

# The Commercial Value of Guangxi Miao Batik in Douyin Short Video Communication

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## Abstract

**Purpose-**This study analyzes the current situation and characteristics of the communication of Guangxi Miao batik on the Chinese social media (Douyin), and explores the commercial value of this Chinese intangible cultural heritage spread on Douyin.

**Methodology-**This research uses a qualitative research method which collects data by interview method and network observation method. To use the theory of symbolic interaction theory to analyze the current situation and characteristics of Guangxi Miao batik communication on Douyin.

**Results-**Miao batik has a lot of content and characters that can be developed and shared in Chinese social media (Douyin). Batik culture communication has achieved certain results under social media by the government, the media, and many individuals. However, there are still many problems, such as the lack of application of new media technology, the need to improve and innovate content quality, and the lack of combination of Miao batik communication and market development. To create representative social media works that spread Guangxi Miao batik, we must be good at using new media technology, while improving the quality of communication content and realizing the combination of batik communication and e-commerce.

**Practical implications-**This study promotes the introduction of batik products to the market as special tourist souvenirs, and integrates them with fashion design, home design, cultural and creative peripherals and other fields. This study puts forward some suggestions to further improve the dissemination of Guangxi Miao batik on Chinese social media (Douyin) and promote the protection and inheritance of batik craftsmanship.

**Keyword:** batik; social media; short video communication; symbolic interaction theory

## 1. Introduction

Batik is one of the classics of Chinese traditional handicrafts. The domestic folk batik technology culture can be traced back to the Qin and Han Dynasties, mainly distributed in the southwest minority areas. At that time, people began to use beeswax as a dyeable material to make white pattern printed fabrics, which was hundreds of years earlier than Egypt and India (Liu & Ko, 2021).

Miao batik is not only China's intangible cultural heritage, but also an important expression of folk art and national creativity. In the age of traditional media, Miao batik was mostly disseminated through field teaching, newspapers and TV coverage, which has brought this exquisite handicraft project to many people. With the advent of the new media era, many people who love Miao batik began to use new media technology to communicate the batik culture on social media platforms. While this mode of communication has expanded its influence, it is also faced with certain communication difficulties. In the Internet, the interaction between users is like the exchange of symbolic meanings. As one of the important cultural symbols, batik has various forms and characteristics in its communication in the new media environment.

As one of the folk handicrafts of ethnic minorities in China, batik is all hand-made in painting, outline, printing and dyeing, which reflects the excellent creativity of ethnic minority people. The Miao batik has a long history, rich historical connotations, and hidden traditional cultural symbols passed down from generation to generation. At first, the application of batik was mainly used to make clothes, and most of them were self-sufficient for families. Under the concept of "men tilling and women weaving" in ancient times, batik has almost become one of the skills mastered by the Miao women. They went to the mountains to collect maple wax and indigo grass, and made batik cloth by themselves. They drew the unique "dark blue art" based on the folk stories and daily life recorded by legends.

Because it originated in the deep mountains, the batik craft was mostly inherited in a small range of "family workshops" at first. The emergence of newspapers and television in the traditional media era has laid the foundation for the batik craft to go out of the Miao Mountains and communicate to other parts of the country. However, with the development of large-scale industrial production, factors such as the niche nature of the communication of Miao batik and the loss of inheritors have had a certain impact on the communication of Miao batik culture. Due to the weak demand for its commercial economy, Miao batik has also changed from practicality to "coexistence of practicality and decoration".

With the advent of the new media era and the gradual popularization of new media technologies, everyone can access the Internet platform and use social media software to share information. Many individuals and organizations communicate the content of batik craftsmanship on some social media platforms and gain a lot of fans. The presentation form of the fusion of various media technologies has added a lot of attractiveness to the communication of social media content. The communication between people forms a relationship chain of "symbol-virtual scene-symbol". Nevertheless, there is still a lot of room for improvement in the use of new media technology to further expand the influence of Miao batik, which is worthy of further research and exploration on its current status and future communication trends and characteristics.

## **2. Literature Review**

### **2.1 Social Media**

The development of media has evolved from the traditional media era to the new media era, and people's way of contacting information has undergone significant changes. Social media is no stranger to most people around the world. With the popularity of smartphones, social media is currently widely used, and most users use it to obtain useful information they want (Berman, Kesterson-Townes, 2012). The network is very powerful. From reading to communication, from work to life, we have moved from offline to online. In particular, the new crown epidemic that began in 2020 has given birth to the development of the Internet, which has brought about major changes in the field of communication and business. Internet marketing ties together creative and technical aspects of the Internet, including design, development, advertising, and sales (Tregove, 2021).

At first, social media is an online environment where people with common interests come together to share their thoughts, comments and ideas (Weber, 2009). In a marketing context, social media are considered platforms on which people build networks and share information and/or sentiments (Kaplan & Haenlein, 2010). Social media was first defined as Web 2.0: a term that describes a new way in which end users use the World Wide Web, a place where content is continuously altered by all operators in a sharing and collaborative way (Kaplan & Haenlein, 2010). Kaplan and Haenlein (2010) define social media as “a group of Internet based applications that build on the ideological and technological foundations of Web 2.0, and allow the creation and exchange of user generated content.”

In Indonesia, batik entrepreneurs already have a variety of ways to sell batik overseas using online media to help people abroad see Indonesian batik products. Indonesian entrepreneurs enter the global market not only for profit, but also to enhance the image of batik as a traditional Indonesian fabric to the world (Zinaida, 2022). Adrian, Siahaan & Samuel (2020) determined the strategy of Duta Batik of Palu City in promoting the fabric "Tenun Ikat Donggala" as a cultural heritage through Instagram. The results showed that in carrying out promotional strategies, tourism ambassadors used social media such as Instagram to disseminate information about the Tenun Ikat Donggala fabric, which is the cultural heritage of the Kaili tribe.

### **2.2 Douyin Platform**

Douyin Short Video is a short video social app that can be viewed on smartphones, founded and operated by ByteDance in mainland China. Users can record videos from 15 seconds to 1 minute, 3 minutes or longer, and upload videos, photos, etc. Since September 2016, it was incubated and launched in Toutiao, which is positioned as a music short video community suitable for young people in mainland China. The application is User-Generated Content short video of vertical music. Since 2017, the user scale has grown rapidly.

Douyin is almost the destination for mobile videos (Lu & Lu, 2019). On Douyin, short-form videos are exciting, spontaneous, and genuine. Whether someone is a sports fanatic, a pet enthusiast, or just looking for a laugh, there's something for everyone on Douyin. All someone has to do is watch, engage with what they like, skip what they don't, and they will find an endless stream of short videos that feel personalized just for them. It is easy for everyone to

discover and create their own original videos by providing easy-to-use tools to view and capture their daily moments.

At present, Douyin has developed many functions. For users, the main functions include publishing short or long videos, making friends and chatting, selling goods through Douyin window, live broadcast, etc (Huang, 2021).

### **2.3 Symbolic Interaction Theory**

Symbolic interactionism is a sociological theory. It was conceived by George Herbert Mead and Charles Horton Cooley. It is a theoretical perspective that has roots in pragmatism with its emphasis on activity, processes, and dissolving dualisms (Carter & Fuller, 2016). According to Macionis, symbolic interactionism is "a framework for building theory that sees society as the product of everyday interactions of individuals". People live in both natural and symbolic environments. Herbert Blumer, a student and interpreter of Mead, coined the term and put forward an influential summary: people act a certain way towards things based on the meaning those things already have, and these meanings are derived from social interaction and modified through interpretation (Plummer, 1990).

Ferdinand de Saussure is a linguist scholar who has developed the basis or groundwork of general linguistic theory (Yakin & Totu, 2014). Saussure offered a 'dyadic' or two-part model of the sign. He defined a sign as being composed of: a "signifier" - the form which the sign takes; and the "signified" - the concept it represents. The sign is the whole that results from the association of the signifier with the signified (Saussure, 1974). For Saussure, both the signifier and the signified were purely "psychological" (Saussure 1983). Nowadays, whilst the basic 'Saussurean' model is commonly adopted, it tends to be a more materialistic model than that of Saussure himself. The signifier is now commonly interpreted as the material (or physical) form of the sign - it is something which can be seen, heard, touched, smelt or tasted.

In the view of Chinese scholar Meng Xiangfei, cultural symbols have strong referents, they contain national characteristics, have value concepts, and can produce a certain cohesion function in communication. They are the material culture and spiritual culture of a nation, country or region. As one of the important manifestations of Chinese minority culture, Miao batik craftsmanship, the cultural symbols and their interactions are conducive to strengthening the consciousness of national community, which deserves our attention and in-depth analysis. The semiotic study of Batik helps demonstrates the complex and nuanced nature of quotidian practices, and the historical changes that have invested the high/low culture divide with new meanings (Yunus & Tulasi, 2012).

According to the basic principles of symbolic interaction theory, the relationship mainly includes the subject and object as two parties in the interaction, the situation in which they interact and communicate with each other, and the meaning of the symbol as the carrier in the communication. The exchange of symbols between people is dynamic and two-way, and the interpretation of meaning is constantly changing. The author divides these symbols into three categories: situational symbols, character symbols, and content symbols. Their existence has a certain influence on the expression of meaning and the interpretation of meaning by the recipient.

### **3. Method**

### **3.1 Research design**

The interview method was used to investigate Ms. Liang Guiying, the inheritor of batik skills in Rongshui Miao Autonomous County, Guangxi Zhuang Autonomous Region, and her apprentice Ms. Jia Xia. The account information of Miao batik culture on Douyin is collected by observation method. Through field research, we learned about the changes in the dissemination of Miao batik in Guangxi, China from offline to online. Through online observation, this paper understands the current status of the dissemination of Miao batik in Guangxi, China on the Chinese social media Douyin, and uses symbolic interaction theory to analyze the dissemination of Miao batik culture on Douyin.

### **3.2 Sampling and data collection procedure**

The focus of the observation is the account information of Miao batik culture in the Chinese social media Douyin. First, search for "Guangxi Rongshui Miao batik" with keywords. The second step is to determine whether the account's IP or content information belongs to Guangxi. The Miao people are distributed in a large area in southwest China, including Hunan Province, Guizhou Province, and Sichuan Province. This study takes Guangxi Miao batik as the research object, and Douyin's IP regional function distinguishes the geographical boundaries of this culture well. After confirming that the content in the short video is a real and valid Miao batik cultural activity.

## **4. Result**

### **4.1 The Communication of Guangxi Miao Batik Culture in the Age of Traditional Media**

Through interviews, we learned that Miao batik was originally produced for the purpose of dyeing and decorating clothing and household fabrics. Most of these jobs are done by Miao women. Most of the men in the family work in the land and go out to work. Under the ancient concept of "men tilling and women weaving", the Miao batik in the Rongshui area has a folk saying of "passing on women but not men". At present, most of the Miao batik inheritors in the Rongshui area of Guangxi are women, with very few men.

Since the middle 1990s, China has promoted the commercialization and marketing of ethnic minority culture. This includes the use of ethnic minority culture to attract business investments, thus using the promotion of local culture for economic purposes. The government also imposes governmental policies such as that of "Cultural Development" on ethnic minority groups, thus exploiting culture for commercial purposes. (Chen, 2018). In 2006, the Miao batik skills were included in the National Intangible Cultural Heritage List of China. At present, the economic development of ethnic minorities is inseparable from these handicraft industries. "We Miao people have no words in history. When we want to record something, we use batik to draw on our clothes. It represents our story." During the inspection of the Rongshui Miao batik base, the inheritor, Ms. Liang Guiying said. The batik of the Miao nationality is not only in the beauty of its patterns, but also in the fact that its patterns reflect the real life of the Miao people. The cultural customs of the Miao people are integrated into it, and it also embodies the spiritual emotions of the Miao people. Miao batik plays an important role in Miao culture. It reveals the rich cultural connotation of the Miao nationality, such as religious belief, life custom and aesthetic concept with its unique craft. However, with the development of economy, the impact of external culture on ethnic minority areas is becoming more and more serious.

Therefore, we should pay attention to the inheritance and development of Miao batik culture (Liu & Ko, 2021). The emergence of batik has provided a new direction for handicraft art decoration. The unique dyeing process not only reflects the wisdom of the Miao people, but also gives more expressions of the beauty of Chinese culture. At the same time, batik can be applied in a wide range of decorative fields, and innovative expressions of batik can be seen in more and more fields.

#### **4.1.1 The Form of Communication in the Age of Traditional Media**

Through in-depth interviews with respondents, the author learned about the communication of Miao batik in Guangxi in the era of traditional media.

In the 1980s and 1990s, local tourism began to slowly rise. Many tourists choose to travel to areas where ethnic minorities gather. As a display of national characteristics, batik handicraft has attracted the attention and love of tourists. Limited by the technology of shooting and sharing, people will use old-fashioned film cameras to record the style of batik. Many journalists and academics publish their recorded content in newspapers and periodicals. Chinese scholar Wang Yunqiang published a journal paper in 1980 titled "Pulping Dyeing of the Miao Nationality in Guangxi". At that time, the batik of the Miao nationality was called "folk pulp dyeing" among scholars, which was similar to the batik of Guizhou. This journal article provides a preliminary introduction to the production method of batik, hoping to attract the attention of people in other regions. In 1987, reporter Long Wenbin published the story of Yang Jinxiu, a Miao nationality batik artist, in *Outlook Weekly*, telling the story of how she worked hard for the inheritance of batik and brought the beauty of this traditional craft from the deep mountain Miao village to the international world. The publication of the article allowed more people to see the charm of Chinese national culture, and deepened readers' understanding of Miao batik by recording personal deeds.

The reports of newspapers and periodicals are combined with black and white pictures and texts. Under the vivid description of the author, readers can understand the beauty of Miao batik craftsmanship, and it is also one of the main communication methods of Miao batik in the traditional media era.

With the advent of the 21st century, television has become increasingly popular and has become an indispensable and important standard for every family. Local TV stations have launched corresponding ethnic columns according to local ethnic characteristics. For example, Guangxi Satellite TV's news column "Place the Ancients" interviewed Ms. Liang Guiying, the inheritor of batik in Rongshui Autonomous County. The content of the column shows the beauty of Guangxi Miao batik to the audience through interviews by reporters, video recordings, and explanations by inheritors.

In the era of traditional media, the Miao batik culture is not only communication through newspapers and television, but the establishment of cultural centers and art museums in local tourist areas has become one of the ways to communicate the Miao batik culture on the spot. For example, the Miao Cultural Center in Rongshui Miao Autonomous County, Guangxi, displays batik works in the museum, posts posters of batik inheritors, graphic posters of batik science introduction, and set up docents to explain and other methods for tourists to visit and learn.

#### **4.1.2 The Characteristics of Communication in the Age of Traditional Media**

Through interviews with inheritors of Guangxi Miao batik art, it is learned that in the communication of Miao batik in newspapers and TV, most of the reports on the personal deeds of the inheritors are based, and the Miao batik craftsmanship is introduced from the perspective of the inheritors.

The publication of newspapers, periodicals and TV content usually needs to go through layers of checks and screenings. From topic selection, interviews and shooting to writing, editing and publishing, the production process is relatively time-consuming and requires cooperation from reporters, photographers, editors and other aspects. To a certain extent, the output method of newspapers and TV lacks the immediate feedback mechanism of the audience, which is not conducive to the interaction between the sender and the receiver.

In the 1980s and 1990s in China, reading newspapers and periodicals became one of the main ways for most people to obtain news information. Through the collection of data, we learned that reports on Guangxi Miao batik are usually character deeds and craft introductions. The length of the report is mostly medium or long, and it occupies a large newspaper page, which can attract the attention of readers and can also have a certain influence. With the advent of the 21st century, the popularization of television has allowed the broadcast content to be communicated on a family basis, which has greatly enhanced the influence of TV program broadcasts. Reports about batik are usually in the news columns and ethnic culture columns of local TV stations, which have a wide range of audiences and have a great influence.

In the past, although newspapers were the main way for people to obtain information, most people regarded it as a "disposable reading material" and put it aside after reading it, and rarely took it out and read it repeatedly. In addition to TV series, movies, daily news, etc., the TV programs broadcast batik-related content rarely broadcast at the same time period for a long period of time. Under this circumstance, people tend to have a vague sense of content about Miao batik published by newspapers and television. After the popularity of the content had passed, it would enter a longer cold zone until people forget it one after another.

In summary, in the era of traditional media, the communication of Guangxi Miao batik is mainly based on newspapers, magazines and TV broadcasts. Although it has had a certain impact and gained more attention from the outside world, it is not conducive to maintaining the popularity of the communication and the audience's retention, retrieval and sharing of this kind of information. Entering the era of new media, users have a higher degree of freedom in information release and acquisition, and the speed and influence of communication have also been greatly improved. This provides a new platform and ideas for the communication of Miao batik, and also breaks the geographical division for Miao batik. The beauty of the nation has provided more people with a new path of transmission.

#### **4.2 The Communication of Guangxi Batik Culture on Douyin**

Among the total 14 account information collected, there are 5 official Blue V accounts, accounting for 1/3 of the total. The remaining 2/3 are individual accounts.

The communication of Guangxi Miao batik in the new media environment has a new symbolic expression. The situation in the communication can be reflected in the Douyin short video platform and the new media technology applied in the communication between users. The transmitter is the user who spreads the Miao batik culture, and the audience is all users

who can receive this information. The interaction between the two mainly conveys meaning through three types of symbols, namely situational symbols, character symbols and content symbols. These symbols together constitute the symbolic narrative of the Miao batik culture, which enriches the meaning under the interaction of the two parties, thereby promoting the emotional identity and cultural self-confidence among various ethnic groups, and promoting the awareness, attention and love of the Miao batik.

#### **4.2.1 Situational symbols**

Blumer (1986) proposed that all our actions are in a situation, a situation or situation that arises before or after we act. People use and interpret symbols in certain situations to form meanings. As the situation changes, so does the meaning. It can be seen that different situations have a certain influence on the expression of different symbols and the generation of meanings. In the communication of new media, various new media platforms and constantly updated new media technologies have created a strong connection between people on the Internet. The sharing and communication in the network provide different situations, which will also produce different interactive effects.

The popularity of short video development is not only because of its small size, rich audio-visual sensory mobilization, ease for users to understand and accept, but also because of its simple operation, low threshold, and everyone can shoot, publish and share. At the same time, browsing short videos has also become a way of daily entertainment for many people. The attractiveness of traffic and attention brought by short videos also makes many people willing to participate. The editing special effect function that comes with the Douyin platform allows users to operate according to their own preferences, providing a convenient and free creative space. Through the content analysis of the Guangxi Miao batik culture on the Douyin platform, almost all accounts will use short videos to record the symbolic narrative of the Miao batik culture, and a few will be displayed in pictures. In the context of short videos, fragmented sharing forms a space for personal free display, which can vividly and three-dimensionally display the user's image, which is richer and more realistic. Short videos regenerate traditional culture through visual symbols, and use the process of content production through symbols as a way of meaning construction. The output of cultural symbols such as batik production and batik works invisibly constructs cultural identity and promotes consensus among individuals on cultural identity. Douyin's simple and fast interactive buttons, such as forwarding, commenting, like, cross-platform sharing, etc., allow cultural communication to be conveyed to various audiences at a high speed in the form of short videos, providing a short-term accumulation of like traffic and exposure.

#### **4.2.2 Character symbols**

Scholar Cassirer (1979) proposed that people can also be abstracted as "symbols", and human behavior and human history can be abstracted into "cultures", that is, people as physical beings are themselves symbols. In the communication of Guangxi Miao batik, the communicator will establish different character symbols to highlight the various charms of batik culture with character images, thereby attracting the attention of fans and improving the communication of Miao batik. Some of these character symbols appear in the content spread by batik, and some are just the publisher or the creator of the content.



In the communication of Douyin short videos, the image of the inheritor appears in the video, which is one of the most prominent characters in the batik culture of the Miao nationality in Guangxi. They wear traditional Miao costumes, including headgear, bracelets, backpacks, clothing, etc. The photographer recorded the daily life of the inheritors through overhead shots, upward shots, and close-ups of the wax paintings on their hands. At the same time, it also shaped the character characteristics of their "signifiers", that is, the identity of "Miao batik inheritors". These contents further demonstrated the "signified" of the character symbols, that is, the image of adhering to tradition, teaching carefully, and being kind and humorous.

In this interview, the inheritor, Ms. Liang Guiying, is a representative symbol of the local Miao batik. The locals will also go to her batik base to film her batik making process. In the communication of Guangxi Miao batik culture, it is more common to use "inheritor" as a character symbol to narrate meaning. They have also become important image symbols to enhance the audience's trust and arouse the audience's interest.

In addition to the representative image of "inheritors", the characters and symbols also include the batik apprentices they personally guide and the makers who specialize in the production of batik products. Under the display of videos and pictures, the characteristics of "signifier" and "signified" embodied by them are different. Some video creators publish their works as cultural communicators or apprentices, and the signifiers of their character symbols are mostly the identity impression of "batik maker, batik culture propagandist". , the formation refers to "making with heart, insisting on inheritance and innovation". Compared with traditional batik inheritors, these two types of characters, batik apprentices and batik product makers, lack the impression of a more intuitive Miao traditional folk craftsman, but they use videos from various angles to shoot. As well as the display of original batik products, it has attracted the attention of many people, leaving people with the impression of diligent study, love of folk art, and continuous innovation.

Local media and cultural organizations are also important communicators of the Guangxi Miao batik culture. This type of subject has a professional production team, which can well use various new media technologies according to the content of the communication, so that the content of Miao batik is more innovative and the content narrative is more moving.

With the support of capital, technology and talents, local media and cultural organizations present rich and novel contents in the communication of Guangxi Miao batik culture. The influence of these media has also encouraged more users to pay attention to Miao batik, and achieved certain communication effect.

#### **4.2.3 Content Symbols**

Scholar Samovar et al. (2016) proposed that language is a system of conventionally known symbols used to express a specific geographical or cultural group. As the most direct information expression for communicators to convey thoughts and emotions and communicate with audiences, language symbols play an important role in the new media communication of Miao batik. According to the content analysis of users who spread Guangxi Miao batik culture, the language symbols that appear in them can be divided into the narrator's commentary of the communicator and the personal expression of the protagonist in the video. Languages include Mandarin and Miao dialects.

Besides sound, subtitles in videos and text on pictures are important language symbols. These words act as eye-catching content, attract audiences, and introduce topics. When the audience wants to save the information related to batik, the text language in the video graphic helps the audience to keep it at any time. In summary, the language symbols composed of sounds and words can express information to the audience clearly and intuitively, and become the symbolic information commonly used by many communicators in the new media communication of Miao nationality batik.

Non-linguistic symbols are ubiquitous in people's daily communication process. Except for text and oral language, all material carriers containing a certain meaning belong to the category of non-linguistic symbols. At the same time, it also acts as a companion of language symbols, supplements language symbols, and promotes the accurate transmission of information. Nonverbal communication includes those important but unspoken signals that individuals exhibit, specifically: body language (encompassing carriage/posture, appearance, listening, and eye contact), hand gestures, and facial expressions. Non-verbal communication is especially significant in intercultural situations. Researches in communication suggest that many more feelings and intentions are sent and received non-verbally than verbally (Hans & Hans, 2015).

Social media communication has built a space for people to exchange information in virtual existence. If non-verbal symbols can be used to describe, it can add a different color to the dissemination of batik culture. Analysis of the videos found that most of the videos recorded the process of waxing and dyeing batik. In the content of "Wax Drawing", the characters appearing will have detailed descriptions of their faces or hands. For example, you can hold the wax knife and draw the details of the wax directly on the cloth without making any drawings. Dip the wax frequently - dot the wax, take the dyed batik cloth out of the dye vat to dry, and pat the cloth surface with a bright cloth. . These contents not only show the audience the production process of batik, but also reflect their exquisite skills and precious and unique craftsmanship.

In the process of interpersonal communication, space can not only present the physical location of characters, but also express and generate the social relationships of characters, and express certain symbolic meanings in "silent language". The spatial information of the Miao people's residence in the video allows the audience to take a break in the pastoral scenery created in the video during fragmented time or busy work, and temporarily get rid of the oppression brought by reinforced concrete. Batik tools, as silent symbols that exist in material entities, play a vital role in the social media communication of batik and have the highest appearance rate. As one of the key tools for waxing, the inheritor holds the wax knife to outline the pattern, which is an important step in giving batik a unique aesthetic.

In summary, in the videos shared by many communicators on Douyin, wax knives, waxes, dyes, wax melters and other material entities, as non-verbal symbols, have become an important part of the communication of batik culture. Because it comes from folk traditions, from the production process to the display of the finished product, it forms the unique style of batik.

## **5. Conclusion**

In 2006, Miao batik was listed as China's intangible cultural heritage. With government support, institutional guarantees and practical implementation, the school cooperates with Miao batik inheritors to run schools, and the government sets up batik inheritance bases and batik tourist attractions. These are all protection measures from "top-down", but the inheritance of batik handicrafts with deep roots in folk culture is still inseparable from the "bottom-up" protection and promotion of the people themselves. Social media provides users with a broad sharing platform. How to use it and how to make good use of it to spread Guangxi Miao batik culture has become a challenge.

Through online observation, it is found that there are few short videos about Guangxi Miao batik, and there is a lack of representative works. There are few accounts dedicated to spreading batik culture. Most of the Blue V accounts are government media, and the content not only includes the communication of batik culture, but also other content. Individual accounts have fewer followers and less attention to videos. There is a lack of account operation, and the number of video likes and reposts is very small.

Folk communicators of Guangxi Miao batik culture rarely use video post-production techniques. They lack access to the various functions of social media. The video content lacks creativity and is not enough to attract the attention of unfamiliar users. Video content is monotonous and similar. The scenes in the video, the batik tools that appear, and the patterns for drawing wax are all similar, lacking in storytelling and appeal. It only shows the process of wax painting and dyeing by the inheritors of batik, without the use of multi-angle narration to give people a more profound character "signified". The sharer who is portrayed with the character symbol only shoots and records the character from a single angle, and does not establish the style and charm of the character from multiple aspects.

Guangxi Miao batik faces the problem of lack of inheritors because of the low economic benefits brought by batik production. Young people are more willing to go out to work, and fewer choose to return to their hometowns to inherit this craft. Most of the current learners are ethnic minority women. Due to the low market demand for batik and the small number of buyers, very few people actually stay to learn this craft. The original intention of the older generation of traditional Miao batik inheritors to insist on this craft is not to obtain economic benefits, but to insist and teach it as a gathering of the nation. In addition to their own use, most of their works are given to relatives and friends or sent to local cultural centers for display.

In this interview, Ms. Liang Guiying, the inheritor, mentioned that most of the batik works she made are for her own use or sold locally through the introduction of relatives. Few people use social media to share batik works and participate in e-commerce sales. At present, the application of Miao batik is mainly divided into four categories: clothing and accessories, painting and decoration, artistic creation and daily utilitarian products. The batik works designed for practical life scenes are not satisfactory, and the batik works created by the artist's personality are not diverse and mature enough. Due to the small market demand, the creation of batik is mostly self-sufficient and mainly used as art decoration, which has become one of the important factors that make it difficult to expand the spread of batik and retain talents.

## **6. Suggestion**

It is recommended that batik dissemination personnel form a professional dissemination team and make full use of social media dissemination technology to create short videos. In addition to videos, the online live broadcast function of the Douyin short video platform can also be used to communicate directly with the audience and enhance interaction.

The expression of batik culture content requires grasping all the new ideas and highlights that can be explored in batik, constantly enriching the scene symbols, character symbols, language symbols and non-language symbols that appear in the video, innovating expressions, interpreting from multiple angles, and enhancing the attractiveness of the content. In showing the production process of batik, let the audience quickly understand the batik craft. By changing the content symbols, enhancing the storytelling of the content narrative, shooting techniques, etc., more visual highlights can be brought to the audience. It also requires many communicators to give full play to their creativity and imagination, and be brave to try, enrich the narrative structure of batik cultural content, and bring more works worth collecting to the audience.

There is a serious shortage of Miao batik inheritors, and new people are needed to learn and join. Although representative words and symbols are missing, new words and symbols can be cultivated and excavated to develop the content narrative of Miao batik.

Batik products should not only be used as ornamental decorations and souvenirs, but also enter the lives of the general public, bringing new ideas to different fields with their unique decorative aesthetics. It is necessary to properly monetize traffic and convert users' love into purchases. For users, purchases can bring satisfaction, and the love for batik will increase over time because of owning the product. In this way, word-of-mouth communication will also be formed, so that the relatives and friends of consumers can also know batik and join the circle of batik enthusiasts.

The attempts to create decorative items such as batik cultural T-shirts and batik backpacks have brought purchasing power to batik's new artistic presentation that conforms to the times. In the context of e-commerce, as a maker of batik craft, it is necessary not only to maintain the originality and innovate, and bring traditional ethnic elements to the present, but also to use social media platforms to record, publicize, and attract traffic.

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