

Research On the Development Strategy Of Hainan Li Brocade Cultural and Creative Products

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Abstract

As the only world-class intangible cultural heritage project in Hainan, Li Brocade possesses inherent advantages in the development of cultural and creative products. This study aims to investigate the classification, pricing, and development status of Li Brocade cultural and creative products in Hainan. It adopts a qualitative research approach, which involves observing cultural and creative products, conducting interviews with designers and experts, and analyzing survey data. The study identifies the issues in the development process and product positioning of Li Brocade cultural and creative products, and proposes the concept of "constructing an open design ecosystem" for development, emphasizing in-depth research and implementing diversified industry integration development, and formulating development strategies such as building strong cultural and creative brand IP. The goal is to better achieve the inheritance of Li Brocade intangible cultural heritage and promote coordinated economic development.

The research findings can be applied to the development and design of cultural and creative products for the Li and other ethnic minorities in Hainan, providing reference and inspiration for the protection of intangible cultural heritage and the innovation of cultural and creative products for tourism in Hainan. The research emphasizes that cultural and creative product design contributes to the promotion and dissemination of Li ethnic culture while preserving the allure of traditional Li fabrics, thus creating commercial value.

Keywords: Li Brocade, Cultural and Creative Products, Development Strategies

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Introduction

Intangible cultural heritage is a traditional culture with a long history and rich heritage. The significance of promoting and protecting intangible cultural heritage lies in its abundant spiritual content and the multidimensional value system that it forms. In recent years, intangible cultural heritage has gradually become a cultural favorite in contemporary society.

Li Brocade is a traditional handmade technique used by women from Li nationality in Hainan to make clothes and other daily necessities using cotton, linen and other natural fibers. It has important historical, scientific and artistic value (Chen, 2014). Li Brocade, as a traditional handicraft of intangible cultural heritage, is a textile technique that has been created, skillfully utilized, and passed down by the Li ethnic people of Hainan through their long-term production practices. It encompasses four main processes: spinning, dyeing, weaving, and embroidery. Li Brocade, which has been used by the Li people for thousands of years, is widely regarded as a "living fossil" in the history of cotton textiles in China (Chen, 2016).

The development and practice of the cultural and creative industries provide diverse and rich perspectives and paths for cultural heritage observation and inheritance in various fields. Combined with modern productive forces, technological advancements, and cultural consumption concepts, they become the driving force for the creative transformation and innovative development of traditional culture, including the protection, inheritance, and development of intangible cultural heritage (Ou, 2022). The mainstream view generally considers intangible cultural heritage and the cultural and creative industries as a contradictory symbiotic entity that can be achieved through integrated development. Based on this, scholars have started to focus on the practical significance of intangible cultural heritage elements themselves, realizing their consumer value, and researching protection models that combine intangible cultural heritage elements with cultural creativity. Different types of integration modes, such as open, embedded, derivative, and experiential modes, can be chosen to form the intangible cultural heritage industry. Furthermore, by combining the intangible cultural heritage industry with modern social production and lifestyle, it explores the design methods and development paths of cultural and creative products for intangible cultural heritage tourism,

achieving cross-boundary integration and development. This represents a new approach to the protection and inheritance of intangible cultural heritage in the current socio-cultural context.

The research aims to actively explore the ways of expression of intangible cultural heritage elements of Li Brocade in cultural and creative products, innovative design and development strategies, to provide a reference for the layout of local tourism cultural and creative product development in Hainan and facilitate the inheritance and development of the ancient Li Brocade intangible cultural heritage through the carrier of modern cultural and creative products. At the same time, tourism consumers can also obtain unique local cultural tourism products.

Research Objectives

1. The current market status of Li Brocade cultural and creative products.
2. Propose development strategies for Li Brocade cultural and creative products.

Research Methodology

The research investigated the classification, pricing, and development status of Li Brocade-related cultural and creative products. Through market research and observation, the basic situation of Li Brocade cultural and creative product development was successfully summarized. The study primarily employed a qualitative research approach, conducting qualitative research through methods such as product observation, interviews with designers and experts (with interview records, photos, and recordings), and analysis of physical products. The researchers used descriptive analysis as the method of study, following these steps:

1. Researching and collecting data from literature, books, textbooks, and academic papers on the design and development of Li Brocade cultural and creative products.
2. Studying and collecting on-site data from the research area, including tourist attractions in Li ethnic areas, Hainan Provincial Museum, cultural and creative shops in urban areas, to gather information on product

sales, the status of cultural and creative product design and development, and more.

Research Results and Suggestions

1. The current development status of Li Brocade cultural and creative products

Although significant progress has been made in the protection, inheritance, and reasonable utilization of Li Brocade craftsmanship as a world-class intangible cultural heritage, there is still untapped potential for further exploration and development in the cultural and creative field. The creative design industry in Hainan is relatively underdeveloped and lacks sustained growth. The cultural and creative industry in Hainan faces common challenges such as incomplete industrial chains, low added value of products, and a lack of mature business operation models (Xu & Zhang, 2018). The lagging development of the cultural and creative design and service industry is bound to impact the investment, research and development, and sales of Li Brocade cultural and creative products.





Looking at the internal environment of Li Brocade cultural and creative products, there are several issues that hinder their development. Firstly, the R&D and design strategies for Li Brocade cultural and creative products are not well-defined, resulting in a lack of clarity and a single design concept. This leads to a high degree of product homogeneity. Additionally, the design of cultural and creative products tends to focus only on the surface, lacking innovation. The problem of "difficult transformation and sales" remains prominent.






In terms of the external environment, the management and incentive mechanisms for the R&D of Li Brocade cultural and creative products are outdated, and there is insufficient investment and support in terms of funding and policies. Hainan's cultural and creative enterprises are small in scale, with few research institutions and a shortage of high-end design talents. Due to limited investment by businesses, there is a lack of new intangible cultural heritage tourism products, a scarcity of tourism cultural and creative products with proprietary intellectual property rights, low market competitiveness, and low added value. As a result, these products are often not recognized by the






tourist market. These issues significantly hinder the sustainable development of Li Brocade cultural and creative products.







2. Market Research Findings on Li Brocade Cultural and Creative Products Table

Table 1 Research Results on the Functional Types and Basic Characteristics of Li Brocade Cultural and Creative Products

No.	Product name	Product Figure	Price range (unit: yuan)	Whether to use traditional fabrics of the Li ethnic group	Whether to apply Li brocade pattern	Product Features Description
1	Decorative picture frame		260-3000	√	√	<ol style="list-style-type: none"> 1. Use traditional fabrics of the Li ethnic group to mount wooden picture frames; 2. The tourist souvenirs of the Li ethnic group developed in the early days; 3. Different sizes have different prices.
2	Wall hanging		600-33800	√	√	<ol style="list-style-type: none"> 1. Use traditional fabrics of the Li ethnic group to create; 2. It has high decorative and artistic value; 3. Pattern and size can be customized according to demand.
3	Clothing		1680-10800	√	√	<ol style="list-style-type: none"> 1. The design and application of the traditional Li ethnic fabrics in modern clothing; 2. There are differences in the style and quality of clothing produced by different enterprises 3. The production cost of the product is high, which is suitable for high-end consumers.
4	T-shirt		120-150	—	√	<ol style="list-style-type: none"> 1. The design and application of Li traditional patterns in modern clothing; 2. The production cost of the product is low, suitable for low-end

No.	Product name	Product Figure	Price range (unit: yuan)	Whether to use traditional fabrics of the Li ethnic group	Whether to apply Li brocade pattern	Product Features Description
						consumers.
5	Traditional fabric scarf		1200-300	√	√	<ol style="list-style-type: none"> 1. The most intuitive product of the traditional Li ethnic fabrics; 2. The quality of the product depends on the level of the Li ethnic textile women; 3. Has a strong collection value.
6	Printing and dyeing scarf		600	—	√	<ol style="list-style-type: none"> 1. Use the traditional patterns of the Li ethnic for design printing and dyeing; 2. Adopt modern industrial production technology; 3. Variety of varieties, suitable for mid-end consumers.
7	Necktie		480	—	√	<ol style="list-style-type: none"> 1. Extract the traditional pattern elements of the Li ethnic for design printing and dyeing; 2. Adopt modern industrial production technology; 3. Silk material, a rare men's exclusive product.
8	Traditional fabric handbag		338-680	√	√	<ol style="list-style-type: none"> 1. Use the traditional Li ethnic fabrics for design and production; 2. Li Brocade cultural and creative products developed in the early stage; 3. The style design is more traditional.
9	Li style pattern backpack		60-100	—	√	<ol style="list-style-type: none"> 1. Extract the traditional pattern elements of the Li ethnic for design printing and dyeing; 2. Adopt modern industrial production technology; 3. The production cost of the product is low, suitable for low-end consumers.

No.	Product name	Product Figure	Price range (unit: yuan)	Whether to use traditional fabrics of the Li ethnic group	Whether to apply Li brocade pattern	Product Features Description
10	Travel backpack		160-260	—	√	<ol style="list-style-type: none"> 1. Extract the traditional pattern elements of the Li ethnic for design printing and dyeing; 2. Adopt modern industrial production technology; 3. The style design is suitable for consumers of young students.
11	Li style tote bag		177	—	√	<ol style="list-style-type: none"> 1. Extract the traditional pattern elements of the Li ethnic for design printing and dyeing; 2. Adopt modern industrial production technology; 3. The style design is suitable for consumers of young students.
12	Traditional Fabric Phone Bag		200-360	√	√	<ol style="list-style-type: none"> 1. Use the traditional Li ethnic fabrics for design and production; 2. Li Brocade cultural and creative products developed in the early stage; 3. The style design is more traditional.
13	Throw pillow		500	√	√	<ol style="list-style-type: none"> 1. Use the traditional Li ethnic fabrics for design and production; 2. Rare Li Brocade household products.
14	Earrings		60-120	√	√	<ol style="list-style-type: none"> 1. Use the traditional Li ethnic fabrics for design and production; 2. The recently developed Li Brocade cultural and creative products; 3. The design is novel, the price is low, and the market potential is great.

No.	Product name	Product Figure	Price range (unit: yuan)	Whether to use traditional fabrics of the Li ethnic group	Whether to apply Li brocade pattern	Product Features Description
15	Herbal hot compress eye mask		79	—	√	<ol style="list-style-type: none"> 1. Extract the traditional pattern elements of the Li ethnic for design printing and dyeing; 2. Industrial cloth is used as the outer packaging material of herbal health products; 3. Improve the aesthetics of the product and the added value of the product.
16	Hercules Note book		35	—	√	<ol style="list-style-type: none"> 1. Use typical patterns in Li brocade as design elements; 2. It is a tourist souvenir suitable for young students.
17	Li brocade pattern hook		9	—	√	<ol style="list-style-type: none"> 1. Use typical patterns in Li brocade as design elements; 2. The price is low, and it has practical functions at the same time.
18	Mug		62	—	√	<ol style="list-style-type: none"> 1. Use typical patterns in Li brocade as design elements; 2. It is a tourist souvenir suitable for young students.
19	Keychain		50	—	√	<ol style="list-style-type: none"> 1. Use typical patterns in Li brocade as design elements; 2. It is a tourist souvenir suitable for young students.
20	Ceramics Tea set		280	—	√	<ol style="list-style-type: none"> 1. Use typical patterns in Li brocade as design elements; 2. The pattern is not drawn by hand and

No.	Product name	Product Figure	Price range (unit: yuan)	Whether to use traditional fabrics of the Li ethnic group	Whether to apply Li brocade pattern	Product Features Description
						adopts the thermal transfer process.

Source: Zhangqiang He, 2024

According to the statistics in Table 1, it is shown through the classification and analysis of the Li Brocade's cultural and creative products in the current market, the functions of the products mainly include four types: decorative handicrafts, clothing, stationery, and household Supplies. These cultural and creative products have both handmade and machine batch production. Among the 20 cultural and creative products collected, 8 use traditional fabrics of the Li ethnic group. All products use Li brocade pattern elements and reflect different basic characteristics such as culture, nationality and artistry. There is clear price differentiation in Li Brocade's cultural and creative products. A piece of Li Brocade modern clothing on the market can cost more than 10,000 yuan, whereas the paper tape, handbook, and canvas bag made with Li Brocade elements cost a few yuan to dozens of yuan. There is a lack of level transition of products due to the lack of development types and weak functions of Li nationality brocade cultural and creative products, and price differentiation is quite apparent.

3. Survey Results on Li Brocade Cultural and Creative Products

This study obtained relevant purchasing behavior and consumer data on Li brocade intangible cultural heritage (ICH) creative products through a questionnaire survey. When purchasing traditional Li ethnic textile fabrics, consumers primarily consider exquisitely crafted designs, followed by distinct ethnic characteristics and reasonable prices. The main reason for not making a purchase is primarily due to unattractive pricing. Li brocade, known as a "living fossil" in the history of Chinese textiles, holds significant value. Among the Li brocade product series, consumers have a preference for portable accessories, accounting for 70.2% of the responses. The second most favored category is indoor decorations, accounting for 61.5%. Gifts and bags follow with percentages of 50.4% and 45.8%, respectively.

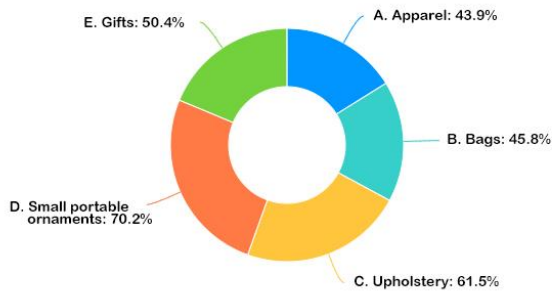


Figure 1 Purchase Preferences of Li Brocade Product Series

Source: Zhangqiang He, 2022

Regarding preferences for Li brocade style, 61.2% of individuals prefer a simple and elegant design style. Meanwhile, 56.3% of people appreciate the combination of ethnic and fashionable styles. Additionally, 53.9% of tourists enjoy the inherent ethnic style of Li brocade, while 50.7% appreciate products that blend novelty with a contemporary style.

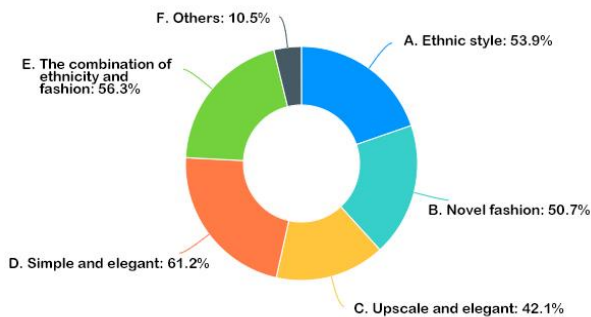


Figure 2 Tourists' Preferences for Li Brocade Style

Source: Zhangqiang He, 2022

In a survey conducted on cultural and creative products related to tourism in Hainan, it was found that 70.3% of tourists had previously purchased cultural and creative products or tourism souvenirs. The main motivation for purchasing tourism cultural and creative products was the attractive design of the products, coupled with their commemorative significance. Among the

surveyed tourists, 44% would purchase tourism cultural and creative products priced below 50 yuan, while 40.9% would opt for products in the 50-100 yuan range. Only 12.2% of tourists were willing to spend between 100 and 300 yuan on such products. These findings indicate that in the current economic downturn, the tourism market needs to reassess the pricing positioning of tourism cultural and creative products.

Therefore, in the development of Li brocade cultural and creative products, we will aim to keep our product pricing within the 0-100 yuan range to attract a higher purchase rate from tourists.

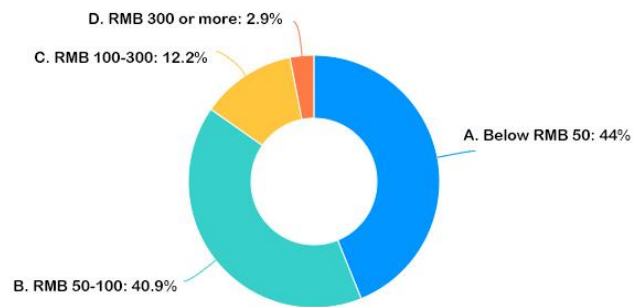


Figure 3 Tourists' Choice of Prices for Tourism Cultural Creative Products

Source: Zhangqiang He, 2022

A total of 77.5% of people are interested in the tourism cultural and creative products of the Li ethnic group in Hainan. In evaluating the shortcomings of current tourism cultural and creative products in Hainan, the lack of novelty and fashion in style was the top choice, accounting for 31.6%, followed by a lack of creative design, which was chosen by 26.5% of people.

The study also found that the top three favorite tourism products among people in their daily lives are silk scarves, portable accessories, and bags.

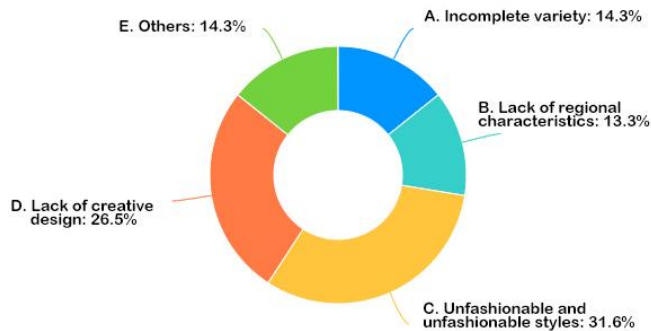


Figure 4 Weak point of Hainan's Cultural and Creative Products

Source: Zhangqiang He, 2022

When asked about their favorite types of cultural and creative products, the most chosen category was creative and unique products, accounting for 48.1%, followed by handicrafts and collectible souvenirs. Tourists' suggestions for local characteristic cultural and creative products in Hainan are mainly to produce more cultural and creative products that young people like and to design more creative products that are full of Hainan's local characteristics.

4. Development Strategies and Suggestions

The academic community has put forward various approaches for the inheritance of intangible cultural heritage, namely utilization, transformation, and creation. It is expected that traditional intangible heritage can be reintegrated into the production and daily life of the people in new forms and shapes, promoting dynamic inheritance and development. The development of Li brocade cultural and creative products involves multiple stakeholders, including government, enterprises, universities, cultural and creative institutions, and inheritors. It is necessary to guide the coordinated development of various social forces and propose specific development ideas for each party, while implementing strategies in a targeted manner.

1) Establish an Open Design Ecosystem

The design of Li brocade cultural and creative products requires innovative designs from professional design teams and cultural and creative

institutions to shine. Yiwu China Handmade Workshop utilizes digital sharing platforms to enable over 200 embroiderers from remote mountain areas to collaborate with domestic and international companies for order fulfillment. Renowned brands and designers from around the world, such as former Lanvin designer Alber Elbaz, Japanese luxury shoe brand Jimmy Choo, and wedding dress brand Guo Pei, participate in the "Chinese creativity, global design" initiative through online database platforms, resulting in a multitude of vibrant and diverse fusion products (Hu, & Zhang, 2020).

Therefore, it is recommended to explore the "Inheritors + Designers" research and development approach for the development of Li brocade cultural and creative products in Hainan. This approach requires an open design ecosystem and design platform. The government can take the lead in creating a design service platform that connects various types of high-end designers and design teams through the internet, forming a favorable design ecosystem. This platform would facilitate seamless connections between designers and clients, allowing for the development of diversified cultural and creative products, market segmentation, and an extended industry chain. It would also enable broader access to domestic and international markets.

2) Accurate Positioning and Integration of Innovative Trends

In addition to possessing cultural and artistic attributes, cultural and creative products also need to have characteristics of thoughtfulness, originality, and innovation. The core of cultural and creative products lies in creativity, allowing consumers to experience different cultures through these products. The new generation of consumers pays more attention to young, fashionable, trendy, and interesting consumer goods.

Therefore, it is recommended to apply Li brocade culture to various product carriers through innovative design, presenting cultural and creative products that integrate creativity, culture, and practicality in a fresh visual manner. Integrating trendy elements into the design of Li brocade cultural and creative products is crucial to enhancing the product's appeal and sense of trendiness in the Li ethnic region.

3) Emphasize In-depth Research and Development

The lack of vitality in the Li brocade cultural and creative product market is closely related to the current research and development approach. There is

currently a lack of effective transition between high-end Li brocade apparel and low-end derivative cultural and creative products, resulting in poor consumer shopping choices and experiences. Against the backdrop of the construction of the Hainan Free Trade Port, the development of Li brocade cultural and creative products should have a more international perspective.

It is recommended to collaborate with well-known domestic and international brands and design studios for in-depth research and development. The product range should expand beyond singular Li brocade products and extend to clothing, accessories, textiles, bags, and soft furnishings. Hainan's capable Li brocade enterprises can learn from the product development model previously employed by Jim Thompson, a renowned silk company in Thailand. Jim Thompson preserved the exquisite Thai silk craftsmanship while incorporating advanced technological and design improvements, adding fashionable elements to traditional Thai patterns, and creating countless classic fabrics. Through further in-depth research and development, Hainan can develop vibrant clothing, bags, scarves, curtains, bed linens, sofas, and more, leading the fashion trend in Thailand and gaining popularity worldwide.

4) Implement Diversified Industry Integration and Development

The fundamental reasons behind the long-standing difficulties in the transformation and sales of Li brocade cultural and creative products in Hainan are not only due to the province's weak creative industry and research and development capabilities but also the relatively weak tourism industry in Hainan. The development of Li brocade intangible cultural heritage cultural and creative products requires utilizing intangible cultural resources as production materials and integrating technology, creative concepts, and industrialization in the development of cultural and creative products. It should also align with the operating mechanisms of the Hainan tourism market, forming a complete and efficient industry chain to create sustainable tourism products that meet the demands of cultural and tourism consumers (Wang, 2020).

Therefore, developers should not confine themselves solely to the intangible cultural heritage industry. Instead, they should think beyond the cultural industry and explore the integration of industries such as "cultural and creative + tourism," "cultural and creative + technology," "cultural and creative + experience," and others. By employing innovative strategies and adopting

integrated and innovative business models that combine intangible cultural heritage, cultural and creative design, industry chains, and operations, a comprehensive collaborative innovation system for cultural and creative products can be established.

5) Build Strong Cultural and Creative Brand IP

Creative economy refers to an economic model with creativity and innovation as its core driving force. It emphasizes creating value and wealth by creating unique and creative products and services. The core of the creative economy is the creative industry, including cultural and creative industries, design industries, digital creative industries, etc. The creative economy plays an important role in the development of today's society.

The creative industry classification method (Howkins model) proposed by John Hawkins, the "father of the world's creative economy" in his "Creative Economy" has also become the basis for industry classification in many countries around the world. Hawkins believes that the creative economy is a form of "new economy" whose three basic conditions are individuality, originality and meaning. In the book, he traces the footsteps of the rise of the creative economy and clarifies the driving factors and limiting factors in the development of the creative economy. He proposed that the creative economy now creates an output value of US\$22 billion every day and is growing at a rate of 5%. The value of the creative economy, as summarized by John Howkins(2018), can be represented as Creative Economy (CE) equals the value of creative products (CP) multiplied by the number of transactions (T), i.e., $CE = CP \times T$. This implies that cultural and creative enterprises must rely on a large number of orders to generate significant economic benefits. Where do these orders come from? In addition to ensuring the quality of cultural and creative products themselves, it is crucial to tell the story of Li brocade and focus on establishing local brands. With the rapid development of the sharing economy and social media, cultural and creative products have entered the era of "everything as IP." Many individuals leverage social media to tell stories and introduce a plethora of "internet-famous" cultural and creative products through brand IP and online marketing.

It is recommended that government departments and media organizations provide tax relief or preferential policies for these emerging Li

brocade brand enterprises. Furthermore, they should offer more opportunities for publicity and promotion to support the development of these brands.

Discussions

This study proposes the effective use of Li brocade patterns for artistic creation and cultural product design, which serves as a dynamic method for the inheritance and protection of intangible cultural heritage. It has evolved from a focus on productive preservation in the past to current emphasis on living heritage preservation. The reason why Li brocade craftsmanship has become intangible heritage lies in the need for its inheritance and protection, as it originated from specific historical contexts or regions. In the present era, Li brocade cultural products and derivatives need to be innovated with a modern aesthetic perspective and reintegrated into real-life experiences. This research outcome differs from the viewpoint of Li Rongqi (2015), but aligns with the perspectives of Gao Yuan, Hu Huilin, and Wang Yuan. Scholar Gao Yuan (2018) argues that if intangible cultural heritage remains confined to traditional preservation without establishing connections and interactions with modern life, it will become "dead cultural heritage." Hu Huilin and Wang Yuan (2013) propose a shift from "productive preservation" to "living heritage preservation."

For the modern design of traditional Li brocade patterns, this study proposes a combination of traditional craftsmanship and modern technology. It suggests considering the artistic characteristics of Li brocade patterns in terms of composition and color, while incorporating digital technology in the process of inheritance. Computer-aided design is utilized to create multiple designs based on Li brocade pattern materials, requiring the continuous search for points of convergence between manual craftsmanship and industrial production, as well as the integration of traditional and modern elements. This research outcome partially aligns with the conclusions of Wu Simin (2012). Apart from technological innovation, Wu Simin also proposes another design and development strategy, which involves reforming and innovating materials. It is suggested to combine traditional patterns with state-of-the-art materials development techniques, using a completely new material, to recreate the patterns in a fresh way, thereby increasing the sense of contemporaneity and added value of the design products.

This study has summarized specific development recommendations for Li brocade intangible cultural heritage creative products, including establishing an open design ecosystem, accurate positioning, and integration of innovative trends, emphasizing in-depth research and development, and building a strong cultural and creative brand IP. In her work, Tianzhong Juan (2017) also provided insights into the development methods of intangible cultural heritage, suggesting a path of materialization, revitalization, and branding for the profound development of heritage tourism products. Two points from her research align with the development strategies identified in this study. Wu Shiyuan (2019), using Fuzhou's transformed lacquerware as an example, proposed his viewpoint on the development strategies of intangible cultural heritage creative products, emphasizing a return to everyday life, cross-disciplinary integration, and maintaining tradition while embracing innovation.

The research findings indicate that Li brocade, as the only world-class intangible cultural heritage in Hainan Province, possesses strong cultural value. These cultural values can be transformed into substantial commercial value, promoting the economic development of Hainan Province. By developing Li brocade cultural and creative products, tourists can purchase these products, leading to an increase in local economic income and generating greater social and economic benefits. These research results align with the conclusions of Dong Guohuang (2011) regarding the economic value of traditional Li ethnic fabrics. He believes that Li ethnic traditional fabric cultural and creative products, as tourism commodities with ethnic cultural characteristics, not only hold significant ethnic cultural value but also encompass rich tourism economic value. The development of Li brocade cultural and creative products not only enriches the types of local tourism resource development but also creates a cultural atmosphere in tourist destinations, enhancing the quality of cultural experiences for tourists.

Conclusions

The findings of this study can be applied to the development and design of cultural and creative products for the Li ethnic group in Hainan and other ethnic minorities. They provide valuable references and insights for the protection of intangible cultural heritage and the research, development, and

innovation of cultural and creative products in the field of intangible heritage tourism in Hainan. By designing tourism cultural and creative products, the market value of Li ethnic intangible heritage can be enhanced. The cultural concept of Li brocade intangible heritage can be transformed into tangible product development, emphasizing a people-centered approach and sustainable development and production. This approach expands the scope of product development beyond handmade crafts based on Li brocade craftsmanship to include cultural spaces and everyday items related to Li brocade intangible heritage.

It is important to actively explore the expression methods, innovative design, and development strategies for various elements of Li ethnic intangible heritage in cultural and creative products. This allows tourists to acquire unique local cultural tourism products, transforming culture into commerce and promoting the development of the local tourism product economy in Hainan.

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