



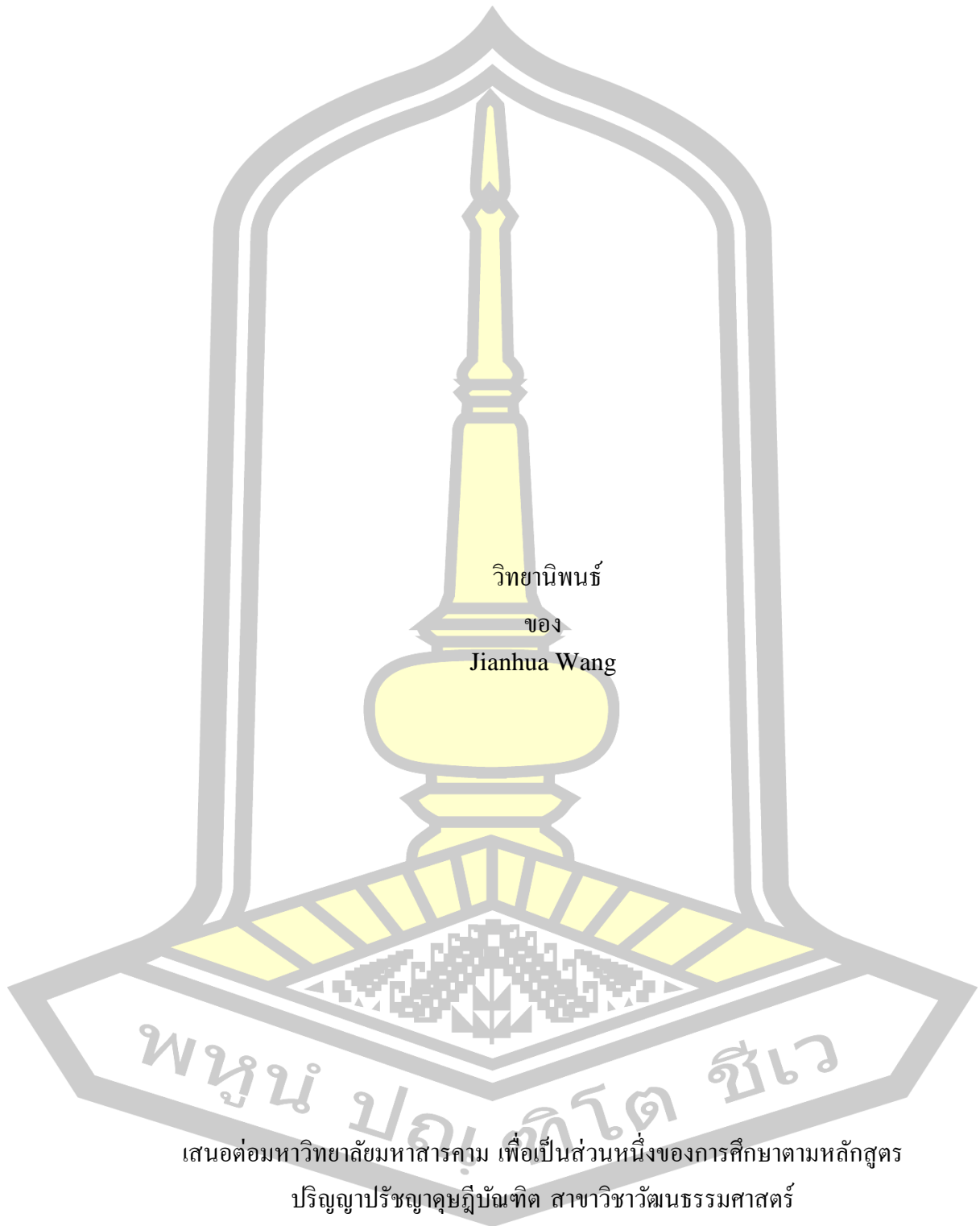
Chinese Nandan Bai kuyao: Ethnic Identity and Development for Cultural Tourism

Jianhua Wang

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Cultural Science
November 2023

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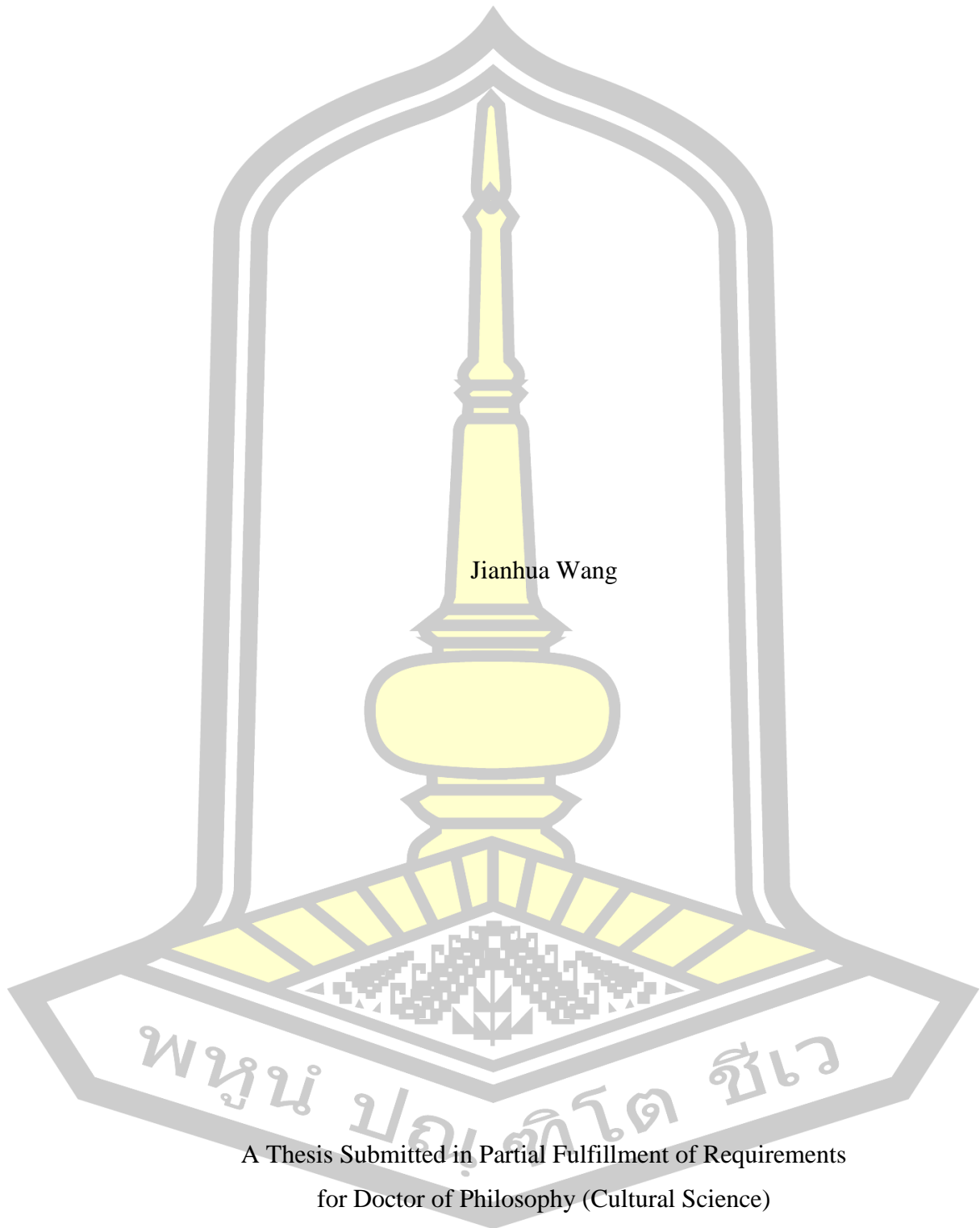


เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
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ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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November 2023

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UNIVERSITY	Maharakham University	YEAR	2023

ABSTRACT

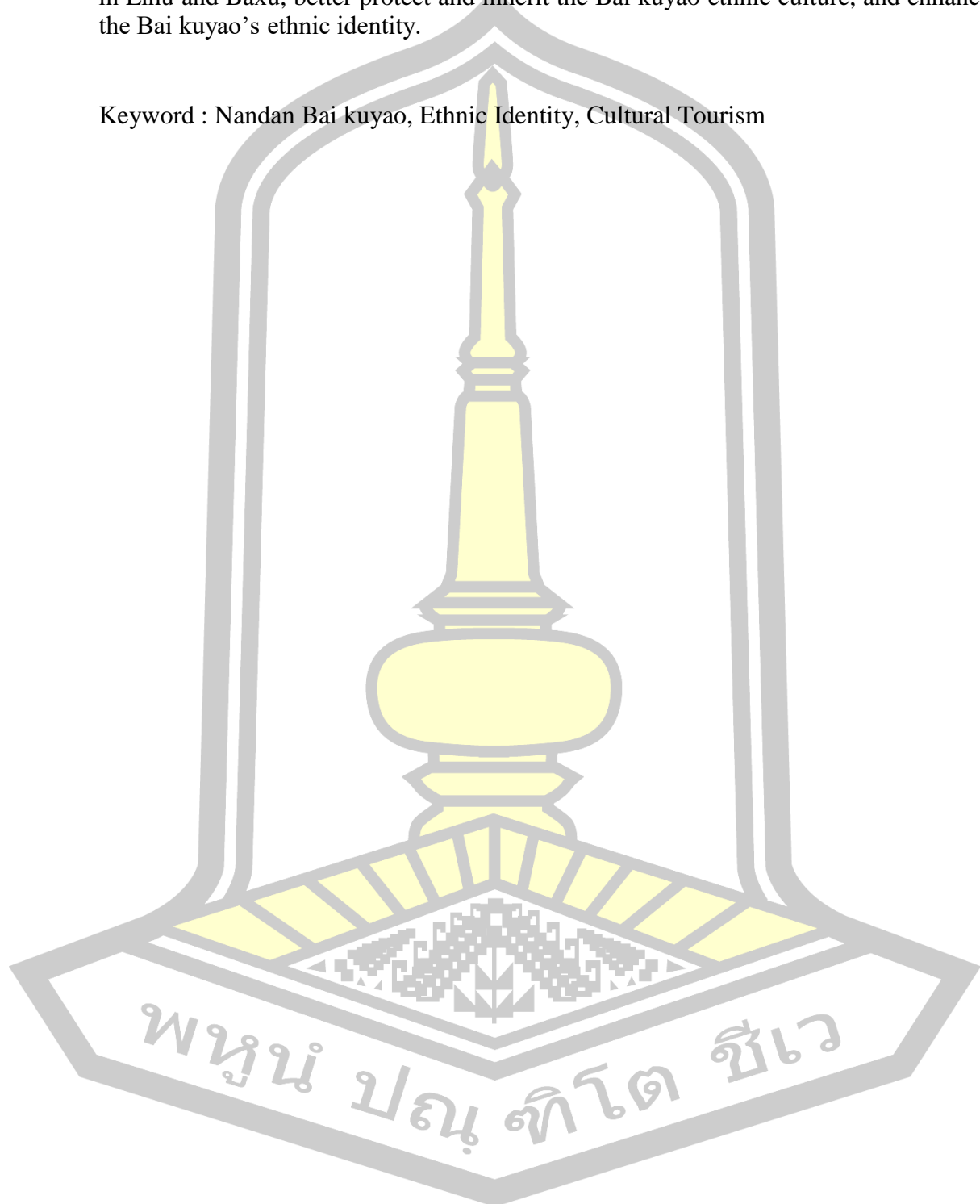
The research objectives of the article were: 1) To study the history and development of Bai kuyao. 2) To study the current ethnic culture and ethnic identity of Bai kuyao. 3) To study the Strategy to develop cultural tourism using Bai kuyao ethnic identity. Qualitative methods were used in the paper to study and analyze relevant information and literature about Bai kuyao in Nandan, Guangxi. In this study, 9 key Informants information providers, 10 casual Informants information providers and 20 general Informants information providers were selected, and the data were collected and organized through field research, in-depth interviews and participant observation. Research results are obtained through data analysis and research. The result is as follows:

The main results of this study are: 1) During the Song Dynasty, a branch of the Yao ethnic migrated to the deep mountains near Nandan Li hu and Baxu in Guangxi. This branch is today's Bai kuyao. Before the founding of New China, Bai kuyao had always been in a primitive social state. It had not experienced the destruction of feudal society and Japan's invasion of China, and still retained its original clothing culture, architectural culture, entertainment culture, etc. After three periods of development (1949-1978, 1978-2018, 2018-2023), Bai kuyao's society, economy, education, ethnic culture and tourism have been greatly improved and changed. 2) As a direct ethnic group, the Bai kuyao have retained a large amount of original ethnic culture. This study mainly elaborates on the Bai kuyao's costume culture, architectural culture, bronze drum culture, wedding customs and entertainment culture. These cultures have been affected in the process of modern society. The common historical memory and ethnic culture of the Bai kuyao people are at a disadvantage in the process of struggle and collision with new things, which has caused a crisis in the ethnic identity of the Bai kuyao and shown a trend of diversification. 3) As a characteristic industry of Bai kuyao, cultural tourism has a series of problems in its development. In order to enhance the ethnic identity of Bai kuyao and the protection and inheritance of ethnic culture, Bai kuyao culture is proposed from the perspectives of semiotics and stakeholders. Tourism development strategies.

The conclusions drawn from this study can provide theoretical reference for the development of cultural tourism in Bai kuyao area and make up for the shortcomings of current theoretical guidance in Bai kuyao cultural tourism research. It

can also provide suggestions and references for the Nandan County Government to develop Bai kuyao ethnic cultural tourism, increase the income of Bai kuyao residents in Lihu and Baxu, better protect and inherit the Bai kuyao ethnic culture, and enhance the Bai kuyao's ethnic identity.

Keyword : Nandan Bai kuyao, Ethnic Identity, Cultural Tourism



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Time is always fast, I always feel that I entered the school yesterday, and I have to participate in the thesis defense today. An unintelligent me finally finished my graduation thesis.

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I would like to wish myself well and hope that I can pass on the knowledge I have learned at the Cultural College of Mahasarakham University to more people, and that I will have all the best in my future career.

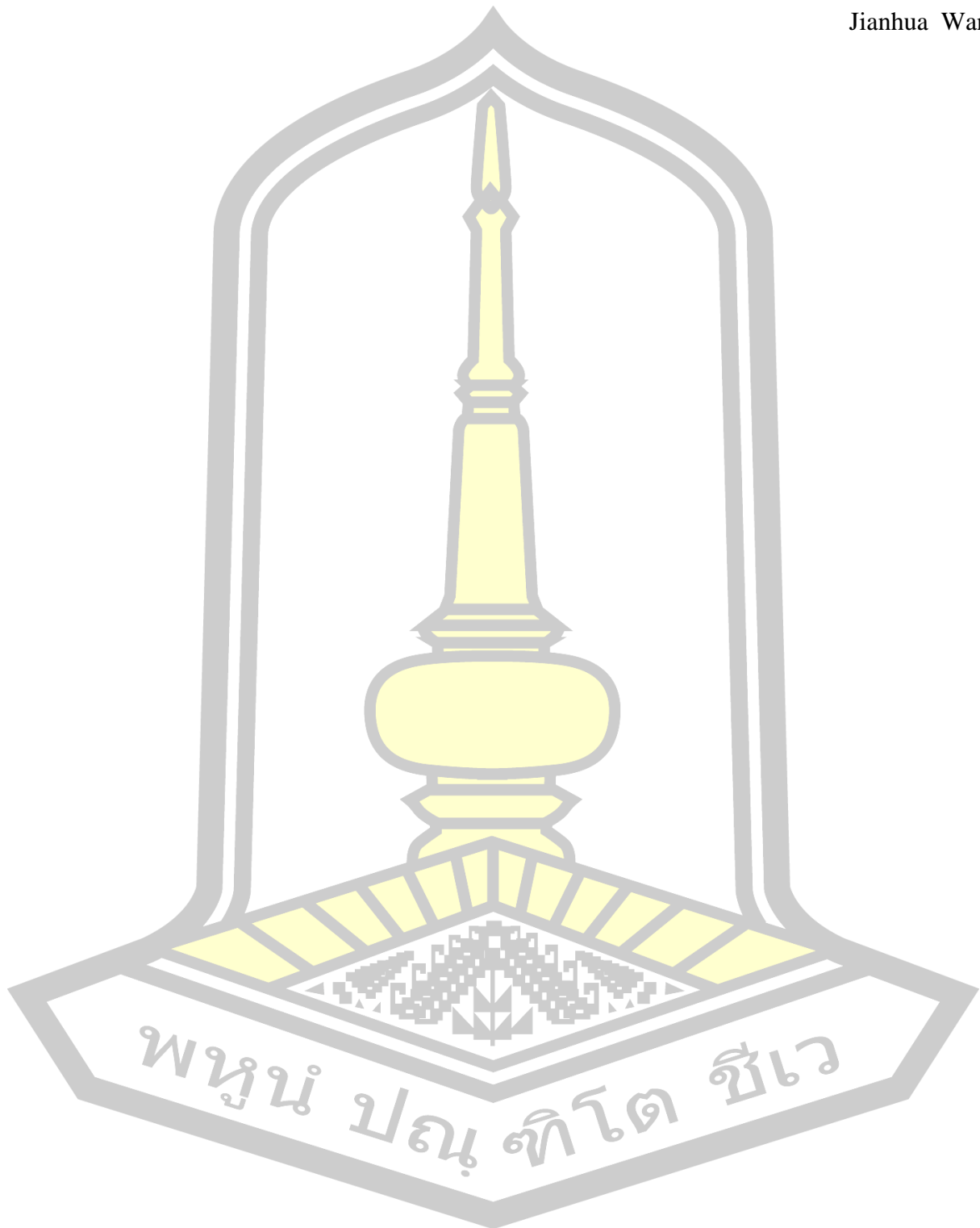
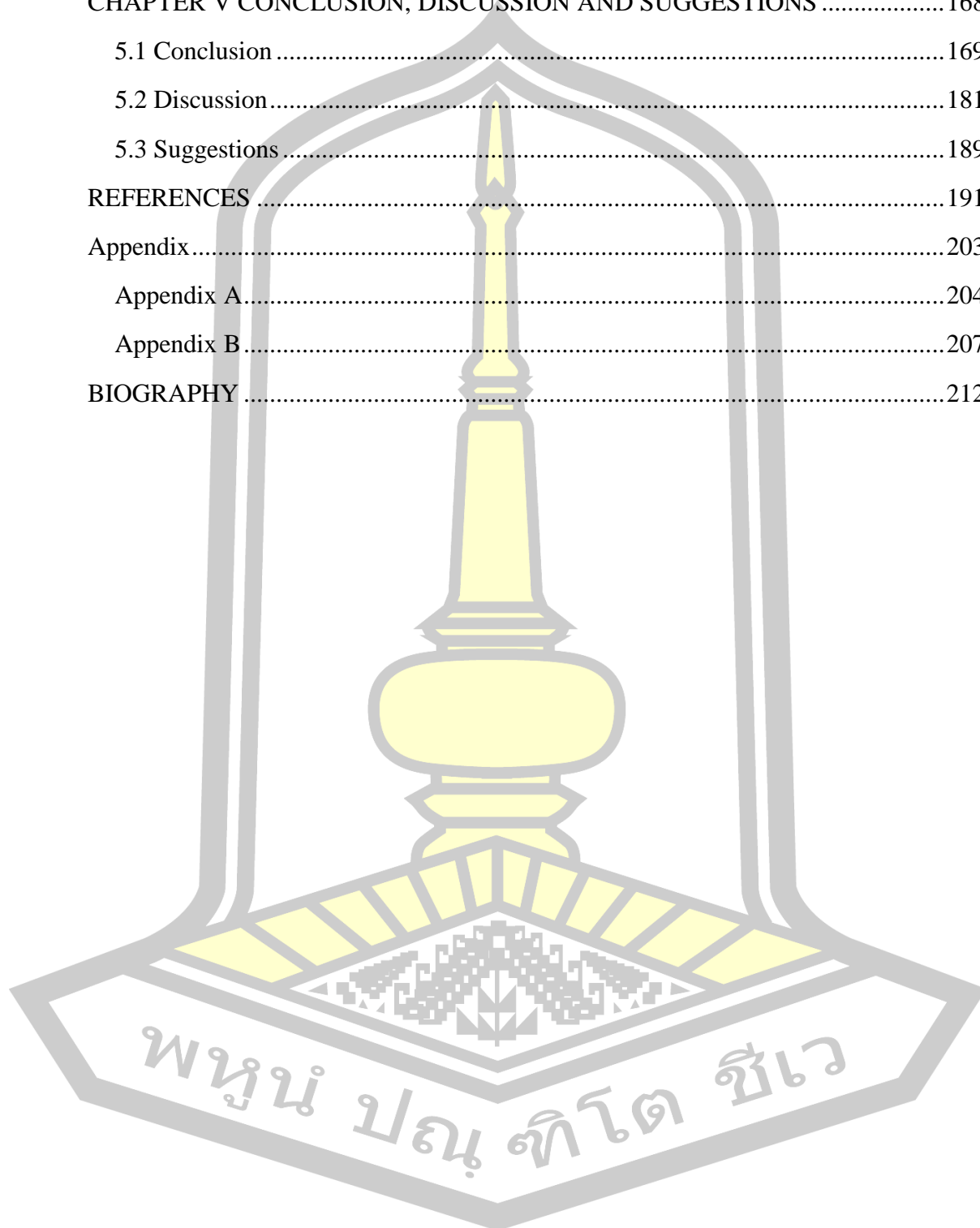


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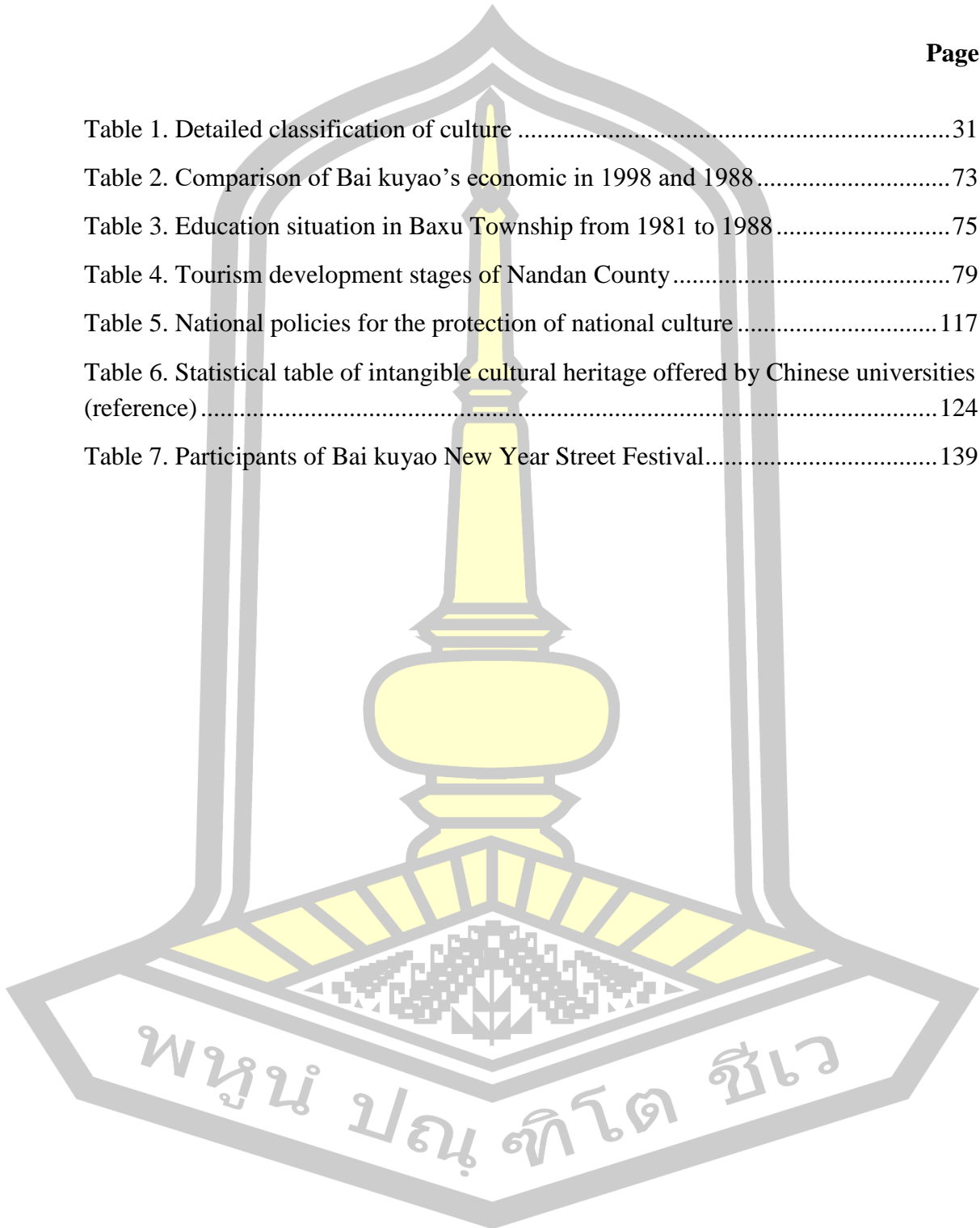
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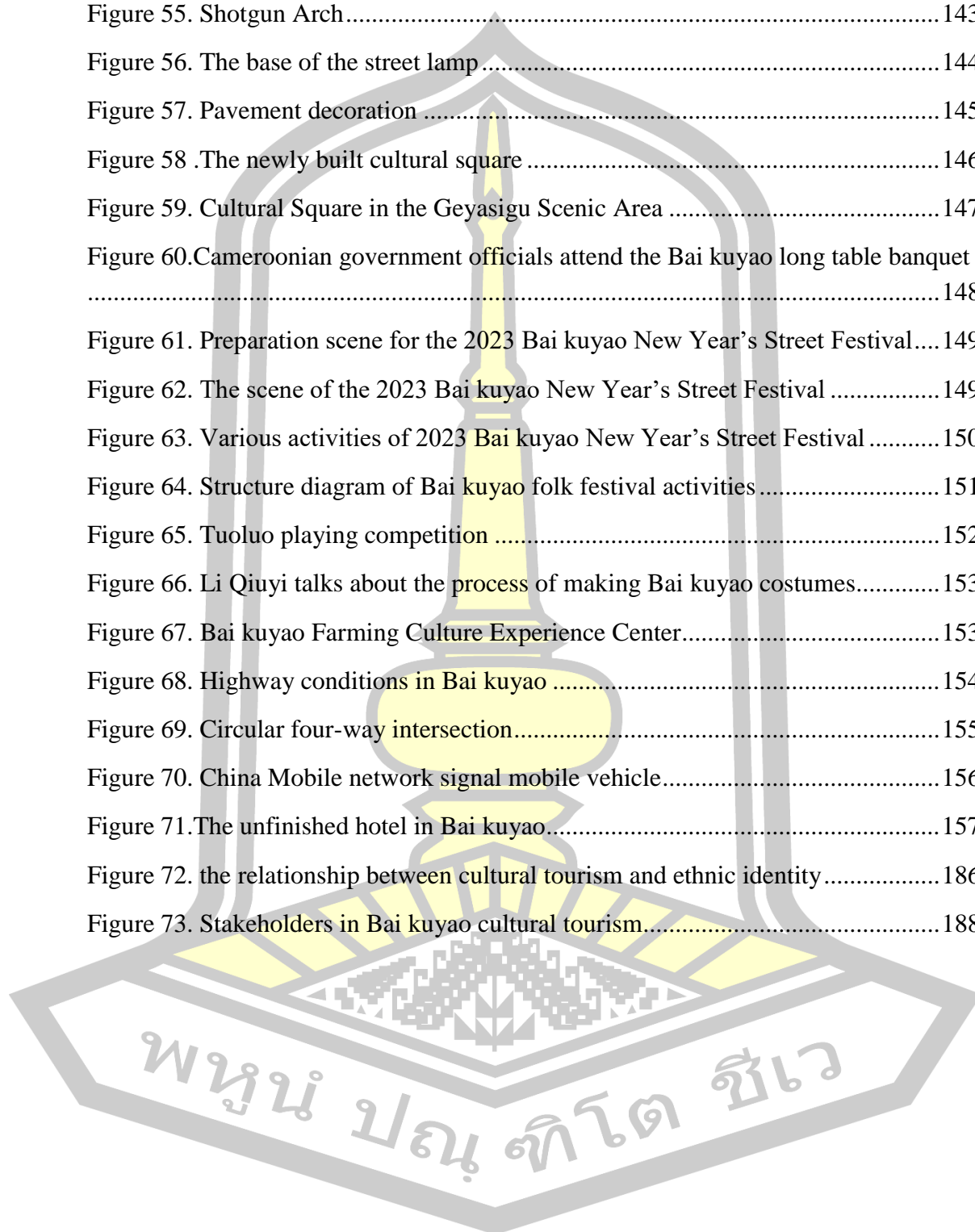


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CHAPTER I

INTRODUCTION

1.1 Research Background

Since the reform and opening up in 1978, China's social economy has developed rapidly, and people's material life has also continued to improve. A large number of people no longer meet single material demands, but increasingly begin to pursue spiritual life. Tourism has quickly developed into a daily life of the people. Favorite way to relax and de-stress. At the same time, tourists are increasingly showing new requirements for the cultural connotation and taste of tourism products in their tourism activities (Chen, J., & Liu, D. 2021). These new requirements have become the demand characteristics of the current tourism market, leading to new development concepts in China's tourism development. The product structure is also undergoing tremendous changes and upgrades, and there is an increasingly strong demand for the transformation of traditional sightseeing-based tourism activities into cultural experience-based activities(Chen, J. 2019). As a new form of tourism, cultural tourism continues to emerge with strong vitality and market vitality with its unique cultural quality and attraction. It attracts the attention of tourists in a unique form and greatly improves the additional cost of tourism development. Value has become a new growth point in the development of tourism economy, especially in ethnic minority areas. The unique and rich tourism resources have increasingly attracted the attention of all stakeholders in society. Cultural tourism has become the main form of tourism in the tourism industry, and its hidden development potential , its status in the cultural protection and development of ethnic minority areas is getting higher and higher.

The Bai kuyao people who live in Lihu Yao township and Bai kuyao township in Nandan County, Guangxi are a branch of the Yao people. According to legend, as early as the dynasty, the Bai kuyao people gradually migrated here from the Dongting area of Hunan, so this ethnic group has men with white trousers all year round. Hence the name "Bai kuyao". Due to the barrier of mountains and inconvenient transportation, Bai kuyao rarely communicates with young children. (Tang, X. 2017). On the contrary, this saved the original culture of Bai kuyao, making it completely uninterrupted by

foreign culture. It is one of the ethnic groups with the most complete cultural preservation in China, and is therefore hailed as "living fossil of human civilization" by the United Nations Educational, Scientific and Cultural Organization (UNESCO). In July 2023, Lihu Yao township (Bai kuyao residential area---Yao wang tian xia Community) in Nandan County will recruit 100 "cultural tourism check-in points".

The ethnic culture of Bai kuyao has a long history. Its clothing, architecture, sacrifices, wedding customs, leisure sports activities, etc. are the epitome of Bai kuyao ethnic culture (Feng, L. 2012). It is also the carrier of the most connotation of Bai kuyao ethnic culture. It records the history of Bai kuyao. Cultural customs, religious beliefs, and aesthetic standards faithfully express the unique cultural connotation of Bai kuyao. They also constitute the unique aesthetic consciousness of the Bai kuyao ethnic and reflect the intelligence and wisdom of the Bai kuyao people.(Fu, C.W. 2020). The protection and inheritance of Bai kuyao ethnic culture is actually the continuation of the glorious traditional culture of the Chinese nation, which has extremely high research value and artistic value. Among the many traditional cultures of Bai kuyao, the most distinctive one is its "costumes". In 2006, Bai kuyao costumes were designated as the first batch of national intangible cultural heritage (No. IX-67), which made more people understand and pay attention to the Bai kuyao group.

Ethnic minority culture is an important part of Chinese traditional culture. In the context of a rapidly developing multicultural society, how to inherit and develop the intangible cultural heritage of ethnic minorities is a research topic that scholars have been paying close attention to. At present, in order to solve the problem of intangible cultural heritage, China mainly adopts the combination of culture and tourism industry to transform intangible cultural resources into attractions. However, with the advancement of the chinese government's economic assistance to ethnic minority areas in the west, the improvement of transportation conditions, and the rapid development of tourism, Bai kuyao has stepped directly from the primitive social life style into the modern life style, and the social life style has shown a leap-forward transformation,(Feng, W. 2014). Development has caused the Bai kuyao ethnic identity, cultural identity and inheritance issues to encounter unprecedented challenges. Conflicts have arisen between the urgent pursuit of poverty alleviation and the inheritance of the traditional culture of the ethnic group. The tribesmen's sense of national identity passed

down from generation to generation continues to decrease. It is understood that there are fewer and fewer people who know the profound connotation of Bai kuyao ethnic culture and understand the various cultural processes and forms of Bai kuyao. Most young people feel that they are ethnic culture is too complex and too conservative, and they choose to accept trendy culture.

Since entering the 21st century, Nandan county has begun to develop ethnic tourism. However, due to copying the tourism models of other ethnic areas, the culture of Bai kuyao cannot be well explored. It gradually loses its ethnic characteristics and the development of cultural tourism is slow. In addition, The Bai kuyao people's sense of ethnic identity continues to decrease, which forces them to change strategies in developing cultural tourism to achieve a win-win situation.

In this context, what effective methods should be adopted to inherit and protect the Bai kuyao ethnic culture, enhance the Bai kuyao people's sense of ethnic identity among the Bai kuyao people, and allow the Bai kuyao ethnic culture to flourish in the new era environment? "Living" is something we need to explore and solve. To this end, this study focuses on Bai kuyao ethnic identity and cultural tourism development. It has certain practical significance to study this ethnic minority cultural heritage that needs public attention, focus on its ethnic culture, and analyze its inner connotation and current situation. It is also hoped that through the development of cultural tourism, the ethnic identity of the Bai kuyao people will be enhanced, so as to truly achieve the purpose of inheriting and developing the Bai kuyao ethnic culture.

1.2 Research Objectives

- 1.2.1 To study the history and development of Bai kuyao.
- 1.2.2 To study the current ethnic culture and ethnic identity of Bai kuyao.
- 1.2.3 To study the strategy to develop cultural tourism using Bai kuyao ethnic identity.

1.3 Research Questions

- 1.3.1 Where does Bai kuyao come from and how did it develop?
- 1.3.2 What are the ethnic cultures of Bai kuyao? What is the current ethnic identity status of the Bai kuyao people?

1.3.3 What is the situation of Bai kuyao cultural tourism? How to use the ethnic cultural characteristics of Bai kuyao to develop cultural tourism?

1.4 Significance of Research

1.4.1 Rich research information

The results of this study can provide detailed information for other researchers in Bai kuyao. Especially in studying the history of Bai kuyao and developed.

1.4.2 The current ethnic identity issue of Bai kuyao

This study clarified the current ethnic identity status of the Bai kuyao people. The development of cultural tourism must not only bring economic benefits, but also focus on the improvement of the Bai kuyao ethnic identity.

1.4.3 Provide strategy to government and other sectors

The purpose of this study is to provide support to local governments and relevant national departments in formulating policies. By developing Bai kuyao cultural tourism, it will help the local government contribute to improving and adjusting tourism and cultural protection policies. At the same time, this study can also provide reference for other research on cultural tourism development of ethnic minorities.

1.5 Definition of Research

1.5.1 Bai kuyao

Bai kuyao means a branch of the Yao ethnic group. It is named after men wear white pants. According to the 7th census of the Chinese government in 2021, the population of Bai kuyao is about 50,000, with nearly 45,000 people mainly in Lihu Yao township, Nandan county, and Wang shang village and Baxu Community in Baxu Yao township.

1.5.2 Bai kuyao Ethnic Culture

As a people living in the mountains, the Bai kuyao culture has relatively good originality and integrity, and is obviously different from other ethnic groups. These cultures means mainly customs formed by the Bai kuyao people in their long-term life, and mainly include clothing techniques. Clothing production techniques, clothing patterns with meanings, and clothing shapes in culture, traditional building construction concepts, location selection, forms and changes in architectural culture, process

etiquette in wedding customs, and spinning Tuoluo and monkey fighting in leisure sports specific content such as encouragement and bronze encouragement.

1.5.3 Ethnic Identity

Ethnic identity means a collective phenomenon, an ethnic community that shares the same historical territory, shared myths, historical memories and popular public culture. The ethnic identity of Bai kuyao is a process of re-examination and recognition of the multi-dimensional aspects of Bai kuyao people's own ethnic culture in the current social process. Specifically, it includes the Chinese government's political recognition of the Bai kuyao, recognizing that they are a branch of the Yao ethnic group, and respecting the unique national culture of the Bai kuyao. Contents include the recognition of Bai kuyao in national education and the recognition of Bai kuyao by themselves and other ethnic groups in daily life.

1.5.4 Cultural Tourism

Cultural tourism means a collection of tourism activities that use viewing objects and leisure and entertainment methods created by tourism operators as consumption content, allowing tourists to obtain rich cultural connotations and deeply participate in tourism experiences. In this study, it refers to a form of tourism that uses the ethnic culture of Bai kuyao to provide tourists with cultural enjoyment. For example, during the Bai kuyao festival, the people of Bai kuyao will dress up in their own ethnic costumes and participate in playing bronze drums, Tuoluo, and post-beating drums, creating a lively atmosphere and allowing tourists to enjoy this environment. Feel the ethnic culture and customs of Bai kuyao. In addition, such scenes also occur during other holidays, such as March 3, Labor Day, National Day and other holidays.

1.5.5 Intangible Cultural Heritage

In the "Opinions on Strengthening the Protection of my country's Intangible Cultural Heritage" promulgated by the General Office of the State Council of China, the definition of intangible cultural heritage means that it refers to cultural heritage that has been inherited from generation to generation by all ethnic groups and is closely related to the lives of the masses. Various traditional cultural expressions and cultural spaces. In this study, it refers to the ethnic culture of Bai kuyao, which is closely related to the lives of the Bai kuyao people. However, today's cultural tourism development

has encountered obstacles and needs to gain public attention and find new sustainable development paths.

1.5.6 Nandan li hu and Baxu

The research sites for this study were Lihu and Baxu in Nandan, because these two places are home to more than 90% of the Bai kuyao population in China and are highly representative. Lihu and Baxu means two towns under the jurisdiction of Nandan county, Hechi city, Guangxi province, China. Their affiliated Wangshang village and Baxu communities are the main residences of Bai Kuyao.

1.5.7 Semiotics

Semiotics means the study of the nature, changing patterns, various meanings of symbols, and the relationship between symbols and various human activities. The semiotics in this study mainly focuses on the unique myths, customs, and customs formed by Bai kuyao in the development of society rituals and other common memory symbols. These symbols are also recognized by the people of Bai kuyao. They believe that these symbols can represent their ethnic culture, such as clothing, architecture, entertainment culture, etc. For other ethnic groups or the general public, the difference and symbol between Bai kuyao and other ethnic groups is the ethnic culture of Bai kuyao, especially the obvious clothing culture. This recognition formed an obvious symbolic product of Bai kuyao's self-identity and public identification.

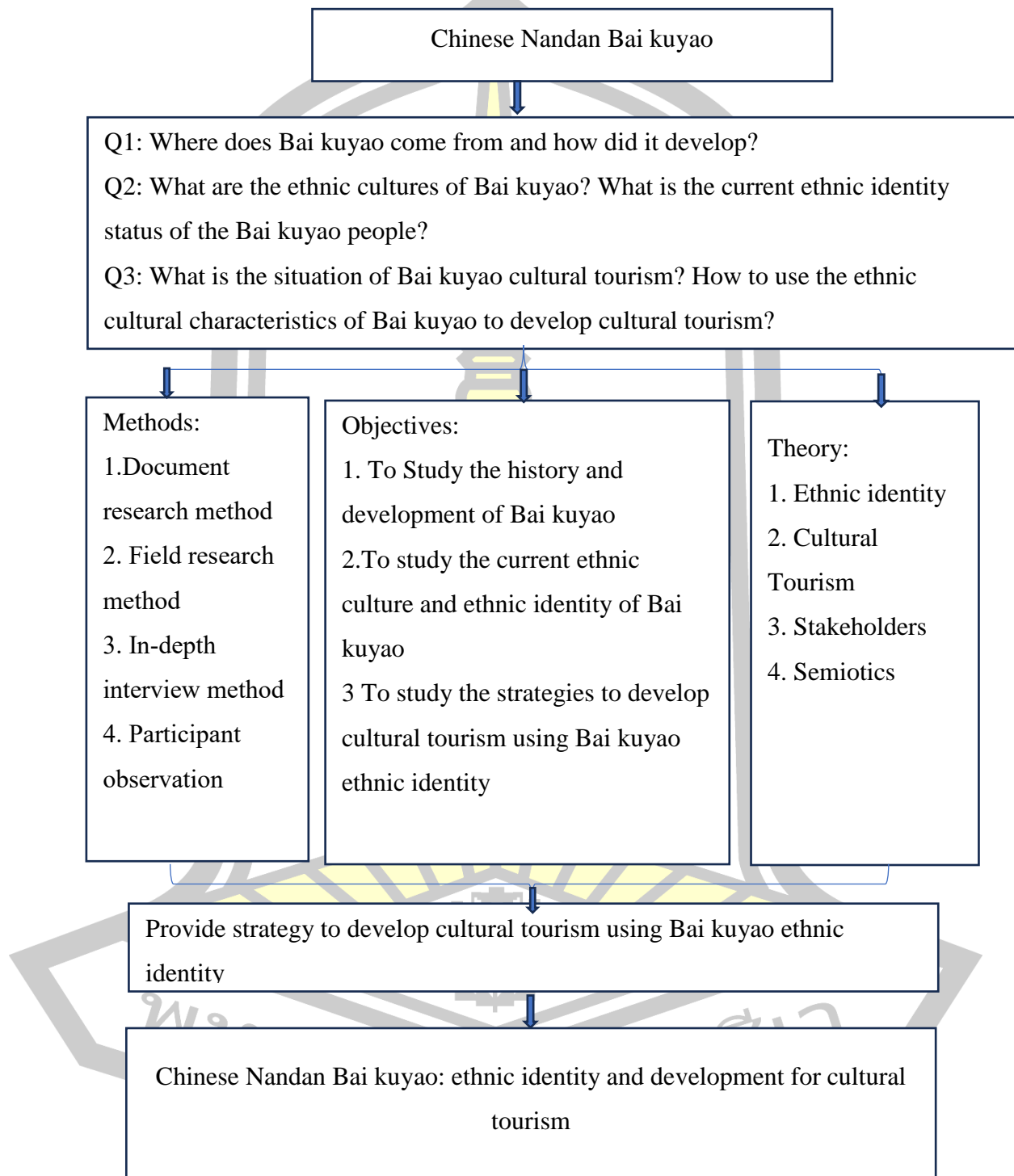
1.5.8 Stakeholders

Stakeholders means a concept in management, which mainly refers to how to deal with the internal and external interest relationships of the company in corporate management. In this study, it is mainly used to study the interests among local residents, government organizations, tourists, investors and other parties in the development of Bai kuyao cultural tourism.

1.6 Concept Framework

This article takes Bai kuyao in Nandan, China as the research object, and collects and studies data on the history and development of Bai kuyao, the current ethnic culture and ethnic identity of Bai kuyao, and the cultural tourism development of Bai kuyao. This study uses qualitative methods such as literature research, field research,

in-depth interviews and participant observation to guide the research process. Its research framework is shown.



CHAPTER II

LITERATURE REVIEWS

This chapter mainly introduces the basic situation of Bai kuyao, including the origin and history of Bai kuyao, types of ethnic culture, current state of ethnic identity and the development of cultural tourism. Describes the literature review on topics related to Bai kuyao and the current research status of each topic. The theories discussed in this section mainly include ethnic identity theory, cultural tourism theory, semiotic theory and stakeholder theory, which provide a research basis for further research in this article.

- 2.1 The Origin and Development of the Yao
- 2.2 The Origin and Development of the Bai kuyao
 - 2.2.1 The origin of Bai kuyao
 - 2.2.2 The development of Bai kuyao
- 2.3 Knowledge About the Ethnic Culture of Bai kuyao
 - 2.3.1 Bai kuyao's costumes
 - 2.3.2 Architecture of Bai kuyao
 - 2.3.3 The funeral culture of Bai kuyao
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- 2.4 Knowledge of Bai kuyao's Cultural Tourism
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- 2.5 Related Theoretical Concepts
 - 2.5.1 Ethnic identity
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- 2.6 Reviews of Research Articles
 - 2.6.1 literature review of cultural tourism
 - 2.6.2 literature review of Bai kuyao tourism development

2.1 The Origin and Development of the Yao

The Yao ethnic is an ethnic minority in southern China with a long history and culture. In the 7th census of the Chinese government, the total population reached more than 2.7 million. Their origins are closely tied to myths and legends. In the ancient times of Chinese history, the Yao ethnic were a branch of Emperor Shun. 'The Classic of Mountains and Seas' mentioned that 'Emperor Shun gave birth to drama, and drama gave rise to Yao ethnic'. The 'Yao people' here refers to the current Yao ethnic, and it is also the earliest recorded information. In ancient times, the Yao people and the Huaxia people lived together in the Yellow River Basin. The Yao people began to slowly move south generally referring to the south of the monsoon area in eastern China, one of the four major geographical divisions in China today, mainly the area south of the Qinling-Huaihe line, with the Qinghai-Tibet Plateau to the west, and the Qinghai-Tibet Plateau to the east (Xu, J. 2010). It is adjacent to the Yellow Sea, East China Sea and South China Sea to the front and south respectively, and the length of the mainland coastline accounts for more than 2/3 of the country. Migrated to the Yangtze River Basin, gradually integrated with the local ethnic groups, and became a member of the 'man' tribe. 'The History of the Origin of the Southern man' also has records: The Yao ethnic migrated to the Yangtze River Basin and gradually interacted with the people of the 'man' tribe to jointly develop their living habitats (Shi, J. (1986)). Due to the wars and floods in the late Zhou Dynasty, the Yao ethnic migrated southward, so they were called by historians they are the most frequently migrating ethnic group in China.

Entering the Qin and Han Dynasties, the ancestors of the Yao ethnic had gradually dispersed from the Yangtze River Basin to the areas around the Xiangjiang River, Zijiang River and Dongting Lake, and their scope of activities expanded significantly. During this period, the ancestors of the Yao ethnic were mainly concentrated in places such as Hunan, Hubei and northern Guangxi. With the development of China's feudal society and the change of dynasties, wars have been frequent. In order to avoid the wars, the Yao ethnic began to spread on a large scale and gradually migrated deep into the mountains and forests. In the process, the Yao ethnic began to split and different branches appeared.

In the early days of the Sui Dynasty, the south and north of China were divided, and wars continued to occur in various places. The ancestors of the Yao people continued to migrate to the south, gradually migrating to Guangxi, Guangdong and other places (Fan Dacheng: 'Guihai Yuhengzhi'). During the Yuan Qing Dynasty, the ancestors of the Yao ethnic experienced a period of fluctuation and were distributed in Guangxi, Guangdong, Hunan, Guizhou, Yunnan and other places (Luo, C. 2017). The ancestors of the Yao ethnic began to multiply and live together, forming a living pattern of large scattered and small settlements, and their culture continued to evolve at the same time. Rich, by the time of the Qing Dynasty's initialization, some Yao ancestors had migrated to Vietnam, Laos, Thailand and other places.

Yao culture is a community formed in a constantly migrating and complex environment. There are two main types of names for the Yao ethnic: 'other names' and 'self-titled names'. Because the ancestors of the Yao ethnic moved frequently and had no fixed residence, their social status has never been optimistic. 'Lingwai Daida' described it as: 'Those who are corvees are said to work in China'. Therefore, some of the ancestors of the Yao ethnic were called 'corvee'. The feudal regime of the Yuan Dynasty established by the Mongolian people implemented strict ethnic discrimination and oppression policies, classifying the Yao ethnic and other ethnic minorities in the south as foreign ethnic groups, and adding anti-dog characters to their ethnic names, which had serious discriminatory meanings, and therefore later generations the title '獠' appeared in the books of the People's Republic of China.

It was not until the Red Army posted a slogan in Longsheng, Guangxi in 1935 that 'the Red Army absolutely protects the people that the word '獠' slowly faded out of public view. After the founding of the People's Republic of China, the Communist Party of China pursued the policy of equality for all ethnic groups. After the Yao ethnic's wishes, the word '獠' was changed to '瑶', and they are now collectively referred to as the Yao ethnic. (Kuang, W., & Meng, P. 2003). Because it spans nearly 5,000 years of history, the cultural community is not only the culture of the Yao ethnic group, but also incorporates the culture of some other ethnic groups such as the Han, Miao, Zhuang, Dong, etc. (He Guang yue: 'History of Nanyuanliu'). Huang Yu and Huang Fangping once wrote in the book 'Yao ethnic ': From ancient times to the present, the

Yao ethnic have had more than 300 names. For example, those who farm in Kanshan are called ‘Guoshan Yao’; those who wear white pants are called ‘Bai kuyao’; those with long hair are called ‘Changfa Yao’; and according to the orientation of their residence, ‘Dongshan Yao’ and ‘Xishan Yao’ etc. These brilliant community cultures have officially become an important part of Chinese culture. (Gan, Z. 2011).

2.2 The Origin and Development of the Bai kuyao

2.2.1 The origin of Bai kuyao

It is described in ‘Sui Shu Geography’ that ‘the men wear white cloth shirts without trousers, and the women wear green cloth shirts, spotted cloth skirts, and no shoes.’ This is the earliest documentary record of Bai kuyao. There is currently no conclusion on its origin. Researchers mainly hold three views. The first one is to define it based on Bai kuyao's own language and living customs. Because the place where Bai kuyao lives is similar to the customs of some Miao ethnic, it is believed that the origin of Bai kuyao is Regarding the Miao ethnic, the second type analyzes the existing historical data and believes that the Bai kuyao originated from the ancestors of the Yao ethnic in Changsha and Wuling, Hunan, who migrated step by step to the current Nandan area of Guangxi. The third source is their common cultural memory, myths and legends. (Feng, L. 2012). The legend is that there are no humans in the world. God created humans. Emperor Pangu created cattle and let cattle help humans in agricultural production. Later, a leader appeared and ruled the world. King Yao. Therefore, there has been a saying that ‘there is a Yao, and there will be a dynasty later’.

Around the Song Dynasty, some Yao ancestors in Hunan migrated to the mountains of Guizhou and Guangxi due to war. Under the leadership of a leader surnamed Lan (the new Yao king), they began to farm and live, and began to communicate with local ethnic groups, and even After a few years of intermarriage, a foreign man named Mo fell in love with the Yao King's daughter and began to use various means to gain the Yao King's trust and become the Yao King's son-in-law. One year after the marriage, during the Spring Festival, Yao's daughter and son-in-law went home to pay New Year's greetings. (Hong, R, Chen, X., & Li, J. 2021). The son-in-law saw the emperor's seal given to King Yao to govern the residents of this area (also known as the ‘Great Seal of King Yao’). It is a symbol of power. Whoever possesses it

can rule this area. The ancestors in the area were very excited and began to use their evil thoughts to deliberately hurt the child and make the child cry loudly. King Yao saw his grandson crying so much that he thought it was because he was hungry, so he asked his daughter to feed him, but the child still cried loudly. He cried on the ground, and the Yao King was very distressed. His son-in-law took the opportunity to play a trick on his grandson, saying that he wanted to play with the big seal. The Yao King conveniently gave the big seal to his grandson, and then went to discuss the matter with other managers in the village. Unexpectedly, the son-in-law He carved a fake one out of stone, wrapped it up and returned it to King Yao. King Yao didn't become suspicious and just let it go. From then on, the seal of King Yao fell to the Mo clan. They relied on this seal to develop rapidly and dominate the area. Later, something big happened in the village. King Yao went to get the seal and found out that he had been transferred. When he went to question his son-in-law, the son-in-law was very forceful and said that the big seal belonged to him, including the land where the Yao King once lived. The Yao King was very angry. This was the land where their ancestors had lived for generations, and it was just taken away from him.

The two parties couldn't agree on the dispute and couldn't come up with a result, so they proposed to call the grave. According to the ancestor's practice, the grave will answer the answer of the person who called the grave. At this time, the Mo family started to mischief again and made arrangements in advance at the ancestor's grave. People, who does the land under their feet belong to when King Yao and his son-in-law shout to the graves of their ancestors? The person who had been hidden in the grave answered in advance: This piece of land belongs to the Mo family. King Yao was still unconvinced that the land left by his ancestors was about to be given away, so he proposed a second method to identify it. The Mo family also made preparations in advance, causing King Yao to lose one after another. The Yao King has been unwilling to give up the land that has been protected by ancestors for generations. In the end, the Mo family used force to drive away the Yao King and his people. The Yao King had no choice but to take his people to move to places such as Lihu and Baxu, which are barren and mountainous (Chen, L. 2012).

King Yao felt very humiliated, and in the future he kept trying to fight for the seal to protect his people. But they were unable to withstand the overwhelming power

of the Mo family. During a robbery, King Yao was seriously injured in the thigh by an arrow, and the blood flowed continuously. During the escape process, the blood kept flowing down the trouser legs, leaving a trail of blood marks on the trouser legs. This blood mark also It became the five red stripes embroidered on the men's trousers in Bai kuyao costume. Later generations used this to commemorate the bravery of the Yao king and the shame caused by the failure of the battle. The white patterns embroidered on the front of men's jackets, which are similar to the seals, are the same as the geometric patterns embroidered on the back of women's summer clothes. They are all used to warn future generations of Bai kuyao about the oppression and misfortune caused by losing power. Although this is a legend, it is indeed a community of mythical memory that has been passed down by the Bai kuyao people. However, judging from historical documents, before Nandan Prefecture was converted to native land in 1905, the Bai kuyao ethnic had been under the rule of the Mo family chieftains. This shows that the Bai kuyao ethnic were indeed oppressed and exploited by the Mo family chieftains. To a certain extent, it proves that there is some truth in the legend. Figure 1 shows the sculpture of King Yao in Nandan, Hechi.



Figure 1. Sculpture of King Yao

Source: Wang jianhua (2023)

Because of its long history, we can only get a lot of information from historical documents. Generally speaking, the origin of Bai kuyao has indeed experienced suffering and oppression, migrating from plain areas to deep mountains, and from rich

products to resource scarcity; since the Song Dynasty, the ancestors of Bai kuyao were formed in the mountains of Nandan Lihu and Baxu. The form of small settlements in which people live in groups and mix with other ethnic groups.

2.2.2 The development of Bai kuyao

According to historical literature review, the Bai kuyao ethnic belong to the mountainous ethnic group and mainly rely on farming to make a living. Zhou Qufei of the Song Dynasty described in 'Lingwai Daida': 'The Yao people have different settlements, and they all live in highlands. They live on cultivated land and grow millet ('millet' refers to the seeds of cereal crops in ancient times), beans, etc. Crops, due to water problems, rice cultivation is sparse.' At the same time, because they lived in the mountains and had little interaction with young children, they used the cellulose utensils they had always had. In 1396 AD, the rulers of the Ming Dynasty began to widely promote the use of cattle for agricultural production in Nandan, and cattle became an important part of Bai kuyao's agricultural production. important productivity. Zhang, Y.M, He, Y.D, and Yu S.J. (1983) pointed out that in the Bai kuyao rock burials in Nandan, the wood on the top of many wooden coffins was cut into the shape of horns with a knife. This custom is consistent with the current Bai kuyao 'cutting cattle sacrifice'. The customs are consistent. During the feudal society period, Bai kuyao's social economy was not just a feudal-landlord economy. There were also remnants of primitive society and a serfdom economy, which led to the diversity of Bai kuyao's culture, such as architectural culture, wedding customs, and food. Culture and so on.

Since the founding of New China and the establishment of the socialist system, Bai kuyao has basically ended the primitive society's production methods, but most Bai kuyao people still live a farming life. (Jia, J., & Jia Y. 2014). After the reform and opening up, due to policy changes, China's economy and society have experienced unprecedented rapid development. People are no longer satisfied with the traditional pursuit of material life. Most people have begun to pursue spiritual life and experience different folk customs in various places.

Tourism has become a people's One of the most popular leisure ways to travel. In their tourism activities, tourists increasingly reflect the new tourism market demand characteristics for the cultural connotation and cultural taste of tourism products. In order to meet the needs of tourists and the sustainable development of tourism, China's

tourism development presents new development concepts. Tourism The product structure is also undergoing profound changes and upgrades, and the demand for traditional sightseeing tourism activities to gradually transform into cultural experience-based activities is becoming increasingly strong. As a new form of tourism, cultural tourism has continuously emerged with strong vitality and market vitality due to its unique cultural quality and attraction, especially the tourism development of intangible cultural heritage in China's ethnic minority areas, which has become an ethnic area. The new growth point of economic and social development has increasingly attracted the attention of all stakeholders in society and has become the main form of tourism in the tourism industry(Li, Y. 2008). Especially after the Chinese government proposed rural revitalization in 2018, Bai kuyao Village It has also undergone earth-shaking changes. Its unique Bai kuyao culture has great attraction and development potential, and its position in the rural cultural revitalization strategy has become increasingly important.

The Bai kuyao ethnic in Nandan are an important branch of the Yao ethnic. They mainly live in Baxu Yao Township and Lihu Yao Township in Nandan, Guangxi. The area they belong to has many mountains and little land. It has a vast territory and complex topography, which is a typical karst landform, the natural environment and social environment are relatively closed, and are less affected by foreign cultures. The national culture of the Bai kuyao ethnic, which has been accumulated over the years, is rich in variety and connotation. The content is very vivid and well preserved. It still retains a relatively complete ancient heritage. From the cultural information conveyed by the Bai kuyao people, we can see the shadow of ancient human life. It is recognized by UNESCO as the ethnic group with the most complete preservation of traditional national culture. It has obvious ethnic differences and uniqueness. However, due to modern with the development of economy, most Bai kuyao ethnic stay away from their hometown and go to better cities to survive. These cultures are slowly being neglected. Under the policies of the chinese government, how to use these resources has become the key to the development of Bai kuyao culture in Nandan county. The tourism industry breaks through the bottleneck of poverty and is also an important part of rural revitalization.

2.3 Knowledge About the Ethnic Culture of Bai kuyao

2.3.1 Bai kuyao's costumes

The costumes of Bai kuyao are exquisite in craftsmanship and colorful, and there are great differences between men and women. They are beautiful in shape and unique in style. According to the 'Suoyan of Miscellaneous Records' in Volume 10 of 'Qingyuan Prefecture' written by Emperor Qianlong of the Qing Dynasty, the white trousers Yao women in Nandan and Libo 'not only wear untouched clothes, but also have different styles on the front, back, left and right sleeves', it is really unique to connect them with buttons. Volume 10 of Qingyuan Prefecture Chronicles written by Li Wenyan of the Qing Dynasty, 'Magazine Zhuman' says: Nandan Yao ethnic live in Yao Mountain, both men and women have long hair, and men wear short clothes. , white hakama grass shoes; women's floral skirts are short and knee-length. This is the earliest record in the literature. Today's bai kua costumes still retain the characteristics of ancient costumes.

2.3.1.1 Clothing production skills

The production techniques of Bai kuyao costumes are complicated and involve many processes. Li, Y.R. (2014) took the Bai kuyao from Baxu Yao Township as the research object, conducted a field investigation and investigation on the production tools and technological processes of Bai kuyao 's sticky paste paintings, and analyzed the sticky paste painting using a knife as a pen. characteristics and plastic arts, and at the same time, through the analysis of its current situation, it puts forward the concept of establishing an overall harmony of the trinity of nature, society, and human beings. By constructing the ecological environment for the survival of Bai kuyao costumes, it can explore the possibility of society, culture, art, and the human subject, path of sustainable development.

Liu, S.J. and Jiang, Z.L. (2015) used the research methods of field investigation, document research and iconography to analyze and elaborate on the Bai kuYao costume skills and culture from the perspective of Bai kuYao 's costume production process, sociological implications and artistic iconography, pointed out that the production process of Bai kuyao costumes is complicated, with more than 20 procedures before and after. In particular, its dyeing and weaving technology is obviously different from other ethnic groups; and the patterns produced by its dyeing

and weaving are rich and diverse, containing profound cultural significance. Some of the patterns mostly express the worship and memory of ancestors. They are an external representation of the Bai kuyao ethnic beliefs. They also show the history of the struggle and migration of the Bai kuyao ethnic. It is a history book without words. Yang,Z.R. and Ji,J.L.(2018) analyzed the dyeing technology of Bai kuyao clothing through the study of plant dyeing principles, and explored people's psychological color feelings of chemical dyes and plant dyes from an artistic perspective, and believed that the cultural symbols of Bai kuyao should be extracted , redesigning the language symbols of their clothing, and developing cultural products under the guidance of modern design aesthetics can improve the economic benefits of the Bai kuyao people.

By analyzing and discussing the costume structure and cultural characteristics of Bai kuyao, he pointed out that Bai kuyao the structure of Yao's clothing is mainly based on the principle of linear cutting, and with the help of seam-breaking techniques, splicing art, origami principles and other techniques to realize the design of Bai kuyao's clothing shape. The unique clothing shape and cutting structure designed reflect the Bai kuyao clothing functionality and adaptability.

Chen, J. (2018) analyzed the morphological structure of Bai kuyao's costumes through field layout method, focusing on the types and characteristics of Bai kuyao's costumes. By analyzing and discussing the costume structure and culture of Bai kuyao, he pointed out that the costumes of Bai kuyao structure and culture, The structure of Yao costumes is mainly based on the linear cutting principle, and the design of the Bai kuyao costumes is realized with the help of seam-breaking technology, cutting technology, origami principles and other techniques. The unique costume shape and tailoring structure designed reflect the function and appearance of Yao costumes.

Liu, X.& Li, J. (2020) pointed out that the ethnic costumes of Bai kuyao are made by women. In addition to wearing these costumes in daily life, they will also sew a set for each member of the family to participate in important festivals and sacrifices. Dress up for the event. The production process of Bai kuyao clothing is very complicated and involves many processes. It takes at least a year to sew a set of clothes from preparation to completion. To a certain extent, it can be understood that every Bai kuyao woman can be a Bai kuyao practitioners and inheritors of ethnic costumes.

Bai kuyao's clothing is divided into two types: men's clothing and women's clothing. Among them, the printing and dyeing techniques in women's clothing have the most ethnic characteristics. Zhang, K. (2020) interpreted and analyzed the patterns and cultural connotations in Bai kuyao clothing from an anthropological perspective. Bai kuyao's clothing style is different from other ethnic groups, with natural and harmonious colors, especially the way men's pants and women's tops are worn. There are also obvious characteristics. Due to the occasion of wearing, there are also obvious differences in men's and women's clothing, which can be divided into festival clothing, casual clothing and children's clothing for daily life. Bai kuyao's clothing conveys the long history and culture of Bai kuyao with its unique shapes and color combinations, and also embodies the daily aesthetic concepts of Bai kuyao people.

Zhou, S.H., Xu, L.J. & Chen, J.(2023) In the traditional Bai kuyao clothing style, the garment maker places the wearer in the middle of the space and uses flat self-woven fabric to naturally wrap it in a tubular form, forming a basic body covering form. Among them, the block division of the body and the complex concave and convex facade of the human body determine the dimensions (the longest value and the widest value) of the covering fabric for each part. The basic area is obtained through "length" and "width", covering the entire body, and then stitched according to the principle of body adaptability to realize space shaping, expanding from "length" and "width" to "length", "width" and "thickness" (such as the thickness of the body, the thickness of the arms, etc.), the Bai kuyao ancestors' observation of the body also changed from a horizontal view to a three-dimensional look around, and subdivided the whole into parts.

2.3.1.2 Clothing cultural connotation

In the long history, the emergence of any kind of culture will not exist in a single way. It will be influenced by changes in social environment, living customs, and cultural integration. The modeling skills of Bai kuyao's traditional costumes are not only the use of materials and techniques themselves, but also the thinking about their own bodies, as well as their understanding and sublimation of things formed by the ancestors of Bai kuyao during their long-term relationship with nature. Feng, L. (2012) analyzed the pattern meaning, modeling characteristics, composition type and other aspects of the Nandan Bai kuyao costumes from a semiotic perspective, focusing on

explaining the symbolic design and the creation concepts of the Bai kuyao ancestors. , a multi-faceted and comprehensive analysis of the ethnic art of Bai kuyao.

Jia, J.S. & Jia, Y.Z. (2014) explained the plastic art of Baiku Yao women's clothing patterns from the perspective of pattern modeling and cultural connotation. On the whole, the pattern shape usually uses the "Yao Wang Seal" back plate as the main pattern, and is mainly used in women's clothing and children's clothing. From a local perspective, the decorations around the main pattern are mostly smaller patterns such as chicken flowers, scissor flowers, and rice-shaped flowers. Tang, X. (2016) studied the artistic characteristics of the Bai kuyao ethnic costumes in Nandan from the aspects of clothing pattern color matching and composition. At the same time, he placed these patterns under the rules of modern design aesthetics and analyzed the design connotation of the Bai kuyao ethnic costume patterns.

Wang, J. (2019) studied the production process of Bai kuyao costumes and deeply explored the local wisdom of Bai kuyao ancestors living in harmony with nature and society hidden in the production process. He, N. & Liu, C.R. (2020) believe that the cultural characteristics of Bai kuyao clothing are the product of the interaction between the Bai kuyao people themselves and the social environment. Jia, Y.Z. (2022) pointed out that the narrative patterns of Bai kuyao look like abstract geometric shapes and straight lines, and are densely packed and look like heavenly books. However, whether they are interpreted from a single pattern or a combination of patterns, they all tell the evolution of the Bai kuyao ethnic in abstraction history and mythology. Only the Bai kuyao people can easily identify and describe the narrative symbols contained in these patterns. Others cannot understand them at all without the help of expert explanations. This abstract pattern form was not formed at one time, but evolved and refined many times to form the abstract, simplified, and symbolic pattern that people see now. It can be said to show the abstraction of Bai kuyao culture and history. The perfect fusion form with concreteness.

2.3.1.3 Literature review on the application of clothing culture

The ethnic costumes of Bai kuyao contain rich ethnic history and culture, and have unique historical, artistic and economic value in the modern social environment.

Chen,L.(2012) took Guangxi Bai kuyao costume graphics as an entry point, and elaborated on the artistic characteristics of Bai kuyao costume patterns from the dimensions of pattern classification, modeling characteristics, and compositional art of Nandan Bai kuyao costumes. Analyze the current situation of pattern application, find the integration point between traditional culture and modern design, and explore the feasibility of Bai kuyao clothing patterns in modern home fabric design. Xu,Y. (2022) sorted out the clothing culture of Bai kuyao from the level of cultural memory, and believed that Bai kuyao's clothing culture can be innovatively transformed, combining its cultural elements with contemporary social trends, and designing clothing that is in line with contemporary young people. Aesthetic and characteristic ethnic costumes promote the protection and inheritance of Bai kuyao ethnic costume culture.

Xu,Y.H. (2022) analyzed the inheritance status of Bai kuyao costume culture through two levels of culture and decoration, especially the application of patterns. Introduce shape grammar into the innovative design of Bai kuyao clothing patterns, and obtain new styling patterns through deformation reasoning; combine the color system worshiped by Bai kuyao people, extract colors through factor analysis, and finally apply the new shapes and colors to Practice in modern cultural and creative products to provide new ideas for the inheritance of Bai kuyao costume culture.

Lu,L.Q. (2022) believes that Bai kuyao costume patterns, shapes, colors, composition and other elements can be borrowed and applied to the design of modern cultural and creative products, comprehensively using the thinking of modern art design, exploring culture and Innovative ideas for industrial integration. Liu,S.J.& Huang,F.(2023) extracted dark blue, light blue, orange and white from Bai kuyao costumes, and the core patterns are the Yao King's seal and bloody finger prints. The design drawings have strong Bai kuyao cultural characteristics in terms of color and graphic features. They are applied to the design of cultural tourism products such as schoolbags, shoes, and hats, and the dissemination and protection of Bai kuyao ethnic culture are realized from another perspective. Wei,Y.Q.& Kang,L.(2023) integrated the Bai kuyao ethnic costume elements into the animation character design, adding national cultural artistic conception to the animation storyline, making the animated characters directly possess the characteristics of traditional national culture, presenting rich and colorful animation effects, and also inspiring The public has a sense

of identity and desire to protect the culture of ethnic minorities, thereby achieving the purpose of inheriting and developing Bai kuyao ethnic culture.

2.3.2 Architecture of Bai kuyao

The architecture of Bai kuyao has a great relationship with the local natural environment and can also reflect the development of Bai kuyao. However, there are few documents on the architecture of Bai kuyao, such as the specific composition and traceability of Bai kuyao architecture. Shi, J.Z. (1986) pointed out that Bai kuyao used the chacha house in the early days. The main frame of the house was made of tree trunks, bark, and branches. The thicker tree forks were mainly buried in the soil as the pillars of the house. Surrounded by thinner branches and covered with thatch, the house is ventilated and lighted on all sides. Yu, R.Q. (2010) pointed out that Bai kuyao's buildings are similar to the surrounding Buyi ethnic buildings. The specific directions of the houses are all built along the mountains, and the arrangement is a bit confusing. In terms of function, cattle, sheep, pigs, etc. are generally raised downstairs, and people live upstairs. The house has two doors: the front door and the back door. The front door mainly faces the street for pedestrian convenience, and the back door is connected to the first floor for feeding livestock. Usually, the front door is higher than the back door, and a firepit is set up in the main room for cooking and drinking. In terms of the settlement spatiality of Bai kuyao architecture.

Long, J. & Li, J.J. (2020) proposed that ganlan-style buildings are witnesses of the migration history of Bai kuyao people "out of the mountains" and are an important milestone in Bai kuyao's social development and ethnic integration. It can be seen that by sorting out and studying the evolution history of Bai kuyao traditional architecture, we can understand the origin and development history of the Bai kuyao ethnic. Hong, R.D. & Chen, X.H. (2021) believe that the Bai kuyao village space has gradually formed its own "appropriate place" characteristics in the social changes. It is not only regional, but also the result of the Bai kuyao ancestors' response to various factors in the village construction. Spatial characteristics formed by adaptation and transformation. Zhao, J. & Xiao D.W. (2023) proposed that Bai kuyao settlements will show different physical spatial forms in different geographical spatial distributions, which are determined by factors such as the specific natural geographical environment, the ethnic's own development, and social and historical background.

There is a certain evolution and promotion mechanism among its various village forms, living spaces and multiple influencing factors. The coexistence, function and dynamic evolution of multiple factors formed the unique cultural form of Bai kuyao settlement development.

2.3.3 The funeral culture of Bai kuyao

Funerals are an important part of studying the social life of a ethnic, especially ethnic minorities. Its formation and development are closely related to the ethnic's productivity, production relations, family and marriage system, social management and spiritual and cultural life. There are two main types of funerals in Bai kuyao: rock burial and earth burial. Rock burial means that after a person dies, they use wooden boards as a bed and place them in a cave to allow them to slowly decompose. In response to the development of social productivity, wooden coffins began to be used in rock burials. During the Qianlong period of the Qing Dynasty, Li Wenyan, the prefect of Qingyuan Prefecture, wrote in "Qingyuan Prefecture Chronicles": There is a kind of Yao people in Nandan who place wooden coffins in wooden coffins after the death of their relatives. In the cave. If relatives later die, the original wooden coffins will be retrieved and placed directly in the cave. Each wooden coffin will be used repeatedly by each family. All wooden coffins in the same village will be placed in the same cave, not by villagers in the same village. , the wooden coffin cannot be put in, which is similar to the clan burial in primitive society.

With the development of social productivity, burials have gradually replaced rock burials. A word has to be introduced here, which is Bai kuyao's social management organization "oil pot". It is composed of 15-20 blood-related families. Usually a "oil pot" is a traditional natural village. Each "oil pot" has a natural leader who is mainly responsible for everyone's daily production and disputes. This leader is The leader elected by everyone is not static. If it is unfair in handling disputes, people will overthrow him and elect a new leader. When someone in the group dies, the leader of the oil pan will organize everyone to take collective action. About 1 or 2 brothers from the family will bring a cleaver, an umbrella and three ears of corn and go to the deceased's uncle's house to cut off the deceased's body. The uncle will invite about 10 members of the "oil pot" in his village, and they will also bring cattle cleavers and bronze drums to the deceased's home to perform sacrificial rituals. These processes

reflect the deep-rooted idea of "mother and uncle are the most powerful". Under normal circumstances, there is a fixed time for burial. The wooden coffin of the person who died in spring and summer will be temporarily buried near the owner's home. After the autumn harvest, a good day will be chosen for the formal funeral. This form happened to avoid the busy planting season in spring and summer, and later it became a custom and was passed down.

Bai Kuyao's funeral ceremony was a very solemn ceremony. The "oil pan" organization and relatives and friends will hold a soul-sending ceremony. After singing three times, wooden drums and bronze drums will be played to comfort the ancestors. The host of the ceremony will recite some incantations. The general meaning of the incantations is to send the souls of the dead to the ancestors. Report and reunite there, don't get separated from your ancestors. A good day to choose on the day of burial must be the day of dragon, horse, pig, chicken, etc., which means that dragon day has water and is good for farming; horses run fast, pigs and chickens have super reproductive ability, and bronze drums should be beaten on the day of burial. Throughout the day, drums ring throughout the valley, signaling distant ancestors and spirits to receive the souls of the deceased.

In addition to bronze drums, there is another form of sacrifice during the ceremony, which is the cattle cutting ceremony. On this day, people from nearby villages will come to watch, and often hundreds of people will participate. It also gives young men and women an opportunity to get to know each other. The cow-cutter is the uncle of the deceased. After bowing to the cow, he will start to chop the cow. Mainly chop hard at the cow's neck, but the cow's neck cannot be cut off until the cow is scarred and has no strength to move. People would use ropes to knock down the cows, and then use short knives to kill the cows. After cutting the cattle, the host family will entertain everyone with beef. At the same time, horns are placed on the grave of the deceased. Of course, not all families have the financial strength to perform the cow-cutting ceremony. This phenomenon also confirms the gap between the rich and the poor within Bai kuyao. Due to the blood type and cruelty of this custom, it slowly disappeared after the founding of New China. We can only see it from the literature.

Lei,W.B. (2010) investigated the funeral ceremony of Bai kuyao in Nandan, Guangxi. From an anthropological perspective, he pointed out that the funeral of Bai

Kuyao consisted of announcing the funeral, building momentum with bronze drums, driving cattle to the funeral, jumping monkeys to encourage, sand gun funeral, and long funeral. It consists of six major rituals: banqueting guests. Xu,J.W.(2010) discovered through research that there was a strange phenomenon in Bai kuyao's funeral. Regardless of the scale of the funeral, there were scenes of tragedy, sorrow and joy intertwined in the funeral. People attending the funeral will bring elaborate clothes and quilts to show to the deceased in front of the soul, while the relatives of the deceased wear bright clothes. The Zhuang people, like the Han people, can only wear white clothes. Before closing the coffin, the deceased's close relatives put the display clothes into the coffin and accompanied the deceased on the way. They believe that a funeral is a ceremonial event to send off the deceased. We should be grateful and not make the scene too sad. As a living person, we should be happy and leave a good impression on the deceased.

Tan,L.&Yang,C.Y. (2012) believe that the funeral ceremony of Bai kuyao, which is a mixture of sorrow and joy, reflects the cherishment and love of life, the maintenance of national identity, and the inheritance and development of traditional filial piety concepts by the Bai kuyao people. For the descendants of Bai kuyao, This is a vital localized education and practice. Yan,M. (2020) believes that in the Bai kuyao funeral ceremony, the role of the bronze drum cannot be ignored. It creates a different ritual atmosphere for the entire funeral and expresses different types of Bai kuyao national cultural connotations. The atmosphere created by beating the bronze drums at different rhythms allows the psychological and behavioral activities of the funeral participants to change according to different scenes, guiding people to gradually complete the entire funeral process and expressing their reluctance to part with the deceased. The whole process of beating the bronze drum is to chant the life process of a person from birth to death and then to rebirth. The cognitive concepts and ethnic identity of the Bai kuyao people are reshaped through the bronze drums in funeral ceremonies.

2.3.4 Wedding culture of Bai kuyao

As a nation that has made a direct transition from primitive society to socialist society. Bai kuyao's marriage is also quite special. In the early days of the founding of the People's Republic of China, a part of the marriage life centered on women was

retained, showing the obvious legacy of the matrilineal clan. The uncle had greater power during the marriage and played a decisive role. Family life is dominated by men, and it spans three different forms of social life as a whole, from the most primitive clan marriage to aunt-in-law marriage to husband-right marriage. It is a relatively special and unique social phenomenon.

In Bai kuyao society, people get married relatively early. Young men and women generally start falling in love around the age of 13-15, mainly in some public places, such as going to fairs, other people's wedding banquets, folk festivals, etc. When men and women are in love, women often take the initiative to pursue and choose the man they like. When they like a man, they will take the initiative to grab the man's hand. After making eye contact, if both parties have a liking for each other, the girls will snatch away the small things the man is carrying. Objects (such as sachets, belt decorations, etc.), and then run to a place with few people. The boys will chase them out and get to know each other better through conversation until the relationship is confirmed. In this process, girls are bold, sincere and unabashed.

The love between young men and women in Bai kuyao is absolutely free. No one will interfere and allow it to develop freely. If the woman is unwilling during the love process, the man must withdraw automatically. In this case, the woman will not be condemned by public opinion. Due to its unique social management "oil pot" organization, "oil pot" exogamy was practiced for a long time, but marriage with other members of the foreign race was not allowed. This pattern was broken after the founding of New China in 1949. During a survey in August 1988, Shi Yujie's team found that young people in the villages near Bai kuyao settlement were not very willing to marry Ba ikuyao girls because they could not accept Bai kuyao's view on marriage and believed that their behavior is offensive, but with the increase in the number of migrant workers, many young men and women from Bai kuyao have been influenced by foreign culture and gradually began to intermarry with people with outside surnames.

Lei,W.B.(2012) pointed out that Bai kuyao's wedding has unique ritual procedures, which are different from other ethnic weddings. When a man and a woman fall in love and get married, they have to go through the process of falling in love with each other, exchanging tokens, killing a chicken to see the eye, asking a matchmaker to

"ask for a bride", signing a marriage contract, asking for "worth money", stepping on the "bride's door", coming to the door to welcome the bride, "beating the bride" out of the house, and welcoming the bride. It consists of thirteen ceremonial procedures including entry, "passing the customs", the bride's return to her natal home, and the pick-up of the bride's husband's home.

Bai kuyao's weddings and funerals are usually held after the autumn harvest, mainly because there is less farm work at this time and everyone is relatively free, so agricultural production is not delayed. Before the wedding, a date must be chosen, usually the most auspicious dragon day. On the day when the woman gets married, the man must send 3-5 people, one of whom must be a woman, to pick up the bride. At the same time, the member at the front of the wedding team needs to carry a cleaver and an umbrella. This is the same object as the funeral tape. It can be seen that the cleaver is an auspicious or evil object for Bai kuyao. Others need to bring gifts such as chicken, pork, and rice. The girl's family needs to entertain the reception team, and everyone sings blessings and praises the nurturing grace of the girl's parents.

2.3.5 Leisure sports of Bai kuyao

The ancestors of Bai kuyao have always lived in deep mountains and old forests. The terrain is rugged, transportation is inconvenient, and the entire environment is relatively closed, making it difficult for the culture outside the village to penetrate. The unique geographical environment and self-sufficient lifestyle formed the Bai kuyao. People's unique leisure and entertainment methods, such as Tuoluo, monkey drumming, etc.

The shape of the Tuoluo of Bai kuyao is obviously different from those of other ethnic groups. For example, the Tuoluo s of the Han, Yi and other ethnic groups are pointed, slender and tall, similar to the shape of missiles, with a height of 10-20 cm and a diameter of 5-10 cm. centimeter. Bai kuyao's Tuoluo are relatively short, about 10-80 cm in diameter, and shaped like a pier. In terms of material selection, the Tuoluo of other ethnic groups are mostly made of softer and lighter wood, while the Tuoluo of the Bai kuyao are made of hard and tough wood. In order to maintain the durability of the Tuoluo, the Bai kuyao people often add laces to the t Tuoluo put on iron nails. Jiang,D.S. (2013) analyzed the cultural connotation and social function of Bai kuyao Tuoluo and pointed out that the Tuoluo culture was formed in the specific living

environment, natural environment and social environment of Bai kuyao. It has profound historical precipitation and cultural heritage and is Study the important "living fossil" of Bai kuyao ethnic culture.

Jia,J.F. (2014) pointed out that there is a close relationship between the Tuoluo culture of Bai kuyao and the marriage and love customs of Bai kuyao. Playing Tuoluo is a way of communication between men and women in love. In addition, the spinning Tuoluo sport has the social function of enhancing the cohesion of the Bai kuyao people and can effectively promote the inheritance and protection of the Bai kuyao ethnic culture.

Zhan,P.&Wang,S. (2021) used participatory observation, on-site in-depth interviews and other methods to conduct a field investigation on Bai kuyao's Tuoluo culture, pointing out that Bai kuyao's Tuoluo culture, as an original ecological sports activity, is a local characteristic of Bai kuyao people. The local practice of knowledge awakens the conscious behavior of the people in the region through the practice of local knowledge. He,C.G., Wu,Y.,&Zhang, Q.Q. (2022) believe that rural residents in Bai kuyao lack brand awareness of Tuoluo, the brand positioning is vague, lacks pertinence, and the integration of regional culture and brand is not in place. It is recommended to establish brand awareness; create personalization brand image; integrating regional culture to highlight ethnic characteristics.

The bronze drum is an artifact used in various ceremonial activities of Bai kuyao. It is the essence of spiritual life, national worship and art, and it is also the ethnic spiritual sustenance of the Bai kuyao people. The bronze drums of Bai kuyao have strong ethnic characteristics. The shape of the drum body and the patterns on the drum surface are exquisite and elegant. The process of playing bronze drums in Bai kuyao is very particular and must follow a certain paradigm. The drumming techniques and patterns are varied. The bronze drum formation is very grand during the conscious activities. With the cooperation of the bronze drums and wind barrels, the sound of the bronze drums is rich and moving. Soul is a very important form of stage performance. In the development process of Bai kuyao ethnic culture, bronze drums have been endowed with rich spiritual connotations. It is precisely because of this that Lihu Yao Township was conquered and awarded as the hometown of Guangxi Folk Bronze Drum Dance.

Liang, F.L. (2005) found through literature that the bronze drum has a very high status in the world of Bai kuyao. It is not only a utensil, but also a god in the hearts of the people of Bai kuyao. Generally speaking, the people of Bai kuyao respect the bronze drum very much. If you dare to desecrate this sacred object, according to legend, you will be punished by the Bronze Drum God if you disrespect the bronze drum. Liu,Z.Y. (2007) pointed out that the bronze drum culture of Bai kuyao is closely related to the value orientation of Bai kuyao people. It affects the lifestyle of Bai kuyao people to a certain extent and is a catalyst for promoting the ethnic identity of Bai kuyao people. It also reflects the collective consciousness and social concepts of the Bai kuyao people.

Yu,S. & Mo, X.L. (2013) believe that bronze drums are not only well-made handicrafts, but also have strong religious and cultural connotations. They allow the ancient national culture to be passed down from generation to generation and continue to flourish. Zhao, L (2017) discussed local ethnic knowledge such as the origin, usage occasions and taboos of Bai kuyao bronze drums, and the matching principles of bronze drums and wooden barrels. He believed that bronze drums are sacred and are the link between life and death for Bai kuyao people. and spiritual sustenance. Yan,M (2020) The bronze drum is the "drum of life" of the Bai kuyao people. On the one hand, it is the Bai kuyao people's understanding of the bronze drum culture; on the other hand, the bronze drum plays an important role in the Bai kuyao ethnic music, dance, songs, stories, etc. The vitality and cultural connotation displayed reflect the Bai kuyao people's love for life and their spiritual pursuit of a better life. Therefore, bronze drum culture has become an indispensable and important part of the lives of Bai kuyao people.

Monkey drum dance, called "Jiugelang" in Yao language, is a distinctive sacrificial dance formed by Bai kuyao people to commemorate their ancestors and imitate the movements of monkeys. Legend has it that the Bai kuyao ancestors who lived in the mountains encountered danger when they migrated, and survived with the help of a group of monkeys. Later, in order to commemorate the migration hardships of their ancestors and the monkeys' rescue efforts, the locals extracted the movements of their ancestors climbing mountains and wading in the water, and merged them with the monkeys' climbing and jumping postures and movements to form a dance. Traditionally, Monkey Dance is a sacrificial dance performed exclusively by men. It is

mainly passed down to modern society through oral transmission within the tribe. As a product of patriarchal society, monkey drumming is closely related to the development of Bai kuyao society.

The program of monkey dance is mainly three-stage dance of "single", "double" and "group". Among them, the drummer of Monkey Dance is not only the main performer, but also the conductor at the core of the dance. Although the basic movements of Monkey Dance are simple and easy to learn, the rhythm is relatively strong, which is the profoundness of Monkey Dance. The whole dance is lively and lively, with different characteristics in different links, such as roughness, briskness, agility, etc., which is in line with the boldness and unrestrainedness of Bai kuyao. The national character is roughly the same. In 2008, the Bai kuyao monkey drumming project applied by the Nandan County Government was officially included in the second batch of national intangible cultural heritage list by the State Council, playing a positive role in the protection and inheritance of monkey drumming.

Wei,J.L. (2011) pointed out that aesthetic characteristics are the soul of the Bai kuYao monkeys and are the main direction of protection. The monkey-inspired aesthetic represents the aesthetic taste of the Bai kuyao people and the reproduction of the national culture. It is the most contagious way to express the thoughts and emotions of the Bai kuyao people. The symbolic language of force. With the development of human society and the progress of the cultural environment, the social function of jumping monkey dance has also undergone fundamental changes. It is no longer limited to funeral rituals, but also applies monkey dance to modern stages or entertainment performances at major festivals. Huang,M. (2013) used computer technology and modern audio software to conduct a comparative study on the musical scores of monkey drum dance, and analyzed the rhythm of monkey drum dance and the national cultural history contained therein. Jiang,S.Q. (2018) explored the inherent aesthetic connotation of monkey dance from five perspectives: monkey dance movements, cultural origins, dance costumes, musical accompaniments, and bronze drum culture. In the context of modern culture, he deeply explored the aesthetics of Bai kuyao monkey dance. Its value and social role help promote and protect Bai kuyao ethnic culture.

2.4 Knowledge of Bai kuyao's Cultural Tourism

2.4.1 Knowledge of Culture

To put it simply, culture is the unique spiritual form formed by people in the process of transforming the world. The word culture comes from the Latin word "cultura", which means worship of gods, cultivation of land, cultivation of animals and plants, and spiritual cultivation. In 1871, the British cultural scientist Taylor, who became known as the "Father of Anthropology", proposed in the book "Primitive Culture": Culture includes knowledge, beliefs, art, morals, laws, customs and the characteristics of any person as a member of society. A complex whole that includes acquired abilities and habits. Chinese scholar Liang Shuming also gave the positioning of culture: He pointed out that culture is all aspects of a nation's life, including spiritual life, social life and material life. Malinowski of the British functional school gave a definition of culture from a value perspective: it refers to the process of satisfying a person's needs, mastering specific and special propositions to adapt to the environment, and placing oneself in the position of a tool. American cultural anthropologists Kroeber and Clarkhorn redefined the definition of culture in 1952: Culture is composed of explicit and implicit behaviors, which are mainly obtained and transmitted through symbols. It can be seen that culture can be divided into material culture and spiritual culture, which is the synthesis of all complex relationships between man and nature and man and the world. In general, the definition of culture is highly diverse and rich.

George Peter Madek gave a detailed classification of culture, as shown in Table 1. It can be seen that many fields are related to culture, mainly reflected in material culture, behavioral culture, institutional culture, spiritual culture and human social activities. It is research in these areas that enables us to have a higher and higher understanding of human society and promotes the development of human civilization. Murdock, G. P. (1961).

Table 1. Detailed classification of culture

1	Basic information	17	financial	33	legal and social systems
2	historical and cultural contacts	18	transportation	34	group struggle
3	culture as a whole	19	travel	35	war and peace
4	language	20	entertainment	36	concept of body
5	spread	21	Art	37	sex
6	Activities that utilize resources	22	Numbers and Measurements	38	reproduction
7	technology	23	inheritance and learning	39	toddler
8	capital	24	reaction to nature	40	child
9	housing	25	religion	41	youth
10	food	26	ethics	42	marry
11	Beverages and hobbies	27	property and deeds	43	adult
12	Clothing	28	Social class	44	elderly
13	daily life	29	family	45	disease
14	labor	30	kin	46	die
15	Division of labor	31	blood and geographical groups		
16	trade	32	political organization		

Source: Murdock, George Peter. (1961)

2.4.2 Knowledge about cultural tourism of Bai kuyao

Bai kuyao in Nandan has a rich and colorful ethnic culture. Such as exquisite clothing culture, unique folk culture including funeral culture, wedding culture and sports culture, etc. These unique resources provide the possibility for tourism development. Qi,W.N & Meng, P (2004) Nandan County Party Committee and County Government used the tourism platform to mobilize all parties to focus on tourism through tourism development. Experts and scholars, government functional

departments, and local residents invested in the form of knowledge, capital, culture, and labor force respectively to local tourism development. Deng, C.B. (2006) pointed out that Nandan County has a vast area and unique and rich tourism resources, especially the series of Bai kuyao culture, which has a huge potential consumer market. It can adopt a government-led and market-oriented development form to expand the space for tourism development, accelerate the process of tourism industrialization, vigorously explore domestic and foreign source markets, and comprehensively enhance the core competitiveness of Nandan County's tourism industry.

Ye, Q.J. (2009) pointed out that after the electrification of the railway from Guizhou to Guangxi, the abandoned old line was given the cultural relic status of "industrial heritage", and the railway heritage and the cultural heritage of Bai kuyao were combined to create a new tourism map for Nandan. Business cards to promote tourism in Nandan County. Gan, Z. (2011) proposed that culture is the soul of tourism. Bai kuyao culture has unique advantages. Using these colorful folk cultures, elegant ecological environment and tourism supporting facilities can become the core competitiveness of tourism. Compared with other ethnic groups, Zhang, P. & Wang, S. (2014) pointed out that Bai kuyao has unique and rich original ecological sports cultural tourism resources, such as top playing, cockfighting, bronze drum playing and monkey beating, etc. To develop original ecological sports cultural tourism, we must not only give full play to folk sports. The positive efficacy of cultural elites and intangible cultural inheritors must also fully respect and protect the cultural subject status of the Bai kuyao ethnic group.

Luan, L.W. (2020) pointed out that under cultural tourism, it is necessary to deeply explore the deep meaning and ethnic symbol of Bai kuyao costume culture, grasp the core essence of Bai kuyao costume culture, and build an exclusive "IP" for Bai kuyao costume culture, based on culture Driven by characteristics, accelerate the construction of tourism infrastructure, especially the characteristic tourism products related to Bai kuyao clothing culture industry, and strengthen the transformation of "IP". Under the development trend of the integration of digital technology and culture represented by 5G network, Bai kuyao cultural tourism industry is also facing transformation and development.

Tang,L. (2021) proposed that Bai kuyao culture should be closely integrated with modern science and technology culture, use digital technology and means to develop Bai kuyao culture, promote the construction of new infrastructure to extend coverage to Bai Ku Yao settlements, and create Bai kuyao cultural tourism The corridor extends the digital industry chain of Bai kuyao cultural tourism and builds a new mechanism for the digital development of Bai kuyao cultural tourism. Red cultural tourism has become a new growth point for China's tourism industry, and the vitality of traditional cultural tourism will weaken over time. Li,Q.Y. &Nong,S.W. (2022) believe that based on the existing Bai kuyao ethnic cultural resources in Nandan County, combined with local red cultural resources, the tourism product structure should be optimized, a national culture and red culture special line should be formed, and new tourism should be actively developed. The project can promote the development of tourism in Nandan County. Bai kuyao copper drum dance not only has a long history, but also has obvious characteristics.

Ning,J. (2023) explains the use of the "intangible cultural heritage + tourism" development method, taking advantage of the opportunity of rural cultural revitalization to build a Yao Bronze Drum Culture Tourism Area, and build Nandan into a city with living inheritance, interactive experience, popular science education, training and research It is a comprehensive cultural and tourism base integrating functions such as tourism, cultural exchange and other functions.

In general, Nandan County's Bai kuyao characteristic cultural tourism has gone through a process from beginning to end. During this process, Bai kuyao's characteristic culture was discovered and promoted. At the same time, it also faced the erosion of foreign cultures and became more and more popular. Many tourism forms and products are gradually losing the local culture of Bai kuyao, especially the authenticity has been destroyed. Therefore, it is necessary for us to deeply analyze the characteristic culture of Bai kuyao and explore ways to solve this problem.

2.5 Related Theoretical Concepts

2.5.1 Ethnic identity

In the 1960s, American anthropologists and sociologists began to pay attention to ethnic issues. (Tajfel, H. 1981). It is emphasized that ethnic identity and social

identity are inseparable, and ethnic identity is a part of social identity. ethnic identity is the product of the development of modern nationalism. It is a collective phenomenon with multi-dimensional characteristics. It is a piece of land shared by collective members, with common myths, historical memories and popular public culture, coexisting in the same economic system, and sharing a set of green rights and obligations that are applicable to all. (Umaña-Taylor, A. J. 2011)

At present, scholars' research on ethnic identity mainly focuses on two aspects: the concept of ethnic identity and the measurement model of ethnic identity (focusing on society, culture, psychology, etc.).

2.5.1.1 Conceptual aspect of ethnic identity

Parekh, B. (1995) questioned the view that ethnic identity is a belief that cannot be diluted and its main source is the government. It is also multi-dimensional. He believes that ethnic identity is a synthesis of beliefs and values. It cannot be changed easily and needs to be inherited by future generations. Hobsbawn, E. (1996) believes that language, culture and ethnic identity are inseparable. In particular, language and culture, as a means of common memory and public management, play a very obvious role in ethnic identity. In the colonial era, language became to a certain extent ethnic dividing lines. At the same time, language is also a dangerous presence for ethnic identity. If not handled properly, it may divide the country, oppose the regime, and break the common memory.

Carla. J. & Reginald, J. (1998) pointed out that ethnic identity is a kind of cognition, which includes three aspects: first, belief in one's own nation, second, attitude towards one's own nation, and third, recognition of one's own ethnic identity. Triandafyllidou, A. (1998) pointed out ethnic identity is defined not only from the common characteristics shared within the nation, but also from the outside, that is, by this characteristic that distinguishes the nation from other nations or ethnic groups. Generally speaking, the function of ethnic identity is mainly based on the comparison of the own ethnic group or the group with others. Therefore, the concept of "significant others" is used to study how the outside world or others outside the community affect the internal group. groups and lead to the transformation of ethnic identity within the community.

Bell, D. S. (2003) believed that "memory" has two sides in the process of ethnic identity. On the one hand, it is the common memory formed by the ethnic group, and on the other hand, it is the memory formed during the political management process. In order to avoid confusion and make distinctions during the research process, the concept of "mythscape" was adopted to expand the scope of memory in time and space and reconstruct the category of ethnic identity through constructivism. The country assumes a regime and values. The role can carry out various activities and policies for ethnic activities, and these strategies cannot be static and must always maintain a changing mentality. David, O., & Bar-Tal, D. (2009). Point out that when humans migrate to a place and integrate into local life, identity disputes will arise. In this case, it needs to be explained from both the individual and collective levels. Reconstruct a new identity.

Vale, L. (2014) discussed how urban construction design serves politics and analyzed how architectural landscapes reflect diverse identities under the balance of interests of all parties. Uberoi, V. (2020). Agree with scholar Bhikhu Parekh's view that ethnic identity has important value in plural forms, especially in the context of different cultural groups, different values, different beliefs and ways of thinking, ethnic identity allows these differences to interact with each other to support the social management of political parties.

2.5.1.2 Measurement of ethnic identity

Phinney, J. S. (1990) analyzed previous literature and believed that the connotation of ethnic identity includes the following four parts: ethnic self-identification, sense of belonging, positive attitude, and ethnic involvement. Cubitt, E. T. (2002) believes that traditional culture reflects people's moral concepts, but in some places long-standing traditional customs often exclude some new things, such as gardening, diet, etc. National culture is a collective noun and has its own value level. The traditional culture of a nation can emotionally resonate with the nation, especially in the face of the invasion of foreign culture, such as pop culture, movies, songs, etc. Facing such cultural threats, it can sometimes stimulate the public's sense of belonging and a sense of identity can promote the establishment of a sense of ethnic identity. Bellamy, A. J. (2003) analyzes the formation of Croatian ethnic identity, explaining the different understandings of ethnic identity by the government, opponents, intellectuals

and other groups, how political parties are legitimized in this context by law, and in education, economy and language and other aspects.

McCrone, D., & Bechhofer, F. (2008) with the help of the Scottish social survey experiment, it illustrates that social exclusion and social inclusion may occur in the process of ethnic identity. The Scots are accustomed to using cultural markers to judge identity difference. Wodak, R. (2009). believes that ethnic identity has multiple interpretations. It is not an individual, but a group that has highly identical standards for a certain thing or a certain phenomenon. No matter how the individual develops, this standard is stable. Smith, A. D. (2017). studied the interest construction of national government and citizen identity, using the citizen integration policy implemented in the Netherlands in 1998 (allowing immigrants to learn their language and accept their political management culture) to explain the context of multiculturalism the construction of ethnic identity and national power, especially with the advancement of globalization, ethnic boundaries are becoming increasingly blurred. As a government organization, it is necessary to adjust policies in a timely manner to protect the interests and rights of the nation.

Hu, Y.T., Wang, T.R., & Chang, W. (2021) studied the perspective of intergenerational differences among migrant workers and proposed that government functional departments should strengthen urban social security for migrant workers, safeguard the interests of migrant workers, publicize the concept of equality, and sink and implement it, Reduce household registration discrimination and identity discrimination, and appropriately provide migrant workers with public services such as rental housing, medical care, and social security to enhance their sense of urban belonging. Interactions between migrant workers with different educational levels, economic abilities, and social status, between urban residents and migrant workers, and between relatives and friends of migrant workers should be encouraged to make full use of the frequent social interactions of migrant workers to effectively bring into play social cohort effect and demonstration effect in interaction mechanism.

For the first generation of migrant workers, housing subsidies, children's education resources, social security, etc. should be provided, and rural land transfer should be promoted in an orderly manner to strengthen their sense of identity with the place of influx. Wang, C.L, He, L, & Feng, L. (2022) used social mutual construction

theory to analyze and explore how ethnic groups carry out identity narrative, identity construction and self-cognition from a qualitative perspective, and researched the cognitive path of identity and self-identity narrative based on a localized perspective to open up a cross-research perspective to enrich and promote identity construction and narrative research, explore the psychological representation of narrative based on identity, and use the nature of the brain, body and physical experience to explore the role of narrative in self-cognition, both visual and kinetic. , both conceptual and rational multiple paths.

Yan,Y.F & Ma,M.G. (2023) found that members of the organization connected with each other to form a collective out of a sense of responsibility to protect public values and enthusiasm for literary and artistic creation and performance. Their initial value identity was influenced by other people and society through constant participation in activities and interactions, government recognition and deepening and sublimation, thus forming emotional identification among organizational members and their identification with the organization.

Only by linking the content and form of cultural activities with what the masses are thinking and combining the external incentives for organizations to participate in activities with the values upheld by the organization can we clarify the responsibilities and obligations of the government, residents and social organizations, thereby promoting social The organization establishes a continuous recognition of public cultural life, continuously improves the public cultural service system on the basis of enhancing the motivation of social organizations to participate, and meets the needs of community residents for higher quality spiritual and cultural life.

2.5.2 Cultural tourism

Starting from the development of cultural tourism resources and tourism experience as the core, cultural tourism is defined as: Cultural tourism is based on cultural resources, starting from the thinking and creativity of tourism developers, with the purpose of enhancing tourism experience, carrying the functions of increasing knowledge and emotional sustenance, and a form of tourism activities that satisfies tourists' spiritual experience.

The concept of cultural tourism originated in the United States in the 1970s and became popular in Europe in the 1980s. Cultural tourism inevitably covers some aspects

of culture and tourism, and through specific modes of action, it forms a specific concept that is both different and distinctive. The World Tourism Organization points out that cultural tourism is "travel that occurs when people want to understand each other's lives and thoughts." That is, tourists appreciate, experience and feel the local culture of the tourist destination through certain specific carriers or expressions, so as to enrich the tourism experience. activity.

The main participants of cultural tourism are defined, narrowed down to those tourists who have special interest in experiencing cultural experiences; and the cultural objects are further supplemented, believing that in addition to general heritage tourism, art, beliefs, customs, etc. will also be involved Experience tourism of natural history, eco-tourism of flora and fauna of tourist destinations, sports tourism of participating in sports activities and watching sports events, and rural tourism related to agriculture are included in cultural tourism. Cultural tourism is those tourism activities related to crafts, language, art and music, architecture, perceptions of tourist destinations, monuments, festivals, heritage resources, technology, religion, education, etc.

Due to differences in perceptions of cultural tourism, the types of cultural tourism studies conducted by scholars are also diversified. The research type divides cultural tourism into four levels: the historical and cultural level represented by ruins, cultural relics, and ancient buildings; the modern cultural level represented by modern culture, science and technology, and art; and the research of customs, etiquette, and festivals. Research on the folk culture layer; research on the ethical and moral culture layer represented by interpersonal communication (Guo,L.H. 1999).

By classifying the research subjects, the types of cultural tourism research can be roughly classified into two categories. One category is cultural tourism research that takes cultural field objects such as nation, heritage, folklore, history, art and literature as the research content, and the other category It is a cross-research between the cultural field and other special tourism fields, such as religion, ecology, countryside, city, food, sports and other research contents (Zhu,M.& Wei,X.D. 2014). From the perspective of literature analysis, we sorted out the citations of cultural tourism-related research in core journals from 1998 to 2017 and found that national culture, religious culture, and heritage culture are hot topics in cultural tourism research at home and abroad. However, with the acceleration of urbanization, different regions Distinctive urban

cultures have gradually become the forefront of cultural tourism research. (Tang,D. J, &Deng,H.H.2019).

2.5.3 Semiotics

Semiotics is the study of symbols, their use, their interpretation, and the way they are communicated. The earliest linguists Ferdinand de Saussure and Charles Sanders Peirce proposed it in the early 20th century. Its definition is: it can be used to represent something. Judging from this definition, the scope of semiotics is very broad, and it can be simply understood that everything in human life can be symbolized. Judging from the literature, the current research on semiotics by domestic and foreign scholars can be divided into three stages:

the first stage, from the early 20th century to the 1960s, laid the foundation for semiotics: Ferdinand de Saussure and Charles Sanders Peirce founded semiotics. However, because the two were in different regions, their ideas developed unevenly. Charles Sanders Peirce's was more popular and was successively promoted by Roman Jakobson, Claude Levi-Strauss, Roland Barthe, A.J. Greimas, Tzvetan Todorov and others. and rich. Charles W. Morris further optimized and developed it in the 1940s, but overall, scholars at this stage have been improving the foundation and enriching its foundation.

The second stage lasted from the 1960s to the 1970s. This stage showed the overall improvement of the theoretical model of semiotics. Poststructuralism, Charles Sanders Peirce's triadic model of signs, Lotman's cultural semiotics and other forms have emerged.

The third stage is from the 1980s to the 21st century. The basic theory of semiotic theory has become a system. Semiotics at this stage has fully absorbed the openness advantages of structuralism and gradually entered multiple disciplines and fields. There have been many semiotics, such as semiotic culture, tourism semiotics and communication semiotics. Branches provide the possibility to explore and reconstruct semiotic theoretical systems in multiple fields.

Semiotics emphasizes that symbols are the main tools for cultural transmission between different levels. Only by deeply understanding these symbols can we deeply understand the symbolic meaning and intrinsic value of culture. They can be language, images, actions, objects and other actual objects to help people Understand one's

identity, social role and relationship to the world. Berger, P., & Luckmann, T. (2023) wrote in "The social construction of reality": "Every day I live in a world full of symbols." MacCannell, D., & MacCannell, J. F. (1982). It is believed that ethnic semiotics is the explanation of national cultural differences and plays an important role in shaping social identity and identity of ethnic groups. Through some specific symbols (national flag, national emblem, language), it can reveal the individual and group in the construction of social identity relationship between. Li, Y.Z. (2003) believes that semiotics can systematically explain and analyze the meaning relationships, causal relationships, evaluation relationships, behavioral relationships, etc. concentrated in humanities academic phenomena. Symbols can convey people's behaviors and attitudes in communication.

Li, T.Y. & Zou, G.T. (2013) focused on the study of semiotics, especially the semantic generation and communication mechanism, which provided an effective intervention method for the expression of cultural connotation in landscape design. The interpretation of the cultural connotation of landscape design makes the artistic innovation of landscape designers and the mechanism of the audience's aesthetic interpretation and evaluation clear. Hu, Y.W. (2017) explained the concept of "field" from the perspective of communication semiotics, from demonstrative behaviors on the stage to demonstrative behaviors in social life, and found that the structural relationship between the upper and lower symbolic fields supports the production process of symbolic meaning, and the immersive space created by people's practice that is external to people, will also affect the generation and dissemination of meaning.

The spatial relationship of the symbolic field and the person's personal position, these spatial structures of the presence will affect the communication effect through the meaning-giving behavior, and they are presented through the communication activities in daily life. Semiotics can analyze the important roles that artworks, music, dance, etc. play in the construction of ethnic identity, thereby providing a deep understanding of the complexity of ethnic identity. Torop, P. (2017). Use the cultural semiotics to explain the historicity of culture. Historicity and temporality are important components of cultural semiotics to study the hierarchical structure and symbol system of cultural symbols.

Hua, M.C. & Wang, Q.L. (2020) pointed out that in the creation of national dances, it is necessary to accurately grasp the meaning of national cultural symbols. We cannot only know the form of the signifier without knowing the connotation of what it refers to, and use signifiers at will in creation, resulting in the destruction of national culture. Misreading and misunderstanding will have serious consequences. Galofaro, F. (2020). Demonstrates the use of ethnos miotics to understand the relationship between objects, users and systems, guide the design to transform national symbols, and gain an in-depth understanding of the meaning and specific reference of national culture through these designs.

2.5.4. Stakeholders

The term "Stakeholder" was first proposed by the Stanford Research Institute in the 1960s. Edward Freeman explained stakeholders in detail in his book "Strategic Management: Analytical Methods of Stakeholder Management", and Defined as: individuals and groups in the environment that can influence the achievement of organizational goals, or are affected by organizational goals. Two classification methods are proposed for stakeholders: the first is to divide stakeholders into voluntary stakeholders and involuntary stakeholders based on the risks borne by individuals or groups in corporate business activities; the second is: One method is to divide stakeholders into primary stakeholders and secondary stakeholders based on the closeness of their connection with the enterprise.

Grimble, R., & Wellard, K. (1997). Deepened the definition of stakeholders as "any organized or unorganized group that has a common interest in a particular problem or system, and they can be at any level of society or status, which can be any size or collection of groups, from global, national and regional to family or intra-household. Laplume, A. O., Sonpar, K., & Litz, R. A. (2008). Use content analysis method to review and classify 179 articles published in authoritative international management journals from 1984 to 2007, and derive stakeholder theory It has gone through three stages: incubation period (1984-1991), growth period (1991-1998), and maturity period (1999-2007) . However, only research on leading literature has a small scope and it is difficult to support the development of the entire field. Reed, M. S. (2008). Integrate stakeholders with ecological environment management and consider stakeholder participation as a key link in ecological environment management. As the concept of

stakeholders is gradually applied to ecological environment, medical management and tourism, etc.

Robson, J. (2012). The groups that propose the interests of tourism stakeholders include: shareholders, employees, tourists, residents, the country, social service agencies, etc. It can be understood as drawing a tourism stakeholder relationship map. It can be seen that tourism covers multiple industries. This industry plays different roles in tourism development. Different roles have different starting points, which results in different stakeholder groups. Waligo, V. M., Clarke, J., & Hawkins, R. (2013) Considering the supply and demand of tourism development, introducing stakeholders into tourism development and management can effectively integrate the forces of all parties, exert synergy effects, and promote tourism sustainable development of the industry. Zhao, C.Y., Bi, Q.W., & Hao, X.L. (2014) combined the development characteristics of grassland tourism destinations and defined the core stakeholders of grassland tourism as 10 types of stakeholders, namely tourists, herdsman/operators, local governments, tourism enterprises (tourism developers, Travel agencies, hotels, etc.), herdsman cooperatives, external grassland tourism investors, competitors, media, environmental protection departments, tourism associations, conduct expert scoring and evaluation to further identify the core stakeholders of grassland tourism, and then form a sustainable development of grassland tourism. policies and suggestions.

Liao, J.H. (2017) elaborated on the social responsibility of rural tourism from the perspective of stakeholders, pointing out that rural tourism needs to highlight its characteristics, create high-quality products, improve the benefit distribution and control mechanism, ensure the balance of interests of all parties, strengthen environmental protection, and promote the rural environment Beautiful and pleasant, strengthen the construction of talent team, improve the quality of rural tourism services and other strategies to achieve a win-win situation between rural tourism development and beautiful countryside construction. Liu, J. & Zhou, T.X. (2020) started from the core stakeholders in the practice process of study tours, that is, teachers, students, parents and study institutions, focusing on understanding the understanding and demands of each stakeholder on study tours, and clarifying the differences between the stakeholders. Conflicts and differences, as well as mutual compromise and restriction

mechanisms, in order to provide practical ideas for solving the current industry dilemma and seeking sustainable development.

Chen,J.Z.&Liu,D.J.(2021) conducted an in-depth analysis of the stakeholder composition and interactive relationships of traditional villages in Lianghekou Village, Enshi Prefecture, Hubei Province under the background of tourism development, and found that the diversified stakeholders of traditional villages have initially formed, showing the stakeholders The development characteristics are gradually increasing and tending to be stable. The stakeholders have gradually developed from the three basic stakeholders of community residents, village committees, and daily operating merchants to ordinary community residents, scenic spot management committees, tourists, tourism practitioners, Stakeholders such as tourism operators have formed a situation where diversified entities coexist.

Zhu,H. &Yu,W.T.(2023) used questionnaire surveys and other methods, combined with content analysis, sentiment analysis, and IPA analysis methods to conduct research on the perception of local culture and cultural elements by the tourism stakeholder group "tourists-residents-operators" to construct a local Cultural reshaping action system, and based on the perspective of multi-stakeholders, feedback on the effects of cultural reshaping in terms of cultural characteristics, emotions and expressions; at the practical level, facing the users of historical blocks, studying the cultural perception characteristics of different stakeholders, thereby providing historical information Provide suggestions and decision-making support for the expression and promotion of culture in neighborhood tourism development.

It can be seen that the research scope of tourism stakeholders is getting wider and wider, and it is these previous studies that provided help and reference for the development of this paper.

2.6 Reviews of Research Articles

2.6.1 literature review of cultural tourism

Cultural tourism is developed on the basis of traditional tourism, and is obviously different from traditional sightseeing tourism.

Valene L. Smith. (1989:1-3) *Tourism in Socio-Cultural Environment: A Perspective*. Research purpose: From a narrow perspective, cultural tourism is the

tourism product of folk culture, that is, the disappearing way of life and culture in human civilization. Local specialties.

Reisinger, Yvette.(1994:24-28). *Ourist—Host Contact as a Part of Cultural Tourism*. Research purpose: As a form of tourism, cultural tourism has diverse content. He pointed out that cultural tourism refers to anything other than human architecture. In addition to sightseeing tours of ancient ruins, it also includes forms of tourism such as customary tourism and religious tourism, such as participating in religious festivals, experiencing local customs and customs at tourist destinations, etc.; similarly, tours to natural history museums to learn about natural history , sports tourism to watch sports events at competition sites, and food tourism to taste local snacks, etc., can all be included in the category of cultural tourism.

Richards, Greg, Ed. (1996:15-18) ,*Cultural Tourism in Europe*. Research purpose: Through literature research, the definition of cultural tourism is clarified, and it is pointed out that cultural tourism includes all aspects of tourism. On the one hand, tourists can learn and understand The history and heritage of the destination; on the other hand, through learning and experience, you can feel the life and thoughts of the era in which the destination culture is located.

With the deepening of research, cultural tourism has been further divided according to the differences in research themes or content of scholars or organizations, so this concept has become more and more diverse.

Bob Mc Kercher, Rob Law&Terry Lam(2006:1235-1252). *Rating tourism and hospitality journals*. Research purpose: Cultural tourism can be summarized into four types: tourism, mobility, operation and experience.

Dina Mayasari Soeswoyo(2016:93-98). *Exploring the Readiness of Betawi Cultural Village as a Sustainable Cultural Tourism Destination in Jakarta*. Research purpose: Culture is the carrier of cultural tourism, and the process of culture becoming a tourism resource is the embodiment of its commercialization. In the process of its commercialization, it often brings about a deepening of the local culture's cultural value identity. Using the cultural tourism research case of Betawi community in Jakarta, it is confirmed that cultural tourism not only promotes local economic and social development, but also makes tourism destinations developed with culture as resources directly strengthen the indigenous people's sense of identity with their own culture.

Vergori, Anna Serena & Serena Arima.(2020:104058). Cultural and Non-cultural Tourism: Evidence from Italian Experience. Research purpose: Cultural tourism resources are resources that can effectively respond to seasonal changes in tourism. As cultural resources and tourism resources are integrated The product of development, the integration of the two is more conducive to improving the tourism industry's ability to withstand external risks. Through long-term tracking research on the number of local tourists in Italy through several tourism statistical data, it was found that cultural tourism resources are one of the important factors in effectively coping with the off-season of tourist destinations.

Girard, Luigi Fusco, and Peter Nijkamp, eds.(2009:78-81). Cultural Tourism and Sustainable Local Development. Research purpose: This paper explores the elements of cultural tourism from an economic perspective and believes that cultural tourism consists of six elements: Aesthetic value, spiritual value, social value, historical value, symbolic meaning and sense of reality, and concluded that cultural resources and cultural tourism will promote local economic development. The most prominent theoretical achievement is that he proposed the economic contribution value evaluation of cultural tourism, but the shortcoming is that the explanatory perspective is not based on culture itself.

Hughes, Howard L.(1998:445-452). Theater in London and the iInter-relationship with Tourism. Research purpose: What distinguishes whether a tourism activity is cultural tourism is the willingness of tourists and the attraction of art forms or cultural events , from this, it is suggested that only by expanding the research scope of cultural tourism can the cultural tourism market be clarified more deeply.

The components of cultural tourism, that is, 6A's in Tourism (Attraction, Activities, Accessibility, Accommodation, Amenities And Amenities).

Richards, Greg.(2002:1048-1064).Tourism Attraction Systems: Exploring Cultural Behavior. Research purpose: Attractions are the most important part of the entire tourism system. Good attractions can often attract more tourists, and the characteristics of the attractions are closely related to There is a great relationship between tourist browsing, attraction construction and media promotion.

Siamak Seyfi, C. Michael Hall& S. Mostafa Rasoolimanesh. (2020:341-357). Exploring Memorable Cultural Tourism Experiences. Research purpose: Cultural

tourism is a key development project in many tourist destinations. Through the study of Paris cultural tourism attractions, Using grounded theory to construct a model of memorable cultural tourism experiences, the article mainly explains the importance of experience tourism in cultural tourism, and analyzes tourists' perception, participation, and authenticity of experiences in cultural tourism and other related issues.

Dai-In Danny Han, Jessika Weber, Marcel Bastiaansen, Ondrej Mitas & Xander Lub.(2019:113-128). Virtual and Augmented Reality Technologies to Enhance the Visitor Experience in Cultural Tourism. Research purpose: Cultural tourism is currently the most popular This form of tourism has a strong driving force for social and economic development, and at the same time it can satisfy tourists' strong desire to learn. Using AR and VR technology to intelligentize cultural tourism, we studied tourists' real experience of cultural tourism under immersive experience.

Agyeiwaah E (2019) Exploring the Relevance of Sustainability to Micro Tourism and Hospitality Accommodation Enterprises (MTHAEs): Evidence from Home-stay Owners. Research purpose: The sustainable development of cultural tourism is related to the accommodation environment of attractions Closely related, the interaction between tourists and local residents in cultural tourism can well promote environmental protection in accommodation and improve tourist satisfaction. At the same time, it strengthens the social practice of tourists in tourism and promotes the sustainable development between B&Bs and tourists.

Worku Tadesse, G. (2023:2158623) Heritage Resources as a Driver of Cultural Tourism Development in Ethiopia: A Review. Research purpose: Considering that cultural heritage is the key to promoting the sustainable development of cultural tourism, the purpose of integrating cultural and historical relevance Connect the local areas, form new attractions through human activities, scientifically use these resources to consume culture, strengthen the protection of culture, and finally achieve the sustainable development of cultural tourism.

In addition, Chinese scholars have also done a lot of research on cultural tourism.

Yu Lan (2000:78-79), The Concept of Cultural Tourism Should not be Generalized. Research purpose: Cultural tourism is placed in the context of social life, and it is believed that cultural tourism is the remnant of the passing way of life,

manifested in "old-fashioned "Houses, self-woven cloth, livestock-powered vehicles, handmade art rather than machine production. In addition, participants' local activities include visiting and eating in rough countryside, watching folk performances, or participating in the bold bull riding competitions of the American West.

Li Qiaoling (2003:93-96). Analysis of Tourist Source Market of Wuwei, a Famous Historical and Cultural City. Research purpose: From the perspective of tourists, comprehensively elaborate on cultural tourism as a type of tourism. In the process of this activity , tourists can not only get a more comprehensive experience and enjoyment at the spiritual level, but also at the cultural level, and achieve the purpose of deeply feeling and experiencing the cultural connotation wholeheartedly.

Ren Guanwen (2006:177-181). On the Development and Protection of Ethnic Cultural Tourism Resources. Research purpose: The development of ethnic cultural tourism resources is the process of transforming the utilization of ethnic cultural resources into tourism forms, which is divided into direct utilization type and integrated promotion type. Type and historical restoration type. The development of ethnic cultural tourism mainly involves the classification, development, utilization and protection of ethnic cultural resources, as well as the evaluation of the current status of ethnic cultural tourism development, and the introduction of countermeasures for the development and protection of ethnic cultural tourism.

Zhang Haiyan, Wang Zhongyun (2010:85-90). Research on the development of national cultural tourism creative industry based on technological progress. Research purpose: Culture is the ultimate purpose and essential attribute of tourism, the induced effects of tourism industry on cultural industry and The radiation and penetration effects brought by the cultural industry to the tourism industry can promote the mutual penetration and integration of tourism and culture.

Hou Bing, Zhou Xiaoqian (2016:166-176). Construction and empirical analysis of the urban cultural tourism competitiveness evaluation system—taking the urban agglomeration in the Yangtze River Delta region as an example. Research purpose: To construct an evaluation index system for An empirical analysis of the integration and coordination of the tourism industry and cultural industry in the Yangtze River Delta urban agglomeration shows that the integration of cultural industry and tourism industry

is currently an implementation measure for the development of cultural tourism in many domestic cities.

Fu Caiwu (2020:89-100). On the inner logic of the integration of culture and tourism. Research purpose: To realize the integration of cultural industry and tourism industry, it can neither be understood as a “simple connection” of culture and tourism, nor as two Rather than "all-in-one integration", it should successfully build a positive interactive relationship between the subject and object of cultural tourism.

2.6.2 literature review of Bai kuyao tourism development

There are few studies on the cultural tourism of Bai kuyao. Because Bai kuyao is mainly distributed in Nandan County and its development mainly follows the planning of Nandan County, we started with the cultural tourism of Nandan County to find clues for this study.

Yiwei, Jiang Zhaofeng (2004:60-64). Developing Bai kuyao Style Tourism in Nandan County, Guangxi while Protecting It. Research purpose: Nandan Bai kuyao has rich Due to its remote living environment and relatively closed environment, it is difficult to be affected by the outside world. Therefore, it maintains strong traditional customs, has integrity and uniqueness, and is highly attractive to tourists. It is precisely because of its closedness and isolation that Bai kuyao's social culture is relatively simple and backward. In the current cultural diversification, it is easy to be influenced by the outside world and has obvious fragility and variability. Therefore, in the development of culture While traveling, if traditional culture is not effectively protected, the soil of traditional culture will be severely damaged and face the risk of extinction. Therefore, all parties need to coordinate development and promote the sustainable development of cultural tourism in the area where Bai Kuyao lives.

Peng Jiawei, (2007:55-59). Research on the Development of Eco-museums and Their Cultural Tourism Industry—Taking Nandan liihu Bai kuyao Eco-Museum as an Example. Research purpose: Nandan liihu Bai kuyao Eco-Museum as an example. When considering the tourism industry, eco-museums should take into account the specific objectives of protecting the local environment, controlling the population of small central areas, promoting employment and affordable quality tourism. In line with the principle of "development while protecting, protecting while developing", we must grasp the relationship between economic development and the sustainable development

of native culture, so that the cultural tourism industry of the eco-museum can develop reasonably.

Jiang Riqing (2010:91-94). *The Tourism Value of Bai kuyao Costume Culture in the North of Guangxi*. Research purpose: The costume culture of Bai kuyao has a long history and obvious cultural characteristics. It is a nation with extremely high cultural value. Travel Resources. Using costume culture to develop Bai kuyao ethnic tourism can not only meet tourists' needs for heterogeneous culture, but also be conducive to the protection and inheritance of Bai kuyao ethnic tourism resources.

Feng Weiwei (2013:45-48). *Research on the Cultural Tourism Development of Bai kuyao Ethnic Group in Nandan Based on Consumer Authenticity Model*. Research purpose: Postmodernism as the research perspective, combined with the perspective of constructivism, constructed Ba ikuyao tourism The consumer's authenticity model mainly plays a positive role in the development of ethnic cultural tourism in Bai kuyao, Nandan, from the aspects of tourist motivation, objective authenticity and existential authenticity of tourism experience.

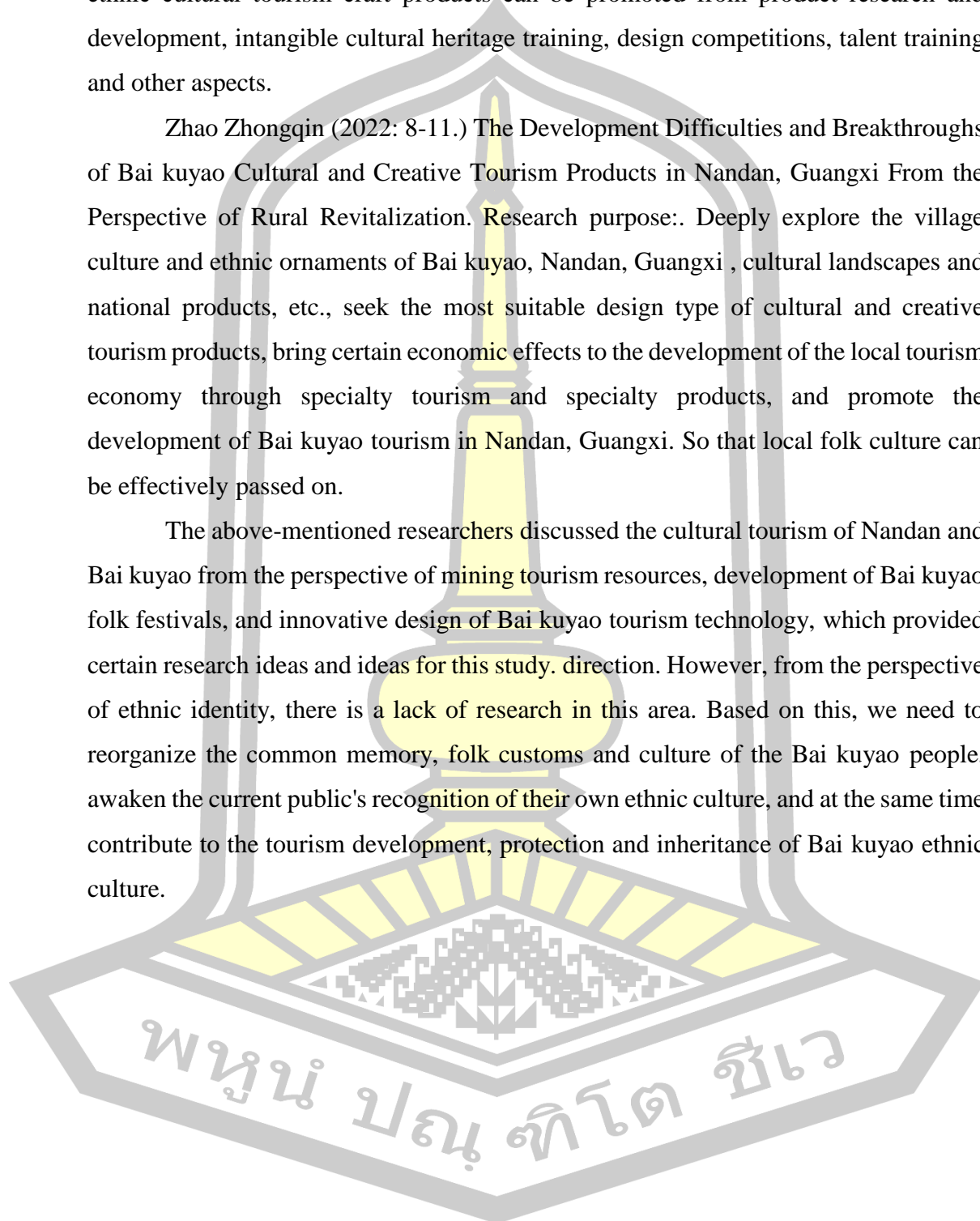
Luo Chuanqing. (2017:56-61). *On the Authentic Tourism Value Orientation of Nandan Bai kuyao New Year Street Festival*. Research purpose: The cultural tourism industry will be the pillar industry of Nandan in the future. As a tourism product formed under market-oriented operation, the Bai kuyao New Year Street Festival, guided by the authenticity value orientation, allows this traditional festival to not only retain the original flavor of the Bai kuyao folk culture feast, but also allow tourists to experience the real fully enjoying the feast of Bai kuyao folk culture in a relaxed and pleasant atmosphere, which also embodies the tourism development concept of green development and shared development.

Tong Yuanyuan, Yu Yimengting (2021:78-82.) *Research and Development and Overseas Promotion of Guangxi Bai kuyao Cultural Tourism Handicrafts*. Research purpose: In terms of the development of tourism handicrafts in Bai kuyao, which is rich in cultural resources, due to the irregular management system , imperfect reward mechanisms, and lack of professional relevant talents, etc., the handicraft market of ethnic cultural tourism presents problems such as small scale of production and operation, weak sense of design, and unclear ethnic characteristics. It is recommended to follow the market demand orientation, make full use of national characteristics, and

innovate and inherit the national culture of Bai kuyao. The development of Bai kuyao ethnic cultural tourism craft products can be promoted from product research and development, intangible cultural heritage training, design competitions, talent training and other aspects.

Zhao Zhongqin (2022: 8-11.) The Development Difficulties and Breakthroughs of Bai kuyao Cultural and Creative Tourism Products in Nandan, Guangxi From the Perspective of Rural Revitalization. Research purpose: Deeply explore the village culture and ethnic ornaments of Bai kuyao, Nandan, Guangxi , cultural landscapes and national products, etc., seek the most suitable design type of cultural and creative tourism products, bring certain economic effects to the development of the local tourism economy through specialty tourism and specialty products, and promote the development of Bai kuyao tourism in Nandan, Guangxi. So that local folk culture can be effectively passed on.

The above-mentioned researchers discussed the cultural tourism of Nandan and Bai kuyao from the perspective of mining tourism resources, development of Bai kuyao folk festivals, and innovative design of Bai kuyao tourism technology, which provided certain research ideas and ideas for this study. direction. However, from the perspective of ethnic identity, there is a lack of research in this area. Based on this, we need to reorganize the common memory, folk customs and culture of the Bai kuyao people, awaken the current public's recognition of their own ethnic culture, and at the same time contribute to the tourism development, protection and inheritance of Bai kuyao ethnic culture.



CHAPTER III

RESEARCH METHODOLOGY

This article adopts qualitative research methods and mainly studies how to use Bai kuyao ethnic identity to develop cultural tourism plans. This chapter introduces the research methods used in this study, which mainly consists of two parts, mainly involving research Content, Research Method, Study Period, Research Area, Population and Sample, Research Tools, Data Collection, Data Process and Analysis, Research Result and Personation, etc. Specifically includes the following information:

3.1 The scope of research

3.1.1 Research Content

3.1.2 Research Method

3.1.3 Study Period

3.1.4 Research Area

3.1.5 Population and Sample

3.2 Research Administration

3.2.1. Research Tools

3.2.2 Data Collection

3.2.3 Data Process and Analysis

3.2.4 Research Result and Presentation

The details of each topic are explained as follows:

3.1 The scope of Research

3.1.1 Research Content

This paper mainly studies the Baikuyao in Nandan, China; ethnic identity and cultural tourism development. The detailed content mainly includes three parts:

1. To study the history and development of Bai kuyao
2. To study the current ethnic culture and ethnic identity of Bai kuyao
3. To study the Strategy to develop cultural tourism using Bai kuyao ethnic identity.

3.1.2 Research Method

Qualitative research method is a common methodology in social sciences (Hennink, M., Hutter, I., & Bailey, A.2020). The researchers can in-depth understand and interpret social phenomena and human beings in their natural state. Diversified social themes such as behaviors and cultural phenomena emphasize the use of ethnography, in-depth interviews, case studies and other methods to collect text, sounds, pictures and other data to explain the intrinsic relationships and meanings between phenomena (Fossey, E ., Harvey, C., McDermott, F., & Davidson, L. (2002). Marshall, C., & Rossman, G. B. 2014).

This study adopts qualitative research methods. First, it collects data and documents to analyze the history and development of Bai kuyao. Second, it uses field research and in-depth interviews to collect the current ethnic identity of Bai kuyao people and sort out the existing problems. Third, through in-depth interviews and participatory observation, we could summarize the plans for Bai kuyao cultural tourism development.

3.1.2.1 Document research method

It can make full use of the library of Mahasarakham University, Google Scholar, Baidu Scholar, CNKI and other databases to obtain electronic documents. It can also use the Nandan County Library, Nandan County Bai kuyao Ecological Museum, Nandan County the government's cultural management departments and others obtain historical documents.

3.1.2.2 Field research method

Fieldwork is a commonly used method in qualitative research (Sieber, S. D. (1973).). Because I have lived in Guilin for a long time and is relatively close to Nandan County, I went to Lihu Yao Township and Lihu Yao Township in Nandan County many times to conduct interviews and field investigations with intangible cultural inheritors and village chiefs, and collected information about Bai kuyao. Information on Baikuyao ethnic identity and cultural tourism development.

3.1.2.3 In-depth interview method

In-depth interviews can understand the common understanding of a specific group on something, but you must pay attention to the expression of identity, try to become one of them, and get closer. You cannot stand on their opposite side or play other social roles to prevent intrusive interviews. (Minichiello, V., Aroni, R., & Hays,

T. N. (2008).). Under such circumstances, effective and objective information can be obtained through face-to-face communication and interviews with intangible cultural heritage inheritors, local residents, elders in villages and other groups.

3.1.2.4 Participant observation

Participant observation method was also used in the research, which is also a research method in anthropology and sociology. It also emphasizes obtaining the materials and information needed for research through seeing, listening, and asking in the natural environment (Timseena, B. (2009). Clark, A., Holland, C., Katz, J., & Peace, S. 2009), The advantage of this method is that it is illuminating in the process of observation. (Tetley, J. 2013) .. In order to better understand and study the identity and cultural tourism development of Bai kuyao, Through preliminary literature review, prepare pre-asked questions (including general questions and exploratory questions), then enter their living space, conduct interviews with intangible cultural inheritors, cultural managers, tourists, etc., and make relevant records , to obtain first-hand information from different groups on Bai kuyao ethnic identity and Bai kuyao cultural tourism.

3.1.3 Study Period

This research lasts approximately 2-3 semesters. The specific research stages and content are arranged as follows:

The first stage: From 2022.7 to 2022.12, collect literature materials for the project, mainly studying the origin, historical origins, migration, living environment and unique cultural resources of the Bai kuyao ethnic. Conduct fieldwork on the topic, determine the research area, research tools, research objects, etc., and conduct in-depth research on the history and development of Bai kuyao through interviews with elders, village chiefs and other prestigious people of the Bai kuyao ethnic group.

The second stage: 2023.1-2023.6 Organize and analyze the research data, formulate a text description, and sort out the ethnic culture of Bai kuyao? What is the specific development situation? In the protection and development of these ethnic cultures, how do the Bai kuyao ethnic identify themselves? How does the local area carry out tourism development of ethnic cultural resources? What problems did you encounter? Therefore, these issues need to be explored and studied in more depth.

The third stage: 2023.7-2023.10 Organize and summarize the previous information, analyze the data, and then start writing the graduation thesis. During the process, you will communicate with the instructor, complete the first draft of the graduation thesis, and do a good job in thesis defense.

3.1.4 Research Area

As a researcher of local culture in China, I have been engaged in research on the culture of ethnic minorities, especially on intangible heritage protection and tourism. Bai kuyao is an ethnic minority in southern China. Most of its population lives in Nandan County, Hechi City, Guangxi. Especially Baxu Yao Township and Lihu Yao Township are the two places where Bai kuyao live most concentratedly. It retains a lot of the original folk culture of Bai kuyao, which is highly targeted and representative for the study of Bai kuyao culture. Since the local government began to vigorously develop ethnic tourism with the help of Bai kuyao's characteristic culture, due to management strategy problems, the ethnic identity of the Bai kuyao people has been reduced. Many of the ethnic characteristics of the culture have begun to be gradually lost, and the competitiveness of ethnic cultural tourism has also shown a downward trend. Especially in the government's rural revitalization strategy in 2018, how to enhance ethnic identity, prosper Bai kuyao ethnic culture, and develop specialty tourism has become the problem to be solved in this paper.

3.1.5 Population and Sample

The sample collection groups for this study are mainly concentrated in Lihu Yao Township and Baxu Yao Township; the population samples mainly include: indigenous residents, embroiderers, intangible cultural inheritors, tourists, students, government officials, and tourists. The information is classified in order of importance:

(1) The first group Key Informants (KI): Providers of 9 key informations on the history of Baikuyao and the development of Bai kuyao ethnic culture, mainly village elders, village chiefs, and government managers. The old man and the village chief understood the history and cultural connotation of Bai kuyao. Government managers can provide critical information on the cultural utilization and protection of Bai kuyao.

(2) The second group Casual Informants(CI): There are 10 casual Informants practitioners of Bai kuyao ethnic culture, such as clothing makers and embroiderers,

practitioners of bronze drums, Tuoluo practitioners and other folk activities of Bai kuyao Local villagers participants etc.

(3) The third group General Informants(GI): general information providers of Bai kuyao ethnic cultural about 20 general Informants, such as tourists, outsiders doing business in the local area, etc., providing the most direct experience of Bai kuyao cultural tourism , tourist preferences and other information.

3.2 Research Administration

3.2.1. Research Tools

3.2.1.1 Literature investigation

Documents are one of the important tools for anthropological cultural research. This study mainly uses journal academic articles, professional books, academic papers and other resources to find and obtain the history of Bai kuyao and some information required for research. By analyzing previous research and results, it provides relevant theoretical basis and method information for the development of this study.

3.2.1.2 Interview

Interview data is an important tool for collecting receipts in qualitative research in social anthropology. The process is for the researcher to formulate interview questions through preliminary preparations. After entering the interviewer's life circle and eliminating obstacles, the questions are put in written form. Send it to the interviewee, then solve the questions that the interviewee does not understand or do not understand, and conduct a face-to-face interview while ensuring that the interviewee understands everything. The entire interview process is not limited to questions formulated in advance. The researcher can appropriately expand and add questions based on the responses of the interviewees to obtain more information and materials. As a researcher, you should record the interviews during the process, such as using paper and pen, recording tools, etc. If the interviewee agrees, it is necessary to save the interviewee's contact information, such as detailed home address, contact number, etc., so as to facilitate subsequent more in-depth interviews.

3.2.1.3 Observation

The observations used in this study mainly include direct observation and participant observation. During the research process, the method of direct observation was used. As a bystander, we observed the lives or activities of the people participating in Bai kuyao, and recorded relevant information. Participant observation chooses open participation, establishing a close relationship with the Bai kuyao people, assuming a certain role, going deep into the daily life of Bai kuyao, and feeling and observing the attitudes and living habits of the Bai kuyao people.

3.2.1.4 Group Discussion

Group Discussion is a face-to-face conversation. The Group Discussion process in this research process is to inform the members of each group of the Bai kuyao related issues prepared in advance and let everyone prepare for 2-5 minutes to ensure that everyone can speak and explain their own opinions on the issue. Views and opinions, and record the key points and details in the process. Be prepared for further data research.

3.2.2 Data Collection

In this study, we mainly collected the history and ethnic culture of Bai kuyao, the ethnic identity of Bai kuyao, and the tourism development of Bai kuyao. The main sources are as follows:

1. The history and ethnic culture of Bai kuyao: Relevant literature is mainly obtained through the China National Knowledge Infrastructure database, Baidu academic website, Nandan County Library, etc.
2. The ethnic identity of Bai kuyao: Mainly using field research and in-depth interviews to understand the ethnic identity of each group towards Bai kuyao.
3. Tourism development of Bai kuyao: Mainly through the official website of Nandan County Government and the official website of the Statistics Bureau of Guangxi Zhuang Autonomous Region.

3.2.3 Data Process and Analysis

Data analysis can help us clearly understand the research content and research objectives, and obtain more accurate data and solutions to problems. However, data analysis is not haphazard. When researchers obtain data, they must follow certain rules and steps, focus on the information hidden in the data, and analyze the data reasonably

to make the data work to solve the research problem. The qualitative research method used in this study is mainly as follows:

1. Data requirements: Mainly to clarify the data collection goals of qualitative research, what type of data is needed and what kind of data the researcher plans to analyze, or issues such as sample size and field investigation location selection. This information is need to be clear.

2. Data collection: According to the data requirements specified above, collect the data needed for the research from data sources. Generally, after determining the research sample, field surveys, interviews, observations and other methods are used to ensure the integrity and reliability of the data required for the research.

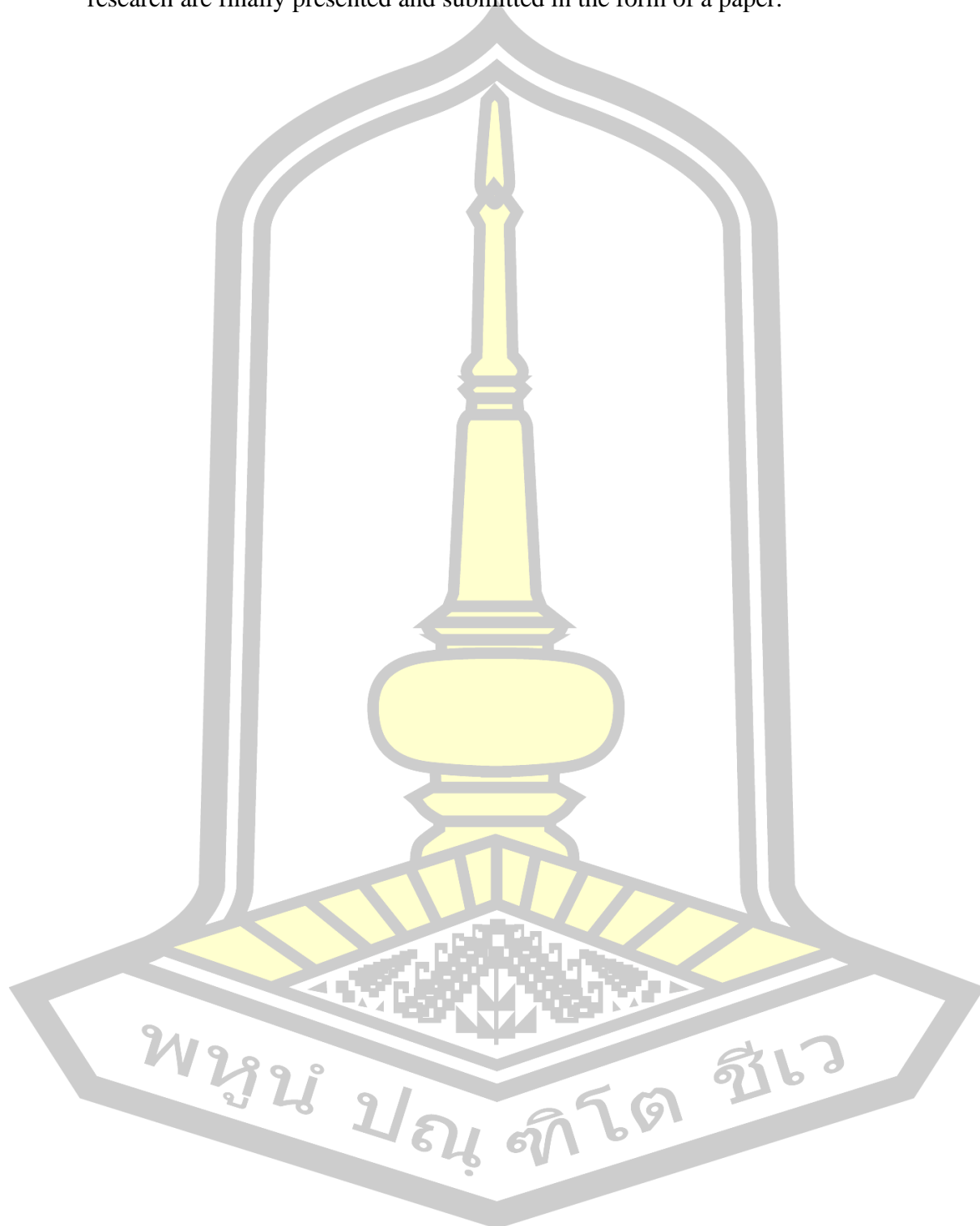
3. Data sorting: This step is very important and is a link that cannot be ignored as a researcher. Data collected in a natural state will inevitably have flaws and deficiencies, such as typos, duplicate records, spaces, etc. This requires researchers to organize and modify the recorded information to improve the accuracy of the data.

4. Data analysis: A large amount of data obtained in preliminary surveys and research, such as text, sound, pictures, videos, etc. After the previous step of sorting, content analysis and narrative analysis were carried out on this information, and the information was grouped in the form of tables according to their importance, such as the table of Bai kuyao history, the table of Bai kuyao ethnic identity and the table of Bai kuyao cultural tourism. etc., At the same time, the Investigator Triangulation method was used to verify the accuracy of the results. Qualitative methods were then used to examine the collected information, and the data were classified and analyzed, statistically related charts and verbal descriptions were conducted based on the research objectives.

3.2.4 Research Result and Presentation

This study mainly uses qualitative research methods to analyze and interpret the data and information generated during fieldwork, in-depth interviews, and participatory observation. This information is mainly used to study the ethnic identity of Bai kuyao and the development of cultural tourism. Clarify history and development of Bai kuyao, what problems exist in the current social identity of Bai kuyao and the reasons for these problems, sort out the types of Bai kuyao ethnic culture on this basis, and at the same time provide information on the cultural tourism development of Bai kuyao

development strategies and recommendations. The results produced by the entire research are finally presented and submitted in the form of a paper.



CHAPTER IV

RESEARCH RESULTS

This chapter mainly analyzes the research objectives of the paper and consists of three parts. The first part combs the origin, history and development of Bai kuyao through literature collection. The second part elaborates on Bai kuyao's ethnic identity and existing problems. In this part, the researcher mainly used fieldwork, in-depth interviews and participant observation to collect texts from research groups of different classes and roles, and learned about the ethnic identity and existing problems of Bai kuyao. The third part studied how Bai kuyao uses ethnic culture to develop cultural tourism. Combining the Chinese government's rural revitalization strategy and the ethnic identity of the Bai kuyao, the Bai kuyao ethnic culture is used as a tourism resource, and a development strategy is proposed to protect and inherit the Bai kuyao ethnic culture. The three research objectives of the paper are as follows:

1. The history and development of Bai kuyao.
 2. The current ethnic culture and ethnic identity of Bai kuyao.
 3. The strategy to develop cultural tourism using Bai kuyao ethnic identity.
- 4.1 History and Development of Bai kuyao
 - 4.1.1 From 1949 to opening up in 1978
 - 4.1.2 From 1978 to 2018
 - 4.1.3 From 2018 to present
 - 4.2 Bai kuyao's Ethnic Culture and Ethnic Identity
 - 4.2.1 The ethnic culture of Bai kuyao
 - 4.2.2 The ethnic identity of Bai kuyao
 - 4.3 Cultural Tourism Development Based on Bai kuyao Ethnic Identity
 - 4.3.1 Development of Bai kuyao cultural tourism
 - 4.3.2 Analysis of problems in Bai kuyao cultural tourism development
 - 4.3.3 Strategies for the development of Bai kuyao cultural tourism

4.1 History and Development of Bai kuyao

Through the collection of CNKI, Baidu Academic, and Nandan County libraries, a large number of historical documents, historical records, and books about the Yao ethnic and Bai kuyao were collected. At the same time, during field trips and the intangible cultural heritage of Bai kuyao clothing was brought to campus. Through communicating with the interviewees and intangible cultural inheritors, we further obtained some information about Bai kuyao. The history and development of Bai kuyao have been described in detail in the literature review in Chapter 2, especially the history before the founding of the People's Republic of China in 1949. Therefore, we will not repeat it here. We will use qualitative methods to focus on studying the history and development of Bai kuyao from the founding of New China to the present. According to China's economic development trends and relevant government policies, the research stages are divided into 3 stages: The first stage is from the founding of New China in 1949 to before the reform and opening up in 1978, the second stage is from 1978 to 2018, and the third stage is from 2018 to now. During this period, the Chinese government started the rural revitalization strategy and vigorously supported and investing in rural construction, China's rural areas have undergone tremendous changes.

4.1.1 From 1949 to opening up in 1978

Bai kuyao are the Yao ethnic who migrated to the deep mountains and old forests of Nandan county in Hechi, Guangxi during their migration from central China to the south. It can be traced back to the Song Dynasty, about 1063 years ago. During this period, they continued to migrate, but the migration at this time was completely different from the previous ones. They were no longer long distances, and slowly formed their current status. They are mainly distributed in Lihu and Baxu in Nandan county, with a small part in Libo county in Guizhou. Libo county is close to Lihu, and the ethnic traditions and culture are the same. Therefore, the research focuses on Lihu and Baxu, which have larger populations.

China's feudal society lasted for more than 2,300 years from 475 BC to the end of the Opium War in 1840 AD. From 1840 to 1949, China experienced a semi-colonial and semi-feudal society. (Lei, W. 2010). During this period, the nature of society had a great impact on China's politics, economy, culture and other aspects. Bai Kuyao in the mountains did not escape it, and it was even more serious, especially the impact of the

Tusi system. For example, the economy of the Bai kuyao settlement is not a single feudal-landlord economy, but a coexistence of multiple economies. (Li, Q., Nong, S., Zhong, C., Lan, M., & Cheng D. 2022). It includes not only the feudal-landlord economy, but also the serfdom economy and the remnants of primitive social economy. It is precisely because of the diversity of these economic methods, created the cultural primitiveness of Bai kuyao. Until the founding of New China in 1949 and entering the socialist society, Bai kuyao's society also experienced a leap across the ages. This era has a greater impact on Bai kuyao's society.

After the founding of the People's Republic of China, the Chinese government fundamentally abolished ethnic oppression and exploitation. In 1949, it adopted the Common Program of the Chinese People's Political Consultative Conference, which stipulated that "all ethnic groups within the territory of the People's Republic of China are equal and implement the ethnic policy of solidarity and mutual assistance."

4.1.1.1 The social economy of Bai kuyao

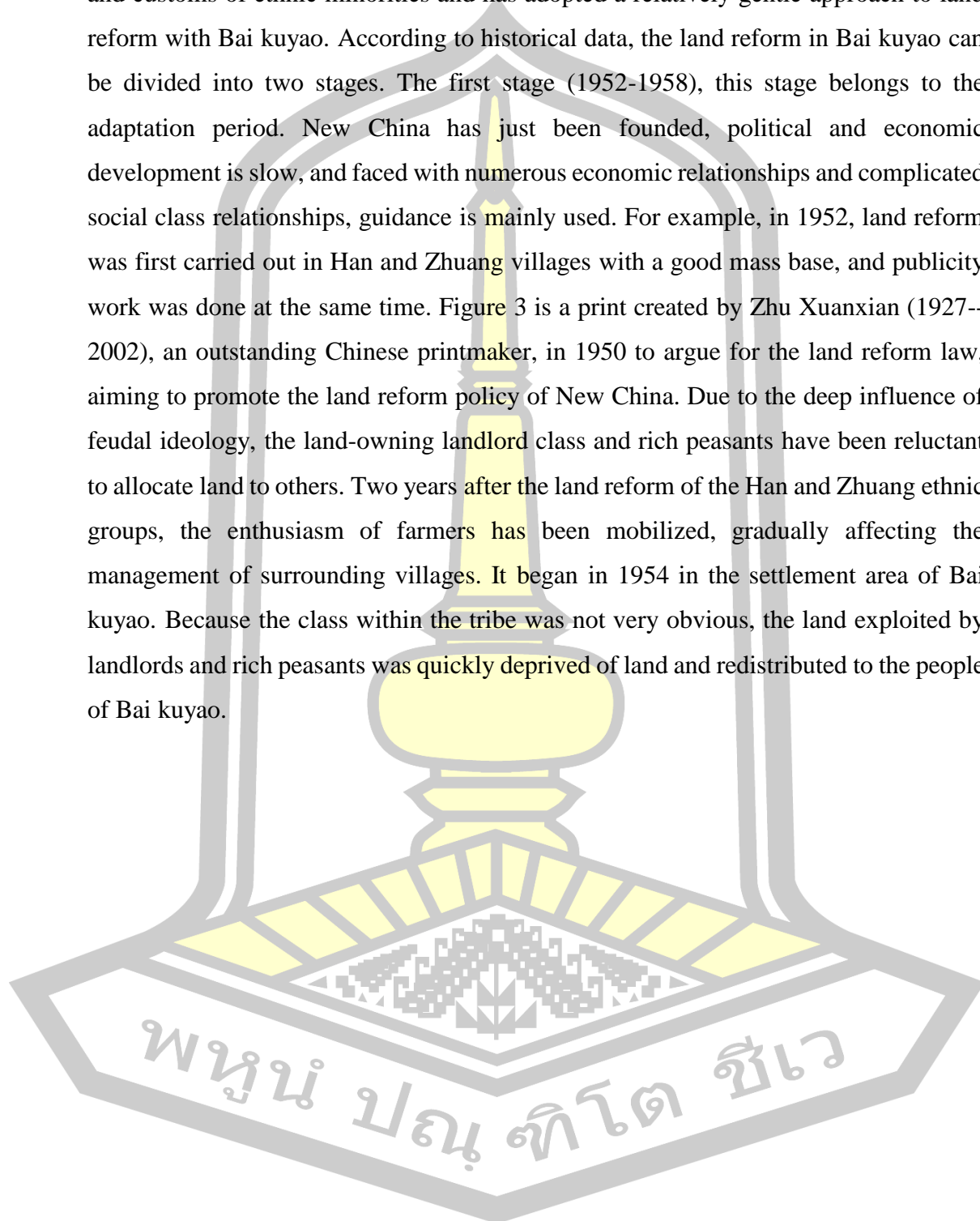
The Chinese government has implemented a land reform system to redistribute land and ensure that everyone has land. The most direct way to do this is to eliminate the Bai kuyao landlord class. The landlords no longer control the land. Changes in the means of production have changed society the economy also changed, and the basis of Bai kuyao's primitive economic existence collapsed and transformed into a socialist economy. Figure 2 shows the site of land distribution.



Figure 2. Site of land distribution

Source:https://baike.baidu.com/item/%E5%9C%9F%E5%9C%B0%E6%94%B9%E9%9D%A9/3455375?fr=ge_ala

Because they are ethnic minorities, the Chinese government respects the culture and customs of ethnic minorities and has adopted a relatively gentle approach to land reform with Bai kuyao. According to historical data, the land reform in Bai kuyao can be divided into two stages. The first stage (1952-1958), this stage belongs to the adaptation period. New China has just been founded, political and economic development is slow, and faced with numerous economic relationships and complicated social class relationships, guidance is mainly used. For example, in 1952, land reform was first carried out in Han and Zhuang villages with a good mass base, and publicity work was done at the same time. Figure 3 is a print created by Zhu Xuanxian (1927--2002), an outstanding Chinese printmaker, in 1950 to argue for the land reform law, aiming to promote the land reform policy of New China. Due to the deep influence of feudal ideology, the land-owning landlord class and rich peasants have been reluctant to allocate land to others. Two years after the land reform of the Han and Zhuang ethnic groups, the enthusiasm of farmers has been mobilized, gradually affecting the management of surrounding villages. It began in 1954 in the settlement area of Bai kuyao. Because the class within the tribe was not very obvious, the land exploited by landlords and rich peasants was quickly deprived of land and redistributed to the people of Bai kuyao.





土地改革（运动）：又称土改（运动），新中国成立后，中国政府提出“要有步骤地将封建、半封建的土地所有制改变为农民的土地所有制”，颁布了《土地改革法》，从1950年冬到1953年春，政府领导农民进一步完成了土地制度的改革；土地改革的完成，摧毁了我国存在两千多年的封建土地制度，地主阶级被消灭，农民翻身、成为了土地的主人

Land Reform (Movement): After the foundation of the People's Republic of China, the Central Government proposed to "transfer the feudal and semi-feudal land ownership system to the peasants' land ownership system step by step", and issued the *Land Reform Law*. From the winter of 1950 to the spring of 1953, the Government led the peasants to further complete the reform of land ownership system, which smashed the feudal land system that had existed in China for over two thousand years. The class of landlord was eliminated and the peasants stood up to be the masters of their own fates.

争阅土地改革法
朱宣咸（作）
木刻版画，21.6×16.8cm，
1950年于重庆

Reading the Land Reform Law
By Zhu Xuanxian
Woodcut, 21.6×16.8cm,
In Chongqing City, China, 1950
NO.W-047

Figure 3. Zhu Xuanxian - Debating the Land Reform Law

Source: Zhu Xuanxian(1950)

During the survey, an old man named Li said:

“In 1954, I was already 15 years old. I had two brothers and two sisters. There were 10 people in my family, but they had no land of their own. My mother and sister mainly dyed cloth and embroidered for others, and my father He and his two brothers are the main labor force in the family. Our family only has 3 cents (fen is a unit of measurement for land in China, one mu of land is 10 cents) of land, which is not enough for our family to eat. My brothers often go to work at the landlord's house. To supplement the family income, my father would also go hunting. After the land reform

in the neighboring village in 1952, a relative's family was allocated 1 mu and 4 cents of land. At that time, the family could not believe that this was true. After the autumn harvest the next year, the food belonged to their family. Everyone was envious of it. I hope that my village will quickly carry out land reform and my family will be allocated land, so that my family will not go hungry.” (Li Cai. 2022:interview).

In order to completely eliminate the landlord class and consolidate the results of land reform. After the completion of the land reform in the Bai kuyao settlement, agricultural mutual aid production groups were established and primary agricultural cooperatives were established. Especially during the harvest season, this form was not only highly efficient, but also recognized by everyone. By the end of 1957, all villagers had joined agricultural cooperatives. In 1958, these primary agricultural cooperatives were upgraded to senior cooperatives, which meant that there were no longer landlords, rich peasants, and other classes in the Bai kuyao settlement. The farmer became the only class among Bai kuyao, and the social structure completely changed. The people of Bai kuyao became the masters, and their economy also showed prosperity. The Xuchang is a common trading place for Bai kuyao and has a full range of varieties, just like the current farmers' market, such as agricultural products (eggs, pork, duck, etc.)), local products (dendrobium, red blue grass, bamboo and hemp, etc.), daily necessities (linen thread, cotton cloth, national costumes), etc.

For a long time after the founding of the People's Republic of China, the main traders in the Xuchang were Han and Zhuang people. With the establishment and prosperity of Baxu Xuchang and Lihu Xuchang, Bai kuyao people began to enter the market, among which Baxu Xuchang and Lihu Xuchang were larger. In general, the commodity economy in the Bai kuyao area, like the social class, has gone through a process of starting from scratch and has been developing in a good direction.

4.1.1.2 Educational development of Bai kuyao

From the perspective of the formation of the Bai kuyao ethnic, migration is an obvious feature. It is precisely because of this unstable characteristic that the education of the Bai kuyao has been hindered. Before the founding of New China, very few Bai kuyao knew literacy. Belonging to an illiterate society, education mainly relies on word of mouth, precepts and deeds. The main contents of inheritance are: (1) Implementing the behavioral norms agreed within the Bai kuyao ethnic, such as the principles of life.

standards for distinguishing right from wrong; (2) folk literature passed down orally, inheriting the cultural essence and history of the ethnic; (3) passing on various social etiquette and folk rules to younger generations by participating in folk activities, (4) participating in labor production practices, In the process, they learn agricultural seasons and related labor knowledge, (5) participate in sacrificial religious activities, and learn witchcraft cultural knowledge. This state lasted until 1949. After the founding of the People's Republic of China, the ethnic education of Bai kuyao received unprecedented attention. The government invested a lot of energy in building schools, ending the history of Bai kuyao without writing. Because we are accepting new things, education at this stage is not so smooth. From the interviews, we can see everyone's attitude towards education. Mr. Qin, a government official, said:

“Building a school is something none of us dare to think about. My ancestors said that there were private schools in Han and Zhuang areas before the founding of the People's Republic of China, but there were none in Bai kuyao area. When the school opened, we were very excited because we were relatively young. The scene was a bit like a village event, and it was also a bit scary, especially when I entered school for the first time and sat in the classroom, it always felt weird. There are also some people who are afraid. They have been oppressed and don't know what the school is for. They are very wary. Many children do not go to school. Some parents think that going to school will delay farming, so they are quite repulsive. I remember the first class in school. The teacher introduced himself in our local language. After the introduction, he started talking about mathematics in Zhuang chinese mixed with mandarin. The atmosphere in the class was very strange. From time to time, students made trouble, and I was one of them. At that time, the teacher finished the class and went home. The teacher lived in the village next door. During the busy farming season, the teacher often stopped classes and went home to carry out agricultural production”. (Qin Shu.2022:interview).

The same question was also asked to former primary school teachers. Because it had been a long time, only Mr. Li, the third-grade Chinese teacher at that time, was found. His answer was the same as Wang's. For a long time, the people of Bai kuyao had no idea. The school kept a respectful distance and rarely took the initiative. It seemed that the village and the school were two different worlds. It was a strange feeling.

Generally speaking, the educational development of Bai kuyao from 1949 to 1978 was a difficult period in the beginning. Bai kuyao's public thinking was still stuck in the oppressed stage, with a clear feeling towards the school, strange but fearful, and a lack of confidence in the school and the school. Teachers are repellent, and parents basically don't care about their children's reading, believing that reading will delay agricultural production, and the school is considered an isolated existence.

4.1.1.3 Folk houses and folk customs of Bai kuyao

Although the Bai kuyao ethnic group has been migrating, their positive attitude towards life has created a rich and colorful social life. Due to poor productivity, their living standards have remained poor.

1) Residential areas: Their tradition has been continued in terms of accommodation, and their historical evolution can be seen through the houses where they stay. Before and after the founding of New China, they had been living in "chacha houses" that had been used for thousands of years. After the land reform, Bai kuyao's economy gradually improved. From 1950 to 1960, Bai kuyao began to learn from the Zhuang ganlan architecture and fully Taking advantage of the geographical advantages, we built semi-stalled thatched houses. Because the time is too far away, the "Chacha houses disappeared in reality", according to the literature review, as shown in Figure 4. "Chacha House" is enclosed by wood inserted into the soil to form a circular or square area. The roof is covered with thatch. The four walls of the house are all made of wood. There are no windows and there is only one entrance to the whole house. The house is relatively small, the whole family lives in one room, and there is no private space.

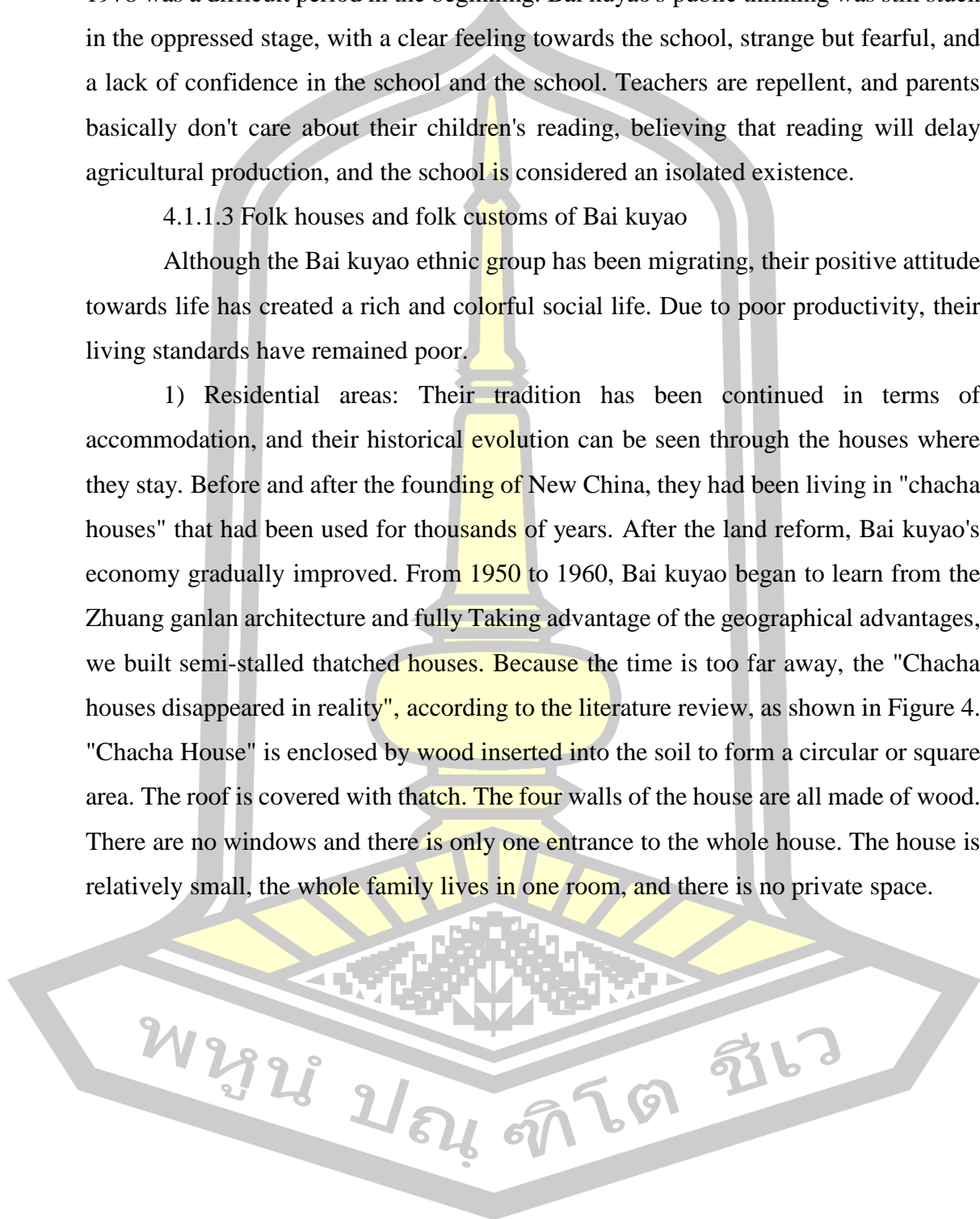




Figure 4. Chacha houses

Source: Nandan County Library (2021)

The floor plan of a semi-stilt-style thatched house is shown in Figure 5. The house is built against the mountain. The entire house is made of wood, bamboo, thatch and other materials. It is a typical false two-story building. The bottom relies on the terrain to become an open space. The Bai kuyao people use this space to raise livestock. The area in contact between the roof ridge and the bottom is not filled with thatch. The blank area is mainly used for lighting. Based on the descriptions of the visitors in the literature and research, a semi-stilt style house is drawn. The internal furnishings are shown in Figure 6: Compared with the Chacha House, this internal structure divides different bedrooms. According to Chinese values, it shows that Bai kuyao people have begun to pay attention to privacy, and also reflects the development of Bai kuyao culture.

พหุ มั ปรุ ทิ โด ชี เว

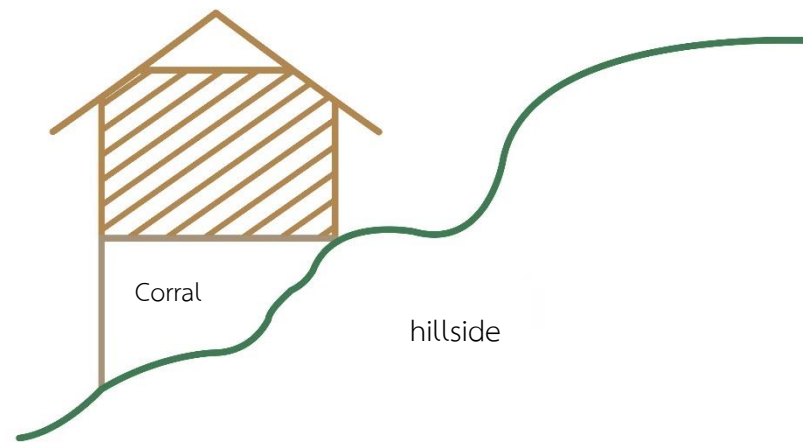


Figure 5. Elevation of a thatched house with semi-stilt style building

Source: Wang jianhua (2023)

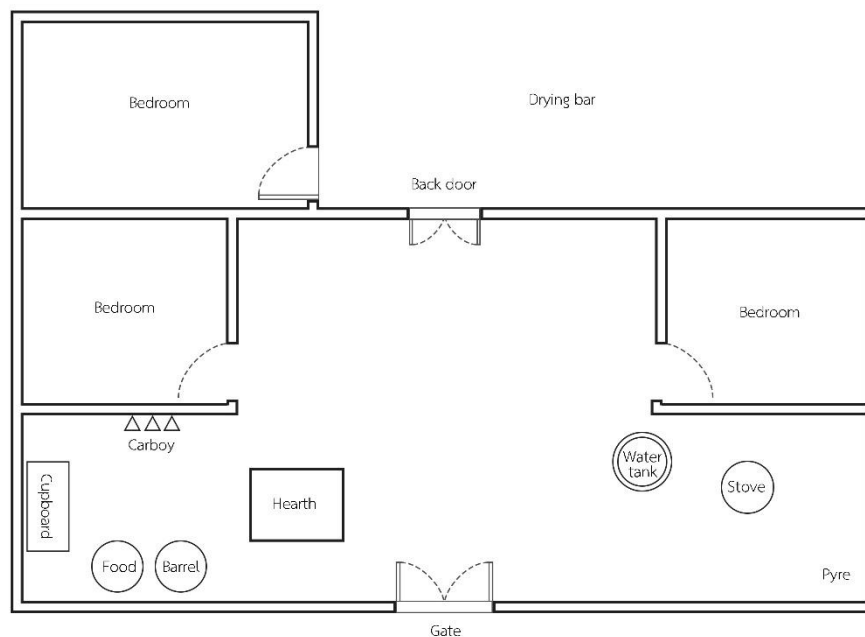


Figure 6. Internal layout of a thatched house with semi-stilt style building

Source: Wang jianhua (2023)

The residence of Bai kuyao is not a single ethnic group. There are often residents of Zhuang, Dong and other ethnic groups. Influenced by their culture, the overall architecture can be understood as a variant ganlan-style building structure. In addition to retaining the primitive aspect of the house, its granary (a house specially used to store

grain) also reflects the wisdom of the Bai kuyao ancestors. Under normal circumstances, a household will have a granary. Its location is relatively close to their house, about 50-100 meters away. At the same time, there are certain considerations in site selection.

In order to prevent the granary from sinking, a place with a hard texture is generally chosen. As shown in Figure 7, The location of the granary was chosen in an area with a stone base. The granary's appearance is mushroom-shaped and is mainly composed of three parts: four pieces of wood are used at the bottom to form a square support column, and then the four columns are connected using a mortise and tenon structure to improve stability nature, the height of the pillar is about 2 meters; use wooden boards to pave the top of the pillar to form a platform, and then use bamboo strips to weave into a rectangular mat. With the platform as the bottom, roll it into a barrel-shaped column to form a granary, with thatch on top to build a pointed hat, wealthy people would use wooden boards to build a rectangular cabinet-style granary, with a tile roof on top. In order to prevent rodents from stealing food, a rodent-proof device is designed on each upright column, that is a smooth fired earthen jar is used to penetrate the column and the platform, so that rodents cannot climb up. These materials and designs It cleverly shows the wisdom of the Bai kuyao people.



Figure 7. Bai kuyao Granary

Source: Wang jianhua (2023)

By the 1970s, this kind of house built on the mountain gradually lost its advantages. Bai kuyao villagers began to use soil and sandstone to build houses. The functions of the houses continued to expand, and they were placed on flat land or in places with small gaps. Most of the houses have three bays, which can be understood as a two-story structure. Generally, the house is about 14 meters long and 4.5 meters wide. When the Bai kuyao people build a house, they often use local materials. They use hewn stones to build a house foundation with a height of about 1.5-2 meters, and then use excess soil to build a room on the middle and left side of the house foundation. Fill it in and leave the room on the right side empty to form a separate space, which is mainly used to raise pigs, cows, chickens, ducks, etc. On the foundation stone of the house, a piece of wood with a diameter of 25-30cm is erected as the main support column to form the main frame of the house. Then a mixture of soil and straw is used to make the wall. The interior is separated by wooden boards to divide it into three independent spaces. Use tiles as the roof.

There are steps built with stones in the middle to directly enter the main house on the second floor. The details are shown in Figure 8, which shows the architecture and internal structure of a Bai kuyao residence that has remained unchanged despite its age. Because the owner built a new house, this house is no longer inhabited and no one has taken care of it or repaired it. The house gradually deteriorated, but the basic structure and building materials of Bai kuyao residential buildings can still be seen. Figure 9 shows a residential building that is still inhabited. According to the resident of the house, this building was built according to local conditions. Less wood was used, and yellow mud was mainly used (a kind of soil unique to the local area, which has good viscosity and is often used for building bricks). Wall), the relatively small room on the right side of the bottom is mainly used to raise chickens. First, it can subsidize household income. Second, the chicken manure can also be used as organic fertilizer for crops, reducing the use of chemical fertilizers. Based on the research, the internal furnishings of the house in Figure 9 are drawn as shown in Figure 10, Compared with Figure 6, the functions are more complete, the number of fire pits is significantly increased, and it also has a dedicated textile area.



Figure 8. The old house of Bai kuyao

Source: Wang jianhua (2022)



Figure 9. Bai kuyao residential buildings still inhabited

Source: Wang jianhua (2022)

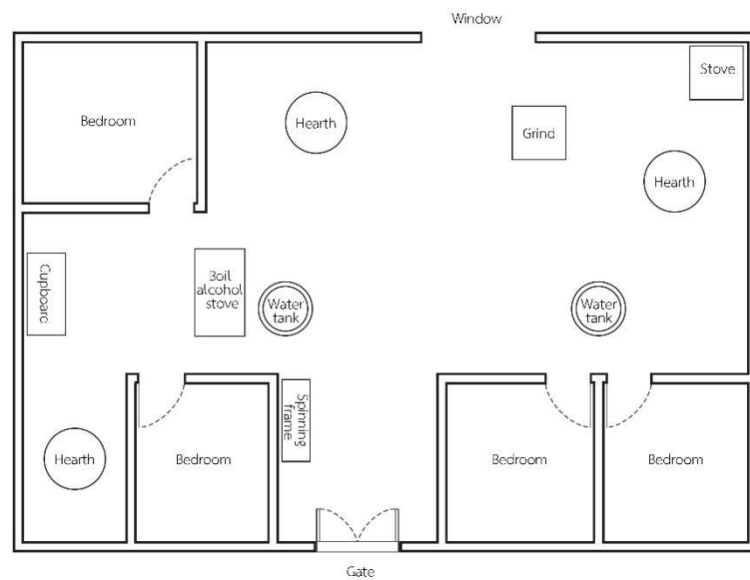


Figure 10. Figure 9 Internal furnishings of a residential house

Source: Wang jianhua (2023)

2) Folk festivals

Due to the social structure of Bai kuyao, it is not difficult to see that the ethnic culture of Baikuyao is highly exclusive and self-reliant. For a long time, they have erected fences to protect their own culture and rely on word of mouth. Passed down from generation to generation by word of mouth.

The festivals that have been preserved since the founding of the People's Republic of China include the Yao New Year Festival, which falls on June 30th of the lunar calendar. It is the Little New Year of Bai kuyao. Within 2-3 days before and after this festival, all the villagers of Yao Village rest. There are three main ways to recuperate and recuperate at home. There are three main sayings about Xiaonian. The first one is that the busy farming season in summer has passed and all kinds of crops have been planted. This time happens to be the growth period of crops. Make full use of this time to do some repairs; the second way is that One theory is that this time is in the middle of summer, when the output of grain and wine is the highest, and the animals on the mountains are also easy to catch at this festival. The third theory is to pay homage to ancestors. As mentioned in the previous literature review, King Yao died in the ethnic war on this day.

The second more grand event is the funeral. Bai kuyao regards funerals as very important. The time is from autumn to the twelfth lunar month of every year. Funeral activities are usually held for three days. On the day of the funeral, the ancestors of Bai kuyao will wear costumes. They all gathered near the home of the funeral director to hold funeral activities. For example, the "cattle-cutting ceremony", because cutting cattle will affect the cultivated land, after the land reform, in order to protect the cattle on the cultivated land and reduce the economic pressure on poor families, this custom gradually disappeared.

4.1.2 From 1978 to 2018

In December 1978, the Third Plenary Session of the Eleventh Central Committee of the Chinese government decided to implement the policy of domestic reform and opening up to the outside world. Opening up to the outside world has become a basic national policy of China, and a socialist market economic system has been established. China is full of vitality, and all walks of life are striving to develop. Bai kuyao also ushered in opportunities for rapid development.

4.1.2.1 Socioeconomic and population development of Bai kuyao

Reform and opening up has promoted the rapid development of China's social economy. The economic foundation of the Bai kuyao ethnic has gradually disappeared and they no longer have the soil to grow. The promotion of education and science and technology has brought about tremendous changes in Bai kuyao's agriculture, life and industry. Beginning in 1992, Nandan began to implement infrastructure construction, such as access roads to every village, electricity supply to every village, construction of pools, house renovation, clinics and communications. The living conditions of Bai kuyao have undergone qualitative changes. We can see the social and economic changes in Bai kuyao through a piece of data, As shown in Table 2:

Table 2. Comparison of Bai kuyao's economic in 1998 and 1988

Place name	Total output value in 1998 (10,000 yuan)	Compared to 1988	
		Increase (10,000 yuan)	Increase(%)
Baxu	4980	4589.92	1176
Lihu	3244	2794	620

Source: Wang jianhua (2023)

These achievements are due to the Chinese government's poverty alleviation policy. Achieving common prosperity is the unremitting goal of the Chinese government. In the 1980s, the Chinese government launched a top-down poverty alleviation strategy, and this strategy is still ongoing. In 2006, the Chinese government abolished the "Agricultural Tax Regulations" and removed the tax system that had been followed for more than 2,000 years in Chinese history. This move is definitely a good thing for the people of Bai kuyao, because farming is the main industry and the per capita land is There is less land, the land is barren, and agricultural taxes are no longer paid, which undoubtedly further protects the rights of the public. However, due to its poor foundation, Nandan County was still a provincial-level poverty-stricken area in Guangxi in 2010, and together with its nearby counties, was regarded as the main battlefield for poverty alleviation in Guangxi. Entering the 21st century, especially after the 18th National Congress of the Communist Party of China, Nandan County has

intensified its poverty alleviation work. By 2015, the poverty incidence rate in Baxu Yao Township was 44.97%. The poverty incidence rate in Lihu Yao Township is 34.82%. The per capita disposable income of the two main residential areas of Bai kuyao is 6,092 yuan and 5,957 yuan respectively, both lower than China's per capita disposable income of 11,429 yuan at that time. Until December 2017, all indicators of poor households in Lihu and Baxu reached the standards, and all households were no longer considered poor.

Agricultural cultivation has been inherited by Bai kuyao for thousands of years, and its status has not changed. However, the production tools have changed from traditional oxen, plows, rakes, etc. to small and medium-sized agricultural tractors and other agricultural machinery, and the production efficiency has been greatly improved. Improvement, the enthusiasm of the people in Bai kuyao for agricultural production has been released, and more people have invested in agricultural production. In terms of grain planting types, in addition to corn, rice, millet, etc., soybeans, sweet potatoes, etc. began to be planted. The opening of the individual economy has brought about huge changes in Bai kuyao's handicraft industry. The most common ones are sericulture, textiles, dyeing, etc. that are closely related to clothing.

Family planning was a national policy in the 1980s, advocating late marriage and childbearing, and planned population control. However, this policy is relatively loose in minority areas. From the census data, we can see that in the 1982 Chinese government census, the total population of Baxu Township was 20,306 people. In the 1990 census, the number was 22,577 people, with a population increase of 2,271 people. The growth rate 11.18%; the population of Lihu Township in the 1982 census was 16,662, and the population in the 1990 census was 18,480, with a population increase of 1,818, a growth rate of 10.91%. The Yao population was 21,202 in 1980, and 27,158 in 1990, an increase of 28.09%. It was much higher than the growth rate of China's total population of 15% at that time. , it can be seen that family planning has a small impact on the population of Bai kuyao.

4.1.2.2 Ethnic relations among Bai kuyao

Judging from the historical development of Bai kuyao, the relationship between Bai kuyao and other surrounding ethnic groups is not very harmonious. Due

to the chieftain system, they have been excluded and exploited by other ethnic groups. This stalemate did not ease until the end of land reform.

In order to enhance the unity of all ethnic groups, Bai kuyao's residential area began to be fully opened to the outside world in the 1980s. Under the policies and guidance of the Chinese government, Bai kuyao united with Zhuang, Han, Buyi, Miao and other ethnic groups to share common interests. Build a beautiful home. In October 1984, the three ethnic minority towns of Baxu, Lihu and Zhongbao implemented regional ethnic autonomy.

4.1.2.3 The development of Bai kuyao education

In the 1980s, the Guangxi government began to vigorously support Bai kuyao's education. Starting in 1982, tuition for Bai kuyao students in Nandan County was free of charge, and 8 boarding ethnic classes were set up in Nandan County. According to literature The education situation of Baxu Township from 1981 to 1988 is shown in Table 3. From 1981 to 1988, the number of primary school students was basically stable and relatively large.

Table 3. Education situation in Baxu Township from 1981 to 1988

Years	primary education			secondary education			
	Teaching point	exist school born	admission rate(%)	Number of schools	students	graduate	Enrollment rate
1981	74	1438	70.8	2	254	-	-
1982	74	2039	73	2	270	-	-
1983	75	2646	83.8	2	278	-	-
1984	76	2493	81.9	2	289	-	-
1985	77	2763	85	2	300	-	-
1986	77	2879	87	2	325	-	-
1987	78	2972	93	2	317	138	8.5
1988	77	2931	94	3	368	90	12.2

Source: Wang jianhua (2023)

Since the reform and opening up, China has developed at an unprecedented speed and has achieved certain successes in various fields. In April 1986, the Fourth Session of the Sixth National People's Congress passed and promulgated the "Compulsory Education Law of the People's Republic of China" to implement compulsory education for school-age children throughout China and improve the

quality of the entire population. As shown in Figure 11, Propaganda of policy slogans in rural areas in the 1990s.



Figure 11. Propaganda slogans in rural China in the 1990s

Source:

<https://baijiahao.baidu.com/s?id=1704586924415545392&wfr=spider&for=pc>

Under the implementation of the policy, Bai kuyao's enrollment rate has indeed increased, but the dropout rate is also high. At the same time, the dropout rate increases significantly with the increase in grade. In 1988, there were only 584 students in the junior high school and high school in Baxu Township. (including other ethnic groups), while the number of primary school students is around 1,500; in 1990, there were 273 Bai kuyao middle school students in Nandan County. This issue requires us to further collect data and analyze the reasons. An old man named Wang told us:

“My parents were very supportive of reading at that time. They felt that reading could change their destiny. At that time, their ideas were very advanced or very open-minded. They went back to school to find teachers to understand my study situation. When I heard that my father was going to school, I would very nervous. Many parents in our class have been to the school, and the village chief will also go to homes to popularize some educational information and require parents to participate in their children's education. Generally, teachers will ask parents to participate in the summary

meeting after the midterm or final exam. , parents will basically go. Our teacher seems to be only 24 years old. There is a basketball court built in the school. In the evening, young people from the village will play there, but the older ones hardly go. The junior high school is a bit far away from home and there are a lot of people there, but when my mother goes to school to deliver things to me, she will talk to the teacher, but the times are very few” (Wang Xiaogang,2022).

At the same time, a Tuoluo maker also gave the answer:

“When I was in elementary school, the teachers would go there and occasionally eat at my house. My parents would ask the teacher about my study problems because I was not good at studying and would skip school. Many students' parents will go, but some of them do not do so voluntarily. They mainly do not go to the village chief's meeting to talk to them. In order to avoid trouble, some parents bite the bullet and go, but there are also some parents who really care about their children's learning and will talk to the teachers. Chat to ask. I have the impression that young people in the village go there to play, but not many others” . (Ma Shunming. 2022: interview).

It can be seen that the education in Bai kuyao has indeed changed in the early stage of reform and opening up, but the status of education in Bai kuyao's daily life is not very high. It is mainly to implement the "Compulsory Education Law", and the positive and negative attitudes among parents and teachers. It was not until the 21st century that this situation completely changed. The Bai kuyao people gradually opened up their views on education. In order to better integrate into the rapidly developing society, they began to actively seek changes. In particular, going out to work has completely broadened their horizons. A large number of Bai kuyao people went out of the mountains to experience the embarrassing situation of being uneducated. They began to convey the importance of learning to children, encourage and support children to study, and to a certain extent, it has enhanced the Bai kuyao public's demand and value recognition for school education. The values of Bai kuyao have changed in the practice of working outside, and this change has also affected the social norms of Bai kuyao. For example, the decline of national culture began to appear at this stage, and a large number of young people pursued fashion and foreign culture, and began to slowly Abandoning the inheritance of traditional handicrafts and pursuing urban life to the

extreme has also led to the emergence of an ethnic identity crisis for the Bai kuyao people.

4.1.2.4 Tourism development of Bai kuyao

Since the reform and opening up in 1978, the development of tourism has had a great impact on the development of ethnic minority areas. The continuous influx of overseas tourists and domestic tourists has accelerated the cultural transformation and tourism space development of ethnic minority areas. In other words, a new social relationship exists between local residents and tourists.

In 1980, Comrade Deng Xiaoping pointed out: "The socialist country we want to build must not only have a high degree of material civilization, but also a high degree of spiritual civilization. In 1982, the Chinese government promulgated the "Cultural Heritage Protection Law of the People's Republic of China", stating that cultural relics The protection is conducive to carrying forward the spirit of patriotism and building socialist spiritual civilization. It can be seen that cultural heritage has the function of strengthening national identity. In 1985, China joined UNESCO, and in 1987, China's first five heritage sites were included in the World Heritage List. In 1992, the Chinese government established the socialist market economic system, and tourism as a market activity entered the public eye. In December 1998, the Chinese government officially designated tourism as a new growth area of the national economy. In 2001, the State Council further strengthened the role of tourism in the development of the national economy.

Although Bai kuyao in Nandan has a special ethnic cultural heritage, its tourism industry developed relatively late. The specific development stages can be divided into four stages. Please refer to Table 4 for details. In 1997, the Nandan County Government formulated the "Nandan County Tourism Development Master Plan" and initially formulated the ideas and goals for Nandan County's tourism development. In 2004, Nandan County built China's first Yao museum, the Bai kuyao Ecological Museum. As a national cultural protection project, it mainly displays Bai kuyao clothing, architecture, tools in daily life and other physical objects to tourists. Electronic pictures and video materials. In 2006, the Bai kuyao ethnic costume was selected into the first batch of China's national intangible cultural heritage list. In 2009, the State Council issued a decision on positioning tourism as a strategic pillar. It was at this time

that Nandan County closely followed national policies and launched the "Tourism Hot County" strategy to pool the efforts of the entire county to create a tourist destination with ethnic characteristics. In December of the same year, the first China Nandan Bai kuyao Folk Culture Tourism Festival was held, which used the folk culture of Bai kuyao such as playing bronze drums, blowing horns, playing tops, weaving and singing love songs to create a golden sign of Bai kuyao tourism culture.

Table 4. Tourism development stages of Nandan County

stage	time	Representative events
budding stage	Before 2003	In 1997, the "Nandan County Tourism Development Master Plan" was compiled.
Starting stage	2004-2009	In 2004, China's first Yao museum, Nandan lihu Bai kuyao Ecological Museum, was completed and opened. The government implemented the "tourist hot county" strategy
growing phase	2010-2017	Successfully applied for the Nandan County Bai kuyao Folk Customs Park as a national 3A-level scenic spot, and won the title of the Hometown of Bai kuyao in China and the Most Folk Custom Tour in China. It has been awarded titles such as tourist county and the best original ecological folk tourism destination in China.
Quality improvement stage	2018 to present	Carry out cultural revitalization in "rural revitalization" and create thousands of Yao villages and thousands of Yao villages. Organize various tourism and cultural festivals and add two 5A national tourist attractions

Source: Wang Jianhua(2023)

Wangshang Village was recognized as a national leisure agriculture and rural tourism demonstration site by the Ministry of Agriculture and the National Tourism Administration in 2013. In September 2014, it was awarded the title of "National Ecological Cultural Village" in 2014 by the China Ecological Culture Association. The affirmation from the government and organizations not only gave affirmation, but also brought a large number of tourists to the Bai kuyao settlement area. Based on the relevant data from the Guangxi Statistical Yearbook and the

Nandan County Culture, Radio, Television, Sports and Tourism Bureau, Nandan's 2013-2017 County tourism revenue is shown in Figure 12.

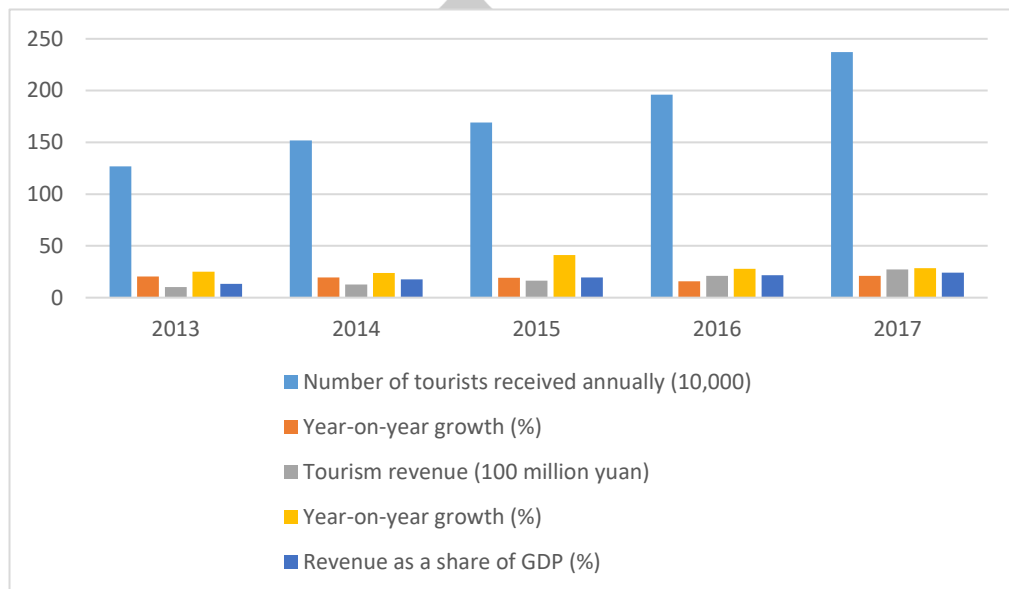


Figure 12. Tourism revenue in Nandan County from 2013 to 2017

Source: Wang jianhua(2023)

It can be seen from the figure that Nandan tourism has indeed promoted the development of Nandan County. The tourist population has been growing, and its proportion in Nandan County's GDP has also been increasing. By 2017, the proportion rose to 24.3%.

4.1.3 From 2018 to present

4.1.3.1 Socioeconomic situation

China's social economy has maintained steady growth, but compared with the rapid growth in previous decades, the pace of development has slowed down. This is mainly due to the impact of the COVID-19 epidemic. During the COVID-19 epidemic, in order to ensure everyone's safety, the Chinese government took completely different measures from other countries. With the same management method, many enterprises and tourist attractions are at a standstill, especially in areas with severe epidemics. Only industries related to people's daily lives are operating. This state will end in the spring of 2023. Another reason is the shift in national policies towards quality and sustainable development. Affected by the epidemic, residents' consumption has shifted, and the number of middle class has begun to increase, and demands for some

high-end products, tourism, etc. have begun to increase. With the emergence and popularization of 5G technology, consumption patterns have begun to shift to digital consumption. For the tourism industry, online travel has been hindered, but online travel or cloud travel has become popular, and new forms of travel have emerged. For rural tourism, tourism infrastructure is constantly improving.

For Bai Kuyao, earth-shaking changes have also taken place. The relocation policy in targeted poverty alleviation has allowed Bai Kuyao to get rid of the thatched hut in the mountains and forests where she lived for a century and move into a "small villa". Figure 13 is a photo of the settlement of Bai kuyao, and Figure 14 is the resettlement area after unified planning by the government. Relocation is a good thing for Bai kuyao at present. Moving out of the mountains, transportation, education and drinking water will be improved, and The house does not cost money, it is funded by the government.



Figure 13. Bai kuyao Village

Source: Liang Shun(2019)



Figure 14. Baxu Bai kuyao resettlement site

Source: Qin Guanghua(2019)

4.1.3.2 Ethnic culture protection

In 2018, the Chinese government implemented the "Rural Revitalization Strategy" (2018-2022), which pointed out that historical buildings and traditional residences should be rationally used, residents' lifestyles and traditional habits should be respected, and rural tourism and specialty industries should be developed. In 2021, the Ministry of Culture and Tourism of China issued the "14th Five-Year Plan for the Protection of Intangible Cultural Heritage", which pointed out that the work policy of "protection first, rescue first, rational utilization, inheritance and development" will be implemented in depth. development projects, effectively improve the level of intangible cultural heritage protection and inheritance, continuously enhance the vitality and influence of China's excellent traditional culture, build a spiritual home shared by all ethnic groups, and at the same time strengthen the integration of intangible cultural heritage and tourism, correctly handle the relationship between intangible cultural heritage protection and tourism development To promote the relationship between the two, launch a number of themed tourist routes with distinctive features, and encourage the development of scenic spots with intangible cultural heritage characteristics.

At the 20th National Congress of the Communist Party of China in 2022, General Secretary Xi Jinping mentioned that inheriting China's excellent traditional

culture, meeting the people's growing spiritual and cultural needs, prospering and developing cultural undertakings and cultural industries, and adhering to a people-centered creative orientation, Launch more excellent works that enhance people's spiritual strength, and improve the modern public cultural service system. From this we can see that the Chinese government attaches great importance to the prosperity of national culture in the process of developing socialist culture.

Education is very important to the protection and inheritance of national culture. In the "Guidelines for Moral Education in Primary and Secondary Schools", it is proposed that the lower grades of primary schools should love their hometown and have a preliminary understanding of nature, social common sense and knowledge about the motherland in life, and that the upper grades of primary schools should understand China's excellent traditional culture and the glory of the Party. Revolutionary tradition, understanding of moral norms and civility in daily life.

In response to the course, it is proposed to carry out campus cultural activities such as introducing the historical origins, spiritual connotations, and cultural customs of the festival to enhance the experience and cultural sense of traditional festivals. Use history museums, cultural relics exhibition halls, tangible and intangible cultural heritage sites, etc. to carry out education on China's excellent traditional culture. Subsequent policies, such as the "Notice on Carrying out Intangible Cultural Heritage Inheritance and Educational Activities in Off-campus Activity Venues for Minors" and the "Opinions of the General Office of the CPC Central Committee and the State Council on the Implementation of the Inheritance and Development Project of Excellent Traditional Chinese Culture", have clearly stated that encouraging ethnic folk art, etc. enter the campus, allowing students to understand, experience, and participate in the inheritance and practice of China's excellent traditional culture.

In 2019, the Nandan County Government established Wangshang Primary School near the relocated residence of Bai kuyao. As shown in Figure 15. With the school-running philosophy of "promoting national culture, building national confidence, and comprehensively promoting quality education", while doing a good job in regular teaching, it also actively Carry out colorful ethnic cultural activities on campus. It has successively won the honorary titles of "Guangxi Intangible Cultural Heritage Inheritance Base for Minors, Guangxi Ethnic Culture Education

Demonstration School, and Guangxi Intangible Cultural Heritage Inheritance Demonstration School."



Figure 15. Wangshang Primary School

Source: Wang jianhua (2022)

4.1.3.3 Cultural tourism development

Cultural tourism can bring tourism revenue, promote the development of local business and service industries, create employment opportunities, and improve residents' living standards. Especially now, the status of tourism is getting higher and higher, and the state is becoming more and more standardized in management, trying to ensure the rights and interests of relevant stakeholders in cultural tourism as much as possible. Because China's tourism management is mainly driven by government policies, such as the "Action Plan to Promote the Development and Quality Upgrading of Rural Tourism (2018-2022)" and the "Guiding Opinions on Promoting the Sustainable Development of Rural Tourism" issued in 2018, which pointed out that regional coordination We will start with five measures: development, infrastructure and public services, tourism products and services, tourism brand and marketing, and poverty alleviation to promote the sustainable development of rural tourism and accelerate the formation of new momentum for agricultural and rural development.

In April 2021, the Ministry of Culture and Tourism released the "14th Five-Year Plan for Cultural and Tourism Science and Technology Innovation", proposing to

promote the transformation of traditional culture, focus on building a utilization system for the protection and inheritance of cultural heritage, and give full play to the empowering role of culture in tourism. , to promote the integrated development of culture and tourism. The "14th Five-Year Plan" Tourism Development Plan in December 2021 pointed out that a number of national-level tourism and leisure cities and neighborhoods with distinctive cultural characteristics will be created, red tourism, rural tourism, etc. will accelerate the development, and various regions will be encouraged to make full use of local resources to achieve differentiation according to local conditions development.

Under the guidance of policies, cultural tourism has begun to bloom in China's ethnic minority areas. The tourism system and the system space of rural intangible cultural heritage resources have begun to be closely coupled and in an integrated environment. Especially in the context of globalization, the attachment of feelings such as "nostalgia", "feeling" and "nostalgia" is particularly prominent among the generation born between 1970 and 1990. It has inspired rural vacations, rural health care, rural studies and other forms of rural tourism. The cultural heritage of ethnic minorities is gradually symbolized, and these symbols accumulate together and become cultural symbols of intangible cultural heritage. When placed in a rural environment or ethnic minority villages, they will evolve into tourism symbols. For example, the Qianhu Miao Village, clothing, and silver jewelry in Xijiang belong to different brands, but when combined together they form a tourism symbol of Guizhou. Furthermore, it is the symbol of Guilin, a tourist city. It is not only a single symbol of landscape symbols, but also includes The Li River, Elephant Trunk Mountain, RMB 20 background, etc., these symbols are no longer simple referents, some symbols have been extended to tourism objects, tourism media, and tourism behavior.

The development of cultural tourism is based on the culture of ethnic minorities, and the exploration and upgrading of ethnic folk customs, architecture, clothing, food, traditional handicrafts, etc., gradually forming agricultural cultural heritage + ethnic minority customs, "intangible cultural heritage theme park" + ecology a model of multiple stakeholder perspectives for museums, tourism sectors + tourism enterprises. These stakeholders are connected in terms of factor objects, tourism products, industrial relations, etc., involving factors such as market demand, enterprises

and industries, government behavior and systems, technology, capital, and talents. It is precisely because of these factors that the entire There is a gap in the development of cultural tourism.

As a cultural activity in ethnic minority areas, ethnic minority cultural tourism has obvious characteristics of locality and mass participation. It also has obvious penetration, dissemination and influence. However, the culture displayed is not the original culture of the ethnic minorities themselves, but a processed product that caters to the needs of the market or society. In other words, the "field" of ethnic culture has changed, resulting in the meaning expressed. There have been changes, which have met the needs of tourists to a certain extent, but have "obscured" the deep connotation of minority culture. It is precisely because of these changes that have affected the ethnic identity of the minority people themselves.

4.2 Bai kuyao's Ethnic Culture and Ethnic Identity

This subsection focuses on Bai kuyao's ethnic culture and ethnic identity, and analyzes Bai kuyao's ethnic culture, including its dress culture, architectural culture, bronze drum culture, marriage culture and entertainment culture. At the same time, the ethnic identity of Bai kuyao people is analyzed in terms of national politics, national education and daily life of Bai kuyao.

4.2.1 The ethnic culture of Bai kuyao

4.2.1.1 Costume culture

As discussed in the previous chapter, Bai kuyao costumes have obvious characteristics, especially as the wordless history book of Bai kuyao. The shape, production technology, pattern selection, embroidery, etc. can all reflect the wisdom of Bai kuyao ancestors, such as self- understanding, shared historical memory, and aesthetic taste.

1) From the perspective of clothing shape

Bai kuyao's clothing mainly includes three categories: men's traditional clothing, women's traditional clothing and clothing accessories. Bai kuyao men generally wear black collarless and unbuttoned homespun double-breasted jackets on their upper body, with a 10cm gap at the bottom of the middle. The mouth is usually

made of blue homespun cloth that is expanded outward to make a border. The waist is tied with a belt made of blue homespun cloth about 150cm long and 10cm wide. A rectangular white pattern about the size of a thumbprint is symmetrically embroidered on the left and right sides of the front of the jacket 10cm away from the placket. The lower body trousers are knee-length and are also made of self-woven white earthen cloth. They have large crotches and small feet. They have no trousers and are only tied around the waist with a rope. There are five embroidered stripes of varying lengths about 1cm wide and 10-15cm long near the knees. The red straight stripe pattern looks like "five fingers", also known as "five-finger pants". In winter, tie a piece of black homespun cloth and some orange leggings to your legs, which is both warm and beautiful. It is a custom for men to extend their hair when they reach adulthood. They use blue and black homespun cloth to wrap their hair in a bun, leaving only a lock of hair outside, which looks very solemn and majestic.

Bai kuyao women's clothing is also very distinctive, mainly including five parts: collarless, sleeveless and buttonless clothes (winter clothes are jackets and sleeves), flower back tags, batik pleated flower skirts, belts and leggings. The winter clothing is similar to men's clothing, except that there is no need to embroider thumbprint-sized patterns on the front. However, the summer clothing is unique. It looks like an ancient Guantou clothing. It is made of two 50cm wide square cloths sewn together, with the upper ends only on the shoulders. Each part is connected with 10 cm long black cloth, leaving a section in between for wearing as a pullover. The two ends of the armpits are not sutured, and are only connected with a cloth band of about 1cm in the middle. When viewed from both sides, the breasts are vaguely visible.

The front and back are made of blue-black homespun cloth, but the back is made of batik square pattern, with sides about one foot long, and beautiful patterns embroidered with silk thread. The length of the top just reaches the waist of the skirt. The lower body is wearing a batik knee-length pleated skirt. The skirt is about three meters long and unfolds into a perfect circle. The main color is black and blue, and patterns are embroidered on the edges of the skirt legs with colored silk threads. The outer ends of the patterns are sewn with silk cloth spun by home-grown silkworms. Tie a shield-shaped piece of blue-edged black cloth around the waist in front of the skirt, about 15cm wide, shaped like an ancient "knee protector" to cover the seams of the

pleated skirt and play a beautiful role at the same time. The skirt is batik-dyed with local sticky tree branches as resist-dye material into three groups of circular patterns, which are bright, eye-catching, beautiful and generous.

The women like to wear their hair in a bun. They use a piece of blue-black homespun cloth about 20cm wide as a headscarf to wrap around their heads. The outside of the headscarf is tied tightly with a small white cloth band sewn by themselves. Finally, the binding interface of the white cloth band is stuffed upward with the spiral cloth band. In winter, they dress in the same way as men, wearing leggings. As shown in Figure 16, the male and female Baiku Yao costumes displayed in the museum.



Figure 16. Bai kuyao men's and women's clothing in the museum

Source: Wang jianhua (2022)

Clothing accessories mainly include belts, headscarves, children's suspenders and other accessories. The headscarf is a common accessory, mainly because of the custom of bundling hair. Young men and women who are not yet married will shave their heads and keep their hair short until they get married. When a man wears a headscarf, he will twist the remaining hair into one, and then fold the white cloth and black cloth about 1 meter long into a width of 10cm. The black cloth is placed on the white cloth, and the black cloth is slightly narrower to reveal the white cloth. The background is then spirally wrapped around the hair layer by layer, and finally the ends of the hair are just exposed, looking a bit like a cockscomb from the side. Women's

hair is completely different from men's. First, the hair is tied into a bun. The order of black cloth and white cloth is exactly the opposite. First, wrap it with black cloth, and then wrap it twice with white cloth strips. The tail of the white cloth strip is on the left. Directly insert it diagonally from the side to form a cocked state, and use orange-red silk thread to modify the ears to let them droop naturally. The details are shown in Figure 17. With the development of society, this custom of headscarf wrapping is only used by older people, and young people only wear it during national festivals.



Figure 17. Men's and women's headscarves

Source: Wang jianhua (2022)

Belts are a common decoration in Bai kuyao costumes. Women's belts are relatively simple, just a simple black strip of coarse cloth. There are two types of men's belts, one is the same as women's, and the other is used when dressing up. Sometimes people turn men's belts into flower belts, and there will be a lot of embroidery on the belts. With the integration of modern culture, The patterns of the belt are also diverse. As shown in Figure 18, the words "everlasting happiness" and "good luck" appear on the belt.



Figure 18. Men's and women's belts

Source: Wang jianhua (2022)

Children's suspenders are tools used by Bai kuyao women to carry children. They are commonly used for children aged 0-2 years old. Their appearance is very similar to the back straps of women's clothing. The pattern is relatively simple, mainly in the shape of a back, as shown in Figure 19. Other common ornaments are silver ornaments, which are one of the ornaments owned by many ethnic minorities in southern China. Wearing silver jewelry is not only a symbol of wealth, but also an expression of social status and economic status. Women will wear it on their chest when they are dressed up. Another place where silver jewelry is used is children's hats. As shown in Figure 20, there are 9 human-shaped relief silver statues on the brim of the forehead, and there are 9 human-shaped relief silver statues on both ends of the silver statue. Round silver plate. There will be 9 chain-style silver ornaments on the back of the hat, and there will be a bell at the end of each silver ornament, which means health and happiness.



Figure 19. Children's carrier

Source: Wang jianhua (2022)



Figure 20. Children's hat

Source: Wang jianhua (2022)

2) From the perspective of production skills

The production techniques of Bai kuyao clothing are very complicated. There are more than 20 processes from the beginning to the completion of the garment. Therefore, it is also said that one garment takes more than a year. Many Bai kuyao women make their own wedding dresses. Regarding Bai kuyao clothing, The

inheritance plays a big role. Combine more than 20 steps of the process into the following steps:

Step 1: cotton removal process. Cotton is the most basic raw material for clothing. Bai kuyao people has been growing cotton for generations. Self-sowing and self-use are the characteristics of Bai kuyao's farming culture.(Jia, J., & Jia Y. 2014). The decotting process is to remove the seeds from the cotton after picking. Bai kuyao people used a homemade cotton remover to place two concentric wooden sticks side by side up and down, fixing both ends, and then manually rotated the two wooden sticks so that the cotton flakes passed directly through and the seeds were squeezed out. The cotton and seeds are separated.

Step 2: Spinning process. Pass the cotton with the seeds removed through a spinning tool and twist the cotton into a thread. Operating the machine is troublesome, and it is generally difficult to do this step well without a few years of practice. It requires that the speed of advancing cotton, the speed of machine rotation and the speed of taking up the thread must be well coordinated. (He, N., Liu, C., Guo Li., & Zhou Y. 2020). Bai kuyao women can control the power of these links very well, and the threads spun are even in thickness and have a certain degree of tightness. Figure 21 shows the spinning scene that the author participated in during the research.



Figure 21. Spinning and carding

Source: Wang jianhua (2023)

Step 3: Yarn running process: This process is to further comb the spun yarn. This process requires a large space. It is necessary to use bamboo poles to build a quadrilateral frame in the open space and fix the yarn ends on a corner, and then run

around the wooden stick with the cotton thread stand to pay off the thread.(Lan, Y., & Wei, L. 2018). This process lasts for a long time and requires a lot of physical strength. As shown in Figure 22.



Figure 22. Running yarn
Source: Wang jianhua (2023)

Step 4: Boiling and drying the yarn: This process only involves steaming and drying the yarn to improve the performance of the cotton thread and extend its service life.(Lan, Y., & Wei, L. 2018). The whole process takes 2-3 days. Figure 23 shows the scene of drying the line



Figure 23. Drying line
Source: Wang jianhua (2023)

Step 5: Carding and weaving: Recomb the dried yarn to remove impurities and wrap it around the take-up tool to make the yarn even and smooth. Then directly

use the loom to weave, using the cooperation of the left and right hands and feet. Below, Baikuyao women spin yarn into cloth. Because it is purely manual, the output is very low. (Liu, X., & Li, J. 2020). Figure 24 shows Li Fengzhen, a provincial-level intangible cultural heritage inheritor weaving cloth.



Figure 24. Li Fengzhen weaving

Source: Li qiuyi (2023)

Step 6: Dyeing process: The dyeing process of Bai kuyao is different from that of other ethnic minorities. Generally, the dyeing of Miao and Dong people uses paraffin and lime alkali, while the dyeing of Bai kuyao uses sticky paste tree. This kind of tree sap only exists in Nandan area and cannot be seen in other places. When dyeing cloth, you need to cut the tree with a machete, and the white sap will flow out, and then mix it with butter and heat it. Boil into gelatin and set aside. (Rao, Z., & Ren, J. 2022). During the survey, the elderly in the village said that the "sticky paste tree" is their tree of life. Figure 25 shows the sticky tree.

Then use a spatula or a drawing knife to create patterns on the cloth. When drawing, melt the prepared paste so that it remains viscous and does not solidify into a solid. Use a drawing knife to dip in the paste juice to draw. , Figure 26 shows Bai kuyao women creating paintings. The patterns of Bai kuyao are relatively fixed. Generally, there is no need for a draft and they can be drawn directly on the cloth. Then put it into the indigo dyeing vat made by boiling large green leaves, soak it for 2-3 hours and then

take it out. This action is repeated for 15-20 days, and the cloth will be dyed blue-black. It should be noted that the dyeing of Bai kuyao has its own exclusive time, just like agricultural planting. The dyeing of cloth is usually carried out in the hot season of early autumn (Tang, X. 2017). Figure 27 shows the scene of Bai kuyao women dyeing cloth.



Figure 25. Sticky paste tree in Bai kuyao

Source: Wang jianhua (2023)



Figure 26. Creation of paste painting

Source: Wang jianhua (2023)



Figure 27. Bai kuyao women dyeing cloth

Source: Wang jianhua (2023)

Step 7: Remove the paste and fix the color: After dyeing, place the fabric in the straw ash dye vat. Heat and simmer for 20 minutes, the sticky sap adhering to the fabric will automatically fall off, and the pattern will be exposed. However, due to the imperfection of the process, the dyeing is not firm. In order to improve this shortcoming, it is necessary to improve the fixed dyeing effect (Tang, X. 2017). Generally, fern root water is used, which can make the dyeing more stable. In order to ensure the progress of subsequent embroidery or sewing, this step will also be used. The crushed yam is soaked in water to increase the stiffness of the fabric.

Step 8: Embroidery and sewing: The Bai kuyao ancestors' pursuit of beauty has never stopped, regardless of the environment they are in, especially the Bai kuyao women. They will draw various patterns on their clothing, as shown in Figure 28. Embroidery is a very good decoration. Generally, patterns are added to the back, hems, skirts, leggings, and men's skirts and leggings of women's tops to enhance the beauty of the clothes. Finally, the clothes are sewn according to the styles of men and women. The whole process takes about a year.



Figure 28.Li Fengzhen embroidering

Source: Wang jianhua (2023)

3) From the perspective of clothing patterns

Patterns are used as decorations on Bai kuyao costumes. Although there are fewer types than other ethnic groups, patterns are a unique symbol of the Bai kuyao ethnic and reflect the history and spiritual life world of the Bai kuyao to a certain extent. Common patterns mainly include geometric patterns, animal and plant patterns, and human patterns.

Geometric patterns are one of the earliest decorative patterns used by humans. Our ancestors abstracted concrete objects in life and then used the relationships between points, lines, and surfaces to express their love for nature. From Figure 29, we can see that there are five-finger patterns on the knees of Bai kuyao men's trousers. Another function of this pattern is to commemorate the ancestors and is a kind of ancestor worship. This echoes the origin of Bai kuyao in the previous chapter. The woman's skirt is made of batik's straight stripes, displayed in different shades of blue, like a blooming flower. Another representative feature is the square pattern on the back of women's tops. As shown in Figure 30. This pattern is very dazzling. Generally, there are three types of square patterns: They are "field", "hui" and "well". The theme of these patterns is mostly embroidered sunflowers, with "chicken", "flower", "scissors" and other patterns added to some parts. The paper pattern is also called "The "Yao King's

"Great Seal" has the same meaning as the five fingerprints on men's trouser legs, and it also expresses worship of ancestors.

During the survey, a man surnamed Wang from Wangshang Village said: "It was not like this at first. I remember when I was a child, the women's clothing had labels on the front and back. Later, society developed rapidly, and the embroidery took a long time. The zigzag pattern is gone, and only the pattern on the back remains. (Wang Xiaogang.interview:2022.).

In addition, there is another popular pattern, which is the "chicken flower", also called the chicken pattern. This pattern is very special and can usually be seen on back tags, leggings, belts, children's hats, etc. However, this pattern is only available to Baiku Yao people. Recognition, especially among women, can directly point out where the chicken head and tail are. See Figure 31 for details. It mainly expresses the Baikuyao people's love for chickens.



Figure 29. Bai kuyao clothes hanging to dry

Source: Wang jianhua (2022)

พหุบัน ปณฺ ทิโต ชีเว



Figure 30. The back tag of women's clothing

Source: Wang jianhua (2022)



Figure 31. Chicken flower

Source: Wang jianhua (2022)

The animal and plant patterns in Bai kuyao costumes mostly adopt abstract forms of expression, such as common bird patterns, dragon patterns, butterfly patterns, and flower and leaf patterns. They are mainly used to decorate the main pattern and increase confidence. As shown in Figure 32, they are bird patterns, dragon patterns and

flower patterns respectively. The bird pattern is often used on the four purple colors on the back of women's cards, facing four different directions respectively. The dragon pattern constitutes the dragon pattern of the Han nationality, but the pattern is simpler than the dragon pattern of the Han nationality. It is the Bai kuyao people's yearning for beautiful things. Generally speaking, these patterns are a manifestation of the inner life of Bai kuyao people.



Figure 32. Animal and plant patterns

Source: Wang jianhua (2022)

Most of the human patterns appear in geometric shapes, which are easier to identify. The left side of Figure 33 shows the black human patterns on the four corners of the woman's back card. The human patterns appear in pairs, which makes the image more cute and vivid. The right side shows the human patterns in the man's belt. The Bai kuyao people embroider or batik these human patterns on their clothes, mainly to reflect their fertility worship and express their ethnic group's wish to have more children and more happiness.





Figure 33. Human pattern
Source: Wang jianhua (2022)

4.2.1.2 Architectural culture

Because the Bai kuyao people have lived in the mountains for generations, their buildings and settlements are well preserved. The unique geographical location, national culture and social factors form Bai kuyao's unique architectural culture.

Due to terrain restrictions, the early Bai kuyao architecture was mainly based on fork-shaped houses. The houses have simple structures and are easy to maintain. They reflect the ingenuity of Bai kuyao ancestors in the harsh natural environment. It can be understood as a combination of architecture and a high degree of integration of the environment. The overall size of the house is small and the structure is relatively simple. It can be understood as being surrounded by wood. People and livestock live together in the house, with no obvious boundaries. There is a firepit in the center of the house. The main room and bedrooms are not separated. The whole house is quite crowded, fire as the center plays an unexpected role, helping family members to unite with each other.

In the process of social development, wooden buildings replaced the fork-shaped houses. The semi-stilt-style buildings were borrowed from the buildings of nearby Zhuang villages in Bai kuyao. The front part of the house is elevated, and the rear part is located on the mountain, forming a suspension. At this time People and livestock have been separated. Livestock are raised on the elevated floors below and

people live on top. In terms of building materials, there are mainly semi-dry columns made of bamboo and wood and semi-dry columns made of rammed earth. The functions inside the house are divided, and it is generally divided into 3-5 rooms. Each room will be separated by wooden boards to form a privacy space.

The hall style mainly uses bricks, wood, earthwork, etc. as raw materials, and mainly draws on the architectural characteristics of the Han people. This has a lot to do with the social environment. With the exchanges and integration between ethnic groups, Bai Kuyao gradually abandoned the backward construction technology. It adopts a two-story structure with turned walls, and its access stairs are set up inside the house, making the structure and function more optimized.

The most indispensable thing in Bai kuyao architecture is the firepit. No matter what kind of building, fire always occupies a place in the architectural space. It can be traced back to the hunting period of Bai kuyao. The main function of fire is to keep warm and meet daily needs. It gradually became a social activity, as shown in Figure 34, and became a common activity between family members, relatives, friends, etc. It not only brings closer the relationship between communicators, but also promotes national unity, mutual assistance and cooperation. But now there is almost no fire pit in the room.



Figure 34. Fire pond

Source: Wang jianhua (2022)

The characteristics and cultural connotation of Bai kuyao architecture are influenced by natural geography, national culture and social environment, and are

always changing, but the core content has changed little. When dealing with the low productivity stage of society, the influence of the natural environment plays a major role. The Bai kuyao ancestors constructed buildings based on the geographical location and natural environment. With the improvement of productivity, the social demands of residents will also change. The natural environment is no longer the main factor affecting Bai kuyao architecture, but works together with national culture to form Bai kuyao architectural landscape with humanistic characteristics, such as granaries, dry Column buildings, etc. In the later stage of the development of national culture, the government intervened to a certain extent. Bai kuyao's transformation of nature and the use of technology began to greatly improve, and buildings began to become functional. As a cultural space in residential areas, they began to be affected by the natural environment, ethnic culture, The influence of the three aspects of the social environment is far greater than that of the natural environment and ethnic culture in the cultural space.

Generally speaking, the architectural culture of Bai kuyao is the characteristic culture of Bai kuyao formed during the long migration and struggle of Bai kuyao ethnic group, especially the multiple influences of natural geography, national culture and social environment. However, with the development of society , the increasing influence of the social environment has led to changes in the field space of Bai kuyao's ethnic culture, which has indirectly affected the ethnic identity of Bai kuyao.

4.2.1.3 Bronze drum culture

Bronze drums are not a unique product of Bai kuyao, but the bronze drums of Bai kuyao are obviously different from those of other ethnic groups, especially the way they are played and the occasions they are used. As an important carrier of Bai kuyao culture, the bronze drum is closely related to Bai kuyao's social life and history and culture. It is a life portrayal of Bai kuyao's public self-identity.

As mentioned in the literature review, bronze drums have an obvious social function, that is, they are sacrificial tools and signals in funerals. As long as there is the sound of bronze drums in the village, everyone will know what is happening. Due to the social organization method of Bai kuyao, bronze drums are also a tool to connect national sentiments and enhance the cohesion of Bai kuyao groups. The shapes of

bronze drums in different villages are different, and their sounds are also different. As long as they hear the bronze drums of this village, everyone will It creates a sense of belonging. Therefore, the bronze drum culture can be explained from the usage scenes of bronze drums.

This section focuses on the Bai kuyao bronze drum culture during the festival. Bai kuyao's bronze drum performance appeared in the early 1980s, but due to the public's acceptance and the influence of the social environment at that time, it was carried out on a small scale until 2003. At the opening ceremony after the completion of the Bai kuyao Ecological Museum in 2011, the bronze drum culture truly came to the world and gained a good reputation. Therefore, the Lihu Township Government began to organize personnel to establish the first bronze drum performance team.

In the development of society, Bai kuyao culture has always been in a game with foreign cultures, and overall, Bai kuyao culture has always been at a disadvantage. Under the influence of foreign culture, the culture of Bai kuyao has suffered from exclusion and growth. The original culture has been preserved less and less. The local culture has been in a state of "inaction" for a long time, with only the old people in the village insist on cultural heritage. Especially with the popularity of televisions, stereos, mobile phones and other media, young people are becoming less and less interested in local culture. A bronze drum culture inheritor named Meng said:

“When I was 10 years old, I participated in some ceremonies with my uncle. I felt good about having good food to eat, so I pestered my uncle to teach me how to play the bronze drum. It was quite difficult at the time, mainly because I couldn't operate it alone. At first, my uncle kept asking me to beat the bamboo and bronze drums. After practicing for a long time, he also asked me to learn to shake the wind bucket. Shaking the wind bucket was very tiring. At that time, I couldn't hold on for long and couldn't find a my uncle will scold me when I hit the rhythm. Only after you learn these things can you play the bronze drum. If the whole process is fast, it will take 2-3 years to study. Playing the bronze drum depends not only on technique but also physical strength. Today's children learn too little voluntarily. They are too busy playing mobile games and playing cards to play drums. In fact, I am happy to teach them to learn this culture. After all, it is passed down by our Bai kuyao. ., but the current situation feels quite pity. How can I put it, times have changed. In the past, bronze drums were mainly

used at funerals. Now the scene is completely different. It has become a performance, and the playing style is also different from before. But I don't reject the change. Watching people We have happy smiles on our faces, and our drummers are also very energetic. Especially being able to let more people watch our Bai kuyao playing bronze drums. I remember one time when Nanning TV station invited us to participate in a performance. We were very excited at that time.” (Meng Tieyou.2022:interview).

In addition, a primary school student also said:

“I have been studying since 2nd grade (9 years old). I don't know if it's difficult or not. I learned it from the teacher. We had this course and I learned it without even realizing it. You know that bronze drum requires two people to play together. Every time I play the bronze drum in school, it is difficult for me to find friends with whom I can play. I really hope that a friend can join me. You don't need to study to participate in this kind of activity. Our school's drumming team has to participate in some festivals. We have to spend a long time rehearsing, but we are so annoyed and tired during the rehearsal.” (Li Quanxuan.2022:interview).

In the interview, we can see that the older man is very concerned about the protection and inheritance of his Bai kuyao bronze drum culture. He believes that this kind of honor can represent the culture of his own nation, and he hopes that this culture can be promoted or recognized by young people. For students, they are just practicing playing the bronze drum, and their meaning and cultural connotation cannot be fully understood. Similarly, in formal festivals, we also find that the bronze drum players are all older. They work together, one person beats the drum, and the other shakes the barrel. Each time they beat and shake, they convey the bronze drum culture of Bai kuyao to the world. As shown in Figure 35, college students participated in bronze drum activities during the holidays.

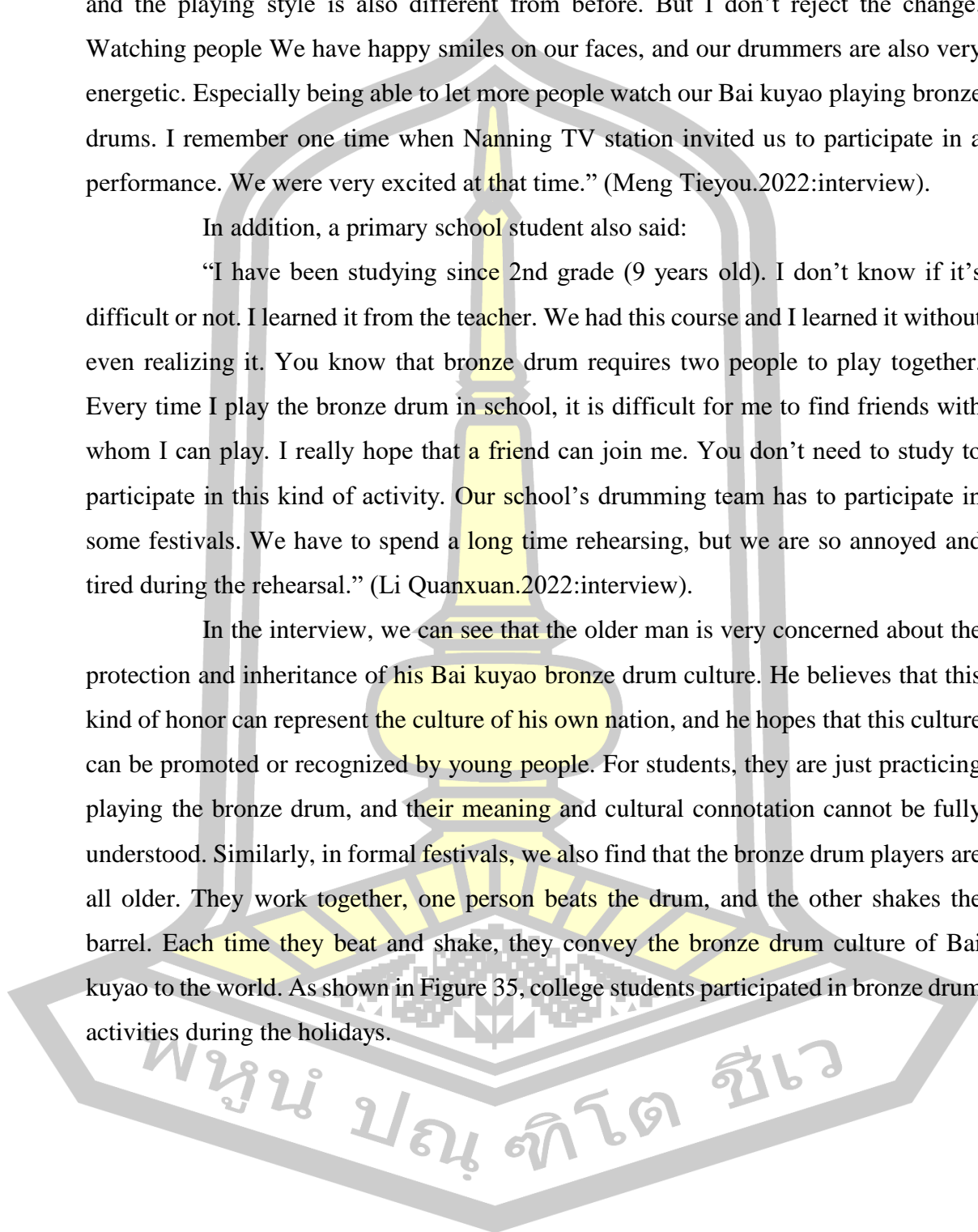




Figure 35. College students participate in bronze drum activities during the holidays

Source: Wang jianhua (2023)

4.2.1.4 Wedding customs and culture

The complex social structure of Bai kuyao has created Bai kuyao's rich and colorful culture. The unique rituals and procedures of Bai kuyao weddings have obvious national characteristics. The whole process consists of thirteen ritual procedures including conveying love through songs, slandering, killing chickens to find love, and wedding. Since the reform and opening up, people's ideas have begun to change. The traditional wedding customs of Bai kuyao have been impacted by modern civilization. More and more young people think that the traditional wedding customs of Bai kuyao people are complicated and choose Western-style weddings. To further investigate the reasons for this, we conducted in-depth interviews:

“Under the guidance of the village chief, I contacted Mr. Ma. Mr. Ma was very enthusiastic when he saw me visiting their home. Because he lived in a new home and was about to hold a wedding, the devices at home were in order and there were many newly unpacked household appliances. A beaming smile appeared on someone's face, he poured tea and water and gave me wedding candy. After chatting for a while, we got to the point. When asked why he chose a Western-style wedding, he seemed a little melancholy. He said that it was because of this matter that he discussed it with his

parents and grandfather several times before settling on it. They always I have always wanted to hold a traditional wedding of our nation, but since I work outside and have very little time, I took advantage of the National Day holiday to take a few extra days off. It will take more than a month to hold a traditional wedding. Time is also very troublesome. There are many details that I have to take care of myself. It is too tiring and I really don't want to do it. Now there is a wedding company in the county. It costs thousands of dollars to hold a Western-style wedding and outsource it directly. It is very trouble-free. Moreover, the woman agrees, so that we can save time and have a good rest.” (Ma Qingsong,2022:interview).

It can be seen that the new generation of young people do have this idea. Simple and trouble-free may be what they pursue. This has a lot to do with the current environmental situation in Chinese society. But this only represents the thoughts of some young people. Mr. Zhang said:

“Brother zhang was smoking a cigarette and talking about his marriage. He got married early at that time. He got married a few years after graduating from high school. His wife was from the next village. When he got married, it was according to our traditional marriage customs of Bai kuyao, which basically consisted of 13 steps. I walked through it all, but it also felt cumbersome. Many details were not covered. The era has changed, and fewer and fewer people know about wedding customs and etiquette. At that time, I only walked through the whole journey with the help of an old village chief. wedding. But there were relatively few people coming. At that time, as long as there were weddings, they were basically traditional weddings, and everyone gradually lost the novelty. But it is different now. I feel that there are many different ways to get married, and many young people like it.” (Zhang Genwang,2022:interview).

Under the flood of multiculturalism, Bai kuyao's wedding custom culture has indeed been affected. The traditional wedding custom culture has gradually lost its advantages. In order to preserve it, people are constantly changing or slowly adapting to the modern social environment. Although the form has changed Although it has changed, its essential meaning is still being passed down. But for people outside Bai kuyao, this is not a good thing. The world cannot see the real Bai kuyao wedding

customs or wedding procedures, which means that it cannot see the ethnic culture of Bai kuyao.

4.2.1.5 Entertainment culture

As a part of the life of Bai kuyao people, entertainment culture contains the wisdom and social functions of Bai kuyao people and cannot be underestimated. Here we mainly study the two entertainment cultures of Bai kuyao's spinning Tuoluo and monkey drums to analyze their current development status. and existing problems.

As one of Bai kuyao's characteristic sports and leisure activities, spinning Tuoluo has a history of more than 3,000 years. It is not only a sport, but also a tool for Bai kuyao to connect with each other and unite the nation. There are specific requirements for the applicable site of the Tuoluo. First of all, it must be flat land so that it can rotate. It is difficult to rotate on grass and slopes. Before the rural strategy, due to the inconsistent rural planning, the roads in the village were not hardened. The applicable site of the Tuoluo was very popular. Limited, this problem will be well solved after 2018. But another problem is looming in front of us. Master Ma, who made the Tuoluo during the survey, said this:

“Tuoluo were very popular in the past. Not all adults and children could pick them up and play with them for a while. Some children may play with them all the time. This is a toy that is easy to get, and the more people there are, the more interesting it is. But it is different now. We The spinning Tuoluo can only be sold to tourists. He further explained that today’s adults are busy making money all day long, and many of them are not at home at all. They go to factories in Guangzhou and Shenzhen. The children who stay at home also watch TV all day long. Or playing with mobile phones, rarely playing with Tuoluo.” (Ma Shunming 2022:interview).

Faced with this situation, primary schools in Lihu and BaXu have opened national cultural courses for different grades under the guidance of national policies. However, the interest in spinning tops cannot resist the temptation of other entertainment facilities, and students can only participate in 45-minute classes. Practice, what are the results of this practice? Do students really like it? And how do you view this culture? One student was interviewed and he said:

“I can play Tuoluo, but I prefer playing basketball. I looked at the opportunity in physical education class. If there was no equipment for my favorite sport,

I would choose spinning Tuoluo. Generally speaking, boys play more and girls play less. I only know a little bit about the culture of Tuoluo. During the physical education class, the teacher will talk about whether there is a test for this, so we can't remember it. Physical education classes are actually very boring. If I do well, I will definitely teach others to pass the time.” (Li Quanyuan2022:interview).

Another student gave a different answer. He said:

“I'm not very good at spinning Tuoluo, and I don't like playing it. In physical education class, unless the teacher prescribes sports, I will play it. Half of the people in our class can play this, but most of them get together to chat and play . My grandfather told me about Tuoluo culture, but I listened to it as a story and was not interested in it. I won't teach others how to play Tuoluo because I don't think it's interesting. I prefer to play mobile games.” (Qin Ming.2022:interview).

From this point of view, the country or local schools have begun to pay attention to the education of Tuoluo culture, but the actual progress is not as good as expected. The protection and inheritance of Tuoluo culture is only carried out at the school level, and it is still difficult to awaken Bai kuyao's appreciation of their own ethnic culture. recognition. The spinning Tuoluo culture is just a simple sports event in schools and does not fulfill its social function. Picture 36 shows the physical education class at Wangshang Primary School, where children are playing with Tuoluo.



Figure 36.Tuoluo in physical education class

Source: Wang jianhua (2022)

The original monkey drum dance was a specific performance used to commemorate the deceased. Its cultural changes are the same as the bronze drum culture. With the development of society, it no longer serves funeral ceremonies, but has become the main performance item held in Bai kuyao cultural festivals or celebrations. The monkey dance of Bai kuyao is the rhythm of life summed up by the ancestors of Bai kuyao during their long-term labor process. It is a portrayal of people's body posture and dynamics in climbing up the mountain. Coupled with the yearning for monkeys to freely shuttle through the mountains and forests, it becomes Bai kuyao's Monkey Dance was born.

The monkey drum dances in Baxu and Lihu, we observed that the whole process of monkey drum dance can be divided into three stages. The first stage mainly involves the dancers beating around the drum, with a small range of movements and relatively normal; Entering the second section, the dancers have to imitate monkey climbing and playing movements around the drum. At the same time, they keep beating the drumsticks on their heads. The dancers begin to interact with each other, forming a whole, and at the same time mixed with the improvisational movements of the dancers made the whole scene lively and lively, and it entered the third stage. The content was the same as the first stage, ending with the beating of drums on the spot.

Such scenes can currently only be seen in schools or festivals, as shown in Figure 37. Gone from residents' daily lives. Because the "presence" of monkey drums has changed, Bai kuyao's funeral ceremony has undergone fundamental changes after the reform and opening up. Almost all of its ritual procedures have been lost. The bronze drum and monkey drums, which once played the most important roles, are now marginalized. Coupled with the advancement of urbanization, most young people go out to work and their children go to school. The population in the village has significantly decreased, and it is relatively concentrated around the Spring Festival. The "absent" Monkey Dance is no longer a core cultural center. The cultural psychology, aesthetic concepts, ethnic consciousness, etc. of the Bai kuyao people have changed with the changes in society, especially the social psychology of young people. They believe that the Monkey Dance It's outdated, some dance moves are too funny, and they don't want to learn anymore.



Figure 37. Students playing monkey dance

Source: Wu Liangyi (2019)

The second is excessive commercial use. Monkey Dance has entered the public eye. Some managers have artificially created economic benefits to cater to the aesthetics of the outside population. They have begun to over-interpret the culture of Monkey Dance, destroying the Bai Kuyao life philosophy, national beliefs and values contained in Monkey Dance. Cultural connotation, adding modern elements to the original dance, and blindly pursuing visual impact are a kind of destruction of culture to the Bai kuyao people. The monkey encouraging intangible inheritance of Lihu MR. zhang said :

“the current situation of monkey dance as follows: As an inheritor of intangible cultural heritage, sometimes I really have a lot of helplessness. It is actually okay to take this dance out of funeral ceremonies and apply it on these occasions. It was originally used to bless the deceased. It is a wish. However, the nature of tourism has changed. These people who play drums are just improvised. They rehearse for ten and a half months and then go to perform. Their rhythm and dance postures have not been uniformly trained. They just look like monkeys on the surface. Encouraging, but a knowledgeable person can tell at a glance that their kind is just a performance and lacks standardized management. Many times they start performing without a full staff. I don't think this is a kind of inheritance. This kind of form is really not as good as the one in

the school. Intangible cultural heritage courses. If this goes on for a long time, it will continue to convey the wrong monkey culture to the audience, and it will also affect the views of our young people.” (Zhang Genwang,2022:interview).

A young man with rich acting experience said:

“Because it was Bai kuyao's festival, everyone held activities in the square, and there were a lot of people. Drummer Zhang explained that he was currently in his third year of college and was asked to make up for it during the winter vacation. He didn't know much about Monkey Dance, but there was an event held in the village every year, and every household had to send someone to participate. My parents worked outside. I'm going to Shenzhen just after the Chinese New Year. This task fell on me. I have participated in this activity for 5 years. I participated in the monkey dance group for children in junior high school and now participate in the monkey dance group for adults. There are many of us like this. Those who are studying will basically participate. Those who are not studying are working part-time and are not at home at all. We started rehearsing on the sixth day of the Lunar New Year, which lasted for 10 days, and we started performing around the fifteenth day of the first lunar month. I remember a grandpa taught us when we were in junior high school. That grandpa was very strict and would care about every move we made. Now we are taught by a travel company. The content is a bit different. Nowadays, we care about technology and add a lot of difficult movements, which are a bit like acrobatics. I won't be able to participate in it for a few years. I will start working after graduating from college. It will take much less time to come back. But for now, it feels okay to come and play drums. After all, it is our ethnic culture.” (Qin Ming,2022:interview).

As the common memory of the Bai kuyao ethnic, the Monkey Dance carries the Bai kuyao's yearning for a better life. At the same time, as a cultural symbol of the Bai kuyao, under the current cultural and tourism development, the Monkey Dance has gradually lost its historical background and survival. The cultural context and the "emic" position of the local inheritors have also been ignored, which has resulted in the Monkey Dance being separated from the original social and cultural space. It has experienced the dismemberment and impact of modern culture, weakening the ethnic identity and collective identity of Bai kuyao memory.

4.2.2 The ethnic identity of Bai kuyao

Ethnic identity is the sense of belonging rooted in the collective memory of a nation. It includes people's consciousness, emotions, cognition and other contents. At the same time, ethnic identity also has the characteristics of group characteristics and personal characteristics. The ethnic identity of Bai kuyao comes from the ethnic group's common territory, creation myth, historical heritage, social organization, etc. However, with the invasion of multiculturalism, ethnic integration and the development of tourism in the process of modernization, cracks have appeared in Bai kuyao's ethnic identity, showing a multi-dimensional and different development trajectories, highlighting many problems.

4.2.2.1 Bai kuyao ethnic identity at the national political level

Bai kuyao's ethnic identity is inseparable from the policies of the Chinese government. First of all, it is the national policy pursued after the founding of New China, that is, all ethnic groups are equal, the hierarchy of feudal society no longer exists, and the political and economic system has also changed. Every citizen they are all masters of China and have the same rights and obligations. There is no distinction between high and low among the 56 ethnic groups, no hierarchy, no distinction. The people of Bai kuyao felt unprecedented freedom. In the management of ethnic minorities, the Chinese government adopts tolerance and respect for the customs, culture, religions, etc. of ethnic minorities. In other words, it protects the living space of ethnic minority cultures.

However, in terms of politics, it is a very serious issue because it involves national security and stability. Especially in the early days of the founding of New China, when all aspects were still unstable, strict requirements were imposed on ethnic minority cadres (that is, members of the Communist Party of China) and a strong emphasis on ideological work and ideological issues, the party's policies must be implemented in the work. From the side, it can be understood that strengthening national identity is promoting ethnic identity, and the mutual assistance relationship between the two is fully exerted. Since 1979, the Chinese government has begun to tilt its management of ethnic minorities, paying more attention to the uniqueness of ethnic minority areas.



Figure 38. A group photo of national leaders and the people of Bai kuyao

Source: Li qiuyi (2022)

In this photo is Li Fengzhen's grandfather. She said that her grandfather was the earliest Communist Party member in the village. At that time, his grandfather also took photos with the national leaders (Mao Zedong, Zhou Enlai, Zhu De, etc.). At that time, the national leaders were very concerned about As a nation, she was very proud when she talked about this. These two photos are very precious. They have been keeping it, and if someone wants to see it, they will take it out and show it to everyone. (Li Fengzhen,2023:interview).

The national government attaches great importance to Bai kuyao. It was not until the reform and opening up that the culture of Bai kuyao gradually entered the public eye, especially after being named a "living fossil of human civilization" by UNESCO. At the same time, it also gradually attracted the attention of the world. Attention from various countries, many sociology and anthropology experts came to Nandan County for inspection. Figure 39 shows the Bai kuyao li hu folk performance team taking photos at Tiananmen Square in Beijing after attending the Ministry of Foreign Affairs' Global New Year reception in Beijing in 2008.

The government has been promoting the special culture of Bai kuyao and it is the ethnic identity of Bai kuyao. It is getting higher and higher, and at the same time

it is becoming more and more recognized for the management and policies of this country. Figure 40 shows the photos taken at the Arc de Triomphe after Wei Zhongwu and Liao Danning, the heads of Nandan County Culture and Sports Bureau, led Bai Kuyao's "Colorful China" art troupe to France for international cultural exchange in 2008. The picture 41 shows the art troupe taking a photo in front of the U.S. Capitol after going to the United States for international art exchange in 2010.

The Chinese government respects the Bai kuyao culture and preserves the Bai kuyao life customs to the greatest extent possible. At the same time, for this ethnic group, in October 1984, the Chinese government granted the rights of ethnic autonomy to the towns and towns in Nandan County, Baxu and Lihu, where the Bai kuyao gather. Ethnic autonomy is an important breakthrough in the "Regional Ethnic Autonomy Law of the People's Republic of China" promulgated by the Chinese government in 1984, which grants these civilian areas regional autonomy from the national level and assists them in managing their own politics and culture.



Figure 39. Bai kuyao Folk Performance Troupe in Tiananmen Square, Beijing

Source: Nandan County Library (2022)



Figure 40. In 2008, Bai kuyao’s “Colorful China” Art Troupe took photos at the Arc de Triomphe in France.

Source: Nandan County Library (2022)



Figure 41. A photo of Bai Kuyao’s “Colorful China” art troupe at the U.S. Capitol in 2010

Source: Nandan County Library (2022)

In order to further consolidate and protect the culture of ethnic minorities, the Chinese government has formulated a number of policies and tourism development

to awaken ethnic identity and promote national identity by protecting these cultures, that is, being "present" in life. As shown in Table 5: The Chinese government has formulated policies to protect ethnic culture from the national level

Table 5. National policies for the protection of national culture

No.	Policy documents	Year	government departments
1	Chinese Traditional Crafts Promotion Plan	2017	Ministry of Culture
2	Rural Revitalization Strategic Plan (2018-2022)	2018	Central Committee and State Council
3	"14th Five-Year Plan" Cultural and Tourism Science and Technology Innovation Plan	2021	Ministry of Culture and Tourism
4	The 14th Five-Year Plan for Cultural Industry Development	2021	Ministry of Culture and Tourism
5	The 14th Five-Year Plan for Cultural and Tourism Market Development	2021	Ministry of Culture and Tourism
6	The 14th Five-Year Plan for the Protection of Intangible Cultural Heritage	2021	Ministry of Culture and Tourism
7	The 14th Five-Year Plan for Cultural and Tourism Development	2021	Ministry of Culture and Tourism
8	The 14th Five-Year Plan for the Construction of Public Cultural Service System	2021	Ministry of Culture and Tourism
9	The 14th Five-Year Plan for Tourism Development	2021	Central Committee and State Council

Source: Wang jianhua (2023)

During the interview, an old man pointed out the country's ethnic policy and said:

"I know a little bit about national policies, because I am illiterate, I just heard a few things. I come from the old society and have experienced many things. When I was a child, I was very poor and often didn't have enough to eat. My father and mother have been working for people. I One brother also starved to death (Grandma Wei was so excited when she talked about this that she almost shed tears). After entering New China, everything has changed for the better, especially in recent years. The country has cared about us very much. We have built new houses for us, and we have monthly pension subsidies. We are also reimbursed for going to the hospital. We don't need to

pay taxes for farming. When my grandson is admitted to college, he can get a loan for the tuition fee, and our nation will also get extra points for the college entrance examination. At this age, I am already content and happy. These policies are very good.” (Meng Youli.2022:interview).

Regarding the implementation of cultural policies, I interviewed a government official and he said:

“With the development of tourism in recent years, many cultures have been valued again. Although it is not the atmosphere of our era, it is still shocking to see these scenes reappeared. Nowadays, most people do not wear our national costumes, but I will insist on it. On the one hand, I am used to it and cannot change it after so many years. However, I do not exclude other cultures. For example, when the weather is very cold in winter, our costumes are resistant to resistance. Even if the cold is not good, I will still wear the down jacket my daughter bought me. During the peak tourist season, our clothes became the focus, and many tourists asked us to take photos, which made us feel very proud. It’s good to retain some things of our ethnic, otherwise there would be no gap, especially the appearance of our nation is no different from other nations, but with this costume, others will know which nation we are from just seeing it.” (Li Fei.2023:interview).

As a multi-ethnic country, our country has largely protected the interests of ethnic minorities at the national and political levels. In particular, regarding the protection of ethnic minority culture, the investigation found that the implementation of various national policies has produced good results. In order to create a common happy home for all citizens, the Chinese government spends a lot of energy and financial resources to help the economy of ethnic minorities and educational development.

4.2.2.2 Bai kuyao ethnic identity at the level of national education

From the perspective of political power management, education is an effective way to enhance national identity. As a cultural form, national identity includes ideology, symbol systems, mythological memories, etc. Especially in multi-ethnic countries, how to balance the relationship between these factors has always been a difficult problem. In China, in addition to giving equal social status and rights to all ethnic groups in terms of political identity, the government has not fallen behind in

education. It makes full use of culture as a tool to eliminate the "subject" consciousness of the people, enhance personal and collective identity, and build history. and a community of shared future.

The report of the 17th National Congress of the Communist Party of China in 2007 stated: Educational equity is the basis of social equity. The public welfare nature of education must be adhered to. Education in poor areas and ethnic minority areas needs vigorous support. With the help of the student financial aid system, it is ensured that all families with financial difficulties receive compulsory education. The report of the 18th National Congress of the Communist Party of China in 2012 proposed: Pay attention to preschool education, develop nine-year compulsory education in a balanced manner, basically popularize high school education nationwide, vigorously promote educational equity, optimize the allocation of educational resources, and focus on rural, remote and rural areas. Focus on poverty-stricken and ethnic minority areas, ensure that children in these areas have access to books, relieve their worries, and enable every child to become a useful talent.

The report of the 19th National Congress of the Communist Party of China in 2017 stated: Prioritizing education, the government needs to attach great importance to rural compulsory education and strive to ensure that every child can enjoy fair and quality education. The report of the 20th National Congress of the Communist Party of China in 2022 proposed: adhere to the people-centered education concept and promote educational equity. Make rational use of regional education resources and optimize their allocation. Strengthen the comprehensive development of preschool education, further improve the student financial aid system for all academic periods, and protect every student's right to study. This shows how much the Chinese government attaches importance to education and promotes educational equity.

In terms of incorporating national culture into national education, in 2011 "National Medium and Long-term Education Reform and Development Plan (2010-2020)" emphasizes the need to strengthen traditional Chinese cultural education, closely integrate Chinese traditional culture and modern culture, and promote students' comprehensive develop. In 2015 "Opinions on Comprehensively Strengthening and Improving School Aesthetic Education" clarified that primary and secondary schools in ethnic minority areas and remote areas should adapt to local conditions, encourage

characteristic development, and develop local and school-based aesthetic education courses with ethnic and regional characteristics. In 2017 "Full-time Compulsory Education Curriculum Plan (Experimental)" further strengthened the necessity of integrating traditional culture into compulsory education and required that traditional culture be added to the Chinese curriculum. In 2021 "Opinions on Strengthening the Education of Intangible Cultural Heritage in Primary and Secondary Schools" proposes to integrate the content of intangible cultural heritage throughout all aspects of national education, especially in primary and secondary education. It is recommended that intangible cultural heritage features be introduced in primary and secondary school teaching. courses, and encourage the construction of national-level intangible cultural heritage representative project inheritance bases. Through this form, the living space of national culture is constructed and the self-awareness and national identity of primary and secondary school students in minority areas are strengthened.

It can be seen from relevant documents and policies in national education that the government has incorporated the culture of ethnic minorities into educational content to form a common cultural circle, so that while understanding the national culture, all ethnic groups can also learn and recognize their own culture. , closely combining ethnic identity and national identity through this common cultural circle, which can not only stimulate the national identity and national master consciousness of ethnic minorities, but also well inherit the traditional culture of ethnic minorities.

After the relocation of Bai kuyao, the Wangshang Primary School established by the Nandan County Government is a typical place to inherit and promote the Bai kuyao ethnic culture. Wangshang Primary School covers an area of 83 acres and can accommodate 1,600 people. It has a comprehensive building, teaching building, student dormitory, football field, basketball court, playground and ethnic culture hall. It is a new primary school. As shown in Figure 42.



Figure 42. Wangshang Primary School welcomes the new students

Source: Mo Shugao and Shi Xingpei (2021)

This primary school is different from other primary schools. In addition to the normal basic courses such as Chinese, mathematics, English, and labor, it has specially opened Bai kuyao's traditional literature courses, such as bronze drum class, embroidery class, top class and other 10 classes. Students Free choice, there are 40-minute activity classes every afternoon from Monday to Friday, all of which are used by students to learn national culture. What is the specific effect of Bai kuyao in the inheritance of national culture? What's your attitude towards this perspective? How does this education model strengthen the national identity of Bai kuyao? In response to these questions, we conducted in-depth interviews, Teacher Zhang said:

“In recent years, the country has indeed begun to protect their culture, and the intensity is much greater than before. These courses are offered in grades 1 to 5, and each student can learn more than 5 Bai kuyao cultures. For the time being, the effect is still good, but this kind of activity has been canceled after the sixth grade, because the children have to go to junior high school. Now the children are under great pressure to study, and the parents' views are much more comprehensive than before, and they all hope that their children can read. College, find a good job. In the long run, it's really hard to say. I personally feel that the effect is very little. It is just an interest class for

children during their childhood. Once these children go out to study, they basically do not participate in these activities except during the New Year. After growing up, we work outside the village. There are fewer and fewer young people in the village. If we really want to pass on the culture of our ethnic, we still have to rely on the old people. Opening ethnic culture classes for these children is to let them know and understand the culture of their own nation, and don't forget it. But there are exceptions. Some of the high school students in the village majored in music, physical education, and art after the college entrance examination. They took the culture of Bai kuyao as their research field. I am actually very happy about this. From this point of view, it is still necessary to open this ethnic culture class.” (Zhang Genwang,2022:interview).

Student Li said: “he likes these cultures very much and finds them very interesting. His grandfather at home will tell him about the history and myths and legends of Bai kuyao. In these cultures, he likes playing tops and monkey drums very much. But his family asked him to spend more time studying and get into a good junior high school, then a good high school, and then a good university. They had already made arrangements for him. Also, there is no such course after the fifth grade, and there are no teachers to teach it, so you can only learn it by yourself, but there are many things that you cannot learn by yourself.” (Li Quanxuan,2022:interview).



Figure 43. Students practice monkey dance

Source: Tang Di (2022)

It can be seen that rebuilding the cultural space of intangible cultural heritage in primary schools can play a positive role for students, as shown in Figure 43. You can feel the culture and history of your own nation. In other words, in this way, you can let the children know that they are Bai kuyao people and have their own history and culture. This culture is recognized by everyone, breaking the previous only The situation of inheritors passing on the inheritance has a wider scope. However, from the perspective of the inheritors of intangible cultural heritage, this model still has flaws and is not conducive to long-term development. Although the school later constructed a "historical presence", this is not true, compared to the most authentic Bai kuyao history and culture. There is a certain distance. This is somewhat similar to the point of view of the previous interview with Grandma Wei. It can only strengthen our national identity to a certain extent. Of course, according to the current social environment, some of Bai kuyao's culture is unacceptable to everyone, so some sacrifices must be made to conform to the current social environment. At present, everyone is retaining and passing on, and giving up those that are not suitable.

In addition to primary school education, university education also attaches great importance to the education of intangible cultural heritage of ethnic minorities, such as the intangible cultural heritage, cultural management, ethnology and other majors established by the state, specifically to cultivate talents in this area for the country. Relevant statistics have been made on talent training in the direction of intangible cultural heritage: As shown in Table 6, there are nearly more than 100 schools at different levels of undergraduate education, master's education, and doctoral education, cultivating a large number of intangible cultural heritage protection talents for the society every year. There are obvious differences between university education and primary school education. College students are mature in thinking and have clear ideas. They choose majors based on their own preferences and can well combine self-identity, ethnic identity and national identity. This is consistent with the survey of Zhongli Lake. Teacher Li from Wangshang Primary School's intangible cultural heritage class has the same view.

Table 6. Statistical table of intangible cultural heritage offered by Chinese universities (reference)

Undergraduate	Master	Doctor
Capital Normal University, Sichuan Academy of Fine Arts, Central China Normal University, Chongqing University of Arts and Sciences, Xi'an Conservatory of Music, Hebei Academy of Fine Arts, Jinzhong University, Shanxi University of Communication, Dalian University of Technology, Nanjing University of the Arts, Zhejiang Normal University, Shandong University of the Arts, Zhengzhou Engineering Technical College, Shandong Institute of Arts and Crafts, Guangxi University for Nationalities, Sichuan Conservatory of Music, Kaili College, Guiyang College of Humanities and Science, Xi'an Academy of Fine Arts, etc.	Chinese Academy of Arts, Sun Yat-sen University, Chinese Academy of Social Sciences University, Minzu University of China, Central Academy of Fine Arts, East China Normal University, Tianjin University, Capital Normal University, Sichuan University, Northwest University, Sichuan Academy of Fine Arts, Shandong University of the Arts, Yunnan University of the Arts, Xi'an Conservatory of Music, Shaanxi University of Science and Technology, Sichuan Normal University, Guangxi University of the Arts, Hubei Academy of Fine Arts, Yangzhou University, Nanjing University of the Arts, Donghua University, Jilin University of the Arts, Northeastern University, Shanxi University, etc.	Chinese Academy of Arts, University of Chinese Academy of Social Sciences, Central Academy of Fine Arts, Sun Yat-sen University, East China Normal University, University for Nationalities of China, Tianjin University, Sichuan University, Northwest University, Sichuan University, Wuhan University, Yunnan University, Guangxi Normal University, South Central University for Nationalities, Southeast University, etc.

Source: Wangjianhua (2023)

This is also done very well in the cultural inheritance of Bai kuyao. Local intangible cultural heritage recognition makes full use of the national education policy and vigorously develops intangible cultural heritage activities on campus. Picture 44 shows Li Fengzhen and her daughter entering Guilin University of Technology at our invitation to promote and give lectures on Bai kuyao's costume skills.



Figure 44. Li Fengzhen's mother and daughter enter college

Source: Wag jianhua (2022)

In addition, Capital Normal University and Guangxi Art Institute jointly established the "Yishang Art Museum" with Wang Shang Primary School, as shown in 45. Give full play to the art majors in colleges and universities and connect with Li Qiuyi (Li Fengzhen's daughter), the intangible cultural heritage inheritor of Bai kuyao, who is also the village branch secretary. Secretary Li said this: In the past, our intangible cultural heritage was only promoted and passed down in primary schools of our nation. Now that the policy has been improved, people in all fields can see our intangible cultural heritage. However, in the face of the modernization process, we very much hope that colleges and universities Participation in colleges and universities belongs to high-level intellectuals and has relatively strong and better resources, which can provide us with technical assistance and help us promote and promote intangible cultural heritage.

พจนานุกรม ปณฺ ทิโต ชีเว



Figure 45. Yishang Art Museum

Source: Tang Di (2022)

4.2.2.3 Bai kuYao ethnic identity in daily life

In addition to factors in national politics and education, some factors in daily life also have an impact on Bai kuyao's national identity, such as inter-ethnic interactions and ethnic integration.

1) Interethnic communication

The development of modern society has broken the traditional national living space. Population mobility has become an obvious feature of social life, such as going out to study or work, etc. Coupled with the civilianization of information and communication technology, the wonderful world outside is tempting the people in the mountains. With the increasing power of transportation and the gradual improvement of the transportation industry, people's life concepts and values have undergone earth-shaking changes. As a multi-ethnic China, population mobility in history has formed inter-ethnic exchanges and interactions, and promoted multi-ethnic exchanges and cultural dissemination. Although there are regional distribution differences, such as the Hui people in Ningxia, the Zhuang people in Guangxi, and the Uighurs in Xinjiang, Tibetans in Tibet, etc., but these are only considered as a whole. It does not mean that there are no Hui and Zhuang populations in other provinces of Hunan and Hubei. In other words, the form of "large mixed settlements and small settlements" of various

ethnic groups in China has eliminated the differences between the various ethnic groups to a certain extent.

In Lihu Wangshang Village and Baxu Community, where Bai kuyao lives, the cultures of Bai kuyao, Zhuang, Han, and Buyi ethnic are also influencing or merging with each other. During the investigation, it was found that the Bai kuyao culture has weakened among some groups, and some cultures of the Zhuang ethnic have also weakened. For example, for a young man in Wangshang Village, it is difficult to tell which ethnic group he belongs to in terms of his clothes, speech, and lifestyle. To borrow their words, everyone has lived together for too long, and many differences are no longer so obvious. This shows that during inter-ethnic exchanges, the national culture of the Bai kuyao slowly disappears among the members, and the cultures of other ethnic groups living with the Bai kuyao people also disappear over time. From this point of view, it is difficult for a single national culture or a very pure national culture to exist. It will be more or less influenced by other cultures. This influence affects the ethnic identity of Bai kuyao invisibly or tangibly.

With the intensification of population mobility and the deepening of inter-ethnic exchanges, the differences between the multi-ethnic cultures in a region will become smaller and smaller. On the contrary, the mutual recognition between these ethnic groups will become more and more obvious. At this time, a sense of ethnic boundaries will arise blurred.

The border is not only a geographical boundary, but also a specific symbol that distinguishes a nation from other nations in the field of sociology. Through this symbol, you can prove your national identity. The symbols mentioned here can be in the form of language, clothing, beliefs, songs and dances, etc. It is precisely because these symbols maintain the national boundaries of Bai kuyao. Change and mobility are important characteristics of ethnic groups. In other words, ethnic groups are not static. Inter-ethnic exchanges and integration in the process of mobility may cause some ethnic groups to disappear or separate new ethnic groups, just like the emergence of Bai kuyao.

Minority groups or individuals often experience self-adaptation or self-adjustment in new environments, especially in the case of immigration. Changing from one field to another will cause changes in the spatial field, which means that people have to accept the new situation. problems, conflicts and frictions will arise between

the original culture and the new culture. Especially in the process of globalization, such conflicts and frictions are difficult to avoid due to economic levels, cultural differences and many other aspects. In this process, the self-adaptive function of the ethnic will be reflected. A college student with Bai kuyao said:

“When I first arrived in Nanning to go to college, I was very excited. This is the provincial capital city. Although it is in the province and I have never been here before, it felt a bit like Grandma Liu entering the Grand View Garden. There were really high-rise buildings and busy traffic. Being able to go to college was not only a fulfillment of my parents’ dreams. The expectations for me are also an explanation for myself.

When I came to university, everything was so strange. Everyone spoke Mandarin and wore various brands. This environment was in sharp contrast to when I was in high school in Nandan County.

Especially when chatting with my roommates, they said I had almost never heard of some of them, and gradually I could not integrate into the dormitory life. I was very stressed at that time. I felt that it was not easy to pass the exam, and I found that the outside environment was so strange, and I was not the only one in this situation at that time. , some Han and Zhuang students from rural areas also have this situation. With the heavy academic pressure, I began to slowly adjust myself. In my sophomore year, I became the life committee member of the class and received a first-class scholarship. At the same time, I basically integrated into the environment and made many friends. We often have dinner together and play games.” (Wei Xuanbin.2022:interview).

It can be seen that the power of an individual is very limited. When facing a new environment, the cognition of roles will become blurred. As a part of self-adjustment, the public will often slowly adjust themselves and gradually accept different cultures. As time goes by, This identification will become deeper and deeper, and there will be a feeling of belonging to a group.

2) Ethnic integration

In the process of urbanization, the exchanges and interactions between various ethnic groups are becoming more and more frequent. Under this trend, an unavoidable and avoidable phenomenon of ethnic integration appears. The first factor

that promotes the development of this trend is ethnic migration and population flow. The characteristics of Bai kuyao's small settlement, as shown in Figure 46, create favorable conditions for economic and cultural exchanges with other surrounding ethnic groups. As a migratory nation, the Bai kuyao have always been in a dynamic process, which is always breaking geographical and ethnic boundaries.



Figure 46. Bai kuyao village environment

Source: Wang jianhua (2022)

Inter-ethnic marriage is also a form of integration between Bai kuyao and other ethnic groups. Before liberation, Bai kuyao mainly married within themselves and were not allowed to marry other ethnic groups. The promulgation of the Marriage Law of the People's Republic of China in 1950 broke the gap between Bai kuyao and other ethnic groups. The rules of intermarriage within the clan. Judging from the history of China, inter-ethnic marriage not only avoids wars and conflicts between ethnic groups, but also eases conflicts between ethnic groups, reduces prejudices between ethnic groups, and enhances feelings between ethnic groups. Therefore, academic circles believe that inter-ethnic marriages Intermarriage is an important indicator of ethnic integration. Because the Bai kuyao group has a small population, after the promulgation of the new marriage law, everyone's thoughts are no longer imprisoned, and the number of intermarriages between the Bai kuyao and Zhuang, Han and other ethnic groups has increased significantly. The old man surnamed Li said :

“There are 7 brothers and sisters in our generation, all of whom are married within the clan. None of them are married to other ethnic groups. But that is not the case with our children. I have 3 children. The eldest daughter is married to Bai kuyao, and my son is married to Bai kuyao. He is from the Zhuang ethnic group, and his grandfather was a little opposed to it at the time. His grandfather thought that the Zhuang ethnic group was not good. They were oppressed by the Zhuang ethnic group when they were young, so they were prejudiced against the Zhuang ethnic group. But the grandson was willing, and in the new society, marriage was free, so, grandpa He didn't stop him anymore and just acted very unhappy. However, they lived a good life and gave birth to two children. Grandpa's prejudice gradually disappeared.

The younger daughter was studying and had very little contact with the family. He is young and has relatively independent ideas. The person he married was a Han nationality in Shandong. At that time, we had strong opinions. Even if he was not from the same ethnic group, it was still so far away. Shandong is 1,500 kilometers away from us. We always disagreed, but this son-in-law has been here several times. , we felt from life that he really liked our daughter, she was presentable, had a good character, and her family conditions were not bad. Later, her father agreed, We no longer insist on it, and we are living a good life now. We have a house and a car, and our children are in college. However, we only come back less frequently, only once a year. His father often nags that this kind of situation would never happen in the past. If you marry a foreigner, you will be kicked out of the tribe's territory and will no longer be able to enter the tribe. It is equivalent to being removed from the tribe, and your family will be looked down upon. But it is completely different now. This boundary no longer exists. Marriage is truly free. There was a girl in our village who married abroad the year before last.” (Li Cai.2022:interview).

4.3 Cultural Tourism Development Based on Bai kuyao Ethnic Identity

Although the development of Bai kuyao's cultural tourism started late, it has experienced 20 years of accumulation, and it has always been the Nandan County Government's proposition to utilize Bai kuyao's culture to develop tourism. The unique Bai kuyao ethnic culture contains rich cultural genes. Developing these Bai kuyao ethnic cultures as resources can not only show the Bai kuyao ethnic cultures to foreign

tourists, so that the ethnic cultures can be better preserved and inherited, but also satisfy the foreign tourists' demand for heterogeneous cultural experiences. With the Chinese government's in-depth promotion of cultural tourism, more and more organizations and institutions are involved in tourism development, and at the same time a series of problems have arisen, such as the protection of Bai kuyao ethnic culture, ethnic identity, tourists' cultural demands, and tourism infrastructure. Therefore, this subsection still adopts the qualitative research method to analyze and discuss the cultural tourism of Bai kuyao.

4.3.1 Development of Bai kuyao cultural tourism

Although the cultural tourism development of Bai kuyao started late, it has also experienced 20 years of accumulation. It has always been the Nandan County Government's idea to use the culture of Bai kuyao to develop tourism. The unique Bai kuyao ethnic culture contains rich cultural genes. Developing these Bai kuyao ethnic cultures as resources will not only show the Bai kuyao ethnic culture to foreign tourists, but also enable the ethnic culture to be better protected and inherited. , and at the same time, it can also meet the needs of foreign tourists for experiencing heterogeneous cultures. As the Chinese government further promotes cultural tourism, more and more organizations and institutions are involved in tourism development. At the same time, a series of issues have arisen, such as the protection of Bai kuyao ethnic culture, ethnic identity, and the culture of tourists. demands, tourism infrastructure and other issues. Therefore, this section still uses qualitative research methods to analyze and discuss Bai kuyao's cultural tourism.

4.3.1.1 Government support

As a characteristic industry of Nandan County, Bai kuyao cultural tourism serves as a core interest in tourism development for the Nandan County Government, the cultural management department, as well as Danquan Tourism Company and local residents of Wangshang Village and Baxu communities. In accordance with the requirements of the Guangxi All-for-one Tourism Development Plan (2017-2020), the Nandan County Government prepared the Nandan County National All-for-one Tourism Demonstration Zone Three-Year Action Plan (2018-2020) in 2018, proposing to accelerate the development of Nandan County's tourism industry. Transform and upgrade, promote the transformation of the development model of the tourism industry

from "scenic tourism" to "all-region tourism", do a good job in "tourism + culture", do a good job in exploring Bai kuyao folk culture, and formulate a work plan for the development and protection of Bai kuyao folk culture. , carry out the declaration and inheritance of various intangible cultural heritages of Bai kuyao, and cultivate a number of high-quality and representative folk custom performances and large-scale tourism performing arts programs by holding folk culture and festival activities. In 2021, the Nandan County Government firmly seized the excellent opportunity to create a Guangxi-wide tourism demonstration zone and signed the "Nandan Libo Inter-Provincial (Region) Tourism Cooperation Agreement" with the neighboring county Guizhou Libo County Government to optimize the allocation of the two enhance the tourism resources of neighboring counties and deepen cross-provincial tourism cooperation.

In 2022, the General Office of the People's Government of the Guangxi Zhuang Autonomous Region formulated the "Master Plan for the National Tourism Scenic Byway Around Guangxi (2021-2035)" and proposed the development of the Guizhou-Guangxi Scenic Byway (Nandan County) to build a cultural heritage tourism experience based on ethnic minority folk customs. A tourism product system with leisure, health and vacation as its main body. In July 2022, the People's Daily, the organ of the Central Committee of the Communist Party of China, promoted Nandan County's cultural tourism on a large scale. As shown in Figure 47, in December 2022, the Fengzhen indigo dyeing intangible cultural heritage workshop held by Li Fengzhen and her daughter in Nandan County was recommended by the autonomous region as a "Typical Case of Intangible Cultural Heritage Workshop", and it was also the only one in Hechi that made the list.

In 2023, the Nandan County Government will continue to launch the joint construction of the "Top Ten Core Scenic Areas" and "Top Ten Pastoral Complexes" to promote the joint construction of the national 5A-level scenic spot by Goyasi Valley + "Thousands of Yao Villages and Ten Thousand Households of Yao Township".



Figure 47. People’s Daily’s Bai kuyao section

Source: People’s Daily (2023)

The Nandan County Government has always attached great importance to the development of tourism resources and brand building, and formulated the "Nandan County Bai kuyao Cultural Protection and Inheritance Action Plan" policy to strengthen the protection and inheritance of cultural and natural heritage. The Nandan County Government's investment and management in the development of Bai kuo cultural tourism continues to increase. The appeal is to make good use of the Bai kuyao culture, develop cultural tourism, create a national tourism brand, and promote Nandan County's economic income. Especially after the rural revitalization strategy, rural construction has been raised to a very high position. Government official Mr. Li described:

“Under the leadership of the Communist Party of China, our Nandan County Party Committee attaches great importance to cultural tourism. In 2018, three working groups were stationed in the residential areas of Bai kuyao in Baxu and Lihu. They conducted investigations for 10 days and found out that Bai kuyao After sorting out the situation of Yao from the inside out, we worked together with the heads of Baxu and Lihu to formulate a draft for the development of Bai kuyao cultural tourism based

on the tourism situation of Bai kuyao. However, there is one problem. What the government raised was relatively Macroscopically, we grasp the general direction as a whole, and the details are not so detailed. It can play a role in protecting and inheriting Bai kuyao culture to a certain extent, such as organizing tourism cultural festivals, intangible cultural heritage experience halls, intangible cultural heritage inheritor training courses, etc. . But there is another thing that cannot be ignored, which is the economic benefit, because when it comes to protection, it cannot be solved with the next document. You still have to have money. The state allocates a lot of money. So many areas in the county require money, so there is really no need. So easy, all areas of the entire county are included in the assessment, so all aspects must be considered.” (Li Fei.2023:interview).

Master Wei, , also expressed her views. She said :

“As an inheritor of intangible cultural heritage, he is quite familiar with many of the government's policies. She thinks the government's policies are good and supports them, the inheritors of intangible cultural heritage. She will organize training for them and organize some intangible cultural heritage experience activities. They will be asked to be teachers and spread the culture of Bai Ku Yao through experiential interaction. In recent years, the government will also ask us inheritors of intangible cultural heritage to film the intangible cultural heritage production process and make these things into video materials. It will also be broadcast on TV stations.” (Wei Xia.2022:interview).

It can be seen that the government has done a relatively good job in the policy of Bai kuyao cultural tourism and has considered it comprehensively. It not only meets the government's management demands, but also takes into account the demands of intangible cultural heritage inheritors.

4.3.1.2 Heritage protection and inheritance

Museums are important places for the preservation of intangible cultural heritage and intangible cultural heritage education. In 2004, Nandan County built China's first Yao eco-museum and the first ethnic minority eco-museum in Guangxi. The museum is built on a hilltop in Huaili Village in Lihu, about 34 kilometers away from Nandan County. As shown in Figure 48.The Bai kuyao Ecological Museum

mainly displays the history and culture of Bai kuyao to tourists through pictures, objects, videos and experience areas. As shown in Figure 49: Shown is Bai kuyao's spinning Tuoluo.



Figure 48. Nandan County Bai kuyao Ecological Museum

Source: Wang jianhua (2022)



Figure 49. Shown is Bai kuyao's spinning Tuoluo.

Source: Wang jianhua (2022)

The eco-museum exhibits not only the daily life scenes and objects of Bai kuyao, but also the nostalgia of the past life of the Bai kuyao people. The development

of society has promoted the changes in Bai kuyao, especially the change of living space, from closed to open. It is precisely because of this openness of space that it has led to uncertainty in the lifestyle and communication behavior of Bai kuyao people. The traditional fixed "home" "The concept of "has also changed. Many common memories or life scenes and customs can only rely on memory. The construction of the eco-museum is equivalent to reconstructing the "home" symbol of Bai kuyao and protecting the unique ethnic culture of Bai kuyao.

One purpose of the government building the museum is to protect the culture of Bai kuyao, and the other purpose is to call on national policies to develop cultural tourism. The Bai kuyao Ecological Museum has formed a cultural symbol or landscape symbol in the Bai kuyao area. It has strong cultural attributes and regional specificity. It uses the museum park as a landmark attraction and the Bai kuyao cultural display in the museum as a local symbol in the countryside. The development of specialty tourism under the background of tourism development has become an irreplaceable tourism business card in Bai kuyao gathering area. During my interview, a driver, Master Ma, said:

“This is my first time coming here. It’s a little out of the way, a little isolated from the world. I took my children here to play during the holidays. This ethnic group (Bai kuyao) is really special. Their costumes are so obvious. representative. The collection in this museum is so original, and the linear tour route is very shocking to see these objects. Maybe I am used to it in big cities. After walking around, it feels like watching a movie. You can learn about the history of Bai kuyao. There is a free explanation, which is very thorough, especially the costumes and bronze drums of Bai kuyao. There are also video materials. It is very beneficial to children and feels very educational. I like it presented in this way. I will post it on Moments later to help the children commemorate it and check in.” (Ma Qiang.2023:interview).

The construction of museums is mostly a government action, but the protection of intangible cultural heritage relies not only on the government, but more often on residents or social organizations. Li Fengzhen and her daughter are typical practitioners of the protection and inheritance of Bai kuyao culture. In 2004, the dyeing workshop began to dye cloth for the surrounding people. As shown in Figure 50. In 2016, there was an indigo dyeing workshop and an intangible cultural heritage

exhibition hall. In 2017, the dyeing workshop was established as a demonstration household for the production protection of the national intangible cultural heritage representative project "Yao costumes". In 2018, the dyeing workshop was officially established as the first "employment poverty alleviation workshop" in Nandan County. It is also the first ethnic minority-based workshop in our county. Cultural inheritance brings out cases of poverty alleviation and prosperity. In 2020, Li Fengzhen won the title of National Outstanding Farmer.



Figure 50. Li Fengzhen's indigo dyeing workshop
Source: Li Fengzhen (2023)

embroiderer LI described her situation. She said:

"At this age, no one wants to go out to work, so we sisters discussed it and decided to participate in this embroidery workshop. Mainly, we can have free time. When there is farm work in the local area, everyone is busy with their own affairs. During the slack time, everyone will gather together. Dye cloth, embroider, and make clothes together. There is still money to be made, although it is not a huge amount of money, but it is definitely enough to cover the family's monthly expenses. Those with good skills can earn 3,000-4,000 per month, and those like us can earn around 2,000 yuan. No one learns it anymore. Nowadays, young people don't learn this. They go to the market to buy clothes and other things by themselves. They can make much more

money by working part-time. Clothes used to be our necessities, but now this has changed. Except for the ones we make that are purchased by our own people during events, the rest are sold to outsiders or tourists. We are the youngest ones in the dyeing house at 45. We might be the last batch of inheritors.” (Li Shasha.2022:

interview).

With the rapid development of urbanization, the distance between rural areas and towns is getting closer and closer. Bai kuyao is no longer limited to its original spatial field. More young people are leaving the mountains and coming to the city to find employment and settle down. The loss of population has become the cultural heritage of Bai kuyao. biggest dilemma. Although the Nandan County Government has formulated a series of protection and inheritance policies, for now, the road to protection and inheritance of Bai kuyao ethnic culture is still difficult.

4.3.1.3 Ethnic festivals

The core issue in developing cultural tourism in ethnic minority areas is the interaction between different cultures. In the process of cultural tourism development, the staged display of Bai kuyao festivals is an effective way to maximize the attraction of Bai kuyao ethnic festival tourism. It is also a way for Bai kuyao to display and spread the unique culture of their own nation to outsiders. important stage. With the development of cultural tourism, ethnic minority festivals and other activities have become an important means to promote tourism and economic development in ethnic minority areas. Especially after 2018, they have attracted more and more attention from the governments and people of tourist destinations.

The New Year's Street Festival is the watershed between the New Year and the old year in Bai kuyao. Its predecessor is Bai kuyao's Street Festival, which is the day before the New Year when everyone goes to the market to buy new year's goods. Different from the Han New Year, the time span is larger. It starts on the first day of the first lunar month of the Han lunar calendar and lasts until the end of the first lunar month. The climax is around the 15th day of the first lunar month. On this day, there will be people singing folk songs and singing at the fixed market places in Bai kuyao. Activities such as playing tops and beating bronze drums are also called "Valentine's Day" by young people. On this day, men, women and children of the Bai kuyao ethnic group will rush to the gathering place to socialize, relax and entertain, and in this way,

the ethnic identity of the Bai kuyao people is presented and awakened. The New Year's Street Festival is an event that the Bai kuyao people must experience in social interactions. In this event, you can see the epitome of the Bai kuyao ethnic culture. This event did not enter the field of vision of other people until 2016, and the government officially This traditional custom of Bai kuyao is named "Nandan Baikuyao New Year Street Festival".

There are generally seven types of participants in the New Year Street Festival: as shown in Table 7: contestants or performers, relatives, local residents and unmarried young men and women among the participants all participate voluntarily, and different forms and roles are maintained and passed down. The characteristic culture of Bai kuyao restores to a certain extent the "presence" of Bai kuyao ethnic culture, which is the identification and persistence of one's own nation.

Table 7. Participants of Bai kuyao New Year Street Festival

No.	Participant type	Purpose of participation	number of participants
1	player or performer	Performances of folk cultural activities	few
2	Relatives of contestants or performers	Cheer for the players	few
3	local resident	mainly entertainment	most
4	Local unmarried young men and women	Make friends and socialize	generally
5	foreign tourists	Experience a heterogeneous culture	most
6	tourism managers	Supervision	few
7	governmental agents	Supervision	few

Source: Wang jianhua (2023)

For tourists, Bai kuyao's New Year's Street Festival provides tourists with a scene of Bai kuyao's daily life, leisure and entertainment, social interaction and culture. It is an activity with the participation of all parties, breaking the original festival function. Bai kuyao is a separate ethnic carnival, but this festival has been transformed into an important tourism resource. The New Year's Street Festival is the carrier of the collective memory of the Bai kuyao ethnic group. It is the embodiment of the ethnic group's common historical memory, personality expression and national identity. As

an important cultural symbol, it is also a landmark that integrates Bai kuyao folk customs, architecture, clothing and entertainment.

Opened in 2016, the Geyasigu Scenic Area is the second Bai kuyao cultural tourist attraction after the Nandan County Government completed the construction of the Bai kuyao Ecological Museum. In response to the cultural tourism policy of the Chinese government, Nandan has opened The county government has re-planned the address of the Bai kuyao New Year's Street Festival, which is in the "Yao Wang Tianxia" scenic area near Wangshang Village. This scenic area is a newly built scenic area. The entire scenic area adopts the cultural elements of Bai kuyao to create a relatively original Bai kuyao. Due to the impact of the epidemic, the construction of the entire scenic area was slow. It was not until the beginning of 2023 that it was initially completed and opened to the public on February 4. The entire scenic area is mainly divided into functional areas such as ancient streets, city walls, squares, and experience halls. Figure 51 is the tourist guide map of Bai kuyao New Year's Street Festival.



Figure 51. 2023 New Year's Street Festival activity map

Source: Wang jianhua (2023)

The life scene is a reconstruction of the site that awakens the ethnic identity of the Bai kuyao people. The representative and visually impactful thing is the architecture. Being in the scene seems to return to the original state of Bai kuyao. At the entrance to the scenic spot are the earthen walls and granaries of Bai kuyao, as

shown in Figure 52 and Figure 53. After the resettlement, the people of Bai kuyao lived in buildings, and the living environment has been improved a lot, and it is the same as the accommodation environment of urban residents. The earth-walled buildings and granaries that were once remembered have been restored and become a cultural landscape.

During the survey, MS.Chen, a local resident(traditional wedding host) of Bai kuyao, said:

“Upon entering the entrance of the scenic spot, seeing this earthen wall and granary immediately brought me back to the 1980s. At that time, these two buildings were everywhere in the village, which was not unusual at all. Now that the environment has improved, they are all used to living there. Buildings, these things are really hard to see, this is a nice building.” (Chen lili.2022:interview).



Figure 52. Bai kuyao earth wall

Source: Wang jianhua (2023)

พหุ ม ประ ทิ โ ต ชี เว



Figure 53. Bai kuyao Granary

Source: Wang jianhua (2023)

With the development of the cultural industry, the Nandan County Government carried out the reconstruction of the Bai kuyao original tribe and imitated the Bai kuyao ancient building complex. As shown in Figure 54, every part of its planning and design reflects the Bai kuyao ethnic minority. cultural symbols. The ancient village serves as the traditional living space and memory of home for Bai kuyao. The buildings in the reappearance of the scene generate new spatial meanings and reconstruct the social relations of Bai kuyao.

พหุวัฒนธรรม ชีว



Figure 54. Bai kuyao antique buildings

Source: Wang jianhua (2023)

The architectural details inside the village also adopt the cultural symbols of the Bai kuyao. For example, the entrance to the small square uses a shotgun arch, as shown in Figure 55. As a direct ethnic group, the Bai kuyao have retained the hunting tradition to a certain extent. Habit, just because of gun control, shotguns are slowly no longer used. The shotgun arch is a portrayal of the daily life of Bai kuyao men. In the years of food shortage, hunting is a form of livelihood for Bai kuyao.



Figure 55. Shotgun Arch

Source: Wang jianhua (2023)

In addition, there are some details, such as the base of the street lamp and the road decoration, as shown in Figure 56 and Figure 57. They also use the patterns of Bai kuyao costumes and totem worship symbols. Although the building is not from hundreds of years ago, the entire space created has an awakening function. Bai kuyao people carry out emotional communication and social activities in such a specific environment. It maintains their ethnic culture and awakens their unique social and collective memories, thus enhancing their sense of ethnic identity.



Figure 56. The base of the street lamp

Source: Wang jianhua (2023)

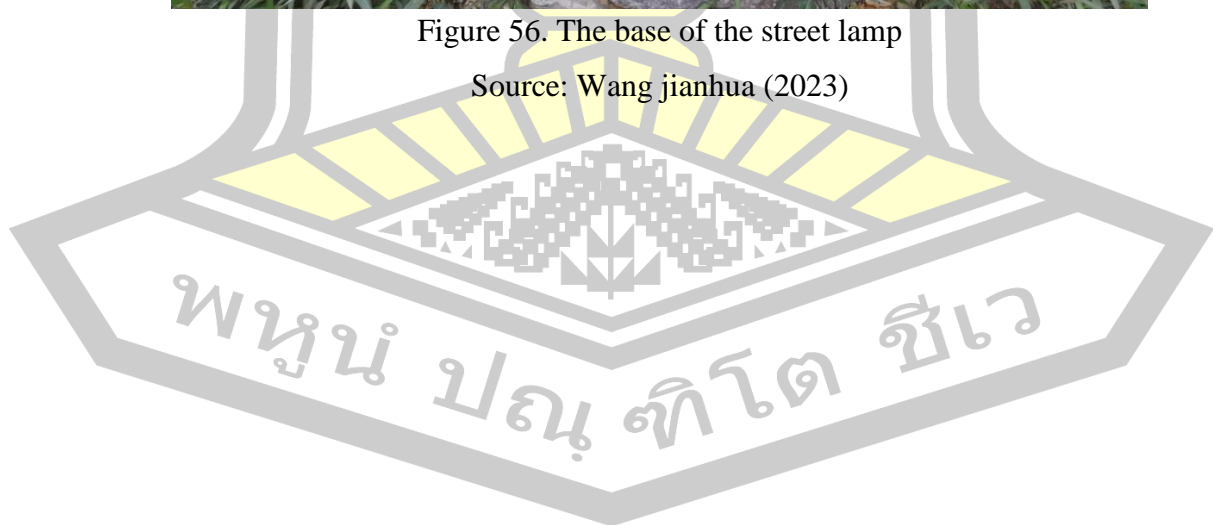




Figure 57. Pavement decoration

Source: Wang jianhua (2023)

Miss Qin, a high school student, said:

“I still like the architecture of this scenic spot. Our generation is a very happy generation and has not experienced such a simple life. There is a popular saying in society that we are a generation living in a honey pot. As a Bai kuyao, I really have never seen many things. Even if I have seen them, I have seen them in yellowed old photos at home and heard them from my elders, but they are all fragmented information. This scenic spot has been built for a long time. Maybe due to the epidemic control, you can see it now, but it is not completed yet. I've been inside a few times and it's quite shocking. Especially when I walked into this castle, I could see many objects that I had seen in photos. They were very real. Suddenly I felt that our nation has so many cultures. My previous understanding was relatively one-sided. I heard from the publicity that there are many festivals this year during the New Year Street Festival, and they also celebrated the initial opening of this scenic spot. It is expected that there will be 50,000 participants. I even made an appointment with a few sisters, thinking that I would take advantage of the last winter vacation of high school to take some

photos. I will commemorate it with the photo album, and record it on my Douyin account to spread the word about our Bai kuyao.” (Qin Mingjuan.2023:interview).

The social function of the festival is being rebuilt and given new vitality. For tourists, they can experience different national cultures and participate in the life of Bai kuyao in a specific environment. For the people of Bai kuyao, these buildings are the reproduction of their own national culture.

(2) Reappearance of entertainment venues

The Cultural Square is a typical entertainment venue in Bai kuyao. It used to be the cultural center of a village. Cultural activities and festival celebrations were often held here, which invisibly brought together the people of Bai kuyao and increased the cohesion of the nation. However, due to the development of communication technology, televisions and mobile phones have taken over everyone's lives, and the social function of the cultural square is weakening. However, under cultural tourism, the space of the square is reconstructed and reproduced. As shown in Figure 58, the newly built square uses bronze drums as the square landscape.



Figure 58 .The newly built cultural square

Source: Wangjianhua (2023)

The overall design adopts the symbol of Bai kuyao men playing drums and echoes the bronze drum. The same scene also occurred in Geyasigu. As shown in Figure 59, the bronze drum exists as an iconic landscape. According to the custom of Bai

kuyao, the bronze drum is divided into one male and one female. Every Bai kuyao home will have a bronze drum. The sound produced by beating the bronze drum is like communicating with the gods, realizing Communicating with the ancestors brings auspiciousness and spiritual comfort to people. Because of this, the bronze drum is also regarded as a symbol of Bai kuyao's national cohesion and national identity, and is gradually symbolized and appears in Bai kuyao's life scenes.



Figure 59. Cultural Square in the Geyasigu Scenic Area

Source: Wang jianhua (2022)

The full name of Geyasigu is "Geyasigu China Bai kuyao Folk Customs Park". It is the first autonomous region five-star rural tourist area in Hechi City and another core cultural attraction of Nandan Bai kuyao cultural tourism. , covering an area of 4 square kilometers, the scenic area is built around the Bai kuyao ethnic culture with a boutique hotel area, catering service area, farming experience area, folk craft exhibition area, national sports competition area, Xihua Song Park, ecological breeding area, water play area District, Agricultural Comprehensive Development Zone. In 2016, Cameroonian government officials visited the Bai kuyao residential area in Lihu to inspect and study, and experienced the Bai kuyao's eating habits in Geyasigu, as shown in Figure 60.



Figure 60. Cameroonian government officials attend the Bai kuyao long table banquet

Source: Nandan County Library (2022)

In order to better publicize and shape the Bai kuyao folk customs activities in the Geyasigu China Bai kuyao Folk Customs Park and the Yaowang Tianxia Scenic Area in Wangshang Village, the government and tourism companies have adopted different forms, including pictures, text, Physical objects and artistic performances, etc. For example, the reappearance of scenes such as Bronze Drum Dance and Monkey Drum Dance is not only a national carnival, but also enhances the national identity of Bai kuyao through festivals and improves the image of cultural tourism. In the environment and time space of the reconstruction of entertainment venues, the holding of Bai kuyao ethnic festivals pays more attention to the integration with local characteristics to highlight the economic and cultural connotation of Bai kuyao.

During the research, I was fortunate to participate in the overall activities of the 2023 Bai kuyao New Year's Street Festival, from stage layout to performance, from the main venue to the branch venues. During this process, I conducted interviews and exchanges with different participants. Of course, this interview was held in Without delaying their work, as shown in Figure 61, the author helps the workers hang the drums. Because this New Year's Street Festival is the first after the end of the COVID-19 epidemic, it is very grand. It is drizzling, but tens of thousands of people still arrive

at the scene. Many provincial government officials come to participate, including CCTV, Guangxi TV, etc. Many official media came to cover the festival.



Figure 61. Preparation scene for the 2023 Bai kuyao New Year's Street Festival
Source: Wang jianhua (2023)

The opening ceremony is shown in Figure 62. After the speeches by the relevant leaders, it was time for the performance of Bai kuyao folk culture. Projects such as bronze drums, monkey drums, toasting songs, and spinning tops were displayed one by one.



Figure 62. The scene of the 2023 Bai kuyao New Year's Street Festival
Source: Wang jianhua (2023)

The entire activity process is shown in Figure 63. This is also the most attractive project for tourists. From this gaze perspective, you can enter the performance space of Bai kuyao and experience the culture and history of Bai kuyao.



Figure 63. Various activities of 2023 Bai kuyao New Year's Street Festival

Source: Wang jianhua (2023)

With the development of ethnic festival tourism, Bai kuyao's ethnic festivals are becoming more and more popular. Bai kuyao performers display their culture to foreigners through cultural performances. The construction of their entertainment venues is to create a space for cultural exchanges. For Bai kuyao, The spatio-temporal characteristics and cultural presentation of Yao's entertainment venues have drawn up the content structure diagram of Bai kuyao's folk custom festival activities, as shown in Figure 64.

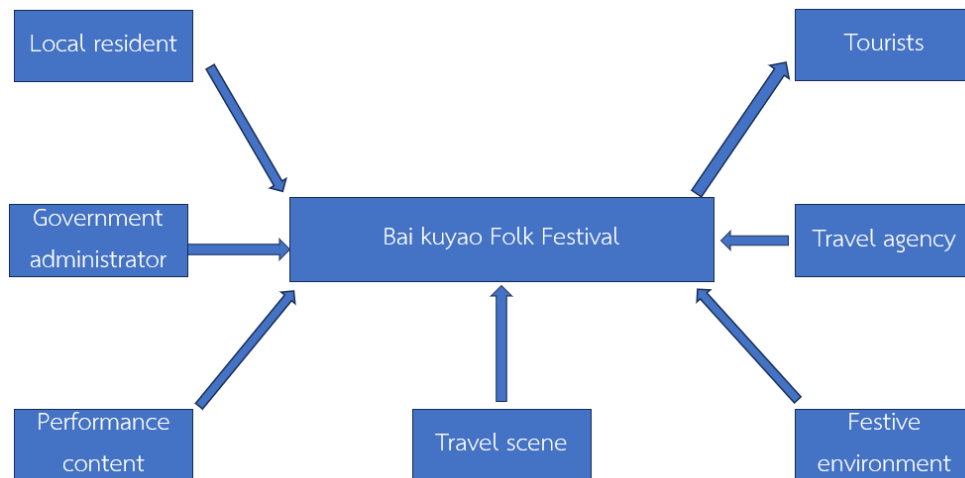


Figure 64. Structure diagram of Bai kuyao folk festival activities

Source: Wang jianhua (2023)

3) Intangible cultural heritage experience

Ethnic festivals are just visual enjoyment for tourists, and it is difficult to deeply understand and experience the national culture of Bai kuyao. In the tourism activities, Bai kuyao's cultural tourism has added an intangible cultural heritage experience link. As a kind of cultural resources, intangible cultural heritage's unique diversity and difference are the focus of attracting tourists. Through experience tourism, tourists can more easily obtain tourism full sensory enjoyment. For example, the playing Tuoluo in the New Year's Street Festival is different from the Tuoluo playing on the stage. The Tuoluo playing on the stage is performance in nature. In order to meet the modern tourism aesthetic, many non-Tuoluo playing movements are added to ensure the elegance and appreciation of the movements.

The Tuoluo -playing competition is a public project that tourists can participate in. Tourists can participate in it. Under the demonstration of Bai kuyao people, they can participate in the top-playing competition. It is a seemingly simple action, but it is very difficult to do. It is difficult, not only to make the Tuoluo spin, but also to keep spinning for a longer time, and at the same time, you have to squeeze the tops of other groups. Only when it falls and stops spinning or moves out of the prescribed area can you be considered a winner. That is to say, tourists must enter the playing field with challenges and experience a psychological feeling of tension, fun,

surprise, and disappointment. Creating an atmosphere during the experience virtually enhances the value of tourism. As shown in Figure 65, Tuoluo competition.



Figure 65. Tuoluo playing competition

Source: Wang jianhua (2023)

As a representative of Bai kuyao's intangible cultural heritage, the experience of costume skills is not as good as playing top. As explained earlier, the costume skills of Bai kuyao are complicated. As an experiential type, tourists can only experience part of it, and it is difficult to truly experience it. Feelings and experiences, and clothing is different from other intangible cultural heritage experiences. There is basic consumption of fabrics, paints, etc. in the clothing skills experience. As local residents, the economic situation is not very good, so tourists have to bear this consumption, but only a small number of tourists are willing to bear it. This situation leads to poor experience in clothing tourism, and tourists only look at non-genetic products. Tourists only watch the intangible cultural heritage inheritors doing their own work and rarely participate in it. Figure 66 shows Li Qiuyi's process of making Bai kuyao costumes. As an iconic cultural symbol of Bai kuyao, it can only be promoted superficially.



Figure 66. Li Qiuyi talks about the process of making Bai kuyao costumes

Source: Wang jianhua (2023)

The same situation also occurs in other experience halls, such as the Bai kuyao Farming Culture Experience Hall in Geyasigu in Figure 67 shows. During the research, it was found that it is just a museum. It displays Bai kuyao's agricultural tools and cannot provide any experience. Most tourists go in and walk around, some don't even go in.



Figure 67. Bai kuyao Farming Culture Experience Center

Source: Wang jianhua (2022)

Overall, although there are many types of intangible cultural heritage in Bai kuyao, there are very few experiential developments. During the survey, it was found that only leisure sports can be experienced by tourists, and the others are mostly viewing types, making it difficult to give full play to the Bai kuyao ethnic culture'. tourism role.

4.3.1.4 Infrastructure

The degree of improvement of infrastructure directly determines the sustainable development of tourism. The Bai kuyao ethnic group has long lived in the mountains. Since the reform and opening up, roads have been built with the support of the Chinese government. However, due to the terrain, transportation is still inconvenient, as shown in Figure 68. Especially in the current era of high-speed rail all over China, the railways in Nandan County are still green trains with a single line. Compared with other scenic spots, there are fewer roads. There is only one road into the mountains and only 2 buses a day. Tourists Travel mainly relies on private cars and tour buses.



Figure 68. Highway conditions in Bai kuyao

Source: Wang jianhua (2023)

There has been a popular saying in China since the 1960s that if you want to get rich, you must first build roads. Therefore, traffic has become an important factor that hinders tourists from traveling to Lihu and Baxu Bai kuyao gathering areas. At the

same time, this road still has a major flaw, which is the problem of road signs. The most fearful thing when traveling is that you take the wrong road and delay the entire trip. After leaving Nandan County, you enter the section of the road where the author is standing. As shown in Figure 69, the intersection is a circular intersection and a four-way intersection. It is my first time to go to Lihu Township. It is easy to go wrong in this place. The driver needs to drive carefully. If you are not careful, you may end up heading to Guizhou.



Figure 69. Circular four-way intersection

Source: Wangjianhua (2023)

Transportation problems can be replaced by private cars, which are mainly convenient. However, there is still an obvious problem in the Bai kuyao gathering area in Wangshang Village, Lihu. Especially in the current era of integrated media, this factor has become a key factor limiting the spread of Bai kuyao culture, which is the problem of network signals. There is no problem in daily life, but during Bai kuyao ethnic activities or festivals, the network signal becomes very poor. Figure 70 shows the China Mobile mobile signal truck during the 2023 New Year's Street Festival, chatting with the tourism management company. It was learned that because the construction of the scenic spot has not been completely completed and the relevant infrastructure is not perfect, the New Year's Street Festival is a major festival of the Bai kuyao people and is also the first large gathering of the Bai kuyao ethnic group in

the three years since the COVID-19 epidemic. Therefore, this method is adopted. Measures have been taken to ensure the progress of the activities and will continue to be optimized in the future.



Figure 70. China Mobile network signal mobile vehicle

Source: Wang jianhua (2023)

Accommodation is a means of stimulating tourist consumption. However, it is difficult to find hotels and accommodation in the Bai kuyao gathering area. This can be understood as the fact that so far it is difficult to meet the standards of tourism development in some aspects. Bai kuyao has many ethnic cultures and it is impossible to It can be carried out in one day, especially the fire culture of Bai kuyao can only be carried out at night. However, due to accommodation problems, tourists often return to the county before dark in the afternoon. Although the people of Bai kuyao carefully prepare the activities, very few tourists participate, the accessibility of tourism services forces tourists to give up the opportunity to go deep into the life of Baikuyao. Figure 71 shows the hotels in Bai kuyao settlement area. Because the epidemic situation is still not under control, a large number of tourists have given up participating in the event.



Figure 71. The unfinished hotel in Bai kuyao

Source: Wang jianhua (2023)

The study found that infrastructure, as the basic demand of tourists, was not well prepared for Bai kuyao cultural tourism in Lihu and Baxu. The preparation here was not made by the Bai kuyao people, but by the government and related tourism companies. Therefore, it is necessary to provide tourists with convenient and safe facilities, reduce tourists' travel time and cost, improve tourists' Bai kuyao cultural tourism experience, allow tourists to further understand and respect Bai kuyao culture, and enhance Bai kuyao ethnic cultural identity, thereby promoting the economic and cultural development of the Lihu and Baxu Bai kuyao ethnic groups.

4.3.2 Analysis of problems in Bai kuyao cultural tourism development

4.3.2.1 Inadequate exploration of ethnic culture

Bai kuyao has a variety of intangible cultural heritages such as architecture, costumes, and dances. The national characteristics are very obvious. These intangible cultural heritages have profound historical deposits, record the history and development of Bai kuyao, and can reflect the ethnic spirit of Bai kuyao. and cultural connotation, but from interviews and participant observations, it was found that Bai kuyao's cultural tourism only blindly displays the superficial material things of Bai kuyao's intangible cultural heritage. During the display process, only the presenters or performers can

understand and feel themselves the culture of this ethnic. For tourists, they only know that what is on display is the intangible cultural heritage of Bai kuyao. What does it represent specifically? What cultural connotations are there that tourists cannot perceive? This reflects the simplification of Bai kuyao's cultural tourism development. The development of tourism products has a single function, and simple performance or sightseeing products are difficult to meet tourists' demands for heterogeneous culture. Bai kuyao's bronze drum culture and costume culture have a history of more than 3,000 years. In addition to seeing relevant information in the museum, tourists can also see festival activities. The duration of the activities is short and the number of festivals is small. Tourists can only visit on fixed festivals. Only here can we have the opportunity to have immersive contact. As a result, the cultural tourism of Bai kuyao cannot highlight the characteristics of Bai kuyao and is not attractive to tourists.

4.3.2.2 Tourism development emphasizes performance over participation

The Chinese government's rural revitalization strategy in 2018 has promoted the consumption demands of tourism consumers to a certain extent. The original sightseeing type has changed to an experience type, and the tourism process is increasingly pursued to be diversified, heterogeneous and personalized. It is difficult for Bai kuyao cultural tourism development to reflect the history and intangible cultural connotation of Bai kuyao. Only by participating in intangible cultural heritage activities can tourists satisfy their curiosity and meet their expectations for Bai kuyao cultural tourism. It is said that the cultural tourism of Bai kuyao should increase the tourist experience link, enhance the participation and experience of tourists, feel the culture of Bai kuyao and learn the relevant knowledge of Bai kuyao during the experience, and then enhance the emotional appeal of tourists. The existing Bai kuyao cultural tourism products are mainly museums and festival performances, which mainly reflect the self-exhibition or performance of Bai kuyao people, and it is difficult to convey the historical, spiritual and cultural connotations contained in them.

In addition, the development pace of Bai kuyao cultural tourism Slow, imperfect explanations of scenic spots and related services convey to tourists a dull and meaningless tourism image of the tourist destination. The entire tourism process is dominated by sightseeing tourists, and it is difficult to satisfy the current tourists' thirst

for knowledge about Bai kuyao intangible cultural heritage. Desire and desire to experience.

4.3.2.3 Stakeholder demands are vaguely defined

From the perspective of stakeholders, the cultural tourism development of Bai kuyao under the ethnic identity involves the interests of local residents, intangible cultural heritage inheritors, government, tourists, tourism development companies and other parties. All parties are pursuing maximization of interests, but a series of problems arise due to cooperation issues between the entities.

For tourists, in cultural tourism, tourists are not satisfied with sightseeing or being an outsider. They hope to participate in the daily life of Bai kuyao, become a subject, and form their own tourism experience through interaction with Bai kuyao culture. . At present, Bai kuyao's cultural tourism can only meet the interest needs of tourists for viewing folk activities, shopping, and food, but it cannot meet the needs of tourists in terms of recreation, transportation, and tourism participation.

For local residents, tourism development carried out by the government and tourism companies has increased jobs and brought economic income to residents, but the coverage is small, and some villagers are unable to obtain the right to know and participate. As the common culture of the ethnic group, the villagers have a strong desire. They do not want to just participate in festivals, but to truly use national wisdom and local knowledge to display national culture in multiple fields, at a deep level, and in an all-round way.

For tourism companies and businesses, it mainly provides catering, accommodation, folk experience and other services to tourists. Provide tourism services to tourists through the business projects of different businesses. During the investigation, it was found that the tourist facilities are not perfect, and there is serious homogeneity in the projects among various businesses. There are only a dozen small shops selling Bai kuyao clothing in the market; the business content of the specialty snack bars is almost the same, with no Difference; accommodation cannot be provided. Tourists can only return to the county. Once they return to the county, they will not come back the next day. In the absence of a tourism brand, this lack of cooperation among participants leads to a reduction in the coordination capabilities between

villagers and merchants, tourists and villagers, merchants and the government, which affects the vitality of the tourism market.

For the government, although the government has formulated a number of policies to support and regulate the tourism development of Bai kuyao, with the multiple subjects of tourism development, the government is no longer a simple role. To a certain extent, it is a regulator and regulator. Relationships between local residents, tourism companies, businesses, etc. For example, during the New Year's Street Festival in Bai kuyao, the government will issue a notice for the 3-5 day event. During this period, a large number of tourists flock to Wangshang Village in Lihu. However, after the festival, Wangshang Village returns to calm. Villagers believe that This kind of tourism lacks sustainability, and the government's management lacks unified planning. It is difficult to discover and spread the national culture of Bai kuyao simply by relying on festivals. There are also problems with financial investment, resulting in the interests of local residents and tourists not being protected.

4.3.2.4 Lack of systematicity and sustainability

Developing tourism through intangible cultural heritage is to give full play to the cultural value, historical value, educational value and economic value of intangible cultural heritage. It is also an effective measure to protect and inherit intangible cultural heritage. Therefore, it is necessary to rationally develop and utilize intangible cultural heritage resources. . As far as the cultural tourism development of Bai kuyao is concerned, it is only developed for the individual intangible cultural heritage and does not take into account the living space or national environment of Bai kuyao intangible cultural heritage. The field construction is not very sound and it is difficult to maintain the Bai kuyao ethnic group. cultural authenticity. Cultural tourism development is a systematic project whose purpose is to achieve harmonious development of economy, society, culture and environment.

The personalization of tourism is important as an important symbol that distinguishes it from other tourist destinations. The intangible cultural heritage of Bai kuyao has its own cultural ecological environment and cultural space. In development, we cannot only focus on economic benefits and cater to the interests of tourists at all costs. The unsustainable development of buildings, customs, festivals and other cultural environments will reduce cultural connotation and affect tourists' travel experience.

4.3.3 Strategies for the development of Bai kuyao cultural tourism

4.3.3.1 Efficiently play the government's role and plan appropriately

As the leading force in the development of cultural tourism, it is particularly important for the government to find out the true situation of Bai kuyao intangible cultural heritage and carry out scientific and reasonable planning to avoid destructive development that is eager for quick success and damage the authenticity of Bai kuyao intangible cultural heritage and the ecological and cultural environment. The survey found that a single intangible cultural heritage tourism project has relatively low tourist experience and participation, making it difficult to form a brand effect. In view of the uniqueness and uniqueness of Bai kuyao ethnic culture, we should make reasonable use of Bai kuyao's cultural resources and closely connect Bai kuyao Ecological Museum, Yaowang Tianxia Scenic Area and Geyasigu Scenic Area to share resources and realize Bai kuyao. Mutually beneficial symbiosis within the culture, regional cooperation to create the Bai kuyao cultural tourism brand, and promote differentiated development. During the 2023 Bai kuyao New Year's Street Festival, the Nandan County Government will join forces with the government team of Libo County, Guizhou to conduct cross-regional cooperation to further build a space and environment suitable for the development of Bai kuyao cultural tourism. At the same time, relevant institutional guarantees and management mechanisms need to be established. It is difficult to achieve sustainable development of cultural tourism through simple planning.

In terms of capital investment and use, establish a fund ledger, keep good records of capital investment and use, prevent corruption and improper use, improve the efficiency of fund utilization, ensure special use, and actively encourage local enterprises, public welfare organizations, etc. to participate. The investment of funds will expand the sources of funds, reduce the financial burden of Nandan County Government, and enhance the participation of social organizations.

In terms of Bai kuyao tourism resource management, clear management regulations should be formulated to form an institutionalized and normalized work to ensure that all aspects of Bai kuyao cultural tourism are well documented and have laws to follow, and to regulate the tourism market. Protect the vital interests of the participants, prohibit and crack down on all behaviors that affect the development of

cultural tourism in Bai kuyao, and let the people in Bai kuyao truly feel the government's support and execution.

In terms of the ideology of the Bai kuyao people, their education level will affect the development and protection of intangible cultural heritage. Although Bai kuyao's education has greatly improved compared to before, it is only among young people. Most of the intangible cultural heritage skills are mastered by older people. This group of elders have a lower cultural level and have experienced hardships. Today, it is easy to go in the wrong direction when it comes to the development of Bai kuyao intangible cultural heritage. Therefore, the government should pay attention to the training and quality improvement of intangible cultural heritage talents, and do a good job in publicity and education on the protection of intangible cultural heritage.

In terms of Bai kuyao cultural tourism talents, people are the main body of the entire activity, and their status cannot be ignored, especially professional talents. Professional talents are indispensable in every aspect of cultural tourism, such as management talents, technical talents, and service-oriented talents. Talents, etc., with the help of the rural revitalization strategy, we should implement talent introduction and incentive policies, and strengthen talent training in the protection of Bai kuyao intangible cultural heritage and tourism development.

4.3.3.2 Deeply explore the value of intangible cultural heritage and enhance ethnic identity

The development of cultural tourism is the utilization of the value of intangible cultural heritage, and the exploration of the value of intangible cultural heritage is to find the common memory and spiritual connotation of the Bai kuyao people from different aspects such as Bai kuyao's history, values, and beliefs. Therefore, the reappearance of the Bai kuyao intangible cultural heritage is to convey the ethnic symbols of the Bai kuyao. It is the typical Bai kuyao ethnic symbols, such as copper drum drums in festivals, beating monkey drums, and ethnic costumes are presented to the public and have become the Bai kuyao ethnic symbols. It is a direct representation of identity, and the diverse presentation and transmission of intangible cultural heritage values also provides tourists and the Bai kuyao public with a way to deeply understand the essence of Bai kuyao culture.

During the investigation, it was found that most of Bai kuyao's intangible cultural heritage performances are presented on stage, with a limited audience. The participants are mainly performers and performers' families. As the center of cultural practice, it plays a limited role, especially here. In the case of repeated stage performances, it is easy for viewers to suffer from visual fatigue. In other words, stage performances cannot further deepen the level of awakening the ethnic identity of the Bai kuyao people and remain in the budding stage of ethnic consciousness. The value of intangible cultural heritage excavation is to deepen the collective memory of ethnic identity and strengthen the protection and inheritance of the ethnic's intangible cultural heritage.

In the current context of cultural tourism development, more attention should be paid to the cultural value, educational value and inheritance value of Bai kuyao intangible cultural heritage. Through the construction of the ecological space of Bai kuyao intangible cultural heritage, the ethnic identity of the Bai kuyao public is formed from the surface to the here, the progression levels from shallower to deeper. At the same time, attention should be paid to blind development and over-utilization, and to distinguish ethnic identity from interest identity. Otherwise, it will damage the awakened ethnic identity or cause misunderstanding of ethnic identity.

4.3.3.3 Coordinate the harmonious development of all stakeholders

The cultural tourism development of Bai kuyao can learn from the local development experience of other ethnic groups in China. From the perspective of stakeholders, the sustainable development of tourism must coordinate and balance the interests of various subjects, especially for ethnic minority areas, and must respect minorities. Ethnic culture must be protected, intangible cultural heritage resources must be protected, and the economy must be developed at the same time, which makes the relationship between various stakeholders complicated.

Regarding the interests of the government and enterprises, as a policy maker, it is difficult for the government to operate the market solely by relying on policies, and its regulatory function cannot be ignored. Only with clear standards, clear rewards and punishments, and a scientific management system can we give full play to the true value of Bai kuyao ethnic culture, inspire Bai kuyao people to protect and inherit their own ethnic culture, and enhance ethnic identity. As an important

practitioner of cultural tourism policy, enterprises should regard the sustainable development of cultural tourism as a development principle, optimize the distribution of benefits to the people, create a good cultural environment for the Bai kuyao ethnic culture, and face up to the relationship between the Bai kuyao ethnic culture and the status and importance of ethnic identity in tourism development, through the establishment of a Bai kuyao cultural team through enterprises, can explore the essence of Bai kuyao's ethnic culture and promote the development direction of high quality and deep connotation.

As far as the interests of the intangible cultural heritage inheritors of Bai kuyao are concerned, the intangible cultural heritage inheritors can be said to be the more authoritative people who master the intangible cultural heritage skills. They are also the group that has the most profound understanding of the cultural connotation and essence of Bai kuyao. This group is generally older, and not all of them are selected as intangible inheritors. Therefore, they must be treated with caution, and statistics and registration should be done well. Especially the elderly inheritors should be given priority to be protected and given material help to relieve the financial troubles caused by family pressure and improve their inheritance. their sense of participation. At the same time, training and intensive learning should be conducted for young intangible inheritors to ensure that the authenticity of Bai kuyao ethnic culture is not lost or mutated during the inheritance.

As far as the interests of the local residents of Bai kuyao are concerned, the residents of Bai kuyao are witnesses and the most direct practitioners of Bai kuyao culture, and can be understood as having the most say. In cultural tourism, in addition to the participation of intangible cultural heritage inheritors, the most important subject is the participation of local residents. With their active participation, the cultural ecological environment of intangible cultural heritage is constructed. This is also in line with the intangible cultural heritage and culture proposed by the cultural consciousness theory. In the process of tourism development, local residents should participate. Through participation, the cultural consciousness and cultural confidence of local residents in Bai kuyao can be improved. The main reason is that local residents have a good understanding of their own nation's culture and heritage and are well aware of the value of these heritages. Displaying Bai kuyao ethnic culture to outsiders during

cultural tourism will not only increase the economic income of local residents through tourism consumption, but also enhance cultural pride. Under such circumstances, local residents of Bai kuyao will become aware of their own ethnic group. The importance of culture awakens their ethnic identity.

In terms of tourists' interests, with the development of the social environment, tourist tourism is no longer limited to the appreciation of natural scenery, but pays more attention to the immersive experience of tourist destinations and the perception of cultural heterogeneity. Through the interaction between different cultural subjects, foreigners can more truly understand and experience the Bai kuyao ethnic culture. Especially in China's all-media era, Tourists from good places will record short videos and photos, and spread their travel experiences in their own way through public accounts, Douyin, and Moments, further expanding and enhancing the influence of Bai kuyao cultural tourism.

4.3.3.4 Optimize tourism products to improve tourist experience

The uniqueness of Bai kuyao ethnic culture is the biggest advantage of Bai kuyao cultural tourism development. During the development process, we closely focus on ethnic characteristics and intangible cultural heritage resources to create cultural and creative products, optimize the level and culture of tourism products, and strengthen tourists the tourism experience will enhance Bai kuyao's new tourism attraction.

The differentiated service experience is first reflected in the process of explaining and transmitting Bai kuyao culture. Local residents should be used as guides as much as possible in Bai kuyao ethnic festivals or cultural displays. However, management must be done well. Tour guides must undergo unified training. This can convey the most authentic ethnic culture to tourists and enhance their sense of experience instead of enjoying stage performances in a sightseeing manner. It can also enhance the ethnic identity of local residents and prevent the ethnic culture from falling into the whirlpool of excessive commercialization.

The purpose of interactive tourism projects and cultural tourism development is not only to inherit Bai kuyao culture, but also to increase the income of local residents. If you want to attract more tourists, you must break the traditional project model and create Bai kuyao's characteristic environment and projects, looking for breakthrough points from tourists' experience and senses. It is difficult to satisfy

tourists' travel demands by relying solely on the experiential nature of Bai kuyao's costume skills. Make full use of Bai kuyao's bronze drum culture, beating monkey drums, spinning Tuoluo and other intangible cultural heritage to explore these intangible cultural heritages. The cultural attributes of cultural heritage can be created to create a multi-functional cultural ecological space, strengthen the experiential nature of intangible cultural heritage projects, and meet the intrinsic needs of tourists. For example, the use of intangible cultural heritage + activities, intangible cultural heritage + courses, and intangible cultural heritage + communication to innovate the model of Bai kuyao tourism experience will inject new vitality into the development of Bai kuyao cultural tourism.

Sustainable product development, Bai kuyao ethnic culture condenses the wisdom of the residents where Bai kuyao is located. Clothing, architecture, entertainment activities, etc. can not only increase tourists' interactive experience, but also render a unique cultural atmosphere, which is more attractive than natural scenery. Strengthening the attributes and cultural connotation of products is the only way for the sustainable development of Bai kuyao cultural tourism. In addition, through the interactive experience of intangible cultural heritage projects, it can increase tourists' favorability and improve the reputation of Bai kuyao's tourism development.

In summary, through the previous analysis and research, the development strategy and development countermeasures of Bai kuyao cultural tourism are proposed from the perspective of stakeholders. First, for the government, it must not only provide financial support, but also strictly control the planning of tourism development, formulate and establish relevant systems, pay attention to the introduction and training of cultural tourism talents, give full play to the role of talents, and ensure the cultural tourism of Bai kuyao market standardization development.

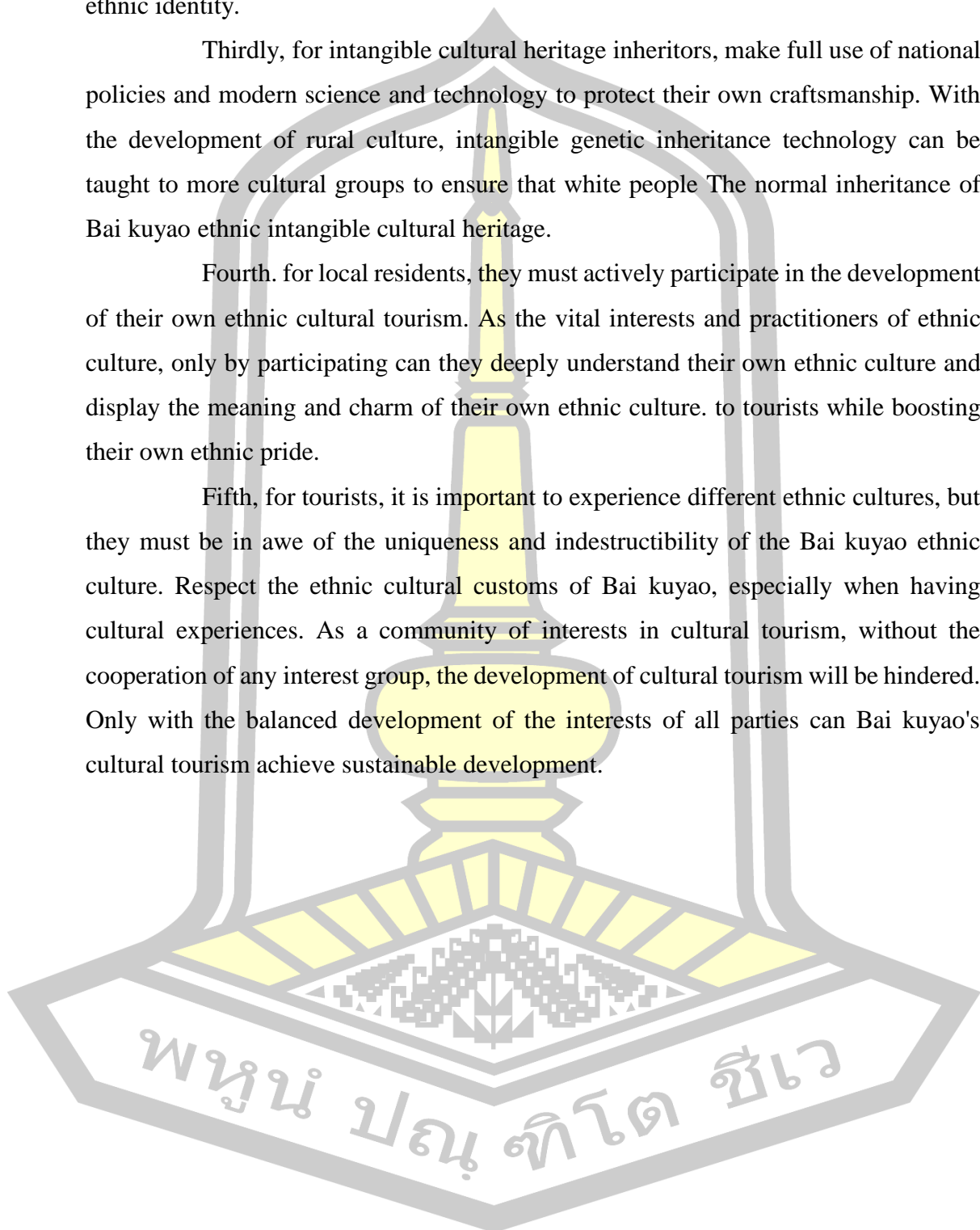
Secondly, for tourism enterprises, it is necessary to clarify the types of Bai kuyao ethnic cultural resources, and combine the demands with cultural science according to the demands of tourists. They cannot only pursue economic benefits while ignoring the Bai kuyao ethnic culture. At the same time, the wishes of the Bai kuyao people should be followed during the development process, and the Bai kuyao people should be allowed to participate as much as possible, so as to consolidate the status of

the Bai kuyao ethnic culture in the minds of the Bai kuyao people and strengthen their ethnic identity.

Thirdly, for intangible cultural heritage inheritors, make full use of national policies and modern science and technology to protect their own craftsmanship. With the development of rural culture, intangible genetic inheritance technology can be taught to more cultural groups to ensure that white people The normal inheritance of Bai kuyao ethnic intangible cultural heritage.

Fourth. for local residents, they must actively participate in the development of their own ethnic cultural tourism. As the vital interests and practitioners of ethnic culture, only by participating can they deeply understand their own ethnic culture and display the meaning and charm of their own ethnic culture. to tourists while boosting their own ethnic pride.

Fifth, for tourists, it is important to experience different ethnic cultures, but they must be in awe of the uniqueness and indestructibility of the Bai kuyao ethnic culture. Respect the ethnic cultural customs of Bai kuyao, especially when having cultural experiences. As a community of interests in cultural tourism, without the cooperation of any interest group, the development of cultural tourism will be hindered. Only with the balanced development of the interests of all parties can Bai kuyao's cultural tourism achieve sustainable development.



CHAPTER V

CONCLUSION, DISCUSSION AND SUGGESTIONS

This chapter is the conclusion of the paper. It summarizes the Bai kuyao in Nandan, China: ethnic identity and cultural tourism development through the discussion in the previous chapters. This study involves the three important stages of Bai kuyao's development, as well as Bai kuyao's clothing culture, architectural culture, bronze drum culture, wedding customs culture, entertainment culture and ethnic identity status, and Bai kuyao's cultural tourism development. This chapter elaborates on the three objectives of the study. It summarizes the development history of Bai kuyao, the types of ethnic culture, the current status of ethnic identity, and the conclusions and discussions on the status quo and strategies of cultural tourism development. The three objectives of this study:

1. To study the history and development of Bai kuyao
2. To study the current ethnic culture and ethnic identity of Bai kuyao
3. To study the Strategy to develop cultural tourism using Bai kuyao ethnic identity

5.1 Conclusion

5.1.1 History and development of Bai kuyao

5.1.2 Current status of Bai kuyao's ethnic culture and ethnic identity issues

5.1.2.1 summary of Bai kuyao ethnic culture

5.1.2.2 summary of the current status of Bai kuyao's ethnic identity issues

5.1.3 Strategies for cultural tourism development based on Bai kuyao ethnic identity.

5.2. Discussion

5.2.1 Selection of research texts

5.2.2 Selection of research concepts

5.3. Suggestions

5.3.1 Suggestions for Future Research

5.3.2 Suggestions for Utilization of Research Results

5.1 Conclusion

By discussing the research objectives and analyzing the data through qualitative research methods, we came up with three research conclusions, firstly, the history and development of Bai kuyao and found that the history of Bai kuyao can be traced back to the Song Dynasty; secondly, the current situation of Bai kuyao's ethnic culture in the modern society and its ethnic identity; and lastly, we explored how to utilize these ethnic cultures for the development of cultural tourism and gave some suggestions.

5.1.1 History and development of Bai kuyao

As a migratory ethnic group, the Bai kuyao is a branch of the Yao ethnic and are named after the men wearing white trousers. The ancestors of the Yao ethnic have been migrating from the Yangtze River Basin to southern China since the Qin Dynasty during the wars. In the process, different populations flowed to different places, mainly covering Hunan, Guangxi, Guangdong, Guizhou and other provinces (Zhang, Y.M, He, Y.D, and Yu S.J. 1983). Through combing through the literature, we found that the "Sui Shu. Geography" describes a man wearing a white cloth shirt and no trousers. This is the earliest historical document record about Bai kuyao. During the Song Dynasty, a branch of the Yao ethnic migrated to the deep mountains near Nandan Lihu and Baxu in Guangxi. In order to survive, they have been in a closed state and have little contact with the outside world. It is this branch that formed the Bai kuyao group today.

Bai kuyao has been in a primitive social state before the liberation of New China. It has not experienced the destruction of feudal society and Japan's invasion of China. It still retains its original clothing culture, architectural culture, entertainment culture, etc. Through sorting out the literature and the social development of Bai kuyao, this article divides the history and development of Bai kuyao into three stages. The first stage is the reform and opening up from 1949 to 1978, and the second stage is from 1978 to 1978. With the release of the rural revitalization strategy from 2018 to 2018, the third stage is from 2018 to now. From the three stages, the social, economic, educational, ethnic culture and tourism conditions of Bai kuyao are expounded.

After the founding of the People's Republic of China in 1949, the social form of the Bai kuyao ethnic directly transitioned from primitive society to socialist society, and they are also known as China's direct nation. The people of Bai kuyao were no longer oppressed and became masters. By the end of the land reform in 1958, Bai kuyao

received land and completely lived a self-sufficient life. The Communist Party of China not only liberated the Bai kuyao ethnic politically and gave them the same social status and enjoy the same rights and obligations as other ethnic groups, it also actively promoted education, built schools, and promoted the benefits of reading to the Bai kuyao people, but due to the sudden change in the nature of society, people's acceptance will take some time, resulting in slow advancement of education. In terms of folk residences and folk customs, with the frequent exchanges and integration between the Bai kuyao people and the surrounding Zhuang and Han villages, their residences have also undergone major changes. The original fork-and-chat houses have been transformed into dry-storied houses mixed with bricks and wood. With the changes in architecture and social environment, the folk customs of Bai kuyao have also changed. The traditional Yao New Year still continues, but the funeral is gradually being Chineseized, mainly because of the cattle cutting ceremony. As the main labor force in cultivated land, cattle have a high status in Bai kuyao society, but their numbers are limited, which will affect agricultural production in the long run.

The reform and opening up in 1978 ushered in unprecedented development in China, ushering in good development opportunities in both big cities and rural areas. The society of Bai kuyao has also undergone earth-shaking changes. However, due to the weak economic foundation, the development speed is still relatively slow. Agricultural mechanization has slowly begun to replace traditional cattle farming. With the opening of the individual economy, agricultural planting and handicrafts have also gradually improved, it was not until the end of 2017 that the various indicators in Lihu and Baxu reached the level of poverty-stricken households. Family planning is a policy used by the Chinese government to control rapid population growth, but it is relatively lax for ethnic minorities. The Bai kuyao population is still in a stage of rapid growth. At the same time, Bai kuyao also had good relations with the surrounding Zhuang, Han, Miao and other ethnic groups. In 1984, the Chinese government implemented regional ethnic autonomy in Baxu and Lihu. Formulate autonomy regulations and related systems.

The implementation of the "Compulsory Education Law" has changed the situation of Bai kuyao's backward education. All school-age children have been given the opportunity to receive education. This has also paved the way for the descendants

of Bai kuyao to expand their horizons, accept new things, and go out of the mountains. As for tourism, Nandan County started relatively late and its infrastructure is relatively backward. However, leveraging the unique ethnic culture of Bai kuyao as a powerful resource, the Nandan County government has invested heavily in and operated Wangshang Village in Lihu. In 2014, it was awarded the title of "National Ecological Cultural Village" in 2014 by the China Ecological Culture Association. Cultural tourism has achieved initial results.

With the implementation of the rural revitalization strategy in 2018, China's rural areas have completely changed their traditional appearance. There have been unprecedented improvements in many aspects such as road access between villages, drinking water safety, medical security, and education. With the help of the government and social enterprises, the Bai kuyao settlement area that was not suitable for living was relocated, forming a scene of thousands of Miao villages and thousands of Yao villages, giving full play to the uniqueness of the Bai kuyao ethnic culture. In 2019 In this year, Qian hu Yao Village in LiHu Township was named a village with Chinese ethnic minority characteristics by the China National Ethnic Affairs Commission. Although China suffered from the COVID-19 epidemic from the end of 2019 to the beginning of 2023, the Chinese government's emergency strategies and management models ensured the safety of the Chinese people to the greatest extent and still promoted the development and operation of all fields of society.

It was found through research: In 2021-2022, the Chinese government has formulated a number of policies emphasizing the creative transformation and innovative development of intangible cultural heritage, incorporating intangible cultural heritage into the national education series, and adding intangible cultural heritage social practice courses to the education system at different levels. (Luan, L.W. 2020) The establishment of Wangshang Primary School has provided vitality for the protection and inheritance of Bai kuyao ethnic culture, and has won many titles such as Guangxi Minor Intangible Cultural Heritage Inheritance Base. In addition, Bai kuyao's cultural tourism has not stopped. During the COVID-19 epidemic, the scope of Bai kuyao tourism has been relatively narrowed, and cultural tourism problems have also emerged. Although the government has formulated relevant policy documents, there

are many problems related interest groups, resulting in insignificant effects. This is also a breakthrough in this study.

5.1.2 Current status of Bai kuyao's ethnic culture and ethnic identity issues

5.1.2.1 summary of Bai kuyao ethnic culture

As an ethnic minority, Bai kuyao has retained a large amount of original national culture, and it is precisely because of this culture that Bai kuyao has entered the public world and the world stage. In this study, qualitative research methods were used to mainly expound Bai kuyao's clothing culture, architectural culture, bronze drum culture, wedding customs culture and entertainment culture.

The costumes of the Bai kuyao are the history books of their nation. The source of materials, craftsmanship, and patterns of the clothing can all reflect the wisdom, history, and life philosophy of the Bai kuyao ancestors living in symbiosis with nature. From the perspective of clothing shape, From the perspective of clothing styling, it mainly includes men's clothing, women's clothing and clothing, but each category has its own characteristics. Men's white trousers are the most obvious, and the red boy's five finger prints on the trousers are a reference to the Yao ancestors of the white trousers. commemorate. Women's tops are the most representative, especially the back tags, with varied and complex patterns. People who are not from the same ethnic group cannot understand the patterns. Common accessories are mainly men's belts, children's suspenders and hats, with bright colors and exquisite patterns, and most of them have auspicious meanings.

From an institutional point of view, the production of Bai kuyao's clothing is very cumbersome. Generally, it takes more than a year to prepare a piece of clothing. In the process, sticky paste trees that are not found in other ethnic groups are also used. This is indispensable and irreplaceable in the clothing production process. materials, which has become a special hallmark of their craftsmanship. From the perspective of patterns, there are mainly three types: geometric patterns, animal and plant patterns, and human patterns. These three patterns are the product of the Bai kuyao ancestors' long-term relationship with nature, and are the basis of the Bai kuyao ancestors' spiritual life reflect.

Architecture, as the residence form of Bai kuyao, is closely related to the ethnic culture of Bai kuyao. The development and evolution process of Bai kuyao can

be revealed from the architectural form and materials. From the most primitive fork-and-fork houses to the current buildings made of brick, wood and reinforced concrete, they are basically the same as the residences of urban residents. There have been great changes in materials, and their safety and durability have been greatly improved. Improvements, especially reinforced concrete buildings, can effectively prevent fires and resist other natural disasters, protecting the personal safety of the people of Bai kuyao to the greatest extent. The cultural space inhabited by Bai kuyao ethnic has changed from being affected by the natural environment and national culture to being jointly affected by the natural environment, ethnic culture and social environment. As the most important space for the Bai kuyao family to communicate and discuss matters, the fire pit is It has also disappeared in modern architecture. Changes in the social environment have affected the architectural space of Bai kuyao, and in turn have affected the field space of Bai kuyao ethnic culture, hindering the process of Bai kuyao ethnic identity.

As a tool shared by many ethnic groups, bronze drums have unique social functions in Bai kuyao society and are mainly used in weddings and funerals (Liu,Z.Y. 2007). However, with the development of society, the function of bronze drums in weddings and funerals gradually disappeared. In order to revive the bronze drum culture, bronze drum inheritors designed this traditional design to be performed at festivals. In 2003, Lihu established the first bronze drum performance team, but due to the With the invasion of foreign cultures, the inheritance of bronze drums is in crisis. The elderly inheritors really want to pass on this craft, but the new generation of young people are gradually losing interest in their own culture due to the influence of mobile phones, games, computers and other external factors. Although Wang Shang Primary School offers practical classes on intangible cultural heritage, playing bronze drums is a physical job for young children. Adult men will feel tired after a drumming session, let alone children. Furthermore, playing bronze drums for primary school students is more of an experience, it is difficult to truly understand the depth of bronze drum culture.

The traditional Bai kuyao wedding customs and cultural process are very complicated, including thirteen agendas (Yan,M 2020). Since the founding of the People's Republic of China, Bai kuyao society has begun to open up and gradually

become more closely connected with other ethnic groups around it. They have begun to feel the charm of other ethnic cultures, such as Zhuang, Han, Miao, etc. At the same time, due to the improvement of their education level, the outlook on life of the Bai kuyao ethnic has gradually changed, and their acceptance of foreign culture has also been increasing. As a result, the status of traditional weddings of this ethnic group has become lower and lower, and the personnel in the village have slowly changed. There are fewer and fewer people who understand the traditional wedding process. Many reasons have pushed Western-style simple weddings to become increasingly popular, especially among today's young people. Weddings are becoming simpler and simpler, and they can no longer accept complex and cumbersome processes. Nowadays, Bai kuyao's traditional wedding can only be seen in stage performances.

The entertainment culture of Bai kuyao is rich and diverse, and this is also a relatively complete folk culture that has been preserved except for clothing. The 3,000-year-old spinning top is still often seen in Bai kuyao society, but the audience is relatively small, mostly concentrated among primary school students. This is in line with the Chinese government's policy of bringing intangible cultural heritage into schools. People in the same situation There is also the monkey-beating dance, which is used as a sacrificial dance. At the beginning, it had the same social function as the bronze drum, and it was a form of worshipping ancestors.

Through the study of Bai kuyao's ethnic culture, it is found that with social changes, Bai kuyao's ethnic culture has gradually become a living culture, symbolizing the life aspirations of the Bai kuyao people, and has become a kind of entertainment culture, which has lost the primitive survival scene, and it is difficult to change the influence of the current social environment on it even if it is publicized and taught in the local elementary school. The inheritance crisis and excessive commercial development of the drum dance and monkey drum dance have seriously damaged the common memory of the Bai kuyao people, changing the function of these Bai kuyao ethnic cultural symbols, forcing them to be separated from the local culture and affecting the ethnic identity of Bai kuyao.

5.1.2.2 summary of the current status of Bai kuyao ethnic identity issues

The unique social environment and geographical location have played a very good role in protecting the Bai kuyao ethnic culture. This protection has continued

until before and after the reform and opening up. The people of Bai kuyao no longer live in a relatively closed social environment, but have begun to constantly contact the outside world and accept new things and ideas. A struggle began to arise between the Bai kuyao's common historical memory and ethnic culture and new things, and the Bai kuyao ethnic culture was at a disadvantage. Coupled with the integration of ethnic groups and the development of cultural tourism, the Bai kuyao's ethnic identity was in crisis. Issues of diversity arise.

The Chinese government regards ethnic minorities as an integral part of the Chinese nation, implements an ethnic policy of independence and equality for all ethnic groups, and makes every effort to protect ethnic minorities. In 1979, the policy began to tilt towards ethnic minorities, paying attention to the uniqueness of ethnic minorities, and the Bai kuyao ethnic also benefited. Many people in Lihu and Baxu successively entered the political circles and held important positions. At the same time, various funds were provided for elderly care, housing, and education. Throw in and lean in. In addition, it supports and helps Bai Kuyao to actively declare that he is called a living fossil of human civilization by UNESCO. The folk performance team of Bai kuyao in Lihu, Nandan County has also attracted the attention of the ethnic cultural department and has represented China in cultural performances abroad many times. In terms of the protection of the intangible cultural heritage of ethnic minorities, the Chinese government has formulated a number of policies to protect, develop and utilize it strengthen the ethnic identity of Bai kuyao from the level of ethnic identity, and then enhance the ethnic identity of Bai kuyao.

The recognition of political identity cannot maintain national identity and ethnic identity for a long time, and education can effectively play a role as an auxiliary. In 2007, the Communist Party of China proposed educational equity, which has also become the focus of subsequent education work, especially in remote areas and minority areas in China. This educational equity starts from primary school to ensure that every school-age child has the right to receive education and obligations. In 2011, we began to integrate ethnic minority culture into primary and secondary education, which is not only a kind of protection but also a kind of cultivation of self-awareness and national identity. Nandan County established Wang shang Primary School in the relocated residential area of Bai kuyao. Firstly, it solves the education problem of

children of Bai kuyao people. Secondly, it is an initiative to solve the protection and inheritance of Bai kuyao ethnic culture. A large number of Bai kuyao ethnic culture has been included in the curriculum of Wang shang Primary School, and students at the school have one intangible cultural heritage practice class every day. At the same time, China's colleges and universities have gradually opened majors in the field of intangible cultural heritage. Intangible cultural heritage inheritors are invited to colleges and universities. Teachers and students from colleges and universities go to the countryside to go to the grassroots to understand the living environment and connotation of intangible cultural heritage. This has become an important issue at the moment. A form of protection.

In contrast to previous studies: the current study found that Intangible cultural heritage is closely related to people's daily life, and daily life is the incubator for the survival of intangible cultural heritage. Especially in minority areas, the unique national culture of Bai kuyao is the product of the ancestors' reverence for nature and pursuit of a better life in their daily lives. However, the development of modern society is like a big wave washing away the sand. The exchanges and ethnic integration between various ethnic groups have broken the traditional living environment of the Bai kuyao. The fragile Bai kuyao ethnic culture cannot resist this convergence force(Yan,Y.F & Ma,M.G. 2023). Population mobility and inter-ethnic exchanges have intensified the tension between various ethnic groups. With cultural exchanges between ethnic groups, the cultural boundaries between ethnic groups will become increasingly blurred. In a multicultural environment, faced with conflicts and frictions between different cultures, in order to better adapt to this environment, the adaptive ability of national culture will be stimulated, and pure national culture will no longer exist. As a multi-ethnic province, Guangxi's ethnic distribution has obvious characteristics of large mixed groups and small settlements. The process of ethnic integration is inevitable, especially in modern society, when various ethnic groups begin to intermarry and communicate frequently. The geography of Bai kuyao ethnic culture Boundaries and ecological boundaries are constantly being broken, gradually leading to a crisis in the Bai kuyao ethnic identity.

5.1.3 Strategy to develop cultural tourism using Bai kuyao ethnic identity

As a smoke-free industry, tourism is very popular in China's ethnic areas, especially the cultural resources of ethnic minorities. Due to the characteristics of ethnic groups living in large mixed communities and small settlements, it is difficult to have areas where a single ethnic group lives alone, which leads to a lack of investment in tourism development. , it is easy for development styles, development forms, and tourism products to become homogeneous and undifferentiated, which reduces ethnic identity, slows tourism development, and gradually loses its advantages. The Bai kuyao ethnic have characteristics that are obviously different from other ethnic groups and have rich ethnic cultural resources, which provide strong support for the development of cultural tourism.

This study uses stakeholder theory to explore the development of cultural tourism in Bai kuyao, clarify the development status and propose relevant development plans.

Firstly, sort out the development of Bai kuyao culture. it is inseparable from the government's strong support for the development of cultural tourism in ethnic areas, and has formulated a number of policies to promote and standardize development. As the direct management department of Bai kuyao cultural tourism development, the Nandan County Government also actively promotes the cultural tourism process, targeting The cultural resources of Bai kuyao have been formulated in detail, investment has been increased, and cross-provincial tourism has been launched with the neighboring province of Guizhou Province to create a new model of all-region tourism. In addition, the culture of Bai kuyao has been promoted on various platforms and media to increase the number of Bai kuyao. The exposure of Yao culture allows more people to understand and understand Bai kuyao, attracting tourists and increasing passenger flow for Bai kuyao tourism.

Secondly, the protection and inheritance of Bai kuyao cultural heritage. Representative examples in this regard are the government-led Bai kuyao Ecological Museum and the intangible cultural heritage inheritor-led intangible cultural heritage workshops. The main functions are to protect and inherit the ethnic culture of Bai kuyao, but in fact there is a gap. The Bai kuyao Eco-Museum mainly displays the history and culture of Bai kuyao to tourists through a variety of pictures, objects, videos and experience areas. The intangible cultural heritage space constructed has clear

cultural attributes and symbolic functions, and is focused on protection and dissemination(Liao, J.H. 2017) The non-heritage workshop is more down-to-earth and presents the daily life scenes of Bai kuyao ethnic. To a certain extent, it is a space that awakens the collective memory of Bai kuyao people.

Thirdly, the development of Bai kuyao cultural festivals. Festivals serve as a stage for Bai kuyao ethnic to show their national culture to outsiders. Since 2018, they have received strong support and investment from the Nandan County Government. Yao's representative festivals have gradually reached unprecedented heights.

The festival has a dual function. it restores the "presence" of Bai kuyao ethnic culture. As the collective memory of the public, it has become a cultural symbol. It uses festivals to reproduce Bai kuyao's daily life, entertainment venues, and intangible cultural heritage. etc., to strengthen ethnic identity and cultural persistence through shared symbols.

The infrastructure construction in Bai kuyao cultural tourism is the guarantee for maintaining Bai kuyao cultural tourism. Due to the geographical location and terrain, the roads in Lihu and Baxu are relatively narrow.

Firstly, There are only two shuttle buses a day, and tourism is mainly driven by private cars. Cars, lacking directional signs on key roads, can easily go the wrong way. At the same time, due to the karst landform and many mountains, communication is also blocked, and 5G signals are difficult to fully cover. In addition, the accommodation and catering services at the scenic spots are not perfect, causing tourists to need to travel to and from Nandan County. Such inconvenience dampens the enthusiasm of tourists.

Secondly, there are problems existing in Bai kuyao cultural tourism. The exploration of ethnic culture is not deep enough. Bai kuyao has many ethnic cultures. At present, tourism has only simply developed part of the ethnic culture, and its deep cultural connotations have not been displayed. This has led to differences with other ethnic cultures. The differences in local cultural tourism are not obvious. Second, the focus of tourism development is on performances, and tourist participation is weak. Bai kuyao's cultural tourism started late, and is not yet mature in all aspects. It is still in a relatively traditional stage. It simply performs its own national culture for the outside world to see. However, for tourists, this form of tourism product is no longer available.

To meet their needs, it is difficult to truly experience the connotation of Bai kuyao culture.

Thirdly, the boundaries between the demands of various interest groups in cultural tourism development are blurred. Tourists want to experience different cultures and experiences while enjoying sound tourism services; local residents want to participate in tourism as hosts and demonstrate (Chen,J.Z.&Liu,D.J. 2021). The culture of one's own nation can be well protected and utilized; the appeal of tourism companies and businesses is the tourism benefits after investment; the government's goal in cultural tourism is not only the protection of the Bai kuyao ethnic culture, but also the residents' income. and local economic issues. It can be seen that the demands of these different stakeholders are inconsistent, which leads to the lack of motivation and connotation in the cultural development of Bai kuyao.

Fourth, Bai kuyao's cultural tourism development lacks systematicity and sustainability. The development of cultural tourism for ethnic minorities is not a simple matter. The particularity of culture and regional characteristics determine the complexity of cultural tourism development, and involves multiple stakeholders at the same time, further increasing its complexity. As the non-renewable Bai kuyao ethnic culture, the sustainability of its development must be considered during the development process, otherwise this resource will slowly lose its advantage. By analyzing the development and current situation of Bai kuyao cultural tourism, this study attempts to give development strategies.

Firstly, give full play to the government's role in cultural tourism development and rationally plan development steps. As the management department of Bai kuyao cultural tourism, the Nandan County Government must implement the quantity of Bai kuyao's ethnic cultural resources, grasp the true situation and current situation of Bai kuyao's ethnic culture, formulate scientific development Strategies, and integrate the cultural resources of Lihu and Baxu. Bai kuyao's cultural tourism attractions are connected to the city, fully mobilizing the vitality of each attraction and forming a symbiotic regional resource advantage. Increase financial investment, actively encourage social forces to join, clarify cultural tourism management responsibilities, and ensure the standardized operation of the cultural tourism market; promote the publicity through various channels and organize education and training for Bai kuyao

ethnic to enhance the awareness of Bai kuyao intangible heritage groups. Overall quality, and actively introduce high-quality management, tourism, and intangible cultural heritage protection talents to provide a strong talent guarantee for the cultural tourism development of Bai kuyao.

Secondly, it is necessary to deeply explore the connotation and value of Bai kuyao intangible cultural heritage and enhance the ethnic identity of Bai kuyao. Break the existing display form of intangible cultural heritage, eliminate tourists' inherent thinking about Bai kuyao, and deeply analyze the ethnic memory, beliefs and values contained in Bai kuyao intangible cultural heritage. While awakening the common memory of the ethnic, present it to tourists in a diversified way. Provide tourists with a channel to experience Bai kuyao culture, and realize the symbiosis of local residents' ethnic identity and tourists' tourism experience. Tourists are the main consumers of Bai kuyao cultural tourism, but they cannot be used as the standard for cultural tourism development. Blindly pursuing the demands of tourists will destroy the ecological space of Bai kuyao ethnic culture and affect the ethnic identity of Bai kuyao.

Thirdly, coordinate the interests among various subjects from the perspective of stakeholders. An important reason for the slow development of Bai kuyao cultural tourism is the imbalance of interests in various aspects. The government as a manager must not only formulate scientific development Strategies, but more importantly, conduct market supervision. As policy practitioners, tourism companies need to optimize the distribution of interests between themselves and local residents and create an atmosphere of harmonious development. Intangible genetic inheritors and local residents need to deeply participate in cultural tourism, build confidence in ethnic culture, fully understand the importance and uniqueness of Bai kuyao ethnic culture, protect and inherit the culture of their own nation, and further enhance their ethnic identity. At the same time, it meets tourists' needs for experiencing heterogeneous cultures.

Fourth, optimize Bai kuyao cultural tourism products to enhance tourists' experience. In the development of Bai kuyao cultural tourism, we should closely focus on the ethnic characteristics and intangible cultural heritage resources of Bai kuyao to provide tourists with differentiated tourism experiences and avoid excessive commercialization. Through the development of interactive tourism projects, we can

break the traditional performance form and With the help of intangible cultural heritage + activities, intangible cultural heritage + courses, and intangible cultural heritage + communication, we will innovate the model of Bai kuyao tourism experience, create sustainable tourism products, and enhance the cultural attributes and experiential value of Bai kuyao cultural tourism.

5.2 Discussion

5.2.1 Selection of research texts

Bai kuyao is the research text of this article. It is a very important and special branch of the Yao ethnic. The name Bai kuyao comes from the way men dress. As a migratory ethnic, it has formed its own unique ethnic culture during the migration process and has preserved it. These cultures include clothing culture, architectural culture, wedding customs, traditional entertainment culture, etc. Because of the originality and integrity of these cultures, they have also been preserved. UNESCO calls it "a living fossil of human civilization." With the development of rural tourism in China, areas inhabited by ethnic minorities have begun to realize the importance of ethnic culture. Since the reform and opening up in 1978, various parts of the country have begun to develop ethnic tourism. The Nandan County Government has made full use of the cultural resources of Bai kuyao. , through media publicity and promotion, Bai kuyao have gradually entered the public eye. However, with the development of tourism and social and economic development, Bai kuyao has undergone earth-shaking changes. In the multicultural competition, Bai kuyao's ethnic culture has been Destruction and exclusion led to a crisis of inheritance and ethnic identity began to decline.

In this process, the ethnic culture and social development of Bai kuyao have attracted the attention of many scholars, mainly focusing on three aspects. The first is the clothing culture of Bai kuyao. Rao,Z.Y.&Ren,J.(2022) pointed out the clothing of Bai kuyao reflects the culture of Bai kuyao. Social culture is also an important symbol to distinguish other ethnic groups. Influenced by the living environment, social customs, folk beliefs, etc., the Bai kuyao's changeable clothing styles, material colors and pattern characteristics also reflect the aesthetic concepts and life Interesting of the Bai kuyao people.. Zhou, S.H.Xu,L.J.&Chen,J. (2023) believed that from the selection

of materials to the final production of garments, Bai kuyao clothing embodies the humanistic image of Bai kuyao. It is the cognition of the body formed by the ancestors during their long-term relationship with nature, which unites the Bai kuyao ethnic. The essence of culture and the wisdom of crowds.. Liu,S.Y. (2023) believes that the embroidery patterns on Bai kuyao costumes have a strong ethnic color. As the ethnic symbol of Bai kuyao, they not only reflect the nostalgia and worship of ancestors by Bai kuyao people, but also contain the lifestyle and historical changes of Bai kuyao people. These documents only discuss the cultural and aesthetic characteristics of Bai kuyao costume itself.

The second focus is the protection and inheritance of Bai kuYao intangible cultural heritage. Lan,Y.&Wei,L.X. (2018). passed by strengthening the recording and preservation of Bai kuyao folk culture, from the perspective of intangible cultural heritage, explore the connotation of Bai kuyao costume culture and pay attention to Bai kuyao costumes. Cultural production techniques should be cultivated to inherit Bai kuyao costume culture. Ning, J. (2023) Presented bronze drum as a ethnic intangible cultural heritage, bronze drum culture has the function of inheriting ethnic culture and enhancing ethnic cohesion. It can improve cultural communication by improving the inheritance system of bronze drums, optimizing the inheritance guarantee system, and using integrated media technology These researchers focus on the macro-level research on the protection and inheritance of Bai kuyao intangible cultural heritage of a single type.

The third study focuses on Bai kuyao tourism cultural and creative products. Xie,X.F. (2020) believes that from the perspective of rural revitalization, the brand integration and promotion of Bai kuyao's characteristic culture and skills are carried out, and the media is used to give full play to the communication advantages of the brand, and in brand development During the design process, the expression and innovation of Bai kuyao ethnic culture were strengthened to create a characteristic brand of Bai kuyao tourism products. Zhao,Z.Q. (2022) pointed out in the tourism development, Bai kuyao's tourism cultural and creative products should clarify brand positioning, create brand narratives, strengthen brand promotion, build cultural tourism product clusters, and achieve multi-party alliances. Zhang, X.&Shu,L. (2023) used the back brand pattern in Bai kuyao women's clothing carry out tourism cultural and

creative product design to enhance the diversity and fashion sense of cultural and creative products

The new knowledge discovered this study mainly explores the ethnic identity and cultural tourism of Bai kuyao. How to negotiate the ethnic identity and cultural tourism of Bai kuyao in cultural tourism. The two develop symbiotically while protecting and inheriting the ethnic culture of Bai kuyao. This research not only involves the artistic level and the cultural level (the history, characteristics, and art of the Bai kuyao ethnic culture), but also discusses the Bai kuyao ethnic culture in a deeper field of the national and social levels, making this research more socially relevant value and practical significance.

5.2.2 Selection of research concepts

5.2.2.1 ethnic identity

Ethnic identity is a social construct (Waters, M. C.1990). It is a comprehensive concept that not only refers to blood, skin color, religion, etc., but also includes common ancestors, common mythological memories, common language, culture and homeland, etc. (Chandra, K. 2006). And ethnic identity is not static, it changes with time and environment (Phinney, J. S., & Ong, A. D. 2007).

The ethnic identity of Bai kuyao is the recognition of Bai kuyao ethnic culture by the people of Bai kuyao. This identification includes recognition of different levels of Bai kuyao ethnic culture, such as the geographical environment where Bai kuyao lives, the origin and history of Bai kuyao, costume culture, architectural culture, bronze drum culture, entertainment culture, and the changes in the process of urbanization. The ethnic identity established by ethnic culture.

Through combing through the literature of many researchers, it was found that many of the researchers' studies focused on the ethnic culture of Bai kuyao itself, such as clothing skills, embroidery patterns, bronze drum cultural inheritance, etc. The research on the inheritance and protection of cultural heritage has not been conducted on the Bai kuyao ethnic identity. This study uses the concept of ethnic identity to study the development of Bai kuyao ethnic culture and cultural tourism, and explores how to use cultural resources to develop cultural tourism while enhancing ethnic identity.

The Bai kuyao ancestors migrated from the Yangtze River Basin to the deep mountains of Lihu and Baxu in Nandan County, Guangxi, and have always lived here.

The unique geographical environment has created the unique ethnic culture and lifestyle of Bai kuyao. Even in the turbulent and chaotic times, the ancestors of Bai kuyao still preserved their culture and preserved it relatively intact. After the reform and opening up, due to the changes in the social environment and the integration of multi-cultural exchanges, Bai kuyao culture began to struggle with other cultures. During this period, it mainly accepted other cultures and selected useful ingredients from other cultures. Then the cultural system of Bai kuyao is constantly adjusted and updated, which means that the ethnic identity of Bai kuyao changes with the changes in the environment. Culture, as a synthesis, is alive and dynamic. After a single culture experiences a stable growth period, without the integration of other cultures, it will slowly disappear in the long river of history.

The origin and history of Bai kuyao can prove this. The ethnic identity of Baikuyao was formed during the migration and development process of Bai kuyao. It recognizes the creation myth, regional space, language and culture of its own nation. It is also a recognition of self-identity. According to literature, the patterns in Bai kuyao's costumes and the history of bronze drums are the worship and memorial of Bai kuyao's ancestors. This has become the shared memory of Bai kuyao ethnic and formed the classic and unique Bai kuyao in the long history. The ethnic culture is also recognized by people outside the ethnic group.

However, with the development of society and the continuous invasion of multiculturalism, Bai kuyao culture gradually lost its dominant position. A large number of young people began to accept foreign cultures, gradually lost interest in their own culture, and were unwilling to protect and inherit the Bai kuyao ethnic. Culture has slowly lost its national cultural confidence and ethnic identity, but some old inheritors still persist. In the face of the development of cultural tourism, the purpose is to make full use of the ethnic culture of Bai kuyao, protect and inherit the ethnic culture of Bai kuyao while developing the economy, enhance the cultural confidence of young people, and rebuild the cultural ecology of Bai kuyao nationality. space, enhance ethnic identity, and open up a path for sustainable development of cultural tourism.

5.2.2.2 Semiotics

Semiotics is a systematic science about the process of symbol production and meaning formation. (Eco,U.1979). It is about revealing the encoded nature and

development laws of things. (Noth,W.1990) & (Swidler, A.1986). Different semiotics appear when applied in different fields. For example, in the field of culture, it is cultural semiotics, in the field of tourism, it is tourism semiotics, in the field of communication, it is communication semiotics, etc. The theoretical basis is mainly based on Peirce's semiotic system. , formed a broad field of semiotic research to study the meaning structure of things, cultural structure and the process and rules of its change. (Culler, J. 2007).

The ethnic culture of Bai kuyao is the special symbol of Bai kuyao, which can be subdivided into clothing symbols, architectural symbols, bronze drum symbols, etc. Researchers have studied the appearance of these symbols, and what is hidden or implicit about these symbols themselves. There are few studies on sexual knowledge, and there is currently no research on the Bai kuyao ethnic identity through these symbols. Therefore, the concept of semiotics is used to study the ethnic culture and ethnic identity of Bai kuyao.

Entering the 21st century, governments at all levels have introduced various policies to support the development of the national economy. The country has introduced the Western Development Strategy and the Sustainable Development Strategy, and the Guangxi Provincial Government has also vigorously developed tourism. The Nandan County Government has formulated a cultural tourism development plan based on the ethnic characteristics of Bai kuyao. Bai kuyao's social economy has developed rapidly. Bai kuyao in Lihu and Baxu also make full use of their own advantages and vigorously develop tourism with the help of policies.

The new knowledge from this study is the development of cultural tourism has a phased impact on ethnic identity , will produce two results: weakening and strengthening ethnic identity. Using the common memory of the nation can enhance the cohesion within the nation, form a cultural symbol, and enhance ethnic identity. As shown in Figure 72. It is currently a common practice of the Chinese government to use characteristic cultural resources to develop tourism in ethnic minority areas, and ethnic intangible cultural heritage has become a resource and commodity for cultural tourism. According to Saussure's explanation of semiotic principles, symbols have functions at two levels: signifier and signified. ethnic cultural symbols in cultural tourism are embodied in the symbolic space production of intangible cultural heritage, such as stage

performances, which provide tourists with a space to recognize and understand intangible cultural heritage. As the core cultural tourism product in ethnic areas, it is difficult to reflect ethnic characteristics in pure physical space, which requires the processing and symbolic reproduction of ethnic culture.

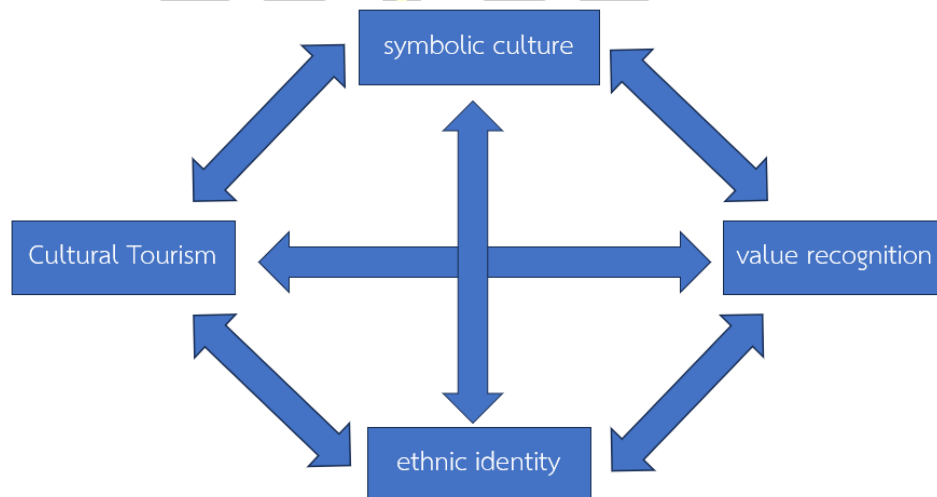


Figure 72. the relationship between cultural tourism and ethnic identity

Source: Wang jianhua (2023)

Research on the relationship between cultural symbols and ethnic identity, Yu,N.(2021) pointed out that cultural symbol practice, as a product of tourism experience that advances with the times, shows the internal logic of the generation of cultural tourism experience, awakens sleeping memories under the reconstruction of time and space, and guides visitors experience the history and culture of a nation, provide space for self-reflection and identity construction, connect individual cultural identity and ethnic historical memory, and realize the ethnic identity process of recognition, acceptance, and integration.

The ethnic culture of Bai kuyao was formed under specific cultural subjects, social environment and historical background. In reality, these cannot be restored and copied. The tourism development of Bai kuyao ethnic culture mainly uses cultural elements to design tourism products. This It is also a trend in the symbolization of cultural heritage. It presents the value of Bai kuyao ethnic culture in a symbolic form, and the process of symbolization is also the process of Bai kuyao ethnic identity. However, in the face of consumer demand and the influence of market economy, these

the symbols representing the Bai kuyao ethnic culture will change, such as the fragmentation of symbols caused by over-development, the empty shell of content caused by separation from life, and the vulgarization caused by the destruction of the cultural ecological environment, making the Bai kuyao ethnic culture lose its true identity. The field caused Bai kuyao's ethnic identity to deviate.

The new knowledge from this study uses the concept of semiotics to study the process of protection and inheritance of Bai kuyao ethnic culture, especially the current status of ethnic identity in the modern social environment. By sorting out the Bai kuyao ethnic culture, we dig deep into the historical memory and cultural connotation contained in these cultures, and combined with the process and strategy of cultural tourism development, we answer the question of Bai kuyao's ethnic identity and the protection and inheritance of ethnic culture.

5.2.2.3 Stakeholders

Stakeholders are a concept in the field of management, mainly used in business management to regulate the interest relationships between capitals. (Friedman, A. L., & Miles, S. 2006). Tourism development and business management are similar to a certain extent. All involve the interests of many parties. Previous studies on Bai kuyao's tourism industry have only analyzed policies, to study the plight of Bai kuyao's tourism or to study Bai kuyao's tourism craft products. However, there are few studies on the interests of all parties in tourism, especially on the premise of ethnic identity, and there is a lack of relevant theoretical guidance and literature support on Bai kuyao culture from the perspective of stakeholders.

The new knowledge about this study discusses the demands and roles of various stakeholders in Bai kuyao cultural tourism from the perspective of stakeholders. Through the analysis of each stakeholder and research on the current development status, it explores the balance of interests among various subjects from the perspective of ethnic identity. Specifically, the analysis is shown in Figure 73 to promote the development of cultural tourism in Bai kuyao. Li, M.W. (2020) believes that there are common points and differences among all stakeholders in the tourism development of folk villages, and a cooperative game strategy should be adopted to promote the economic growth of folk villages and the protection and inheritance of culture,

otherwise it will hinder the development of folk villages. Tourism development has led to damage to collective interests.

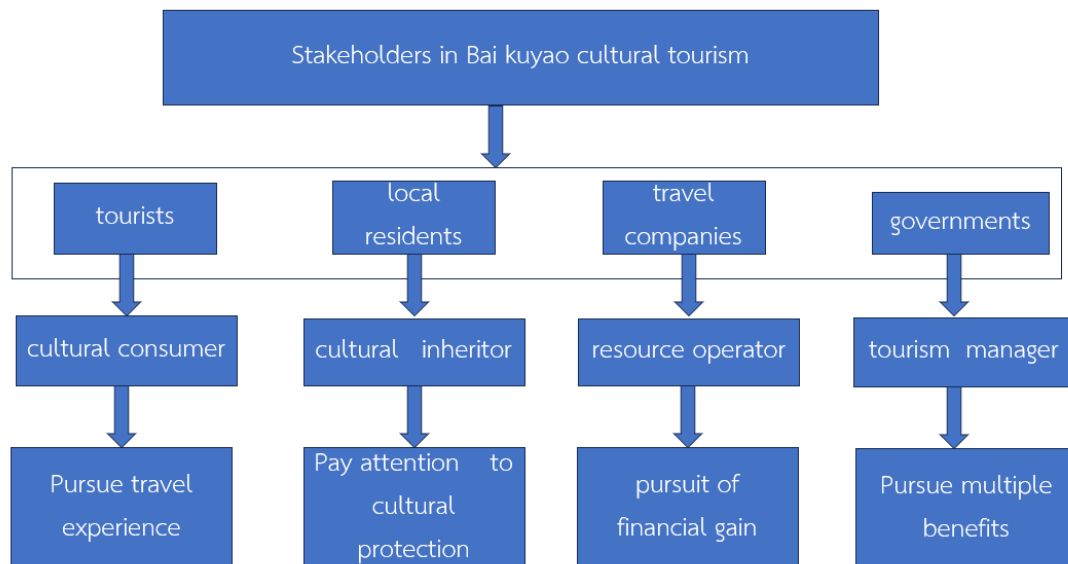


Figure 73. Stakeholders in Bai kuyao cultural tourism

Source: Wang jianhua (2023)

In general, through these three concepts, we analyze the cultural tourism development under the Bai kuyao ethnic identity, focusing on the relationship between Bai kuyao's ethnic culture, ethnic identity and cultural tourism. In the face of the big problem of cultural tourism, According to the trend, protecting the ethnic culture of Bai kuyao and enhancing the ethnic identity of Bai kuyao are sustainable ways to develop cultural tourism. By digging into the deeper meaning of Bai kuyao ethnic culture and presenting it symbolically, it awakens the collective memory of Bai kuyao people, strengthens young people's identification with the ethnic, and plays a positive role in protecting and inheriting Bai kuyao ethnic culture. When cultural symbols are transformed into tourism symbols, the social value and economy of ethnic culture will be reflected. Bai kuyao's ethnic culture can be appreciated and experienced by foreign tourists. Under such a system, Bai kuyao's cultural tourism has developed significantly. This study provides a reference for the cultural tourism development of other ethnic minorities in China.

5.3 Suggestions

5.3.1 Suggestions for Utilization of Research Results

This paper uses qualitative methods to study the Bai kuyao in Nandan, China: ethnic identity and cultural tourism development. It mainly involves three research objectives: (1) To study the history and development of Bai kuyao .(2) To study the Bai kuyao The current situation of ethnic culture and ethnic identity issues. (3) To study the strategy of using Bai kuyao ethnic identity to develop cultural tourism. These research results can be well applied in the development of cultural tourism in Bai kuyao. There are four main aspects:

1. Researchers: Make research results public and provide other researchers of Bai kuyao ethnic culture with theoretical knowledge of Bai kuyao cultural tourism development, especially academic knowledge from the perspective of ethnic identity.

2. Government Department: The research results provide support to the Nandan County Government and the cultural tourism management department. This study discusses the ethnic culture, ethnic identity and cultural tourism development of Bai kuyao, while using concepts such as semiotics and stakeholders. , further deepen the research. The research results can provide reference for local governments when formulating documents and strategies.

- 3.Tourism companies: The proposed guidelines can provide a reference mechanism for tourism development by tourism companies. Deeply dig into the ethnic culture of Bai kuyao, use the ethnic culture of Bai kuyao to develop tourism, restore the presence of Bai kuyao ethnic culture, enhance the ethnic identity of Bai kuyao, and better spread and protect Bai kuyao ethnic culture.

- 4.Other ethnic cultures: The proposed development strategies can help the development of cultural tourism and the promotion of ethnic identity in other ethnic areas.

5.3.2 Suggestions for Future Research

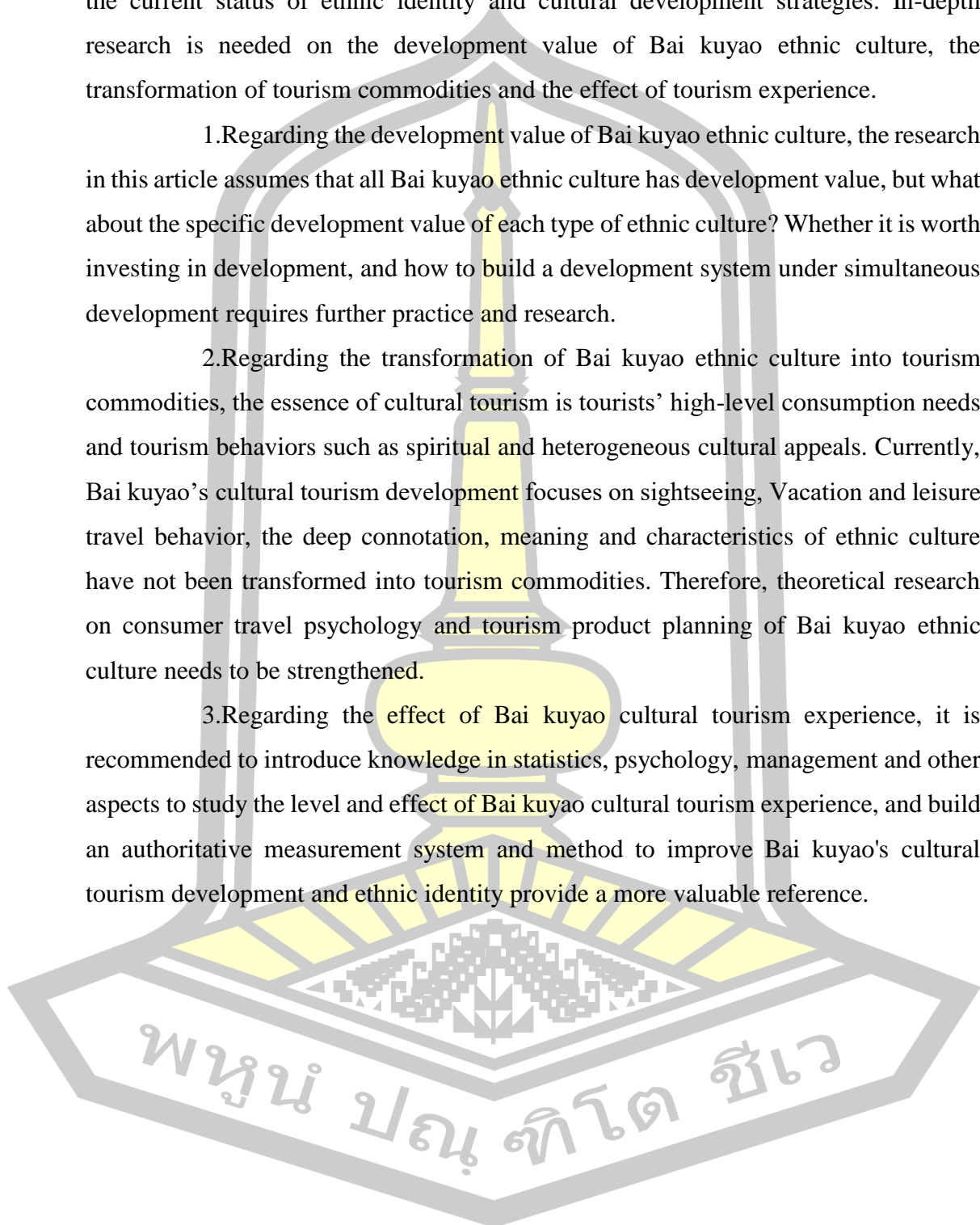
There are complexities in the process of ethnic identity, especially in the face of diverse cultural backgrounds. Although it is a common practice to use ethnic culture to develop cultural tourism, there are differences in development strategies for different ethnic groups. Cultural tourism development has two sides to ethnic identity. Faced with this complex system, this paper studies Bai kuyao's ethnic identity and

cultural tourism development only involve the sorting out of Bai kuyao ethnic culture, the current status of ethnic identity and cultural development strategies. In-depth research is needed on the development value of Bai kuyao ethnic culture, the transformation of tourism commodities and the effect of tourism experience.

1.Regarding the development value of Bai kuyao ethnic culture, the research in this article assumes that all Bai kuyao ethnic culture has development value, but what about the specific development value of each type of ethnic culture? Whether it is worth investing in development, and how to build a development system under simultaneous development requires further practice and research.

2.Regarding the transformation of Bai kuyao ethnic culture into tourism commodities, the essence of cultural tourism is tourists' high-level consumption needs and tourism behaviors such as spiritual and heterogeneous cultural appeals. Currently, Bai kuyao's cultural tourism development focuses on sightseeing, Vacation and leisure travel behavior, the deep connotation, meaning and characteristics of ethnic culture have not been transformed into tourism commodities. Therefore, theoretical research on consumer travel psychology and tourism product planning of Bai kuyao ethnic culture needs to be strengthened.

3.Regarding the effect of Bai kuyao cultural tourism experience, it is recommended to introduce knowledge in statistics, psychology, management and other aspects to study the level and effect of Bai kuyao cultural tourism experience, and build an authoritative measurement system and method to improve Bai kuyao's cultural tourism development and ethnic identity provide a more valuable reference.



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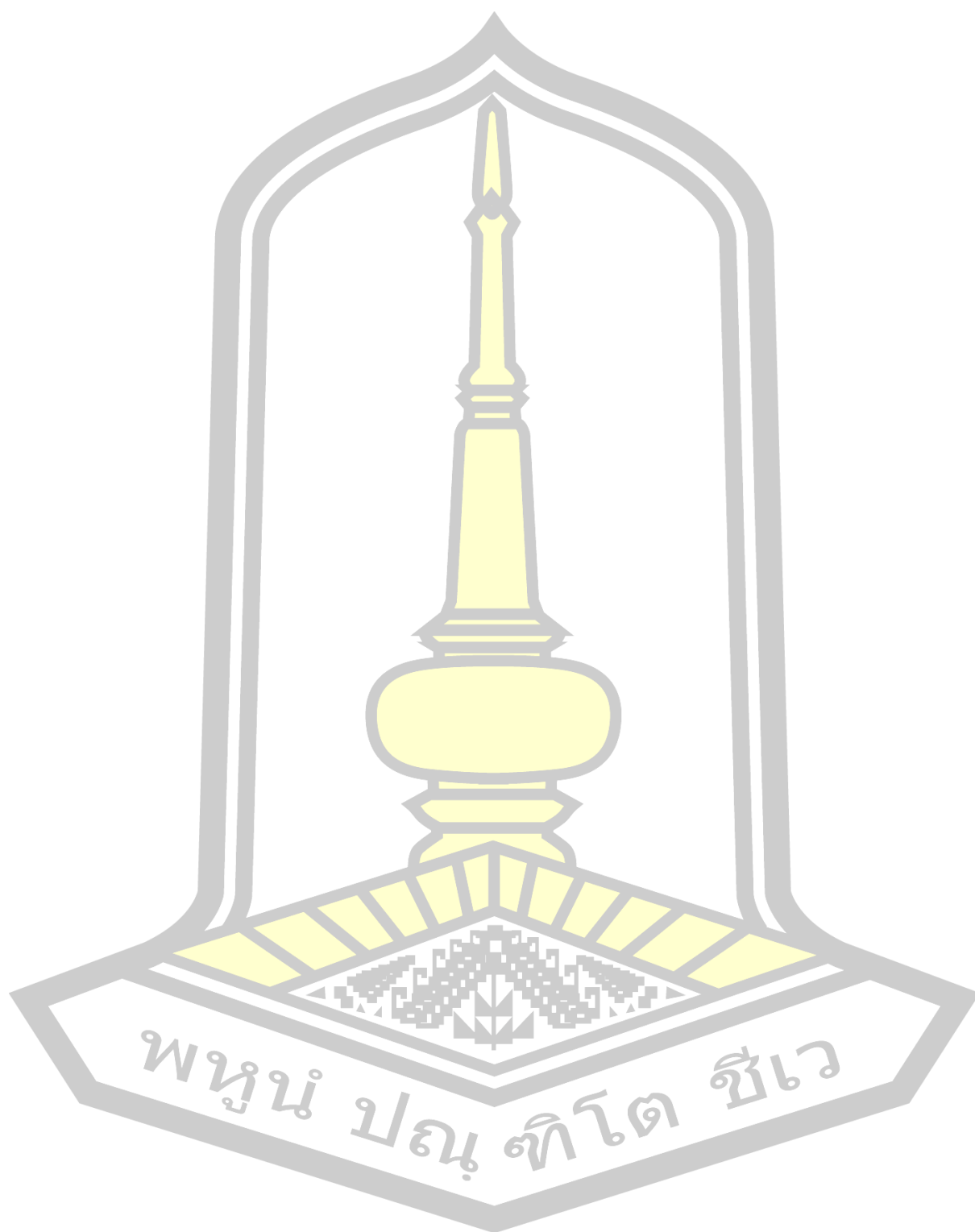
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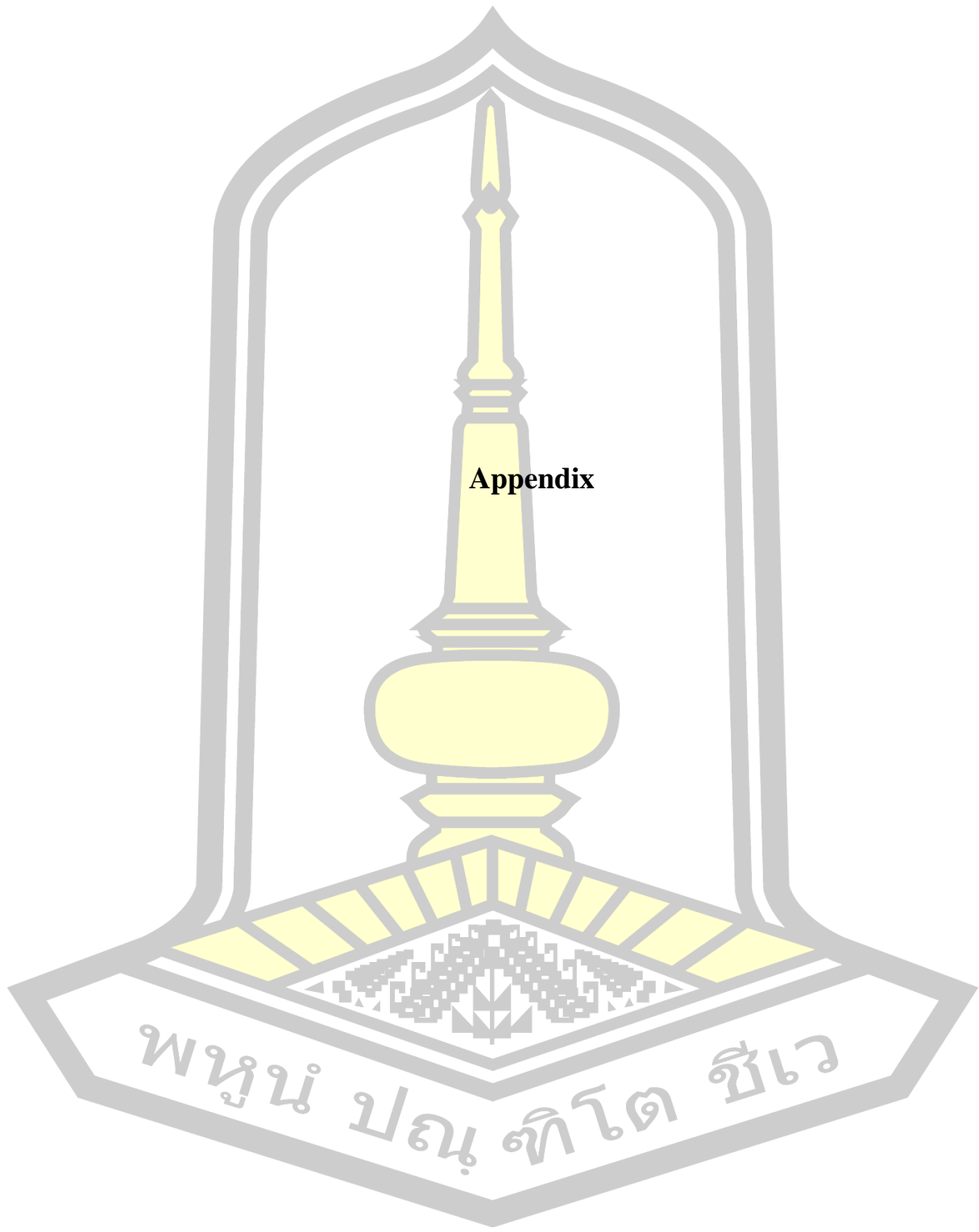
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Appendix

พหุ ประจักษ์ ไชเว

Appendix A

Key Informants

Title: Chinese Nandan Bai kuyao: ethnic identity and development of cultural tourism

Name: _____ Age: _____ Gender: _____

Occupation: _____ Time: _____ Place: _____

Role: _____

1. Based on your experience and understanding, can you explain how Bai Kuyao came to be?
2. Based on your experience and understanding, can you tell us about the lifestyle of the people in Bai kuyao?
3. Based on your experience and understanding, does national education have an impact on the society and development of Bai kuyao?
4. Based on your experience and understanding, what is the country's ethnic policy like? Is it beneficial to your development?
5. According to your experience and understanding, what impact has social and economic development had on the ethnic lidentity of Bai kuyao?
6. Based on your experience and understanding, how is Bai kuyao's cultural tourism developed?
7. Based on your experience and understanding, is it reasonable for the Bai kuyao people to practice their own ethnic culture in cultural tourism development? Why?
8. Based on your experience and understanding, which projects in cultural tourism can enhance the ethnic identity of Bai kuyao?
9. Based on your experience and understanding, how do you hope to protect and inherit the ethnic culture of Bai kuyao?
10. Based on your experience and understanding, can you provide some suggestions on cultural tourism development from the perspective of ethnic cultural protection and inheritance?
11. Based on your experience and understanding, can you provide some suggestions for the development of cultural tourism from the perspective of ethnic identity?

Title: Chinese Nandan Bai kuyao: ethnic identity and development of cultural tourism

Name: _____ Age: _____ Gender: _____

Occupation: _____ Time: _____ Place: _____

1. How long have you been studying the culture of this ethnic?
2. Which ethnic culture have you studied?
3. Where did you learn these ethnic cultures?
4. Do you understand the deep meaning of these ethnic cultures?
5. What factors do you think affect the protection and inheritance of Bai kuyao ethnic culture?
6. What is the most special ethnic culture of Bai kuyao in your opinion?
7. Will you pass on these ethnic cultures to the next generation and others?
8. Do you think the government's policies are beneficial to you? Specifically reflected in what aspects?
9. What do you think is the reason for the current preserved ethnic culture?
10. Do you think the ethnic culture of Bai kuyao can be used to develop tourism?
11. How did you participate in Bai kuyao cultural tourism?
12. In what way do you want to show your ethnic's culture to tourists?
13. Do you mind if others call you Bai kuyao?
14. In what aspects do you think improvements can be made to better protect and inherit the ethnic culture of Bai kuyao?
15. Will you arbitrarily change or transform the culture of your ethnic in order to cater to tourists or other demands?
16. What does the identity of Bai kuyao bring to you?
17. Do you agree with the use of your own ethnic culture in tourism? Why?

General Informant

Title: Chinese Nandan Bai kuyao: ethnic identity and development of cultural tourism

1. Your name:

2. Your age:

3. Your gender:

4. Your occupation:

5. Which province and city are you from:

6. Do you think Bai kuyao's cultural tourism is unique? Yes A little bit No

7. Which ethnic culture of Bai kuyao do you like?

Clothing culture Wedding culture Architecture culture

Bronze drum culture Leisure sports Others

8. How do you evaluate Bai kuyao's cultural tourism?

	Very satisfied	satisfy	generally	Not satisfied	Very dissatisfied
Landscape features					
safety					
Transportation Facilities					
Transportation Facilities					
Scenic commodity prices					
Cultural products					
tourism sustainability					
Participate in experiential					
Tour guide service					
National cultural projects					
overall satisfaction					

9. Will you post your Bai kuyao travel photos on Douyin, Kuaishou or Weibo?

10. Will you come here for the second or third time?

11. How do you think Bai kuyao's cultural tourism should be improved?

Appendix B

List of interviewees

Interviewees with LI Cai (Lihu Wang Shangcun. Home of MR.LI) and interviewer Wang Jianhua on July 16, 2022.

Interviewees with Wang Xiaogang (Lihu Wang Shangcun. Home of MR. Wang) and interviewer Wang Jianhua on July 19, 2022.

Interviewees with Qin Shu (Baxu Community. Home of MR. Qin) and interviewer Wang Jianhua on November 18, 2022.

Interviewees with Meng Youli (Baxu Community. Home of MR. Meng) and interviewer Wang Jianhua on October 2, 2022.

Interviewees with. Zhang Genwang (Wang shangcun Cultural Park) and interviewer Wang Jianhua on October 3, 2022.

Interviewees with Ma Qingsong (Government Office) and interviewer Wang Jianhua on November 5, 2022.

Interviewees with Li Fei (Government Office) and interviewer Wang Jianhua on November 13, 2022.

Interviewees with Li Fengzhen (Li Fengzhen's Intangible Cultural Heritage Workshop) and interviewer Wang Jianhua on February 7, 2023.

Interviewees with Qin (Village Committee) and interviewer Wang Jianhua on February 8, 2023.

Interviewees with LI Shasha (Baxu Community Village Committee) and interviewer Wang Jianhua on November 18, 2022.

Interviewees with LI Quanyuan (WangShang Primary School) and interviewer Wang Jianhua on October 4, 2022.

Interviewees with Ma Shunming (Yaowangtianxia Scenic Area) and interviewer Wang Jianhua on October 7, 2022.

Interviewees with Meng Tieyou (Geyasigu Scenic Area) and interviewer Wang Jianhua on October 12, 2022.

Interviewees with Qin Ming (Baxu Community Primary School) and interviewer Wang Jianhua on November 5, 2022.

Interviewees with LI Ganggang (Baxu Community Primary School) and interviewer Wang Jianhua on November 5, 2022.

Interviewees with Wei Xia (Baxu Community Village Committee Office) and interviewer Wang Jianhua on May 20, 2022.

Interviewees with Wei Jinping (Geyasigu Scenic Area) and interviewer Wang Jianhua on May 21, 2022.

Interviewees with Yang Lili (Bai kuyao Ecological Museum) and interviewer Wang Jianhua on May 21, 2022.

Interviewees with Chen Lili (Bai kuyao Ecological Museum) and interviewer Wang Jianhua on May 21, 2022.

Interviewees with Wei Chun (Bai kuyao Ecological Museum) and interviewer Wang Jianhua on November 20, 2022.

Interviewees with Li Jingsheng (Wangshangcun Primary School) and interviewer Wang Jianhua on November 20, 2022.

Interviewees with Wei Xuanbin (Yaowangtianxia Scenic Area) and interviewer Wang Jianhua October 4, 2022.

Interviewees with He Duanhua (Wangshangcun Cultural Square) and interviewer Wang Jianhua on October 7, 2022.

Interviewees with Li Long (Geyasigu Scenic Area) and interviewer Wang Jianhua on February 7, 2023.

Interviewees with Ma Qiang (Geyasigu Scenic Area) and interviewer Wang Jianhua on February 8, 2023.

Interviewees with He Hui (Yaowangtianxia Scenic Area) and interviewer Wang Jianhua on February 7, 2023.

Interviewees with Qin Mingjuan (Yaowangtianxia Scenic Area) and interviewer Wang Jianhua on February 3, 2023.

Interviewees with Lin Sen (Bai kuyao Ecological Museum) and interviewer Wang Jianhua November 8, 2022.

Interviewees with Zhang Caihua (Bai kuyao Intangible Cultural Heritage Museum) and interviewer Wang Jianhua on October 6, 2022.

Interviewees with Wei Dandan (Bai kuyao Intangible Cultural Heritage Museum) and interviewer Wang Jianhua on October 6, 2022.

Interviewees with Li Yong (Yaowangtianxia Scenic Area) and interviewer Wang Jianhua on February 8, 2023.

Interviewees with He Bing (Yaowangtianxia Scenic Area) and interviewer Wang Jianhua on February 9, 2023.

Interviewees with Qin Binbin (Yaowangtianxia Scenic Area) and interviewer Wang Jianhua on November 14, 2022.

Interviewees with Li Juanjuan (Yaowangtianxia Scenic Area) and interviewer Wang Jianhua on November 15, 2022. 15

Interviewees with Yangfang (Geyasigu Scenic Area) and interviewer Wang Jianhua on February 9, 2023.

Interviewees with Li Shang (Yaowangtianxia Scenic Area) and interviewer Wang Jianhua on November 16, 2022.

Interviewees with Huang Wei (Geyasigu Scenic Area) and interviewer Wang Jianhua on October 8, 2022.

Interviewees with Xie Huihui (Yaowangtianxia Scenic Area) and interviewer Wang Jianhua on February 8, 2022.

Interviewees with Ma Fefen (Yaowangtianxia Scenic Area) and interviewer Wang Jianhua on October 5, 2022.

Key Informants

No.	Name	Gender	Role	Age
1	LI Cai	Male	elder	84
2	Wang Xiaogang	Male	elder	79
3	Qin Shu	Male	Government officials	44
4	Meng Youli	Male	elder	88
5	Zhang Genwang	Male	Teacher	57
6	Ma Qingsong	Male	Government officials	42
7	Li Fei	Male	Government officials	33
8	Li Fengzhen	Female	Village leader	41
9	Qin Xiao	Male	Village leader	55

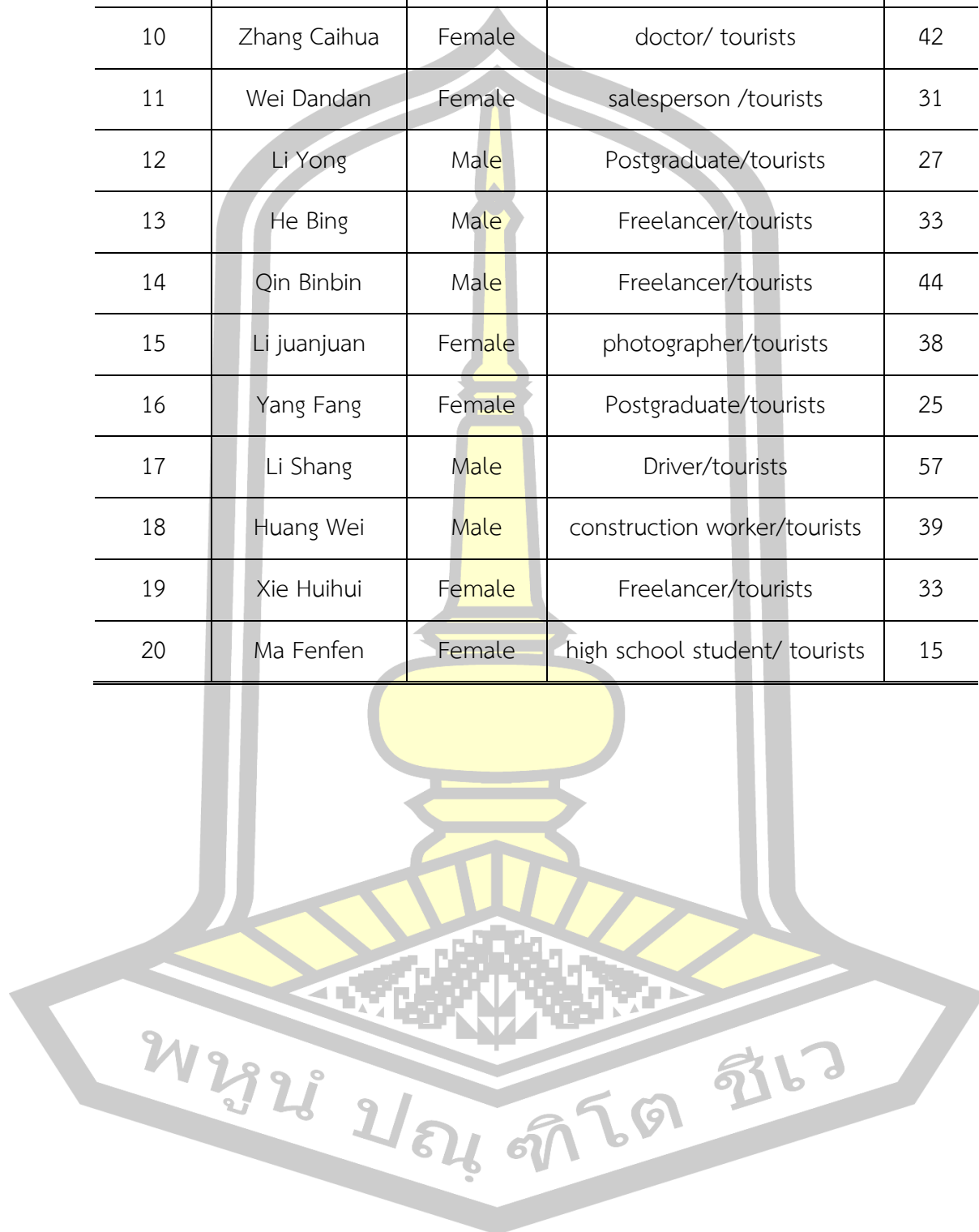
Casual Informants

No.	Name	Gender	Role	Age
1	LI Shasha	Female	embroiderer	56
2	LI Quanxuan	Male	drummer	12
3	Ma Shunming	Male	tuoluo inheritor	25
4	Meng Tieyou	Male	Drum inheritor	38
5	Qin Ming	Male	Monkey drummer performer	12
6	LI Ganggang	Male	Tuoluo player	42
7	Wei Xia	Female	Costume inheritor	33
8	Wei Jinping	Female	Costume inheritor	41
9	Yang Lili	Female	seller	42
10	Chen Lili	Female	traditional wedding host	77

Gasual Informants

No.	Name	Gender	Role	Age
1	Wei Chun	Male	Teacher/ tourists	54
2	Li Jingsheng	Male	primary student/ tourists	12
3	Wei Xuanbin	Male	College Students/ tourists	23
4	He Duanhua	Male	Worker/tourists	66
5	Li Long	Male	Famer/tourists	42
6	Ma Qiang	Male	Driver/tourists	47
7	He Hui	Female	Barber/ tourists	53
8	Qin Mingjuan	Female	high school student/ tourists	17

9	Lin Sen	Male	teacher/ tourists	38
10	Zhang Caihua	Female	doctor/ tourists	42
11	Wei Dandan	Female	salesperson /tourists	31
12	Li Yong	Male	Postgraduate/tourists	27
13	He Bing	Male	Freelancer/tourists	33
14	Qin Binbin	Male	Freelancer/tourists	44
15	Li juanjuan	Female	photographer/tourists	38
16	Yang Fang	Female	Postgraduate/tourists	25
17	Li Shang	Male	Driver/tourists	57
18	Huang Wei	Male	construction worker/tourists	39
19	Xie Huihui	Female	Freelancer/tourists	33
20	Ma Fenfen	Female	high school student/ tourists	15



BIOGRAPHY

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PLACE OF WORK	-
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Research grants & awards	-
Research output	International research article, Scopus level or ISI.

