

CHINESE YAO AND THAI IU MIEN PERFORMING ARTS MANAGEMENT INTO DIGITAL LEARNING CENTRE DESIGN

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Abstract

The Yao are the most widely distributed ethnic minority in southern China, and their performing arts gradually faded away after they migrated from China to Thailand. This research focus on to investigative and inscription the Chinese Yao and Thai Lu Mien Performing Arts as ethnic's music heritage on Chinese-Thai and theirs cultural significances values to design the program of Yao Performing Arts as ethnic's dance and music on digital learning centre disseminations. The researcher combined qualitative, fieldwork with ICOMOS and adapt to ICOM and comparative study of the performing arts. Research findings as in China in Jianghua and Jinxiu on music and rite Setting the Table, Inviting Guests, Finding Guests, Congratulating the Ancestral Statue, Welcoming the Guests, Opening the Gate, Making the Bed and music instrument including blowing tube, Suona, drums, cymbals, gongs and long drum. Thai Lu Mien wedding songs included Invitation to ancestors' worship, greeting, eating, dinning, Welcoming the bride, coming, welcome, homing, blessing and Tray dance with music instruments Jayat, Dzoe Chao Jae and Bo Mang. The learning centre designing were Yao-Lu Mien Ethnographic Museum the image of the digital learning centre program of INHOUSE-OUTREACH as Building, Displays, Artifacts specimen, Events, Orientations, People, Shop-café - Toilets, Yao's Souvenir Products Handbook as well.

Keywords: Yao Performing Arts Managing, Digital Learning Centre Design

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1. Background and Significance

The Yao are the most widely distributed ethnic minority in southern China, mainly in the regions of Guangxi, Hunan, Guangdong and Yunnan. However, as the economy grows, more and more Yao people are choosing to move to the more prosperous cities, leaving mostly the elderly and children in their homeland. In the last century, some Lu Mien continued their south-bound course, finally fanning throughout the foothills of northern Vietnam, Laos, and Thailand. The Yao or Lu Mien in Thailand keep their history and culture alive through a magnificent oral tradition.

Yao ethnic in China, Yao ethnic performing arts has many different types of tunes and distinctive features. For example, there are more than 100 types of songs in Jianghua, all of which can be dubbed with Suona and other instruments. Yao ethnic young men and women express their love and affection through music and dance.

The Thai Yao are mainly Mien-speaking Panyao, who migrated to Thailand from the Panyao branch in China that calls itself "Lu Mien". (Yu Shijie, 1992) Currently, the Yao ethnic group is settled in 10 provinces in northern Thailand, including Chiang Mai, Chiang Rai, Phayao, Lampang, Kanchanaburi, Nang, Sukhothai, Ta and Chachoengsao. So Lu Mien ethnic group which important focus on field study at Chiang Rai.

Victoria Vorreite (2022) who writing the book on Song of Memory showed that the Yao or Lu Mien in Thailand keep their history and culture alive through a magnificent oral tradition. The 14th and 15th centuries were witness to gradual Lu Mien migrations that spread into southern China provinces now known as Hunan, Guizhou, Guangxi, Guangdong, and Yunnan which remains the home of the majority. Some Lu Mien continued their south-bound course, finally fanning throughout the foothills of northern Vietnam, Laos, and Thailand. (Vorreiter Vitoria, 2022)

According to through researcher mostly study Yao in China and so cultural significant value which inspiring to more knowledge in Thailand for fulfil the coherence of Yao.

Current Problems:

1. Yao people are gradually assimilated and Yao Performing Arts as ethnic's music are mostly fade out from inherited.
2. There is a lack of research data on comparative analyses of Thai Lu Mien and Chinese Yao performing arts to determine the extent of the loss of traditional performing arts during the Yao migration process.
3. Lacking in implementation for Yao Ethnic's performing arts form learning centre disseminations.

2. Research Purposes

1. To investigative and inscription, the Chinese Yao and Thai Lu Mien Performing Arts as ethnic's music heritage on Chinese-Thai and theirs cultural significances values.
2. To design the program of Yao Performing Arts on digital learning centre disseminations.

Scope of Study:

China: Jianghua Yao Autonomous County, Yongzhou City, Hunan Province
Shibajia District, Jinxiu Yao Autonomous County, Guangxi Province

Thailand: Ban Huai Chang Lot, Chokchai Sub-district, Doi Luang District, Chiang Rai Province

Scope of Content: The Yao ethnic's Performing Arts as ethnic's music heritage on Chinese -Thai Yao's Music survey recording as 1) Yao's dressing as clothes suite and ornament details/scales 2) Ethnic musical instruments details/scales 3) Yao Long-Drum Music 4) Tradition Yao Festival 5) Wedding Celebrations. Then, analyzing and classifying characteristic on coherences form of Yao Performing Arts as ethnic's music heritage of Chinese and Thai. Creating the program of Yao performing arts into digital learning centre disseminations.

Scope of Time:

Table 1 Area and Time of the Researcher's Fieldwork

Area	Time
Jianghua Yao Autonomous County, Yongzhou City, Hunan Province, China	18 September-22 September 2023
Ban Huai Chang Lot, Chokchai Sub-district, Doi Luang District, Chiang Rai Province, Thailand	10 August-14 August 2023

Cited: Researcher recorded

3. Research Questions

1. How to investigation the initial form through the living heritage of Yao performing arts as ethnic's music on Chinese and Thai.
2. What kind of digital learning centre disseminations needs to be created to show off the Yao Performing Arts as ethnic's music heritage.

4. Research Methodology

This qualitative research and creative art designing on performing arts museology which applying UNESCO organization on surveying including literature review an investigation on Chinese Yao and Thai Lu Mien.

5. Conceptual Framework

This paper focuses on the study of Performing Arts as ethnic's music in the intangible cultural heritage of the Yao people and its application to the tourism industry. The management approach adopted is mainly derived from the Heritage Quality Management (HQM) by ICCROM, International Council of Museums (ICOM) and Learning Centre Disseminations. The specific conceptual framework is shown in the table below.

Learning Centre as Museum Role Facilitation.

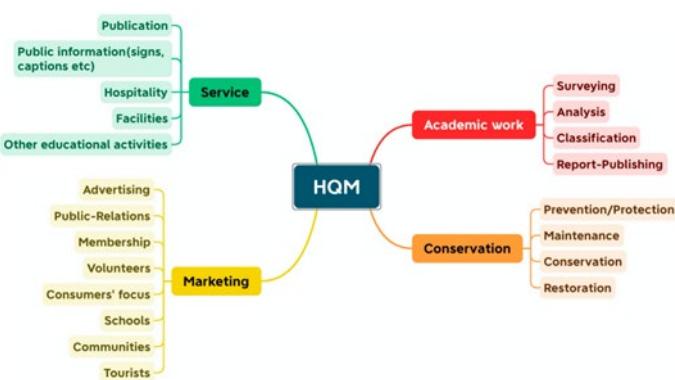


Figure 1 Heritage Quality Management

Cited: Researcher Designed after Manus Kaewbucha Diagram

6. Literature and Related Resources

1. Literature on UNESCO Performing Arts

The performing arts range from vocal and instrumental music, dance and theatre to pantomime, sung verse and beyond. Many forms of performing arts are under threat today. As cultural practices become standardized, many traditional practices are abandoned. Even in cases where they become more popular, only certain expressions may benefit while others suffer. (UNESCO, 2009)

China Yao, in their daily lives, the Yao people often use songs instead of words. For this reason, Yao people learn to sing since they are young. Every year on New Year's Eve, the elders of the Yao family teach their younger generation to sing. (Zheng Hui, 2011)

Thai, Yao Lu Mien cultural life: Victoria Vorreiter, author of songs of memory, argues: The Lu Mien keep their history and culture alive through a magnificent oral tradition. They record their history in song and pass it on from generation to generation.

And a primary objective for managing heritage is to communicate its significance and need for its conservation to its host community and to visitors. (ICOMOS, 1999)

2. Related Resources

Learning Centre Role: researcher Abungu clearly states that "the museum of the 21st century is positioned to explore lea Zrning and to learn through discovery. (Roy Hawkey, Li Yuanhang & Qin Dan, 2009) Researcher on the other hand, argues that museums, as effective extensions of the classroom, composite carriers of the curriculum, and ideal venues for learning, are indispensable to school education, and organizing and implementing public learning will be the social responsibility of museums in the future.

7. Process of Methodology

According to the research purpose of the article, (a) the researcher is divided into research on cultural significances values and learning centre program designing. (b) research purpose 1 focuses on the history and present time of the Yao people. adopting the Literature Research Literature (c) Research Method is adopted to study the history of the Yao, to find out the relationship between the Yao in China and Thailand. Finally, Comparative Research Method was adopted to study Yao-Iu Mien History and Performing Arts (Music).

A Diagram of Learning Centre Facilitation Communication in theory and practice", which design a Chinese Yao and Thai Iu Mien Performing Arts Learning Centre Program.

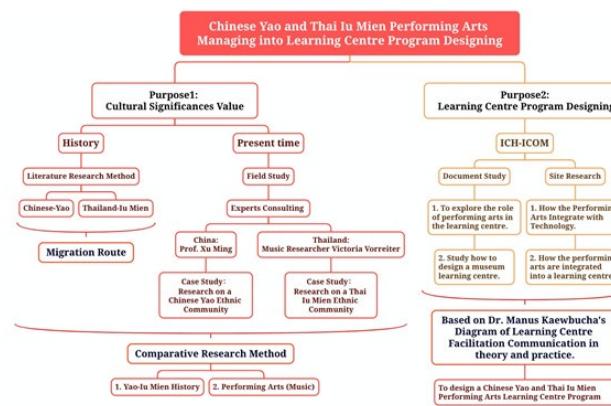


Figure 2 Process of Methodology
Cited: Researcher's Self Drawing Idea

8. Expected Benefits

1. Permanents documents of Yao Performing Arts as ethnic's music heritage on Chinese-Thai and theirs cultural significances values.
2. The program's aspect of digital learning centre disseminations details for Yao Performing Arts as ethnic's music heritage to public.

9. Finding

1. The History of Chinese Yao and Thai Iu Mien from the Purpose finding as investigative and inscription the Chinese Yao and Thai Iu Mien Performing Arts as ethnic's music heritage on Chinese-Thai and theirs cultural significances values.

Yao in the harsh survival of the habitat lasted up to one thousand seven hundred and eighty years of the long road of national migration. At the end of the Ming Dynasty and the beginning of the Qing Dynasty, a part of the Yao people moved to Yunnan and Guizhou from Guangdong and Guangxi, presenting the typical characteristics of "large dispersion and small settlement". About 180 years ago, some Yao people entered the mountainous areas of northern Thailand from Guangxi and Yunnan in China via Vietnam, Laos, Myanmar and Thailand nowadays.



Figure 3 The Yao Ethnic Migration Route

Cited: Researcher adapted

2. Cultural Significance

Aesthetic value means music. Also, it is defined in the Guidelines to the Burra Charter: Cultural Significance (ICOMOS, 1988) as: Aesthetic value includes aspects of Sensory perception for which criteria can and should be stated. Such criteria may

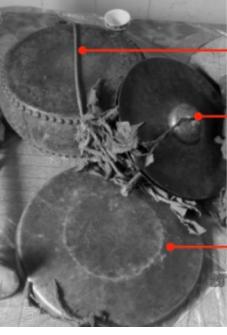
include consideration of the national intangible cultural heritage of the Yao people in the category of performing arts includes polyphonic folk songs.

The researcher will compare and analyze the three sections of musical instruments, music of the Chinese Yao and Thai Lu Mien Performing Arts.

a) Musical Instrument: The traditional wedding instruments of the Yao people in China mainly contain wind instruments: blowing tube and Suona, the main instrument is Suona (two pieces of son and mother), and other traditional ceremonies will include lusheng, a wind instrument. The use of Suona music wedding ceremony occasions of the Pan Yao people has given the Suona instrument a unique function, acting as the role of the master of ceremonies, and the music in the ceremony has a language, these characteristics are rooted in the social needs of the Pan Yao people, that is, the symbolic needs of the wedding activities and people's spiritual activities of the appreciation of the beauty of the demand. The use of Suona music wedding ceremony occasions of the Pan Yao people, the Suona instrument is given a unique function, as the role of the master of ceremonies, the music in the ceremony has a language, these features are rooted in the Pan Yao people's social needs, that is, the symbolic demand for wedding activities and people's spiritual activities to appreciate the beauty of the demand.

b) Music, Thai Lu Mien Rite: The researcher's field study in Doi Luang District, Chiang Rai Province, Thailand, found that no one among the Yao people in Thailand uses the blowing tube to play, but in specific rituals, they will use the bullhorn to play. The Suona of Lu Mien in Thailand has many similarities with the Chinese Yao in terms of shape and playing techniques, with seven holes on the top and one on the bottom. The Suona of Thailand's You Mian Yao has many similarities with the Chinese Yao in terms of its shape and playing techniques, with seven holes at the top and one hole at the bottom. According to the researcher's on-site interviews, some Suona instruments were acquired from the Han Chinese region. The percussion instruments consist of gongs, drums and cymbals, which are mainly used to accompany the Suona, and the drums have different forms according to the Yao lineage, such as yellow clay drums, long drums, copper drums, and so on. The traditional wedding instruments of the Lu Mien in Thailand are mainly gongs, drums, cymbals, and Suona, with the addition of a ling and a cow horn for other rituals.

Table 2 Chinese Yao and Thai Iu Mien Wedding Musical Instruments

	China	Thailand	
Site	Huangdong Yao Township, Hezhou City, Guangxi Province	Huai Chang rot, Doi Luang District, Chiang Rai Province	
Wind Instruments	 Blowing Tube	 Suona	 Jayat
Percussion Instruments	 Drums Cymbals Gongs	 Dzoe Chao Jae Bo Lor/Bo Mang	

Cited: Researcher recorded

c) Music, Chinese Rite

Yao music cultural rite on the wedding music alone has nearly 30 Suona tunes throughout the wedding, for example, in the Pan Yao of the Shibajia area of the Jinxiu Yao Autonomous County in Guangxi, where the wedding procedure usually lasts for three days. There are 30 Suona tunes in the wedding ceremony of Jinxiu Shibajia, of which 3 tunes have been lost. Each of these tunes has its own specific occasions for use. For example, "Setting the Table", "Inviting Guests", "Finding Guests", "Congratulating the Ancestral Statue", "Welcoming the Guests", "Opening the Gate", "Making the Bed" and so on. And Panyao's wedding ceremony as name and song meaning including below table.

Table 3 Panyao's wedding ceremony features Suona tunes and plaques

Name of the Song	Meaning of the Song
Setting the Table	The host prepares for the meal before the guests arrive.
Invite the Guest	Play when guests arrive.
Seeking Guests	The host arranges for the guests to be seated at the table.
Sitting Around the Table	The guests are seated around the table.
Anwei Song	After the guest sits down, please reassure them and wait patiently.
Drinking Tea Starter	The host brings tea, tobacco, and alcohol; Offering tea and cigarettes to the wedding procession.
Zeal	Guests happily drinking and eating.
Hecaixiang Song	Compliments to the host family for their hospitality.
New Release	Indicates the mood of the crowd on a wedding occasion.
Without Mishap	It means peace and quiet during the wedding.
The Eight-Panel Song	Indicates the hilarity of the wedding process.
Drink Slowly	Remind the guests not to drink too fast.
Advise the Gentleman	Advise the guests to pay attention to their manners and manners when they are drinking.
The Table Collection Song	After the meal, the guests leave.
The Statue of the Ancestor	Ancestor worship; with the Taoist priest (the priest wears a red scarf and carries a bamboo sheath, and recites scriptures at the ancestral hall of the host family to bless the banquet).
Welcome Song	Blowing when receiving the bride.

Cited: Researcher adapted after Ding Mengxi

Wave Type: Clip from *Invite the Guest*



Ascending Type: Clip from *The Great Opening of the Door*



Descending Type: Clip from *Sitting Around the Table*

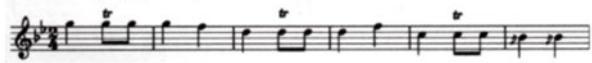


Figure 4 Chinese Yao Ethnic Wedding Suona Melody Trend

Cited: Researcher Notated after Ding Mengxi

According to the researcher investigated to Huai Chang lot, Doi Luang District on Chiang Rai Province on August 11, 2023 find that Lu Mien music are two types of combinations of Lu Mien bands in Thailand: a band accompanied by four instruments, usually a Suona, a drums, a gong, and cymbals, which is played at wedding ceremonies and is accompanied by a priest chanting a blessing at the large three-day wedding ceremony, and a band accompanied by six instruments, consisting of a Suona, a drum, a gong, cymbals, a cow horn, and a Ling, which is played at New Year's Day and funerals, and accompanied by chants. performed and accompanied by chants, usually sung by Ling ringer. The music is limited to three important ceremonies: weddings, funerals, and New Year's Day, and fewer songs are performed. The artists are generally older and their main occupation is farming. They wear Lu Mien costumes when performing the rituals.

Example wedding ceremony and songs playing.

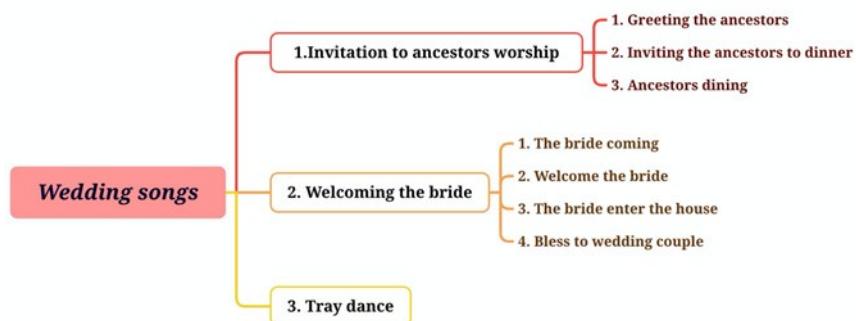


Figure 5 Thai Lu Mien Ethnic Wedding rite songs

Cited: Designed by Researcher

Recorded by: Li Xuanle Reviser: Fan Yangjie

Repetitive Type: Clip from Invitation to Ancestors Worship



Wave Type: Clip from Welcoming the Bride



Recording Time: August 11, 2023

Recording Address: Doi Luang District, Chiang Rai Province, Thailand

Figure 6 Thai Lu Mien Wedding rite on Huai Chang lot sub district

Cited: Notated by Researcher

Wedding song ceremony details: The number of Suona tunes for traditional wedding customs in Lu Mien, Thailand is relatively small, and in the case of the Yao ethnic group in Huai Chang lot Sub - district, Doi Luang District, Chiang Rai Province, interviewed by the researcher, there are three main tunes: "Invitation to Ancestors Worship", "Welcoming the Bride" and "Tray Dance". The song "Invitation to Ancestors" is divided into three parts, namely, greeting the ancestors, inviting the ancestors to eating, and ancestors dining. The song "Welcome the Bride" is divided into four parts, namely, the bride coming, welcome the bride, the bride enters the house and bless the wedding couple. Tray Dance has only one part, which is played when the bride and groom offer tea to their parents. There are very few inheritors of the Lu Mien Suona in Thailand, and it is usually played by the clan's masters, so the chain of transmission is basically broken. The researcher recorded only one of the masters of the Yao tribe who can still play.



Figure 7 Thai Lu Mien Band Playing

Cited: Researchers recorded in the Huai Chang lot, Doi Luang District, Chiang Rai Province

Yao and Lu Mien music comparison: Comparing the music of the Chinese Yao and Thai Lu Mien, researchers have found that large Chinese and Thai Yao wedding ceremonies last for three days, but nowadays more Yao people who hold traditional wedding ceremonies choose a simple one-day wedding ceremony. In terms of Suona repertoire, the wedding songs of the Chinese Yao are richer and more inherited than those of the Thai Yao. In terms of the band, the Chinese Yao have one more Suona player than the Thai Lu Mien, and have a full-time band, while the Thai have more part-time bands. The artists have a high degree of freedom in their playing. Moreover, Suona music is still mainly passed down by oral singing, and there are few written records.

Table 4 A Comparison of Chinese Yao and Thai Iu Mien Wedding Music

Wedding Content		China	Thailand
The Same	Duration of the Event	1/3 Days	
	Performance Freedom of Performers	Highly Freedom	
	Drumbeats	Tend to be in 4/4 Time	
	Decorative Note	Many	
	Music Content	Ancestor Worship	
	Inheritance Methods	Oral Singing and Few Written Records	
The Differents	Wedding Songs	Rich and Strong Inheritance	Poor and weak inheritance
	Suona Player	2 people	1 people
	Band	Full-Time	Part-Time
	Melodic Trends	Wave Type, Ascending Type and Descending type	Wave and Repetitive Types

Cited: Researcher Recorded

3. Learning Centre Program Designing

To design the program of Yao Performing Arts as ethnic's music on digital learning centre disseminations.

In which researcher designing as logo and Program of Learning Centre as below.



Figure 8 Learning centre logo and poster

Cited: Designed by Researcher

The New Museum that Served not merely the basal function of the display of wealth or power or privilege, but also as places of study. This note of the dual function of collections as places of study and places of display was inherited, both as a justification and as dimmer, by the earliest public museums.

The researcher designed learning centre facilitation Communication in Theory and Practice based on ICOM's definition of a museum and on the findings of the researcher Manus Kaewbucha's theoretical model of a museum. Based on this model, the researcher designed the *logo* of the learning centre and The Image of the Digital Learning Centre Program, including the design of the learning centre *mascot* and *posters*, the design of the learning centre's interior (Displays, Artifacts Specimens and Events) and the design of the Outreach (Buildings, Orientation, People, Shop/Cafe Toilets and Yao's Souvenir Products Handbook). Researcher expanding above diagram into the table below.

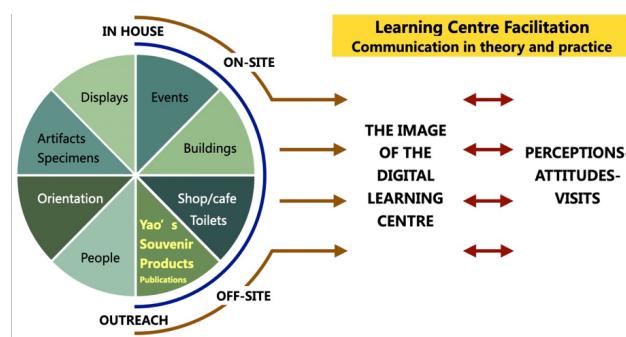


Figure 9 From diagram of ICOM Learning Centre as Museum Role Facilitation

Cited: Researcher designed after Manus Kaewbucha diagram

Learning Centre program Designing, expanding from Figure 2 the procedure of site investigator's, in 10 keywords finding as 1) Yao's dressing suite, ornaments details, scale 2) Yao's musical instruments details, scales 3) Accessory of dance and music 4) Yao Long-Drum music 5) Tradition Yao Festival 6) Day of Harvest Celebration 7) Housewarming 8) Wedding Celebrations 9) Yao's believe and norm of music and theirs cultural significances. and then researcher designing in the Method of Designing Interpretation which mix together **ICOM role: Learning Centre Facilitation Communication in theory and practice** that expanding into Table 5 below.

For example, on above Figure 9 The **In house** contains 3 sections. The Displays area serves as a platform for showcasing the performing arts of intangible cultural heritage of the Yao ethnic group from China and the Lu Mien community from Thailand. It encompasses a range of exhibits and interactive features aimed at providing visitors with an immersive experience. The Artifacts Specimens area is dedicated to showcasing a diverse array of musical instruments and ritual objects used by the Yao and Lu Mien communities from China and Thailand. Visitors are treated to immersive experiences showcasing the cultural events and traditions of both the Chinese Yao and Thai Lu Mien

ethnic groups. These events encompass a diverse array of traditional festivals and ceremonies.

The design of the *Outreach* contains 5 sections. For example, Buildings: The design of the Yao - Lu Mien Performing Arts Learning Centre will reflect the traditional architectural style of the Yao ethnic group, drawing inspiration from the traditional stilt houses of the Yao people. The exterior will showcase distinctive features of Yao architecture and the layout of the learning centre will replicate the traditional spatial arrangement of Yao architecture. Orientation: The Yao - Lu Mien Performing Arts Learning Centre is equipped with dedicated rooms for knowledge lectures, meetings, and seminars. People: The Yao - Lu Mien Performing Arts Learning Centre caters primarily to two main audiences: Audiences and Childhood. The learning centre employs virtual museum interpreters to attract their attention and elucidate the Yao-related knowledge covered by the center through virtual imagery. The Yao - Lu Mien Performing Arts Learning Centre offers a range of amenities, including a shop, a coffee shop, and restroom facilities, providing visitors with spaces for rest and dining. The shop features memorabilia developed by the learning centre, where visitors can purchase these souvenirs as gifts for their loved ones or friends. The handbook includes insights and descriptions of souvenirs describing the performing arts of the Yao ethnic group in China and the Lu Mien ethnic group in Thailand.

Table 5 Digital Learning Centre at the Yao Ethnographic Museum

Perceptions	Table: The Image of the Digital Learning Centre Program			
	Types	Scope of Content	Content	
BLUEPRINT IN HOUSE			Exhibition	AR (augmented reality)/Video
Displays	1) Yao's dressing as clothes suite and ornament details/scales 2) Performing accessories as stage placing 3) Yao Long-Drum Music	Body Ornaments/Jewelries/ Bags/Shoes/ Embroidery Crafts/Video/Advance d Ready-to-Wear	Yao Long-Drum music	
Artifacts Specimens	1) Ethnic musical instruments details/scale 2) Yao's belief and norm of dance and music and theirs cultural significances values	Long Drum/Chong/Kheu Chin/Dzat/Hao Dong Ngou/Bo lor/Pang/Wang Du/Tom Hoi Fan	Video: Thai Lu Mien Ethnic Wedding Rite Songs	
	Events	1) Tradition Yao Festival 2) Day of Harvest Celebration 3) Housewarming	Pan Wang Festival/Wedding/Fun eral Ceremony	Video: Marriage Customs of the Hua Yao Ethnic, Thai Lu Mien Ethnic Shrine New Year Ceremony and Pan Wang Festival

Perceptions	Table: The Image of the Digital Learning Centre Program			
	Types	Scope of Content	Content	
BLUEPRINT OUTREACH			Exhibition	AR (augmented reality)/Video
Buildings	The exterior design and internal structure of museums/Yao architecture	Yao Architectural Model	Holographic Image Display of Yao Architecture/ Video: The 3D Model Display of Traditional Yao Architecture	
Orientation	Meeting/Work Shop	Temporary Exhibition/Chinese New Year Arts Work	Art Exhibition	
People	Audiences and Childhood	Animation for Young Generation Learning	Museum Interpreter	
Shop/cafe Toilets	Yao Ethnic Specialty Catering	Iu Mien Coffee/The Production Process of Yao Catering	Yao ethnic long drum and another productions video	
	Yao's Souvenir Products Handbook	Souvenir Products /Performing Arts Handbook	Embroidery Piece/Table Cover/Ornaments	Virtual Cabinet

Cited: Researcher expanding designed after ICH, ICOM

10. Conclusion and Discussion

According to the research purpose of the article, (a) the researcher is divided into research on cultural significances values and learning centre program designing. (b) research purpose 1 focuses on the history and present time of the Yao people. This research focus on to investigative and inscription the Chinese Yao and Thai Iu Mien Performing Arts as ethnic's music heritage on Chinese-Thai and theirs cultural significances values to design the program of Yao Performing Arts as ethnic's music on digital learning centre disseminations. Research findings as in China in Jianghua and Jinxiu on music and rite there are 9 process, Thai Iu Mien wedding songs are including 9 process.

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