The Experience-Based Digital Design for Shawan Piaose for Preserving Guangdong's Folk Rituals

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Abstract

Background: The integration of folklore with digital technology has emerged as a critical topic in cultural heritage digitization discussions. Digital technology presents opportunities to broaden the avenues for presenting folklore, enrich traditional folklore's spatial and scenic expressions, and transcend temporal and spatial limitations in cultural transmission and evolution.

Aims: This study focuses on Shawan Piaose, an intangible cultural heritage of Guangdong, to analyze its cultural dimensions, historical context, and interpret its embedded cultural symbols and traditional experiential elements. The aim is to explore how digital design can enhance the presentation and cultural significance of this folk ritual.

Methodology: Through a combination of literature review and field research, the study examines the developmental trajectory and cultural aspects of Shawan Piaose. Drawing on theories such as folk semiotics, communication, and interactive ritual chains, the digital design framework is constructed. Donald Arthur Norman's user experience hierarchy model guides the structuring of the digital experience.

Results: The analysis involves three levels of digital design intervention: Visceral level: Analyzing and redesigning the ritual symbols and connotations of the Piaose procession. Behavioral level: Exploring narrative communication elements and adopting AR interactive narrative modes to enhance interactive storytelling. Reflective level: Investigating the cultural implications of Shawan Piaose entertainment and the emotional resonance of festival rituals. It explores methods to transform traditional ritual media into modern formats, facilitating participant engagement and transcending physical boundaries.

Conclusion: The digital reinterpretation of Shawan Piaose enables participants to engage deeply in virtual spaces, fostering a sense of belonging beyond geographical limitations. Sharing cultural elements through digital rituals promotes mutual understanding and cultural exchange. This approach enriches cultural heritage preservation methods and provides a robust platform for digital folk ritual experiences, offering theoretical insights and practical examples for further research in digital cultural branding.

Keywords: The Experience-Based Digital Design; Shawan Piaose; Guangdong's Folk Rituals

Introduction

Intangible cultural heritage encompasses the collective knowledge and expertise of diverse ethnic groups. Since the inaugural representative list of the oral and intangible cultural heritage of humanity was announced by UNESCO in 2001, the protection of intangible cultural heritage has spanned over two decades. An increasing number of researchers are directing their attention to the folk culture of everyday aesthetics (Li, 2011). However, the advent of sophisticated modern information technology and the proliferation of popular new media culture have precipitated a crisis in the preservation of traditional handicrafts, folk performances, and other forms of cultural heritage that are transmitted orally by their inheritors and situated within specific temporal and spatial contexts. The accelerated pace of urbanization and the unchecked expansion of industrialization in certain regions have further exacerbated the challenges facing the protection and advancement of folk culture, placing it on the brink of extinction. The term "folk rituals" is used to describe the unique symbolic meaning conveyed by the objects and processes involved in these rituals. Each folk ritual conveys meaning through specific objects and processes within a particular space or situational construction, thereby forming a relatively stable cultural model (Yang, 2019). As a repository of collective memory, rituals frequently require continuous performance in order to maintain their existence. The rituals that are performed during festival activities have become an important means of memory inheritance.

Piaose represents a synthesis of dramatic, acrobatic, and decorative arts. It is a folk entertainment activity that incorporates mechanics, music, performance, craftsmanship, and other elements. (Wang, 2011) Shawan Piaose has a long history in Lingnan and is held in high regard. Its influence is more profound than that of Piaose in other locations within Guangdong (Wang, 2011). It is an entertainment performance that takes place during the god-welcoming ceremony in Shawan Town. One of its primary functions is to facilitate the connection between humanity and the divine, and to illustrate the lives of the local populace, who express gratitude, offer rewards to the gods, and engage in entertainment for them. Over time, the function of the performance has evolved from its original purpose of entertaining the gods to becoming a form of mass entertainment. In its nascent stages, Shawan Piaose was confined to an internal transmission within the four villages situated to the east, south, west, and north of Shawan Town, Guangdong. It was a familial tradition that was transmitted from father to son. Those outside the immediate circle of participants were not permitted to observe the decoration as it was being created. The technique was taught within families and the distinctive colouring is the key to the production process. From the Qing Dynasty to the Republic of China, the primary families of Piaose craftsmen in Shawan were the He family and the Li family. Prominent members of the Li family included Li Pusheng, Li Jingsheng, and He Gansheng from the East Village, He Li from the South Village, He Liu, He Huang, Li Hong, Wang Yaozu, Wang Huaqian, and others from the West Village. Wang Jinhong, He Dong, He Xin, He Lun, and He Su from the North Village, among others, are primarily engaged in handicrafts and are responsible for the overall design of Piaose, with the design and production of Se stems being of particular significance. In 1979, the heritage of Shawan Piaose underwent a gradual transformation, evolving from a system of inheritance based on lineage to one structured around the master-apprentice relationship. In order to safeguard the cultural heritage of Shawan Piaose, the Shawan Town Government established the "Shawan Folk Craft Research Group" and designated the Shawan Cultural Station (now the Shawan Street Culture, Sports and

Tourism Service Center) as the protection agency. The objective was to research, excavate and organize the production techniques of Piaose, which had been buried for many years, in order to preserve and develop them.

In recent years, the combination of folk rituals and digital technology has emerged as a prominent topic of discussion in academic and public discourse worldwide. Digital technology can effectively expand the avenues for folk ritual display, enhance the spatial and contextual expressions of traditional folk customs, and transcend the temporal and spatial limitations of national cultural inheritance and development. The Guangdong government and all sectors of Chinese society have consistently prioritized the digital preservation of Lingnan folk culture, with numerous digital construction projects aimed at safeguarding intangible cultural heritage. Since 2016, the Guangzhou Shawan Piaose Association has initiated efforts to digitize Shawan Piaose, collaborate with local primary and secondary educational institutions, and conduct regular lectures and experiential activities under the theme of "Integrating Piaose Intangible Cultural Heritage into Campus Life." A digital platform, the Shawan Piaose interactive experience game console, has been developed to facilitate the understanding of the production process of Piaose among students in kindergartens and primary schools in Shawan Town. The platform employs touch screens on campus to enable students to identify the combination of modeling symbols of different themes of Piaose. However, this digital approach has a relatively limited scope, the game content is designed for a relatively young age group, and there is a lack of comprehensive research on the composition mechanism of public experience. Piaose is a type of folk parade and gathering. The study of folk gathering culture has consistently been a significant area of interest for scholars in a range of disciplines, including anthropology, sociology, folklore, and even history and religion. Since the 1980s, with the resurgence of interest in folklore, folk gatherings that integrate religious beliefs, cultural tours, and production and daily life have increasingly captured the attention of researchers. In the context of the rural revitalization strategy, the collective memory of traditional folk villages is reconstructed with the objective of transmitting the cultural value of rural folk customs (Lu, 2021). It is thus imperative to study the digitization of Guangdong Piaose in the context of the contemporary era and to pursue its innovative revitalization as a means of achieving cultural innovation.

Research objectives

To enhance the public experience of Shawan Piaose digitization, a digital design of Shawan Piaose folk ritual is constructed based on the hierarchical model of user experience.

To improve the public experience in the digital conversion of Shawan Piaose Folk Rituals.

To digitally design the folk ritual of Shawan Piaose using a hierarchical model of user experience.

Literature Review

Piaose is a kind of folk parade and gathering. The study of folk gathering culture has always been a common concern of anthropology, sociology, folklore, and even history and religion. Since the 1980s, with the revival of the field of folklore, folk gatherings that combine religious beliefs, cultural parades, production and life have gradually attracted the attention of researchers. From the perspective of art, the study of the aesthetic value and aesthetic function of Piaose as a unique art form analyzes the artistic beauty from various aspects such as form, content, technique and color. Piaose is not only a plastic art, but also has unique aesthetic interest and cultural function. Not only Shawan Piaose, but also the study of Piaose art in Zhanjiang and other places also has a reference for this article. "Folk Art of Brilliant and Ingenious Works - On Wuchuan's "Piaose" with Drama Plots and Costumes as Carriers" (Tan, 2011) and "A Brief Discussion on the Humanistic Significance of Zhanjiang's "Dragon Dancers" and "Piaose"" (Wang, 2004) analyze the aesthetic value and characteristics of Piaose art in Zhanjiang. This folk art has not only brilliance and ingenious performances, but also ingenious skills. "Exploring the Aesthetic Value of "Piaose" Art" (Huang, 2011) mainly analyzes the aesthetic value of Piaose art, believing that Piaose is not only a flowing art, but also a concentrated drama with difficult mysteries, a wonderful structure, and a moving sculpture. This is a relatively comprehensive study of Piaose from the perspective of art, which has a certain reference value.

The implementation of national policy documents and the promotion of digital technology have facilitated the undertaking of digital research and practice on intangible cultural heritage. The advent of digital transformation technology has ushered in a new era of opportunities and challenges for the preservation and advancement of intangible cultural heritage in my country. Chen Zeqian et al. (2022) identified deficiencies in existing digital services, including incomplete infrastructure, unfriendly digital interaction design, and inconsistent digital service association between scenes. The provision of digital services with a focus on user experience is a prerequisite for the advancement of cultural tourism at this juncture. It is evident that in the process of promoting the digital inheritance and development of intangible cultural heritage, it is of paramount importance to provide accurate, sustainable, and high-quality digital services and experiences to social audiences, particularly young people. The concept of user experience was initially proposed and championed by Donald A. Norman in the 1990s. In 2001, American scholar Nathan Shedroff (2001) published the book Experience Design, which provided digital industry practitioners with design inspiration for online experiences and a method for designing products, services, environments, or events. Nevertheless, the extant literature is deficient in regard to the investigation of digital experience requirements among the younger demographic. The younger demographic represents the foundation for the safeguarding of intangible cultural heritage, particularly college students, who must prioritize the preservation, advancement, and evolution of intangible cultural traditions and local culture within social public spaces (Qiao, 2006). Accordingly, this study concentrates on the user experience requirements of young and middle-aged individuals engaged in digital research of intangible cultural heritage, with Shawan Ancient Town designated as the experiential setting. It offers precise digital experience services tailored to the needs of young people.

Research Methodology

This research employs a mixed-methods approach, integrating both qualitative and quantitative research techniques. The specific research methods employed in this study include a literature review, participant observation, questionnaire survey, interview, and case analysis.

1. The study analyzes the development process and cultural dimensions of Guangdong Shawan Piaose intangible cultural heritage through an examination of academic monographs, journal articles, local chronicles, and other relevant documents.

2. It also explores and interprets the historical background. The cultural symbols and experience elements are then targeted at the various stakeholders of Guangdong Piaose, including heirs, tourists, local residents of Shawan Town, university researchers, and the individuals responsible for the management of Piaose in the east, south, west, and north villages of Shawan.

3. The village committee leaders who oversee the tour employ participatory observation as the primary method, complemented by specific techniques such as interviews, questionnaires, photography, and recording. These are used to obtain fundamental data through field research methods, including questionnaire surveys and statistics. These are combined with the methods proposed by Donald Arthur Norman. The hierarchical model of user experience is employed as a framework for organizing and developing the digital design of Shawan Piaose.

Research Results

From the perspective of collective memory, material is the primary carrier of folklore. However, with the advancement of digitalization, the material medium of memory has gradually transformed into a symbolic medium, capable of conveying more complex and multidimensional information. This shift also introduces a greater number of references and possibilities for reconstructing the collective memory of steam lanterns (Gao, 2022). Folk rituals, as cultural expressions of specific ethnic groups, contain a variety of elements, including cognitive schemas, traditional customs, cultural memories, and more (Yue, 2023). This paper takes Shawan Piaose as the research object and the public space of Shawan Ancient Town as the application scenario. To construct the digital design of Shawan Piaose, the user experience hierarchical model proposed by Donald Arthur Norman (2012) is employed. First, from a visceral perspective, the symbolism and connotations associated with the Piaose parade are analyzed, transformed, and redesigned. Second, from a behavioral standpoint, the narrative communication elements and the mode of AR interactive narrative are analyzed in light of the dissemination trends associated with folk rituals. Based on this analysis, the interactive narrative experience and perception design are then carried out. Thirdly, the reflection level is primarily based on the interactive ritual chain theory, which is employed to analyse the cultural connotations of Shawan Piaose entertainment and the emotional energy that is conveyed to the populace by the festival ceremony. This paper examines the evolution of ritual media from traditional to modern forms. Ultimately, the digital translation of the Shawan Piaose folk ritual is divided into three processes: symbol representation extraction, ritual experience construction, and emotional feedback transformation. (Figure 1).
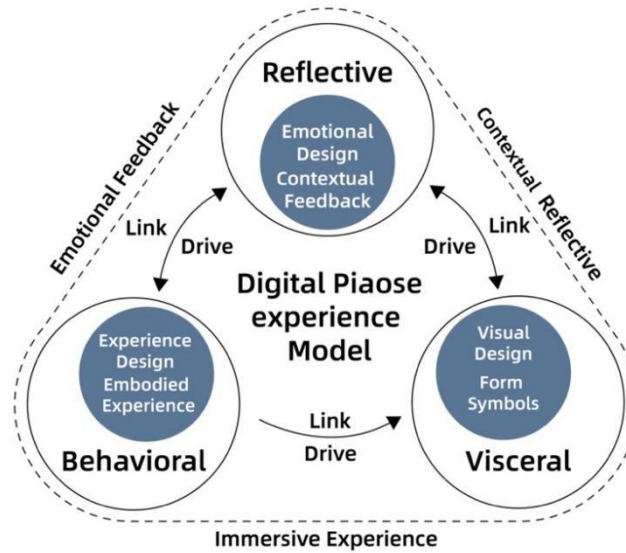
Figure 1 Digital Piaose Experience Model
Source: Researcher

1. Visceral：Visual Design

The visceral layer represents the initial stage of digital design. In the process of digital translation of Shawan Piaose, researchers must first explore the sensory information inherent to the surface of folk rituals. They must then symbolize this information, transform it into a representative visual language suitable for the public, and finally choose corresponding display methods for visual presentation. (Figure 2).
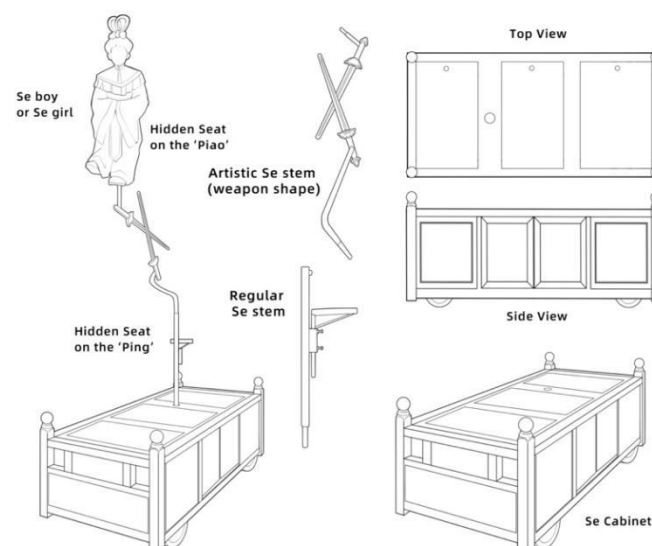

Figure 2 A Set of Shawan Piaose structure display
Source: Researcher

The initial step is the refinement and digital processing of modeling symbols. In his work, "The Science of Culture," anthropologist White posited that "Human behavior is symbolic behavior" (Cassirer, 2013). Symbols accumulate distinctive modes of thought, values, and psychological states, as well as a set of interpersonal value norms, ethical and moral concepts, and folk beliefs. As digital technology has matured, modeling symbols have assumed a significant role in the dissemination of information. In the design process, these symbols can be combined into modern visual shapes through the application of decorative techniques, including addition, reorganization, deformation, and selection. Additionally, a selected portion of the symbol can be modified to align more closely with contemporary usage norms while retaining its fundamental attributes. This can be achieved through techniques such as omission, exaggeration, addition, perfection, symbolism, implication, deconstruction, and symbiosis, facilitating the implementation of an appropriate visual design. Secondly, the digital collection of color symbols is presented. In the field of experience design, the application of color is also closely related to regional and national characteristics. The selection of colors for the costumes and props of the actors in Shawan Piaose is influenced by factors such as gender, identity, fate, and the color theme, content, and atmosphere of the characters they portray. The characters in Shawan Piaose are predominantly young men and women, and the actors' costumes are predominantly in youthful and bright colors. Conversely, Shawan Piaose often conveys festive and auspicious themes, and the actors' costumes are predominantly in festive and warm colors. Consequently, Shawan Piaose is typically characterised by a prevalence of bright and vivid hues, including shades of red (pink), yellow (orange), and white. Researchers refined the colors of Shawan Piaose and enhanced the chromatic composition of the designed visual graphics through digital manipulation, aligning the color scheme with the emotional appeal conveyed by traditional hues. In order to maintain the overall color tone, the abstract graphics are enhanced with the incorporation of personalized colors. Thirdly, an analysis of the summary and arrangement of the meaning of entertaining gods. In the combination design of visual graphics, researchers should undertake a comprehensive exploration of the national characteristics and cultural implications of these folk symbols. They should then proceed to select representative symbols for deconstruction, design, arrangement, and reorganization, with the objective of forming a new picture. The overall ambience of the digital transformation of graphics is of paramount importance, as it can enhance the appeal of the image and facilitate the expression of the designer's emotions. These symbols serve as an intuitive representation of the folk rituals and cultural heritage of the Shawan Piaose community. The meanings, cultural implications, and spiritual associations embedded in these symbols are frequently intertwined and interwoven, imparting visual and social psychological insights that evoke diverse meanings.

2. Behavioral : Experience Design

The behavioral layer represents the second layer of digital design. In the process of digital translation of Shawan Piaose, it is necessary for researchers to analyse and summarise the experience process of Piaose folk culture and integrate it with interactive communication methods. From the perspective of information dissemination, researchers disseminate digital experiences to the audience. This can be regarded as researchers employing experience reproduction as a language to narrate stories to an external audience. This is the process of information transmission and information reception.

Marie-Laure Ryan first articulated the concept of "digital narrative" in 1986 (Chen, 2018). In the context of digital narrative, each Internet user has the potential to act as a

disseminator, receiver, and changer of ideas. Readers utilize collective wisdom to facilitate the continuous improvement and development of digital narrative through a multitude of channels and multifaceted interactive participation, which represents a novel form of cultural value. The process of digital Piaose production draws upon the traditional Piaose production process (Creating Piaose → Decorating Piaose → Assembling Piaose → Displaying Piaose) as a source of information. It then proceeds to design and encode the parade route of Shawan Ancient Town, the ritual symbols of Piaose (Se stems, Se boy or girl, Se cabinets), the traditional colors of Piaose, and the theme of the story. The resulting design is then experienced and shared through digital media. The medium is the conduit through which information is conveyed. The researchers integrated the folk cultural information of Piaose that needs to be conveyed into the digital code to form an interactive design, situated the design within a context, and enabled the audience to engage with the digital design work through the communication media, thereby fostering a sense of "immersion." In an interactive situation, an interactive "field" is established between individuals and their surrounding environment, which serves as a conduit for communication. (Figure 3).
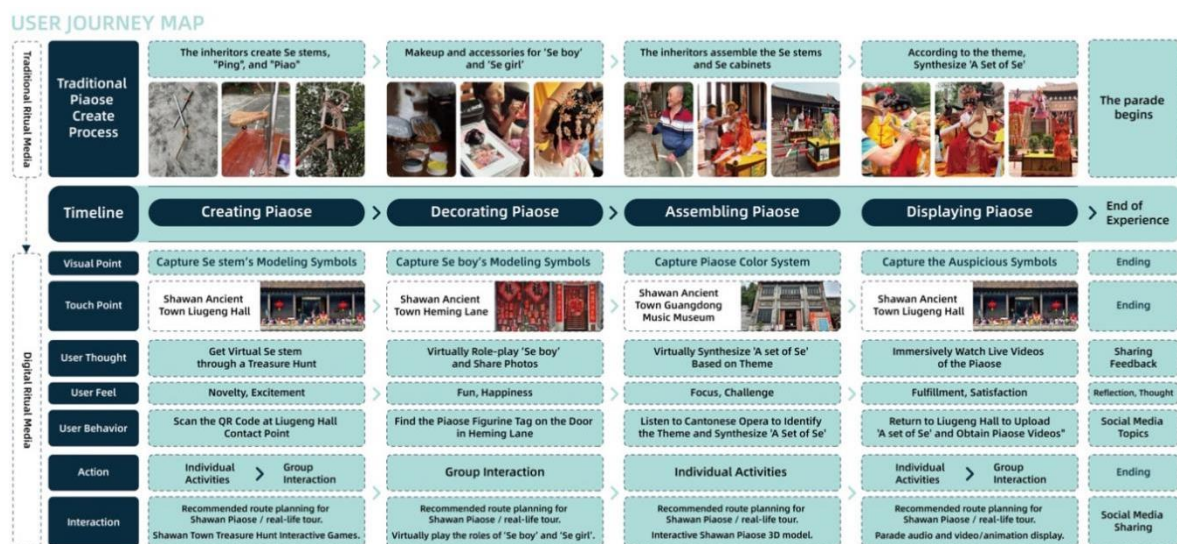

Figure 3 Target User Experience Journey Map
Source: Researcher

Researchers utilize storytelling as a means of encoding information sources, thereby facilitating the dissemination of cultural connotations associated with folk rituals. The use of storytelling can facilitate an enhanced audiovisual experience for the target group of information receivers, enabling them to engage with the content in a more profound and immersive manner. Additionally, it can transform the language of communication from a static to a dynamic form. By taking deliberate action to provide feedback, those who receive information expand the channels of folk culture communication and transform the dissemination of cultural information from unidirectional to multidirectional. The selection of the narrative approach, the choice of media for expression, and the determination of the most efficacious methods for conveying information are all pivotal factors that determine the

efficacy of information dissemination. In addition to paying attention to the arrangement of the information, it is also necessary to find an appropriate way to convey the information in order to ensure that the audience can understand and absorb it when disseminating folk culture.

3. Reflective: Emotional Design

The reflection layer belongs to the third layer of digital design. In the digital translation of Shawan Piaose, researchers need to analyze and interpret Shawan Piaose folk culture rituals and use digital virtual means to expand ritual identity. American sociologist Randall Collins proposed interaction ritual chains based on micro-scenario perspective. This system involves a virtual network environment. The participants of environment are all users who are interested in a certain culture. They have common concerns and will share their knowledge and experiences with others, which constitute four elements of interactive rituals.

It is recommended that a fusion of ritual narrative and experience space be created in order to promote emotional exchanges at folk festivals. For the transmission of collective memory, active participation can more effectively guarantee the "presence" of the narrator, and the narrator is also more likely to accept interaction and emotional resonance in the space (Xu, 2022). Two conditions must be met by the target users of the digital Piaose experience. Firstly, they must have an interest in Guangdong's intangible cultural heritage, specifically the Piaose folk customs. Secondly, they must be willing to engage with the digital AR interaction in the Shawan Piaose. First, based on the respondents' answers to the question "What is your attitude towards applying AR technology to the digitization of cultural heritage?," some respondents who answered "It's unnecessary, a waste of resources" and "It doesn't matter, it has nothing to do with me" were excluded from the analysis, resulting in a total of 17; in the remaining 143 questionnaires, based on the respondents' attitudes towards "If you can, are you willing to experience AR," some respondents who answered "Not willing" were excluded from the analysis, resulting in a total of 18. The remaining 142 questionnaires were divided into three categories based on the respondents' answers to the question "How much do you know about augmented reality (AR)?": "AR digital experience deep users," "AR digital experience shallow users," and "AR digital experience potential users." The specific target users were identified based on gender, age, and education level (Table 2).

Table 2 Basic information statistics of target users

Information	Options	Heavy Users	Light Users	Potential Users	Total
Gender	Male	2	15	28	31.6%
	Female	2	8	69	55.6%
Age	18 and younger	0	0	0	0%
	18-25 years old	3	11	23	26%
	26-35 years old	0	2	22	17%
	36-45 years old	1	5	27	23.2%
	45 years old and older	0	5	25	21%
Education	High school and below	0	0	1	0%
	Junior college	0	3	6	6%
	Undergraduate course	2	17	76	67%
	Postgraduate and above	2	3	14	13%

Source: Researcher

Analyzing (Table 2), in terms of gender, the number of female users is slightly higher than that of male users, but the difference is reasonable; in terms of age, users aged 18-25 account for a high proportion, and users at this stage are more likely to accept new things and have some economic ability; in terms of education, users with a bachelor's degree account for a larger proportion, and they have strong learning ability. Based on these analyses, combined with the design background and goals, we can extract the target user group of Piaose AR digital experience in (Table 3).

Table 3 Target user information

Age	Education	Characteristic
18-25 years old	Undergraduate course	1. Interested in Guangdong's intangible cultural heritage, Piaose folklore 2. Interested in the digital experience of intangible cultural heritage 3. Strong learning ability 4. Strong ability to accept new things

Source: Researcher

For the target users, the four elements of the Piaose digital experience are:

Create an embodied experience of co-presence: Digital Reproduction of the Traditional Parade Route

American scholar James Carey believes that digital communication is a process of cultural exchange. It is not simply to spread information in space, but to maintain a society through communication (Tuo, 2012). Digital Piaose selected the major nodes of Shawan Piaose parade route (Liu Geng Hall → Heming Lane → Shawan Guangdong Music Hall → Liu Geng Hall) as scene touch points, combined with the responses of 18-25 year old target users to "What functions do you want to experience through AR?" (Figure 4), the virtual digital ritual experience of different contact points (Table 4). The existence of individual experiencers is a prerequisite and basic condition for interactive rituals. At the same time, the mutual recognition among other members who experience digital Piaose in the ancient city can form a strong cohesive force or symbolic collective meaning. With the development of new media technology and the application of network technology, interactive rituals present an immediate emotional feedback on the network site to achieve a state of virtual presence.
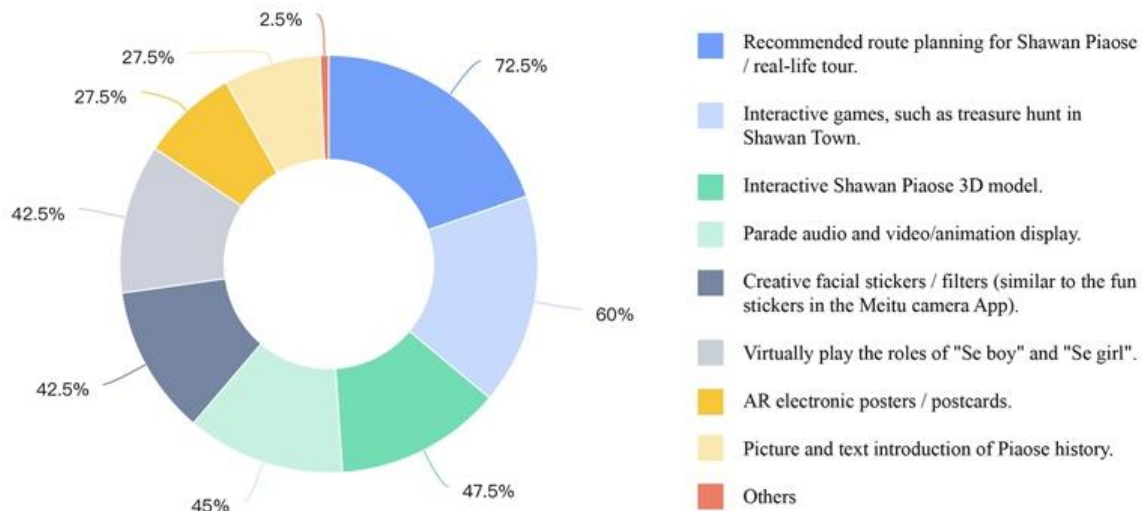
Figure 4 Target user AR experience preferences
Source: Researcher

Virtual digital rituals allow participants to experience real emotional resonance in interaction through the integration of emotion and culture. In this process, each participant not only shares the cultural connotations of the ritual, but also gives it new meaning and value through interaction and communication. In this way, virtual digital rituals are not only a display and dissemination of culture, but also a new form of social interaction in modern society, enriching people's social experience and providing a new platform for cultural inheritance and innovation.

Table 4 Digital Piaose' touch points and interactive behaviors

No.	Touch Point	User Behavior	Interactive
1	Shawan Ancient Town Liugeng Hall	Scan the QR Code at Liugeng Hall Contact Point.	1. Recommended route planning for Shawan Piaose / real-life tour. 2. Shawan Town Treasure Hunt Interactive Games.
2	Shawan Ancient Town Heming Lane	Find the Piaose 'Se boy or girl' Tag on the Door in Heming Lane.	1. Recommended route planning for Shawan Piaose / real-life tour. 2. Virtually play the roles of 'Se boy' and 'Se girl'.

3	Shawan Ancient Town Guangdong Music Museum	Listen to Cantonese Opera to Identify the Theme and Synthesize 'A Set of Se'.	1. Recommended route planning for Shawan Piaose / real-life tour. 2. Interactive Shawan Piaose 3D model.
4	Shawan Ancient Town Liugeng Hall	Return to Liugeng Hall to Upload 'A set of Se' and Obtain Piaose Videos.	1. Recommended route planning for Shawan Piaose / real-life tour. 2. Parade audio and video and animation display.

Source: Researcher

Setting boundaries for outsiders: A New Model of "Socializing with Friends" for Gen Z Youth

The target users of the digital Piaose experience in Table 3 are the youth group currently known as "Generation Z". According to the "2022 Generation Z Insight Report" published by Quest Mobile, the number of active online users of Generation Z has reached 342 million, and they have become the main force of contemporary online social networking. They seek to maximize emotional value. Similar interests reflect an important principle in social psychology - the similarity effect. In interpersonal communication, individuals are more likely to form group social relationships with "peers" with similar adaptive values (Klepper, 2010). Therefore, the Generation Z youth group is more inclined to post on social media such as XiaoHongShu and TikTok before experiencing them to make a date with "experience partners" with common interests. This precise social model of seeking companionship and achieving empathy based on specific situations can set boundaries for outsiders, making it easier for experiencers in the same field to enter a state of empathy.

Same focus: Immersive experience with Piaose and a combination of virtual and real-world elements

In virtual digital rituals, Mark Weiser, the "father of ubiquitous communication," believes that "immersion should be a quiet and silent technology that allows people to feel his information without leaving a trace" (Kong, 2019). In the digital experience of Piaose, the experiencer receives a live video of the Piaose parade after virtually synthesizing a "color board". This interactive method allows time and space to merge, virtual and reality to coexist, and the immersive feeling that breaks the boundaries of time and space also well interprets the existence of multidimensional space. In the interaction between perception and thinking, the experiencer shapes the bodily perception experience and establishes the time and space perception experience. The full range of vision, hearing, and touch work together to stimulate the user's imagination. The single-focus immersive experience not only transcends the limitations of traditional time and space, but also enhances the user's cultural identity and sense of participation through multidimensional sensory stimulation. This new way of cultural

communication not only retains the core connotation of folk rituals, but also injects innovative elements to bring cultural heritage to life in the digital age.

Spread of emotional resonance: Real-time social media interaction

The capacity of a cultural practice to foster a sense of spiritual cohesion is a significant aspect of a group's cultural identity and traditions. The ability of a cultural practice to foster a common and distinctive sense of belonging among group members is a crucial factor in determining its capacity to create a collective memory. Pride and self-esteem are transmitted from one generation to the next (Gao, 2009). Participants in the Piaose digital experience in Shawan Ancient Town retraced the traditional Piaose parade route. As the process of creating, decorating, assembling, and displaying Piaose progresses, a multitude of complex emotions emerge. It is possible for users to share their current emotional state on social media in real time. The sense of participation in the digital version of Piaose allows each individual to establish a sense of belonging in the virtual space, transcending geographical and physical limitations. The sharing of cultural elements, including customs, narratives, and symbols, facilitates mutual understanding and identity formation among participants. This is not merely an exchange of information; it is also a profound cultural experience and emotional interaction. Through joint participation and sharing, the cohesion of network groups is significantly enhanced, as is the interactivity and cooperation awareness among members. As a result, virtual digital ceremonies have emerged as a novel mode of social interaction in contemporary society, offering a means of enhancing individuals' social experiences and providing a new avenue for cultural inheritance and innovation.

Conclusion and Discussion

The immediacy and fragmentation of the digital age have significantly reduced the prevalence of traditional folk rituals. However, digital technology and modern communication methods have also facilitated the development of new avenues for the construction of folk rituals. The use of digital communication can facilitate the recollection of historical events and encourage participation in a shared cultural space, fostering a sense of cultural confidence and identity (Su, 2021). The contemporary traditional intangible folk customs are affected by urbanization and are gradually losing the environment and cultural soil on which they depend for survival. In recent years, Guangdong Piaose has also encountered challenges related to its survival and continuity. These include insufficient talent training, inadequate financial support, and difficulty in innovating the subject matter. In recent years, the development has demonstrated that conveying the meaning of the story is challenging and that the experience needs to be enhanced. The local cultural environment is such that tourists are unable to immerse themselves in the folk culture of Piaose, thereby preventing the formation of a benign communication model.

The digital design of Piaose presents a number of advantages. Primarily, it enables the establishment of a virtual cultural domain, thereby facilitating more profound emotional intercommunication between individuals. Secondly, it provides entertainment for the general public. Thirdly, it enables the transfer of cultural heritage. In the initial phase, digital media serves to connect disparate elements that were not originally present in the parade scene, thereby establishing a virtual ritual field. In this field, the visual manifestation of ritualistic practices is accompanied by a collective spiritual experience among the participants, which collectively forms an invisible network that exists within the physical space where people live.

This virtual field facilitates connections between individuals who may otherwise be isolated, enabling them to find resonance in shared cultural experiences and thereby enhancing the cohesion and sense of identity of the community. The incorporation of digital interactive rituals enables digital Piaose to evoke emotional resonance among participants while concurrently establishing a community imbued with cultural connotations within the virtual domain. This innovative approach to cultural communication preserves the fundamental essence of traditional culture while integrating cutting-edge technological elements, thereby infusing cultural heritage with renewed vigor in the digital age. In conclusion, this immersive interactive experience serves to enhance the process of cultural inheritance while simultaneously providing a novel platform for cultural exchange. Moreover, it enhances the public experience of the digital Piaose folk ritual and provides theoretical support and practical examples for advancing research on folk digital brands.

In conclusion, the digital design of Shawan Piaose not only enhances the public experience of Shawan Piaose's digitalization, but also allows traditional folk culture to radiate new vitality in the context of the new digital era. This provides unlimited possibilities for cultural protection, dissemination, and innovation. In the present era, the rural areas of my country are confronted with the tangible reality of decline. The implementation of the rural revitalization strategy has, however, brought Shawan Town back into the public consciousness. The folk cultural activities have attracted the attention of young people, thereby providing the possibility of diversified means for the protection and inheritance of folk culture and broadening the channels for the dissemination of folk culture.

The digital design of Piaose presents several advantages: it establishes a virtual cultural domain, providing entertainment and facilitating the transfer of cultural heritage. This digital approach connects disparate elements in a virtual ritual field, fostering emotional intercommunication and collective spiritual experiences among participants. It strengthens community cohesion by creating a network for shared cultural experiences, thereby enhancing community identity.

This innovative cultural communication integrates traditional essence with cutting-edge technology, reviving cultural heritage in the digital era. It not only enhances public engagement with digital Piaose but also provides a platform for cultural exchange and the advancement of research on digital folk brands.

Acknowledgment

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