth buttons. The number of buttons and pockets varies with age. The trousers are generally wide crotch and narrow tubes, which are relatively loose for the elderly. The styles of Baotou handkerchiefs include the exaggerated "corner style" and the dignified and stable "reunion style". Cotton is the main fabric used for men's and women's clothing. The colours are simple, such as blue, pink, white, and blue.

Refers to: There are more than 100 kinds of costumes of the Dong minority. First: Different regions and different identities will have different decorations. For example, when the Southern

Dong people hold festivals and gatherings, the prestigious older adults in the village must wear Qing Dynasty Lanling official clothes to appear on the stage. Most men and women in the northern Dong and southern areas with convenient transportation wear the same or similar styles as the Han clothing. The difference is that northern women wear long braids mixed with red string and tie around their waists. Women in the South wear their hair in a bun or a bun, and they wear ancient costumes at festivals and gatherings. Another example: shoes are embroidered with flowers and birds, bees and butterflies, fish and shrimp, snake dragons and geometric patterns with various embroidery techniques. Embroidered shoes are divided into "full top", "heel flower", and "half top" according to the different embroidered patterns on the upper. Unmarried girls wear full-embroidered hook shoes; married women wear heel-embroidered hook shoes; older women wear half-embroidered heels, and so on. Second: The Dong minority's costumes reflect the people's production activities in the Dong village and are also an abstract reflection of the production labour on the costumes. Generations of Dong women have consciously passed down the existing patterns and cultural meanings conveyed in ancient times. These "memory symbols" contain Dong people's legends. From a diachronic perspective, the styles, decorative patterns, and clothing colours in each stage accurately reflect the appreciation level and craftsmanship of the Dong people in each period and the history and trajectory of cultural development (Figure 47).



Figure 47 Dong Women's and Men's Clothing

Source: photographed by the author, 2022

4.3.4.2 Dong Brocade

The ancestors of the Dong minority lived in a superior geographical environment, rich in plant resources, rich in fibre-rich plants, such as ramie, kapok, and plantain, which can be used to

make twisted nets and spinning and weaving, providing abundant materials for the production of Dong brocade base, as shown in the figure,

Signifier: Dong brocade weaving generally involves more than ten processes, such as ginning, spinning, dyeing, skeining, twisting, warping, and brocade weaving. One is weaving flowers, and the other is cross-stitching. When weaving flowers, the bamboo strips are taken out and moved in sequence so that the number of warp lifts differs; the warp threads are separated from the opening, and then weft weaving. The row of bamboo sticks is formed using a cycle, a set of patterns. The complexity of the pattern is different, and the number of bamboo sticks used is also different. Generally, it is 120 to 180 pieces. The difference between cross-stitching and flower-weaving is that no bamboo stick and heald warp is lifting for cross-stitching; that is to say, there is no pre-set program, and the pattern is all in mind. Remember, use the copper in the hand of the weaver to pick the number of warps (cross-stitching), open the opening, and then pass through the weft(Provinc, 2009).

Refers to: Dong people put their love on pictures, integrate life emotions and national totems into Dong brocade pictures, and often use animal and plant patterns to express pictographic meanings. It expresses their yearning for a better life, happiness and peace, and the prosperity of their children and grandchildren. For example, the sun pattern represents the worship of the Dong people to the supreme grandmother god "Sa Sui" (the sun god). It symbolizes the protection god of agricultural production and national development. The spider pattern is a unique mascot of the Dong minority. The spider is vigorous and has a solid reproductive ability, which has a beautiful meaning that symbolizes the prosperity of the ethnic group(Figure 48Figure 49).



Figure 48 Dong Brocade Weaving

Source: photographed by the author, 2022



Figure 49 Dong Brocade Pattern

Source: photographed by the author, 2022

4.3.4.3 Dong Embroidery

Embroidery skills are often used as a sign to measure a woman's ability, intelligence, ingenuity, hard work, and even related to their marriage. Therefore, embroidery has become a skill that women must master and be good at.

Signifier: Dong folk embroidery has various methods, which can be roughly divided into embroidery, cross-stitching, appliqué and embroidery pick-up, a combination of embroidery and pasting. Embroidery stitches include thread laying embroidery, knot embroidery, wrong stitch embroidery, ring lock embroidery, pan polyester embroidery, seed embroidery, flower needle embroidery, poking yarn embroidery, and braid needle embroidery are often used in conjunction with several stitches when embroidering an embroidery product (Wei, 2014). As shown in the picture, there is flat embroidery, knot embroidery, and seed embroidery. Flat embroidery, or velvet embroidery, is based on flat stitches. It has the characteristics of a flat embroidery surface, rich stitches, delicate stitches and bright colours. Poking yarn embroidery, Na embroidery or threading yarn, is a traditional craft. To poke yarn, count the yarns or grids on the checkered yarn fabric for embroidery. The embroidery thread must be parallel to the warp or weft (liang, wu, & wei, 2020).

Refers to: Dong embroidery patterns have been accumulated and passed on from generation to generation, forming the cultural characteristics of "every picture must be intentional, and intention must be auspicious"—some embroidered peacocks with open tails. Auspicious themes are often interpreted using metonymy, metaphor, analogy, and homophony. Bamboo and chrysanthemum compare the virtue of a gentleman and the innocence of the lotus; the homonym of "bat" is "Fu", the homonym of "deer" is "Lu", and the homonym of "chicken" is "Ji". The culture of metal, wood, water, fire and earth is consistent with benevolence, righteousness, propriety, wisdom and faith, reflecting the Dong people's yearning for a better life and their worship of gods. The most

famous application of the moon, star and cloud pattern is the "moonflower" pattern. The picture shows that the moon pattern decoration mainly uses contrasting black and white patterns. There is a large circular pattern embroidered in the centre and a relatively small one at each of the four corners. Crown patterns surround small circular patterns, and radial lines are embroidered on the edges. Sometimes spider and sun patterns are added to the moon flowers to protect children's health and happiness (Figure 50).



Figure 50 Dong Embroidery Pattern

Source: photographed by the author, 2022

4.3.5 Typical Song and Dance Culture

The Dong people have no written language, record history, and decorate their lives with singing. Where there is a drum tower, you can sing Dong songs- the folk songs of the Dong minority- roughly divided into two types: Dong songs in the northern region and Dong songs in the southern region. Big polyphonic songs characterize the Dong songs in the southern region. , pipa song, corbel qin song, and flute song; etiquette and folk songs include roadblocking song, wine song, payment song, and sacrifice song. Dages are diverse, such as Drum Tower Dages, Sound Dages, Narrative Dages, Children's Dages, and Opera Dages, and later there are male Dages, female Dages and mixed Dages(Zhang, 2012). Most of the minor songs are accompanied by Dong Pipa and corbel qin. As one of the main instruments in Dong folk songs, the corbel qin is deeply loved by Dong people. It has played a significant role in the inheritance of Dong's music culture.

4.3.5.1 Corbels

Signifier: The corbel qin can be roughly divided into soprano and alto corbel qin. The high-pitched corbels are mainly popular in Rongjiang and surrounding areas, centring on Sanbao Dong Village and expanding outward. The high-pitched corbel qin has a bright tone and is good at playing fast, brisk and lively tunes, such as the corbel qin song in Sanbao Dong Village. It is often played with the pipa, a characteristic of the Dong minority. The tenor corbel qin is mainly popular in

Congjiang, Liping and surrounding areas. Its tone is deep and beautiful, similar to the human voice. It is good at expressing lyrical and melodic tunes, mainly used to accompany Drum Tower narrative songs. In addition, corbels are also distributed in Sanjiang and Rongshui in Guangxi, Xinhuang, Zhejiang and Tongdao in Hunan(Zhou, 1989).

Refers to: The rich cultural connotation of the corbel qin vividly and perfectly embodies the essence of the Dong people's forest farming and music culture. The corbel qin, an instrumental art, represents the characteristic symbols of minority areas, reflecting the social characteristics of a minority area. For example, Boys will bring corbels to girls' homes to sing, usually singing alone; there are also two or three people; one plays the piano, and the others sing. Play a section and sing a section, and after the singing, the girls continue to sing in antiphonal, just like you and me in a duet; if a boy is interested in a girl, he will take the corbels to the girl's house every day to play the piano and sing(Figure 51Figure 52).



Figure 51 Luo Xingli, A Narrative Singer of the Dong Minority

Source: photographed by the author, 2022



Figure 52 Corbel Piano

Source: photographed by the author, 2022

4.3.5.2 Doye Dance

Doye Dance is not only danced to express one's emotions but also to resonate with others so that others can recognize one's emotions and feelings. As a folk art, Doye dance conveys nationalization while entertaining people (Xiong, 2013).

Signifier: According to the investigation of sacrificial activities in various places, "Duoye" can be divided into two categories: the first category is Yetang, which belongs to sacrificial dance; the second category is Yepu, which belongs to self-entertainment dance. Generally speaking, the body movements of the Doye Dance are not significantly different. The difference in posture of Doye Dance in various places is mainly due to the slight difference in steps. At the same time, the movements of the upper body and hands are maintained in the side body and hand waving movements. If it is a sacrifice, "singing" is the central part, and "dancing" is like a foil for singing. They have strict routines and procedures, and the form of performance is often that the Duoye performers form several circles, dancing and singing in a clockwise direction, that is, "singing and dancing in harmony, dancing and singing". Master Jesus leads a sentence, and everyone repeats the whole sentence or the second half of the sentence with the same lyrics, melody, and speed. Only when the following sentence is very long will they repeat it at twice the speed. Most villagers do not need to memorize it. The content of the lyrics of the Ye song is all sung and repeated when dancing the Doye dance, and it only needs to match the steps of the feet.

Refers to: If "Duoye" is a sacrificial activity, people usually wear costumes before the grandmother's altar. Under the leadership of the teacher, everyone sings, sings and dances and holds mass sacrificial activities, that is, dancing the Doye dance. Among them, the Dong people express their worship to their grandmothers by dancing the Duoye dance, hoping that the grandmothers and grandmothers will bless the people in the village to be safe. Doye dance is an

indispensable musical activity of Sa year worship that lasts the longest and has the most significant number of participants in the entire "Sa" ceremony. Doye has become a synonym for offering "Sa" to some extent. If the Duoye dance is self-entertaining, it originated from the closed consciousness environment of the Dong people in ancient times. The communication between villages, when people gather together, they hold hands, sing and dance. There are no restrictions and single movements, so everyone is willing to participate. Duoye dance has become the most indispensable folk art of the Dong people, meeting their social needs of the Dong people (Figure 53).



Figure 53 Liuzhou Sanjiang Duoye Festival

Source: http://gx.wenming.cn/mlgx/202211/t20221111_6510495.htm, 2022

4.4 Ethnic Cultural Clothing Product Branding Evaluation Model

4.4.1 Theoretical Basis

This article refers to "The strategic framework of heritage branding" by Zheng Shen scholar and builds a branding model based on cultural recognition. In Zheng Shen's model, the design process is mainly explained from three elements: Category, Colour, and Fabric, and the category is the clothing style mentioned in this article, including the shape of dresses and sweaters.

Scholar Jung, Bae, and Soojeong examine the fashion brands of Japanese designers Tsumori Chisato, Commuun, and Limi Feu, who have made a successful foray into the Paris fashion scene, thereby becoming international fashion entities. Their analysis dissects brand garment features from five facets: silhouette, hue, fabric, design patterns, and intricate details (Hee & Bae, 2013). Similarly, Jang and Cho scrutinize Chanel bags by categorizing them based on their form, textile, coloration, motifs, and embellishments. Their analysis aims to inform the evolution of Korean fashion accessories and predict future trends in handbag styles (Ji-Hye & Gyuhwa Cho, 2008). Berlyne's academic work posits that visual discernment primarily consists of multiple components like colors, fabrics, and motifs, and the combination of these elements influences intricate perceptions (Berlyne, 1971). In brand design, the brand's style is delineated through features like color schemes, shapes, and typefaces, representing the brand's emblem, moniker, and identifying symbols (Walsh et al., 2011). Baker attributes the visual factors of clothing brand stores to two dimensions aesthetics

and function. The aesthetic dimension includes colour, material and pattern. Such aesthetic elements can help consumers feel happy in the store environment; the functional dimension is the structure, that is, the layout of the store, which can facilitate consumers' purchase behaviour (Baker, 1986). Scholars analyze the vision of clothing brand products, accessories products or clothing brands, and the store design of clothing brands from four aspects: structure (shape), colour, material, and pattern (details), which are the essential elements of clothing brand building. It is also an essential element of all clothing design. Because of the above research, this paper also uses these four elements to construct the essential elements of the branding evaluation model of cultural and creative clothing products.

4.4.2 Case Analysis


There are many ethnic and cultural clothing products, including national fashion brands or products with younger consumers, that is, fashion clothing products with Chinese elements, Chinese culture or creativity. There are also many ethnic style brands with older consumers, that is, clothing items with Chinese elements, Chinese culture or creative designs (Table 30, Table 31, Table 32, Table 33, Table 34).

Table 30 China Li Ning VI Design

Brand	China Lining is a fashion brand that combines Chinese trend elements with Chinese elements. It is positioned as a customer group that dares to consume + has the ability to consume ahead of time. It has a strong consumption ability, is rational, and at the same time strongly advocates national culture.
Design of Basic Elements of VI	
Analyze	The text shape (structure) of LOGO in VI design adopts the most culturally recognizable traditional Chinese characters (instead of numbers), and the Colour is also Chinese red as the main Colour. The material uses acrylic board to simulate the visual effect of traditional Chinese lanterns, red It also has a greater visual impact in the entire store. Compared with other stores, it is particularly prominent and has a strong sense of symbol.

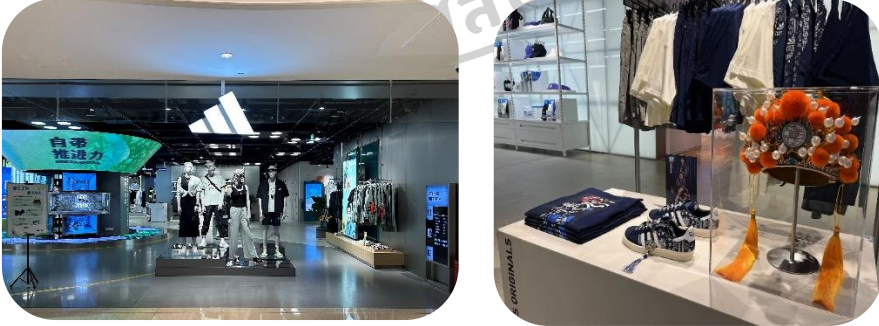
Source: Photographed by the author

Table 31 China Li-Ning VI Application

Brand	China Lining is a fashion brand that combines Chinese trend elements with Chinese elements. It is positioned as a young customer group who dare to spend and has the ability to spend ahead of time. It has a strong spending power, is rational, and at the same time strongly advocates national culture.
VI Application	
Analyze	The most culturally recognizable red is used as one of the main Colours in the sales environment, and some culturally recognizable elements such as "red envelopes" and "blessings" in the middle of the Chinese New Year are used in the partial display shape.


Source: photographed by the author

Table 32 VI Application of Adidas

Brand	adidas is a sporty brand, often co-branded with the fashion industry, luxury goods, popular animation, etc., to increase topicality and sales, and target young customers. The theme of this season is to use the attitude of young people to make inheritance playable.
VI Application	
Analyze	The overall design of the store is a sports-style vision, with blue representing "work" as the keynote. One of the display rules of the "Peking Opera" series uses the most culturally recognizable hat ornaments in Chinese Peking Opera to fully display the theme of this series, partially using Chinese knots to set off.

Source: photographed by the author

Table 33 Adidas Clothing Products

Brand	adidas is a sporty brand, often co-branded with the fashion industry, luxury goods, popular animation, etc., to increase topicality and sales, and target young customers. The theme of this season is to use the attitude of young people to make inheritance playable.
Clothes Pack Produce Taste	
Analyze	The new series selects Peking Opera, a culturally recognizable art, from all the quintessences of Chinese culture. Combined with the brand's clover Logo element, it is cleverly transformed into trendy patterns, and conveys the unique "new Chinese" street style to the younger generation in China. Although the clothing products the shape is designed with T-shirt as the basic shape, but the Colour is mainly printed and dyed with indigo, which is commonly used in China. The pattern uses the most recognizable Peking Opera facial makeup and headgear.

Source: photographed by the author

Table 34 Decoster Clothing Products

Brand	Decoster is a high-end urban style brand. Its products reflect the simplicity and restraint of the East and the individuality of the West. We expect her to be a product or a work of art.
-------	--

Clothes
Pack
Produce
Taste



Analyze This series selects the most culturally recognizable embroidery techniques from all the elements of traditional Chinese clothing, and combines them with modern aesthetic Colours --- reducing the purity. Part of the embroidery is hand-beaded, which has a great sense of texture, making the original simple shape embellished into a strong visual center.

Source: <https://decoater.world.tmall.com>

Whether through literature analysis or case study, it can be concluded that the VI (Visual Identity) design or product design of cultural and creative fashion brands revolves around cultural identifiability. The factors influencing cultural identifiability primarily include patterns (details), colour, material, and structure (sharp). Suppose these four dimensions in the VI design or product design of cultural and creative fashion brands incorporate elements of cultural identifiability recognized by consumers. In that case, it enhances the brand's visual recognition. Consequently, consumers' perceptions and attitudes will be positively affected, influencing their purchasing intent and promoting brand development.

4.5 Analysis of the Elements of the Evaluation Model of Dong Cultural Symbol Recognition

According to the cultural symbol recognition evaluation model derived from the reasoning in the first three chapters, the typical symbol elements of Dong culture are analyzed. For the needs of later research practice, this paper selects some typical representatives for analysis.

4.5.1 Drum Tower

When we mention the Drum Tower of the Dong minority, the representative is the central column drum tower, which integrates the three classical Chinese architectural forms of pagoda and pavilion. Elegant.

4.5.1.1 Patterns (details)

There is no strict hierarchy and style system in the theme and content of the Drum Tower decoration of the Dong minority. Its content mainly reflects the daily life, spiritual beliefs and totem worship of the Dong people and reflects the optimistic, creative mood of the Dong people.

Coloured paintings are often painted with patterns reflecting fishing and hunting, men farming and women weaving, reflecting production activities. With a solid visual experience, the first to fifth floors generally show patterns such as Dong customs, Han history, traditional customs, and mythological stories. The painting techniques include matte painting and line drawing. The shadowless flat painting technique is used more frequently to discard the volumetric influence of light and shadow on the painting performance in colouring. The decorative patterns of more than five layers are extracted from the geometric pattern decorative cornices of Dong brocade. There are also a large number of painted decorative paintings in the interior of the Drum Tower. With the help of coloured painting decoration techniques, factors such as moisture in the air, sunlight, and insect infestation can minimize the erosion of the fir wood, the building material of the Drum Tower, which not only protects the building but also beautifies the Drum Tower. The first floor of the Zhaoxing Dong Pagoda in Liping County, southeastern Guizhou, is painted with "Sacrifice Sacrifice" (pictured).

Carving techniques include wood carving and grey carving. The interior of the grey plastic decoration is made of reinforced iron wire to make the basic shape of the skeleton. The interior is filled with building materials such as wood and tiles, and then lime is used to shape the details of the external shape to better keep the bright grey plastic colour from falling off. For weathering, after the colour is completely dry, apply a layer of tung oil on the surface (L. Chen, 2013). Drum Tower woodcarving decoration techniques Round carvings and reliefs are mainly used on the heads of hanging columns, and reliefs are mainly used on beams and other components. The head of the davit can be carved into melons and fruits, geometric figures, tray lotus, and even animals. Usually, a Drum Tower davit must have changed. In addition, patterns such as tiger claws, dragon heads, fish heads, flying birds, ox horns, and phoenix tails are often carved on the hanging pillars. The beams in the interior of the Drum Tower need to be wood-carved with images of fish, bats, and dragons, implying more than a year and long blessings. Grey carvings or wood carvings are vividly displayed on the animal decoration on the eaves and horns on the first floor. The head of the animal must face outward, implying that the sea accepts all directions (Figure 54).



Figure 54 Paintings of Zhaoxing Dong Pagodas in Liping County, Southeast Guizhou

Source: http://k.sina.com.cn/article_1966327084, 2022

4.5.1.2 Structure (shape)

The structural form of Dongzhai drum towers can be divided into two basic types: pavilion-style drum towers and tower-style drum towers according to the external form. The plane shape of the pavilion-style drum tower is primarily rectangular, and the layout is relatively free. The facade is similar to a residential building. The plane of the tower-style drum tower is mainly square, mostly with dense eaves, the most common form of the Dong drum tower, as shown in the figure.

The tower drum tower is divided into the bottom of the pavilion, the body of the tower and the top of the pavilion. The entire Drum Tower is mortised and drilled, pierced with beams and connected with arches, columns and fangs without a single nail, and all connected with mortise and tenon joints. The structure is firm, the joints are meticulous, and they have incredibly high craftsmanship and artistic value, reflecting the craftsman spirit of the Dong minority (Figure 55).

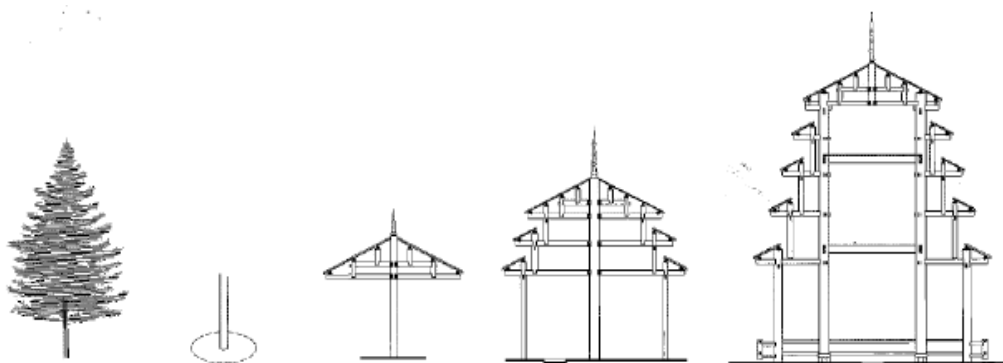


Figure 55 Structural Evolution of the Tower

Source: drawn by the author, 2022

The bottom of the pavilion: The bottom of the pavilion is the public communication space of the Drum Tower and is also the principal use space of the Drum Tower. The central functional part of the Drum Tower has a relatively regular floor plan, mostly square or rectangular, hexagonal or octagonal. There is only one floor at the bottom of the Drum Tower, fences surround some, and some are open, with a fire pit in the middle, and wooden benches are set around the firepit for villagers to discuss and relax.

Tower body: As the central structural part of the drum tower, the body of the drum tower is the essence of the drum tower's plastic art and structural technology. The drum towers of the Dong minority are mostly multi-angle and double-eave structures, and some even have multi-column, variable-angle and double-eave structures, flexible and changeable, with different sizes and styles.

Pavilion top: According to the form of the roof, it can be divided into Cuanjian top, Xieshan top and hanging mountain top (Figure 56). The core value of the shape of Cuanjinding and Xieshanding lies in its "Honeycomb Dougong", a crucial form component of the top part of the Drum Tower of the Dong minority (pictured). The honeycomb Dougong is mainly set up to complete the shape of the outer expansion of the top of the treasure. In the example, a solid and decorative ring-shaped space grid structure system often comprises 5-7 layers of single-flowered oblique gongs. Because the Dougong is densely arranged, like a honeycomb, it is commonly called "Honeycomb" by the locals(L. Wu, Tang, & Zhao, 2018)(Figure 57).

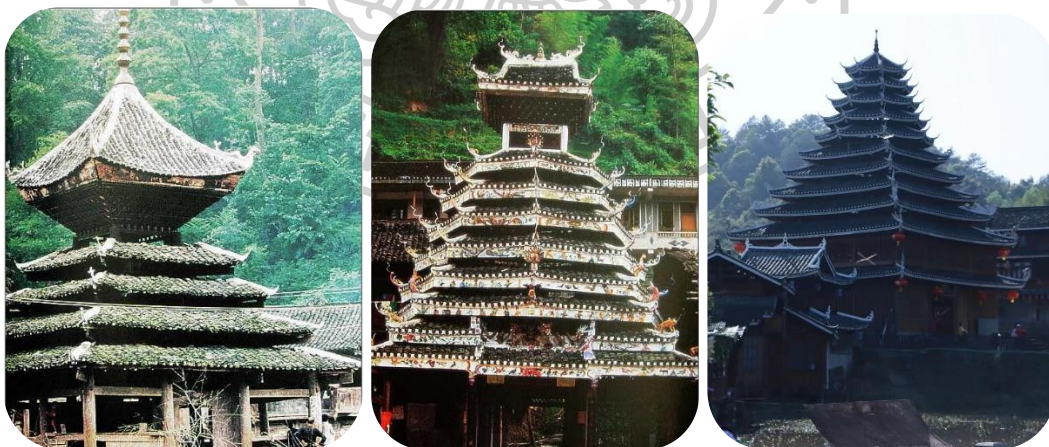


Figure 56 Drum Tops: Cuanjian Top, Xieshan Top, Hanging Mountain Top

Source: photographed by the author, 2022

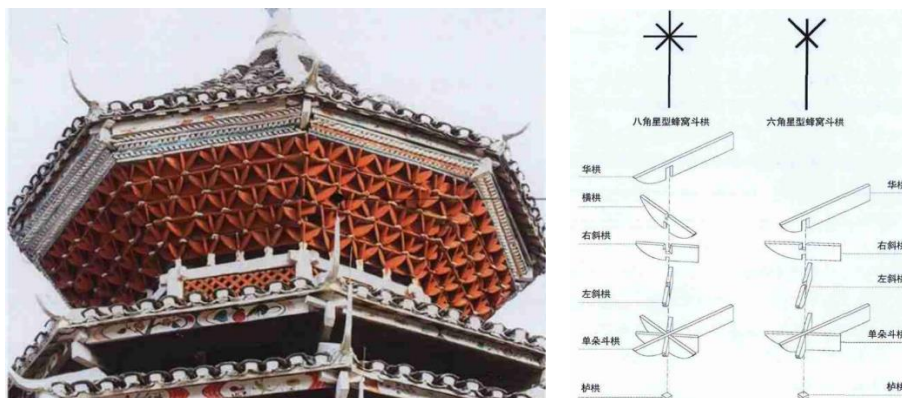


Figure 57 Honeycomb Bucket Arch (left) and Honeycomb Bucket Arch Shape (right)




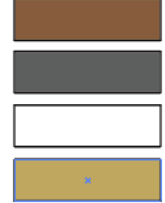


Source:(L. Wu et al., 2018)

4.5.1.3 Colour

There are many kinds of decorative patterns on Drum Tower buildings, and the decorative colours are rich and varied, and the colours have specific national and regional characteristics. Studying the architectural decoration colours of the Dong minority can form a concept that prefers natural colours from the process of reasoning, analysis, and development of the living environment of the ancestors. The most simple one is the Hunan Passage Drum Tower, and the more decorated ones are the Drum Towers such as Lituan, Yituan and Zhituan (Table 35).

Table 35 The Colour of the Drum Tower of the Dong Minority

Name	Picture	Colour	Description
Lituan Drum Tower			White, green, and blue are the main Colours, and the single gray plastic is embellished with yellow and red. The contrast is strong. The Drum Tower reflects the joy of using Colour from the rigorous and rational gray system.
Zhaoxing Ordinary Drum Tower			The black and blue Colour is the main Colour, and the Colour purity of the tile surface and the white eaves of each pavilion is poor, and the order of the building facade is enhanced, making the Drum Tower building look towering, sacred and simple.

Xintuan Drum Tower			<p>Black, blue, white, and blue are the main Colours, and the Colour purity of the tile surface and the white eaves of each pavilion is poor, and the order of the building facade is enhanced, making the Drum Tower building look towering, sacred, and simple.</p>
Sanjiang Drum Tower			<p>The top of the Drum Tower is a single piece of gray plastic. The Colour of the decorative pattern is white as the base, embellished with green and blue, of which yellow is used less, and other Colours are supplemented.</p>
Hunan Passageway Drum Tower			<p>The top of the Drum Tower is a single piece of gray plastic. The Colour of the decorative pattern is white as the base, embellished with other Colours.</p>

Source: the author arranges according to the pictures taken, 2022

4.5.1.4 Materials

Chinese ancient buildings have always been dominated by wood structures supplemented by masonry. As the primary material of ancient buildings, wood has the advantages of thermal insulation, renewable solid capacity, and easy assembly and repair, but there are also flammable insect infestations. Defects. As an ancient Chinese architectural system, the Drum Tower of the Dong minority has gone through thousands of years of wind and rain and has always used fir as the primary material of its building structure. It does not require a single nail or rivet and only connects the primary wood of the Drum Tower through the mortise and tenon structure between the columns and squares. Structure system, which is inseparable from the performance of fir. Chinese fir is a gymnosperm plant for family, fast-growing wood, straight texture and uniform structure. It is not warped or cracked, plus the fir contains "Shannao", which can prevent insects and corrosion, so this material is widely used in construction, furniture, appliances, and shipbuilding.

In addition to fir, other woods, such as sandalwood and camphor, are mainly used to produce doors, windows or decorative components. This type of wood is more resistant to structures than fir, but its material, colour and style are good, so it is mainly used to make components other than structural. It is also a relatively common material in drum towers. In addition, the Drum Tower also has a variety of unique auxiliary materials, such as the glue made

of kiwi fruit boiled water and lime used to glue the blue tiles on the roof, and the plaster used to make clay sculptures such as wing angles, all of which are Dong people. A unique material commonly used by artisans.

4.5.2 Dong Women's Clothing

Dong women's clothing generally uses blue cloth as the background colour to embroider colourful decorative patterns on collars, skirts, chest pockets, cuffs, and hems, which reflects the life, psychology, personality and national aesthetic consciousness of the entire Dong people. Therefore, the difference between Dong brocade, Dong embroidery, and other ethnic minorities is mainly the patterns (patterns).

4.5.2.1 Patterns (details)

Dong brocade and Dong embroidery generally rely on clothing to express themselves. The construction period of Dong brocade is shorter than that of Dong embroidery. Therefore, except for festivals, Dong people usually wear plain clothes and some Dong brocade decorations (as shown in the picture). There are two types of brocade: coloured brocade and plain brocade. Colourful brocade can be used to make dresses, quilt covers, bed sheets, door curtains, backpacks, chest scarves, pillows, sachets, wedding dresses, handkerchiefs, hats, shawls, shoulder straps, straps, flower belts. It has many uses and involves people in every aspect of life. Su brocade is mainly used as birthday blankets for the elderly, hanging sheets for sacrifices, dharma blankets worn by priests, bed sheets and quilt covers, reflecting the beauty of simplicity, generosity and solemnity (Figure 58, Figure 59).



Figure 58 Modern Dong Women's Daily Attire

Source: photographed by the author in Hunan channel, 2022

























Figure 59 A Corner of the Modern Dong Family Home

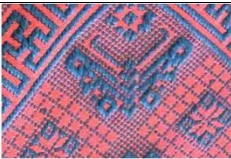









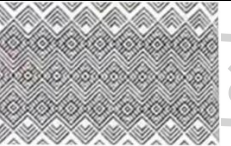


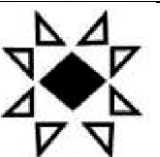


Source: photographed by the author in Huaihua, Hunan, 2022







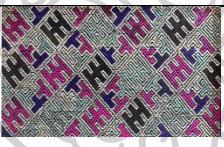





The decoration of Dong brocade is relatively abstract, so in the residents' research, many people think it is Dong script. Dong brocade can be divided into figures, animals, plants, and abstract geometry. The figure patterns are mainly handle patterns; the plant patterns mainly include peach blossom, lantern flower, bamboo root pattern, pomegranate pattern, fir tree pattern and other flower patterns and vegetation patterns; animal patterns mainly include fish patterns, spider patterns, horse patterns, phoenix bird patterns, butterfly patterns; Character pattern, Hui character pattern, Wang character pattern, rice character pattern, zigzag pattern; other natural objects and utensils are mainly sun pattern and star pattern (Table 36).



Table 36 Dong Brocade Patterns

The name	Pattern name	Pattern style	Structural form	Cultural connotation
Figure	Duoye Pattern			The pattern of the Dong men and women holding hands reflects the entertainment activities of the Dong people who step on the song hall, which is a large-scale collective dance activity in the Dong village.
Animal	Spider Pattern			It is considered to be the incarnation of Satiamba, the

			<p>ancestor god of the Dong minority. It is used as a protective object in children's life to bless their healthy growth.</p>
phoenix pattern			<p>It is considered to be the incarnation of Satianba, the ancestor god of the Dong minority.</p>
Dragon pattern			<p>It is used as a protective object in children's life to bless their healthy growth.</p>
Fish Pattern			<p>Fish is the same as "Yu", which symbolizes a full house of children and grandchildren, and more than a hundred years old</p>
Doublet Phoenix pattern			<p>The Dong people have raised birds since ancient times, and they have deep affection for birds. "Two birds fly together" symbolizes happiness and happiness.</p>
One-headed horse pattern			<p>The horse pattern not only represents flying high on a horse, but is also used in funeral culture. When he died, it was covered on the surface of the coffin, hoping that the horse could bring him back to his ancestors.</p>
Two-headed horse pattern			
Battle steed pattern			<p>Patterns such as war horse pattern and war ox pattern are story patterns, expressing the Dong</p>
Battle bull pattern			<p>people's spirit of loving life, being positive, and not being afraid of hardships and dangers in a variety of ways.</p>

Butterfly pattern			Butterfly is very popular and widely used as an auspicious pattern because it has a homonym with the word "Fude", which means beauty.
Dog pattern			Dog patterns imply the prosperity of people, because dogs have tenacious vitality.
Magpie pattern			As one of the traditional Chinese auspicious patterns, the magpie pattern is called "the messenger of happiness" and is a symbol of happiness and happiness.
Plant pattern			The peach pattern symbolizes good love, good life, wealth and longevity.
cedar pattern			The cedar tree pattern symbolizes strength, prosperous talents, full of children and grandchildren, eternity, longevity, family and beauty.
Zhugen flower			The bamboo root pattern has the meaning of rising steadily, eternal youth, enthusiasm and vitality.
plum pattern			It has the meaning of getting married and having children, and also the meaning of peaches and plums.
Abstract geometric			Dong villages are surrounded by mountains and rivers. Water is the source of life, and the continuous flow of water also means wealth and long-lasting happiness.

Pattern water ripple			Similar to the wrinkle pattern, it is mostly used to decorate the picture, and it is used as an auxiliary pattern to set off the main picture
lantern pattern			It means that the days are prosperous and life is happy and complete
Octagonal pattern			The octagonal pattern has also been endowed with meanings such as "roundness", "harmony" and "integrity". At the same time, the octagonal pattern is also considered a symbol of "preventing evil and transforming evil", which can resist evil and evil spirits and bring peace and well-being.
Wang character pattern			The prince pattern means being strong and unyielding.
Well pattern			The Dong people introduced the "#" pattern into the pattern of brocade embroidery because they respected water and loved wells. It symbolizes the reproduction of human beings, like a spring flowing endlessly.
swastika pattern			"Swastika" is the geometric formalization of the sun by Dong girls. Dong girls use the geometric form of the word "Swastika" to concisely show the radiant shape of the sun.


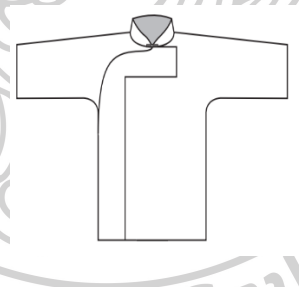
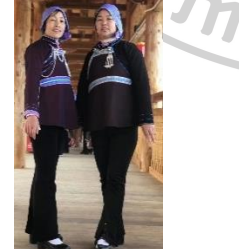
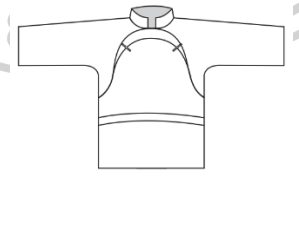

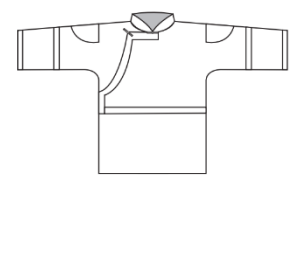
sun pattern			The sun pattern symbolizes the sun god and the protection god, which can exorcise evil spirits and diseases, and protect children.
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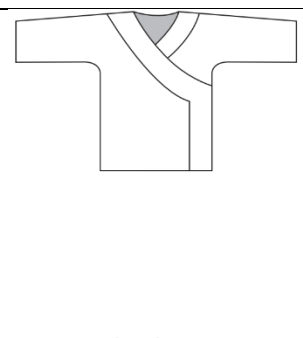

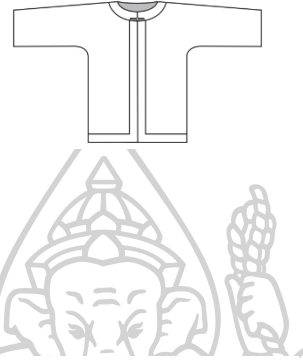
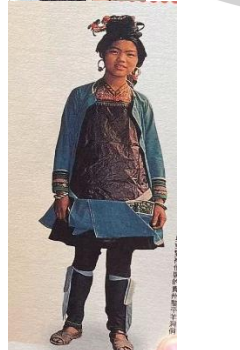
Source: author organized and drawn based on public information, 2022

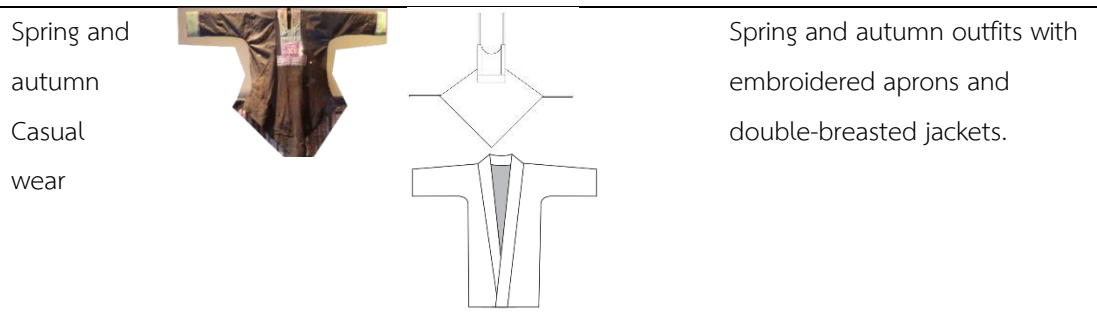
4.5.2.2 Structure (shape)

The style of Dong women's clothing has been evolving in the long historical process, mainly along two roads, one is to gradually integrate with Hanfu to form a Dong clothing style with typical Hanfu characteristics; the other is to build based on Dong clothing. There are some changes, such as increasing the styles of clothing, changing the colour of clothing, and improving the production process of Dong cloth. Such gains make women's clothing styles more changed. Nearly twenty different clothing styles have gradually evolved from the original eight or nine basic styles. Different clothing styles, such as Han nationality, Miao nationality and modern clothing, mainly influence these changes. The changes in clothing styles are mainly tops and bottoms, pleated skirts, and embroidered aprons. The basic styles of tops are shown in the table (Table 37).

Table 37 Typical Dong Costume Styles

Name	Picture	Structural form	Describe
winter dress up			The right lapel coat of the Dong cloth plus cotton style is decorated with embroidery and brocade.
Spring Casual wear			Double-breasted casual dress, decorated with brocade patterns.
Lusheng women's clothing			A lusheng garment assembled with embroidery and brocade, and a long-sleeved top with a right lapel.

			<p>Embroidered and stitched ancient Lusheng garment with long sleeves on the left lapel.</p>
<p>Lusheng men's clothing</p>			<p>Lusheng jacket inlaid with brocade pieces on a black background, with long sleeves on the front.</p>
<p>Casual winter clothes</p>			<p>Winter clothes with Dong cloth and brocade on the left lapel</p>
<p>Summer Casual wear</p>			<p>A summer dress with an embroidered apron and a double-breasted jacket.</p>
<p>Spring and autumn Casual wear</p>			<p>Casual wear with two breasts, the left lapel is used as a base layer, combined with embroidery and brocade.</p>



Source: author organized and drawn based on public information, 2022

4.5.2.3 Colour

On the one hand, the Dong people have lived in mountainous areas for a long time, advocating nature, and prefer strong and simple colours; on the other hand, the degree of technological development also determines the range of colours that the Dong people choose to use. The colour characteristics of the Dong costumes are colourful and calm, with black, purple, cyan, white, and blue as the primary colours, supplemented by analogous colours, and then decorated with contrasting colours and matched with various other preferred colours to coordinate warmth and coolness. Make the clothing present a harmonious and beautiful colour performance. In the everyday clothing of the Dong people, they like to choose black, purple, black and other bright fabrics as the base, and match their favourite colours on prominent positions such as cuffs and necklines, and then add various colours such as yellow, pink, purple, and white to match the primary colours. The decoration makes the overall colour of the clothing bright and dignified, as shown in the picture (Figure 60).



Figure 60 Plant Dyeing Fabric

Source: photographed by the author in Guizhou, 2022

4.5.2.4 Materials

The Dong people spin and dye their clothes. The cloth woven by the Dong people can be divided into coarse and fine yarns, and the twill-weave cloth made of thick yarns is mainly used as

the lining of cotton clothes. There are two types of plain cloth woven with spun yarn, the one woven into a grid square pattern is called Shuangtang cloth, and the one woven into a mesh pattern is called Mianguai. Dong cloth is made of two kinds of woven cloth mixed with indigo, white wine, cowhide juice, and egg white, repeatedly dip-dyeing, steaming, and hammering.

Advantages of Dong Bright Cloth: Dong fabric is an environmentally friendly traditional textile fabric. It is dyed with natural plant bluegrass. It is a low-carbon and environmentally friendly fabric, making it increasingly popular. The self-spun and self-woven bright cloth of the Dong minority has a metallic lustre on the surface and has super high aesthetic characteristics. Due to the particularity of the craftsmanship, the bright cloth of the Dong minority has a wide fabric, which is easier to shape and has no rough edges. It is a perfect creative fabric in modern clothing design. Disadvantages of Dong bright cloth: Dong bright cloth is an ancient dyeing and weaving fabric in my country. Its production process is complicated, and the production time and cost are high. The comfort and inconvenient washing effect make it difficult for people to accept and widely use this fabric. Due to the cumbersome craftsmanship and long time of the bright cloth of the Dong minority, young people rarely can fully master this skill. It is mainly spread among the Dong people and cannot be widely used by the public (Figure 61).



Figure 61 Dong Cloth Making Process

Source: photographed by the author in Guizhou, 2022

4.5.3 Corbels

As a significant role in the social communication and custom activities in the Dong minority areas of Hunan, Guizhou and Guangxi, the rich cultural connotation of the unique corbel qin vividly and perfectly embodies the essence of the Dong people's forest farming culture and music culture.

4.5.3.1 Patterns (details)

The corbel qin is named for its shape resembling a corbel. The size of the piano body is determined according to personal usage. Alto corbels are usually about 50 to 85 cm long, and the body is about 9.5 cm wide. The body is hewn from a whole piece of wood. A bamboo saddle bridge-shaped, approximately 2 cm long, is placed in the centre of the panel towards the end. The most distinctive feature is that a small round hole with a diameter of about 1 cm is opened on the right side of the bridge, and a log is inserted obliquely to play the role of a sound column. The fret column is movable, and adjusting the fret column can change the volume and timbre of the piano. The headstock is square or oval, with a flat top and no decoration, and a small piece of tailpiece made of wood or glue is installed at the lower end. There are two strings in the system, which are generally tuned at five degrees, but the tuning varies according to the habits of artists in different regions. The neck is flat on the front and arched on the back, with a fingerboard and no frets on the fingerboard. There are two pegs made of hardwood, each on the left and right sides of the headstock, and the traditional pegs are primarily cylindrical. It is a bamboo bow made of brown silk. The bow is played outside the string. The length of the bow is about 55 cm to 65 cm. The bow stem is in the shape of a round bridge. The soprano corbels body is 18 to 20 centimetres long, relatively small compared to the alto corbels, and similar in shape to the alto corbels except for size.

4.5.3.2 Modeling

Corbel piano consists of a panel, back panel, piano box, sound hole, good post, fingerboard, saddle, tailpiece, strings (G string D string), string groove, pegs, neck, headstock, piano Roll decoration, and bow composition. The structure of the corbel qin is illustrated below by taking the traditional alto corbel qin and the improved treble corbel qin as examples (Figure 62).

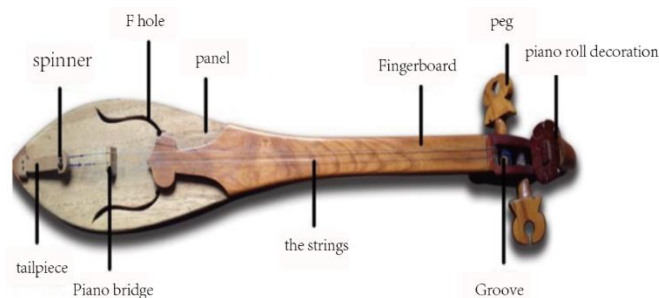


Figure 62 Improved Treble Corbels

Source: (Jiang, 2015)

4.5.3.3 Materials and Colours

The corbel qin is a folk musical instrument. The body of the qin is made of a whole section of wood. Its material is generally hardwood. The best one is the inverted wood in the southeast of Guizhou. It is solid and has music when knocked. Sex, this kind of wood is not much at present, but the effect is perfect after making moulding. Other hardwoods with better textures, such as fir, paulownia, pine, toon, poplar or miscellaneous wood, can make corbels. The bow is made of fine bamboo, and a piece of cowhide for string tension is installed at the end of the piano body. The strings used to be made of thin brown ropes, but now they are mostly made of silk or steel strings, and the bow is a bamboo horsetail bow.

The colour of the corbels is mainly natural wood, and a small part of the corsages will be painted, mainly brown and dark brown, with blue and green embellishments in some parts.

4.6 The Relationship Between Each Element of the Evaluation Model and the Cultural Creative Clothing Brand.







4.6.1 Fusion Design of Cultural Creative Clothing Brands

4.6.1.1 Similar Fusion Design of Various Elements of Workshop Clothing Theme

All the designers used the representative colours of the Dong costumes and the printing and dyeing process fabrics in the clothing culture theme design works of the fusion co-creation workshop, showing that they understand the ethnic clothing culture. Designer No. 1's blue jacket uses the shape of Dong costumes, Dong brocade patterns and tassels + modern wide-cut; the dark coat uses Dong brocade and wide-cut + modern structure, and the skirt uses the elements of Dong costumes with a placket split + Modern and oversized; Designer No. 2's tops all adopt a combination of modern silhouette and Dong silhouette, and the details are designed with Dong brocade and embroidery, especially the design of trousers is also an optimized design of modern and ancient; Designer No. 3 The shape and division of the trouser legs of the Dong costume elements, the pattern of the Dong costume elements in the white shirt, and the placket design of the Dong costume elements jacket + modern wide shape. Designer No. 4 used the elements of Dong costumes to divide the jacket and embroider the inside. The trousers are a fusion design of Dong costume elements and modern structure. The pattern of designer sweater No. 5 uses the elements of Dong costumes, including embroidery and brocade patterns + modern structure, and the style of Dong skirts and embroidery techniques + modern styles; the dress of designer No. 6 uses patterns of Dong costume elements and split design + modern structure. The windbreaker uses Dong nationality embroidery + modern silhouette; the No. 7 designer's T-shirt uses embroidery of Dong nationality clothing elements + modern silhouette, and the fusion design of ancient and modern styles of skirts and coats + brocade patterns; the No. 8 designer skirt and coat fusion

Ancient and modern style design + brocade pattern, T-shirt uses embroidery technology of Dong costumes + modern silhouette; designer No. 9 combines ancient and modern styles + Dong embroidery, windbreaker uses brocade pattern of Dong costume elements + modern silhouette; design No. 10 The teacher's sweater uses pattern design + modern silhouette, and the skirt uses the division of Dong's top + modern structure (Table 38).

Table 38 Clothing Fusion Design (clothing)

Name	Fashion Design	Elements of the model
1/Chen jun		pattern (detail), colour, material and structure (shape)
2/Yin Ting		pattern (detail), colour, material and structure (shape)
3/Zhang Zhikun		pattern (detail), colour, material and structure (shape)
4/Xu Hanqi		pattern (detail), colour, material and structure (shape)
5/Li Wenting		pattern (detail), colour, material and structure (shape)
6/Li Jiayi		pattern (detail), colour, material and structure (shape)

7/Yang Yiduo		pattern (detail), colour, material and structure (shape)
8/Lin Zhenqi		pattern (detail), colour, material and structure (shape)
9/Wang Xiaoting		pattern (detail), colour, material and structure (shape)
10/Huang Sinian		pattern (detail), colour, material and structure (shape)

Source: workshop, 2022




The above analysis can be referred to (picture). Almost all similar fusion designs are created by overlapping relationships. The visual sense also has the fit and comfort of the new sleeve shape; the use of patterns is mainly embroidery technology and Dong brocade patterns, and when the fusion is created, the colour is integrated into the popular colour and other craftsmanship and composition retains the original characteristics; materials Only simple natural printing and dyeing fabrics are reserved on the Internet, such as Dong cloth, which was excluded by market experts during interviews and selections, because of its fatal shortcomings such as easy wrinkle and deformation. The use of colour combines the modern white and the popular grey moss colour based on the original national costume colours.

4.6.1.2 Heterogeneous Fusion Design of Various Elements of Workshop Architectural Theme

In the residential culture-themed design works of the integrated co-creation workshop, none of the designers used Dong residential culture materials and some used colours. Designer No. 1's blue jacket uses the shape of Dong's architecture, patterns, and the details of the layered drum tower shape of the skirt + modern oversize; the shape of the white skirt is a combination of tower silhouette + modern structure; the designer No. 2's coat shoulders The combination of sense design + modern silhouette, the detail design has the pattern of the drum tower, and the shape of the

trouser pocket is designed around the layered characteristics of the drum tower. No. 3 designer's white T has printed the Drum Tower of the Dong minority pattern. The skirts are modern and ancient layered designs, but the design language is different. Designer No. 4 used the layered characteristics of Dong nationality drum towers + modern structure integration design, and the coat is modern structure + drum tower pattern. Designer No. 5's dresses and coats are all designed with the eaves structure of buildings such as Drum Tower and Fengyu Bridge + modern structure fusion design; Designer No. 6's shirt uses sleeves with a strong sense of architecture + modern structure, and the dividing line of the trousers is the Drum Tower The inner structure of the building + modern silhouette, the coat is printed with the inner structure of the Drum Tower. Patterns and patterns are also modern design and craft techniques; designer No. 8's dress and coat combine architectural shapes and modern structures, and partial sleeves adopt architectural structures; designer No. 9's shirts and trousers are all made of drum towers for details. Layer design, eaves + modern silhouette; No. 10 designer sweater uses the design of the eaves of the Drum Tower, its pattern design + modern silhouette, the pattern design combines modern language + Drum Tower shape (Table 39).

Table 39 Fashion Fusion Design (residency)

Name	Fashion Design	Elements of the model
1/Li Jing		Pattern (detail), colour, structure (shape)
2/Chen Zhaoling		Pattern (detail), colour, structure (shape)
3/Li Haohao		Pattern (detail), colour, structure (shape)

4/Cai xin		Pattern (detail), colour, structure (shape)
5/Luo Yepeng		Pattern (detail), colour, structure (shape)
6/Xiong Ao		Pattern (detail), colour, structure (shape)
7/Li Zhengang		Pattern (detail), colour, structure (shape)
8/Chen Xiaodie		Pattern (detail), colour, structure (shape)
9/TanZiyan		Pattern (detail), colour, structure (shape)
10/Zhou Wei		Pattern (detail), colour, structure (shape)

Source: workshop, 2022



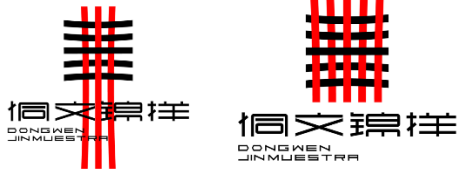
The above analysis can be referred to (Table 39). The recognition of heterogeneous fusion design is lower than that of similar fusion, and some styles use the colour of architecture. Lower. The silhouette adopts a sculptural sleeve design combined with a modern sleeve design, which not only retains the visual sense of the original building but also fits comfortably with the new sleeve shape; many structures also use the stacked layers and eaves of the drum tower. According to the characteristics of corners, some styles were excluded by market experts during interviews because their shapes were too exaggerated. The use of patterns is directly presented in the shape of Drum Tower or Fengyu Bridge, and the design language is relatively affluent, which is the focus and visual centre of this residential culture theme design.

4.6.2 Visual Identity Design of Cultural Creative Clothing Brands

4.6.2.1 Heterogeneous Fusion Design of Various Elements of Workshop Clothing Theme

In the clothing culture theme design works of the fusion and co-creation workshop, all designers did not use the materials of Dong clothing culture, and some designers used colours. Designer No. 1 used the general shape design of Dong costumes; Designer No. 2 used the auspicious spider patterns in the brocade patterns of Dong costumes; Designer No. 3 used the structural principles of Dong costume brocade, which is also a detailed design; 4 Designer No. 5 also used the structural principles of the brocade of Dong costumes, but the performance was more exaggerated. Designer No. 5 used the Phoenix pattern in the brocade patterns of Dong costumes to reflect the belief culture of the Dong people; Designer No. 6 used the brocade patterns of Dong costumes. The Duoye pattern in the clothes also embodies the singing and dancing culture in clothing (Table 40).

Table 40 Fusion Design of Logo (clothing)

Name	Logo Design	elements of the model
1/MaoLin		structure (shape)
2/HuDie		pattern (detail)
3/ChenRui		pattern (detail), structure (shape)

4/DengJing		pattern (detail), structure (shape)
5/TangJia		pattern (detail), structure (shape)
6/XieYanling		pattern (detail), Colour

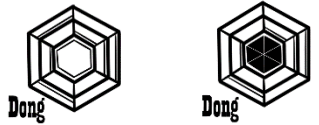
Source: workshop, 2022

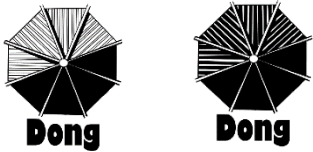
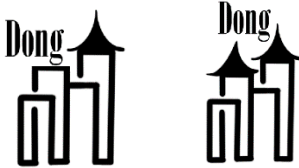

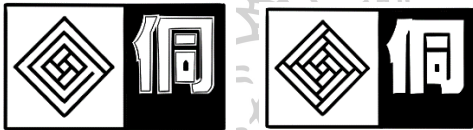

From the analysis of the figure (see figure), we can observe that the recognition degree of heterogeneous fusion design is lower than that of similar fusion design in the creation process. Although some design styles use the colour of clothing, in related interviews, intangible cultural heritage inheritors and museum curators generally think it needs to be more recognizable. The LOGO design integrates the shape of Dong costumes and modern concise design language, which not only retains the intuitive perception of the original clothing but also incorporates a new urban style. Most designers tend to use brocade patterns in the details of Dong costumes, which contain the profound culture of the Dong people. A few designers used the weaving and brocade weaving techniques of the Dong people, thus reflecting the weaving and farming culture of the Dong people.

4.6.2.2 Heterogeneous Fusion Design of Various Elements of Workshop Architectural theme

In the residential culture-themed design works of the fusion and co-creation workshop, all designers did not use the living cultural materials of the Dong minority. Designer No. 1 used the inner structure of Dong buildings; Designer No. 2 used the roof structure of Dong buildings; Designer No. 3 used the outer contours of Dong buildings; Designer No. 4 used the three-dimensional shapes of Dong houses. For the shape of the eaves and corners of the pattern, designer No. 5 used the structural modelling of the Dong people's buildings, and designer No. 6 used the mortise and tenon structure principle of the houses of the Dong people to design (Table 41).

Table 41 Fusion Design of Logo (residential)

Name	Logo Design	elements of the model structure (shape)
1/ZhouZhaohua		

2/SuYuge		pattern (detail), structure (shape)
3/TianKexin		structure (shape)
4/FengZiling		pattern (detail), structure (shape)
5/XiangTianxiang		pattern (detail), structure (shape)
6/FengYaxin		structure (shape)

Source: workshop, 2022

From the analysis of the figure (see figure), we can observe that in the creation process of heterogeneous fusion design, its recognition degree is lower than that of similar fusion designs. Although some styles adopt architectural colour elements, interviews with intangible cultural heritage inheritors and museum curators generally reflect that recognizing such designs needs improvement. The design of the Logo adopts a method that combines the shape of Dong architecture and modern concise design language, which not only retains the intuitive perception of the original building but also incorporates a new urban style. Many Logos adopt the drum tower design or the mortise and tenon structure of Dong architecture in structure and add modern and simple design language. Part of the Logo design uses the local shape design of the house combined with a modern and concise design language. In order to enhance the tonality of clothing brands, most Logo designs use the commonality of architecture and clothing to integrate, that is, the internal structure, which is an invisible form of unification.

4.7 Summary

In-depth field research into the cultural elements of the Dong minority revealed scant correlation with urban women's clothing brand designs in terms of structure, Colour, material, and

pattern. Dong architecture is primarily wooden, featuring a cascading shape and intricate cornices, whereas urban women's brands emphasize simplicity and mass production.

The design disparity is evident when comparing Dong women's traditional clothing—characterized by blue cloth and vibrant patterns—to urban brand aesthetics, which favor minimalism and achromatic tones. This contrast underscores the divergence between Dong culture and modern urban design, offering a unique lens for future cross-cultural investigations.

Semi-structured interviews on workshop works aimed to identify regular and followable fusion design methods. Two categories emerged: homogenous fusion, involving Dong costume elements and urban product design; and heterogeneous fusion, combining Dong architectural elements with urban brand Logos.

Product Group: According to the popular releases of MiuMiu 2023, Tod's 2023, and Veronica 2023 autumn women's clothing, the standard features of structure (shape) and materials are summarized as a knit slim top and knee-length skirt. Based on this popular element, it is combined with the flat sleeves and pleated of Dong women's clothing. The characteristics of the skirt element are finally integrated to form a new structure and material. According to the typical characteristics of patterns (details) and colours of MiuMiu 2023, Tod's2023, and Veronica2023, they are individual patterns and achromatic colours. According to this popular element, the characteristics of Dong embroidery and Dong brocade patterns elements of Dong women's clothing are combined, and finally, the fusion forms a new pattern. And colour. Therefore, the new design not only conforms to the fashion trend but also retains the highly recognizable elements of Dong culture. (Figure 63, Figure 64)

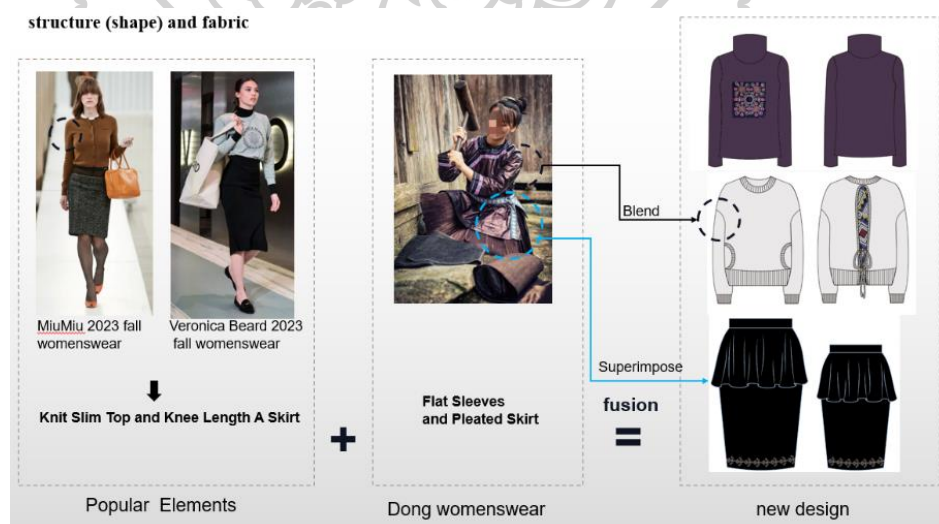


Figure 63 Product Group (clothing culture)

Source: author's drawing, 2023

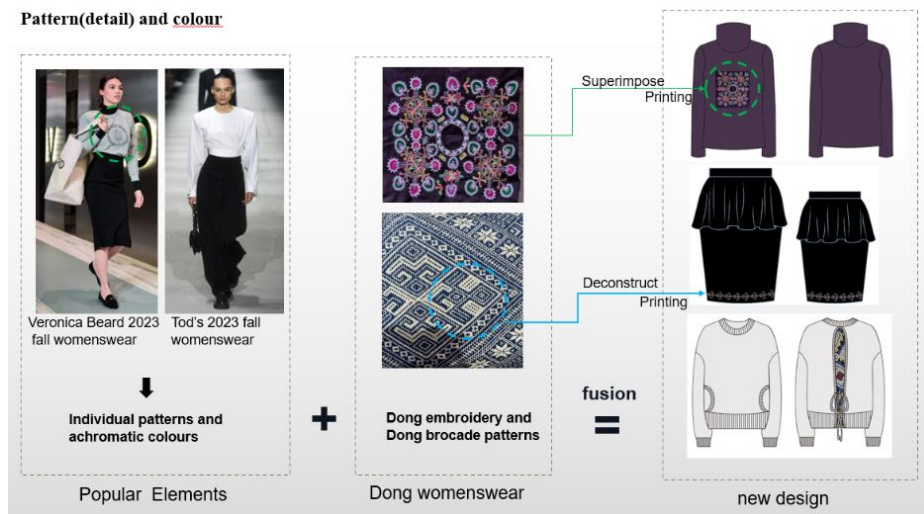


Figure 64 Product Group (clothing culture)

Source: author's drawing, 2023

According to the popular releases of MiuMiu 2023, Tod's 2023, and Veronica 2023 autumn women's clothing, the typical structure (shape) and materials are summarized as stiff fabrics, exaggerated shoulders and knee-length A-skirts. Based on this popular element, combined with the Dong drum tower, the characteristics of interwoven structure lines and layer-upon-layer elements are finally integrated to form new structures and materials. According to the typical characteristics of patterns (details) and colours of MiuMiu 2023, Tod's2023, and Veronica2023, they are geometric patterns and a blue-grey colour scheme based on this popular element; the Blue-gray colour and layer characteristics of the Dong drum tower are combined, and finally, the fusion forms a new pattern and colour. Therefore, the new design not only conforms to the fashion trend but also retains the highly recognizable elements of Dong culture. (Figure 65, Figure 66).

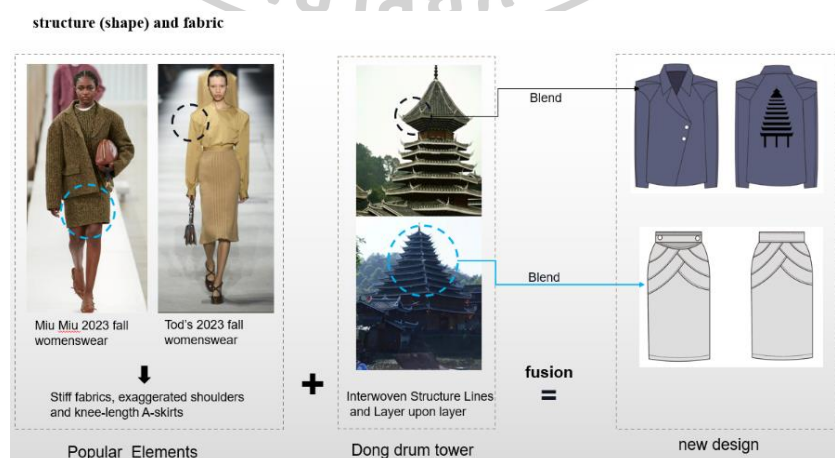


Figure 65 Product Group (residential culture)

Source: author's drawing, 2023

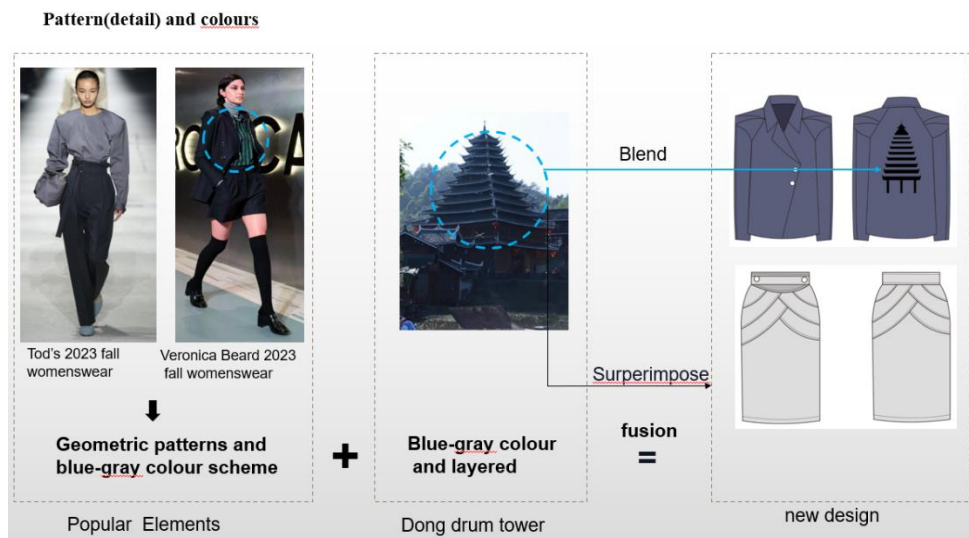


Figure 66 Product Group (residential culture)

Source: author's drawing, 2023

Vision Group: Playboy clothing women's clothing brand has formed its unique brand impression in the minds of consumers: fashion, leisure and simplicity. This design integrates the dress elements of the Dong women with the image of the bunny girl, which will guide consumers to quickly form the correct association with the brand to achieve an efficient brand communication effect. This design strategy differs from the traditional Logo design, which relies more on random brainstorming and needs clear direction and guidance. Therefore, the strategy adopted by integrated design is more likely to help consumers establish correct brand awareness in the initial stage of contact with the brand, thereby improving the brand's marketing communication effect. (Figure 67).

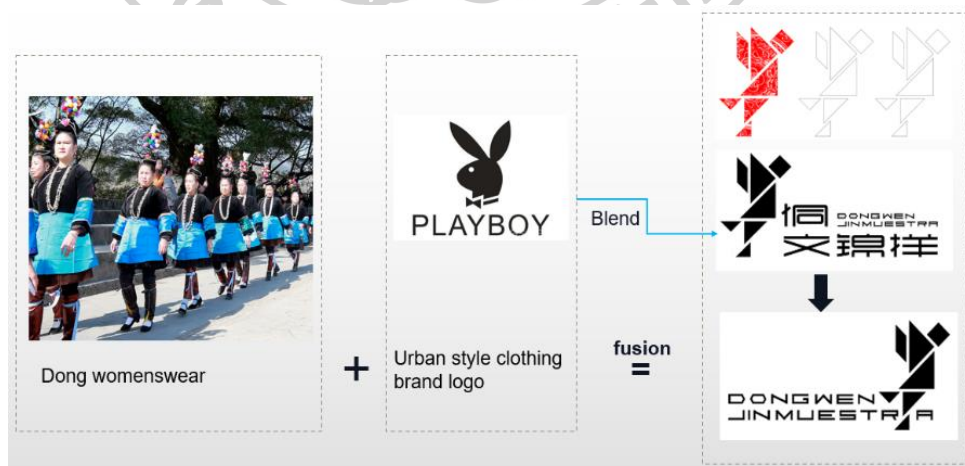


Figure 67 Visual Group (clothing culture)

Source: author's drawing, 2023

The internal structural shape of the Dong tower is a fusion design of the source of inspiration and the Logo of the AMASS clothing brand—the fabric weaving structure. AMASS clothing women's clothing brand has formed its unique brand impression in the minds of consumers: fashionable, urban, and straightforward. It enables consumers to quickly form correct associations related to the brand and achieve efficient brand communication effects. The fusion design of Logo is different from other Logo designs, and it is easier to help consumers establish correct brand awareness in the early stage of contact with the brand, thereby improving the effect of brand marketing communication. (Figure 68).



Figure 68 Visual Group (residential culture)

Source: author's drawing, 2023



CHAPTER 5

DESIGN PRACTICE

Select Dong national and creative costumes as the object of design research, carry out fusion design according to some culturally recognizable elements summarized in the previous chapters, and at the same time test the effectiveness of the evaluation model, and finally put forward some marketing strategy suggestions based on market research.

5.1 Target Market

The cultural and creative clothing products market has grown continuously in the past few years and has become a vast market. Consumers' increasing demand for personalized and unique fashion products has led to expanding the cultural and creative apparel market. They include young consumers, culture and art lovers, tourists and more. The tourism cultural and creative products in the Dong area can be sold to tourists or companies as souvenirs. According to the 423 questionnaires in the previous research, the author found that 126 people have yet to purchase tourism, cultural and creative clothing products. The reasons are shown in the table. The proportion is even. Poor quality, not being unique, and needing to be fashionable are the main reasons consumers do not buy. How to improve these shortcomings is also the purpose of this design practice (Figure 69).

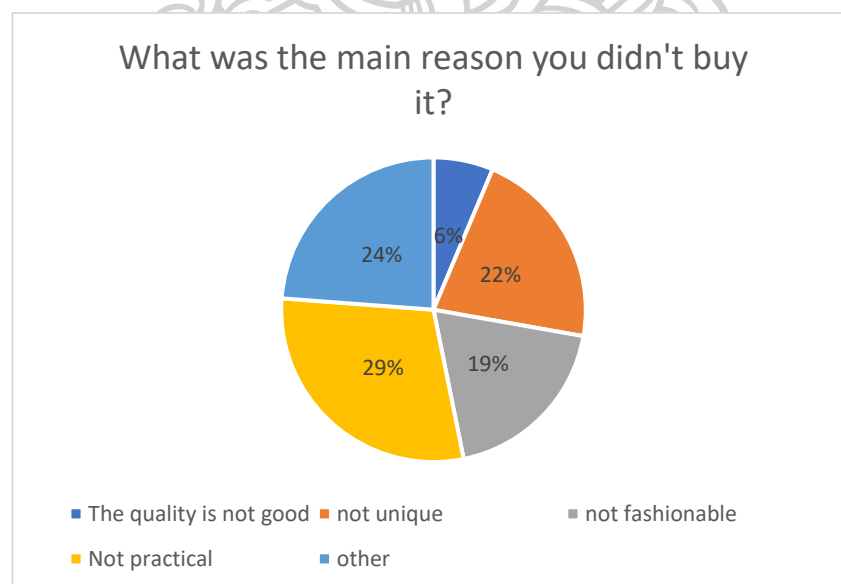


Figure 69 The Main Reason You Did Not Buy

Source: survey by the author, 2022

5.2 Brand Positioning

Brand positioning is the process of clearly defining and shaping a brand's image in the marketplace, designed to help consumers differentiate and identify a brand and to communicate

the core values and differentiating features that a brand stands for. A successful positioning can help a brand stand out in a highly competitive market and establish a deep emotional connection with target consumers.

5.2.1 Crowd Positioning

The target group of this brand is young people aged 19-35, who usually have a greater demand for novelty and personalized products. The author extracted 126 questionnaires from people aged 19 to 35 who had purchased tourism cultural and creative clothing products from the questionnaire constructed by the model of influencing factors of branding and supplemented 100 questionnaires with ten people who had not purchased them and the remaining 90. It is an effective questionnaire. It serves as a reference basis for the positioning of this consumer group. As shown in the table, this group has a relatively high degree of education, can quickly capture more creative cultural products, and has a more substantial communication power (Figure 70).

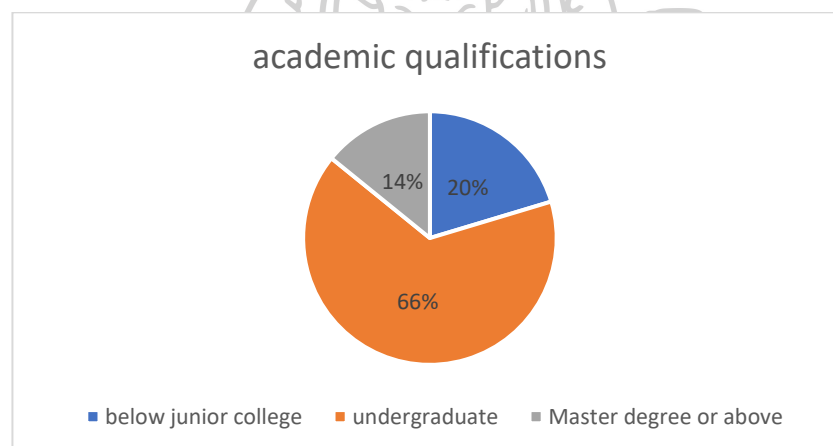


Figure 70 Purchaser's Education

Source: survey by the author, 2022

5.2.2 Cultural Orientation

The brand name is "Dong Dialect" from the perspective of language and culture: In China, "Dong Dialect" is the language used by the Dong people. Therefore, this brand name means respect and love for Dong culture, and its products or services closely follow Dong culture. Local identity: This brand mainly operates in the Dong area, and its products or services are related to the Dong area. "Dong dialect" expresses its sense of belonging and honour to the area. Uniqueness: "Dong Dialect" is a minority language not understood by most people. Therefore, the name represents the uniqueness and unconventionality of the brand. Exchange and Communication: Because "Dong Dialect" is a language, this brand name represents its commitment to open exchange and communication. The brand's Logo takes the English translation as the visual subject, supplemented by the Chinese character Logo design,

Cultural positioning: The brand's foundation is built on the rich cultural heritage of the Dong minority and the profound oriental cultural spirit. This positioning shows respect for history and tradition and reflects a solid commitment to preserving cultural heritage. Many elements in the brand, such as the unique artistic style, language, tradition and lifestyle of the Dong minority, are derived from the Dong minority culture, so the products and services of the brand have strong Dong characteristics.

The progress of human society depends to a large extent on the exchange and integration of different cultures. Therefore, one of the primary missions of the brand is to present diverse civilizations living in harmony. In order to achieve this goal, the brand is committed to respecting and preserving tradition while introducing innovative elements to advocate modern and trendy lifestyles. Specifically, the brand integrates the latest design concepts, popular fashion elements, and cutting-edge technology into its products and services. This strategy of combining tradition and modernity enables the brand to maintain its uniqueness but also helps the brand maintain its leading position in the highly competitive market environment.

5.2.3 Style Positioning

Among the 216 questionnaires in this study, the data show that the urban crowd prefers the minimalist style the most. This trend reflects urban consumers' inclination regarding aesthetics and consumption choices. They prefer specific products that are both practical and designed. However, many brands of this style are in the market, and the resulting competitive pressure is enormous. According to the principle of market vacancy, choosing fashion trends as the main style for brand positioning can better meet consumers' needs for freshness, innovation and personalization. Such positioning can attract young consumers who are sensitive to new things and trends and avoid direct competition with simple style brands, thereby reducing competitive pressure and benefiting the brand's long-term development (Figure 71).



Figure 71 Street Culture in the Street Style Originated from the City's Public Space

Source: survey by the author, 2022

Reflecting the lifestyle, values and aesthetic concepts of urban youth. It is a culture deeply influenced by music, art, fashion and community, and its elements include. 1)hip-hop, electronic dance music, punk, reggae, and other independent music forms that occupy an important position in street culture; 2) graffiti art is a part of street culture One of the core elements; 3) Hip-hop: hip-hop, break dance, dance troupe confrontation and other street dance forms; 4)Skateboard culture originated in the United States, including skateboard skills, skateboard clothing, music and skateboard-related artworks; 5): Street basketball is not only It is a movement and an essential part of street culture. Its unique style and rules embody the free spirit of street culture; there are many similar elements, which are two completely different cultural fields from Dong costumes, and the beliefs pursued are entirely different. Contrary to this, the fusion of these two completely different cultures, focusing on the trend culture in street style, supplemented by the infiltration of Dong cultural elements, is the style positioning of this cultural brand (Figure 72).

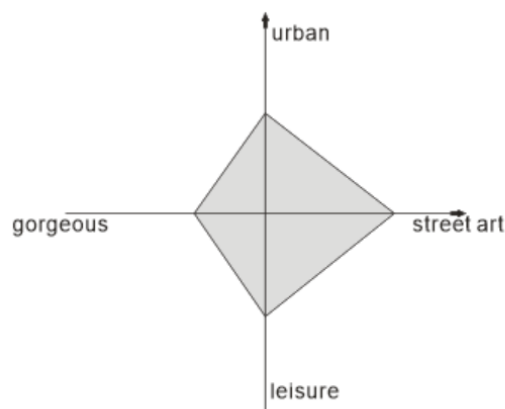


Figure 72 Brand Style Positioning

Source: survey by the author, 2022

5.2.4 Price Positioning

Based on following the principle of market vacancy, the reason for choosing the mid-end market of cultural and creative clothing as a breakthrough point is that brands with low creativity in cultural products, such as Chinese cheongsam brands and folk-style brands, have gained a firm foothold in China, especially those in the mid-and low-end market. Online stores have been able to meet the needs of consumers, and most of the creative cultural product brands are relatively expensive, and the mid-end market has a large room for growth for the time being. This is a market between the high-end and low-end markets, neither the high price and high-quality requirements of the high-end market nor the fierce competition and low profits of the low-end market. Consumers in this market typically seek cost-effective products and are willing to pay moderate prices for high-quality, innovative products (Figure 73).

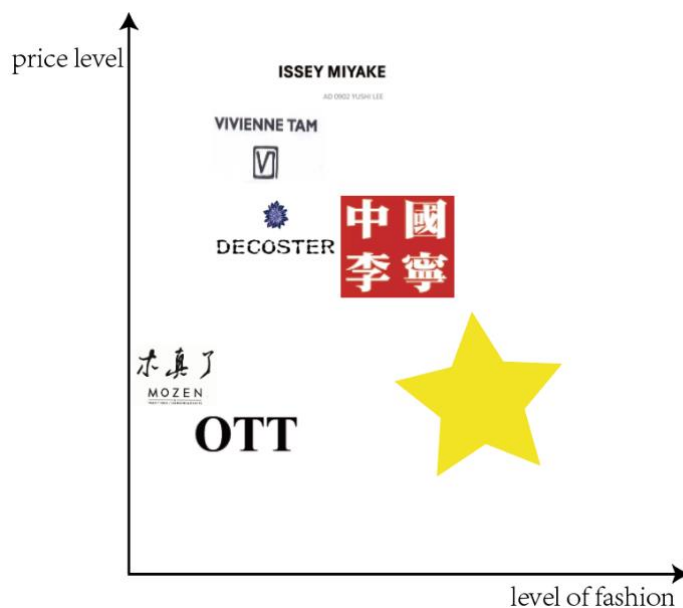


Figure 73 Brand Positioning

Source: drawn by the author, 2022

According to the consumer survey questionnaire (Figure 74), it can be concluded that RMB 200-700 is the price range for psychological needs. According to the market competition law, it can be concluded that the price of spring and autumn jackets in the mid-end market in China is around RMB 600, which is consistent with the psychological price of consumers, and according to the cost of multiple methods, it can be concluded that the multiple can be controlled 2.5-3.5 times. Integrating new media marketing and traditional channels creates a large profit margin. Therefore, the core price range of this brand is between RMB 300-800.

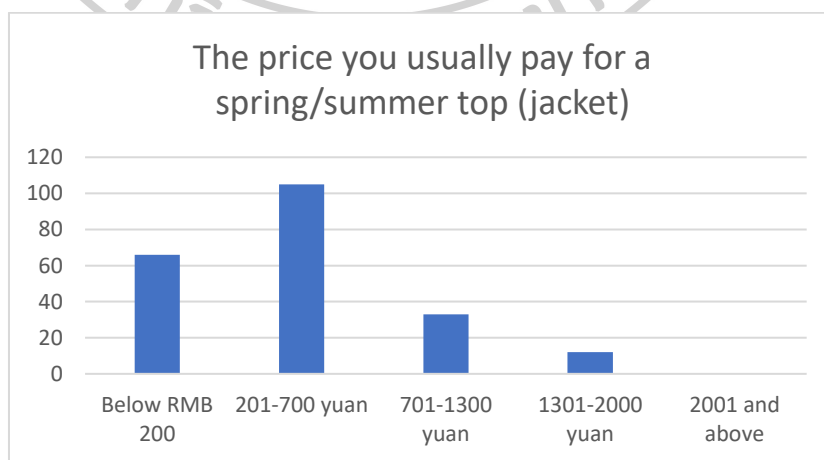


Figure 74 The Price You Usually Pay for A Spring/Summer Top (jacket)

Source: survey by the author, 2023

5.3 Suggestions on Marketing Strategies for Cultural Creative Brands

The following marketing strategies are formulated for tourism national cultural and creative clothing brands through the analysis of the influencing factors of consumers' brand sensitivity.

5.3.1 Improve Product Design

When creating any product, it is vital to focus on product design. In this study, the brand design should consider design elements such as style, pattern, colour and material, as well as the product's packaging. Design is not only reflected in the visual appeal but also covers the cultural identity of the product. In the design process, taking into account the actual perception of the product, we must not only make the product visually attractive to consumers but also enable the product to arouse consumers' interest and recognition of the culture behind it, thereby increasing consumers' willingness to buy.

5.3.2 Social Marketing

In order to take advantage of the perceived influence of social factors, we should make full use of consumers' social networks to disseminate product information. This dissemination can be achieved through recommendations from relatives and friends, colleagues, and even endorsements by well-known celebrities. In addition, we can also spread widely through social media, such as Xiaohongshu and Tiktok. These platforms mainly attract young people, who are usually more willing to accept new things and are more likely to become loyal fans of the brand.

5.3.3 Create a Unique Store Experience

Aiming at consumers' perception of product symbols, brands can attract consumers' attention by improving store decoration style, product display, store appearance and signage. The storefront's design should reflect the product's characteristics and the cultural symbols behind it. When consumers enter the store, they can feel the brand's characteristics and continue to deepen this feeling during the purchase process.

5.3.4 Deepen the Cultural Connotation of Products

The product of a cultural clothing brand is not only a physical object but also a carrier, carrying rich cultural information and profound emotional value. To this end, more cultural attributes must be given to the product design. By telling the story and culture behind the product, consumers can have a deeper understanding and appreciation of the brand's products and enhance the emotional value and depth of the product.

5.3.5 Targeted Marketing

In response to young people's social activities and popular cultural needs, we can incorporate more cultural elements into product design and set up interactive elements such as cultural walls or check-in walls in-store layouts. This way can attract consumers and enable them

to have a deeper understanding and contact with our culture while enjoying the products to meet their needs for multiculturalism and deepen their awareness and love of our brand.

5.4 Design of the Dong Cultural Creative Clothing Brand

5.4.1 Design Process

The participatory workshop, through which researchers, designers, and intangible cultural inheritors jointly participate in the design according to the theme, will promote the creative transformation of cultural clothing elements and ensure that the design scheme retains both national cultural symbols and fashion elements. After expert consultation and decision, the brand positioning style is fashionable and trendy, with the main tone of neutral simplicity. The benchmark brands of the product group are N-Hoolywood, Fear of God, Eytys, Kolor, and Y-3. These brands are all young fashion brands with simple design styles.

Process: First, the researcher explained the purpose and methods of the workshop, and elaborated on the specific content and cultural implications of Dong cultural elements based on the collected materials. Then, designers, researchers, and intangible cultural inheritors collect pictures and information, communicate with each other, and create a collage. The designer uses the collage version as a reference for style direction, summarizes popular elements and Dong elements based on benchmark brands, conducts integrated design practices, and uses software to draw style diagrams. Finally, researchers, designers, intangible cultural heritage inheritors, and marketing experts selected the final plan.

5.4.2 Selection of Culturally Recognizable Symbolic Elements

According to the in-depth research and careful reasoning of the first three chapters, the design practice of this study selected three typical cultural symbols represented by the Drum Tower of the Dong minority's residential culture, the women's clothing of the Dong minority's clothing culture, and the corbels and qin of the Dong minority's singing and dancing culture.

First, the Drum Tower is the centre of the Dong community. Not only does it have significant social and cultural functions, but its architectural structure and decorative style are also full of rich symbolic meanings. An in-depth study of the Drum Tower will help us understand the Dong community's values, social organization methods, and their understanding of space, community, and individuals. Integrating the symbolic elements of the Drum Tower into the design will help strengthen the design's cultural connotation and social significance.

Secondly, Dong women's clothing is an essential part of Dong culture and a symbol of Dong women's social status and individual identity. It is exquisite craftsmanship, and exquisite decorative patterns reflect the aesthetic taste and life wisdom of the Dong people. Integrating the elements and concepts of Dong women's clothing into the design can show the charm and strength of Dong women.

Finally, the corbel qin is the core of the Dong musical culture and plays an essential role in Dong rituals, entertainment and education. The study of corbel qin can help us understand the music concept, social emotion and spiritual world of the Dong people. Incorporating elements of corbels into the design will help express the design's emotional depth and spiritual meaning.

Throughout the design practice, we will adopt the fusion design method mentioned many times in this article. This method can preserve the uniqueness of each cultural symbol and create a design effect with a high degree of consistency and coordination, thus fully reflecting the richness and complexity of Dong culture.

5.4.3 Structure (shape) Fusion

5.4.3.1 Mood Board

The shape fusion design adopts the three typical cultural symbol elements of Dong Drum Tower, Dong women's clothing, and corbel qin, which are integrated with street culture style hip-hop, skateboard, graffiti art, street basketball elements and some tooling elements. The collage version is completed through the collection of pictures (Figure 75); it provides a visual basis for clothing product design and VI design.



Figure 75 Mood Board (structure/shape)

Source: drawn by the author, 2023

5.4.3.2 Clothing Product Design

In terms of shape design, the clothing product design of this theme uses a combination of the sleeve design of the Dong costume and the plain sleeve design of the modern street style. This combination is innovative and inclusive and fully reflects the characteristics of the traditional

costume of the Dong minority. It also incorporates the fashion elements of modern street style, forming a brand-new design style with cross-cultural characteristics.

This design technique does not exist in isolation but is closely combined with this year's fashion trend: a large-profile design. This design trend is loved for its unique comfort and freedom, especially for street-style designs. Integrating the large-profile design into the combination of sleeves and plain sleeves not only enhances the comfort and freedom of the clothing but also increases the fashion sense and popularity of the design. On the other hand, it also incorporates the split design of street basketball uniforms, which is highly practical and dynamic. We introduce it into the design so that the outer contour and inner structure can be unified in shape (Figure 76, Figure 77, Figure 78, Figure 79).

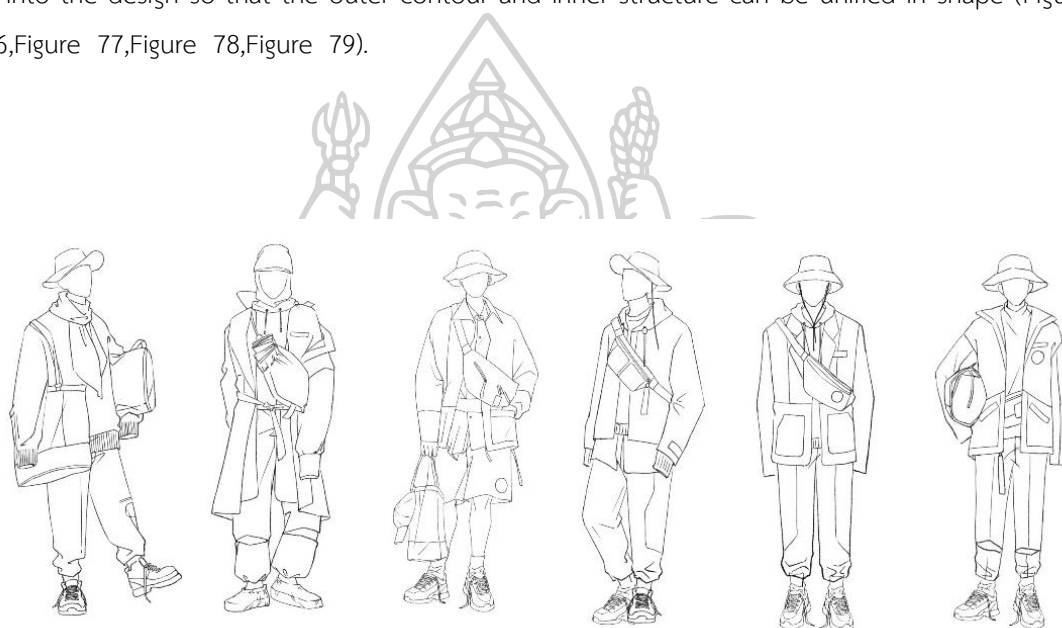


Figure 76 Design Draft

Source: drawn by the author, 2023

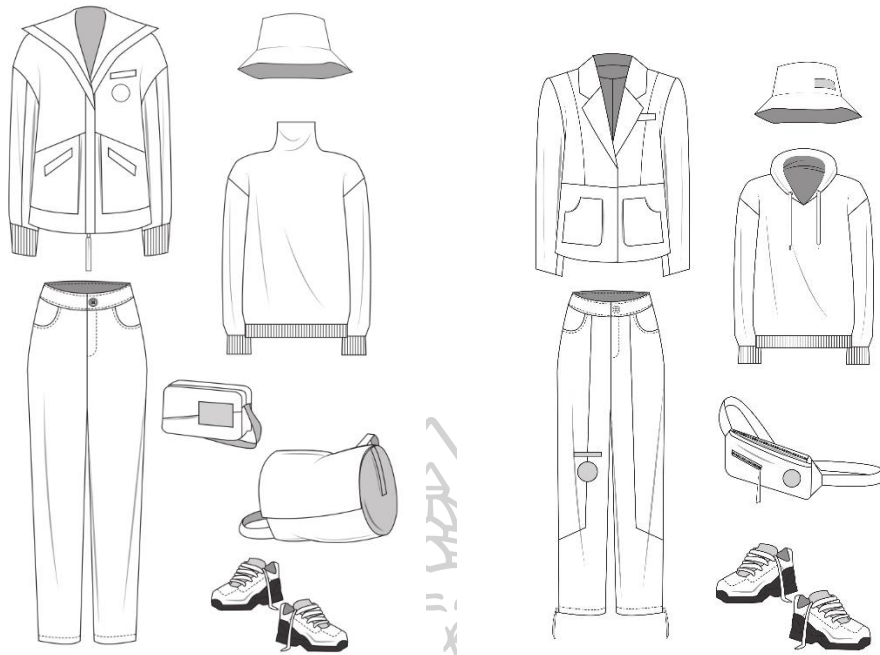


Figure 77 Style Picture 1 and Style Picture 2

Source: drawn by the author, 2023

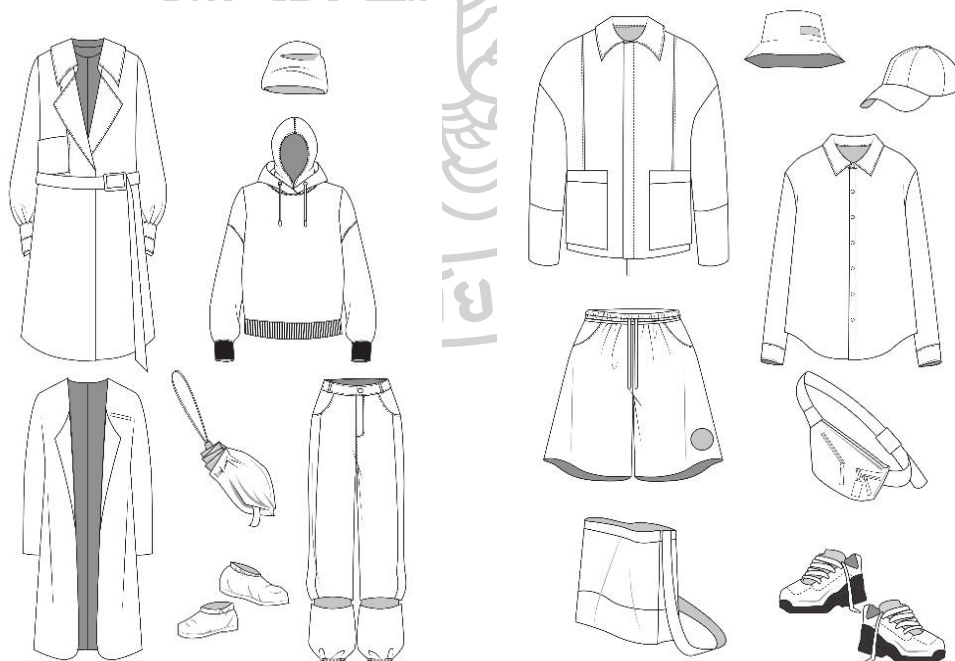


Figure 78 Style Picture 3 and Style Picture 4

Source: drawn by the author, 2023

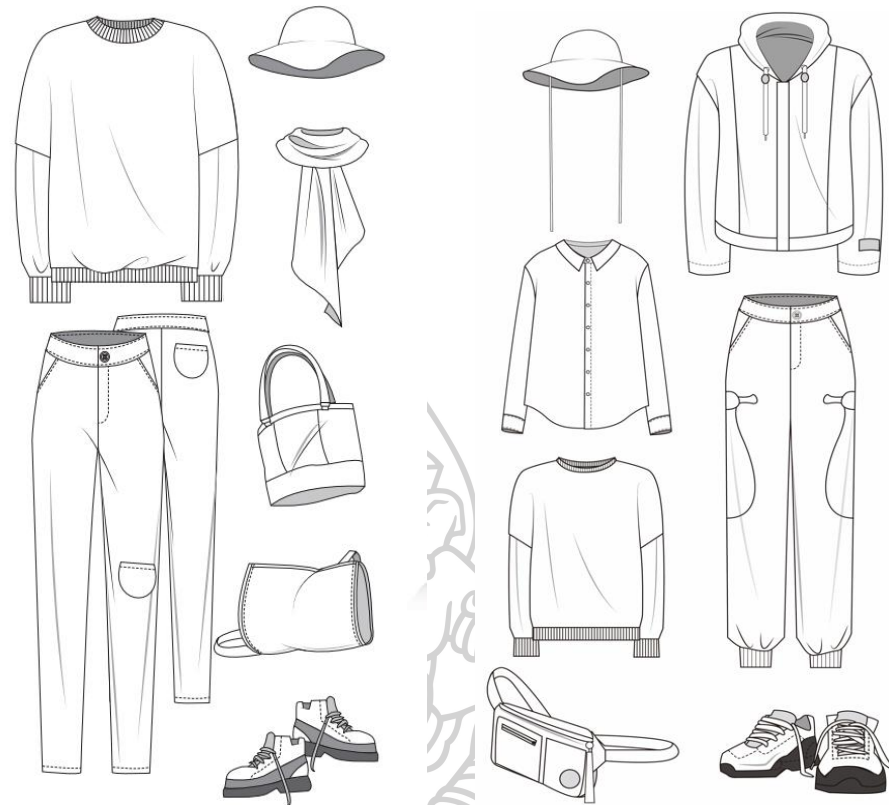


Figure 79 Style Picture 3 and Style Picture 4

Source: drawn by the author, 2023

5.4.3.3 Logo Design

The scheme skillfully integrates three core elements of Dong costume culture: spider pattern, drum tower shape, and corbel qin shape. These three elements all have their unique visual effects and cultural connotations. However, the goal of the design is not only to combine them but, more importantly, to find out the common elements among them so that the design can achieve inner unity.

This approach can fuse the elements into a whole while preserving their original character. Through the study of these three elements, it is found that abstraction is an effective method of formal unification. By abstracting the spider pattern, the drum tower shape, and the corbel qin shape, we can highlight their commonalities while retaining their uniqueness. The design combines the characteristics of spider patterns, drum towers and corbels. The overall style is modern and trendy. This design effect perfectly fuses traditional elements and modern design techniques. The

design captures the essence of Dong culture and demonstrates the power of modern design concepts (Figure 80).

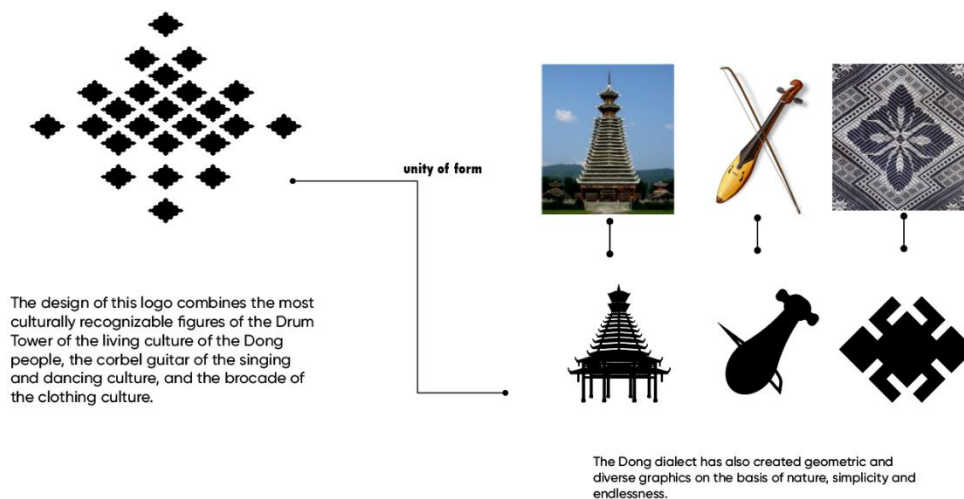


Figure 80 Logo Graphic Design

Source: drawn by the author, 2023

5.4.4 Pattern (detail) Fusion

5.4.4.1 mood board

The pattern fusion design adopts the three typical cultural symbol elements of the Dong minority drum tower, Dong nationality women's clothing, and corbel qin, which are integrated with street culture style hip-hop, skateboard, graffiti art, and street basketball elements. The collage version is completed through the collection of pictures (Figure 81). Provide a visual basis for clothing product design and VI design.



Figure 81 Mood Board (pattern /detail)

Source: made by the author, 2023

5.4.4.2 Clothing Product Design

The clothing pattern design of this theme uses the drum tower, brocade pattern and corbel qin in the Dong culture as the theme elements. These elements are rich in the unique cultural symbols of the Dong minority and play an essential role in understanding and disseminating the traditional culture of the Dong minority. However, it is more than just copying these traditional elements into clothing design. The graffiti technique in street culture is chosen as the design language. As a form of expression, graffiti is free and eclectic, in line with modern young people's aesthetic trend, making the design more modern and acceptable. The overall style of the design shows a distinct modern trend style, which makes the design have profound cultural connotations and a fashionable external image (Figure 82).

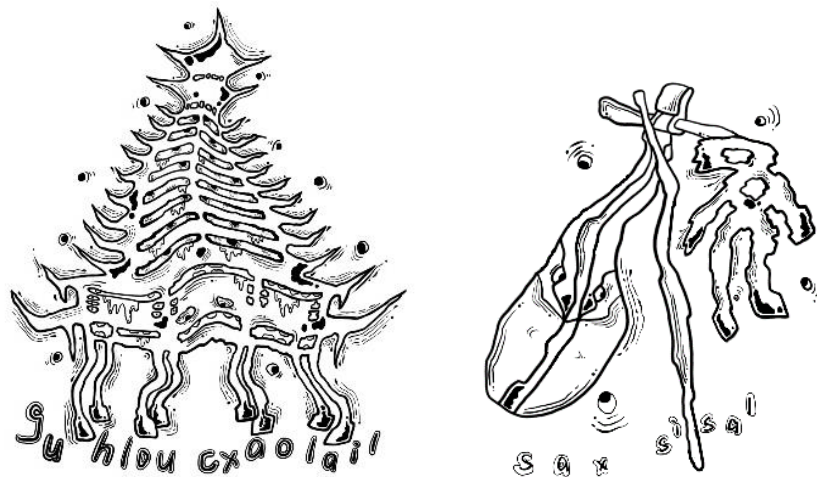


Figure 82 Clothing Pattern Design

Source: drawn by the author, 2023

5.4.4.3 VI Design

The detailed design of the Logo adopts the standard structural details of the Dong costumes, architectural culture and song and dance culture, namely the warp and weft nodes of weaving, the component nodes of the mortise and tenon structure, and the intersection nodes of the corbel strings and the guitar. These nodes are The core elements of these three cultures and are also the "points" of the abstract language in modern design, so the details of the Logo in the form of "points" are to re-emphasize the essence of all cultures (Figure 83).



Figure 83 Logo Font Design Application

Source: drawn by the author, 2023

5.4.5 Colour Fusion and Material Fusion

5.4.5.1 Mood Board

The colour fusion design and material fusion design adopt the three typical cultural symbol elements of Dong nationality drum tower, Dong nationality women's clothing, and corbel qin, which are integrated with the elements of street culture style hip-hop, skateboard, graffiti art, and street basketball. According to the design principles and methods introduced earlier, the fusion of colours and materials of heterogeneous fusion basically cannot reflect the degree of cultural recognition; only the fusion of colours and materials of Dong clothing is used in the design of clothing products. Complete the collage version (Figure 84, Figure 85) through the pictures collection, providing a visual basis for clothing product design and VI design.



Figure 84 Mood Board (colour)

Source: made by the author, 2023



Figure 85 Mood Board (fabric)

Source: made by the author, 2023

5.4.5.2 Clothing Product Design

The colour of clothing product design in this theme adopts the blue-grey, sauce purple, moss green, and brown in the original Dong costumes, combined with the 2023 popular colours champagne and caramel as the primary colours and the popular orange-red as the embellishment colour. The fabric design part The original printing and dyeing process is adopted, and the accessory scarf adopts the original Dong brocade weaving process (Figure 86).



Figure 86 Series Clothing Renderings

Source: drawn by the author, 2023

5.4.5.3 VI Application Design

The VI application design of the Donghua brand cleverly integrates the Logo pattern and auxiliary graphics into the framework of graffiti art, forming a unique and recognizable visual identity system. This design strategy considers the two aspects of maintaining the brand's fashion tone and maintaining the Dong minority's symbolic characteristics, forming a unique design language.

The Logo pattern and auxiliary graphics are the core elements of this visual identity system. These elements are not just simple graphics; they also carry the story and concept of the brand and give people a deep impression through exquisite design. As an additional element of this system, graffiti art gives the design more fun and innovation.

At the same time, the VI application design of the Dong language brand has not forgotten the symbolic characteristics of the Dong minority. This feature is presented in the design subtly and unobtrusively, making the whole design not only have Dong characteristics but also feel modern. This design not only shows the unique personality of the Dong dialect brand but also respects and advocates the value of Dong culture.

Regarding the overall colour and shape selection, the VI application design of the Donghua brand also adopts the bright colours and free shapes commonly used in graffiti art, making the whole design visually vibrant and in sharp contrast with the mainstream minimalist style. It is more in line with the Dong dialect brand's young and energetic brand image (Figure 87).

Overall, the VI application design of the Dong dialect brand successfully combines the elements of Logo patterns, auxiliary graphics and graffiti art, as well as the symbolic characteristics of the Dong minority, creating a unique and modern image for the brand (Figure 87, Figure 88, Figure 89, Figure 90, Figure 91, Figure 92).



Figure 87 Colour Experiment Design of Logo

Source: made by the author, 2023



Figure 88 Application of VI
Source: made by the author, 2023

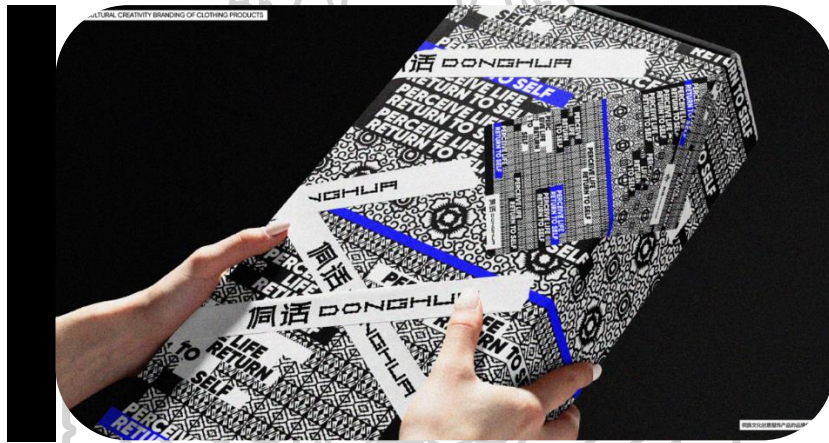


Figure 89 Application of VI
Source: made by the author, 2023



Figure 90 Application of VI
Source: made by the author, 2023



Figure 91 Application of VI
 Source: made by the author, 2023



Figure 92 Application of VI
 Source: made by the author, 2023

5.4.6 Presentation of Structure Diagram

The clothing product structure diagram of this theme is completed by conventional plane plate-making, the pattern design is drawn by the prototype method, the structure is drawn by software, and the product size (Table 42,

Table 43)


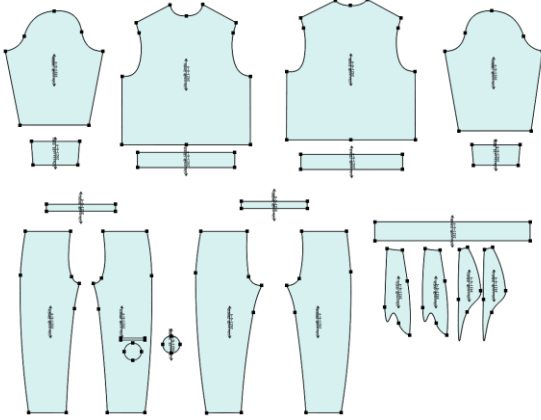

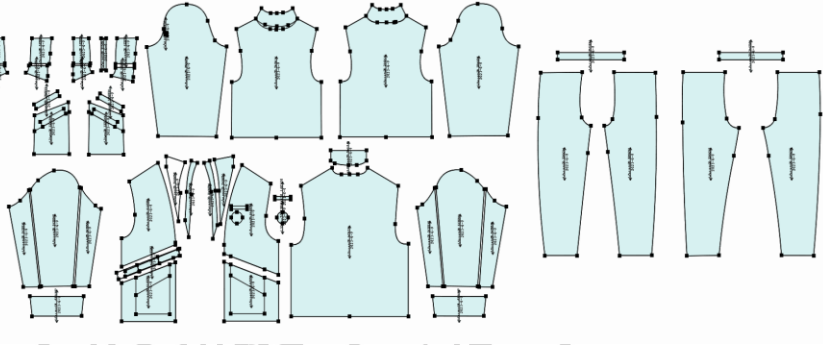

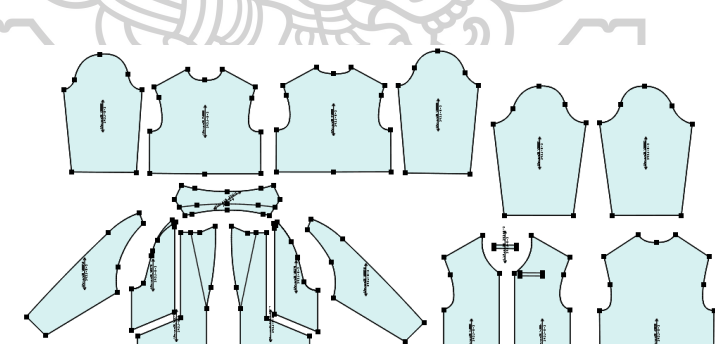
Table 42 Paper Pattern Size Table

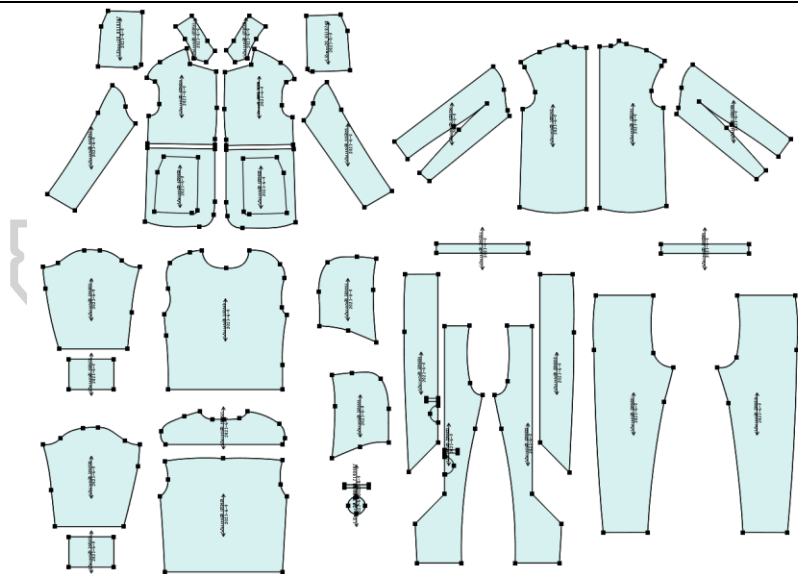
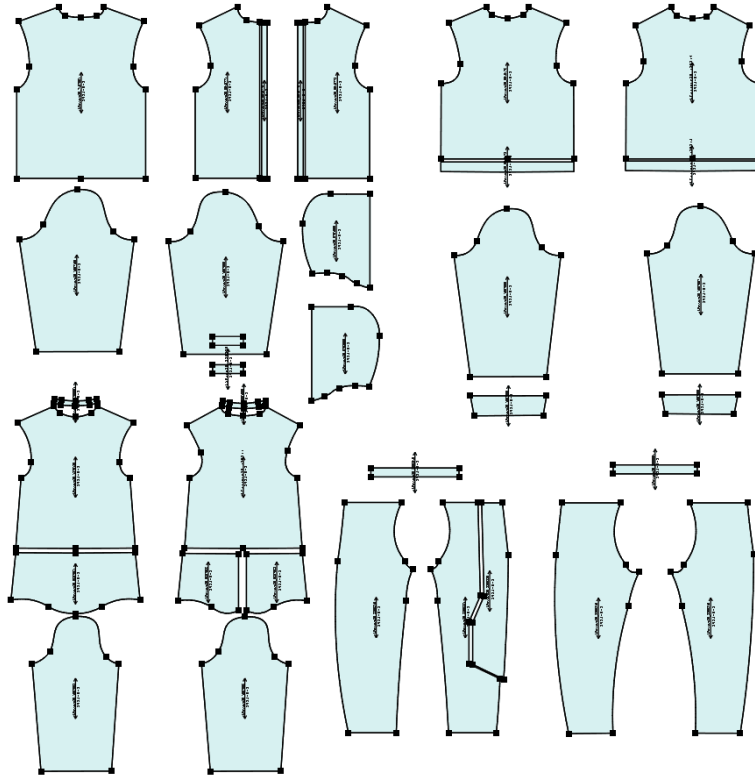
Unit: cm

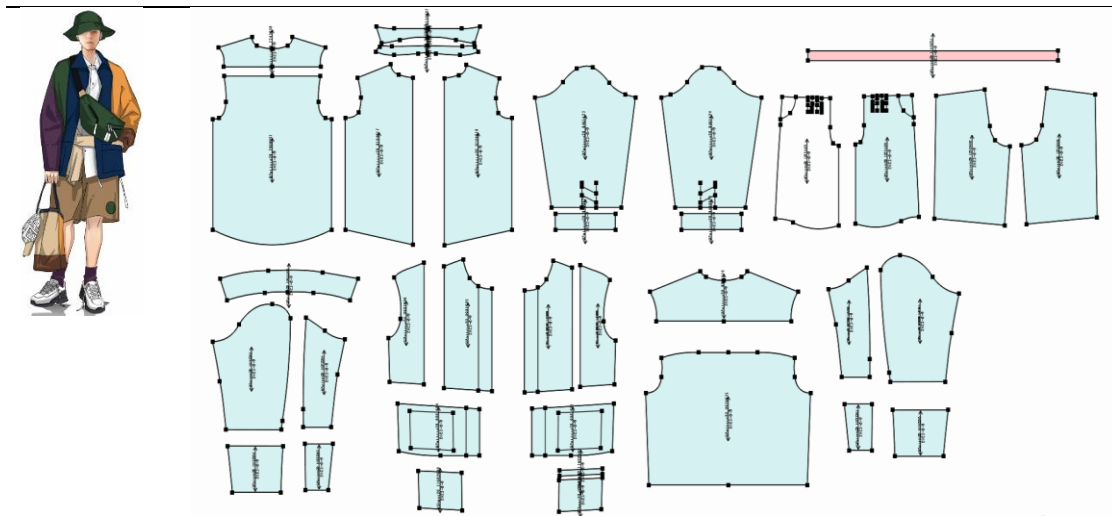
Size	Outerw ear	Should er	Width Bust	Underw ear	Hip	Waist Rise	Foot	Openin g	Length
185/96A	108	50	120	70	95	85.5	20	28	60

Source: drawn by the author, 2023

Table 43 Structural Drawn

renderings	structure diagram
	
	
	





Source: drawn by the author, 2023

5.4.7 Dynamic Display of Clothing Brands

The fashion show of this theme is completed by software virtualization, and the rendering effect is as follows (Figure 93, Figure 94, Figure 95).



Figure 93 Three-dimensional Display Style 1 and Style 2

Source: drawn by the author, 2023



Figure 94 Three-dimensional Display Style 3 and Style 4

Source: made by the author, 2023



Figure 95 Three-Dimensional Display Style 5 and Style 6

Source: made by the author, 2023

5.5 Design Evaluation

5.5.1 Questionnaire Design

A Design Verification Questionnaire is a unique tool designed to evaluate and analyze multiple critical elements of a specific product or service. During the construction of this questionnaire, four principal parts were included: product design, cultural recognition, user experience, and purchase intention.

The product design component focuses on understanding and evaluating a product's essential functions and features and its ability to engage users. This information is invaluable feedback for product designers and managers to help them further improve their products.

The cultural identity part mainly discusses whether the product or service is suitable for and attracts its target cultural group. This part of the question design will examine whether the product successfully integrates elements of a specific culture, which is especially important for products in the global market.

The user experience part focuses on the user's feelings about using the product or service, including ease of use, satisfaction, and problem-handling. We gain a deep understanding of the needs and expectations of our users and how well our products meet those needs and expectations.

The purchase intention part explores the user's possibility of repurchasing or recommending to others. This part of the feedback can provide valuable information to product designers and marketing teams, helping them predict the future sales trend of the product, as well as the necessary marketing strategy adjustments.

Finally, we conducted an IOC (Item Objective Congruence) content validity analysis to ensure that all questionnaire items are closely related to our research objectives. This method of analysis helps to improve the accuracy and reliability of the questionnaire, allowing us to rely on its results with a higher degree of confidence (Table 44).

Table 44 IOC Content Validity Analysis

Item number	Expert 1	Expert 2	Expert 3	Expert 4	Expert 5	Total score	The IOC Index Mean of Scores
Q1	1	1	1	1	1	5	$IOC1=5/5=1$
Q2	1	1	1	1	1	5	$IOC1=5/5=1$
Q3	1	1	0	1	1	4	$IOC1=4/5=0.8$
Q4	1	1	0	0	1	3	$IOC1=3/5=0.6$
Q5	1	0	1	1	1	4	$IOC1=4/5=0.8$
Q6	1	1	1	0	1	4	$IOC1=4/5=0.8$
Q7	1	1	1	1	1	5	$IOC1=5/5=1$

Q8	1	1	1	1	1	5	$IOC1=5/5=1$
Q9	1	1	0	1	1	4	$IOC1=4/5=0.8$
Q10	1	1	1	1	1	5	$IOC1=5/5=1$

Source: drawn by the author, 2023

5.5.2 Analysis of Results

Due to the limited number of designs under this theme and reduced footfall owing to the pandemic, sales were conducted from March 25--April 16, 2023, in two locations: one store in Wanda Plaza in Huaihua City and another in the "Five Rivers Ethnic and Folk Culture Art Practice Center." Sales data were then utilized to reassess consumer satisfaction with contemporary Dong ethnic fashion products, as illustrated (Figure 96, Figure 97):



Figure 96 Wanda Store in Huaihua

Source: photographed by the author, 2023.



Figure 97 Five Rivers Ethnic and Folk Culture Art Practice Center

Source: photographed by the author, 2023

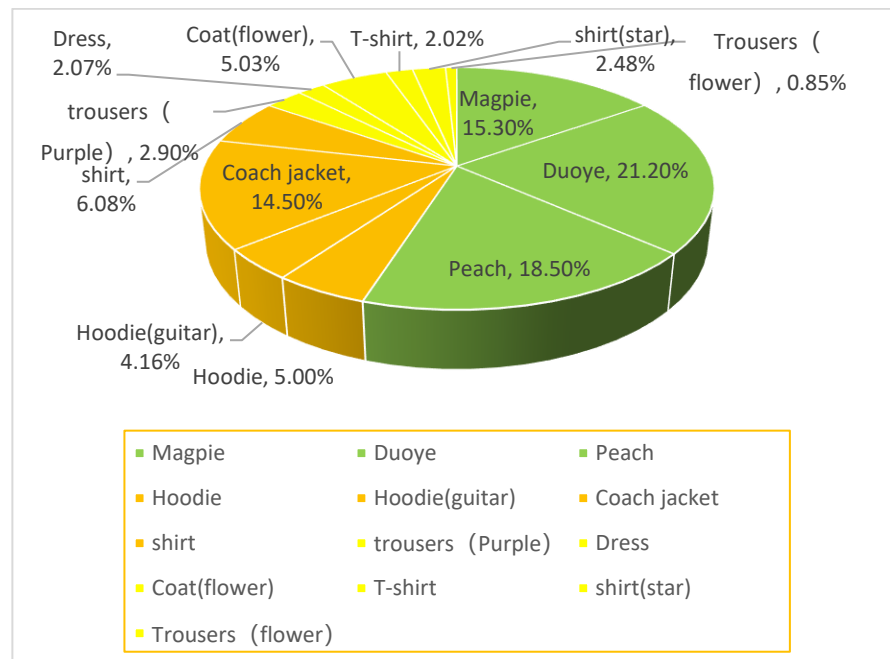
The chart's first series of designs (Table 3), represented by the orange section, includes eight different categories: Magpie, Duoye, Peach, Hoodie, Hoodie(guitar), Coach jacket, Shirt, and Trousers (Purple). The second series, represented by the yellow section of the chart, includes five different products: Dress, Coat(flower), T-shirt, Shirt(star), and Trousers(flower). The highest sales ratio was for accessories, specifically the Duoye scarf, accounting for 21.20%; the lowest sales ratio was for Trousers (Purple), accounting for 2.90%; the average sales ratio was approximately 10.83%; and product diversity was high, including tops, pants, and jackets. In contrast, the second series had the highest sales ratio for Coats (flower), at 5.03%; the lowest for Trousers(flower), at 0.85%; an average sales ratio of approximately 2.49%; and relatively low product diversity, mainly consisting of tops and pants.

Sales Ratios: The first series, which comprises integrated design practice products, generally had higher sales ratios, indicating that these designs better meet consumer needs.

High Sales Ratio Products: Duoye, Magpie, and Peach had a high sales ratio of 55%, and the category was scarves, indicating that accessories have high market acceptance.

Low Sales Ratio Products: The second series consisted of regular products and had lower sales ratios, suggesting the need to re-evaluate market positioning or product improvements.

Table 45: Weekly Sales Performance Summary Table



Source: the author's statistics based on sales data, 2023

According to the questionnaire survey results, most users are satisfied with the design and function of the product in product design. However, there needs to be more good feedback on the practical colour fastness function of the product. These feedbacks indicate that some improvements may be needed in product design, and a small number of chemical dyes may be used to meet the needs of users; the process application of some patterns has not adopted the optimal process selection due to the small amount, and these are all in the formal mass production. It can be overcome.

Cultural recognition part: The survey results show that users have different reactions to the cultural recognition of the product. Some users may feel that the product integrates cultural elements well. In contrast, others feel that the product does not do enough in this regard, which means that the design work needs to meet the needs of various cultural groups as much as possible while maintaining the globalization of the product. Needs, which may require some cultural adaptation of the product.

User experience part: Most users may be satisfied with the product experience, but some users also pointed out that it is essential to match the quality and price because this theme product has not been officially launched and comprehensive research, which is the limitation of this design practice.

Purchase intention part: The survey results show that most users are willing to repurchase the product or recommend it to others, which is a very positive signal. Suppose some users indicate that their purchase intention is low. In that case, we need to deeply understand their reasons,

which may be factors such as price, product quality, and comparison of competing products, and then make improvements to address these issues.

After conducting the IOC content validity analysis, we found that our questionnaire design coincides with our research objectives to a large extent, which indicates that our survey results have high reliability and validity. Overall, the survey provided valuable feedback and insights into how our product performs in various ways and where we need to improve.



CHAPTER 6

CONCLUSIONS, DISCUSSION AND RECOOENDATIONS

Through literature review and questionnaire surveys, the study had confirmed the necessity for branding cultural and creative clothing products and had collected elements of Dong culture. Employing the same methodology, a branding model was constructed, and a brand evaluation model was built through literature reviews and case studies. Finally, consumer satisfaction was assessed through participatory workshops and sales data.

Research Findings:

1) There was an urgent need for branding cultural and creative apparel products; elements of Dong culture needed to be more fashionable and closely integrated with current trends.

2) Cultural recognition was the core element in branding cultural and creative apparel products. Through the various components of the brand evaluation model, elements characteristic of the Dong ethnicity had been integrated with contemporary fashion trends in the design process. The methods employed for this integration had included superposition, mixing, and deconstruction, and were systematically executed through a fusion design program to complete the branding formulation.

3) Modern Dong fashion brands and products were well-received by most consumers.

6.1 Conclusions

6.1.1 Factor Model Influencing Ethnic Cultural Creative Clothing Products

The conceptual model constructed in this paper was shown in Figure 99 (Figure 98). The model, constructed by the author, was based on the Howard Sheth model. The three perceptual factor measurement tables of "product substance perception," "social factor perception," and "product symbol perception" were extended. The core variable of the model was "brand sensitivity." Kapferer and Laurent had first clearly taken brand sensitivity as a particular research object. They believed that brand sensitivity was a unidimensional variable, examined from the following three aspects. Moreover, based on this, a variable measurement model had been proposed: First, consumers' emotional connection to a particular brand, that is, the degree of sensitivity to a single brand; Second, the order in which consumers searched for information and their attention to information during the purchase process, namely, in the early stages of purchasing decisions, whether attention was paid to the brand of the product first and the question "what brand?" was asked; Third, the importance that consumers attached to brands when making purchase choices, which referred to the comparison between brands and other information such

as prices, promotions, and origins in the later stage of purchasing decisions, in terms of degree of importance (Kapferer & Laurent, 1988).

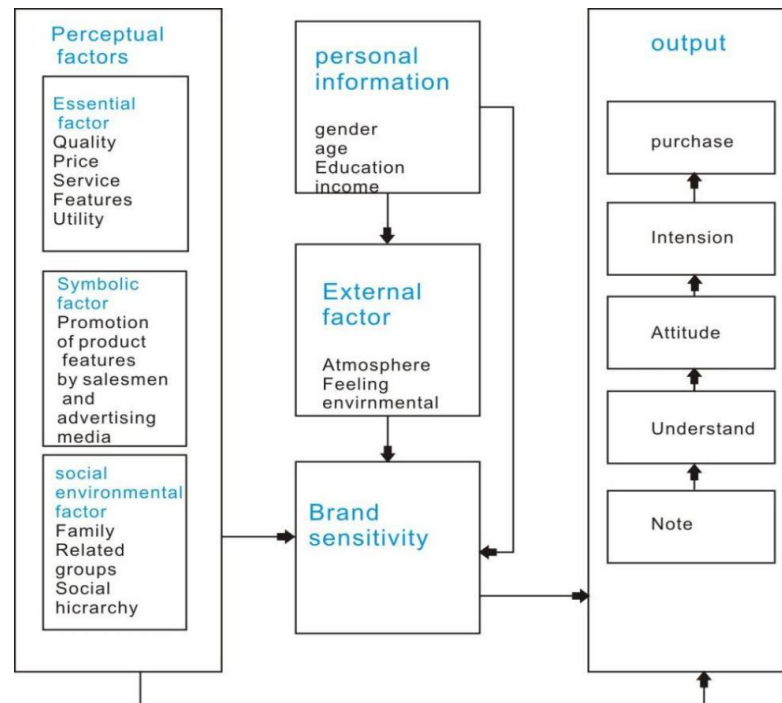


Figure 98 Model of Branding Influencing Factors

Source: build by the author, 2022

These two models had many similarities. Based on the Howard Sheth model, the main reason for using the three perception factors of this model, "product substance perception," "social factor perception," and "product symbol perception," was that these measurements of more detailed items provided a more accurate reference point for the design practice of clothing branding. They also provided a theoretical basis for the follow-up branding practice. Two variables, "brand sensitivity" and "purchase intention," were newly added to prove the importance and inevitability of branding in cultural and creative clothing products, which was also the research motivation of this paper.

Through this brand impact factor model, it had been verified that consumers' brand sensitivity significantly influenced their final purchasing intentions. Therefore, enterprises had to develop tourism cultural product brands and strive to enhance the brand's influence. By analyzing the factors affecting consumer brand sensitivity, attention had to be paid to both the substantive perception of the product and social factor perceptions. From the perspective of consumers' substantive perception, the focus was placed on the design of product styles and Colours, the quality and cost-effectiveness, and the packaging and sales service. As for social factor perceptions, the degrees of influence, in descending order, were recommendations from friends and family, endorsements from company colleagues or celebrities, brand awareness, and recommendations

from tour guides or shopping guides. Strengthening the cultural connotation of the product, endowing it with unique cultural attributes, intensifying advertising campaigns, and, where conditions permitted, engaging celebrities for endorsements were key. As for the influence on product symbolism perception, the factors were, in descending order, in-store decor, unique craftsmanship of the product, and the appearance and signage of the store.

Additionally, partial verification showed a correlation between consumers' personal information about tourism ethnic cultural creative fashion products and their brand sensitivity psychology. Among these, consumers' monthly income had a significant impact on brand sensitivity; the higher the income, the stronger the brand sensitivity. Therefore, the branding of tourism ethnic cultural creative fashion products had to be rooted in the consumer market, grasp consumer psychology, and be planned around aspects like demand, culture, channels, reputation, brand awareness, and customer loyalty.

6.1.2 Branding Model of Ethnic Cultural Creative Products

This study had delved into the significance of cultural symbol identifiability in the process of brand construction, especially within the context of ethnic cultural creative fashion brands. The research adopted an integrated model—"The Branding Construction Model Based on Cultural Identifiability"—which aimed to elevate product recognition by designing cultural symbols, further influencing consumers' cultural awareness and purchasing intentions.

Utilizing SPSS software for data analysis and conducting a dual verification on Sections B and E of the questionnaire survey, this study established a positive relationship between cultural symbol identifiability and cultural awareness, and between cultural awareness and purchasing intentions. This key finding provided a robust theoretical foundation for the brand construction of ethnic cultural creative fashion brands, as shown in the accompanying figure (Figure 99).

The research further emphasized that when products or the visual identity of an ethnic cultural creative fashion brand possessed a high level of cultural symbol identifiability, it positively impacted consumers' cultural awareness, which in turn elevated their purchasing intentions. It formed the core theoretical foundation of the study.

In addition, several key issues requiring further exploration were identified, such as how to obtain cultural symbols with high identifiability, how to employ these cultural symbols effectively, and potential methods or pathways for achieving this objective. These issues contributed to deepening the current theoretical framework and offered concrete operational recommendations for brand construction practice.

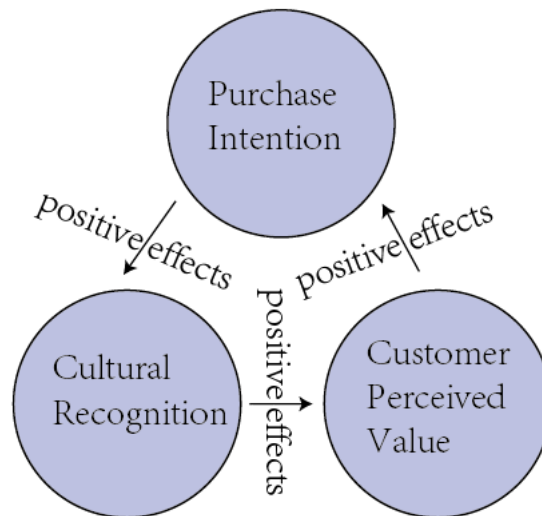


Figure 99 The Construction Model of Cultural Creative Brands

Source: drawn by the author, 2023

6.1.3 Branding Evaluation Model Based on Cultural Identifiability

Through literature analysis and case studies, this study had systematically explored how successful cultural creative fashion brands constructed their visual and product designs around cultural identifiability. The research identified four core cultural identifiability factors: patterns (details), Colour, material, and structure (sharp). These four dimensions were considered crucial reference points for assessing the cultural identifiability of ethnic and cultural creative fashion brands.

Firstly, the study emphasized the importance of whether the cultural symbols, patterns (details), Colour, material, and structure (shape) in these four dimensions possessed cultural identifiability. Remarkably, the variations in these factors across different brands and their relationship with cultural identifiability were regarded as issues requiring further empirical substantiation in future research.

Secondly, the study introduced a key argument: if a culturally creative fashion brand could integrate elements of cultural identifiability recognized by consumers within these four dimensions of visual and product design, then this would enhance the visual recognition of the entire fashion brand. This argument was further validated to positively impact consumers' perceptions and attitudes.

Lastly, the research conclusion posited that by incorporating elements with high cultural identifiability into these four dimensions, brands could enhance their visual recognition and positively influence consumer purchasing intentions, thereby effectively facilitating the brand development of culturally creative fashion brands.

In summary, this study not only provided a comprehensive theoretical framework and evaluation criteria for cultural creative fashion brands but also elucidated how to achieve high cultural identifiability in various dimensions and how these factors might influence competitive relations between different brands (Figure 100).

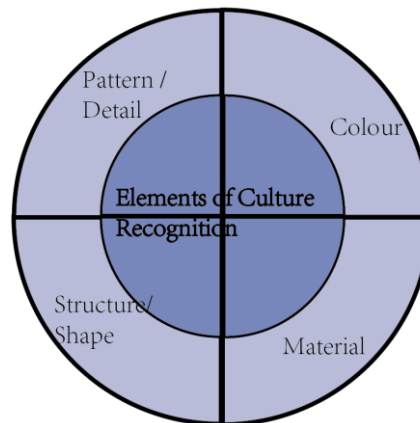


Figure 100 Branding Evaluation Model

Source: drawn by the author, 2023

6.1.4 Brand Design Methods and Procedures for Ethnic Cultural Creative Products

6.1.4.1 Design Method

Fusion design techniques generally fell under three categories: superimposition, exemplified by pairing a retro jacket with modern pants. This style was direct and recognizable, adaptable for different forms of content integration. The blending approach sought to harmonize common aspects, like combining geometric patterns with streamlined designs, which might modify but maintain cultural specificity. Lastly, the deconstruction approach disrupted the original content's integrity but retained some recognizable aspects. It was less commonly employed and may have appealed to a younger demographic (Figure 101).

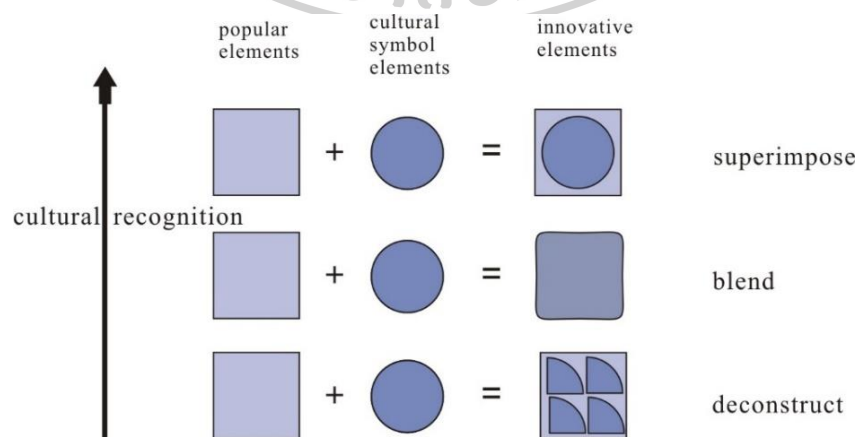


Figure 101 Fusion Design Approach

Source: author's drawing, 2023

The trinity of design methods for achieving cultural integration included superimposition, blending, and deconstruction, ranked by their ability to preserve cultural identity. To elevate this identity within brand design, one could incorporate cultural motifs, modify existing design techniques, or deploy different methods.

6.1.4.2 Design Procedures

Through dual exploration of theory and practice, this study summarized and refined a new, regular, followable integration design method. The core idea of fusion design was to use design elements from the same field. The main advantage of this design technique was that the result was more readily accepted and understood by the target audience, as it was highly culturally discernible and design harmonious. Based on the design practice and sales demonstration, the path to summarize the design method was shown in the figure. First, the main points of fashion trends were summarized based on the four aspects of benchmark brand structure (shape), Colour, material, and pattern (details), and the four elements of national cultural clothing were integrated. Moreover, finally, a new design was formed (Figure 102).

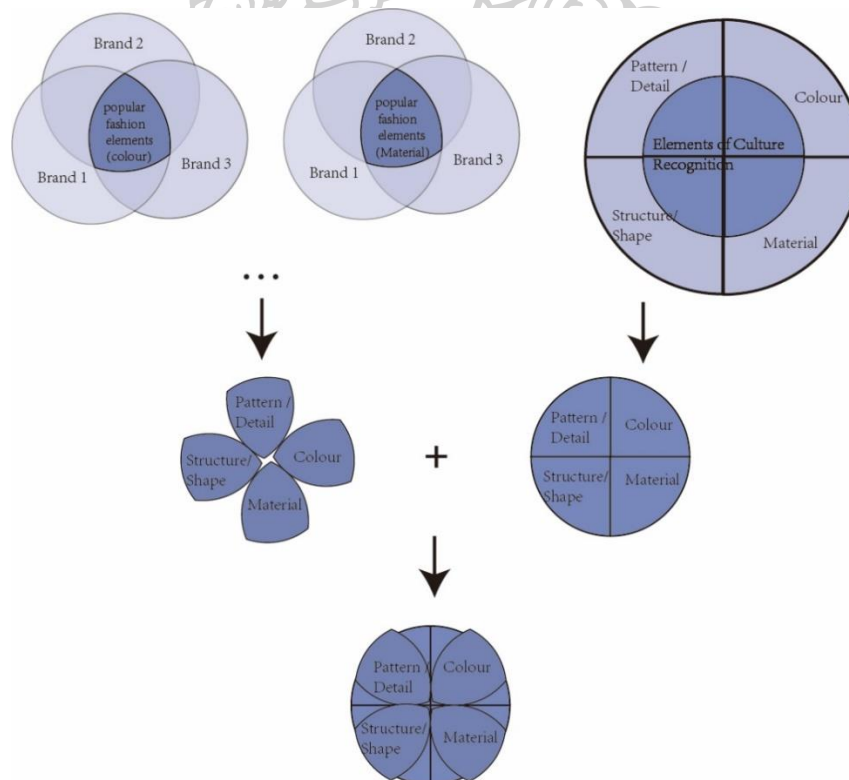


Figure 102 Homogeneous Fusion Design Path

Source: author's drawing, 2023

The primary objective of fusion design was to harmonize distinct national cultural attributes with innovative fashion elements. This methodology not only advanced a nascent area in design research but also enriched our understanding of integrating cultural factors into contemporary design frameworks. It further equipped designers and cultural professionals with innovative cognitive and operational tools. An in-depth study of this approach was poised to benefit various sectors, from the preservation and evolution of Dong culture to the creation of culturally-relevant products, resource-efficient design solutions, and market adaptability.

6.1.4.3 Correspondence of Evaluation Model Elements with Different Cultural Creative Fashion Brands

Through dual exploration of theory and practice, this study summarized and distilled a new and systematic approach to integrated design. The core concept of homogeneous integrated design involved utilizing elements from the same domain. The principal advantage of this design technique was that its outcomes were more readily accepted and understood by the target audience due to their high levels of cultural identifiability and design coherence. According to practical workshop demonstrations, the importance of cultural identifiability in homogeneous integrated design was ranked as follows: structure (shape), patterns (details), colour, and material. For instance, the structural elements of Dong ethnic clothing culture could be integrated with modern urban styles, forming a culturally distinctive brand clothing structure; similarly, the colour elements could be blended with popular colours of modern urban style, leading to culturally unique brand clothing colour designs. Similar integration techniques could also be applied to Logo design (Figure 103).

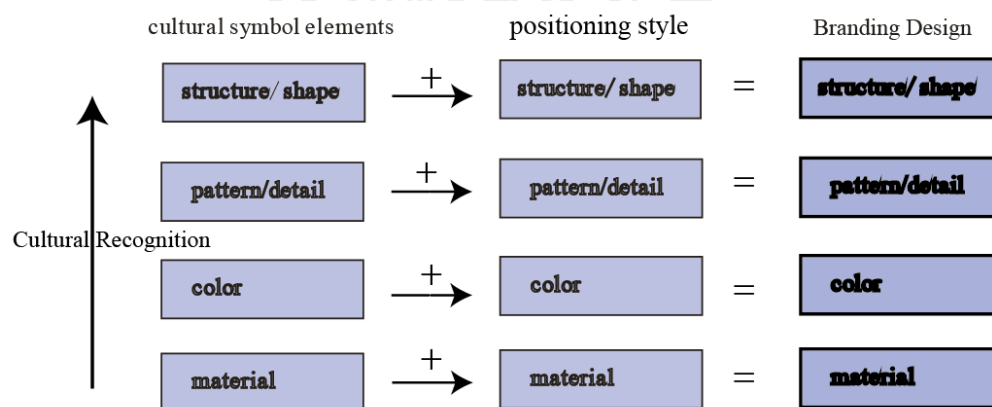


Figure 103 Homogeneous Fusion Method

Source: author's drawing, 2023

The core idea of heterogeneous integrated design was to incorporate design elements from different domains, creating unique and innovative solutions. This method encouraged thinking from multiple sources and perspectives, promoting diversified and varied design development. However, according to the results from our practical workshops, heterogeneously integrated design

was relatively weak in the cultural identifiability of colour and material. Therefore, the design focused more on structure (shape) and patterns (details). For example, the structural elements of Dong ethnic culture could be blended with modern urban pattern designs to create brand clothing patterns with unique cultural attributes (Figure 104).

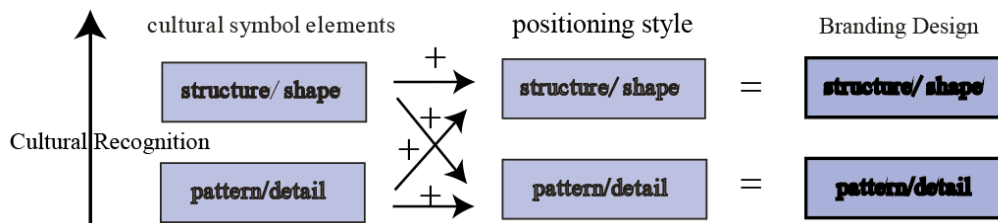


Figure 104 Heterogeneous Fusion Method

Source: author's drawing, 2023

Whether it was a homogeneous or heterogeneous integrated design, the core objective was to find compatibility with designs from other brands while preserving their unique characteristics and achieving the integration and innovation of cultural elements. This approach propelled new areas of design research and advanced knowledge development, combining cultural elements with modern design, offering designers and cultural workers a new and effective way of thinking and operation. The exploration and application of this method undoubtedly had a positive impact on the inheritance and development of Dong culture, innovative practices in the design field, and meeting market demands.

In summary, centred on Dong culture, this study aimed to promote the organic integration of culture and design through theoretical research and practical exploration, thereby opening new fields in design studies and offering practical and innovative design thinking and methodologies.

6.2 Discussion

6.2.1 Ethnic Cultural Creative Fashion Products and Branding

The scholarly discourse that surrounded the branding of ethnic creative clothing products was notably scant, which left significant gaps in our understanding of how branding could affect consumer purchasing power for such products. Although a plethora of studies existed in the areas of economics, business management, and consumer psychology, contributions such as Rita Clifton's "The Future of Brands" rarely intersected with the realm of ethnic cultural creative clothing products. This study aimed to redress this gap by exploring the interrelationship between ethnic creative clothing products and branding.

Earlier literature had often confined itself to isolated aspects like design elements and their applications, without fully integrating them into a comprehensive branding strategy. For example, the work by Ji, Huang, & Lin (2020) offered valuable insights into regional Colour schemes

for preserving traditional Chinese ethnic clothing elements while providing references for designers. Nevertheless, the broader implications for branding were not discussed. Moreover, most existing studies did not address the symbiotic relationship between branding and ethnic cultural creative clothing products.

Our research contended that branding could indeed boost consumer purchasing power, substantiated by an investigation into various influencing factors such as "Product Substance Perception," "Social Factor Perception," and "Product Symbol Perception," the majority of which were shaped by visual design. Elevating the visual cultural discernibility stood as a pivotal path in branding. We had lucidly elucidated this theoretical logic and developed a branding model specific to ethnic cultural creative clothing products.

Notably, this study differed from other models, such as that by Zheng Shen (2022), which focused on the branding model of Irish niche brand Louise Kennedy. Although Shen's model offered insights into branding strategies based on cultural heritage, it built upon an existing brand identity, thus exhibiting inherent limitations. Our study, conversely, proposed a novel theoretical construct specifically designed for ethnic creative clothing products, providing a more innovative and adaptable model.

In conclusion, the study filled a critical void in academic literature by offering a theoretically sound and practically viable model for the branding of ethnic cultural creative clothing products. Through the lenses of multiple disciplines, including design studies, economics, and consumer psychology, this research stood as a seminal contribution that elucidated the intricate interplay between ethnic cultural creative clothing products and their branding, shedding new light on the potential for increasing consumer purchasing power.

6.2.2 Cultural Recognition of Branding

The scholarly landscape predominantly emphasized the concept of cultural identity, a complex and multidisciplinary notion with profound implications across various realms of study. Earlier studies had largely focused on examining cultural identity from a nationalistic viewpoint. For example, Kosmitzki (1996) juxtaposed the perceptions of Germans and Americans to conclude that bicultural individuals identified more strongly with their native cultural groups.

Research by He & Wang (2015) explored the link between cultural identity and consumer ethnocentrism in five major Chinese cities. Their findings suggested that while consumer ethnocentrism negatively influenced the relative preference for imported brands, it did not significantly impact actual purchasing decisions for either domestic or imported brands. Jan Servaes (1989) added another layer of complexity by defining cultural identity as an interwoven reality of value and social systems.

What was less discussed, however, was the role of visual cognition in the context of cultural identity. Some strides had been made in the scientific realm where Wang & Wen (2022) proposed an enhanced model based on Vision Transformer for image encoding. These contributions primarily fell within the domain of image recognition and did not forge a comprehensive link between design and the nuances of cultural discernibility.

This previous study sought to fill this gap by approaching cultural identity and brand association through the lens of design studies. We explored the potentialities and limitations of design in establishing and enhancing cultural discernibility. By employing a workshop-based method for artifact analysis, we generated a structured approach to designing visual and product elements with high levels of cultural discernibility.

In conclusion, this study transcended traditional confines to integrate design thinking into the discourses of cultural identity, thereby broadening the scope and applicability of existing scholarly dialogues. By doing so, we hoped to contribute to a more inclusive and holistic understanding of cultural identity, while simultaneously providing a tangible methodology for its practical application in brand development and cultural creative products.

6.2.3 Fusion Design Method

Dong ethnicity's cultural symbolism and contemporary urban brand aesthetics required a more substantial relationship. Both needed to cross-fertilize, culminating in integrated and symbiotic forms. Whereas Dong cultural symbols focused on two-dimensional motifs, craftsmanship, Colour intensity, and eco-friendly materials, urban brands often adopted minimalism with a monochrome palette and no elaborate craftsmanship, relying mainly on blended materials. Existing literature seldom provided comprehensive studies on these cultural traits; earlier work either delved into specific attributes, such as Zhou Jing's case study linking tea culture with visual culture (Jing, 2020), or made restricted comparisons, like analyzing Mongolian costumes for emoticon applications (Huo, Chu, & Zhou, 2021). A broader academic focus had to be trained on the creative fusion of traditional Dong elements with modern design practices. This called for an analysis of shared attributes to formulate applicable design methods.

Studies on design methods incorporating national cultural elements could have been more varied. While Chen Qian discussed the eclectic approaches in fashion design, the operational details still needed to be expanded upon (Chen, 2016). Fusion design techniques generally fell under three categories: superimposition, blending, and deconstruction. Superimposition produced contrasting yet varied designs, exemplified by pairing a retro jacket with modern pants. This style was direct and recognizable, adaptable for different forms of content integration. The blending approach sought to harmonize common aspects, like combining geometric patterns with streamlined designs, which might modify but maintain cultural specificity. Lastly, the

deconstruction approach disrupted the original content's integrity but retained some recognizable aspects. It was less commonly employed and might appeal to a younger demographic.

6.2.4 Ethnic Cultural Creative Products

This study compared related studies and discussed: The researchers had analyzed the cases based on traditional culture as the core of clothing brands. The author had summed up constructing a clothing brand image through the extraction, perfusion, deduction, and dissemination of traditional culture. Understanding how to shape a brand image using traditional cultural elements had been beneficial. However, a significant limitation of this paper was that it did not delve deep into specific ethnic cultures, such as the Dong culture. Additionally, it needed to discuss how to apply these elements to the design and branding process of innovative apparel products (Climbing & Qingxia, 2021). Some researchers had explored the role of traditional cultural elements in creating modern brands. However, these papers focused on the overall traditional cultural elements without paying particular attention to Dong culture or specific creative clothing products. Therefore, providing specific methods and strategies to integrate Dong culture specifically into the branding process of creative clothing products was impossible.

In contrast, this paper also emphasized the role of cultural recognition in brand building. However, this study provided a more detailed model for the brand-building process and an evaluation model for the brand-building of cultural and creative clothing products. Additionally, this study combined expert interviews, surveys, field studies, case studies, seminars, and other research methods to provide more comprehensive and richer data support.

6.3 Recommendations

First, this study had proposed a new theoretical framework to reveal and analyze the branding process of Dong's cultural and creative clothing products. By comprehensively applying the related theories of cultural recognition and branding, this study effectively expounded on how Dong's cultural elements could be subtly integrated into product design to enhance products' cultural recognition and brand image. It was supported by empirical research.

However, the research also had some limitations. First, whether our theoretical framework applied to cultural creative clothing products in other cultural backgrounds required more research for confirmation. Second, although we had used various research methods, there might still have been biases in collecting and analyzing data, affecting the generalizability of the research results. Due to the limited time for the completion of the thesis, the long-term tracking and in-depth analysis of the branding process of Dong cultural and creative clothing products were restricted. This might have led to some long-term effects and subtle changes being overlooked.

In future research, the author would focus on brand building in other industries: the brand-building model and evaluation system proposed in the study was designed for cultural and creative

clothing products and could be applied to other products. Future research could study its impact on other industries' applicability, such as home decoration, cosmetics, or digital products. In the future, it would expand to the impact of technology on brand building: With the rapid development of technology, especially in AI, VR, and big data, future research could explore how to use these technologies in the brand-building process, especially in improving consumption: consumer experience and a more accurate understanding of consumer behavior.

6.4 Summary

The comprehensive study focused on the intersection of branding and culture, particularly within the context of ethnic cultural creative fashion products. Centering on Dong culture, the research introduced novel conceptual frameworks and operational models, seeking to bridge theory and practice. Two additional variables, "brand sensitivity" and "purchase intention," were introduced, emphasizing the vital role of branding in this domain.

The study further explored the concept of "Cultural Recognition," offering an integrated branding construction model. It established the positive correlations between cultural symbol identifiability, cultural awareness, and purchasing intentions through empirical analysis, thereby providing a robust theoretical foundation for brand construction.

Additionally, it presented a branding evaluation model based on cultural recognition, exploring visual and product design across four dimensions: patterns (details), Colour, material, and structure (sharp). This was coupled with an extensive review of design methods and procedures, introducing three main design techniques: superimposition, blending, and deconstruction, which could be used for both homogeneous and heterogeneous integrated designs.

The study culminated by highlighting the importance of aligning branding strategies with consumer psychology, cultural values, and market demands, offering valuable insights for both academic research and industry practice.

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APPENDIX A

Survey of consumer psychology of buying tourism cultural creative clothing products

Dear Mr./Ms.,

Thanks for your filling, this survey is about consumer psychology of buying tourism cultural and creative clothing products. To ensure the effectiveness, please fill out this survey based on your true feelings. We will keep these research data confidential, only used for academic research. Sincerely thanks for your participate. Tourism cultural and creative clothing products, which represent local cultural features, includes clothes, head-wear (hats, hairpins, etc.), shoulder knots (scarves, tippets, etc.), chest trims (necklaces, mufflers, etc.), waist trims, footwear (shoes, socks, etc.), accessories (bags, phone shells, etc.).

Have you ever bought any tourism cultural and creative clothing products? (Finish the rest survey only if yes)

Yes

No

Part I: Background information, please tick on the most suitable options.

What is your gender?

A. Male

B. Female

What is your age range?

A. 0-19 B. 19 to 24 C. 25 to 34 D. 35 to 49 E. 50+

What is your highest level of education you have completed?

A. Less than senior degree B. Senior degree C. Undergraduate degree D. Masters degree or higher

What is your monthly income range?

A. ¥3000 or less B. ¥3001-¥8000 C. ¥8001-¥15000 D. ¥15001-¥30000 E. ¥30001 or more

5、 Where do you usually know the tourism cultural and creative clothing products from?

A.Shop window display B.newspapers and magazines C.Internet D.Friends
E.Television advertisements F.Products brochures G.Tourist guide H.Tourists' referral I.Salesman J.Others

6、 What is your use of buying tourism cultural and creative clothing products?

A.daily use B.token or collections C.presents D.requested by others E.no idea how to use

7、 How much do you usually buy a spring or summer top(coat)?

A.¥200or less B.¥201-¥700 C.¥701-¥1300 D.¥1301-¥2000 E.¥2001 or more

8、 What is your expected price to buy a tourism cultural and creative top(coat)?

A.¥200or less B.¥201-¥700 C.¥701-¥1300 D.¥1301-¥2000 E.¥2001 or more

9、 Through which channel would you like to buy the tourism cultural and creative clothing products (multiple choices)

A.Museums B.free one stop living hall C.online shopping D.Individual shops E.Brand costume exclusive store F.department counter

10、 Which dressing style do you prefer?(multiple choices)

A.Minimalist B.Sporty Casual C.Stylish D.Lady style E.Classic F.Sweet G.Vintage/retro
H.Rurality I.Street style

11、 The possibility that I will buy a tourism cultural and creative clothing product.

Very low 1 2 3 4 5 Strongly high

If someone ask me the advice of buying tourism cultural and creative clothing products, I would recommend him/her to buy.

Totally disagree 1 2 3 4 5 Totally agree

Part II: A survey of consumer psychology which influence consumers buying tourism cultural and creative clothing products, please tick on the most suitable option.

No.	Contents	1	2	3	4	5
		Totally disagree → Totally agree				
13	When I buy tourism cultural and creative clothing products, I will care their brands.					
14	I will buy better tourism cultural and creative clothing products within affordable range.					
15	I will pay more on the tourism cultural and creative clothing products than other tops/ bottoms.					
16	I'm more concerned with experience while buying tourism cultural and creative clothing products.					
17	I'm more concerned with salesman's service while buying tourism cultural and creative clothing products.					
18	I will be attracted to buy tourism cultural and creative clothing products by their styles and Colours.					
19	I prefer various types while buying tourism cultural and creative clothing products.					
20	I prefer quality than price while buying tourism cultural and creative clothing products.					

21	I'm more concerned with practicality while buying tourism cultural and creative clothing products.					
22	I'm more concerned with the consistency of quality and price while buying tourism cultural and creative clothing products.					
23	I'm more concerned with gift boxes' appearance when I give others tourism cultural and creative clothing products as presents.					
24	I value more on the cultural connotation while buying tourism cultural and creative clothing products.					
25	I prefer more on the brands with cultural connotation when I give others tourism cultural and creative clothing products as presents.					
26	I would like to buy tourism cultural and creative clothing products if there's celebrity endorsement or recommendation.					
27	I would like to buy tourism cultural and creative clothing products if tourist guide recommends.					
28	I would like to buy tourism cultural and creative clothing products of the specific brand which friends, relatives or colleagues recommend.					

29	I would like to buy stylish tourism cultural and creative clothing products.					
30	The brand's popularity is one of my reference standards while buying tourism cultural and creative clothing products.					
31	I will be attracted to buy tourism cultural and creative clothing products by the shops' inner decoration.					
32	I will be attracted to buy tourism cultural and creative clothing products by the shops' appearance and signboards.					
33	I will buy tourism cultural and creative clothing products because of their scarce materials and exquisite crafts.					
34	I'm more concerned with advertising while buying tourism cultural and creative clothing products.					
35	I consider that having brands tourism cultural and creative clothing products is a symbol of personal taste.					
36	I would buy tourism cultural and creative clothing products which are in high price but subject to availability.					

APPENDIX B

Questionnaire Survey on Consumption Willingness of Dong Nationality Clothing

Gender






Age

Occupation

1. According to your own judgment, give a corresponding score of "1-5" for the recognition of the following cultural elements of the Dong minority

strongly disagree	slightly disagree	generally	quite agree	Very much agree
1	2	3	4	5

2. According to your own judgment, give a corresponding score of "1-5" for the recognition of the following cultural elements of the Dong minority

			
a (clothing)	b (brocade pattern)	c (Sama Festival)	d (Nuo Opera)
			
e (diet)	f (Corbel piano)	g (building)	

1 I think buying this product can help me understand some knowledge							
2 I think buying this product can satisfy my curiosity about a certain culture							
3. I think the cultural knowledge contained in this product can make me buy it							
4. I think it is a joy to buy this product							
5. I think buying this item will satisfy some of my emotional needs							
6. I think the emotional experience this product provides will motivate me to buy it							
7. I think it is wise to buy this item							
8. I think the Dong elements contained in this product can promote my tendency to buy it							

3.3 For the following statements, please make a judgment based on your own situation and give a corresponding score of "1-5".

	A	B	C	D	E	F	G
1. I am likely to buy this item							
2. I will buy this item next time I need it							
3. I will recommend others to buy this item if needed.							
4. I have a strong willingness to buy this product							













APPENDIX C

Questionnaire on cultural recognition of the Dong minority

Gender Age Occupation

strongly disagree	slightly disagree	generally	quite agree	Very much agree
1	2	3	4	5

1. According to your own judgment, give a corresponding score of "1-5" for the recognition of the following cultural elements of the Dong minority

			
1(non-genetic inheritor)	2 (Dong Brocade)	3(historical figures of the Dong minority)	4 (Sama Festival)
			
5 (grab fireworks)	6 (diet)	7 (corbel piano)	8 (Sacrifice)
			
9 (Dong fabric)	10(Dong embroidery)	11(dyeing)	12(village)

			
<p>13(Gate)</p>	<p>14(yue he)</p>	<p>15 (clothing)</p>	<p>16 (stage)</p>
			
<p>17 (residential)</p>	<p>18 (Dong opera)</p>	<p>19 (stone carving)</p>	<p>20 (lusheng dance)</p>
			
<p>21 (clay sculpture)</p>	<p>22 (wind and rain bridge)</p>	<p>23 (drum tower)</p>	<p>24 (Dong Song)</p>
			
<p>25 (painted)</p>	<p>26(Dong language)</p>	<p>27 (Nuo Opera)</p>	<p>28 (Doye Dance)</p>

APPENDIX D

Design Outcome Evaluation Survey

Part 1: "Personal Information Survey", please tick the corresponding "✓"

1. Gender

A Male

B Female

C Non-binary

2. Generation

A 0-19 years old

B 19~24 years old

C 25~34 years old

D 35-49 years old

E Over 50 years old

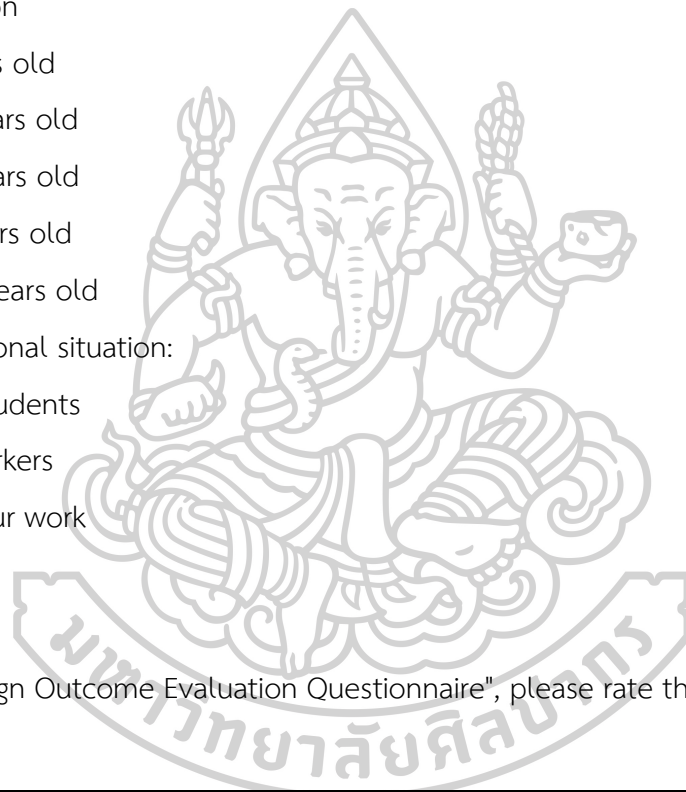
3. Occupational situation:

A School students

B Office workers

C To do your work

D Others



Part II: "Design Outcome Evaluation Questionnaire", please rate the following items

(mark ✓)

serial number	item	1	2	3	4	5
		Strongly Disagree → Strongly Agree				
1	Do you think the design of this product and VI is innovative?					
2	Do you think the design of this product and VI is attractive?					
3	Do you think the design process of this product is fine?					

4	Do you think this product and VI can well reflect the elements of Dong culture?					
5	Can you identify the characteristics of Dong culture from this product and VI?					
6	How do you feel about using this product?					
7	Would you recommend this product to others?					
8	Would you like to buy this product if given the chance?					
9	Are you willing to pay more for this product?					
10	If there is a new version of this product, would you like to try to buy it?					



APPENDIX E

Index of Item Objective Congruence (IOC) For Questionnaire Consideration, Evaluation, Suggestions

Research topic:

Branding of The Dong Culture Creative Clothing Products

Researchers:

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Research objectives:

1. The characteristics of the Dong culture and the search for its representative cultural symbols
2. Investigate the satisfaction of the target group through the presentation of design works.

This research tool is used to answer the following research Questions:

- (1) The characteristics of the Dong culture and find its representative cultural symbols from the aspects of clothing, architecture and singing and dancing.
- (2) How the highly recognizable cultural symbols of the Dong minority are applied to the branded Dong cultural and creative clothing products, which are favored by consumers.

Clarification:

Consultation with a research advisor at every stage since the design prototyping improvement and putting it to the real test including tools to record observations and interviews by measuring and evaluating the effectiveness of the tools. (IOC): Branding of the Dong culture creative clothing products. It is appropriate to use it as a research data collection tool by determining accuracy criteria.

+1=ensure the problem is correct

0=Not sure whether the problem is appropriate.

-1=ensure that the problem is inappropriate

Tick(✓)in your comment box and write down suggestions for further improvement.

Part 1: General information issues

Questions in the questionnaire	Expert Options			Suggestions
	Appropriate (1)	Uncertain (0)	Inappropriate (-1)	
1. Gender Male Female Non-binary				
2. Generation 0-19 years old 19~24 years old 25~34 years old 35-49 years old Over 50 years old				
3. Occupational situation: (1) School students (2) Office workers (3) To do your work (4) Others				

Part 2: The characteristics of the Dong culture and the search for its representative cultural symbols

Can these visual pictures represent the cultural symbols of the Dong minority?

It is appropriate to use it as a research data collection tool by establishing accuracy criteria.














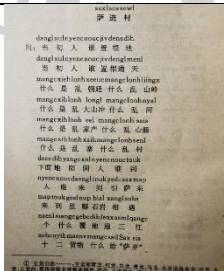


+1 = make sure the question is correct

0 = Not sure if the question is appropriate.

-1 = Make sure the question is not appropriate

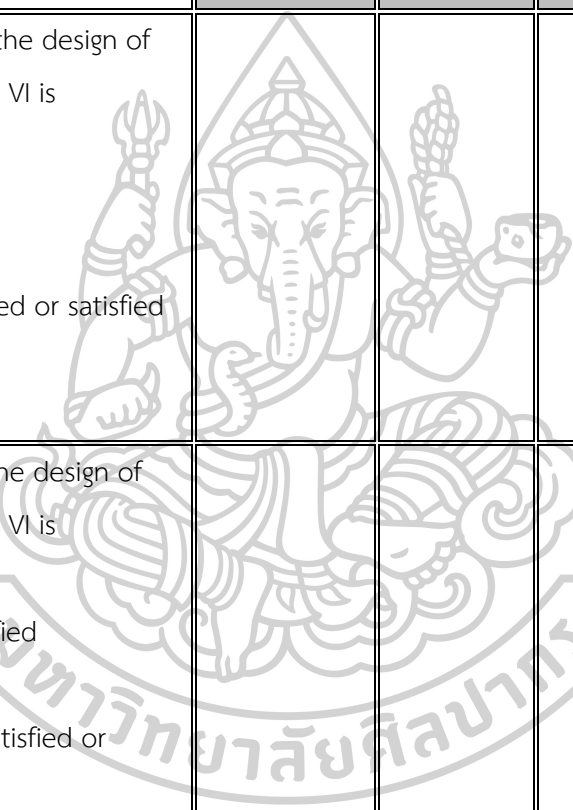
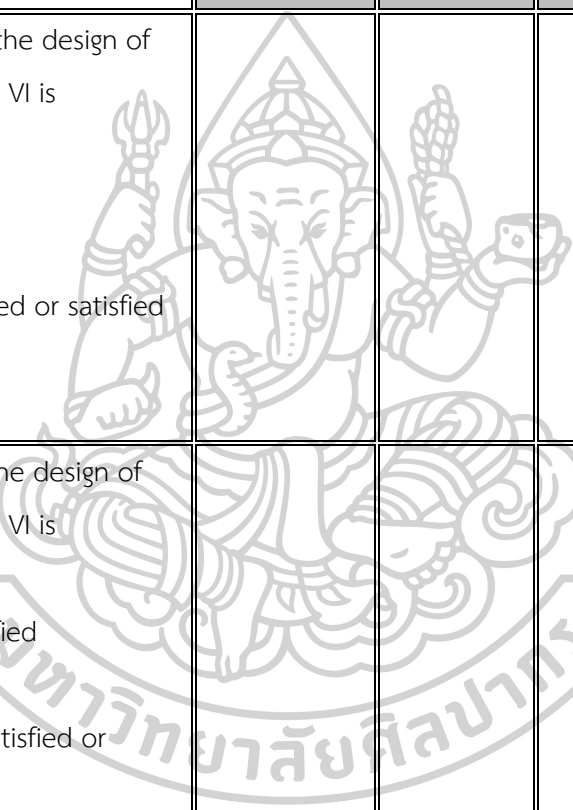
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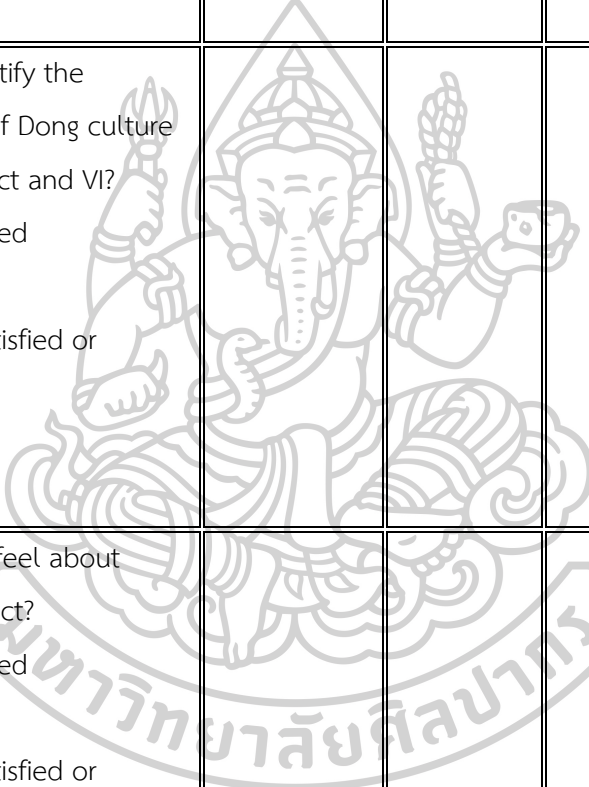
			
1(non-genetic inheritor)	2 (Dong Brocade)	3(historical figures of the Dong minority)	4 (Sama Festival)
			
5 (grab fireworks)	6 (diet)	7 (corbel piano)	8 (Sacrifice)
			
9 (Dong fabric)	10(Dong embroidery)	11(dyeing)	12(village)

			
13(Gate)	14(yue he)	15 (clothing)	16 (stage)
			
17 (residential)	18 (Dong opera)	19 (stone carving)	20 (lusheng dance)
			
21 (clay sculpture)	22 (wind and rain bridge)	23 (drum tower)	24 (Dong Song)
			
25 (painted)	26(Dong language)	27 (Nuo Opera)	28 (Doye Dance)

Part 2: Investigate the satisfaction of the target group through the presentation of design works.

Answer the questions based on the following product design and vi design

Questions in the questionnaire	Expert Options			Suggestions
	Appropriate (1)	Uncertain (0)	Inappropriate (-1)	
1. Do you think the design of this product and VI is innovative? Very dissatisfied Dissatisfied Neither dissatisfied or satisfied Satisfied Very satisfied				
2. Do you think the design of this product and VI is attractive? (1) Very dissatisfied (2) Dissatisfied (3) Neither dissatisfied or satisfied (4) Satisfied (5) Very satisfied				
3. Do you think the design process of this product is fine? Very dissatisfied Dissatisfied Neither dissatisfied or satisfied Satisfied Very satisfied				

<p>4. Do you think this product and VI can well reflect the elements of Dong culture?</p> <p>(1)Very dissatisfied</p> <p>(2)Dissatisfied</p> <p>(3)Neither dissatisfied or satisfied</p> <p>(4)Satisfied</p> <p>(5)Very satisfied</p>				
<p>5. Can you identify the characteristics of Dong culture from this product and VI?</p> <p>(1)Very dissatisfied</p> <p>(2)Dissatisfied</p> <p>(3)Neither dissatisfied or satisfied</p> <p>(4)Satisfied</p> <p>(5)Very satisfied</p>				
<p>6. How do you feel about using this product?</p> <p>(1)Very dissatisfied</p> <p>(2)Dissatisfied</p> <p>(3)Neither dissatisfied or satisfied</p> <p>(4)Satisfied</p> <p>(5)Very satisfied</p>				
<p>7. Would you recommend this product to others?</p> <p>(1)Very dissatisfied</p> <p>(2)Dissatisfied</p> <p>(3)Neither dissatisfied or satisfied</p>				

(4)Satisfied (5)Very satisfied				
8. Would you like to buy this product if given the chance? (1)Very dissatisfied (2)Dissatisfied (3)Neither dissatisfied or satisfied (4)Satisfied (5)Very satisfied				
9. Are you willing to pay more for this product? (1)Very dissatisfied (2)Dissatisfied (3)Neither dissatisfied or satisfied (4)Satisfied (5)Very satisfied				
10. If there is a new version of this product, would you like to try to buy it? (1)Very dissatisfied (2)Dissatisfied (3)Neither dissatisfied or satisfied (4)Satisfied (5)Very satisfied				

Thank you very much.

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