



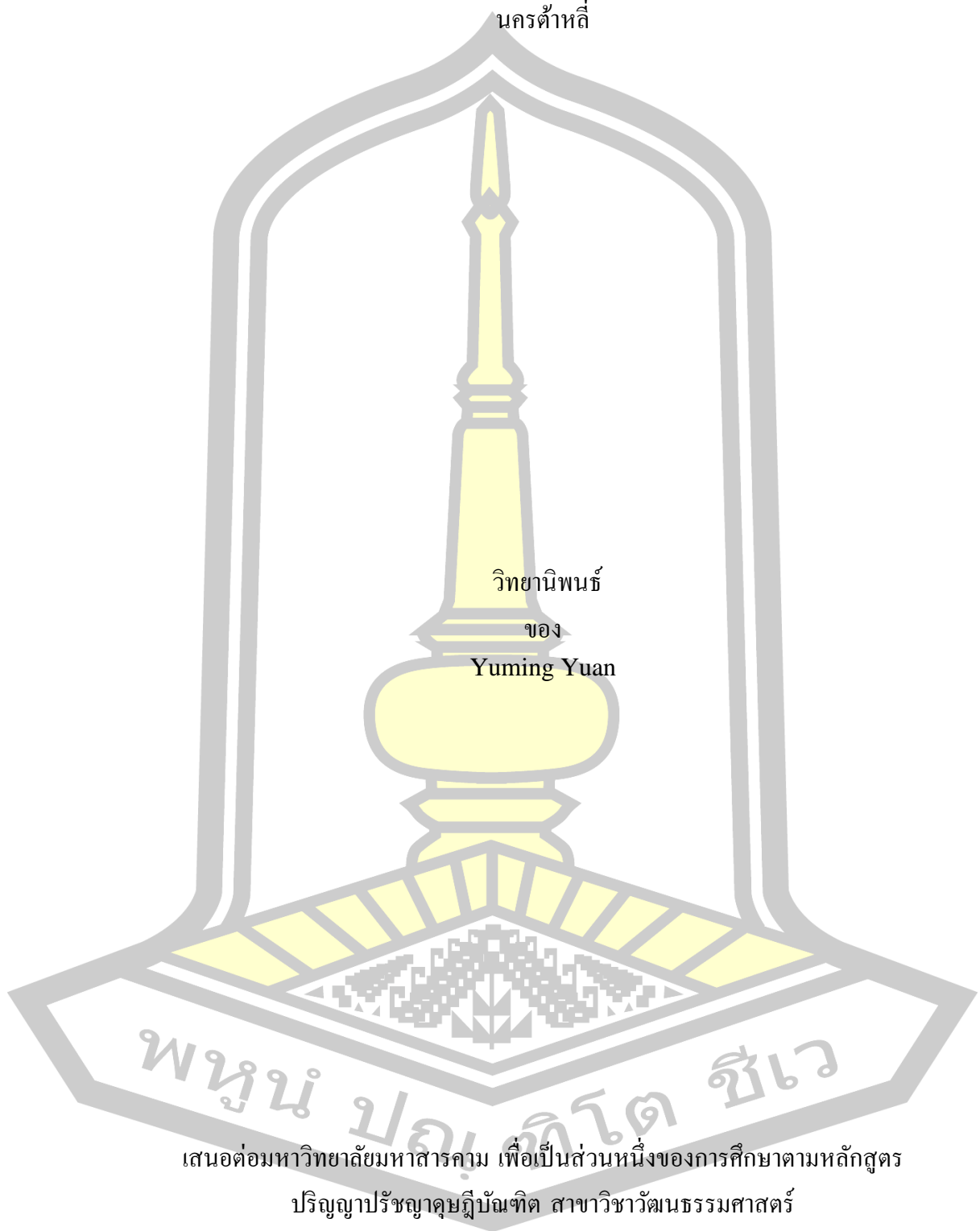
The Culture of Baizu Benzhu: Art Forms and Digital Conservation of Intangible
Heritage in Dali

Yuming Yuan

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

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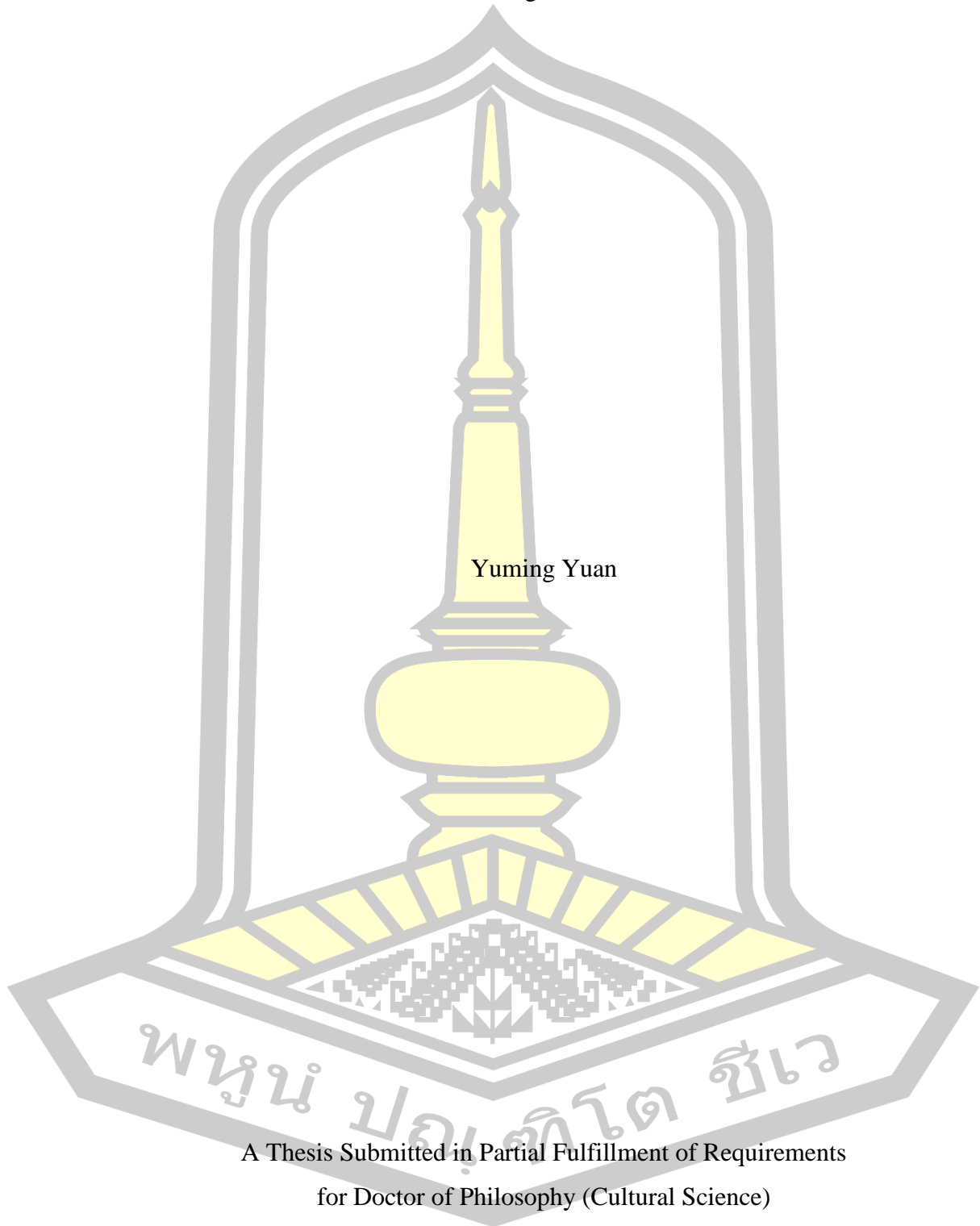


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The examining committee has unanimously approved this Thesis, submitted by Mr. Yuming Yuan , as a partial fulfillment of the requirements for the Doctor of Philosophy Cultural Science at Mahasarakham University

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ABSTRACT

This study focuses on exploring the rich heritage of the Bai native master group, especially the artistic and cultural expressions around the Erhai Sea in Dali. It contributes to the inheritance of the Bai Benjamin's culture and can explore the feasibility and necessity of the application of digital technology in the inheritance and dissemination of non-heritage culture, using virtual reality technology as the main technological path. This study is guided by three core objectives: 1) To study the historical development of the Bai Benzhu culture and art forms around the Erhai Sea of Dali. 2) To study the values and problems of the Bai Benzhu culture and art forms around the Erhai Sea of Dali. 3) To design a digital museum of the Benzhu culture and art forms. Traveling to the Erhai area of Dali Ancient City to conduct field research, the means of research included literature collection, on-site investigation, digital information recording and group discussion. The selection of survey respondents was comprehensive, involving three different groups, namely officials or experts directly responsible for cultural heritage, interested folk activity organizations, and people from different industries.

The research results highlight the dynamic evolution of Baizu's Benzhu cultural and artistic expressions over time, showcasing their adaptability and fusion with modern elements. Additionally, it underscores the multifaceted worth of these cultural treasures and the critical challenges they face in terms of preservation. Recognizing the multifaceted worth of these cultural treasures, including historical, aesthetic, ecological, landscape, and indigenous values, the study also sheds light on the critical issues plaguing their preservation, such as inadequate management, weak cultural heritage branding, insufficient protective mechanisms, and negative cultural factors. The proposed Benzhu Cultural Digital Museum has received highly favorable evaluations, indicating its effectiveness in conveying the core values and information of Benzhu culture in the digital age.

The research results show that the Baizu's Benzhu cultural and its art form have a long history of development, and its art form has important value, but there are also some problems in protection and inheritance. This research is also committed to effectively protect and inherit the Baizu native culture through the construction of a digital museum.

In conclusion, this qualitative research underscores the importance of preserving and promoting intangible cultural heritage in the context of a modern world. By documenting and understanding the past while embracing digital innovation, this study contributes to ensuring the enduring legacy of Baizu's rich cultural heritage. It emphasizes the significance of intangible cultural heritage in preserving history, civilization, and safeguarding it for future generations.

Keyword : Culture of Baizu Benzhu, Art Forms, Digital Conservation



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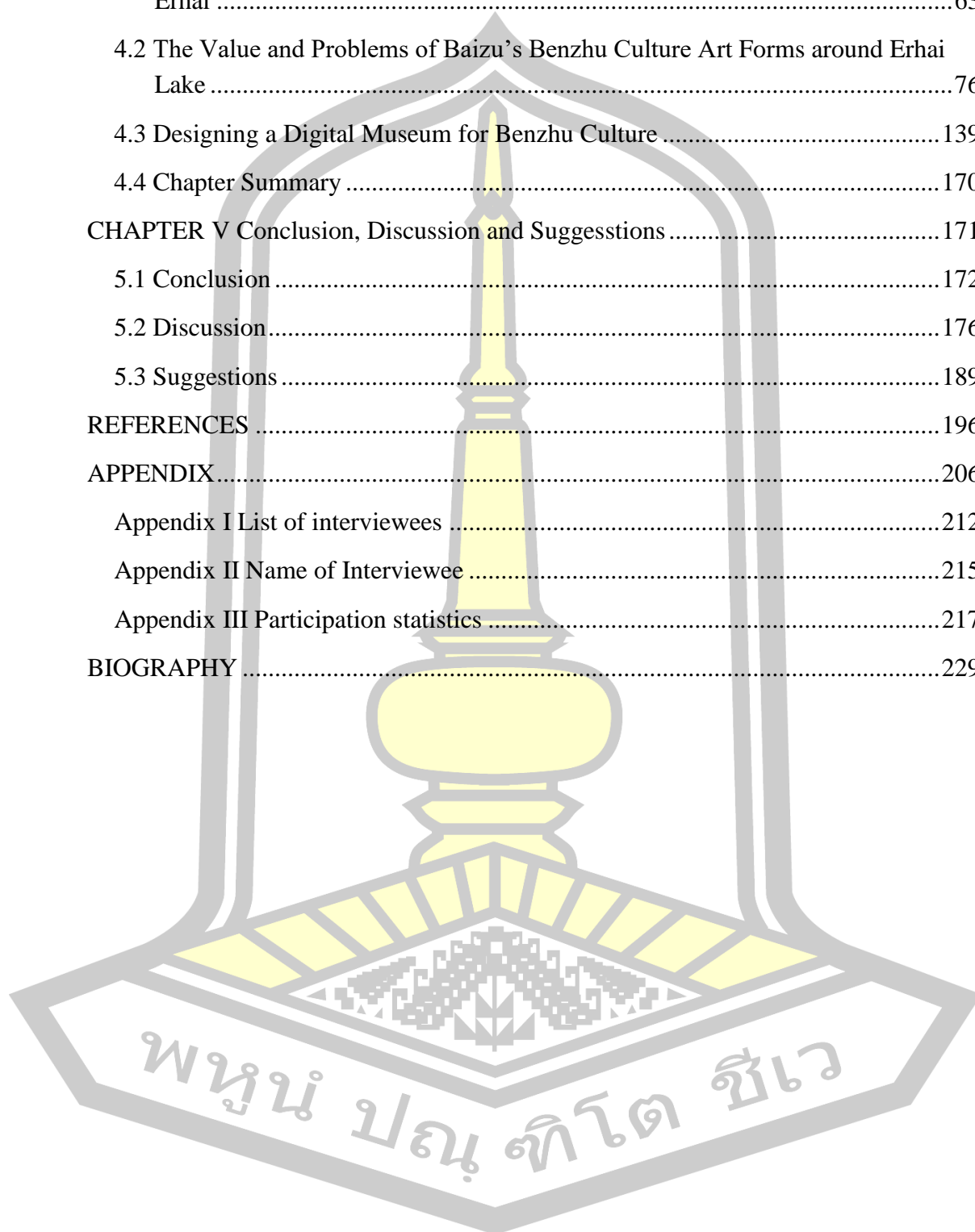
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Yuming Yuan

TABLE OF CONTENTS

	Page
ABSTRACT.....	D
ACKNOWLEDGEMENTS.....	F
TABLE OF CONTENTS.....	G
LIST OF TABLES.....	I
LIST OF FIGURES.....	J
CHAPTER I INTRODUCTION.....	1
1.1 Background.....	1
1.2 Research objectives.....	3
1.3 Research Questions.....	3
1.4 Importance of Research.....	4
1.5 Definition of Terms.....	5
1.6 Conceptual Framework.....	7
CHAPTER II LITERATURE REVIEW.....	9
2.1 Overview of Baizu’s Benzhu Culture.....	10
2.2 Study Area.....	17
2.3 Related policy.....	22
2.4 Protection of Benzhu cultural art forms.....	25
2.5 Other Related Research.....	30
2.6 Related theories.....	35
2.7 Studies conducted at China and abroad.....	41
CHAPTER III RESEARCH METHODOLOGY.....	48
3.1 Scope of Research.....	49
3.2 Research tools.....	52
3.3 Data processing and analysis.....	58
CHAPTER IV RESARCH RESULTS.....	62

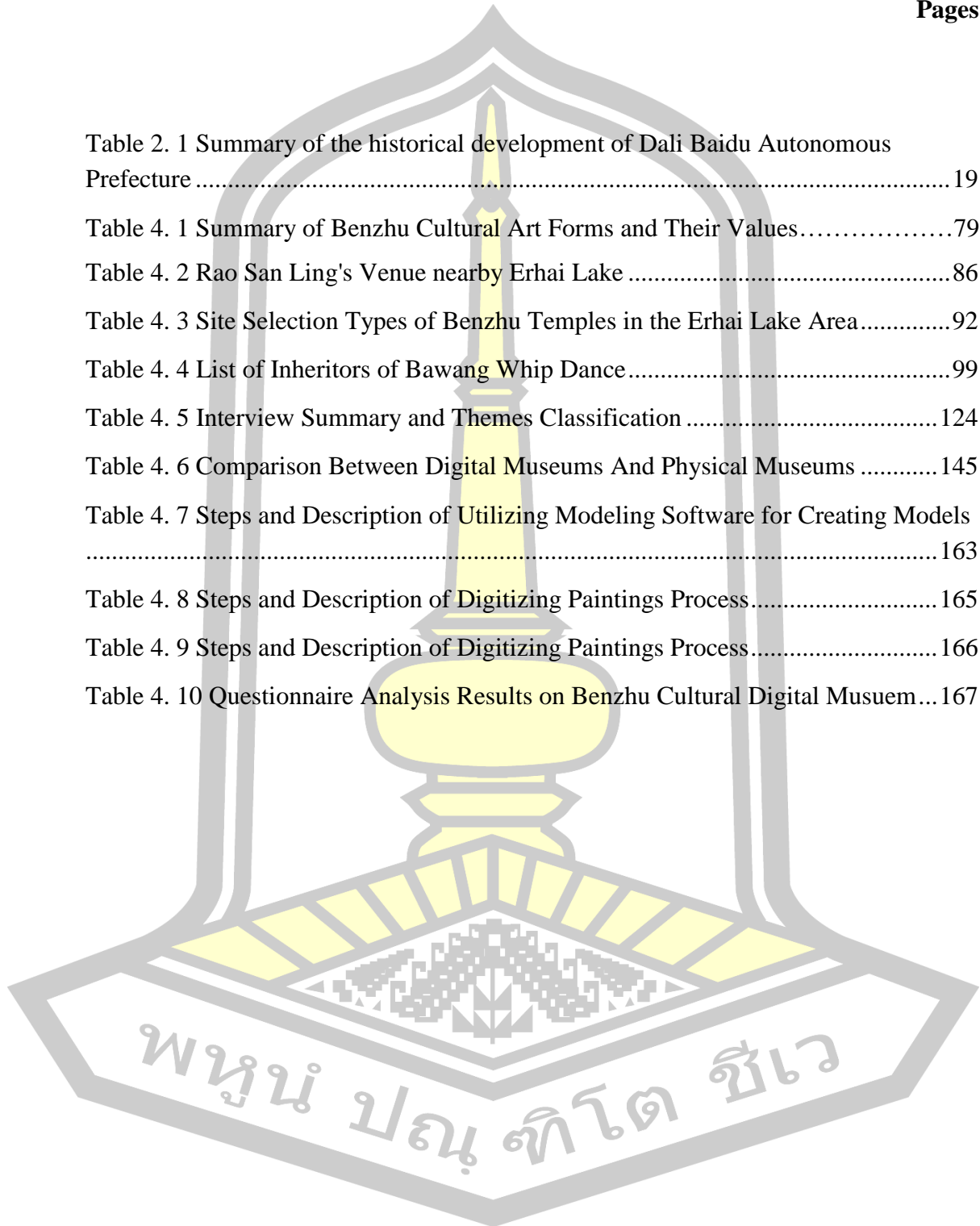
4.1 Historical Development of Baizu’s Benzhu Cultural Artistic Forms around Erhai	63
4.2 The Value and Problems of Baizu’s Benzhu Culture Art Forms around Erhai Lake	76
4.3 Designing a Digital Museum for Benzhu Culture	139
4.4 Chapter Summary	170
CHAPTER V Conclusion, Discussion and Sugesstions	171
5.1 Conclusion	172
5.2 Discussion	176
5.3 Suggestions	189
REFERENCES	196
APPENDIX	206
Appendix I List of interviewees	212
Appendix II Name of Interviewee	215
Appendix III Participation statistics	217
BIOGRAPHY	229



LIST OF TABLES

Pages

Table 2. 1 Summary of the historical development of Dali Baidu Autonomous Prefecture	19
Table 4. 1 Summary of Benzhu Cultural Art Forms and Their Values.....	79
Table 4. 2 Rao San Ling's Venue nearby Erhai Lake	86
Table 4. 3 Site Selection Types of Benzhu Temples in the Erhai Lake Area.....	92
Table 4. 4 List of Inheritors of Bawang Whip Dance.....	99
Table 4. 5 Interview Summary and Themes Classification	124
Table 4. 6 Comparison Between Digital Museums And Physical Museums	145
Table 4. 7 Steps and Description of Utilizing Modeling Software for Creating Models	163
Table 4. 8 Steps and Description of Digitizing Paintings Process.....	165
Table 4. 9 Steps and Description of Digitizing Paintings Process.....	166
Table 4. 10 Questionnaire Analysis Results on Benzhu Cultural Digital Musuem...	167



LIST OF FIGURES

	Pages
Figure 1. 1 Conceptual Framework	8
Figure 2. 1 Scene of Lian Chi Association's main event.....	16
Figure 2. 2 Scene of Lian Chi Association's life release event.....	17
Figure 3. 1 Research Site.....	51
Figure 4. 1 Jianchuan Grottoes.....	68
Figure 4. 2 Dagan Yizong Yiyi Village, Baiwang Palace Garden Benzhu Temple ..	70
Figure 4. 3 Zhang Shengwen Vajra Scroll.....	71
Figure 4. 4 Dali Kingdom-Fengyi Xiazhuang Benzhu Temple.....	72
Figure 4. 5 Ming Dynasty-Longquan Temple in Dali City	74
Figure 4. 6 Qing Dynasty-Yunxiang Temple in Xiaguan Xinglong Village.....	75
Figure 4. 7 Rao San Ling's Research Site	87
Figure 4. 8 Rao San Ling	90
Figure 4. 9 Types of Decorative Cravings on Benzhu Temple Gatehouses	95
Figure 4. 10 Ba Wang Whip Dance	98
Figure 4. 11 Baizu's Benzhu Clothing	104
Figure 4. 12 Benzhu's Clay Sculpture.....	111
Figure 4. 13 Doorway Paintings	115
Figure 4. 14 Wall Painting Decorations.....	117
Figure 4. 15 Wall Surrounding Paintings	118
Figure 4. 16 Types of Cravings on the Benzhu Hall Doors and Windows.....	120
Figure 4. 17 Digital Museum Display.....	140
Figure 4. 18 Digital Musuem Display.....	141
Figure 4. 19 Digital Museum Usable Architecture.....	148
Figure 4. 20 Digital Museum Interface Design	157
Figure 4. 21 Digital Musuem Interface Design	158
Figure 4. 22 Digitization process for architectural decorative wood carvings, sculptures and painted decorations	161

Figure 4. 23 Flow Chart of Digital Production of Benzhu Cultural Architectural Decoration..... 164

Figure 4. 24 Flow Chart of Digital Painting Production of the Benzhu Cultural Art Form..... 166

Figure 4. 25 Benzhu Cultural Art Form Digital Sculpture Production Flow Chart... 167



CHAPTER I

INTRODUCTION

1.1 Background

As a cultural system with rich historical memory and cultural traditions, the Baizu culture has unique art forms, such as murals, decorations, rituals, etc. However, in the rapid development of modern society, this culture faces challenges in protection and inheritance. Factors such as modernization, urbanization and globalization pose threats to its traditional inheritance, making cultural loss a real risk.

The Baizu ethnic group is one of the main ethnic groups in Dali, with a long cultural history and rich cultural heritage. "Benzhu" usually refers to the traditional religious beliefs of the Baizu people, which are the core religious beliefs of the Baizu culture. The main belief of the Baizu people is a kind of nature worship.(Han, V. & Lin, R. 2019). They worship various elements of nature, such as mountains, water, trees, and the souls of their ancestors. This belief system is closely connected with the culture, lifestyle and social structure of the Baizu people, and serves as a religious and philosophical guide. Among them, Benzhu culture and art has a wide influence here. It is the soul and representative of the Baizu traditional culture, carries the traditions and culture of the Baizu people in different historical periods, and realizes the connection between the tradition and modernity of ancient culture. develop. It is the core and important symbol of Baizu art and the basis for the inheritance of traditional culture by Baizu people. Benzhu culture and art form is an important embodiment of Baizu's intangible cultural heritage, which is reflected in the architectural decorative art, sculptures, paintings, wood carving plaques, etc. of traditional Baizu Benzhu Temple. (Guo, M. & He, W. 2019). Benzhu Temple is an important place of Benzhu culture, carrying the inherent cultural events of the Baizu people and showing the rich connotation of the Baizu traditional culture. Therefore, Benzhu cultural art form can be regarded as a treasure house and witness of the Baizu traditional culture, connecting the past and present, and demonstrating the unique charm of the Baizu people. (Dong, Z. 2018). In recent years, the Dali region has experienced rapid economic development, increasing openness to the outside world,

and continuous adjustments to the industrial and economic structures. This has brought about unprecedented changes in the thoughts, behaviors and lifestyles of the people in the Baizu area. Under the conditions of this objective fact, the development of Benzhu culture and art has been directly affected. With the impact of the modernization wave and the cultural integration of globalization, the original culture of the Baizu people faces the risk of gradually disappearing and being lost. Traditional rituals, festivals, music, dance and other art forms are gradually declining in modern society. The decrease in inheritors and cultural gaps have put this precious cultural heritage in danger.

The government and the cultural protection industry should take a series of measures to deal with the risks of gradual disappearance and loss of the original culture of the Baizu people. This includes policy support and funding, promotion of culture and education, construction of digital technology and museums, and encouragement of community participation. Although these efforts can help protect and inherit the original culture of the Baizu people, they also face some problems, such as cultural gaps, fewer successors, and modernization challenges. However, cooperation between the government and the cultural preservation industry will help overcome these challenges and continue to promote the preservation and inheritance of cultural heritage. This requires continued investment and effort to ensure that this precious culture is passed on and continues to develop.

Therefore, it is of vital significance to conduct an in-depth study of the history, cultural value and challenges faced by the Baizu Benzhu culture. This study is important in several ways. First of all, it helps to protect and inherit the Baizu culture, ensuring that it is still alive in today's world. Secondly, through in-depth study of the native culture, we can better understand the roots and essence of Baizu culture and promote cross-cultural understanding and respect. Most importantly, designing a digital museum will provide an effective way for the digital preservation and global dissemination of this cultural treasure, allowing more people to understand and appreciate the unique cultural heritage of the Baizu people.

In short, this study will help to gain a deeper understanding of the cultural value of the Baizu's original culture and provide valuable insights into cultural protection, inheritance, and the promotion of global cultural diversity. Researchers

will combine their own professional directions and organize the evolution and cognition of Benzhu culture and art from the perspective of art form; try to create a value reflection through the intervention of art form and use real project construction and operation as a means of testing. ; Use the latest digital technology to explore new models for the inheritance and protection of intangible cultural heritage and promote its development and inheritance in the digital age. At the same time, the construction of the digital Benzhu Culture and Art Museum allows more people to learn and understand the charm of Benzhu culture and art through digital means. Through the efforts of researchers, not only can new ideas and methods be brought to the protection and inheritance of Benzhu cultural and artistic heritage, but also the value of Benzhu cultural and artistic forms can be increased. Not only will we better understand the history and cultural identity of the Baizu community, we are also expected to provide inspiration for the protection and dissemination of other ethnic cultures and contribute useful knowledge to the field of cultural heritage protection. This research will have a positive impact in the fields of culture, ethnology and cultural heritage protection.

1.2 Research objectives

- 1.2.1 To study the historical development of Baizu's Benzhu cultural and artistic forms around the Erhai Sea in Dali.
- 1.2.2 To study the values and problems of the Baizu's Benzhu cultural and artistic forms around the Erhai Sea in Dali.
- 1.2.3 To design a digital museum of this Benzhu cultural art form.

1.3 Research Questions

- 1.3.1 With the passage of time and changes in modern society, Baizu's Benzhu cultural art forms may suffer from cultural evolution and loss. What is the problem of sorting out the historical development and awareness of it?
- 1.3.2 How to deeply understand the embodiment of the values carried by Baizu's Benzhu Culture and art forms and what are the problems?
- 1.3.3 How to pass on intangible cultural heritage through digital technology and how to design a digital museum?

1.4 Importance of Research

1.4.1 The significance of studying the historical development of Baizu Benzhu culture and art forms in the Erhai area of Dali

It is of great significance to study the historical development of the Baizu Benzhu culture and art forms in the Erhai area of Dali. This research not only contributes to cultural inheritance and protection, but also promotes progress in areas such as cultural diversity, historical understanding, artistic innovation, cultural dialogue, and cultural identity. In short, this research has a profound impact on cultural inheritance, exchange and cooperation, affecting cultural protection, cultural diversity and cultural identity.

1.4.2 The significance of studying the value and problems of Baizu Benzhu culture and art forms in the Erhai area of Dali

The value of studying the Baizu Benzhu culture and its art forms in the Erhai area of Dali lies in inheriting and protecting this cultural heritage, promoting cultural diversity, deepening historical understanding, encouraging artistic innovation, supporting social and economic development, promoting cultural dialogue, and helping the community Maintain cultural identity. It is of great significance to study the problems existing in the Baizu Benzhu culture and its art forms. This helps protect and inherit culture, ensures that culture is not damaged, promotes sustainable development of culture, maintains cultural diversity, and reduces cultural conflicts and misunderstandings. This research has had a profound impact in the cultural field, reinforcing the importance and influence of culture.

1.4.3 The research significance of constructing a digital museum of Baizu ethnic culture and art forms

It is of great significance to study and construct a digital museum of the Baizu Benzhu culture and art forms. This research contributes to cultural inheritance and protection, and the permanent preservation of cultural heritage through digital platforms. Digital museums also provide global accessibility, making cultural heritage more accessible to a global audience. Interaction and education are possible, promoting deeper cultural understanding and transmission. In addition, digital museums promote understanding and respect for cultural diversity, provide a platform

for cultural dialogue, and encourage cultural innovation. This research will enhance the importance and sustainability of culture.

1.5 Definition of Terms

1.5.1 Baizu

The Baizu means the 15th largest ethnic minority in China, primarily residing in Dali Baizu Autonomous Prefecture in Yunnan Province. They are also found in other regions of Yunnan, as well as in Hunan, Guizhou, Sichuan, and other areas. With a rich history dating back at least 3000 years, the Baizu have a unique culture. Their traditional festivals showcase the diversity of local culture and are integral to their cultural identity. The official term "Baizu" for this ethnic group was established after the founding of the People's Republic of China.

1.5.2 The Concept of Benzhu

"Benzhu" means a key deity in Baizu culture, with deep cultural and social significance. According to Baizu scholar Yang Zhengye, it reflects core values like nature and community respect. This belief system continues to matter, promoting harmony in society and with nature. The traditional festivals and celebrations of the Baizu people carry rich and diverse cultural elements, which are an important part of the Baizu people's cultural identity. Although the official name of the ethnic group "Baizu" was established after the founding of the People's Republic of China, their culture and traditions have deep roots.

1.5.3 The Benzhu Culture

Benzhu culture means a unique cultural heritage in the areas surrounding the Erhai Sea in Dali, and it plays a crucial role in preserving cultural diversity. This culture carries rich historical traditions and serves as a bridge between the past and the present. By safeguarding and passing down the Benzhu culture, we can better understand historical accumulations, inherit the wisdom of previous generations, promote cultural prosperity, and enrich our spiritual lives. It not only represents the core characteristics of the Baizu ethnic group but also fosters a sense of community among its members.

1.5.4 Artistic Forms of the Benzhu Culture

Artistic form refers to how art means expressed. It includes structure, material, technique, and style. Various art forms like painting, sculpture, music, and more convey cultural values and traditions uniquely, connecting artists and audiences. These forms preserve cultural identity and knowledge in distinct ways.

1.5.5 Intangible Cultural Heritage

Intangible cultural heritage refers to oral traditions, performing arts, social practices, rituals, festive events, and related natural knowledge and skills that are transmitted from generation to generation and sustained by specific communities, groups or individuals. It encompasses a range of intangible cultural transmission practices, reflecting the rich diversity of human beings in the creation, expression and transmission of culture. Safeguarding and transmission of intangible cultural heritage is about ensuring the continued existence and development of these unique cultural expressions and practices. Safeguarding and transmission involves the documentation of traditional knowledge, skills and forms of expression, research, education and the development of transmission activities to ensure the sustainability of ICH in contemporary societies and its transmission to future generations. Intangible cultural heritage is significant not only as a cultural treasure and asset, but also as an expression of human creativity and ingenuity. Through the safeguarding and transmission of ICH, researchers are not only able to understand and appreciate the cultural uniqueness of different communities and groups, but also to promote cultural diversity, cultural exchange and dialogue, and enhance common understanding and respect among human beings.

1.5.6 Digital preservation of Benzhu culture and Arts

Digital conservation means preserving cultural heritage with digital technology. Data is stored digitally for long-term preservation, reducing risks and saving space. Conservation includes backup, repair, and restoration of digitally recorded data, enhancing data security and accessibility. Digital technology allows heritage to be shared through virtual exhibitions, online museums, and more, offering cultural education through the Internet.

The art forms of Baizu Benzhu culture include music, dance, painting, handicrafts and architecture. These art forms closely revolve around native beliefs and nature worship. Music and dance are often used to express religious beliefs and

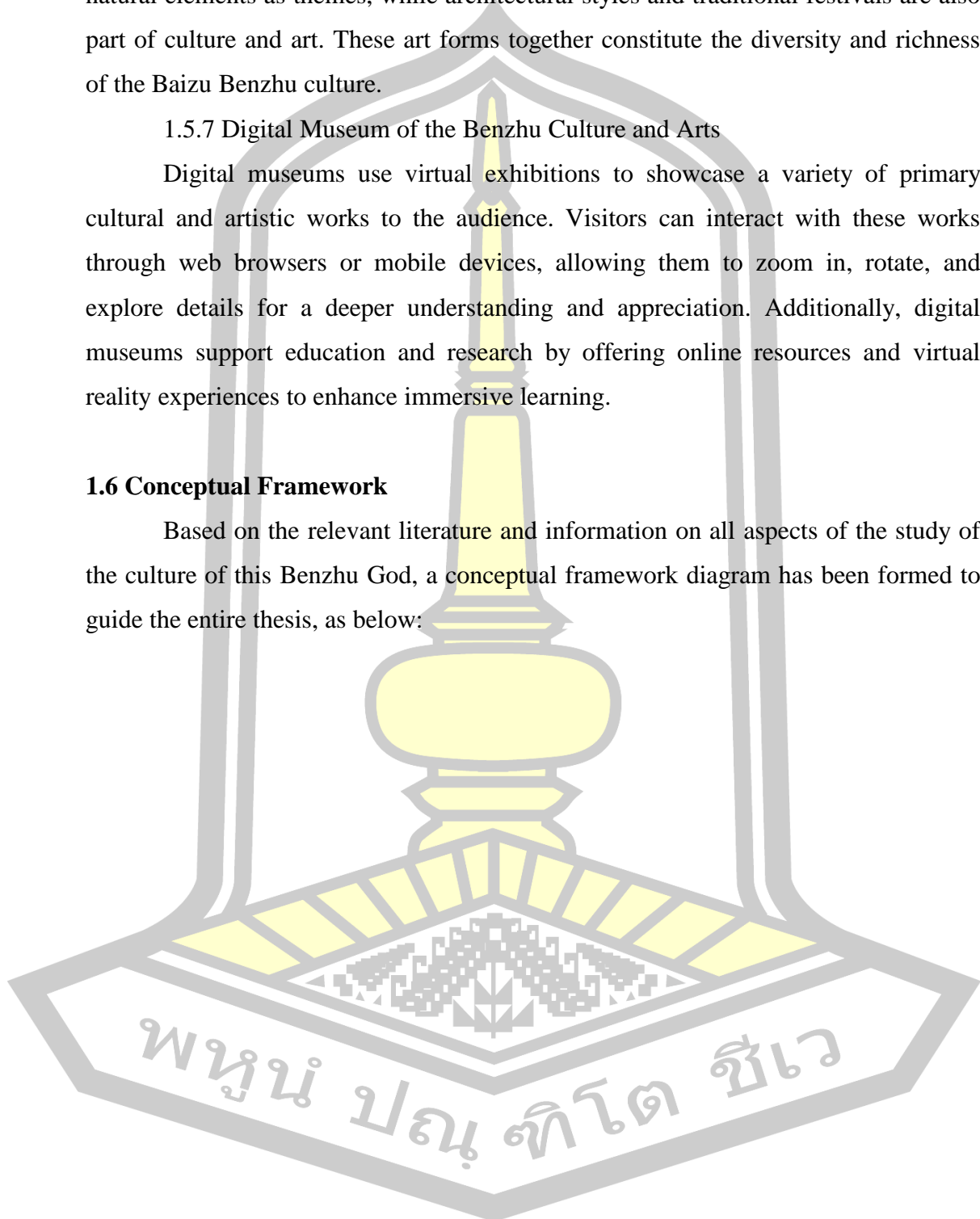
connections with the natural world. Paintings and crafts feature religious beliefs and natural elements as themes, while architectural styles and traditional festivals are also part of culture and art. These art forms together constitute the diversity and richness of the Baizu Benzhu culture.

1.5.7 Digital Museum of the Benzhu Culture and Arts

Digital museums use virtual exhibitions to showcase a variety of primary cultural and artistic works to the audience. Visitors can interact with these works through web browsers or mobile devices, allowing them to zoom in, rotate, and explore details for a deeper understanding and appreciation. Additionally, digital museums support education and research by offering online resources and virtual reality experiences to enhance immersive learning.

1.6 Conceptual Framework

Based on the relevant literature and information on all aspects of the study of the culture of this Benzhu God, a conceptual framework diagram has been formed to guide the entire thesis, as below:



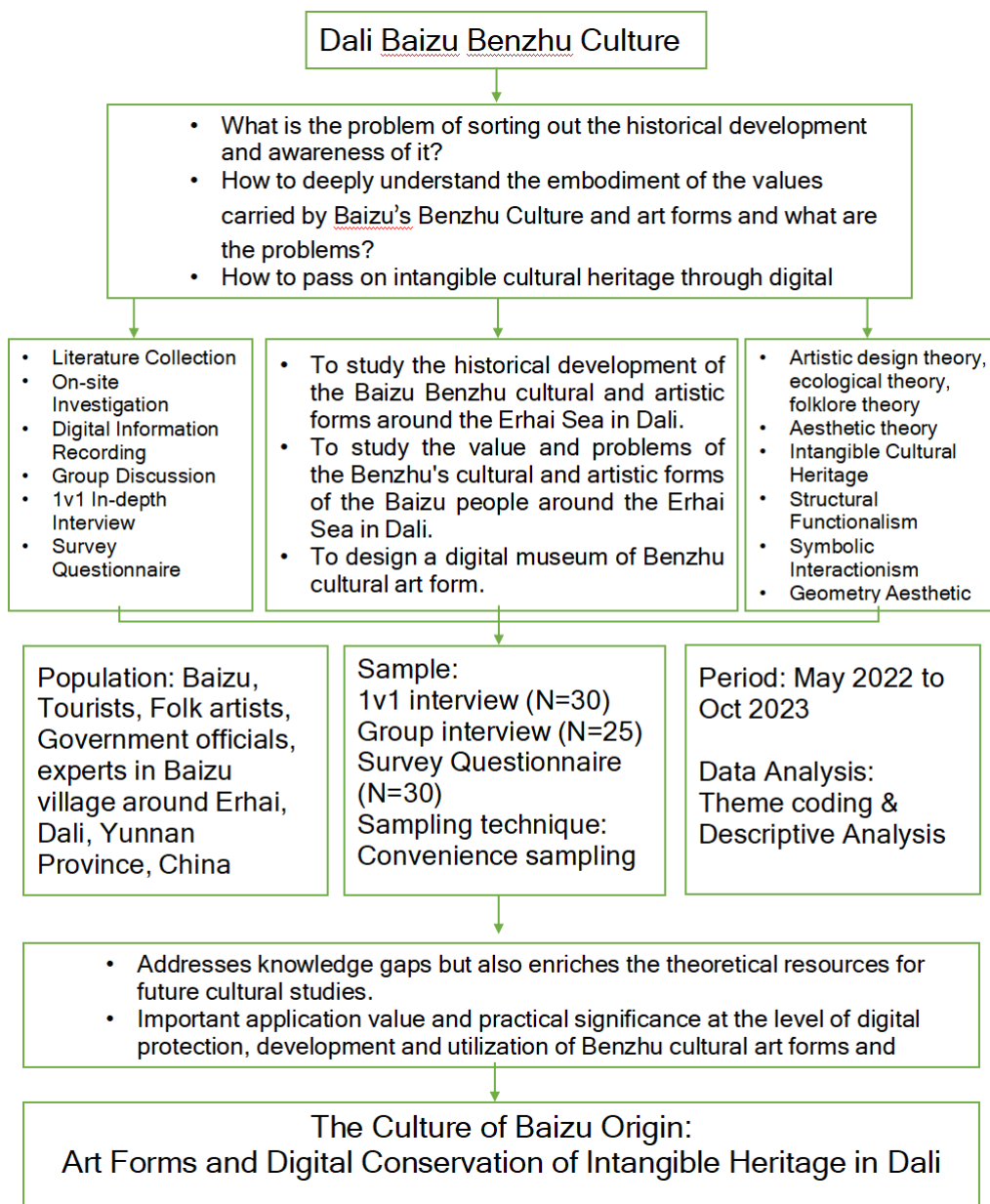


Figure 1. 1 Conceptual Framework

Sources: Yuan yuming (2023)



CHAPTER II

LITERATURE REVIEW

Chapter 2 serves as a vital foundation for the current research, providing an extensive review of existing literature relevant to the subject matter. This chapter delves into an array of scholarly works, research studies, and critical discussions that pertain to the cultural and artistic heritage of Baizu ethnic group and, more specifically, their Benzhu culture and artistic forms. In an era characterized by cultural diversity and interconnectivity, this chapter undertakes a comprehensive examination of the extensive body of knowledge, offering both historical context and contemporary insights. Throughout this chapter, the researcher embark on a journey through the research landscape, relying on a broad spectrum of theoretical frameworks such as Symbolic Interactionism, Geometric Aesthetics Theory. These theoretical lenses offer insightful perspectives and tools for comprehending the intricacies of Baizu culture and its digital conservation.

2.1 Overview of Baizu's Benzhu Culture

2.1.1 History Overview of Baizu's Benzhu Culture

2.1.2 Worship of the Benzhu

2.1.3 The culture of the Benzhu

2.2 Study area

2.2.1 Introduction to the geography of Dali

2.2.2 Overview of the historical development of Dali Region

2.3 Related Policy

2.4 Protection of Benzhu cultural art forms

2.4.1 Research on Benzhu Temple

2.4.2 Research on the decorative art of Benzhu culture and art form architecture

2.4.3 Research on sculptural modeling of Benzhu cultural art forms

2.4.4 Research on Benzhu Cultural Art Forms and Paintings

2.5 Other Related Research

2.5.1 Research on Virtual Reality

2.5.2 Research on digital conservation

2.5.3 Research on Digital Museums

2.6 Related theories

2.6.1 Artistic design theory, ecological theory, folklore theory

2.6.2 Aesthetic theory

2.6.3 Intangible Cultural Heritage

2.6.4 Structural Functionalism

2.6.5 Symbolic Interactionism

2.6.6 Geometric Aesthetic Principles

2.7 Studies conducted at China and abroad

2.7.1 Domestic Research

2.7.2 Foreign Studies

The details of each sections were elaborated as follows:

2.1 Overview of Baizu's Benzhu Culture

2.1.1 History Overview of Baizu's Benzhu Culture

The concept of "Ben Zhu" among the Baizu , also termed as "Ben Zhu God", has names in the Baizu dialect like "Wu Zeng" and "Wu Baizu Hai", translating to "our lord". Numerous scholars have delved into the meaning of "Benzhu". Some theorize it's a shorthand for "principal ghost lord". A Baizu scholar, Yang Zhengye, suggests that the core belief in Benzhu is fundamentally the worship of village spirits, originating from sacrificial rituals based on natural village structures and water systems. The Ben Zhu culture was established during the Nanzhao period and has been refined and expanded over time. This includes natural representations like stones, buffalos, and monkeys; deity representations like mountain, valley, and sun gods; heroes such as Du Chaoxuan and Duan Chicheng; and figures from Buddhism and Taoism like Guanyin and Li Jing.(Dong, J.Z. 2010)

The Baizu ethnic group in Dali venerates local deities known as "Benzhu". This Benzhu culture encompasses aspects like the Benzhu Festival, Benzhu worship ceremonies, Benzhu temples, and beliefs related to these deities. During the Benzhu Festival, villagers invite the deity they worship into the village to celebrate together, and then, at a specific time, they send the Benzhu back to its original place. These

specific times correspond to worship ceremonies.(Yang, L.C, & Zhao, Y. 2013). For example, on the first day of the second lunar month, the residents of Tangzipu Village in Dali worship their Benzhu.

There are 111 village committees in Dali City, with 260 different Benzhus. Each natural village has its Benzhu, and while some villages might have multiple Benzhus, others might worship the same one. For instance, the natural village of Deshiqu in Xiaguan Town worships three Benzhu deities, represented by three brothers. It's important for every natural village to have a Benzhu; if they don't, they might be looked down upon by other villages. Each natural village has its Benzhu Festival, each Benzhu has its temple, and behind each Benzhu lies a deep faith. Each Benzhu has an annual grand gathering on the Benzhu's birthday, memorial day, or other special days decided by the villagers. On regular days, villagers might worship the Benzhu during significant family events like weddings, births, or even when livestock give birth. They visit the Benzhu temple to pray for blessings and protection from calamities, to hope for good weather for their crops, and to give thanks for a bountiful harvest.

The Benzhu worship ceremony generally involves welcoming the deity, entertaining the deity, and then sending the deity back. These ceremonies are a complex expression of the people's reverence, prayers, and flattery towards the Benzhu. (Li,F.2008) It integrates storytelling, dancing, and "conversations" with the deity. The traditions surrounding Benzhu worship have become a significant part of the Baizu ethnic group's cultural customs. The Benzhu culture is not just an ancient religious practice but also reflects the historical and social activities of the Baizu .It has helped promote productivity, cultural dissemination, and has added depth and meaning to the Baizu's daily lives. The phenomenon of Baizu's Benzhu culture involves various disciplines, such as science, philosophy, history, psychology, folklore, literature, art, logic, medicine, and religion. It's not only a product of ancient social consciousness but also a reflection of primitive thinking. It's a significant representation of Baizu's ethnic culture.

From the Tang Dynasty to the Nanzhao period, the "Bu (Tu) Lord" has been revered as a state deity. By the Ming and Qing Dynasties, the culture surrounding this deity was still prevalent in Yunnan.(Li, G. 2006).To understand the Baizu , one must

understand their deity. With the progression of time, many unique ethnic cultures have been overshadowed by Western or Han culture, such as Baizu ethnic costumes and language. However, the deity's culture has faced less impact, and it possesses elements that Western and Han cultures cannot replace. The cultural scholar Yang Zhengye, who has researched the Baizu's deity culture, believes that "if language and shared psychological qualities are the characteristics of the Baizu, then the deity's culture is a more tangible cultural trait. Although Buddhist and Taoist religious cultures are also representatives of Dali and Baizu culture, the most widespread and still vibrant today is the deity's culture. This is the most representative root of Baizu culture, genuinely showcasing the most authentic source of Baizu culture." The temples dedicated to this deity are beautifully decorated, encapsulating the Baizu's superb architectural skills and rich ethnic features. (Yang, Z.Y. 1994) The deity embodies people's hopes and wishes, making the temple an excellent place for prayers. Festivals related to the deity are filled with life, and the shared belief among the Baizu brings communities closer, enriching daily life. From the spiritual to the material world, no culture represents the essence of Baizu's lives more than the deity's culture, offering cohesion and appeal to the Baizu. The phrase "our deity" is like a pass in Baizu villages, and worshipping different deities denotes different social circles.

The architectural form of the deity's temple embodies the characteristics of Baizu residences. These temples typically consist of a gatehouse, main hall, side rooms, and a stage. They come in various layouts, such as "one room (main hall)", "one room with two side rooms", "three rooms with a reflecting wall", "a courtyard", and "multiple courtyards within a section". Most of these temples are made of wood and earth. Many of the temples in Dali were built during the Tang, Song, Yuan, and Ming dynasties, with a few from the Qing dynasty. Many have undergone multiple renovations over time. Typically, there's one temple per village, often located at the entrance of the village, at the foot of the mountains, or by a serene lakeside. The surroundings usually have ancient cypress trees, giving a majestic appearance. The architectural features often include lattice doors and windows, horizontal inscriptions, eaves, and hanging columns. There are also various animal patterns such as flowers,

flying dragons, bats, jade rabbits, etc. Their designs are diverse and exquisitely made, resembling typical Baizu residential architecture.

2.1.2 Worship of the Benzhu

Through reviewing the relevant literature, it can be found that it is not a random event that the worship of the Benzhu was created in the Dali region. The reason why it can be formed and developed in the Dali area is closely related to the history of Dali, its special geographic location and its long history of farming. The culture of the Benzhu of the World influences the life of every Baizu, who consciously take the true, good and beautiful qualities reflected in the Benzhu of the World as a guideline for their own behavior in dealing with people in the world.

During the primitive society period, people generally believe that everything has a spirit. During this period, Baizu ancestors, mainly focusing on agricultural production, relied on farming to maintain their own survival, but were affected by Dali's special geographic environment, climatic conditions, productivity levels and other factors, resulting in Baizu ancestors in front of the powerful forces of nature feel weak and powerless, and the dependence on the natural world is strong and insufficient to recognize and master it. As a result, unable to grasp the laws of production and life, the sunshine and rain to maintain the growth of crops is attributed to the power of the gods, that the gods are in control of all this, which in turn produces the worship of the heavens, the earth, the water, the mountains, the fire, the stone, etc., which also makes the main characters of the period with the mountains and water and other factors in charge of nature. "Afterwards, with the development of the times, some patriotism and love of the people's ability to make great contributions to the village or the development of the nation, outstanding personal achievements and was worshipped as the Benzhu, and by generations of Baizu's love and worship, such as cutting the python heroes Duan Chicheng, the great Confucian Zheng Hui and so on, the Benzhu of the characters, were worshipped as a number of Baizu villages of the Benzhu. In addition, there are some humble birth, but because it has some noble moral qualities, also be honored as the Benzhu."(Guo, Y. 2019). It can be seen that the worship of this Benzhu has gone through a process of development from nature worship to hero worship. Looking back as one of the indigenous peoples of the Erhai area, Baizu ancestors, agriculture was an important mode of social production at that

time, but due to the low level of productivity at that time, the human dependence on nature is stronger and weaker ability to transform, and mistakenly attribute the abundance and failure of crops to the gift of some supernatural forces, in order to obtain the rain, sunlight, soil, temperature needed for agricultural production, in order to pursue their own survival and development, they put the In order to obtain the rain, sunlight, soil, and temperature needed for agricultural production and to seek their own survival and development, they put this divine gift on their own masters, believing that they are capable of generating the supernatural power of wind and rain. In this regard, researcher must be scientific, rational and objective when analyzing the worship of the Benzhu.

As the scholar Baizu Ming pointed out in the article "test the belief of Baizu on the Benzhu": "Baizu in order to develop life, improve life, Baizu's historical figures and heroes for the Benzhu, to worship and faith, which is of progressive significance." However, as the times move forward, researcher should also see that some of the backwardness contained therein is no longer compatible with the development of today's society and should be eliminated on our own initiative.

2.1.3 The culture of the Benzhu

The Benzhu culture is a national cultural resource developed from nature worship, animal and plant worship, totem worship and ancestor worship in the course of Baizu's long-term production and life practice. It is Baizu forefathers in the process of understanding the world and transforming the world, the formation of the natural world and human society to understand the sum, is the living fossil of human primitive thought and culture. The content of this culture is all-encompassing and colorful, with significant ethnic and regional characteristics, and its culture presents such characteristics as historical continuity, living reality, dynamism, inclusiveness, all-ethnicity, extensiveness, utilitarianism, and worldliness, which is not only conducive to promoting the new vitality of this culture, but also invaluable for cultivating the fine character of Baizu, maintaining the social stability and harmony of Baizu, and enhancing the national identity of Baizu.(Yang, Z.2009). The significance of the culture of Baizu This culture is one of the most far-reaching influences on Baizu, a unique culture of Baizu, a record of the history of Baizu, and a common ideological basis for Baizu's shared spiritual home, value identity, and

psychological belonging. "As a native Baizu , regardless of your attitude towards the Benzhu with or without God, the national culture represented by the Temple of the Benzhu has an intangible inculcation and positive influence on his life's character." At the same time, it should also be seen that the worship of the Benzhu is different from the culture of the Benzhu, and this difference is mainly manifested in the nature of the two, with the former representing a kind of folk custom, while the latter conveys a kind of national cultural resource, which is obviously different from superstitious activities and reveals a large number of cultural factors. In short, the worship of the Benzhu is a representation of the Benzhu's culture, a practical activity that externalizes the inner world of Baizu , and its performance is concrete and realistic; the Benzhu's culture is the content of the Benzhu's worship, the inner spiritual world of Baizu's external life practice, and its performance is abstract and hidden.

In addition, the design style and site selection of the temple of the Benzhu of each village is a reflection of culture. Although it is a place to house the Benzhu, it is similar to the housing style of Baizu's three rooms, four houses and five patios, which is simple and plain, hidden in the depths of the village and integrated with the village. If you feel close, there is a quiet beauty, such as an aesthetic attitude to watch, there is a reality-based, but also beyond the reality of the reverie is very romantic color. Through the design of this temple, it shows a kind of heaven and earth, and nature as one, the idea of unity of heaven and mankind. In addition, it is located in the village, not only away from the hustle and bustle of the city, but also will go to the temple of the Benzhu of the hidden in nature, in order to achieve the function of cultivation and purification of the heart. In short, the culture of the Benzhu of the culture everywhere reveals the cultural factors, is the spark of human wisdom, the summary of experience. The culture of the Benzhu is the sum of material and spiritual wealth accumulated with the development of Baizu society. It is a cultural tradition of Baizu , constituting the cultural genes of Baizu's real life, influencing the way of thinking and behavior of Baizu today, and involving many aspects of Baizu's daily life. As a matter of fact, the figure of the master of the village is selected by the ethical and moral concepts of Baizu , and the good character of the master is the direction of Baizu's efforts. The master of the village, as a role model, not only influences the reality of Baizu's performance, but also helps to stimulate the power of truth,

goodness and beauty in the hearts of Baizu , and at the same time evolves into a source of power that urges Baizu to improve their own moral level. In a word, the culture of Baizu is formed after a long period of historical precipitation and has certain national characteristics. (Cao, M. & Zhu, W. 2019). This culture was influenced by many factors such as politics, economy and culture at that time, and it is the wealth inherited and developed from the cultures of other ethnic groups living together with Baizu in history. As a spiritual link connecting the entire Baizu , this culture still has important practical significance for the development of Baizu society and the reality of Baizu's life even across the millennium, just as some scholars have pointed out, "This culture dominates all aspects of the rural society, and coordinates to a certain extent the relationship between people, people and society, and people and nature," and "This culture has a strong influence on the development of Baizu society. People, people and society, people and nature all kinds of relations, and folk customs into one, to support the spiritual life of the lower classes of the people plays an important role, is Baizu secular life in the indispensable, irreplaceable spiritual and cultural food."



Figure 2. 1 Scene of Lian Chi Association's main event

Sources: Yuan yuming (2023)



Figure 2. 2 Scene of Lian Chi Association's life release event

Sources: Yuan yuming (2023)

2.2 Study Area

2.2.1 Introduction to the geography of Dali

Dali Baizu Autonomous Prefecture, with its capital in Dali City, is one of the 16 prefectural-level administrative regions in Yunnan Province. Dali Baizu Autonomous Prefecture is an autonomous prefecture under the jurisdiction of Yunnan Province of the People's Republic of China, with its capital in Dali City. Dali Prefecture is located in the west of central Yunnan Province, neighboring Chuxiong Prefecture to the east, Pu'er City and Lincang City to the south, Baoshan City and Nujiang Lisu Autonomous Prefecture to the west, and Lijiang City to the north. (Jin, Y. & Li, H. 2018) The state has a total area of 29,459 square kilometers, of which 93.4% is mountainous area and 6.6% is dam area. Dali Prefecture is an important tourist destination in Yunnan Province, with famous attractions such as the Old Town of Dali, the Erhai Sea, the Three Pagodas of Chongsheng Temple .

Located in the central part of China's Yunnan Province and straddling between the Yunnan-Guizhou Plateau and the Dianchi Plain, the Dali region has a unique and diverse geography. The following are the geographical features of the Dali region:

Erhai: The Dali region is home to the largest inland lake in Yunnan Province, Erhai, which is also one of the four largest freshwater lakes in China. The water surface of Erhai is wide, and the lake is surrounded by mountains, with magnificent views of the lake and mountains. Erhai is also one of the important water sources and fishery resources in Dali area.

Three Rivers: Three important rivers converge in the Dali area, namely the Jinsha, Lancang and Nu Rivers. This unique and rare geographical phenomenon of three rivers flowing in parallel has formed the unique geomorphology and ecological environment of the Dali region.

Alpine landforms: Dali region has undulating terrain and many mountains. There are mainly two mountain ranges, Cangshan Mountain and Daniang Mountain, running through the whole area. The Cangshan Mountains are part of the Yunnan-Guizhou Plateau and are a famous national nature reserve in China. (Pei, Y. Zhang, H. & Wang, F. 2020). The mountains are rich in vegetation and wildlife resources.

Plains and valleys: Between the mountains in the Dali region, there are some vast plains and river valleys, mainly in Weibin, Maidu and Bingchuan. These plains and river valleys have fertile soil and are suitable for agricultural development, making them an important agricultural base in the Dali Region.

The geography of the Dali region is diverse, with abundant lakes, mountains, plains and valleys, and the scenery is magnificent and unique. These geographic features provide abundant resources and opportunities for tourism and agricultural development in the Dali region, as well as a pleasant living environment for the local people.

2.2.2 Overview of the Historical Development of Dali Region

Dali has a long history and is one of the earliest cultural birthplaces in Yunnan. According to the literature, the ancestors of Baizu flourished here in the 4th century, scattering many clan tribes who created a splendid Neolithic culture. The chart of Dali's historical development is based on the Dali Baizu Autonomous Prefecture Reference (Baidu.com).

Table 2. 1 Summary of the historical development of Dali Baidu Autonomous Prefecture

Phase	Major Event
221 years ago	Qin Shi Huang unified China and the Dali region came under the Qin Dynasty
Second year of Yuanfeng of the Han Dynasty (109 BC)	The Han Dynasty set up the Yunnan Prefecture, and the Dali area belonged to it.
Eastern or later Han dynasty, 25-220	Dali area is under Yongchang County
220-280 A.D.	Yunnan, Guizhou, and southwestern Sichuan were known as Nanzhong, part of the state of Shu
479 A.D.	Dali region is under Ningzhou
Sui dynasty (581-617 AD)	The Dali region is part of Gong, Xie and Kun Prefectures
Phase	Major Event
Tang dynasty (618-907)	The Dali area was under the Rongzhou and Yaozhou prefectures of the Jiannan Province
Mid-7th century A.D.	Six large ethnic tribes emerged in the Erhai region, known as the "Six Zhao".
8th Century 30's A.D.	With the support of the Tang Dynasty, Nanzhao combined the six edicts into one and unified the Erhai region
The fourth year of Qianhua of Houliang (914 A.D.)	The Dachowa Kingdom left for Szechuan and was defeated.
The Second Year of Tiancheng of the Later Tang Dynasty (927 AD)	Yang Ganzhen, a powerful official of Jianchuan Sect, destroyed Dachanghe Kingdom and supported Zhao Shanzheng, a Qingping official, as the king, which was called Daitianxing Kingdom.

Table 2. 1 (Continued)

Phase	Major Event
The second year of Tianfu of the Later Jin Dynasty (937 A.D.)	Duan Siping, the Tonghai Sectional Minister of the Later Jin Dynasty, united the thirty-seven tribes in eastern Yunnan and marched into Dali, overthrew the Dayi Ning State and established the Dali State.
1253 A.D.	Kublai rate of Yuan troops, from Ningxia into Gansu, through the Liupan Mountains, gathered in Lintao (southern Gansu), and then into northwestern Sichuan, in the Songpan area in three ways to advance.
1254 A.D.	Woodlawn Hetai continued to march, has pacified the Dali country of five cities, eight provinces, four counties and Wu, white barbarians 37 departments, in Kunze (now Yiliang) captured Dali King Duan Xingzhi, Dali country died.
The eleventh year of the reign of Emperor Yuan (1274 AD)	The Yuan Dynasty appointed Saidianchi as the governor of Yunnan Pingzhang and came to Yunnan to establish a province.
The Seventh Year of the First Emperor (1270 AD)	Yuan Dynasty and Dali up and down 20,000 households for the Dali Road, the seat in today's Dali City, led by a county, two provinces, five states.
1276 A.D.	Changing the name of the province to the road, Yunnan officially became the name of the provincial division of the line.

Table 2. 1 (Continued)

Phase	Major Event
Fifteenth year of Hongwu (1382 A.D.)	The Ming army attacked and broke the Dali city, the court changed the province for Yunnan and other places Chengxuan Buzhengzhi, leading all the provinces and counties; set the commanding generals, leading all the guards; set the criminal investigation department, sub-patrol Anpu, Linyuan, Jincang, Erhai four roads, and the inspection of all the provinces and counties division of the guards, known as the "three divisions". Now Dali Prefecture area is subordinate to Dali Province, Heqing Province, Menghua Province, Yongchang Province and Chuxiong Province.
the Ch'ing or Qing dynasty (1644-1911)	The geographical area of Dali Prefecture is under the Dali Prefecture, Lijiang Prefecture, Yongchang Prefecture and Menghua Prefecture Direct Office respectively.
1911	The Yunnan Provincial Military Government was set up after the "Chongjiu Uprising" in Kunming. The Dali area was part of the Western Yunnan Province, and later belonged to the Tengchu Province.
February 1, 1950	Dali commissioner's office was established, with jurisdiction over 15 counties and cities in Xiaguan, Dali, Feng Yi, Dengchuan, Maidu, Menghua, Yunxian, Maingning, Shunning (Fengqing), Yongping, Yangbi, Yunlong and Eryuan.
November 22, 1956	Yunxian, Maingning and Shunning counties were assigned to Lincang Prefecture, while Heqing and Jianchuan counties in Lijiang Prefecture were assigned to Dali Prefecture.
	The Dali Baizu Autonomous Prefecture was established and Xiaguan was designated as the capital of the prefecture.
1958	County administrative divisions in the state

Table 2. 1 (Continued)

Phase	Major Event
1961	The abolition of Dali city, restoration of Xiaguan city and Dali (including Fengyi), Yangbi, Eryuan (including Dengchuan), Yunlong, Maidu, Binchuan 6 counties established, the state has 1 city, 10 counties, 1 autonomous county.
1983	Xiaguan City and Dali County were abolished and merged to establish Dali City. 1985, Yangbi County was changed to Yangbi Yi Autonomous County.
2016	People of all ethnic groups in Dali celebrated the 60th anniversary of the founding of Dali Baizu Autonomous Prefecture at the square of Dali National Fitness Center.
2019	The state has 1 city, 8 counties and 3 autonomous counties.

Sources: Yuan yuming (2023)

2.3 Related policy

The "Regulations on the Protection of Intangible Cultural Heritage of Dali Baizu Autonomous Prefecture" was approved by the 21st meeting of the Standing Committee of the 13th Yunnan Provincial People's Congress and will be officially implemented on January 1 next year.

Dali has a long history and splendid culture. In the long-term production and life practice, people of all ethnic groups have used their wisdom and labor to create many unique and precious intangible cultural heritages. Folk activities such as Baizu March Street, Benzhu Festival, Raosanling, Shibaoshan Song Festival, and Yi Ancestor Worship Festival are colorful. Traditional skills such as Jianchuan wood carving, Heqing silverware, and Baizu tie-dye have a wide influence. Midu Lanterns, Nan Drama dances such as Jian Tiaocai, Baizu Dabenqu, and Jianchuan Baiqu have a long history.

In recent years, Dali Prefecture has actively explored the protection and utilization of intangible cultural heritage craft projects such as tie-dye, embroidery,

Heqing silverware, and Jianchuan wood carving, and created characteristic towns, beautiful counties, and characteristic neighborhoods. "Li Xiaobai" handmade silver pots, "Puzhen" "More than 30 traditional crafts such as "Lanxu" tie-dyeing, Jianchuan wood carving, and Jianchuan black pottery have become well-known intangible cultural heritage brands at home and abroad. The production and operation model of "intangible cultural heritage + company + base" has basically taken shape. Heqing Silverware Year The output value is nearly 10 billion yuan, and the annual output value of Jianchuan wood carving is more than 200 million yuan, which has helped the local people get rid of poverty and become rich, and become well-off in an all-round way. (Chen, W. 2017). Currently, there are 719 representative projects of intangible cultural heritage at all levels, including 16 at the national level, ranking first in the province; there are 2,276 representative inheritors of intangible cultural heritage, including 12 at the national level, ranking among the top in the province. In 2011, they were The National Ministry of Culture approved it as a national cultural and ecological protection experimental zone.

However, the special attribute of intangible cultural heritage, which is mostly passed down verbally or through actions, determines that its inheritance is very fragile and challenging. Especially with the changes in production and lifestyle, it is limited by the legal system for protection and inheritance. Due to imperfections and imperfections, the protection and inheritance of intangible cultural heritage has been under severe impact and is facing severe new tests. Many traditional skills are on the verge of extinction and lack successors. It is urgent and imperative to protect and inherit intangible cultural heritage. (Chen, L. & Wang, Q. 2019). To this end, the Dali Prefecture Committee of the Communist Party of China made a timely decision, and the Dali Prefecture People's Congress Standing Committee and the state government quickly started the formulation of the "Dali Baizu Autonomous Prefecture Intangible Cultural Heritage Protection Regulations."

The newly formulated "Regulations on the Protection of Intangible Cultural Heritage of Dali Baizu Autonomous Prefecture" (hereinafter referred to as the "Regulations") consists of general principles, a list of representative projects, representative inheritors, inheritance development and utilization, overall regional protection, safeguard measures, and legal responsibilities. , Supplementary Provisions

are composed of 8 parts. They are applicable to the investigation, preservation, identification, inheritance, dissemination, development and utilization of intangible cultural heritage within the administrative areas of autonomous prefectures. They are responsible for the cultural administrative departments of autonomous prefectures and county (city) people's governments. The responsibilities for the protection of intangible cultural heritage within the administrative region are clearly defined.

The "Regulations" clearly stipulate the identification of representative projects and representative inheritors of intangible cultural heritage, and clarify the implementation of classified protection in accordance with the project protection planning requirements and the attributes and survival status of intangible cultural heritage:

For representative projects that are on the verge of disappearing and whose living heritage is difficult to inherit, prioritize protection funds and repair intangible cultural heritage by recording, organizing, and preserving traditional skills, collecting and collecting texts, pictures, audios, videos and other related materials For physical objects and places, special measures should be taken to cultivate inheritors and implement rescue protection;

For representative projects with a broad audience and good living inheritance foundation, organize and carry out display, performance, and exchange activities by identifying representative inheritors, cultivating successor talents, building inheritance bases, and supporting base operations, and implement inheritance protection;

For representative projects such as traditional skills, traditional arts, traditional medicine and drug processing that have productive skills and social needs and can be transformed into cultural products and services through production, circulation, sales and other means, reasonable development should be carried out through industrialization. Develop and utilize, implement productive protection. (Chen, Y. 2018).

The "Regulations" also clarifies safeguard measures such as the establishment of special funds for the protection of intangible cultural heritage and the scope of use of the funds, and clearly stipulates the legal liability for violations of the "Regulations". If the circumstances are serious, the unit shall be fined not less than 20,000 yuan but not more than 50,000 yuan, and the individual shall be fined not less

than 2,000 yuan but not more than 10,000 yuan; if there are any illegal gains, the illegal gains shall be confiscated; if a crime is constituted, criminal liability shall be pursued in accordance with the law. People's Daily: Yunnan Dali Cultural and Ecological Reserve - Let the non-heritage culture bloom charming luster - Dali People's Government Portal (dali.gov.cn) Search

2.4 Protection of Benzhu cultural art forms

2.4.1 Research on Benzhu Temple

The Benzhu Temple is an important heritage of Baizu culture and a symbol of the spiritual home of Baizu .The Benzhu Temple is not only an important religious site for Baizu , but also an important historical and cultural relic of Baizu . The most national characteristic is the decorative art of Benzhu Temple, which is an important part of Baizu culture and reflects the religious beliefs, history, culture and spiritual pursuit of Baizu.(Tang, Q. 2021). Rao Junshu wrote in her master's thesis that the Benzhu Temple is the most typical material form of Baizu religious culture with its grand scale, neat layout, exquisite carvings and rich content, reflecting the highly sophisticated architectural, carving, painting and calligraphy skills of Dali Baizu architecture, as well as reflecting the intermingling and superposition of the minority cultures with the primitive religious cultures, the Han Chinese culture, and the neighboring regional cultures of the ethnic minorities, creating a unique architectural form that is the most important part of Baizu culture. The unique architectural form created is an outstanding representative of the traditional architectural art of Baizu's Benzhu Temple.

2.4.2 Research on the decorative art of Benzhu culture and art form architecture

The decorative art of Baizu architecture refers to the light ink paintings, colored paintings and clay sculptures on the buildings of Baizu in Dali. They are painted by painters using pigments and paints on the walls, walls, walls, eaves, beams, arches, ceilings, gates, windows, corners and other components of the buildings. As an important part of the decorative art of Dali Baizu architecture, it is an important channel for the study of Baizu architectural culture. Sun Danting introduced the concept of architectural decoration, causes, classification, characteristics and role;

from the archaeological point of view and the perspective of the origin of Baizu ethnic group analyzed the origin and development of Baizu architectural decorative art will be Baizu architectural decoration according to the different categories of different classified description and according to the different parts of the decorative parts of Baizu architectural wood carving decorative art detailed description of the type of wood carvings; focusing on describing the production of wood carvings of Baizu ethnic group tools, methods of use, and wood carving techniques and processes. As well as the wood carving production technology and process, compared with the traditional wood carving characteristics of each place to summarize, and countermeasures.(Yang,Y.X.2011).Finally, the examples analyze the representative Baizu wood carving. Summarize the technical characteristics of traditional Baizu woodcarving and introduce some of the traditional Baizu woodcarving atlas. By analyzing the current situation of Baizu wood carvings, the necessity of protecting them is put forward.

Hu Xiaoyan organizes the whole historical development process of architectural decorative painting, the prevalence of Tantric Buddhism in Nanzhao and Dali period, the record of Hou Han Shu, Brief History of Yunnan.(Hu, X.Y. 2011). In the first picture of the Nanzhao History Scrolls, the buildings of the Nanzhao period were painted, and on the threshold walls it is clearly seen that there are cloud-shaped decorations both inside and outside the walls. To the Ming Dynasty, Yang Shen's "Guan Jin Runfu painting wall song" directly sings about Dali architecture and painting, confirming that the prosperity of the art of painting and the great development of architecture have become the solid foundation of the colorful art of the Dali Baizu Benzhong Temple architecture.

2.4.3 Research on sculptural modeling of Benzhu cultural art forms

At present, there is Min Rugang's monograph "Research on the Art of Baizu's Benzhu Sculpture Modeling", which attaches importance to the art of Benzhu, and summarizes the Benzhu sculpture modeling from the perspective of Baizu aesthetics. The styling characteristics of Baizu's Benzhu sculpture are studied in depth, including form, proportion, posture, decoration and other aspects. A large number of Benzhu sculpture samples are systematically collected and analyzed through field research,

literature study and expert interviews, and summarized into the aesthetic viewpoints and aesthetic tendencies of Baizu . The meanings and symbols of their images were explored.(Min, R.G. 2007). It provides multiple dimensions of analysis for the author's study of Benzhu sculpture art, and elaborates on the specific cultural concepts and values expressed in Baizu's Benzhu sculptures in terms of modeling.

Hu Mina categorizes Benzhu sculptures according to their origin. The first category, Benzhu born from natural deities, is a relatively primitive nature worship. There are stone Benzhu, as well as mountain gods, river gods, dragon kings, totem gods, sky gods, valley gods, animal husbandry gods, hunting gods, etc. The second type of Benzhu is developed from historical figures, and this type of Benzhu is related to ancestor worship and hero worship. The second category is Benzhu developed from historical figures, which are related to ancestor worship and hero worship. Those famous historical figures are also related to Baizu in one way or another, and through the screening of Baizu , they pick out the Benzhu that is more suitable for their villages. the third category is Benzhu extracted from legendary figures, which are real in history, but more fictionalized or exaggerated figures. The fourth type of Benzhu is from Buddhism and Taoism. Since the Tang and Song dynasties, the Dali region has been in constant contact with the outside world, and through important economic transportation routes such as the Ancient Tea and Horse Trail and the Southern Silk Road, the cultures of Confucianism, Buddhism, and Taoism have been imported into the Dali region through a variety of routes and have interacted with the local traditional religious cultures.

Yang Yanxia tries to start from the development history and thought of Taoism and the cultural connotation of Taoism to the development and distribution of Taoist architecture in Dali, using the relevant information to organize the pattern of Taoist architecture in Dali and the factors affecting its decorative characteristics are summarized, and then the carving art in its decoration is summarized and studied from the decorative themes, styling characteristics, the use of color, and other aspects to arrive at a conclusion of the decorative characteristics and aesthetics of the carving art in the decoration of the Taoist architecture in Dali.(Yang, Y.X. 2011). After summarizing the carving art in its decoration, the study summarizes and researches from the decorative themes, stylistic features, color application, etc. It comes up with

the decorative and aesthetic features of the Dali Taoist architectural decoration and puts forward some views on protection and inheritance on the basis of this. Afterwards, researchertake the carving art in architectural decoration as a point to classify the decorative parts, i.e., balustrade carving decoration, column base carving decoration, component carving decoration and door and window carving decoration, and summarize the classifications from the contents of decorative expression subjects and modeling methods. The art of architectural carving is described in great detail, except that the body of the Benzhu idol is not covered.

2.4.4 Research on Benzhu Cultural Art Forms and Paintings

Yang Fuquan on the Dali Baizu's residence painting decorative art research, national color decorative art colorful, diverse forms, craft level unique features, showing unique architectural decorative art beauty. Positively absorbing the architectural decorative art of ethnic minorities, modern architectural design and decorative art has a very important reference significance.

Liu Min believes that Dali Baizu folk painting as a kind of painting art is not only an extension of local people's values, emotions and ideas, but also reflects the unique craftsmanship techniques, aesthetic standards and value connotation of painting artists and other factors related to personal characteristics. This kind of artistic practice, similar to "non-creative creation", becomes the key to the artist's mobility in practice theory. Therefore, this paper attempts to provide an anthropological perspective on the subjectivity of folk artists and the relationship between politics, economy, society, culture and the inheritance, innovation and dissemination of folk art by focusing on the relevance of artists' individual initiative in art practice to specific historical traditions, social situations and national policies.(Liu, M. 2020).

Zhao Junhao believes that painted decoration, as an important part of Baizu folk architecture, has undergone countless evolutions over thousands of years and has been passed down from generation to generation. In addition to the protection of the building, the aesthetic value of the color painting is not to be ignored, and it is an important part of the building to express its artistic value. Not only that, painted decoration is also used to express and disseminate the national spirit of Baizu , national culture and art meanings and people's living customs of an important

medium. Painting is equally important in the field of design, and it is undoubtedly a huge artistic treasure trove for design, which provides many historical and cultural resources for learning and reference for the development of modern design.(Zhao, J. H. & Wu,K.Y.2023).

In 2017, Li Yanfeng built a painting studio, and in 2019, Li Yanfeng was named a state-level inheritor of white folk house painting, and he takes time out of his workday to conduct training activities. Architecture on the tracing decoration reveals the poetic habitat each color cohesion of a nation's piety and faith expresses a unique aesthetic pursuit, telling the vision of happiness Yin flow, the wall has been mottled Chessan sealed pen, anonymity, but the painting is still glorious after thousands of years of wind and sand Baizu are still to the wall as a painting for the life of colorful accompanied by the waves of the sea decorating the sweet dreams tonight.

Baizu's paintings and decorative art works on Benzhu culture and residential buildings are in the same lineage, with rich artistic imagination and a strong national style. These works are often based on the theme of Baizu myths and legends, depicting images of deities, gods and animals, heroes and other figures, showing Baizu's respect for and worship of myths and legends through strong allegorical and symbolic expressions. At the same time, the works incorporate rich and delicate natural elements, such as landscapes, waterscapes, flowers and plants, to show the natural scenery that Dali is blessed with, and to express the beautiful and spectacular natural landscapes. In addition, the paintings also feature the traditional customs, practices and living scenes of Baizu, showing their daily life, celebrations and inherited cultural habits, reflecting the strong ethnic flavor. Musical elements also often appear in the works, showing the characteristics of Baizu folk music culture with images of dances and musical instruments, expressing the love and esteem for the art of music. Comprehensively speaking, the decorative art works of Dali Baizu native culture paintings show unique artistic expression and national personality through rich artistic imagination and strong national style, contributing to the richness of the art field and displaying the rich connotation and unique charm of Baizu culture.

Summarizing the above views, the author believes that in the temple of Benzhu, you can find various sculptures, paintings, couplets, inscriptions and other

works of art of the traditional culture and art of Baizu , such as the beams on the main hall of Benzhu, the lattice door of the main hall of the temple of Benzhu, the decorative paintings in the temple of Benzhu, and the statue of Benzhu enshrined in the temple of Benzhu, which are all precious traces of the art that have been left behind from the ancient times. These traces not only represent the historical origin of Baizu culture, but are also a ready-made art hall and art treasury. These art forms are fine and chic in technique, fully demonstrating the superior skills of Baizu craftsmen.(Shen, Y. & Liu, P. 2018). In the Benzhu Temple, you can enjoy a variety of exquisite works of art and feel the unique charm of Baizu culture. Whether you are interested in learning about the history of Baizu culture or appreciating the works of art, Benzhu Temple is a study not to be missed.

2.5 Other Related Research

2.5.1 Research on Virtual Reality

Ji Yang attempts to explore the feasibility and necessity of the application of digital technology in the inheritance and dissemination of non-heritage culture by using virtual reality technology as the main technical path, taking the jade carving craft of Xiuyan in Liaoning Province as the main body of research and the object of practice, and using the visualization platform as the medium of communication. The use of virtual reality technology for the non-heritage culture of Xiuyan jade craft "real" reproduction, so that the user immersive experience of the traditional process, processing methods, and to explore other non-heritage culture inheritance and dissemination of new modes of point to point.(Ji, Y. 2020).

Nie Hui, based on virtual reality technology, conducts systematic and in-depth application research, puts forward the path and strategy of digital virtual reality system of Guangxi Huashan rock painting heritage. The basic process of virtual reality system development of Guangxi Huashan rock paintings is divided into several stages, such as data collection, image acquisition, three-dimensional modeling, interactive control, real-time rendering and software optimization, etc., and draws on the relevant research fields and successful experiences. This is a good foundation for future extensive and in-depth research on rock paintings in Guangxi by academics; at

the same time, it also provides a basis for the relevant departments to do a good job in the protection of rock paintings.(Nie, H. 2023).

Liu Na, that in the face of the information screening and receiving process of continuous complexity, high technology in the context of the reality, the product virtual display design can not be limited to simple "show". Product virtual display design only through the technology to meet people's needs is far from enough, but also must pay attention to another more critical factor - the perceptual needs of participants.(Liu, N. 2009).People in contact with virtual display products will produce such as psychological sensation, aesthetic awareness, emotional satisfaction, interactive feelings and other aspects of the new needs. This makes it possible to study virtual display design not only on an artistic level.

These studies are enough to prove that the digital preservation of Benzhu culture and art can not be separated from the continuous progress and integration of these technologies, which makes virtual reality a high-tech field with a wide range of prospects for application. Artistic creations can be drawn, sculpted, and modeled in a virtual environment. This creative process can stimulate creativity in a more intuitive and immersive way. Through virtual reality, new virtual artworks can be created and a virtual Benzhu temple can be built in a virtual environment. The viewer is free to tour the virtual environment, walk between the different virtual Benzhu cultural artworks and interact with the works through interactions.(Wu, H. & Li, C. 2021).

2.5.2 Research on digital conservation

In recent years, the rapid development of three-dimensional laser scanning technology, three-dimensional laser scanning, computer-aided design, virtual reality, augmented reality as a representative of the digital protection technology, as an important means of documenting the form of cultural heritage has been widely recognized internationally, and the formation of a massive but multi-source heterogeneous cultural heritage digitized resources.

Liu Jun from the perspective of cultural relics protection and cultural heritage, after thousands of years of natural and man-made disasters, most of the original authenticity of cultural relics carrier varies greatly, can be roughly divided into intact, basically intact, destroyed, only surviving ruins and only existing documents and other five levels.(Liu, J. 2018). Through the digital means of cultural relics protection,

repair, restoration and revitalization, so that the annihilation of the site in the wilderness, displayed in the museum of cultural relics and sleeping in the library of ancient books in the information technology support "revitalization" up, opened up a three-dimensional model based on the analysis of the embedded structure of a new research direction, he called the cultural relics digital "revitalization" technology.

Research on the virtual reconstruction method and application of cultural relics based on the embedded structure of three-dimensional models (Doctoral dissertation, Northwestern University). He Xiaoli proposed that digital protection is a trend in the development of "non-heritage" protection to build a virtual image of the real three-dimensional texture based on the project experiments using a combination of three-dimensional scanning and digital photogrammetry methods. It fully achieves the important role of three-dimensional digitization technology in the preservation, inheritance and development of intangible cultural heritage as well as in the construction of corresponding resource data.(He, X. & Niu, J.M.2016). Research on the Application of Three-dimensional Digitization Technology in the Protection of Intangible Cultural Heritage - Taking Zhaoqing Duanyan as an Example.

Xia Zhaodong, discusses the significance of digital art-animation image, microfilm, and popular science animation to the protection and dissemination process of Nie Jiazhuang clay sculptures, and then analyzes the specific means involved in the practice of digitalization, network expression, microfilm, and MG animation, and designs a series of animations based on the representative work of Nie Jiazhuang clay sculptures, " Lianlihu", which is the most famous clay sculpture in China. Researcher will analyze the specific means involved in the digital application practice, such as network expression, microfilm and MG animation, and design a series of network expression based on the representative work of Nie Jia Zhuang clay sculpture "Lian Li Tiger", a documentary microfilm based on Nie Jia Zhuang clay sculpture, and an MG micro animation based on the history of Nie Jia Zhuang clay sculpture. Restore the real production process. (Jones, C. 2019). Research on Digital Protection and Application of Nie Jiazhuang Clay Sculptures in Gaomi, Shandong (Master's thesis, Shandong Normal University).

It explains the importance of digital protection of cultural heritage, and through 3D scanning technology, things can be recorded and preserved in a

comprehensive and high-precision digital way in order to protect and preserve this precious cultural heritage.(Xia, Z.D. 2015). 3D scanning can capture details and create high-precision models to ensure that historical, landscape and artistic elements are properly preserved. 3D scanning technology can provide a rich source of data for research, helping to gain insight into the structure, details and changes of the main building. By analyzing and comparing the scanned data, it can help researchers study the historical evolution of the temple, identify potential heritage conservation problems and take appropriate conservation measures.

2.5.3 Research on Digital Museums

In 2013, the digital museum of the representative national-level non-heritage project "Xianguan Tuocha production technology" was completed and put on line; in September of the same year, the public number "Dali non-heritage" was officially launched, which established a platform for the publicity of the state's non-heritage protection work. In June 2017, the digital museum of Dali non-heritage was completed. In June 2017, the Dali non-heritage digital museum was completed and put on line; in 2017, the Dali non-heritage protection center and the Institute of Ethnic Culture of Dali University jointly carried out the construction of Dali non-heritage archives; at the end of 2017, the rescue record work of the national representative inheritor of Baizu ethnic group around the three spirits project, Zhao Buding, the national representative inheritor of Baizu ethnic group residential painting project, Li Yunyi, the national representative inheritor of the Maidu folk song project, Li Caifeng was completed, and has been submitted to the state government for approval.(Li, Q. 2018). The salvage record work has been reported to the Ministry of Culture and Tourism for review and acceptance. 2022, the traditional village digital museum of Gusheng Village, Wanqiao Town, Dali City, was formally put on line in the Chinese traditional village digital museum.

Some excellent digital museums have been constructed in China: the digital exhibition hall of the Palace Museum, which presents a large number of precious relics and palace buildings through digital technology, including exhibition halls, VR experiences and online exhibitions:

the National Museum of China provides a rich variety of digital exhibitions and virtual tours, allowing visitors to enjoy national cultural relics treasures online;

and the digital museum of the Shanghai Science and Technology Museum displays innovative technology and scientific knowledge, providing a rich exhibition experience through multimedia, interactive displays and virtual reality; the digital gallery of the Beijing Museum of Nature presents natural science knowledge to visitors in a lively and interesting way through virtual exhibitions and interactive displays. Xi'an Museum presents a rich historical and cultural heritage through digital technology, including terracotta figurines, murals and ancient artifacts, providing diverse online exhibitions.

Later, Zhang Nijia proposed a study on the educational application of digital museums, about the local cultural characteristics of digital museums with concentrated content, diverse technologies and distinctive features, and its application in the field of vocational and technical education draws on the concept of the integration of information technology and curriculum.

The potential educational value of the digital museum of intangible cultural heritage is analyzed from the perspective of the positioning problem of the application and the application model. Vocational and technical education has a lot of training links whose methods rely on practical training places and actual training to complete the relatively high cost. But through virtual reality technology, simulation technology, etc. to complete the simulation of the working environment not only to reduce the cost of inputs and applied in teaching to facilitate the interest of learners in learning. Some of the intangible cultural heritage digital museum in the virtual exhibition hall fits this demand exists with the teaching of "practical training needs" linked to the grafting point such as in the art appreciation course for students to use data manipulation and other virtual equipment to feel the virtual scene of the texture of the artwork.

The progress of science and technology has accelerated the pace of human development, innovation seems to be the gift of the times, new methods, new technologies, new ideas are changing all aspects of our lives all the time. Today, most folk artists still follow the traditional production methods in the creative process, which seems to be out of touch with today's fast-developing technological era. Traditional art as a pure art, the basic skills of art and personal artistic cultivation has a very high demand, but this does not mean that researcher have to stick to the rules,

hold on to the old traditions do not let go, in the new era of art urgently need to innovate and develop.

Researchers have been studying digital modeling art for many years, in contact with three-dimensional modeling technology, has begun to try to use digital technology for the creation of Benzhu sculpture, with the help of three-dimensional modeling technology provides a wealth of creative tools and features that can accurately shape the creation of Benzhu culture and art. A variety of modeling tools and techniques can be used, such as polygon modeling, NURBS curve modeling, zbrush sculpting tools, etc., to realize your imagination and creative intentions for the art. Digital modeling makes modifications and adjustments very flexible and easy. You can modify, edit and adjust the model at any time to achieve better artistic effects.

Compared to traditional handmade sculptures, digital modeling technology makes it easier to iterate and try out different design options, allowing you to realize your creative intentions more quickly. Digital modeling is also advantageous in that it facilitates the production of derivatives and has potential for interactive displays.(Liu, H. & Wang, D. 2017). You can create 3D prints, virtual exhibitions or interactive applications based on digital modeling to further promote and showcase your master cultural and artistic works, and enhance heritage and conservation.

2.6 Related theories

The culture of this master is the sum of material and spiritual wealth that has been formed by generations of Baizu in the process of understanding the world and transforming the world to understand the natural world and human society, and it is a living fossil witnessing the development of Baizu ideology and culture, which still influences the production and life of Baizu, and their treatment of the world and others. Therefore, in order to comprehensively define the connotation and extension of the Benzhu's culture, it is necessary to start from the three concepts of "culture", "Benzhu's worship" and "Benzhu's culture".(Liu, M. & Yang, R. 2020).

2.6.1 Artistic design theory, ecological theory, folklore theory

Artistic design theory focuses on the principles and techniques that guide the creation of visual, functional, or expressive artworks. It encompasses various forms of

artistic expression, including visual arts, graphic design, architecture, and more. This theory explores concepts such as composition, color theory, balance, harmony, and the emotional impact of artistic elements. It is essential in shaping how artists and designers approach their work, balancing aesthetics and functionality, and often reflecting cultural and individual values. (Li, Y.F. 2021).

Ecological theory is usually associated with ecology, but it extends its scope to various fields, including sociology, psychology, and urban planning, among others. (Wu, J.2000). Human ecology is an important branch that focuses on the complex relationship between population and environment. This field explores how individuals and societies interact with, adapt to, and shape each other with their surrounding environments. In addition, human ecology also involves important issues such as sustainability, resource management, and the impact of human activities on the natural world, providing a wide range of fields and topics for interdisciplinary research. The application of this theoretical framework helps to better understand and address the interactions and challenges between humans and the environment.

Folklore theory is the in-depth study of traditional beliefs, customs, stories, and practices that are passed down from generation to generation within a specific cultural or social group. (Chen, Q. J.2017). It focuses on elements such as oral traditions, myths, legends, folk songs, rituals, and folk narratives that shape cultural identity. The goal of folklore is to understand the cultural meaning, communication methods and evolution of these folk expressions in order to reveal the history and collective memory of society.

These theories are interconnected and jointly influence all aspects of human culture and society. Art and design theory guides how we express cultural values through visual and functional creations, ecological theory influences the way we interact with and adapt to the environment, and folklore theory protects and promotes our cultural heritage through stories and traditions. This comprehensive perspective helps us more fully understand the diversity and complexity of human culture, as well as how to inherit and pass on these valuable cultural traditions.

2.6.2 Aesthetic theory

The realm of beauty pursued by ancient Chinese artists is the mood. The so-called mood is the unity of mind and object, emotion and scenery, the artist's

subjective thoughts and emotions, aesthetic interests, and the natural scenery of the through and through. Therefore, it is not a purely objective depiction of nature.

Art form is a kind of creative activity, which is a highly practical discipline from the perspective of aesthetics. As a third-generation cross-disciplinary discipline, art and design aesthetics is an intrinsic requirement for the transformation of human material pursuits to the spiritual level. (Yang, S. 2015). Since art design itself is a practical application of aesthetic theory, taking Benzhu cultural art form as the entry point, on the basis of the basic theory of aesthetics, by analyzing the types of aesthetics in folklore, fine arts, and crafts, we discuss the strategy of applying art creation, aiming to illustrate the importance of aesthetics in art form.

2.6.3 Intangible Cultural Heritage

Intangible cultural heritage, or "ICH" for short, is the opposite of "tangible cultural heritage". It encompasses traditional cultural expressions, as well as objects and sites associated with traditional cultural expressions, which have been handed down from generation to generation by peoples and are recognized as part of their cultural heritage.

According to the Convention for the Safeguarding of the Intangible Cultural Heritage adopted by the 32nd session of the General Conference of UNESCO in 2003, the intangible cultural heritage encompasses oral traditions and expressions, performing arts, social practices, festive events, knowledge and practices concerning nature and the universe, and traditional crafts. It embodies the crystallization of human civilization and the most valuable common wealth, and is the most dynamic and important component of cultural diversity.

In China, more than 100,000 representative items of intangible cultural heritage have been recognized under the four-level national, provincial, municipal and county intangible cultural heritage lists with Chinese characteristics. Among them, China's total number of heritage items inscribed on UNESCO's List of Intangible Cultural Heritage (the List) is 43, the total number of which ranks first in the world.(Qin, J. 2006).

2.6.4 Structural Functionalism

Levi Strauss, a representative of structuralism, analyzed myths and rituals. Strauss, a representative of structuralism, analyzed the relationship between myths

and rituals, believing that myths reflect reality and that there is a certain symmetrical relationship between the two, and that the characters and events in myths are often magically revealed in rituals, and that analyzing the cross-references between tribal rituals and ritual myths helps to examine the origins of the relationship between the various tribes. Culture and art have unique structures and functions. For example, traditional folk art is rich in artistic elements and can be used as an important tool for people to express their emotions, convey information and express their culture, highlighting its cultural cohesion and cohesion. The theory of structural functionalism can help us understand the structure and function of these art forms and explore their role in social life.

The theory of Structural Functionalism can also help us to study the evolution of our own culture and art. Cultural and artistic forms and aesthetic concepts have gone through a long process of historical development, carrying people's knowledge and understanding of nature and society. (Levi Strauss, N. Lu, X. et al. 1989). The theory of Structural Functionalism can help us understand the roots, causes and effects of these changes, and help us understand the history and evolution of culture and art more comprehensively. Therefore, the theory of Structural Functionalism has certain theoretical significance and practical application value for the study of this Benzhu culture and art. It helps to better understand the historical evolution, cultural characteristics and social functions of the Dali Baizu national culture, and deepen people's understanding of this Benzhu culture.

2.6.5 Symbolic Interactionism

Peng Danyang studies the symbolic presentation and change of Jingdezhen gift porcelain decorative craft between 1978 and 2020, and explores the principles of semiotic construction in contemporary gift porcelain decoration from the perspective of craft and decorative allegory. It is divided into the following four perspectives for research, from the perspective of modeling symbols are used to carry meaning, without the use of symbols can not express, transmit and understand the meaning; from the perspective of decorative symbols are auspicious symbols, decorative patterns have become the mainstream, which is a kind of people for the good life of the spirit of hope; from the perspective of color symbols, Saussure's theory of "can mean From the perspective of color symbols, the "energy reference" in Saussure's

theory consists of hue, brightness, purity and other color attributes, and the "reference" part is a kind of feeling conveyed by color to people; from the perspective of craft symbols, colorful and varied forms, both the continuation of the traditional craftsmanship, as well as innovative craftsmanship. It is enough to show that the refinement of craft symbols has a greater impact on the symbols of art decoration, and the refinement of crafts is an inevitable factor that leads to the beauty of the products, which makes it possible to present more possibilities of craft effects.(Peng, D.Y. 2022).

Starting with the problem of theme selection of folk clay modeling, firstly, researcher use the semiotic theory to argue that folk clay modeling is a symbolic system with meaning from three aspects, namely, the cultural characteristics of folk clay modeling symbolic system, the energy and referent in the system, and the language and speech in the system; secondly, researcher analyze the establishment of the symbol system of folk clay modeling, the process of its expression and the social significance; thirdly, researcher summarize that the system of folk clay modeling As a symbolic system, it is a kind of psychological and thinking reference and calibration, and an effective means of social interpersonal communication.

Symbolic interactionism also emphasizes the relationship between symbols and power. In culture and art, symbols represent the collective experience and historical memory of ethnic groups, and are an important expression of cultural and ethnic identity. Through the theory of symbolic interactionism, researcher can understand the power mechanism behind these symbols and help us better consider how to protect and promote cultural heritage.

2.6.6 Geometric Aesthetic Principles

(Wang, B. 2007).argues that from antiquity to modern times, geometry truly honors the precise and harmonious relationship between geometric shapes and forms. Classical geometers believed that geometry was essential to understanding and that they could explain the constructs that created the universe. They also believed that their geometric shapes had their own aesthetic value. In modern times, geometry is a symbol of aesthetic thought. Geometric shapes and physical forms are not only objective but also contain subjective meanings. Geometry is used in modern society not only to describe the universe, but also as a link between nature, society and

culture. It is used as a tool for organizing the structure of society and allows for the exploration of social and cultural relationships, especially artistic . . relationships in the arts. For example, geometry has an important role in art forms such as painting, sculpture, and architecture. They are not only formal, but also have their intrinsic aesthetic value, and they are regarded as a marvelous link between man's sense of aesthetic values and the nature of the universe.

Cheng Shengpeng elaborates on the concepts, properties, and fractal aesthetics related to fractal geometry. It embodies the abstraction of natural beauty, self-similar nested symmetry, beauty of abundance, singularity and other characteristics in aesthetics. Subsequently, based on the characteristics of fractal geometry and fractal aesthetics, the fractal characteristics, fractal aesthetics, and cultural fractals of contemporary museum architectural forms under fractal thinking are discussed and interpreted with relevant cases.(Cheng, S. P.2018).

Yan Yi analyzes that geometric composition order design is widely used in modern interior design, and the combination of space and façade design through geometric logic forms the corresponding visualization pattern in the interior. The visualized pattern formed by geometric composition shows the combination changes between points, lines and surfaces in the spatial form, and these changes have the corresponding logic and functionality, which is not only reflected in the design of spatial decoration, but also in the combination of daily functions and visual symbol design. At the same time, the expression of patterns in the design of indoor space decoration presents the beauty of geometric structure, and integrates with the overall atmosphere of indoor space.(Yan, Y. 2022).

The concept of geometric aesthetics permeates architectural design, focusing on the exterior design, environmental landscape design, and interior space design of buildings. Geometric composition order aesthetics dominated by the interior space decoration design. Geometric aesthetics is more widely used in the design of the facade of residential buildings, often applied to the composition of the facade of the residence. The façade composition is also one of the composition contents under the modernist art system, focusing on the coordination of the façade proportion order, unity and change.

2.7 Studies conducted at China and abroad

2.7.1 Domestic Research

After reviewing a large amount of literature, conducting online searches, and searching the databases of academic journals such as SSCI, SCI, CNKI, and CSSCI, it is found that international academics have conducted a wealth of research on the social formations of the culture of the Benzhu God, the origins of the ethnic groups, the marriage customs, the poems and dances, and the languages and scripts. Domestic studies are mainly categorized into Ben Benzhu Essence Studies, Ben Benzhu History Studies, Ben Benzhu Ideology Studies, Ben Benzhu Ritual Studies, and Ben Benzhu Art Studies.

2.7.1.1 Benzhu Essence Class Research

Wang, W. & Liu, M. (2020: 340-355). The role of Baizu textile art in cultural preservation. Research on the nature of Benzhu is challenging because it involves multiple aspects of religion, beliefs, and culture. However, researchers have explored and analyzed the essential features of Benzhu.

One such study may focus on the historical origins of Benzhu worship, the traditional rituals and the mode of worship. These studies may try to understand the place and significance of Benzhu worship in Baizu culture and how it influences people's values and lifestyles. On the other hand, some studies may focus on the connection and interaction between Benzhu worship and other religions and belief systems. These studies may explore the presence of Benzhu worship in a multi-religious environment and examine its symbiotic relationship with other religions. Research on the nature of Dali Benzhu may also center on the symbolism of the Benzhu image. Researchers could explore the role of the Benzhu image in cultural symbolism and meaning, and how it reflects the spiritual world and values of Baizu .

The study of the Benzhu essence category is a broad and complex field that involves many dimensions such as religion, culture, history and society. Researchers can explore and interpret the essential features of Benzhu from different perspectives, and through in-depth study can better understand its position and significance in the local culture. Yunnan Ethnic Survey Group, Institute of Ethnology, Chinese Academy of Sciences. (1963). Report on the Social and Historical Survey of

Baizu ethnic Group in Yunnan Province (Baizu ethnic Group Survey Materials No. 2).

2.7.1.2 Benzhu cultural-historical type of research

Huang Xiaojian's,(2019: 21-23), article "The Origin and Development of Benzhu Worship in Dali" provides a comprehensive overview of the history of Benzhu worship in Dali. The author emphasizes the importance of this worship to Baizu and its role in shaping their cultural identity.

The history of Benzhu is studied by examining the process of origin, development and evolution of Benzhu, as well as its place and role in history. One way to study the history of Benzhu is by examining relevant historical documentary sources. These documents may include religious classics, historical records, folklore, and cultural documents. By analyzing and interpreting these documents, researchers can restore the historical background of Benzhu and related events. In addition, researchers can also conduct research by examining sites and artifacts related to Benzhu. These sites and artifacts may include temples, altars, statues, murals, and so on. By analyzing and studying these exhibits, a deeper understanding of Benzhu's history and cultural identity can be gained. At the same time, researchers can also reveal the historical development of Benzhu by observing and recording its associated traditional rituals and ceremonial practices. These rituals and practices may include temple activities, traditional festivals, and sacrificial ceremonies. Through the study of these practices, one can understand the evolution and changes in the greater Benzhu during different periods of history. Studying the history of Benzhu requires a combination of research methods including historical documents, site artifacts, and practical observations. By studying the history of Benzhu in depth, one can better understand its position and significance in Baizu culture and history.

2.7.1.3 Benzhu Thought Class Research

He Yanxia, (2010: 2-5) analyzes the connotation of harmony thought in Baizu's Benzhu worship, and elaborates on its significance in implementing the scientific outlook on development, building a harmonious socialist society, and taking the civilized development path of production development, affluent living, and ecological well-being. Li Fujun (2008) believes that Benzhu worship is a kind of national folk religious beliefs of Baizu , and the history of its creation and formation

has been very long, and it is closely linked with the history and culture of Baizu , art, philosophy, village life, national consciousness, etc., and formed a kind of folk religious culture with characteristics of the farming culture, and with the village and the water system as the link. culture. Baizu's Benzhu culture, like other Baizu cultures, is a diversified and open culture. Researcher will analyze the relationship between Baizu's Benzhu culture and Confucianism, and try to reveal the modern significance of Confucianism from this perspective. Zhang Xilu, Yang Zhengye, Yang Shiyu, Zhao Yinsong, Huang Yinggui and other scholars study the Benzhu Thought. The study of Benzhu Thought is a complex and extensive field, involving many aspects of religion, culture, values and philosophy. The position and significance of Benzhu Thought in Baizu society can be better understood through an in-depth study of the religious beliefs, social influences and cultural exchanges of Benzhu worship.

The study of Benzhu Thought is an important subject to explore the religious beliefs, values and ideologies involved in Benzhu worship. The study of Benzhu thought can be approached in several ways. First, researchers explore the religious belief system of Benzhu worship. This includes studying the myths and legends, deity system, and rituals of Benzhu worship. By studying these aspects in depth, one can understand the religious belief basis of Benzhu worship and the connotation of the belief system. Secondly, researchers focus on the impact of Benzhu worship on the culture and values of Baizu society. This involves examining the role played by Benzhu worship in Baizu society and how Benzhu worship has shaped social morality, family ethics, and social order. Researchers can examine the role of the idea of the principal Benzhu in guiding the behavior of individuals and communities, as well as the way it has shaped society and culture. In addition, researchers can explore the relationship between Benzhu thought and other religious and philosophical ideas. Benzhu worship has historically been intertwined and influenced by Buddhism, Taoism, and other sects. Researchers can examine the connection between Benzhu thought and these religious ideas, as well as their exchange and symbiosis in Baizu culture.

2.7.1.4 Benzhu Ritual Category Research

Sun Yanli , (2019: 28-46) From the perspective of rituals, has interpreted and analyzed the rituals horizontally and vertically from five aspects, namely, the elemental structure of Benzhu worship rituals and its symbolic expression, spatio-temporal structure, the construction of exchange relations, hierarchical structure, and the transformation of the socio-cultural functions, etc. She has also studied the rituals of Benzhu worship from the perspective of the rituals. Considering the worship of the Benzhu as a kind of comprehensive art, with performance and myth and legend as the specific carriers, focusing on the specific cultural and social contexts of art generation, and emphasizing the combination of ephemerality and co-temporality, the study interprets the "artistic ritual" and the "ritualized art", and looks at the relationship between emotional expression and trial and error. It focuses on the combination of ephemerality and co-temporality, interprets "artistic rituals" and "ritualized art", and analyzes the viewpoint of "mixing and complementing rituals and art" from the aspects of emotional expression and aesthetic experience. Taking a philosophical view and analyzing from a functional perspective, researcher come to the conclusion that aesthetic culture is the symbiosis between the rituals of the Benzhu's worship and art. The internal and external dynamics, dilemmas and development trends of the rituals and arts of the Benzhu's worship in the process of change. Starting from the perspective of the rituals of the worship of this Benzhu, and expounding the rituals as a whole on artistic research, illustrating the communion and complementarity of the two, and finally returning to the ritual art proper, showing the role played by the culture of the worship of this Benzhu in the village life, and then explicating its adaptation with the contemporary times and its future direction.

2.7.1.5 Benzhu art studies

Zhang Xiaomei's ,(2016:7-9) article, "Characteristics of Baizu Architecture at the Benzhu Temple in Dali," provides an in-depth analysis of the architectural features of the Benzhu temple. The author emphasizes the fine carvings and decorations that reflect the artistic traditions of Baizu .

Benzhu art studies are about the relationship and exploration between Benzhu worship and artistic expression. In Benzhu art studies, the following aspects can be included: art forms, the study of the forms used by Benzhu worship in artistic

expression, including painting, sculpture, architecture, music, dance, etc. Researchers can analyze the styles, techniques, themes, and symbols used in these artistic expressions to reveal how Benzhu worship is expressed in art. Art Signs and Symbols, researchers can delve into the signs and symbols used in Benzhu artworks, especially those related to Benzhu worship. Researchers can study the images, motifs, colors and other factors in the art works and explore their symbolic meaning and socio-cultural context in the art. Religious significance behind the artworks Researchers can study the religious significance and sanctity behind Benzhu artworks. They can study the inspiration of Benzhu worship on the artworks and how these works convey or present religious ideas and beliefs. Meaning and Influence of Artworks Researchers can analyze the meaning and influence of Benzhu artworks. They can study the impact of Benzhu art on individuals, communities, and cultures, as well as its place and significance in art history and cultural history.

2.7.2 Foreign Studies

2.7.2.1 Research on the digital protection of cultural relics

Bard & Lin , (2018: 3-7) . Digital technology can effectively prevent the damage of cultural relics. This argument is made by They argue that digital technology can store and back up data on cultural relics, which can effectively prevent them from being damaged by natural disasters, vandalism, and other factors.

Digital technology can improve the efficiency of cultural relics research. This argument is made by Jones ,(2019: 1-3) . They argue that digital technology can analyze and study data on cultural relics, which can help researchers to learn more about them.

Digital technology can expand the scope of cultural relics exhibition. This argument is made by Smith ,(2020: 3-5) . They argue that digital technology can create virtual exhibitions of cultural relics, which allows people to view them from anywhere in the world.

2.7.2.2 Research on Virtual Technology and Museum

The integration of virtual reality (VR) technology within museum settings has witnessed a significant surge in recent years, reflecting museums' pursuit of technological innovation to navigate the challenges of the digital era. While existing research has focused on the benefits of VR in enhancing visitors' experiences, a

noteworthy gap lies in the understanding of museum professionals' encounters with this technology. This comprehensive literature review aims to bridge this gap by delving into the practices, experiences, and perceptions of museum professionals in relation to the utilization of VR technology. By scrutinizing the insights of professionals who curate the objects and narratives within museums, this review seeks to offer a holistic examination of the implications of VR adoption.

The exploration begins with Shehade and Stylianou-Lambert's (2020: 1-6) study, which delves into the firsthand experiences of museum professionals working with VR projects. Their research reveals the multifaceted aspects of VR integration, showcasing both the perceived advantages and challenges faced by these professionals. The study underscores the potential of VR to reshape the dynamics of museum practices while shedding light on the concerns surrounding its impact on artistic authenticity and the narrative journey within museum spaces.

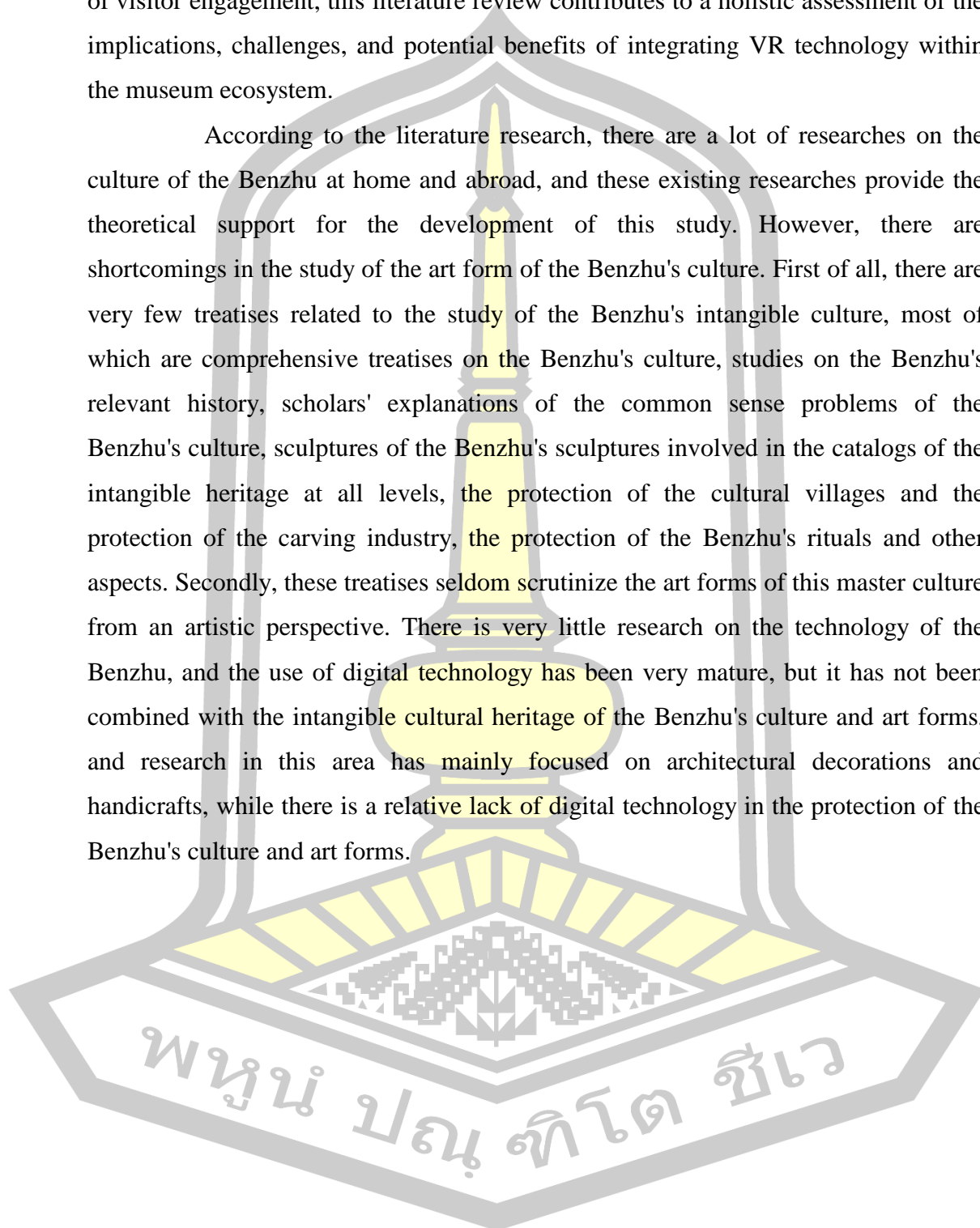
Another critical dimension of this review revolves around the introduction of gamification and augmented reality (AR) within museum contexts, which is explored by Camps-Ortueta, Deltell-Escolar, & Blasco-López (2021: 213-233). Their research illuminates the transformative impact of gamification on museums as sites of engagement and interaction. The review emphasizes that gamification, intertwined with VR and AR, invites visitors to participate in novel and immersive museum experiences. It becomes evident that these technologies have redefined museums as playgrounds of creativity and interaction, resonating with the evolving expectations of contemporary audiences.

Furthermore, Cecotti's work (2022: 2-4) underscores the paradigm shift brought about by fully immersive VR applications in cultural heritage exploration. This literature review highlights the evolution from traditional methods to photogrammetry and 3D models, demonstrating the range of immersive learning experiences offered to visitors. Cecotti's analysis, complemented by Shehade and Stylianou-Lambert's insights, envisions the convergence of VR, gamification, and cultural heritage as a path towards creating a more comprehensive and immersive museum experience.

In conclusion, the synthesis of these three studies brings to the fore a multidimensional understanding of the impact of VR technology on museums. By

examining both the perspectives of museum professionals and the evolving dynamics of visitor engagement, this literature review contributes to a holistic assessment of the implications, challenges, and potential benefits of integrating VR technology within the museum ecosystem.

According to the literature research, there are a lot of researches on the culture of the Benzhu at home and abroad, and these existing researches provide the theoretical support for the development of this study. However, there are shortcomings in the study of the art form of the Benzhu's culture. First of all, there are very few treatises related to the study of the Benzhu's intangible culture, most of which are comprehensive treatises on the Benzhu's culture, studies on the Benzhu's relevant history, scholars' explanations of the common sense problems of the Benzhu's culture, sculptures of the Benzhu's sculptures involved in the catalogs of the intangible heritage at all levels, the protection of the cultural villages and the protection of the carving industry, the protection of the Benzhu's rituals and other aspects. Secondly, these treatises seldom scrutinize the art forms of this master culture from an artistic perspective. There is very little research on the technology of the Benzhu, and the use of digital technology has been very mature, but it has not been combined with the intangible cultural heritage of the Benzhu's culture and art forms, and research in this area has mainly focused on architectural decorations and handicrafts, while there is a relative lack of digital technology in the protection of the Benzhu's culture and art forms.



CHAPTER III

RESEARCH METHODOLOGY

Chapter 3 serves as the methodological compass that guides the research voyage. The methods outlined here have been thoughtfully chosen to align with the research objectives, ensuring a comprehensive, credible, and rigorous exploration of the intricate tapestry of Baizu ethnic culture, its artistic forms, and the proposed Benzhu Cultural Digital Museum. The strategic selection of tools, informants, and data collection strategies ensures a well-rounded approach to our research, aiming to uncover the richness of Baizu culture and its digital conservation. This chapter forms the methodological framework through which researchers can undertake an informed and structured inquiry into this complex and intriguing cultural landscape. In this chapter, the researcher elucidates the strategies, tools, and approaches that guide the systematic exploration of Baizu Benzhu culture and its artistic heritage, with a focus on Benzhu culture, and the development of the Benzhu Cultural Digital Museum. The methodology section commences with an overview of the overarching research design, elucidating the philosophical foundations that underpin our approach. The research methods, research tools, fieldwork schedule, specifics of informant selection, data collection and analysis process were discussed.

3.1 Scope of Research

3.1.1 Research Content

3.1.2 Research Period

3.1.3 Research Area

3.1.4 Population and Sample

3.2 Research tools

3.2.1 Literature collection

3.2.2 On-site investigation

3.2.3 Digital Information Recording

3.2.4 Practical Research Method

3.2.5 Group Discussion

3.2.6 Workshop

3.3 Data processing and analysis

3.3.1 The process of building a digital museum

3.3.2 Data analysis

The details of each sections were explained as follows:

3.1 Scope of Research

3.1.1 Research Content

3.1.1.1 Historical Development of Baizu's Benzhu Culture and Art Forms

To address the research objectives of this selected topic, study relevant literature and combine it with field visits and research to discuss in depth the origins, development, evolution, and problems that have arisen in the cultural and artistic forms of Baizu's Benzhu.

3.1.1.2 The Value and Problems of Baizu's Benzhu Culture and Art Forms

To elaborate on value and problems of Benzhu culture and art forms in the Erhai region of Dali.

3.1.1.3 Digital Protection of Benzhu Culture and Art Forms

Combining tradition and science and technology, the intangible cultural heritage Benzhu culture and art can be created, inherited and exchanged with the help of digital tools and platforms. With the rapid development of science and technology, constructing a digital museum of Benzhu art forms, utilizing virtual reality technology to simulate the structure of the Benzhu temple, and disseminating knowledge to the public are the basic functions of the art museum.

3.1.2 Research Period

From January to February 2022, a large amount of domestic and international literature was reviewed, and the literature was organized and analyzed.

From March to May 2022, interviews were conducted with relevant experts and communication with the supervisor to determine the research topic.

June to August 2022, conducted preliminary surveys and interviews on representative cultural and artistic heritage in Dali, and collected data and information.

September 2022, wrote research materials and attended the dissertation presentation to determine the research direction and dissertation topic.

October-December 2022 Read extensively in the literature, communicated with the supervisor, and drafted the first three chapters of the dissertation.

January to February 2023, contacted experts for interviews and refined the first three chapters of the dissertation in consultation with the supervisor.

March-May 2023, wrote the dissertation proposal and communicated with the advisor and participated in the proposal defense.

June to July 2023, conducted field research again on Baizu villages around the Erhai Sea in Dali, visiting 20 villages and 10 households, and interviewing 8 handicraft inheritors. Data and information were collected during the research process, and papers were continuously written.

From August to September 2023, the paper published during the PhD was completed and prepared for publication.

October, 2023, The dissertation was further refined and preparations were made to defend the dissertation. Complete the dissertation defense.

3.1.3 Research Area

Yunnan Province, People's Republic of China.

The main temple of the Benzhu is located in Baizu settlements in Yunnan and other provinces, and Baizu in Dali and Kunming

preserved a continuous period of Benjiao temples. The political movements of the last century have had an impact on this main temple. It was destroyed in the name of the "Four Olds", "superstition" and "backwardness". The surviving temples are concentrated in the areas inhabited by Baizu . This paper focuses on the area around the Erhai Sea in Dali, which is a typical area of surviving major temples.

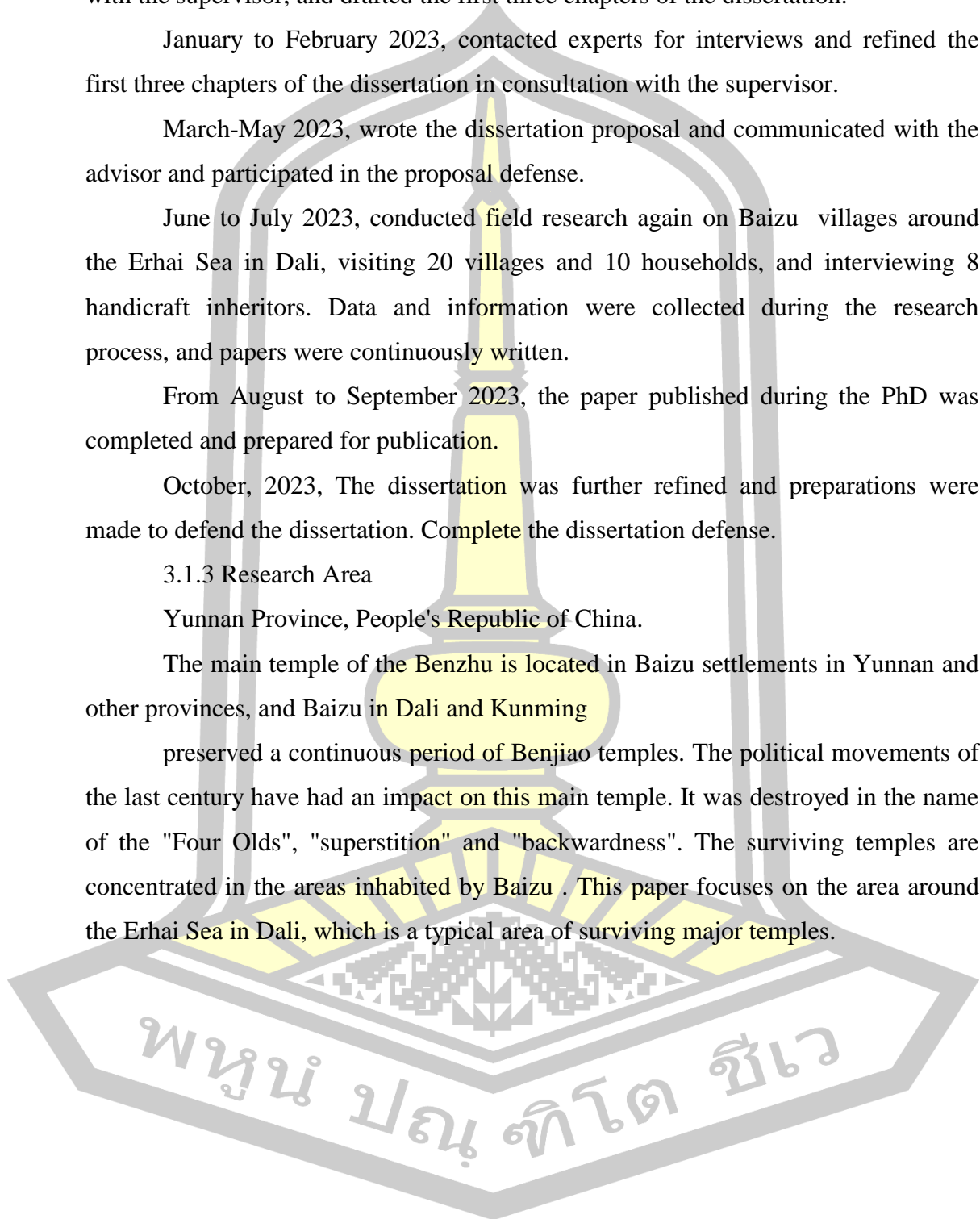




Figure 3.1 Research Site
Sources: Yuan yuming (2023)

3.1.4 Population and Sample

The first group of key informants consisted of 6 persons, and the interviewees consisted of important cultural bearers, government officials, industry experts, administrators of non-heritage museums, village secretaries, and heads of Benzhu temples who were interviewed to collect relevant information and data, and to provide explanations.

The second group of general informants, 10, consisted of interviews with important people including non-heritage inheritors, folk artists, believers, and organizers of folklore activities. Through their tireless efforts, the artistic charm of Dali Benzhu culture was spread to more people, enabling the continuation and development of traditional Benzhu culture.

The third group of 15 temporary informants included foreign tourists, farmers, businessmen, fishermen, foreign businessmen and university students. Relevant information and data were collected by talking about the report.

3.2 Research tools

This study adopts qualitative research methods, and is mainly carried out through literature collection, on-site investigation, and group discussion. The content is based on the research questions, centering on the history and development of the main cultural and artistic forms, the characteristics and styles of the art forms, the value embodiment of the current status of the art forms' inheritance, and the research on the digital protection of the intangible cultural heritage of the Benzhu cultural and artistic heritage. The specific contents are as follows:

3.2.1 Literature collection

After extensive literature review and information collection, researches summarized the research results on the Baizu Benzhu culture and art at home and abroad. At the same time, researches also considered factors such as relevant policies, regulations and market environment, which played a key role in our research. The selected documents provide us with valuable information on the history, inheritance and future development trends of Baizu Benzhu culture and art, and provide a foundation for our in-depth analysis and research.

Literature collection is a foundational step in research that entails a meticulous gathering and review of existing written materials relevant to a specific topic or research question. To begin, this study must have a clear understanding of their research objective, ensuring that the researcher can effectively tailor their literature search. Traditional methods like manual searches in libraries, utilizing card catalogues, and browsing academic journals, while still relevant, have been largely supplemented by digital methods. Modern researchers extensively use online databases such as PubMed, Google Scholar, and specialized academic databases related to their field to find articles, books, and other pertinent materials. Advanced search options in these databases can be employed to narrow down results based on various criteria such as publication date, journal impact factor, or specific keywords. Researchers might also review the bibliographies and citations of the papers they encounter, leading them to more sources that might not have appeared in their initial search. This technique, known as snowballing, can be instrumental in finding seminal works in the field. Peer-reviewed journals are often prioritized because of their academic rigor, but conference papers, theses, reports, and other grey literature can

also offer invaluable insights. Once the relevant literature is identified, researchers organize, categorize, and synthesize the information to draw meaningful insights and identify gaps in the existing body of knowledge. This synthesis not only helps in understanding the current state of research on the topic but also sets the direction for future inquiries.

Through extensive review and collection of relevant literature, first of all, it is necessary to collect and organize the domestic and international research results about Benzhu's culture and art. At the same time, it is also necessary to refer to factors such as relevant policies and regulations and market environment, which is also an important consideration. Secondly, researcher need to study the information and results on the history, inheritance status and development trend of this main cultural art form and analyze them in depth. Finally, researcher also need to widely collect and study the experience and cases of high-tech technology in the development of art inheritance, so as to better promote the inheritance and protection of this Benzhu culture and art.

In the current study, the literature collection method played an instrumental role in delving deep into the Benzhu culture, specifically its art forms. Given the profound and rich historical context of the Benzhu culture, a meticulous gathering of written materials was crucial to gain a comprehensive understanding. To achieve this, the research started with a clear objective: to explore the art forms associated with Benzhu culture and subsequently design a digital museum to showcase these art forms.

Utilizing online academic databases was the primary method, where keywords like "Benzhu culture", "Benzhu art forms", and "historical artifacts of Benzhu" were employed. Google Scholar, for instance, provided a plethora of articles, research papers, and dissertations that delved into the intricate details of the Benzhu culture and its artistic representations. Additionally, snowballing became particularly effective. By reviewing the bibliographies and citations of initial findings, the research could uncover even more niche or older literature that might have been initially overlooked. This led to the discovery of seminal works and firsthand accounts, including descriptions of art pieces, rituals, and their significances.

While peer-reviewed articles provided academic validation and depth, other sources like conference papers and grey literature, such as local reports and folklore accounts, gave a more holistic view. They enriched the understanding of the culture, providing context, interpretations, and nuances that might not be present in purely academic texts.

With a vast collection of literature, the research was then able to categorize and synthesize the art forms associated with Benzhu culture, from sculptures, paintings, rituals, dances, and even their music. This synthesis highlighted the unique features of each art form, their historical contexts, their evolutions, and their significances in the Benzhu culture.

Given the richness of this culture and its art forms, the decision to create a digital museum was the next logical step. The literature provided the necessary insights and descriptions to help design an interactive and engaging digital space. This digital museum aims not only to showcase the art forms but also to educate its visitors, providing context, history, and interpretations, ensuring a deeper appreciation of the Benzhu culture's beauty and significance. This approach allows both preservation and accessibility, ensuring that the Benzhu culture's art forms are available for future generations and a global audience to admire and learn from.

3.2.2 On-site investigation

1) Observation method: through direct observation of the main cultural and artistic forms of the Benzhu, the spatial layout and the general category of art forms of the Benzhu can be seen. Can be photographed on-site, recorded first-hand written materials, inscription records and picture materials, in-depth understanding of the development and evolution of the art forms of this main temple, and provide true, objective and detailed materials. Participation in observation, participate in the Benzhu cultural and artistic creation, the researcher belongs to the local people, often in the non-genetic inheritance base in-depth study and observation, and obtained first-hand information news.

2) In-depth interviews: using tape recorders, cameras and other equipment to make records, can be designed to interview subjects, including the Benzhu culture and art intangible cultural heritage, villagers, tourists, the main cultural research scholars, government personnel and so on. The content can listen to their views and

experiences on the cognition of this main cultural art form, the current situation of inheritance, bottlenecks in inheritance, and effective inheritance strategies and measures. At the same time, they can also be asked about their views on the main cultural and artistic forms of Baizu , their predictions on the development trend of the main cultural and artistic forms, their suggestions and their value embodiment.

3) Questionnaire survey: mainly for foreign tourists, foreign businessmen and foreign college students. Collecting relevant information and data through questionnaires and interview reports

Through the above observations, interviews and questionnaires, researchercan get a comprehensive understanding of the current situation and development trend of Baizu's Benzhu's cultural and artistic forms, as well as whether the inheritance mode meets the requirements of modern inheritance mode. These data and information can provide important support and basis for the realization of the research objectives. At the same time, the accuracy and objectivity of the data need to be ensured when conducting site surveys.

3.2.3 Digital Information Recording

Digital information recording is the use of advanced digital equipment such as digital cameras, video cameras, dimensional three-dimensional scanners, photographic modeling and other equipment to obtain the main cultural and artistic forms of the images, sculptures, architectural structures, textures and other information with high precision to obtain and then stored in digital form in the computer to provide accurate digital material.

3.2.4 Practical Research Method

On the basis of combining theoretical research, selecting places with more prosperous tourism, more non-heritage people, and better temple architectural decorations to carry out actual projects on the ground for experimentation, and establishing a model of experience that can be drawn on for the protection and development of traditional art and culture of ethnic minorities in the borderlands. Establishing a model for the protection and development of traditional art and culture of border ethnic minorities.

3.2.5 Group Discussion

Invite the main sculptors, non-hereditary bearers of wall paintings and non-hereditary bearers of temple architectural decoration carvings to discuss the ways of intangible cultural inheritance of the Benzhu culture and art forms for exchanges.

Invite relevant government officials to discuss whether the main cultural art form still has a certain value, expanding the industry development on the basis of art.

Invite digital art to discuss digitizing the art collection in the temple of the Benzhu and opening the museum to the public through an online platform. Online museums have the advantage that traditional museums can not be compared, it can break through the limitations of time and space, so that the public can enjoy the museum collection anytime and anywhere, and understand the museum culture. The construction of online museums provides the public with a new way of learning and cultural experience, as well as a new way to publicize and protect this paper.

3.2.6 Workshop

In this group discussion, we had in -depth exchanges with professionals in different industries. Some of the impressive conversations include:

Communication with Zhang Liangfang, the Baizu Benzhu cultural sculptor:

Researcher: Hello, you are the sculptor of the Baizu Benzhu culture. Can you introduce the method of inheritance of the Baizu nationality culture and its intangible cultural inheritance?

Zhang Lingfang: Of course, the Baizu Benzhu culture is the core culture of our Baizu people, including faith, values, traditional skills, etc. This culture has been passed down through word of mouth and practice. The inheritance of intangible cultural inheritance mainly includes family education, master inheritance and folk art group activities.

Researcher: Very interesting. How do you integrate this culture into your sculpture work?

Zhang Lingfang: I tried to express the essence of Baizu's master culture through sculpture, and integrating belief, traditional skills and values into my work. I often participate in the celebrations and rituals of Baizu people, which provides inspiration for my creation.

Researcher: So, what do you think of the inheritance of culture through artistic forms will it benefit from the community and offspring?

Zhang Lingfang: Inheritance culture through artistic forms can allow the younger generation to understand their cultural roots more deeply and enhance the sense of ethnic identity. This also helps the inheritance of culture and prevent it from being forgotten. I believe that art is a bridge that connects the past, present and the future, and can bring resonance and cohesion to the community.

Researcher: Thank you very much for sharing these opinions. Your work has played an important role in the inheritance of Baizu culture.

Communication with Dali Municipal Government official Du Chunlei:

Researchers: Hello, we are fortunate to interview a government official today to learn about government policies and support on intangible cultural inheritance methods on the culture and art forms of the Baizu tribe. What plans and measures does the government have in this regard?

Du Chunlei: Hello, the government has always attached great importance to the protection and inheritance of the Baizu nationality culture. We have adopted a series of measures, including the protection of financial support, cultural activities, and the protection of intangible cultural heritage. We also encourage schools to offer related courses so that the younger generation can better understand and inherit this culture.

Researcher: This sounds very beneficial. How can the government cooperate with local communities and artists to promote the inheritance of Baizu's main culture?

Du Chunlei: We actively cooperate with local communities and artists to support their projects and activities. We encourage the establishment of cultural groups and provide venues and resources so that they can show and inherit the Baizu nationality culture. In addition, we also cooperate with experts to formulate policies and guidelines to ensure that cultural heritage can be carried out smoothly.

Researcher: Thank you very much for sharing the government's efforts and support in this regard. This is essential for maintaining and inheriting the culture of the Baizu people.

Du Chunlei: Yes, we are committed to protecting and inheriting the main culture, because it is a valuable wealth of our cultural diversity and an important part of community cohesion. We will continue to support this mission.

Talk to workers engaged in digital art:

Researcher: Hello, can you introduce your creative background and digital art works?

Digital artist: Of course, I am a digital artist. My work involves virtual reality, interactive art and digital media. I have always been deeply influenced by Baizu's master culture, especially traditional patterns and religious beliefs. My work is trying to express these elements in a digital art and convey the essence of culture.

Researcher: Very interesting. How do you think digital art helps to inherit the intangible cultural heritage?

Digital artists: Digital art provides us with new ways to convey and preserve traditional culture. Through virtual reality and interactive elements, the audience can interact with cultural and understand the meaning of traditional values and patterns. In addition, digital media can help spread these works to the world, allowing more people to understand and appreciate Baizu culture.

Researcher: Very meaningful. What do you think of digital art in terms of protection and inheritance culture?

Digital artists: One of the main challenges is the issue of technical and resources. Digital art needs to invest certain capital and technical support. In addition, it is necessary to ensure the accuracy of digital art works and the transmission of cultural stories, which requires in -depth cultural understanding and research. The most important thing is that we must balance the relationship between modern innovation and traditional values to ensure that the authenticity of the culture is maintained.

3.3 Data processing and analysis

3.3.1 The process of building a digital museum

The process of establishing a digital museum of Baizu Benzhu culture can be divided into the following steps, each step relying on specific research methods and tools:

Step 1: Literature research

Conduct extensive literature research and collect relevant information on Baizu Benzhu culture and digital museum construction to establish background knowledge and obtain references.

Step 2: Comparative Study of Museums

Conduct comparative studies between museums, with a special focus on digital museums. Analyze best practices and success factors to identify key factors in building a digital museum.

Step 3: Expert Interview

Interviews with experts in the fields of culture, museums and digitalization to gain their insights and advice on presentation, cultural heritage and digital technologies.

Step 4: Audience Survey and Research

Design and implement surveys and research targeting potential audiences and communities to understand their needs, expectations and interests in digital museums. Conducted using online or offline questionnaires, face-to-face interviews, etc.

Step 5: Feasibility Study

Conduct feasibility studies on digital museums, taking into account technical, financial, managerial and legal factors. Includes understanding the cost, feasibility, technical requirements and data management of digital presentation.

Step 6: Content Planning

Based on the research results, develop content planning and determine the themes, cultural relics and interactive elements for digital museum display. Make sure they are consistent with the core values and characteristics of the Baizu Benzhu culture.

Step 7: Technical Tool Selection

Select appropriate digital technology tools and platforms to showcase cultural content. This may involve technologies such as virtual reality, augmented reality, online exhibitions, and more.

Step 8: Community interaction

Engage with local communities and relevant stakeholders to obtain their feedback and support through community meetings, workshops or online platforms.

Step 9: Test and Evaluate

Before building a digital museum, conduct testing and evaluation to ensure the quality and effectiveness of display and interactive functions.

Step 10: Questionnaire Survey

Finally, use a questionnaire survey to prove the feasibility of the digital museum and assess user satisfaction and needs to further improve and optimize the museum.

Together, these steps and methods assist in establishing a digital museum of Baizu Benzhu culture, ensuring that it successfully conveys cultural heritage, attracts audiences, and provides a valuable cultural experience.

3.3.2 Data analysis

In terms of data processing, researcher usually summarize all the research data collected from the beginning of the study according to the research objectives.

Data collection: firstly, according to the purpose and requirements of the analysis, researcher collect the existing literature, such as the cultural value, cultural application and current inheritance of the Dali Baizu's Benzhu. Secondly, according to the research problem, researcher mainly choose the research methods such as literature research method and fieldwork method to analyze the layout and types of Dali Benzhu's cultural forms in the temples for analysis, in order to ensure that the design of the data collection process has a strong scientific and rational nature. In this way, researcher can better understand the diversity and uniqueness of intangible cultural heritage and provide a basis for the subsequent digital conservation work. For example, through the interview method, the data will be collected and written through audio recording and note taking, dissecting the most valuable information; the group discussion method will be used for effective audio recording and note taking. The most important thing is to distill the data on the art form's mode of transmission, value embodiment, and digital preservation. In addition, it is also possible to analyze the changes in the causes of the art form over the past few years by employing interview data analysis. For example, the importance of historical events and the implementation of cultural policies for understanding the history, culture, economy and society of Baizu may be affected by a number of factors.

Data organization and cleaning:

Data cleaning: pre-processing of collected data. Effective analysis and organization of the artistic situation of Dali intangible cultural heritage, such as through the comparative research method, interview method, etc., will be carried out to analyze and organize the collected data information, and the data results will be presented through charts, images and other visual means, such as line graphs, bar charts, three-line tables, etc., so that the data can be better presented and easily shared in order to more intuitively understand the patterns and relationships of the data . Additionally, it is possible to analyze the reasons for changes in the art form over the past few years by employing interview data analysis. Factors such as historical events, implementation of cultural policies, etc., which may be important in understanding the history, culture, economy, and society of the White people may be influenced by a number of factors. Finally, the collated information is effectively cleaned and some duplicate data information is deleted, thus laying a solid foundation for the subsequent analysis and providing a scientific basis for further improvement of the thesis.

Data and verification. For the analyzed results, detailed explanations, and discussions with relevant personnel, to jointly explore the inheritance value of Baizu culture and the practical application of Benzhu cultural factors, the significance of this main cultural symbol and the results obtained. Finally, in order to ensure the accuracy and reliability of the analyzed results, the data can be verified by checking several times and using different analytical methods to finally ensure the accuracy of the data.

Conclusion and Suggestions: Currently, the embodiment of the cultural and artistic value of Baizu is caused by the aesthetic value of the art itself and its importance to the understanding of the history, culture, economy and society of Baizu , as well as some countermeasures for the protection of cultural heritage through the analysis of the current status of Baizu's history and culture and the proposal of effective measures for the protection of the cultural heritage of Baizu based on the background of the digitization technology.

CHAPTER IV

RESEARCH RESULTS

This chapter will present both primary and secondary data collected for the research, organized under major headings corresponding to each research objective. The focus of this study is the artistic forms of Baizu's Benzhu culture around Erhai Lake in Dali City, Yunnan Province, China. The tapestry of data researcher have collected and curated is unraveled to reveal the intricate threads of Baizu ethnic culture. With an analytical lens, this current research bring to light the historical evolution, intrinsic value, and contemporary challenges of Baizu culture and its artistic heritage. This chapter also explore the impact of the Benzhu Cultural Digital Museum in the digital age. Through this chapter, this chapter provide a comprehensive, nuanced, and insightful account of our findings, setting the stage for a deeper understanding of Baizu culture and its ongoing journey of preservation and adaptation.

Part 1 : Historical Development of Baizu's Benzhu Cultural Artistic Forms around Erhai Lake in Dali

4.1.1 Origin of Artistic Forms in Baizu's Benzhu Culture around Erhai Lake in Dali

4.1.2 Evolution of Benzhu Culture Art Forms in the Erhai Lake Region

Part 2 : The Value and Problems of Baizu's Benzhu Culture Art Forms around Erhai Lake

4.2.1 Value

4.2.2 Existing Issues with Baizu's Benzhu Cultural Art Forms around Erhai Lake

Part 3 : Designing a Digital Museum for Benzhu Culture

4.3.1 The Design Idea of the Benzhu Cultural Digital Museum: Bridging Heritage and Challenge

4.3.2 The Functional Module of the Benzhu Cultural Digital Museum

4.3.3 Implementation steps of Baizu's Digital Museum

4.3.4 The Test Results of the Benzhu Cultural Digital Museum

Part 4 : Chapter Summary

4.1 Historical Development of Baizu's Benzhu Cultural Artistic Forms around Erhai

Lake in Dali

The development of artistic forms of Baizu's Benzhu culture around Erhai Lake in Dali can be considered relatively complex due to the intertwining and evolution influenced by various historical periods and cultural factors. However, it is precisely this complexity that has resulted in the richness and diversity of artistic forms in Baizu's Benzhu culture, reflecting the fusion and inheritance of different historical periods and cultural elements. This complexity and diversity give the region's culture and art a unique character and a deep historical heritage. Therefore, to comprehensively explain the historical development of the artistic forms of Baizu's Benzhu culture around Erhai Lake in Dali, experts suggest breaking down the study into several parts, including the origin of artistic forms, their evolution, and modern artistic forms, all supported by interview and observational data.

4.1.1 Origin of Artistic Forms in Baizu's Benzhu Culture around Erhai Lake in Dali

The area around Erhai Lake in Dali, Yunnan Province, is a precious land that has nurtured the unique Baizu group, known for its rich culture and distinctive Benzhu cultural artistic forms. (Wang, H. 2020). Through research and investigation, the origin of Baizu's Benzhu cultural artistic forms in the vicinity of Erhai Lake can be traced back to various factors, including the special geographical environment and historical experiences. These factors have contributed to the unique cultural characteristics of this region. It has developed its own distinctiveness, characterized by inclusiveness and openness, and it is the crystallization of the integration and development of multiple ethnic cultures (Liu, L. & Chen, H. 2019). Under the influence of various ethnic cultures, a cultural spirit and artistic forms characterized by "broad-mindedness, respect for etiquette, integrity and progress, moral harmony"

gradually emerged. The origin of these artistic forms constitutes the essence of Baizu culture.

Erhai Lake, known as "Ye Yu Ze," "Kun Mi Chuan," "Xi Er He," and other names in ancient texts, is located within the territory of Dali Baizu Autonomous Prefecture in Yunnan Province, China.(Zhang,Z.2021). It lies to the east of Dali City, making it one of the largest plateau lakes in Yunnan Province. Its geographical coordinates are approximately 25°43' to 25°57' north latitude and 100°0' to 100°18' east longitude (Yang, X.Li, H.& Wu, J. 2018). Erhai Lake belongs to the Lancang River watershed, with its water flowing out through the Xi Er River and eventually merging with the Yangtze River. In 1981, Erhai Lake was declared a provincial-level natural reserve by the Yunnan Provincial People's Government.

In 1994, the Cangshan Erhai National Nature Reserve was established with the approval of the State Council of the People's Republic of China (Zhou, T. & Tan, F. 2022) The statements of the research participants unanimously affirmed that Erhai Lake's natural environment, with its magnificent landscapes, diverse vegetation, and rich wildlife, is renowned for its attractiveness. The inspiring natural environment of Erhai Lake has played a significant role in the formation of artistic forms in Baizu's Benzhu culture around Erhai Lake, serving as a source of inspiration for painting, embroidery, and handicrafts (Wei, F. & Zhao, L. 2020).

During the research conducted at the Dali State-level Intangible Cultural Heritage Museum in Dali, Yunnan, when asked about the earliest influences on the artistic forms of Baizu's Benzhu culture around Erhai Lake, an elderly Baizu individual, Mr. Yang, aged 75, stated:

"Actually, the scenery here is very beautiful. I think it all began with the unique natural environment and historical experiences of this region. Our Benzhu culture artistic forms originated from factors like the distinctive geographical setting. It has its own compatibility and openness, representing the crystallization of the development and integration of multiple ethnic cultures. Under the influence of various ethnic cultures, researcher gradually formed a cultural spirit characterized by 'broad-mindedness, respect for etiquette, integrity and progress, moral harmony.' The origins of these artistic forms constitute the essence of Baizu culture." (Yang Qi , 2022 : Interviewer)

During the same research conducted in the area, another Baizu individual, Mr. Zhao, aged 54, also commented:

"Just look at the scenery researcher have here now. It was even more beautiful thousands of years ago! Most of the elements in our early artistic forms were based on the landscape, lakes, and natural beauty. Our paintings, handicrafts, songs, and dances almost always draw inspiration from the mountains, lakes, and scenery. The beauty and mystery of nature have always been the wellspring of our artistic inspiration. This also establishes a deep connection between us and this land." (Zhao Desheng, 2022: Interviewer)

Archaeological evidence suggests that the "Erbin people" who lived in the vicinity of the Pan Erhai Lake 4,000 years ago were the ancestors of Baizu group (Tan et al., 2019). Baizu developed and thrived in the Pan Erhai Lake area, and with the rise of the Nanzhao and Dali kingdoms, they became the dominant ethnic group in the southwestern region of China. Throughout history, due to factors like warfare, expansion, trade, settlement, and border defense, they assimilated elements from various ethnic groups, including the Sui, Chu, Shu, Han from both northern and southern regions, and some brother ethnic groups among the "37 Man tribes." Over more than two thousand years of integration and evolution, they eventually formed modern Benzhu culture (Sun, R. 2018). For instance, the Benzhu culture in Guizhou evolved from the early amalgamation of Baizu who migrated during the Nanzhao and Dali periods, as well as the "CunBaizu Army" formed during the Yuan Dynasty. Baizu in Hunan and Hubei are descendants of the later generation of the "CunBaizu Army" from the Yuan Dynasty. Additionally, there is no evidence of a sudden replacement or change in the archaeological cultural deposits, indicating that there was no significant fundamental replacement or alteration of the ethnic groups in this area (Shen, W. 2021).

Baizu history in the vicinity of Erhai Lake can be traced back to the 3rd century BC. During the period of the Dali Kingdom (937 AD-1253 AD), this region witnessed a flourishing culture and art scene. The Dali Kingdom was a multi-ethnic and multicultural kingdom where various cultural elements converged, laying the foundation for the artistic traditions of Baizu (Peng, L. & Qian, M. 2020).

During research on Xizhou Island in the vicinity of Erhai Lake, a 67-year-old Baizu elder named Duan shared:

"The history of this place is the foundation and source of inspiration for our art. Firstly, the surroundings of Erhai Lake were once the central region of ancient kingdoms like Nanzhao and Dali, which left behind a rich cultural heritage. The temples, palaces, murals, and other artistic works they built not only influenced our artistic style but also provided valuable historical material. Secondly, Buddhism spread widely in this region, holding an important place in our culture. The faith in Buddhism required temple construction and religious art decoration, which led to the flourishing of mural painting, sculpture, and other forms of religious art. These forms have had a profound influence on our art."(Duan Ai Ho , 2023 : Interviewer)

In the West Han Dynasty, during the Yuanfeng period (110-105 BC), the Han Dynasty established four counties in the Dali region, including Yeyu, Yunnan, Xielong, and Bisu, under the jurisdiction of Yizhou Commandery. This officially incorporated the Dali region into the territory of the central dynasty. During the Eastern Han period, the Dali region belonged to the Yongchang Commandery, during the Shu Han period, it was divided into the Yongchang and Yunnan Commanderies, during the Jin Dynasty, it belonged to the Ningzhou Commandery (Mo, H. 2019). In the fourth year of the Wude era (621 AD) of the Tang Dynasty, the Tang Dynasty set up "eight prefectures and seventeen counties" in the Erhai Lake region. In the 8th century, the unified Nanzhao, with the support of the Tang Dynasty, absorbed the other five chieftaincies and established Benzhu power in the Erhai Lake region. This unity greatly promoted the richness and integration of early artistic forms in the Benzhu culture.

In the second year of Emperor Zhaozong's reign in the Tang Dynasty, that is, 902 AD, a political upheaval occurred in the Nanzhao area. Zheng Maisi, a powerful official in Nanshao, led a palace coup and subsequently established a new regime, called the "Dachanghe Kingdom", and Nanshao fell into ruin. Immediately afterwards, two regimes, "Datian Xingguo" and "Dayi Ningguo", emerged one after another, although their existences were relatively short-lived (Lin, J. Ma, L. & Liu, Y. 2017).

However, the moment that really changed the historical course of this region occurred in the second year of Tianfu in the Later Jin Dynasty, that is, 937. This year, Duan Siping, the military governor of Tonghai, united thirty-seven tribes in eastern Yunnan and marched into Dali together, successfully overthrowing the rule of the "Dayi Ning Kingdom" and establishing the Dali Kingdom. This marks that Dali's history has entered a new era.

Later, in 1253, the first year of Baoyou in the Southern Song Dynasty, Kublai Khan, the founder of the Yuan Dynasty, led a huge army to conquer the Dali Kingdom and established the Yunnan Province. This period also witnessed the political center of Yunnan moving eastward, with Kunming becoming the new political center. At the same time, 20,000 households were established in the Dali area and administrative reorganization was carried out (Kong, D. & Luo, W. 2018).

In the eleventh year of the Yuan Dynasty, that is, 1274, the administrative division of the Dali area changed again, and the road, prefecture, state, and county systems were implemented. The Dali area is divided into Dali Road, Heqing Road, Weichu Road and Yunlongdian Military and Civilian Prefecture. During the Ming Dynasty, the Dali area belonged to Dali Prefecture, Heqing Prefecture, Menghua Prefecture, Yongchang Prefecture and Chuxiong Prefecture. During the Qing Dynasty, it was placed under Dali Prefecture, Lijiang Prefecture, Yongchang Prefecture and Menghua Zhili Hall (Hu, B. 2020).

In 1913, the Dali area became part of the West Yunnan Road, and in 1929, the National Government implemented a two-level system of provincial and county levels, dividing the Dali area into 13 counties: Xiangyun, Midu, Binchuan, Fengyi, Meng Hua, Dali, Yongping, Yunlong, Yangbi, Dengchuan, Eryan, Jianchuan and Heqing. Until February 1, 1950, the Dali Commissioner's Office was established, with jurisdiction over 15 counties and cities, including Guan, Dali, Fengyi, Dengchuan, Binchuan, Xiangyun, Midu, Menghua, Yunxian, Mianning, and Shunning. (Fengqing), Yongping, Yangbi, Yunlong and Eryan. Finally, on November 22, 1956, the Dali Baizu Autonomous Prefecture was officially established, and the capital of the autonomous prefecture was located in Xiaguan (Mao, C. 2019). This series of political evolution and administrative changes together constitute the rich and complex historical background of the Dali area.

4.1.2 Evolution of Benzhu Culture Art Forms in the Erhai Lake Region

4.1.2.1 During the Nanzhao Kingdom - Tang Dynasty

During the period of the Nanzhao Kingdom (601-674 AD), the art forms of Benzhu culture further developed. The reverence and belief in Benzhu by the Nanzhao royal family led to the widespread dissemination and application of Benzhu culture art forms in the palace and society (Feng, H. 2018). As shown in Picture 4.1, representative carvings in the Shizhongshan Grottoes depict emperors' outstanding deeds, historical pictures, and mythical legends as themes. These carvings are characterized by vibrant colors, flowing lines, and distinctive ethnic features. Most of the statues in the grottoes of Jianchuan Shizhongshan were made of marble and displayed exquisite craftsmanship with a distinct ethnic character (Hu, M. 2013). This artistic form prospered from the late period of the Nanzhao Kingdom for several hundred years.

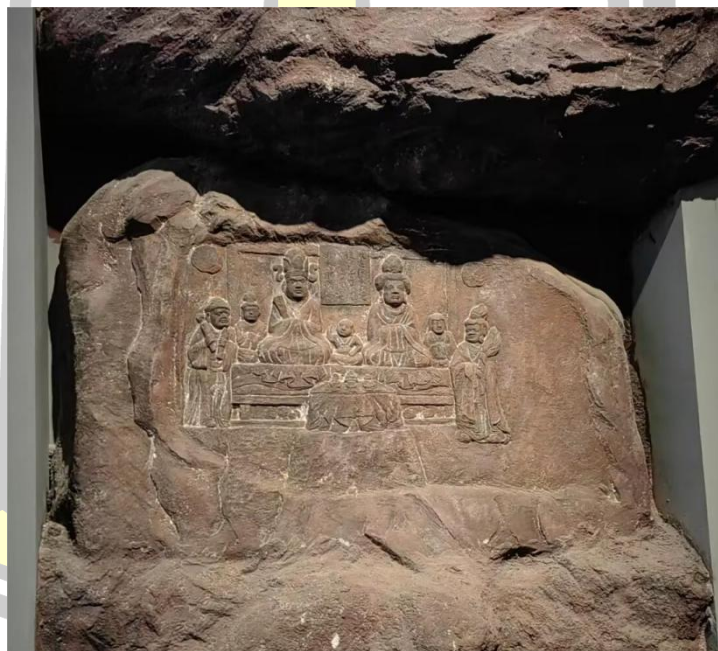


Figure 4. 1 Jianchuan Grottoes

Source: Yuan yuming (2023)

During a field investigation in Dagan Yizong Yiyi Village, Dali, inscriptions on the Benzhu temple stele record that during the reign of King Xineruo of Nanzhao, in gratitude for the assistance of Zhang Lejin in resolving internal conflicts, King Xineruo allowed his daughter to marry Zhang Lejin as his wife (Tan, W. Chen, Y., & Zhou, X. 2019). Zhang Lejin was a Prince of Benzhu, and he had helped King Xineruo pacify internal unrest and married his daughter to him in 657 AD. King Xineruo was deeply grateful for Zhang Lejin's assistance, and as an expression of gratitude, he decided to build a temple in the northwest corner of "Dagan Yizong Yiyi" Village. Baiwang Palace Garden covers an area of over 2,000 square meters and consists of main halls, side halls, Heavenly Kings' hall, bell and drum tower, and other buildings (Baizu, Y. & Zhou, L. 2021). In Picture 4.2, the main hall houses the statue of Zhang Lejin, while the side hall contains statues of Zhang Lejin's wife and descendants. The Heavenly Kings' hall enshrines the statues of the Four Heavenly Kings, and the bell and drum tower contains hanging bells and drums. Over a thousand years have passed, but Zhang Lejin is still revered as the Benzhu by the Benzhu people, and his deeds are recorded in the stele inscriptions. Zhang Lejin, from a historical picture, has become the revered deity of the Benzhu Benzhu people, and they will never forget him (An L. & Yu H, 2019) Baiwang Palace Garden is an important relic of Benzhu culture and the center of Benzhu people's faith. It holds historical, religious, and cultural significance. It serves as a spiritual home for the Benzhu people and an important carrier of Benzhu culture. Based on existing historical relics and historical records, it can be inferred that the formation of Benzhu culture and its artistic forms occurred during the Nanzhao period.

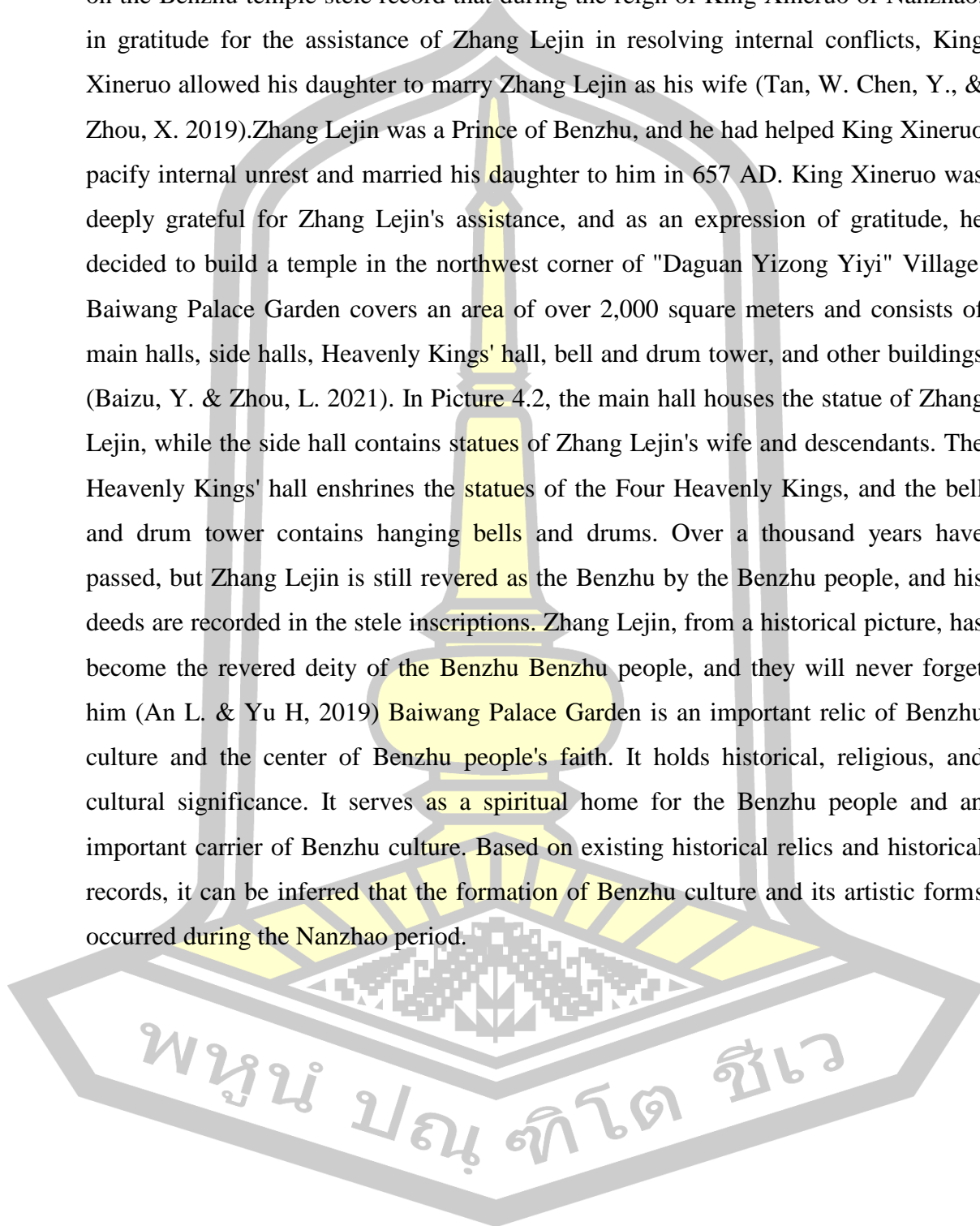




Figure 4. 2 Dagan Yizong Yiyi Village, Baiwang Palace Garden Benzhu Temple

Source: Yuan yuming (2023)

4.1.2.2 Dali Kingdom Period - Song Dynasty

During the Dali Kingdom period that succeeded the Southern Nanzhao, the artistic forms flourished even more. From the foundation of the Dali Kingdom by Duan Siping in 937 to its conquest by the Yuan Dynasty in 1254, the Dali Kingdom had a total of 22 generations of rulers, among whom 9 abdicated to become monks, a unique occurrence in Chinese history, forming a "monk-emperor" kingdom (Wen, J. Li, Z. & Fang, Y. 2020). During this time, Yunnan became a true "Land of Buddhist Fragrance" (as mentioned in the museum's book, page 35). These monk-emperors provided the greatest economic support for the artistic creations of Benzhu culture. Political, economic, cultural, and technological developments were remarkable, resulting in outstanding achievements in painting and sculpture (Tian, F. 2017). As shown in Picture 4.3: "Zhang Shengwen Scroll," it is an important testament to the inheritance of Benzhu culture and art. The scroll measures 16.36 meters in length and 30.4 centimeters in width, depicting 628 Buddha statues and secular pictures. The characters in the scroll are vivid and full of personality. The Buddha statues in the painting have gentle and graceful expressions and postures, while the Bodhisattva

pictures are dignified and generous (Su,H.& Qin, M. 2018). The characters' clothing and attire are also exquisite, reflecting the fashion of that time. The regional features in the painting are also very pronounced, with buildings, landscapes, trees, and more showcasing the characteristics of the Dali Kingdom period. These features were continued in the decorative art of later Benzhu temples.



Figure 4. 3 Zhang Shengwen Vajra Scroll

Source: Image from Zhang Shengwen Vajra Scroll retrieved from Sohu Image Searches (<https://www.sohu.com>): 2023.

As shown in Picture 4.4: "Fengyi Xiazhuang Village Benzhu Temple," during the Dali Kingdom period, Duan Chicheng served in the court of King Duan Siping of the Dali Kingdom. Due to his patriotism, dedication to the people, loyalty, and contributions to regional development, he earned the love and appreciation of the people and the king. The king bestowed upon him the title of "Hero in Opening Up New Horizons and Governing Erhai." Later, villagers honored him as a Benzhu and built a stone temple with a golden statue to express their admiration (Wang, Y. 2020). During on-site investigations, it can be observed that in terms of character design, clothing, and hat styles, the main types include bamboo-hat (斗笠) and gauze hat (纱帽). The bamboo hat is made of bamboo strips, generally circular in shape, with a

wide brim. The gauze hat is made of gauze material, also generally circular with a wide brim. Subsequently, the decorative art of Benzhu temples often incorporated these regional characteristics, reflecting the typical art of Benzhu culture during the Dali Kingdom period.



Figure 4. 4 Dali Kingdom-Fengyi Xiazhuang Benzhu Temple

Source: Yuan yuming (2023)

4.1.2.3 Yuan and Ming Dynasties

During the Yuan and Ming Dynasties, there was a phenomenon of multiple cultural elements interpenetrating in the art forms of Benzhu culture. In the central temple of Dali, there are images of Burmese pictures. On both sides of the entrance gates of the Benzhu temple in Washe, there are sculptures of horse deities, and the horse handlers are Yuan Dynasty military guards (Qi, W. 2019). The emergence of these cultural and artistic forms reflects the cultural diversity and interactions in the Dali region at that time.

However, the most distinctive feature is the inscription of "Longquan Temple" in Dali City during the Ming Dynasty. Picture 4.5: This temple faces west to east, with the central courtyard being the Jade Emperor Pavilion, the southern courtyard being the Martial Temple, and the northern courtyard being the Wen Chang Palace. This architectural complex exhibits a strong Benzhu architectural style and

serves as a religious temple where Confucianism, Buddhism, and Taoism coexist. The architectural style of this religious temple reflects the religious diversity and fusion in the Dali region at that time.

Within this complex, the Jade Emperor Pavilion serves as the central structure dedicated to the Taoist Jade Emperor. The Martial Temple is a place of worship for martial deities, while the Wen Chang Palace is dedicated to the deity Wen Chang Di Jun, associated with literature. These three buildings are independent yet interconnected, forming a complete architectural complex. This architectural form reflects the religious integration and harmonious coexistence of beliefs in the Dali region at that time (Huang, X. 2019).

Furthermore, this architectural complex exhibits a strong ethnic character. The exterior walls of the buildings use Benzhu stone and tiles, with bright colors, showcasing the ethnic charm. The interior decorations of the complex also incorporate traditional Benzhu craftsmanship such as woodcarving, stone carving, and painting, reflecting the Benzhu cultural traditions and ethnic characteristics.

In summary, during the Yuan and Ming Dynasties in the Dali region, cultural and artistic forms exhibited a phenomenon of multiple elements interpenetrating with each other. In this diverse cultural context, the "Longquan Temple" complex in Dali City reflects the coexistence and fusion of Benzhu religious beliefs, as well as the region's cultural traditions and ethnic characteristics.

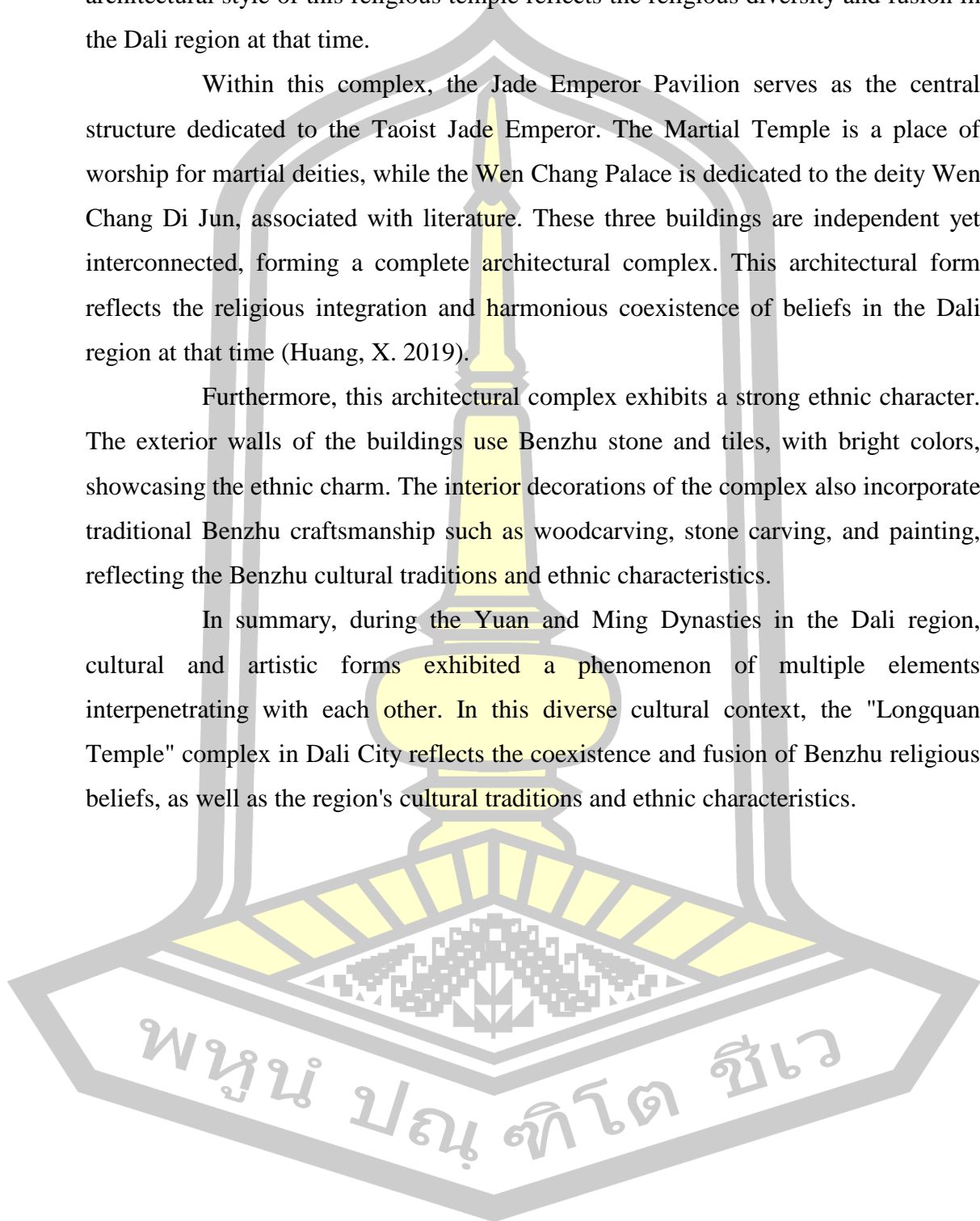




Figure 4. 5 Ming Dynasty-Longquan Temple in Dali City

Source: Yuan yuming (2023)

4.1.2.4 Qing Dynasty Period

Artistic creation in the Qing Dynasty incorporated elements of Benzhu folk art, giving rise to a distinctive artistic style within Qing Dynasty Benzhu culture. In the art of Benzhu culture during the Qing Dynasty, artists focused on connecting the Benzhu pictures with people's daily lives, making them more relatable to everyday life. Through forms such as painting, sculpture, architectural decoration, the Benzhu pictures were portrayed in a lively and less mysterious and deified manner. This humanized representation made Benzhu culture more approachable and appealing. Artistic works in Qing Dynasty Benzhu culture exhibited diverse styles, breaking free from previous stereotypes and showcasing a rich variety of Benzhu images (He, Y. 2010). Particularly, the peak of artistic expression was achieved in the decoration of Benzhu temples.

As shown in Picture 4.6, unique and artistic architectural decorations were created. Murals were painted on both sides of the Buddha niches, the back of the pedestal, the sutra platform, partition screens, screens, gate pavilions, corridors, ceilings, and other wooden components, creating a rich and diverse visual effect with

the temple's architecture. When painting murals, patterns were first outlined with ink and then colored, resulting in fine lines and depth in the murals. It's worth noting the expression of architectural decorative art where the Benzhu pictures were ingeniously incorporated into various architectural elements such as columns, doors, windows, eaves, and more (Ming, Z.2021). This integration of Benzhu's cultural art with the architecture itself created unique and artistic architectural decorations.

The creative thinking in Benzhu culture art was in line with the concept of Chinese painting and ran through the entire history of ancient art. Qing Dynasty artists emphasized conveying the spirit of the subject through the portrayal of forms (Wang, J.2020). This approach made the Benzhu pictures more vivid and realistic, while also enhancing the emotional and communicative power of Benzhu culture art. During the peak period of Qing Dynasty Benzhu culture art creation, artists employed more humanized and lifelike techniques, showcasing the essence of Benzhu culture in a comprehensive manner. These artworks not only possess significant artistic value but also reflect the social context and the living conditions of the time. To this day, these Qing Dynasty Benzhu culture artworks continue to attract people's attention, allowing them to better understand and inherit this outstanding cultural heritage.



Figure 4. 6 Qing Dynasty-Yunxiang Temple in Xiaguan Xinglong Village

Source: Yuan yuming (2023)

4.1.2.5 Modern and Contemporary Art Forms of Baizu's Benzhu Culture around Erhai Lake in Dali

In the modern and contemporary period, the art of Benzhu culture in the Dali region has undergone multiple transformations. The Republican era in China was marked by wars, turmoil, and societal changes (Liang, S. & Jing, L.2019). During this period, the alternating influences of war and societal development had a significant impact on the Benzhu culture's art forms, including painting, sculpture, and architectural decoration, causing these art forms to temporarily decline. At the same time, the art forms of Benzhu culture failed to break free from constraints, showing signs of stagnation. The dynamic and realistic styles from the Qing Dynasty did not continue to develop. For example, investigations revealed that the main reasons behind these artistic issues were related to the artists themselves and the changing cultural environment. These reasons can be categorized into issues related to understanding and technical aspects. The understanding issues included a lack of basic knowledge of artistic forms, leading to structural and proportion issues due to blind imitation. The cultural environment change problems were related to the disconnect between art and spirituality caused by social changes and a lack of understanding of historical customs, resulting in conformity and uniformity. In the Qing Dynasty, dynamic and realistic styles had become mainstream, but these styles did not develop well within Benzhu cultural art. Furthermore, the stagnation of Benzhu cultural art forms limited their development. During the Republican era, there was a lack of significant innovation and development in Benzhu cultural art forms, with many works still following traditional forms and styles, lacking novelty and creativity.

4.2 The Value and Problems of Baizu's Benzhu Culture Art Forms around Erhai Lake

The art forms of Baizu's Benzhu culture are concentrated around Erhai Lake in the Dali region. Baizu's Benzhu culture exhibits various artistic forms, including folk culture, intangible cultural heritage related to traditional crafts, traditional music, traditional fine arts, and traditional dances. Each of these artistic forms comprises different elements that, together, create the rich and diverse cultural tradition of

Baizu's Benzhu culture, with deep historical and unique value. This research summarizes the regional distribution value of Benzhu culture art forms and provides an in-depth introduction to each art form's category and its value, aiming to address the second research objective. Additionally, this section compiles data to summarize the five major values of Baizu's Benzhu culture art forms around Erhai Lake. Finally, the problems existing in the Benzhu's cultural art forms will be discussed.

4.2.1 Value

4.2.1.1 Regional Distribution and Value of Benzhu Culture Art Forms

The primary distribution areas of Benzhu culture art forms are concentrated around Erhai Lake. They are distributed along the eastern, western, and northern shores of Erhai Lake, including Dali Town, Dali Town, Haidong Town, Wase Town, Wanqiao Town, Yinqiao Town, Shuanglang Town, and Shangguan Town. In all these regions, there are Benzhu culture art forms present. The value of these regions lies not only in being the significant birthplaces of Benzhu culture art but also in serving as vital stages for its inheritance and development. Additionally, the distribution of Benzhu culture art in these regions is regional, not only because of historical roots and cultural backgrounds but also because of its unique artistic forms and expressions, fully reflecting its value. For example, in Dali Town, Fengyi, and Dali Town, Benzhu culture art mainly focuses on folk Benzhu sculptures (Liu, Y. & Zhang, X. 2018). In Wanqiao Town, Yinqiao Town, and Dali Town, Benzhu traditional fine arts and crafts are renowned. Haidong Town, Wase Town, and Shuanglang Town primarily feature folk Benzhu paintings. Shangguan Town specializes in Benzhu folk literature. The distribution of Benzhu culture art in the Dali region not only enriches the Benzhu cultural content but also provides people with unique cultural experiences. Visitors can appreciate Benzhu's folk art, handicrafts, and more in these places, experiencing the traditional culture and way of life of Benzhu culture. Moreover, these places are essential components of Benzhu residents' lives (Zhao, M. 2019). They express their emotions and thoughts through Benzhu culture art, passing on their cultural traditions.

The Benzhu culture art forms in the Dali region are rich in content, diverse in types, and varied in forms, making them representative of Dali's folk art. The Benzhu, Yi, and Han ethnicities that have resided here for generations all use Benzhu

culture art forms. Apart from being used in Benzhu temple architectural decorations, most rural buildings incorporate this art form. Currently, Benzhu art forms popular in the Dali region primarily include painting and sculpture. The variety of themes includes different portrayals of forms, and each theme has distinct expression techniques. Therefore, the number of Benzhu culture art forms used in the community is much larger than what is discussed here.

Benzhu culture art is a unique cultural symbol of the Dali region, with various forms of expression and rich cultural connotations. It is not only widely used in architectural decoration but also in various fields such as handicrafts, painting, sculpture, and more. In terms of painting, Benzhu culture art is known for its vibrant colors, smooth lines, and vivid depictions (Rao, J. 2010). Painting themes in Benzhu culture art include landscapes, flora and fauna, characters, stories, and more, each with different expressive techniques and characteristics. For example, when depicting the Benzhu picture, delicate lines and gorgeous colors are often used to convey the majesty and sanctity of the deity. When depicting landscapes, simple and bright lines and colors are employed to express the beauty and mystery of nature. In terms of sculpture, Benzhu culture art is known for its lively and intricate designs. Therefore, Benzhu culture art has become an important cultural inheritance and heritage, with significant importance for understanding and researching the cultural history of the Dali region (Yang, F. 2021).

During research in the Erhai Lake area, a 48-year-old Baizu woman named li said:

“Well, as Baizu from the Erhai Lake region, you can see that each area around here has its unique culture and history, and these different regional art forms have their own characteristics. When tourists come, they always like to visit each little town. Places like Dali Town, Haidong Town, and Wase Town. They all love the scenery and the traditional art passed down here. It brings in quite a bit of income for us Benzhu.”(Li mei, 2023 : Interviewer)

Another 56-year-old Baizu individual, surnamed wu, added:

“Mainly, tourists really enjoy listening to tour guides talk about the traditions, stories, and values of these arts. This is beneficial as it helps us pass on our culture and maintain cultural cohesion.”(Wu Fan , 2023 : Interviewer)

As mentioned above, different regions around Erhai Lake have unique forms of the Benzhu cultural art. The research results also confirm that this regional distribution holds significant landscape, aesthetic, economic, and historical value. The landscape value of Baizu's Benzhu cultural art around Erhai Lake is evident in its unique regional landscapes, adding distinctive charm and allure to the surrounding area of Dali Erhai Lake. These elements where culture and nature intersect have a positive impact on overall regional development and cultural heritage preservation. The aesthetic value varies with different art forms found in various regional distributions, allowing art enthusiasts to discover and appreciate their preferred art forms in different towns. Economic value is built upon tourism and cultural attraction, where these artistic landscapes serve as important attractions for tourists and culture enthusiasts. Visitors come to these places, appreciate the Benzhu artistic landscapes, and contribute to the development of tourism, providing opportunities for the Benzhu economy. Lastly, the preservation of cultural traditions in different regions helps pass down historical stories and values to future generations. Benzhu cultural art forms are a part of Baizu culture and, through the inheritance of artworks, architecture, and traditional crafts, they carry historical value.

4.2.1.2 Categories of Benzhu Cultural Art Forms and Their Value

Table 4. 1 Summary of Benzhu Cultural Art Forms and Their Values


Category	Name of Arts	Concepts	Pictures
Folklore	Rao San Ling	"Benzhu Culture's 'San Ling'" includes three temples in different capitals, serving as protective spirits for the Benzhu people. Rituals, blessings, and ceremonies are conducted at specific times and places to seek blessings for community prosperity and harmony (Wu, P. 2019).	

Table 4. 1 (Continued)


Category	Name of Arts	Concepts	Pictures
	Benzhu Temple	<p>A Benzhu Temple is a place of worship for Baizu , dedicated to the deity called "Benzhu" or "Benzhu of the Land." These temples house the deity's image and are hubs for religious ceremonies and cultural celebrations (Pan, Y. 2019). They are essential to Baizu culture, embodying their distinct religious beliefs and traditions.</p>	
Folklore	Bawang Whip Dance	<p>Bawang Whip Dance, a traditional Baizu dance from Yunnan, China, features dancers wielding long whips to perform unique moves. They wear traditional Baizu attire and are accompanied by drums and gongs (Xu, L. & Wang, M. 2019). This dance is a part of Baizu culture, seen at their traditional celebrations, religious ceremonies, and cultural events. It holds religious and ritual importance as it pays homage to the main god.</p>	

Table 4. 1 (Continued)



Category	Name of Arts	Concepts	Pictures
	Baizu clothing in the Erhai Lake Area	Baizu clothing in the Erhai Lake Area is the traditional dress of Baizu near Dali, Yunnan, China. These colorful and intricately embroidered garments include a white top, skirt, and headscarf for women, and a white top and pants for men, often with a headscarf or bamboo hat (Wei, P. & Lu, X. 2017). These outfits are worn at important occasions like weddings, celebrations, and religious ceremonies, signifying respect for the Benzhu culture and traditions.	
	Baizu Da Ben Qu	Baizu Dabenqu, or "the great song of Baizu," is a treasured traditional folk song of Baizu ethnic group in China (Qiu, R.& Zhao, S. 2020). It's a vital part of their cultural heritage, performed during ceremonies to honor the Benzhu god or deities, symbolizing their deep respect for their spiritual heritage and expressing gratitude for the blessings provided by "the Benzhu."	

Table 4. 1 (Continued)



Category	Name of Arts	Concepts	Pictures
	Suona Music	<p>Suona Music, a vibrant traditional Chinese wind genre, features the high-pitched suona instrument, gongs, and drums, often heard at festivals, ceremonies, and social gatherings. It embodies Chinese folk culture and is essential in Benzhu cultural rituals (Li, Z., & Wu, L. 2018). Among Chinese ethnic minorities like Baizu, suona music accompanies celebrations and religious events, offering tributes to deities and blessings. It's a key part of these cultural occasions.</p>	
Fine Arts	Benzhu Culture's Clay Sculpture	<p>Benzhu Culture's Clay Sculpture, part of Baizu group's heritage, entails crafting detailed clay sculptures portraying deities, spirits, or ancestors from religious and mythological tales (Nan, F. & Zeng, M. 2017). These sculptures play a central role in Benzhu temple festivals, religious ceremonies, and cultural events for worship and reverence.</p>	

Table 4. 1 (Continued)




Category	Name of Arts	Concepts	Pictures
	Baizu Jia Ma	<p>Jiama, an ancient Baizu woodblock print in Dali, Yunnan, holds cultural and folk significance, used in prayers, disaster relief, and rituals. The process involves painting on a flat plate, pressing paper onto it, and brushing to create exquisite prints (Li, X.J. 2019).It reflects Dali's traditions and has profound religious and cultural meaning linked to primitive sacrifices.</p>	
	Baizu Resident Frescoes	<p>Baizu Resident Frescoes are traditional murals on Baizu homes in Dali, Yunnan, known for their unique style and cultural significance. They often portray themes and myths tied to the Benzhu culture, emphasizing the worship of the main deity (Yang, Q. Lin, Z. & Zhao, X. 2019). These murals feature mythological stories, sacrificial scenes, and imagery connected to the central deity and culture.</p>	

Table 4. 1 (Continued)

Category	Name of Arts	Concepts	Pictures
	Baizu Stone and Wood Carving	<p>Baizu Stone and Wood Carving is a traditional craft of Baizu in Dali, Yunnan, China, using stone and wood. These carvings feature intricate patterns and techniques, reflecting Baizu culture and art (Sun, D. 2005). They often depict themes and rituals related to the Benzhu culture, expressing respect and devotion to the main god through carvings of patterns, images, mythological stories, and religious rituals.</p>	

Sources: Yuan yuming (2023)

1) Folklore Category

Folklore refers to the culture and customs developed by human societies or ethnic groups over long periods of social life and practical activities. Based on the unique regional environment of Dali, the social activities of the people in Dali have crystallized into representative cultural events and activities through historical evolution. It also fully reflects the characteristics of Dali's non-heritage projects in the folklore category (Yang, K. & Hu, W. 2017). Today, the folklore category of Benzhu cultural's non-heritage projects in Dali mainly includes six Baizu traditionsitions:

Rao San Ling, Benzhu Temple Festival, Bawang Whip Dance, Baizu clothing in the Erhai Lake Area, Baizu Da Ben Qu, and Dali Baizu Suona Music. Each of these projects has its unique artistic nature and value, and they will be presented and discussed in the following sections based on the research data.

(1) "Rao San Ling" Festival of Baizu

The researcher actively participated in the "Rao San Ling" activity, primarily to investigate the overall scenario of the event, the composition of participants, the format of the activity, and its values. Researcher also conducted interviews regarding the psychological aspects of Baizu during the "Rao San Ling" activity, particularly inquiring about their motivations and objectives for participation (Zhang, J.2019). The research on the "Rao San Ling" activity spanned a week, and after a few days of data organization, the researcher returned to the activity site primarily to gain insights into the art forms' aspects of "Rao San Ling."

"Rao San Ling" is a typical folk activity among Baizu group, and there is a song that describes the process of the event. This activity usually involves activities such as encircling the city, singing, resting, and socializing (Chen, C.J.2018). While the official translation predominantly uses "Rao San Ling," in Baizu community, the term "Rao Shan Lin" is still commonly used. Additionally, it is also referred to as the "Feng Liu Hui," a name that may have originated from certain inappropriate behaviors observed during the event, such as illicit encounters, explicit lyrics, and conflicts. In conclusion, "Rao San Ling" is one of the most representative folk customs among Baizu in Dali.

Based on the specific content of the research paper, the researcher has chosen four significant activity locations nearby Er Hai area within the Dali Baizu group's "Rao San Ling" as their field sites as shown in table 4.2. These locations include the Cheng Huang Temple, Shen Du Temple, Er Hai Shen Ci, and Hu Guo Ci as shown in figure 4.7.

Table 4. 2 Rao San Ling's Venue nearby Erhai Lake

No	Location	Name of Benzhu Temple	Address	Main God
1	Dali ancient city	Cheng Huang Temple	Outside the gate tower in the south of the ancient city, in the north of the White Crane River	Cheng Huang, Huo Shen(Fire God)
2	Qing Dong Village	Shen Du Temple	Next to Qingdong Village Committee	Duan ZongBang
3	He Yu City	Er Hai Shen Ci	Heyu City	Duan ChiChen
4	Ma Jiu Yi	Hu Guo Ci	Ma Jiu Yi	Zhang Yulin

Sources: Yuan yuming (2023)





Figure 4. 7 Rao San Ling's Research Site

Sources: Yuan yuming (2023)

Baizu's Rao San Ling is an activity that originated from ancient rain prayers and social sacrifices. The "Three Spirits" refer to the Chongsheng Temple in "Fodu," the Erhe Shrine in "Xiandu," and the Qingdong Main Temple in "Shendu." From April 22nd to 25th of the lunar calendar each year, Baizu from Dali, as well as Baizu from various villages, dress in festive attire and carry luggage and sacrificial items to form several worship teams of dozens or hundreds of people and head to the grand event. Each Rao San Ling team is led by an elderly man and woman, and they sing Baizu "Hua Liu Qu" during the procession.

In the middle of the procession, various performance items such as the "Bawang Whip," "Double Flying Swallows Dance," Baizu tunes, and flute playing are performed, involving dozens of participants. At the end of the procession, there are ten women holding fans and straw hats, along with one person playing tree leaves. Baizu participants like to buy sun ointment, symbolizing health and good harvest, and apply it to their foreheads. They sing, chat, and advance together joyfully. During the

night of the event, Baizu participants cook in the fields and woods, drink tea, play the three-stringed instrument, and sing Baizu Daben Qu (large musical work) until dawn.

On April 25th of the lunar calendar, the teams arrive at the Qingdong Main Temple and offer prayers for "family happiness and good health." After the prayers, the event is declared over, and the teams disband. Rao San Ling has a long duration, large teams, and rich programs. It has high folk, artistic, and cultural value, whether in terms of the songs and dances of the teams, clothing, or the history of worship.

Researchers interviewed three Baizu individuals who had participated in Rao San Ling and asked them three questions: "Do you think Rao San Ling is important for Baizu culture? Why?", "What did Rao San Ling bring to you?", and "What is the value of Rao San Ling?"

The first 39-year-old Baizu individual, Mr. Yang, said:

"Rao San Ling is a very important part of my life. Participating in Rao San Ling has given me a lot of inspiration, especially about our culture. This activity allowed me to delve deeper into our Baizu traditions and beliefs, and I think that's a very valuable experience. I have no regrets about participating in Rao San Ling. In fact, I consider it one of the most memorable experiences of my life. Participating in Rao San Ling not only brought me closer to our culture but also introduced me to many new friends researcher celebrated and prayed together, and that sense of unity and resonance is priceless. As for its value, Rao San Ling provides me with a sense of fulfillment and tranquility. In the busy modern life, participating in this traditional ceremony makes me feel very peaceful and purposeful. It also taught me to respect and cherish our cultural heritage, which is a very valuable lesson for me." (Yang Kai Ming March 17, 2023 Interviewer).

The second 35-year-old Baizu individual, Mr. Dong, said:

"Rao San Ling is truly a unique experience for me. It allowed me to have a deeper understanding of our Baizu traditions and beliefs, almost like going back to our roots. When I participated in Rao San Ling, I felt a strong connection with nature and the universe that is indescribable in words. Although this ritual can be a bit tiring, it's definitely worth it! It taught me perseverance, patience, and devotion. It gave me a sense of faith and hope, making me feel more determined and meaningful. It's not just a cultural heritage but also nourishment for the soul. I feel it brings me

closer to my essence and a better understanding of the intimate relationship between humans and nature. It's an immeasurable treasure."The third 35-year-old Baizu individual, Mr. Cheng, also said:(Dong Shu jian March 17, 2023 Interviewer).

"ResearcherBaizu basically participate in Rao San Ling every year, and it has always been a very special experience in my life. There's an intangible power that runs through the entire ceremony, making me feel very sacred and devout. Each participation only makes me more in aresearcherof nature and more fond of my own ethnic group. It also deepens my respect and understanding of traditions. Rao San Ling has tremendous value for me. It's not only a part of cultural heritage but also purification and inspiration for the soul. I feel baptized in spirit every time I participate, feeling fresher and calmer. It's a precious experience that cannot be described in words."(Cheng Chen March 17, 2023 Interviewer).

From the interview results, it can be concluded that Baizu are enthusiastic about Rao San Ling, considering it an important part of their folk culture and art. They believe that this folk cultural art form imparts Baizu values, and they agree that it is a part of cultural heritage.

The Rao San Ling festival reflects Baizu's Benzhu culture's reverence and respect for nature and deities. This worship is not only religious but also an expression of gratitude and respect towards nature, with hopes of favorable weather conditions and family prosperity. Through the Rao San Ling festival, Baizu's Benzhu culture, music, dance, traditional clothing, and arts are showcased and passed down. For instance, performances like "Hua Liu Qu," "Bawang Whip," and "Double Flying Swallows Dance" are the essence of Baizu's Benzhu culture. Rao San Ling is also a social occasion, where Baizu's Benzhu people enhance their friendships and strengthen community cohesion through the festival. Undoubtedly, Rao San Ling is a shining gem in Baizu's Benzhu culture. It is not just a festival but a significant carrier of Baizu's Benzhu culture. Through this festival, Baizu's Benzhu traditions and culture are preserved and promoted. Rao San Ling also serves as a bridge for Baizu's Benzhu culture to interact with other ethnic groups, with many outsiders gaining a deeper understanding and appreciation of Baizu's Benzhu traditions by participating or watching the festival. The Rao San Ling provides a practical platform for the inheritance of Baizu's Benzhu culture. Every generation of Baizu's Benzhu people

will participate in this festival, learning and experiencing their culture and traditions. The festival also promotes innovation and development in Baizu's Benzhu culture. New performances, songs, and dances can be showcased during the festival, ensuring that Baizu's Benzhu culture remains vibrant. Rao San Ling also attracts many tourists and scholars from outside, and their participation and research contribute to the spread and development of Baizu's Benzhu culture.



Figure 4. 8 Rao San Ling
Sources: Yuan yuming (2023)

(2) Benzhu Temple Festival

The Benzhu Temple Festival is one of the significant expressions of Benzhu culture and serves as a religious and folk cultural activity among Baizu (Zhu, A. & Li, C. 2020). During the festival, people organize visits to the Benzhu Temple to worship the Benzhu deity. They sing and perform plays on the temple stage to entertain the gods. Afterwards, the image of the Benzhu deity is brought to the village for temporary worship before being escorted back to the temple.

Benzhu Temples are typically located in mountainous areas a few hundred meters away from the villages of Baizu . They are situated in high places, facing the villages, with a spacious and serene environment surrounded by lush greenery and mountains. Some are also built within the villages. These temples receive continuous visits and offerings throughout the year, with particular significance during the lunar months of January, February, June, and August. The layout of Benzhu Temples

consists of a front stage, a main hall, and side rooms, often in a courtyard arrangement like three or four courtyards (Jin,L.2021). Some temples are also combined with Taoist temples, Dragon King temples, or Guanyin pavilions. The architectural details of the stage and main hall are elaborately decorated, featuring dragon and phoenix motifs. Skilled Baizu craftsmen showcase their artistic talents in the construction of these buildings. The main hall is adorned with various couplets, praising the virtues and deeds of the Benzhu deity, seeking blessings, and commemorating achievements. Inside the Benzhu Temple, numerous altars are dedicated to the Benzhu deity, often including the main deity and their family members, with two or three statues, and sometimes even dozens. Side rooms are usually dedicated to deities associated with childbirth, childhood diseases, and the protection of livestock. Some temples also worship deities related to vegetarianism, where meat consumption is prohibited during their rituals (Li, X.2018). Benzhu Temples often have guardian deities at their entrances, including door gods and horse-riding deities. These Benzhu deities, apart from a few related to agricultural production, are mostly heroic pictures from Benzhu myths and legends, representing both men and women, from Baizu and Han ethnic groups, from ruling classes to common people. Each Benzhu deity has their own titles and captivating mythological stories. Under the influence of contemporary urbanization and development, the traditional spatial forms of Benzhu Temples are undergoing corresponding changes.

In Baizu language, Benzhu Temples are referred to as "Wu Zeng Zhun," meaning "temples of our ancestral gods." From the shores of Erhai Lake to the banks of the Lancang River, from the foothills of Cangshan Mountain to the foot of Yulong Mountain, almost every Baizu village and town has its own Benzhu Temple, where the Benzhu deity they worship is enshrined (Wu, H. & Cheng, L. 2023). According to the most recent joint survey, there are 1723 existing Benzhu Temples in Baizu villages. The Erhai Lake area has always been the central hub for political, cultural, and economic activities of Baizu . This article provides a detailed investigation into the Benzhu Temples around Erhai Lake and selects some typical ones. The location of Benzhu Temples in prominent positions within villages, often at the edges, centers, or the ends of village streets and lanes, makes good use of the terrain and integrates well with the environment. The majority of Benzhu Temples remain in their original

locations and are either renovated or rebuilt. For instance, the Benzhu Temple in Wenbi Village, Haidong Town, was relocated and rebuilt due to inconvenient transportation at the original site. It is now situated beside the Huan Haidong Road, offering better access to the Erhai Lake area and facilitating tourist visits (Li, R.& Baizu, L.2020). As essential public buildings within villages, Benzhu Temples hold a significant place in the hearts of the villagers and are generally located at the core of the villages. The choice of different locations for Benzhu Temples creates various landscape spaces and combines the features of temple gardens with those of ethnic minority gardens. Depending on their locations, they can be categorized into mountain-type, waterside-type, and village-type temples.

Table 4. 3 Site Selection Types of Benzhu Temples in the Erhai Lake Area

Site selection type	Characteristics	Representative cases
Mountain Type	Located on the foothills, the highest point of the village; using height differences to build courtyards to form a religious sequence space; rich landscape space	Shogun's Cave, Cheongsan Shrine, Bongyang-eup Village, Daejeongpan Village Honjomae Temple, Hongsan Honjomae Temple, Daesung Village Honjomae Temple, Daejimbun Village Honjomae Temple
Waterside Type	Close to Erhai Lake, the landscape is good; the vision is broad and the scenery is beautiful; the landscape space is rich	Erbin Village Honmaster's Temple, Ershui Shrine, Haiyin Village Honmaster's Temple, Wenpen Village Honmaster's Temple, Nakashita Village Honmaster's Temple, Crystal Palace
Village Center Type	Pingba area, the core location of the village; large green trees planted in front of the door or in the courtyard, prominent main building volume, etc.	Baekwanggongwon, Suwujang, Yangnannan Village, Taiji and Taisan Benzhu Temple, Taisi Benzhu Temple, Nammun Village Benzhu, Beideng Benzhu Temple, Dugsak Ha Benzhu Temple

Sources: Yuan yuming (2023)

Mountain Type: The Benzhu temples in mountain areas are situated on the slopes, typically at the highest point in the village. Examples include General Dong Benzhu Temple on the Xieyang Peak of Cangshan Mountain on the west bank of Erhai Lake, Cangshan God Temple, Fengyangyi Village Benzhu Temple, and Dajingpan Village Benzhu Temple. These temples take advantage of the elevation difference in the mountain terrain to create a sequential spatial layout for religious buildings (Zhang, X.2016). They also make use of natural vegetation to create rich landscape spaces.

Waterside Type: Benzhu temples of this type are located right next to Erhai Lake, offering excellent scenic views. Examples include Erbin Village Benzhu Temple, Ershui God Shrine, and Crystal Palace on the west bank of Erhai Lake, and Haiyin Village Benzhu Temple, Wenbi Village Benzhu Temple, and Zhongxiajie Village Benzhu Temple on the east bank (Shen, Q.2021). These temples, due to their proximity to Erhai Lake, take advantage of the open and beautiful lake views to create temple courtyards and landscape spaces.

Village Center Type: This type of Benzhu temple is usually found in flat areas within the village, often positioned at a relatively high point within the village. These temples emphasize their central status in the village through features like large old trees and prominent architectural elements in front of the temple (Deng, L.2022). Examples include Baiwang Palace Yuan, Suwu Village Benzhu Temple, Yangnannan Village Benzhu Temple, Taier and Taiesan Benzhu Temples, Nanmen Village Benzhu Temple, Beideng Benzhu Temple, and Wasexia Benzhu Temple.

Traditional Benzhu temple architectural spaces are based on the layout of the Benzhu folk residences, utilizing either single or multi-courtyard configurations depending on economic conditions. Individual buildings within the temple complex include screen walls, gatehouses, stages, wing rooms, main halls, and side halls. In the surveyed cases, Benzhu temples generally maintain the traditional courtyard spatial layout (Zhou, H. & Guo, Y. 2021). However, there is an increase in the diversity of functional spaces within the temple, such as the addition of elderly activity centers and tourism service facilities. Changes in the spatial layout of Benzhu temples at this stage are characterized by: 1) Flexibility in using the courtyard structure to introduce new functions; 2) Expanding the architectural scale of the Benzhu temples through

renovation or new construction based on different economic conditions; 3) Combining the temple's spatial layout with Benzhu tourism development, enhancing the temple's visibility, and generating some income for temple maintenance (Luo, J. & Qian, R. 2019). At present, the development trends of Benzhu temples include the following aspects: Firstly, the transition from traditional earth and wood structures to contemporary reinforced concrete structures. Traditional Benzhu temples usually employed earth and wood construction, with larger spatial scales than Benzhu residences and higher requirements for wood materials. Due to aging and lack of maintenance, most of the earth and wood structures have been rebuilt. With the development of contemporary structural technology, newly built or reconstructed Benzhu temples generally adopt reinforced concrete structures. Materials such as concrete and steel are introduced alongside traditional materials. Traditional building materials like wood, earth, and stone were based on what was Benzhu available and created unique Benzhu temples for each village. However, due to the age of these temples, issues like poor fire resistance, moisture resistance, and waterproofing have arisen with the traditional materials, leading to the introduction of materials like concrete and steel in the construction of Benzhu temples. Secondly, diversification of decorative themes. The decorative art of Benzhu temples has a unique style, influenced by materials, technology, and social development. For example, the decoration of new Benzhu temple stages does not solely focus on religious themes but incorporates other traditional elements as well (Hu, X.2011). The exterior wall paintings of newly built Benzhu temples also reflect Benzhu regional characteristics.

Additionally, the architectural decoration and carving on the temple's gatehouses are essential artistic elements in Baizu culture, including various types of carvings that serve both decorative and cultural-historical purposes.

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Figure 4.9 Types of Decorative Carvings on Benzhu Temple Gatehouses

Source: Yuan yuming (2023)

Chiwen (鸱吻): It is one of the nine sons of the dragon in ancient Chinese mythology. Chiwen resembles a dragon-headed creature with a fish-like tail and is typically found at both ends of the ridge of ancient Chinese buildings. Chiwen is considered a ward against evil, as its role is to inhale and then exhale malevolent energies from the roof, protecting the building from harmful influences. It is also seen as an auspicious symbol, representing wealth and prosperity (Wei, D. J. 2021).

Lianghua jian (亮花筒): A type of decorative element commonly found on palaces, temples, and other buildings. Lianghua jian is made of stone or bricks and typically has a circular shape with intricate hollow patterns carved on the front. These patterns are often a repeated design in two directions, creating a decorative effect while also providing shade from the sun.

Feilong (飞龙): An important decorative element in ancient architecture, Feilong not only embellishes buildings but also serves a protective role. The imagery of Feilong is vivid and lifelike, conveying a strong artistic impression and adding grandeur and majesty to the building. It also symbolizes auspiciousness, good fortune, power, and authority (Yi, C.C. 2014).

Huafeng (花枋): Intricately designed patterns, including lotus, peony, chrysanthemum, plum blossom, cloud motifs, dragon motifs, phoenix motifs, and more. Huafeng uses two, three, or four layers of patterns to express the spatial hierarchy of the building and carries auspicious connotations. For example, lotus

symbolizes purity and nobility, peony symbolizes wealth and auspiciousness, chrysanthemum symbolizes longevity, plum blossom symbolizes tenacity and resilience, cloud motifs represent auspiciousness, dragon motifs symbolize imperial authority and majesty, and phoenix motifs represent auspiciousness and beauty (Sun, D.T, & Xu, J. 2013).

Huazhao (花罩): A decorative element used primarily on the gatehouses of temples. Huazhao is made of wood and has a rectangular shape with hollow patterns carved on the front. Similar to Lianghua jian, the patterns on Huazhao are often a repeated design in two directions, offering both decorative and sun-blocking functions (Hua, Q. & He, Y. 2019).

Wadang (瓦当): Refers to the covering at the front end of the eaves of ancient Chinese architecture. It is usually made of clay and has a circular or semi-circular shape. The surface of Wadang typically features decorative motifs with auspicious meanings (Jiang, 2021). For example, Taiji (太极) patterns represent the dual forces of yin and yang in Taoism. Chahua (茶花) patterns depict the petals of tea flowers and symbolize purity and nobility (Sun & Lin, 2017). Shoumian (兽面) patterns are facial motifs of animals from ancient Chinese mythology, symbolizing dignity and power. Crane (鹤) patterns depict cranes and symbolize longevity and auspiciousness. Lingzhi (灵芝) patterns depict lingzhi mushrooms, symbolizing eternal life. Juancao (卷草) patterns depict curled grass leaves, symbolizing vitality (Cui, D.D. 2011).

Duidiao (堆雕): Sculptures constructed by piling up clay, using bas-relief techniques with a long history in China. Duidiao is known for its simple and bold forms and strong artistic impact. In Benzhu temples, Duidiao is mainly used on eaves, column tops, and door beams. These Duidiao often feature floral, animal, and human themes, with lifelike shapes and a strong decorative effect .

These architectural decorative carvings not only serve an aesthetic purpose but also carry rich cultural, historical, and religious symbolism. Their application in traditional Baizu temples not only beautifies the temples' exteriors but also reflects the core values of Baizu culture. The value of these carvings lies in their representation of the continuity and inheritance of traditional culture, providing profound insights

into Baizu history and beliefs. These decorative carvings also offer an important window for visitors and researchers to understand Baizu culture and art.

Baizu's "Benzhu Temple" is a manifestation of the profound spiritual and cultural beliefs of Baizu community. It symbolizes Baizu's reverence for their deities and ancestors, and it serves as a focal point for their religious and cultural activities. The Benzhu Temple holds a central position in Baizu's "Benzhu" culture. As a sacred space, it is not just an architectural structure but a repository of the community's shared history, traditions, and spiritual beliefs. The role of the Benzhu Temple in the development of the "Benzhu" culture is significant. It acts as a center for cultural preservation, where rituals, ceremonies, and festivals are held, ensuring that the traditions and beliefs of Baizu are passed down from generation to generation. Furthermore, the temple plays an essential role in fostering community cohesion. It provides a space where members of Baizu community can come together, strengthening their bonds and shared identity. The temple also promotes cultural exchange, as it attracts visitors and scholars interested in learning about Baizu culture, thereby helping in the dissemination and evolution of the "Benzhu" culture.

(3) Bawang Whip Dance

Dance is an essential part of Benzhu culture and has a unique ethnic style and Benzhu characteristics. During the worship of the deity, people often perform Baizu dances to express their reverence for the deity. For example, dancers wear specific costumes, hold musical instruments, and dance to the rhythm of the music. The dance movements are rhythmic, vivid, and graceful (Li, M. & Zhang, Y. 2021).

During the investigation stage, researcher concluded that Bawang whip dance has various performance forms depending on the region and style. In the Kan and semi-mountainous areas, it is mainly a singing and dancing performance where dancers sing while dancing. In the mountainous areas, the Bawang whip dance combines singing, dancing, and music, with singers singing the original song while accompanied by the sanxian instrument. In the Erhai Lake area, it is mainly group dances and couples dances, with no singing. is typically accompanied by suona and bamboo flute music. It is often performed during major Baizu festivals and various folk events, such as the Raosanling Festival, Torch Festival, Tianjiale (a type of

festival music and dance), Sanyuejie (Third Month Street Festival), and Benzhu Festival.

Summary of interviewees responses:

Baizu Bawang Whip Dance has been passed down since its inception and continues to be a vital part of the daily lives of Baizu . It plays an essential role in various aspects of their lives and serves a wide range of social functions. Especially in the context of modern culture, with the expansion of performance spaces, the social functions of Baizu Bawang Whip Dance have evolved, and the dance holds different roles in various performance settings.



Figure 4. 10 Ba Wang Whip Dance

Source: Yuan yuming (2023)

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Table 4. 4 List of Inheritors of Bawang Whip Dance

Name	Level	Location
Li Dinghong	provincial level	Jianchuan County
Li Fanchang	provincial level	Jianchuan County
Zhao Jieren	state level	Yunlong County
Zhang Shirui	state level	Jianchuan County
He Songkang	state level	Dali Town, Dali City
Yang Jinkai	Municipal level	Dali Town, Dali City
Yang Zhaoxing	County level	Shundang Village, Baishi Town, Yunlong County
Zhao Weinan	County level	Shundang Village, Baishi Town, Yunlong County
Yang Jiuquan	County level	Shundang Village, Baishi Town, Yunlong County
Dong Jusong	County level	Jianchuan County
Zhang Silan	County level	Jianchuan County
Zhang Taiying	County level	Jianchuan County
Zhang Yongfu	County level	Jianchuan County
Zhang Guoxiang	County level	Jianchuan County
Zhang Fujuan	County level	Jianchuan County

Sources: Yuan yuming (2023)

According to statistics, in Dali City, there are 15 representative inheritors of the Benzhu Ba Wang Whip Dance. Among them, classified by the level of application, there is one provincial-level inheritor, four prefectural-level inheritors, one city-level inheritor, and nine county-level inheritors. These inheritors mainly belong to Jianchuan County, Yunlong County, and Dali Town. From the chart, it can be observed that after Benzhu Ba Wang Whip Dance became an intangible cultural heritage, the number of folk artists increased from the county level to the provincial level. This growth in the inheritance team has broken the challenges in the Ba Wang

Whip Dance's transmission, making significant contributions to the continuity of Benzhu Ba Wang Whip Dance.

On one hand, the inheritors personally teach the techniques of Ba Wang Whip Dance, vigorously cultivating new generations of inheritors, transforming the mode of transmission from family-based to master-apprentice, and leading them to spontaneously form Benzhu artistic groups for promoting Ba Wang Whip Dance (Luo, F. 2020). On the other hand, they actively participate in the protection and rescue of Benzhu culture, helping Benzhu cultural workers collect and compile endangered traditional Ba Wang Whip Dance techniques, ensuring their preservation. It was found during the investigation that almost every village in Dali City has its own established cultural groups, varying in size from ten to over forty members, aged between 25 and 55. They learned the artistry by following Benzhu renowned artists in Ba Wang Whip Dance. These cultural groups perform during folk festivals, with the main content being Ba Wang Whip Dance, and also including other traditional Benzhu dances such as Straw Hat Dance, Eight-corner Drum Dance, and Double Flying Swallow Dance.

Through government funding and the efforts of the inheritors, Ba Wang Whip Dance has gradually developed after being recognized as intangible cultural heritage. However, it still faces challenges in its continuity and development in the context of modern cultural diversification.

The Benzhu Ba Wang Bian dance has continued since its inception and remains vital today. Its significance lies in its permeation into various aspects of Baizu's lives, occupying a crucial place in their daily routines and serving a broad societal function. Especially in the modern cultural context, with the expansion of performance spaces, the social functions of Baizu Ba Wang Bian dance have evolved accordingly, with different societal functions in various performance spaces.

Firstly, in the fields – for self-entertainment. As mentioned earlier, the fields were the birthplace of Ba Wang Bian dance, where Baizu ancestors, after their agricultural work, engaged in entertainment by imitating farming movements with tree branches and bamboo sticks, leading to the formation of the Ba Wang Bian dance's rudimentary form. In this primitive performance space of the fields, Baizu ancestors would gather for leisure after labor, using practice and creative dance

movements to eliminate fatigue and enjoy themselves. The primary purpose of Baizu's performance of Ba Wang Bian dance in the fields was for entertainment, emotional expression, and celebration through dance. Thus, the societal function of Ba Wang Bian dance in the fields was self-entertainment.

Secondly, 'Rao San Ling' – for entertaining both people and spirits. Rao San Ling consists of ritual spaces and song and dance performance spaces. Ba Wang Bian dance is performed not only in ritual spaces but also in song and dance spaces. In the ritual spaces, the number of dancers and dance movements follow even numbers, with dance formations in circles. Even the dance props themselves and the red ribbons and colored ribbons adorning the Ba Wang Bian whip demonstrate respect and reverence for the main deity. Through the performance of Ba Wang Bian dance, they pray for the deity's blessings, good weather, and bountiful harvest, fulfilling the purpose of giving thanks to the spirits. When the parade moves outside the temple and through the fields, Ba Wang Bian dance is an essential part of the Rao San Ling song and dance troupe. The purpose is to liven the atmosphere, heightening the festive ambiance of the folk activities to bring joy to both worshippers and spectators. Thus, Baizu Ba Wang Bian dance in the context of Rao San Ling performances has a dual societal function, serving not only as entertainment but also as a form of religious worship.

Thirdly, on the modern entertainment stage – showcasing heritage. The modern entertainment stage is a contemporary performance space. Unlike the fields and Rao San Ling performance spaces, Ba Wang Bian dance on the modern entertainment stage is a refined and polished performance, complemented by stage design and composed music presented to the audience. Whether in tourism entertainment stages or art exhibition stages, performing Baizu Ba Wang Bian dance allows viewers to quickly understand and recognize Baizu dance art. Through the dance's rhythms and style, they can also gain insights into the character and spirit of Baizu, ultimately serving the purpose of showcasing Baizu dance art to the outside world and contributing to the preservation of Baizu Ba Wang Bian dance. The emergence of modern entertainment stages not only provides space for the performance and preservation of Baizu Ba Wang Bian dance but also breaks away from the traditional constraints of folk activities. In modern performance spaces,

Baizu Ba Wang Bian dance takes on a new function, which is to showcase and preserve the heritage.

Lastly, in modern theaters – for artistic exchange. The appearance of theater spaces signifies that Baizu Ba Wang Bian dance has transitioned from ethnic art to stage art. Ba Wang Bian dance performed in theater spaces involves carefully refined performance content, choreography, costume props, and music composition, all accomplished by professional dancers and directors (Yang, N., & Zhu, D. 2019). The overall performance, enhanced by modern theater lighting, sound, and stage design, gives Ba Wang Bian dance a more artistic dimension. While Ba Wang Bian dance itself is an emotional dance with no specific narrative, Ba Wang Bian dance in theater spaces is imbued with unique cultural significance. Performers select dance rhythmic features and combine them with modern dance body language, using their performance to represent Baizu history and culture. Theater stage design allows the audience to focus on the dance piece itself, providing an immersive viewing experience. Through the narrative conveyed by the dancers' movements, the audience gains a deeper understanding of specific aspects of Baizu's lives and Baizu culture. In the context of modern theater spaces, Ba Wang Bian dance offers opportunities for cultural exchange within Baizu culture and serves as a symbol of Benzhu culture in exchanges with the cultural arts of other regions. Therefore, in theater spaces, Baizu Ba Wang Bian dance carries the societal function of artistic exchange.

Researcher interviewed a Ba Wang Bian dance performer, a 43-year-old man named He, who shared his thoughts on Ba Wang Bian dance:

“Ba Wang Bian dance is a powerful and passionate form of dance, often accompanied by intense drumbeats and whip cracking sounds. This dance showcases the courage and resilience of our Baizu and is a proud aspect of our culture. Ba Wang Bian dance has been passed down through generations, serving as a way to transmit our culture to the younger generation. It's not just a form of performance but also an educational tool that fosters cultural identity and pride among the youth.”(He Gui, 2022: Interviewer)

Baizu Bawang Whip Dance, deeply rooted in tradition, has remained a significant and enduring aspect of Baizu's cultural heritage. As revealed by the interviewee, this dance form is not merely a performance but a powerful and

passionate representation of Baizu culture, demonstrating the courage and resilience of the community (Zhang, A. & Sun, M. 2019). It has been passed down through generations, serving as an educational tool to instill cultural identity and pride among the youth. While the dance's traditional roles persist, its significance has evolved with the changing cultural landscape. In modern times, it finds new roles and holds different functions in various performance settings, showcasing its adaptability and continued relevance in Baizu cultural context.

Baizu "Bawang Whip Dance" is a vivid embodiment of the "Benzhu" culture, reflecting the deep-seated traditions and values of Baizu community. Within the "Benzhu" cultural context, the Bawang Whip Dance occupies a prominent position as it encapsulates the spirit, strength, and vitality of Baizu. This dance, with its rhythmic movements and powerful storytelling, serves as a bridge connecting the past with the present, allowing the younger generation to remain in touch with their roots. The Bawang Whip Dance plays a crucial role in the development and preservation of the "Benzhu" culture. By keeping this dance alive, Baizu ensure the continuation of their unique traditions and beliefs. The dance acts as a medium through which cultural knowledge and values are transmitted, fostering a sense of identity and unity among community members. In contemporary settings, the Bawang Whip Dance has also evolved, adapting to modern sensibilities while maintaining its core essence. As it gets showcased in various events and festivals, both locally and internationally, it aids in promoting the richness of Baizu culture to a broader audience, enhancing its recognition and appreciation. Through the Bawang Whip Dance, the resilience, adaptability, and enduring spirit of Baizu "Benzhu" culture are celebrated and revered.

(4) Baizu clothing in the Erhai Lake Area

The clothing of Baizu in Dali has been influenced by their generations-long life alongside Erhai Lake. As such, their attire has a visual freshness and lightness resembling water. For Baizu women, their clothing is predominantly composed of blue and white colors, with headwear featuring iconic scenes of wind, flowers, snow, and the moon. The upper garment typically consists of a blue or red collared blouse paired with white close-fitting sleeves, while the lower garment consists of light-colored straight-leg pants and an embroidered waistband (Li, S. 2013). The footwear is exquisite, often adorned with embroidered patterns. Presently, Baizu men's attire is

quite similar to that of the Han people and has become simpler compared to the past. Traditionally, Baizu men wore white headbands, white, blue, or dark blue layered clothing, and animal skin collared blouses, along with blue or white trousers. They also wore shoes with notched openings. In the area around Dali's Zhoucheng Village, Baizu residents continue to produce headscarves and purses using the Benzhu tie-dyeing technique, which fully integrates Baizu clothing with their distinctive tie-dyeing artistry.



Figure 4. 11 Baizu's Benzhu Clothing

Sources: Yuan yuming 2023

The artistic characteristics of Baizu costumes in Dali are rich and colorful, full of regional characteristics and cultural connotations. The style and matching of clothing play a key role in displaying the art of clothing. They not only meet practical needs, but also highlight individual characteristics and personality. The clothing culture of Baizu in Dali is characterized by simplicity, stability, dignity and elegance, reflecting the aesthetic taste and cultural beliefs of Baizu .

The variety of women's clothing is breathtaking, often including headdresses, shirts, collared gowns, trousers, aprons and shoes. The styles and decorative elements of these costumes not only differ between young unmarried girls and older married women, but also reflect the uniqueness of the times and regions. These costumes represent different stages and roles, showing the tradition and personality of Baizu women. Children's clothing is also an important part of Baizu clothing culture. Baizu children's clothing is usually related to Benzhu cultural customs and is full of beautiful blessings and symbolic meanings. Young children often wear tiger head hats and mountain-shaped hats. These hats are usually made of cotton or corduroy, lined with high-quality cotton silk, and decorated with gold and silver threads or colorful silk threads on the outside with animal or flower patterns. The brim of the hat is decorated with colorful pom-poms or ribbons, and wealthy families like to decorate it with coins, jade, agate and silver ornaments, making the overall costume bright in color, complex in craftsmanship, and highly visually appealing. Girls' clothing is similar to that of adults, with white wide-sleeved shirts decorated with lace at the hem. The coat is usually a bright red or rose red collared jacket. The lower body wears white straight pants. The waist is decorated with irregular embroidered patterns, and the feet wear colorful brightly embroidered shoes.

These costumes demonstrate the uniqueness of Baizu costume culture, as well as their pursuit of beauty and cultural inheritance. The most distinctive costume of young unmarried girls in Dali is the "gold flower costume". This dress is full of bright colors but still remains dignified and elegant. They often braid their hair, tie it with a bright red woolen headband, and wear phoenix hats, fishtail hats and "romantic" hats. Especially the "Fenghuaxueyue Hat", its shape, color and decoration depict the magnificent scenery of Dali Cangshan and Erhai Lake as well as the legendary story of Fenghua, Snowy and Moon of Baizu. These four elements represent the Shangguan flowers, Xiaguan wind, Cangshan snow and Qiaohai moon in historical legends. They incorporate beautiful meanings and are therefore deeply loved by young Baizu women. They wear white wide-sleeved shirts with red or blue geometric patterns on the collar and cuffs. They wear red or blue right-fold slanted collar jackets on the outside. Compared with the plainness of the bottom shirt, the collar jacket is more elegant. The decoration is more complex, usually with silver ornaments "three

whiskers" or "five whiskers". Wear white or blue wide-legged or slightly bell-bottom trousers on the lower body. The trousers have faded edges decorated with various floral patterns and lace, highlighting the slenderness and dynamics of women's legs. An unmarried woman's apron is simple and elegant, with exquisite embroidery. The color of the apron tied around the waist is the same as the collar coat. The pattern is mainly peony, surrounded by plum blossoms, peach blossoms, flying birds and other patterns, or a circle of red or gold is embroidered on a white background. lace. On their feet, they wear brightly embroidered shoes such as red and pink, or pointed-toe boat-shaped shoes. The uppers are symmetrically embroidered with gorgeous patterns, the toes are on stilts, and the uppers are embroidered, giving life to the steps.

Compared with young women, married middle-aged and elderly Baizu women are more stable and simple. Middle-aged women often wear light-colored headscarves, while older women prefer dark-colored headscarves or headscarves dyed with floral patterns. The inner layer is usually a blue or dark-trimmed wide cardigan, and the outer layer is a black, blue or dark red right-fold velvet scarf. Wearing wide-leg pants made of gray, blue, black and other dark fabrics, and a double-layered black or blue long apron tied around the waist. These costumes overall present a solemn, elegant and luxurious visual experience. On their feet they often wear boat-shaped embroidered shoes with stilt toes.

Regarding the clothing of Baizu men in Dali, it does show that in modern society, many men have become Sinicized and dress similarly to Han people. This shows that the younger generation has little understanding of traditional clothing culture, which is a challenge that reflects cultural heritage and age. However, through literature and ethnographic museum collections, researchers can still summarize the characteristics of traditional male clothing of Baizu in Dali.

The traditional male costumes of Baizu in Dali are relatively simple and include the following elements

Head wrap: Most men wrap their heads with white or blue turban. In some cases, especially for young children and young men, the headscarf may be embroidered with lace. Children usually wear tiger-head hats or fish-tail hats, which are beautifully decorated and represent the special clothing culture of early childhood.

Upper body: Usually worn inside is a white or light-colored stand-up collared long-sleeved top. The coat often includes a black or blue waistcoat and collared coat. Waistcoats for young children and young men are often embroidered with dragon and phoenix patterns, while the placket and hem are often decorated with lace.

Lower body: Men usually wear white or dark blue wide-leg pants. The trouser legs may have embroidery or appliques, a decoration called "breeches," for added charm and uniqueness.

Satchel: The satchels of Dali Baizu men are also very distinctive. These satchels are usually exquisitely embroidered with various patterns. This is not only decorative but also practical, providing them with an easy way to carry their belongings.

Although the trend of modernization has made most men's clothing similar to that of the Han people, these traditional clothing characteristics still help us understand the cultural heritage of the past. These distinctive clothing elements not only reflect aesthetic taste, but also represent the cultural tradition of Dali Baizu men. (Gu, X. & Wang, Z. 2020).

Researcher once interviewed a Benzhu Baizu person regarding Baizu clothing, and he told us:

"Our clothing now is much simpler compared to the past, and it's basically not much different from yours. The clothing worn by the generation before ours was much more complex. Both the interior and exterior were basically our Baizu style. Researcher all used to wrap white cloth on our heads, and that white cloth was made by ourselves. Having seen clothing from so many ethnic minorities, I still believe that Baizu clothing is the most beautiful." (Zhang guitian, 2022: Interviewer)

Baizu's attire, influenced by their long history living beside Erhai Lake, is not only a representation of their unique cultural heritage but also serves as an embodiment of their adaptation and integration into mainstream culture. Within the broader cultural context, this distinct clothing style occupies a position of cultural significance, showcasing the diversity and richness of Chinese ethnic traditions. Moreover, Baizu clothing, with its intricate designs and the unique Benzhu tie-dyeing technique, plays an essential role in enriching and evolving mainstream cultural aesthetics, adding layers of depth and meaning. It is a testament to the mutual

influence and coexistence of ethnic and mainstream cultures, highlighting the dynamic nature of cultural development.

(5) Baizu Da Ben Qu

Da Ben Qu is a form of storytelling through solo singing accompanied by self-playing on the bamboo zither (zhuchin). It features beautiful melodies, a strong narrative quality, and literary elements. Chuichui Qiang is a unique form of opera in the Benzhu tradition, known for its beautiful melodies, lively rhythms, and intense emotional expression. Instrumental music includes percussion, wind instruments, and plucked instruments. The main percussion instruments are the big drum, small drum, and gong. The main wind instruments include the xiao and flute, while the plucked instruments include the pipa and yueqin. Baizu Da Ben Qu is one of the representatives of traditional Baizu music, with profound cultural and artistic value. This music not only reflects the musical talents and creativity of Baizu but also carries rich historical and cultural traditions. The unique melodies, lyrics, and performance style of Baizu Da Ben Qu convey the values, beliefs, and life experiences of Baizu. It serves as a cultural symbol for Baizu community, aiding in the preservation and promotion of Baizu culture. This musical form plays a vital role in cultural preservation, artistic expression, and community cohesion, making it an indispensable part of Baizu cultural heritage. (Ling, M. & Cai, S. 2019).

A Da Ben Qu artist with over 40 years of experience describes Da Ben Qu as follows:

"I am 52 years old this year, and I started learning Da Ben Qu from my elders when I was eight years old. I began performing on stage in my teens. As a Baizu Da Ben Qu artist, I deeply love this traditional art form. Da Ben Qu is a precious treasure of our Baizu culture, a multifaceted expression that combines music, poetry, dance, and drama. It is just regrettable that fewer and fewer young people are willing to understand and embrace this traditional musical art." (Yang Sen, 2022: Interviewer)

In the context of Benzhu culture, Da Ben Qu is a reflection of the rich historical tapestry and intricate traditions of Baizu. This form of storytelling through solo singing is not just a musical art form but a vessel that carries tales of the past, preserving them for future generations. Within Benzhu culture, Da Ben Qu occupies a revered position, often regarded as a cornerstone of Baizu artistic expression. It stands

as a testament to Baizu's creativity, their profound connection to their heritage, and their ability to weave tales that resonate with emotion and depth. The very essence of this musical narrative is intertwined with the cultural, spiritual, and social fabric of Baizu community. As for its role in the development of Benzhu culture, Da Ben Qu plays a crucial part. By continually evolving while maintaining its traditional roots, it ensures that the rich legacy of Baizu remains alive and relevant. This musical form has been a bridge between the old and the new, introducing younger generations to their history while adapting to contemporary tastes. Furthermore, as a cultural ambassador, Da Ben Qu helps in fostering understanding and appreciation for Benzhu culture beyond its native audience, promoting cultural exchange and dialogue.

Dali Baizu Suona Music

Dali Baizu suona music is sung in Baizu language and strictly categorized by emotions such as joy, worship, and sadness, with different songs for each occasion. Due to its strong emotional appeal, it is not only used in funerals and weddings but also for significant events like labor and production. Dali Baizu suona music employs the "borrowed sound" blowing technique. Artists use left and right cheek belts for breathing, allowing them to play while walking. Due to the suona's hard and short reeds, it produces a wide range of sounds, with deep lows and sharp highs. The suona in Dali Baizu music has seven holes on the front and none on the back, distinguishing it from the Han ethnic suona. This traditional musical intangible heritage is an essential part of Baizu culture, known for its unique performance style and sound characteristics. Through special vocal techniques and instrument playing, Dali Baizu suona music conveys the rich cultural content and historical stories of Baizu. (Zhao, X. & Wu, Y. 2021). It is often performed during religious ceremonies, celebrations, and social gatherings, carrying the beliefs, emotions, and collective memories of Baizu community. Simultaneously, this musical form showcases the skills and creativity of Baizu musicians, providing ample space for musical artistry. Dali Baizu suona music plays a crucial role in cultural heritage preservation, musical art, and community interaction, making it a valuable heritage of Baizu culture.

In the native culture, Dali Baizu suona is an important music form that embodies the profound history, culture and tradition of Baizu . It is not only an artistic expression, but also a tool to convey emotions, beliefs and collective memory. In the

native culture, the suona of Baizu in Dali occupies a respected position. It is an important part of Baizu culture and is often played at various important religious ceremonies, celebrations and social gatherings. This musical form has a profound influence in Baizu community and is often used as a tool to convey various emotions including joy, adoration and sadness. For the development of native culture, Dali Baizu Suona plays a vital role. First, it is a tool for cultural inheritance, helping the younger generation understand their history and traditions. Secondly, it is also an important way to promote community cohesion, bringing people closer together through shared musical experiences. Finally, as a unique musical form, Dali Baizu suona has also attracted the interest and respect of other cultures, promoting cultural exchange and understanding.

2) Fine Arts Category

Traditional Chinese art includes sculpture, painting, craft modeling, architecture and other categories, and is the sublimation of artistic expression. The traditional art of Dali's intangible cultural heritage is a material form of art created by the people of Dali through superb technology, reflecting the influence of economy, art and culture in different periods. Dali's traditional art intangible cultural heritage includes 4 projects including Baizu's Benzhu Culture's Clay Sculpture, Baizu Jia Ma, Baizu Residents' Frescoes, and Baizu stone and wood carvings.

(1) Benzhu Culture's Clay Sculpture

The production process of Benzhu God clay sculpture begins with creating a large frame. The frame is the support structure for the clay sculpture, ensuring its stability and strength (Yang, Y. 2015). Typically, materials like wood and steel are used to design and construct the frame based on the size and shape of the clay sculpture. In the second step, straw is mixed with clay to form clay. Straw adds toughness to the clay, making it less likely to crack or deform. The clay is then filled into the frame for initial shaping. The third step involves further shaping the form. Details are refined on the foundation of the initial shaping, gradually perfecting the form of the clay sculpture. During the process, attention is paid to details such as proportions, structure, and expression to make the clay sculpture lifelike. After completing the form in the fourth step, coloring is applied. Coloring can be done using various materials and techniques, such as painting and varnishing, depending on

the requirements (Gu, H.2010). Coloring makes the clay sculpture more vibrant and artistically appealing.

From a symbolic perspective, the beauty of Benzhu clay sculpture reflects the spiritual pursuit of the Benzhu people. They uphold virtues and seek a better life. The virtues represented by the Benzhu clay sculpture, such as compassion, kindness, wisdom, and bravery, are common spiritual pursuits of the Benzhu people (Li, 2018). The beauty of the Benzhu clay sculpture also reflects the aesthetic taste of the Benzhu people. They prefer bright colors and vivid shapes to express their pursuit of a better life."

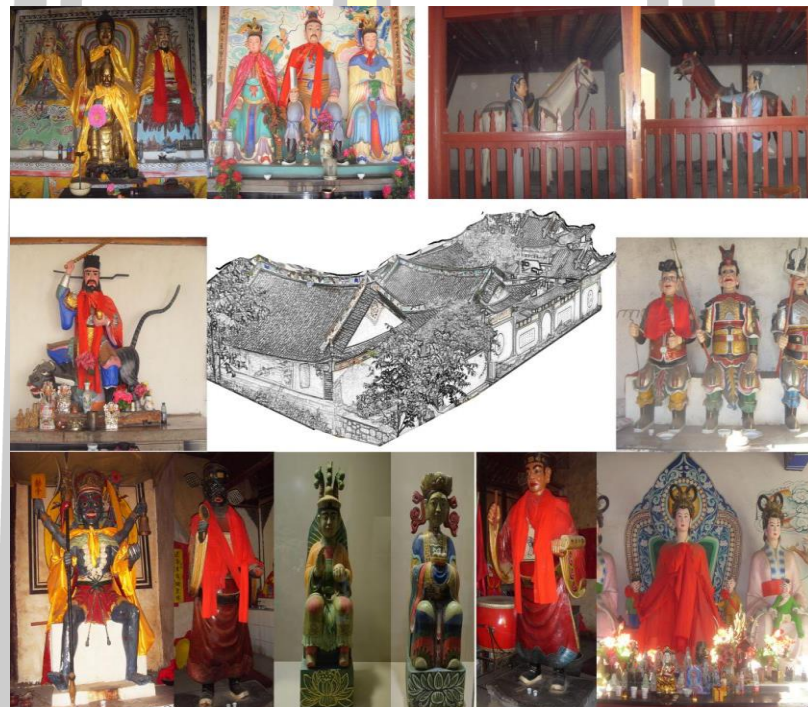


Figure 4. 12 Benzhu's Clay Sculpture

Source: Yuan yuming (2023)

Benzhu deity clay sculptures possess unique symbolic structural features that reflect the responsibilities and characteristics of the deities they represent. For example, the Benzhu deity is often depicted with a dignified and compassionate demeanor, embodying its significance and influence in people's hearts. In contrast, the "Sending Children Goddess" typically presents a gentle and loving image, symbolizing her association with childbirth (Min, R.G. 2007). Additionally, clay sculptures of different deities exhibit distinct symbolic languages. Clay sculptures of

the "Great Black Heaven Deity" usually portray a powerful picture with three heads and six arms, equipped with ritual objects, symbolizing its role in safeguarding health and well-being. On the other hand, clay sculptures of the "Land Mountain Deity" often depict a benevolent image, signifying its protection of the land and nature. Compared to other forms of art, Benzhu deity clay sculptures possess richer symbolic structural features. This not only showcases the prominent position of the main deity in people's hearts but also reflects the uniqueness and value of the main deity's cultural artistic form.

In their own culture, Benzhu Culture's Clay Sculpture is an important form of artistic expression, deeply loved and respected by the Yi and other ethnic groups. These clay sculptures are not only works of art, they are also symbols of religious belief, representing the Yi people's aresearcherand gratitude for nature, gods and life. In this culture, Benzhu Culture's Clay Sculpture occupies a pivotal position. First, it is a strong cultural and religious expression. Each clay sculpture contains rich stories and historical background, passing on the traditions and beliefs of the Yi people to future generations. These clay sculptures not only play a central role in religious ceremonies, but also occupy a special position in daily life, becoming the patron saint of every household. Benzhu Culture's Clay Sculpture played a vital role in the development of this host culture. First of all, it is a bridge for exchanges between the host culture and other cultures. Through the exhibition and exchange of clay sculptures, many foreigners understand and respect the culture and beliefs of the Yi people. Secondly, this art form also provides impetus for the inheritance and development of the host culture. As time goes by, new generations of artists and craftsmen continue to discover and innovate, allowing the clay sculpture art of this host culture to continue and flourish.

(2) Baizu Jia Ma

For Baizu Jia Ma, it refers to a general term for woodblock-printed products burned by Baizu during activities such as sacrifices and blessings (Jin, Y.P. 2019). The production of Baizu Jia Ma paper involves writing or carving characters and images, applying pigments, and printing. Various tools are used in this intricate process. First, a design or text is written or traced on a wooden board. Then, skilled

carving techniques are employed to engrave the wooden board. Next, pigments are applied to the design or text, and finally, the pigmented design or text is printed onto handmade paper's front side using a specialized small hammer to ensure clarity. Baizu Jia Ma paper features a rich variety of patterns, including lakes, rivers, birds, animals, deities, and architecture, reflecting the diverse culture of Baizu and holding a significant place in their daily life (Li, M.L.2006).

The "Jiama" of Baizu originated from the sacrifices and religious rituals of ancient society. In these ceremonies, the ancestors of Baizu used various engravings, also known as "Jiama", to carry out activities such as praying for blessings, offering sacrifices to games, and warding off disasters. During the Han and Jin Dynasties, there was a similar "Jiama" tradition in the Han areas of the Central Plains, that is, drawing images of gods and Buddhas on paper, performing sacrifices in red and yellow colors, and then burning them. The ancestors of Baizu nationality introduced the "Jiama" form of the Han nationality and used it to express their traditional culture and national consciousness. Over time, this tradition evolved into the authentic "Baizu armor horse" (Dan, p.2021).

The production of "Baizu armor and horses" mainly uses woodblock carving technology and uses the method of incising lines to produce rough lines, intricate lines and surfaces, changes in virtuality and reality, and a simple and simple artistic effect. This production method breaks the convention of copying woodcut works and allows the creator to show free imagination during the creative process. The carvers will use homemade paint to print the patterns on handmade earth paper (paper made from tree bark).

The content of "Baizu Jiama" is rich and diverse, and it is mainly divided into three categories. First of all, it includes the "totems" of Baizu, such as "Canglong", "Cailong", "Shuifu Dragon King", etc., which are important symbols of Baizu culture. Secondly, "Baizu Jiama" covers the "original" gods, which is the core of Baizu folk religious beliefs and originates from the worship of nature gods in the primitive religion of Baizu ancestors. Finally, this tradition also includes various Baizu idols and gods, such as the "god of family", "god of joy", "god of land", etc (Dong, J. 2007). These contents reflect Baizu culture's concern and understanding of the natural environment, religious beliefs, living habits, ethics, art and other aspects.

"Baizu Jiana" is not only a performance and traditional art, but also a cultural carrier, which carries the history, religious beliefs and cultural heritage of Baizu . This activity is crucial to understanding and appreciating the unique cultural heritage of Baizu . Through the "Baizu Nationality Horse", people can get a glimpse of the rich and colorful history and cultural traditions of this nation.

In the Benzhu culture, Baizu Jia Ma represents a significant embodiment of Baizu's traditions, rituals, and spiritual beliefs. This woodblock-printed artwork captures the essence of their cultural identity, showcasing their reverence for nature, deities, and the various facets of daily life. Within the framework of Benzhu culture, Baizu Jia Ma occupies a pivotal position. It is not merely an art form but a tangible link between Baizu's past and present, bridging their ancient customs with contemporary practices. The act of burning Baizu Jia Ma during sacrifices and blessings is a testament to its intrinsic value in their religious and cultural ceremonies, reinforcing communal bonds and ensuring the continuation of age-old traditions. As for its role in the development of Benzhu culture, Baizu Jia Ma plays an instrumental part. The intricate process of its creation, from design to printing, encapsulates the craftsmanship, dedication, and creativity inherent in Baizu culture. Furthermore, it serves as an educational tool, enlightening younger generations about their heritage, fostering pride in their cultural identity, and promoting the preservation of Baizu's unique customs. Through Baizu Jia Ma, the evolving narratives of Baizu's history, spirituality, and artistic endeavors find expression, ensuring that their legacy thrives and adapts in the face of modernity.

(3) Baizu Resident Frescoes

Baizu resident frescoes have a long history, with the most representative examples found in the Dong Family Mansion and Yan Family Mansion in Dali Ancient Town. These frescoes possess outstanding cultural, artistic, and historical value. Baizu resident frescoes typically combine painting and carving and feature a wide range of patterns, including flora and fauna, natural landscapes, pictures, myths, and poems, all concentrated on various parts of residential buildings such as walls, gables, roof beams, ceilings, brackets, eaves, and corners. During the fresco painting process, "paper-reinforced plaster" (made from white cotton paper and plaster) is used as a base for brick walls, while wooden parts are coated with "pig blood lime" (a

mixture of lime, tung oil, and pig's blood). (Lin, J. & Fang, Y. 2021). These frescoes not only exhibit significant artistic and aesthetic value in their patterns and inscriptions but also contain profound meanings, reflecting Baizu's aspirations for a better life and blessings. They feature symbols of auspiciousness like cloud patterns, protective inscriptions, and peony motifs symbolizing wealth and prosperity.

Doorway Frescoes



Figure 4. 13 Doorway Paintings

Source: Yuan yuming (2023)

On the entrance gate of the Benzhu Temple, various decorative elements harmonize with each other, creating a solemn and mysterious atmosphere. Let's analyze the decorative elements and their characteristics on the entrance gate of the Benzhu Temple from the perspectives of carving and painting. Firstly, under the eaves of the gate, lifelike dragon carvings vividly display the worship of the dragon totem in the Yunnan region. These dragon carvings exude a strong sense of dynamism, as if they are dancing, embodying the "beauty of motion" in traditional Chinese aesthetics. Additionally, the exquisite craftsmanship and vivid imagery of the dragon carvings convey cultural information specific to the region.

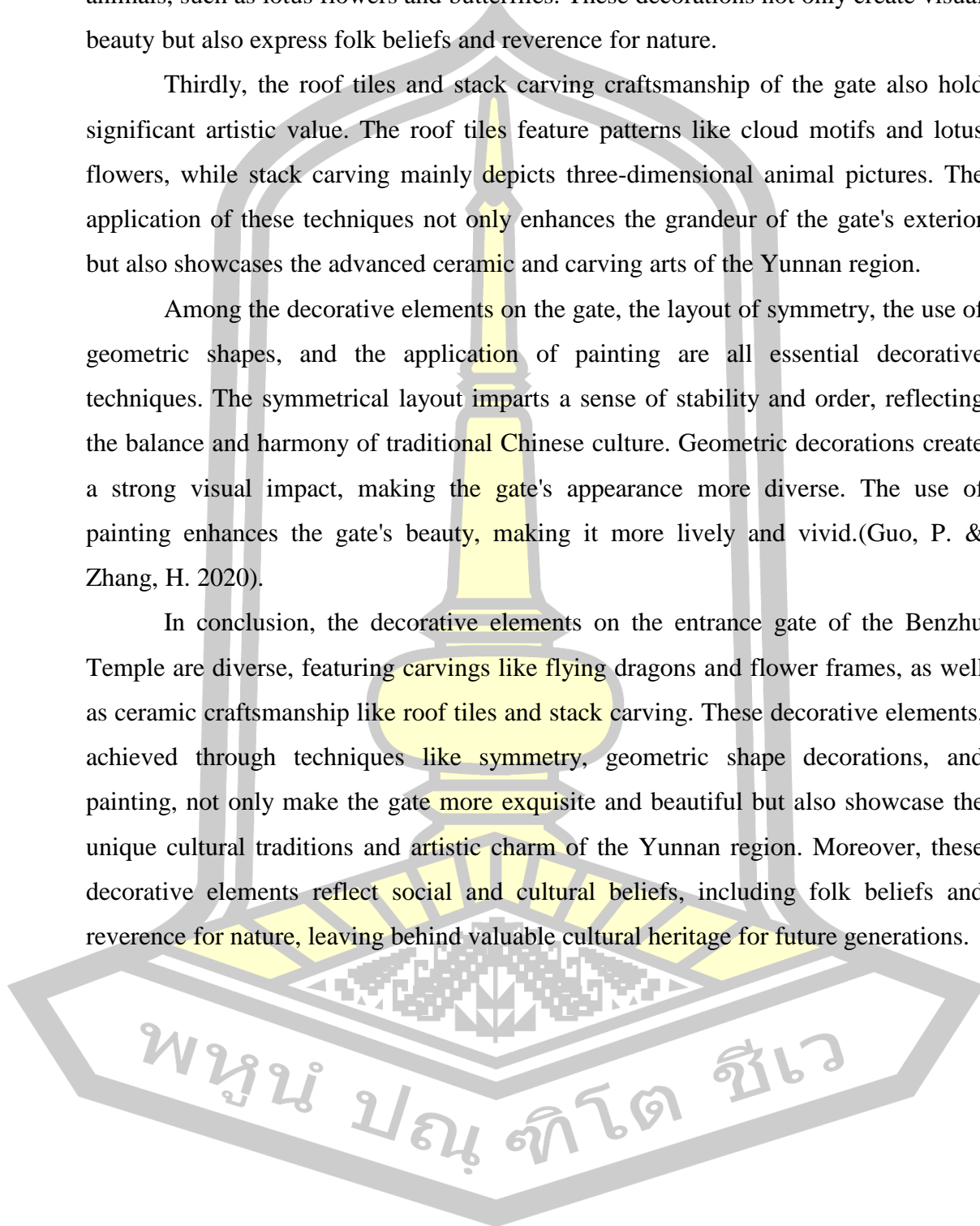
Secondly, the decorative elements of flower frames and flower canopies add rich colors to the appearance of the gate. These decorations primarily consist of

geometric shapes like circles and squares, as well as various patterns of plants and animals, such as lotus flowers and butterflies. These decorations not only create visual beauty but also express folk beliefs and reverence for nature.

Thirdly, the roof tiles and stack carving craftsmanship of the gate also hold significant artistic value. The roof tiles feature patterns like cloud motifs and lotus flowers, while stack carving mainly depicts three-dimensional animal pictures. The application of these techniques not only enhances the grandeur of the gate's exterior but also showcases the advanced ceramic and carving arts of the Yunnan region.

Among the decorative elements on the gate, the layout of symmetry, the use of geometric shapes, and the application of painting are all essential decorative techniques. The symmetrical layout imparts a sense of stability and order, reflecting the balance and harmony of traditional Chinese culture. Geometric decorations create a strong visual impact, making the gate's appearance more diverse. The use of painting enhances the gate's beauty, making it more lively and vivid.(Guo, P. & Zhang, H. 2020).

In conclusion, the decorative elements on the entrance gate of the Benzhu Temple are diverse, featuring carvings like flying dragons and flower frames, as well as ceramic craftsmanship like roof tiles and stack carving. These decorative elements, achieved through techniques like symmetry, geometric shape decorations, and painting, not only make the gate more exquisite and beautiful but also showcase the unique cultural traditions and artistic charm of the Yunnan region. Moreover, these decorative elements reflect social and cultural beliefs, including folk beliefs and reverence for nature, leaving behind valuable cultural heritage for future generations.



Wall Painting Decorations

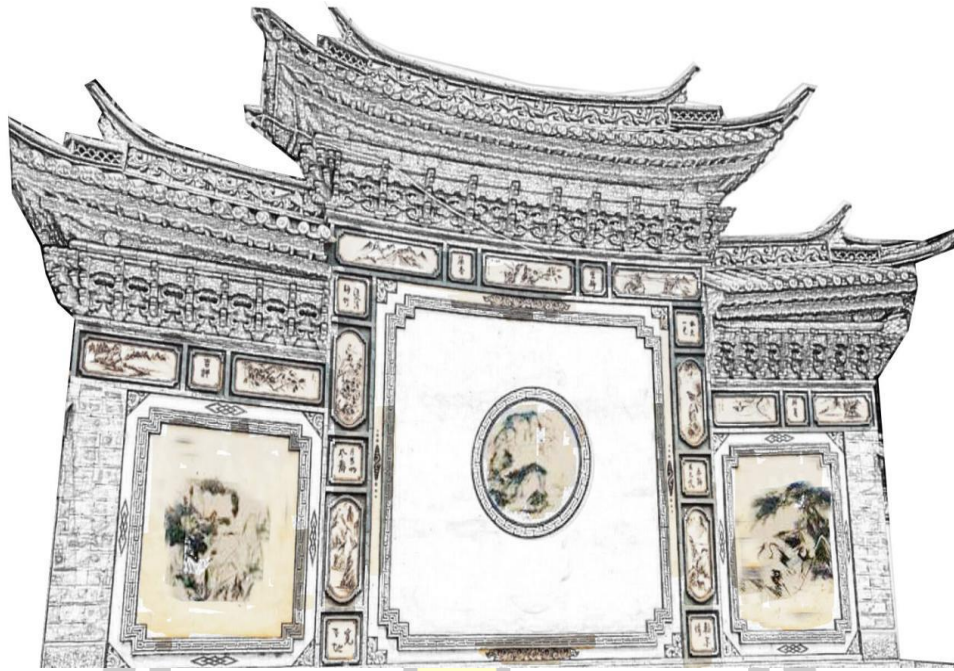


Figure 4. 14 Wall Painting Decorations

Source: Yuan yuming (2023)

The wall screen is an essential element in the traditional architecture of the Benzhu Temple, serving not only a protective and screening function but also carrying rich cultural significance and artistic value. In the architectural culture of Benzhu, the wall screen stands out with its unique decorative features, particularly its decorative patterns and inscriptions. The decorative patterns on Benzhu wall screens are exceptionally diverse, with a common symmetric composition using shapes such as rectangles, circles, and octagons on both sides, imparting a sense of harmony and stability. These patterns are often inspired by nature, featuring elements like flowers, plants, animals, and insects, all of which hold profound meanings and symbolism in Benzhu culture. Additionally, abstract patterns are employed to represent the cultural and artistic aesthetics of Benzhu in an abstract form.(Liu, M. 2020).

On Benzhu wall screens, these patterns are typically either carved or painted, enhancing the beauty and delicacy of the wall screen. Skilled craftsmen carve these patterns with exquisite detail, making them lifelike, while proficient painters bring them to life with vivid depictions. The perfect fusion of these techniques turns the

Benzhu wall screen into a work of art that leaves observers in awe. Apart from decorative patterns, Benzhu wall screens often feature inscriptions such as auspicious phrases and blessings, which are a common form of decoration. These inscriptions express people's aspirations for a better life and blessings, representing a unique form of expression within Benzhu culture. The writing on the wall screen not only serves a decorative purpose but also reflects the literary achievements and historical culture of the Benzhu people.

In summary, the Benzhu wall screen is a comprehensive work of art that combines various elements such as architecture, art, and literature. It possesses practical value while showcasing the unique charm of Benzhu culture. These decorative patterns and inscriptions make the Benzhu wall screen a symbol of ethnic culture and provide valuable material for our understanding and research into Benzhu culture.

Wall Painting Decorations

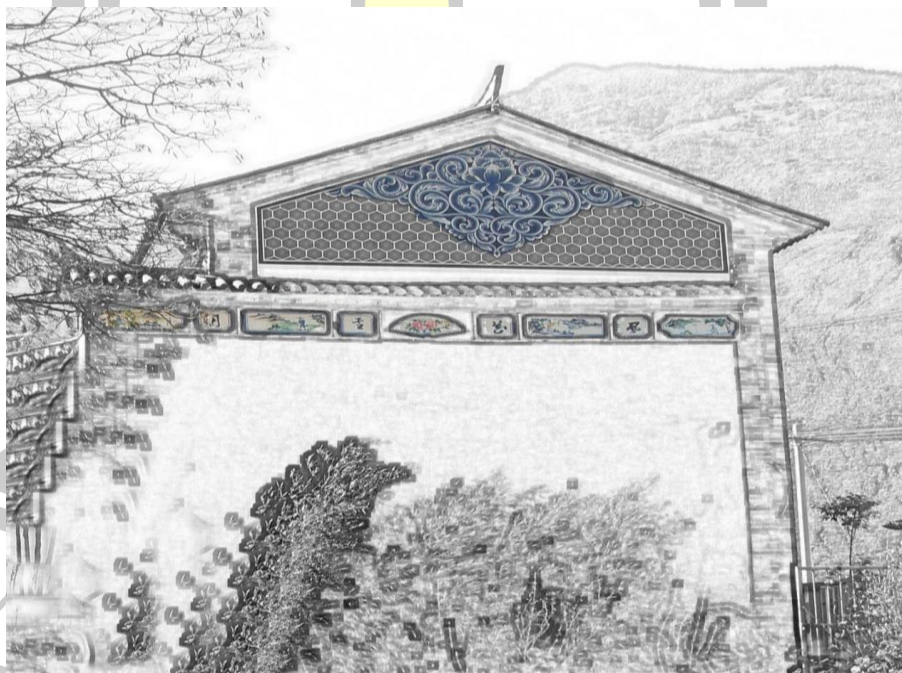


Figure 4. 15 Wall Surrounding Paintings

Source: Yuan yuming (2023)

The exterior wall decorations of buildings blend painting and ink wash into the architectural structure, creating a distinctive form of artistic expression. The wall

paintings on Dali's buildings not only showcase the beauty of architecture but also reflect ethnic customs, natural scenery, and historical cultural narratives.

Regarding color, the wall paintings at Benzhu Temple's buildings predominantly use a color scheme of white as the base, with blue as the primary color, complemented by red, green, and yellow. This color palette is not only closely tied to Dali Benzhu's ethnic culture but also harmonizes with the Benzhu natural environment and architectural style. (Zhao, J. & Wu, S. 2023). Furthermore, artists consider the architectural structure and features when conceiving and executing their designs, seamlessly integrating the artwork with the building to create a unique artistic style. The composition of this wall painting art is also crucial. Artists need to organically combine the artwork with the building's structure to ensure that the visual appeal of the painting enhances the building's visual effects and artistic value. Therefore, in the composition, artists skillfully employ techniques involving geometric forms to fuse the artwork with the architecture, resulting in a distinctive artistic style.

Moreover, Dali Benzhu Temple's wall paintings often incorporate symbolic patterns to express ethnic customs and historical culture. For example, patterns such as clouds, cranes, sun, and moon frequently appear in the decorations, symbolizing auspiciousness, the pursuit of brightness, and more. These patterns not only enrich the decorative content but also convey a desire for a better life. They showcase the beauty of the architecture while reflecting ethnic customs, natural scenery, and historical cultural narratives. This artistic form not only enriches our visual enjoyment but also allows us to feel the profound cultural heritage of the Dali region.

In Benzhu culture, Baizu resident frescoes are emblematic representations of Baizu's daily life, beliefs, and aesthetic values. These frescoes are not mere decorations but are intricate tapestries of historical narratives, social commentaries, and cultural insights.

The position that Baizu resident frescoes hold in Benzhu culture is paramount. They serve as visual chronicles, documenting the milestones of Baizu community and immortalizing their collective memory. These frescoes also act as guardians of the household, offering spiritual protection through their depictions of auspicious symbols and protective inscriptions.

The role of Baizu resident frescoes in the development of Benzhu culture is multifaceted. Firstly, they serve as an artistic medium, fostering the growth of unique painting and carving techniques among Baizu artisans. This has led to the flourishing of a distinct art form that blends both traditional and innovative elements. Secondly, the frescoes function as cultural archives, preserving the stories, myths, and legends of Baizu . These narratives passed down through generations have helped in strengthening the cultural identity of Baizu community. Lastly, the frescoes promote social cohesion by reflecting shared values, aspirations, and beliefs, thereby solidifying the bond among Baizu and reinforcing their cultural pride.

Baizu Stone and Wood Carving



Figure 4. 16 Types of Cravings on the Benzhu Hall Doors and Windows

Source: Yuan yuming (2023)

Lion Stone Carvings at the Entrance

The lion stone carvings at the entrance of the Benzhu Temple are carved from blue stone. Two lion stone carvings are located on both sides of the main entrance of the Benzhu Temple, each approximately two meters high, one meter wide, and half a meter deep. These lion stone carvings have a majestic appearance. The lions have large heads, round eyes, powerful noses, open mouths with sharp teeth, strong and powerful claws, and curled tails, presenting a majestic posture. The back of the lion stone carvings is carved with cloud patterns, lotus flower patterns on the sides, and scroll patterns on the base (Zhang, Y. N. & Ma, N. 2013). The lion stone carvings at the entrance represent the reverence and faith of the Benzhu people towards the deity. They also symbolize strength, courage, and dignity, serving as the spiritual pillar for the Benzhu people to resist external threats.

Pillar Base Stone Carvings

The pillar base stone is generally square or round in shape, slightly raised at the top, and flat at the bottom for easy connection with the columns. The surface is smooth and flat with beautiful patterns and colors. Their size varies depending on the size of the columns and they are relatively heavy to ensure the stability of the columns. Pillar bases can be seen as symbolic objects (Tian, B.F. 2022). The shape, ornamentation, and colors of pillar bases all have symbolic meanings, reflecting the aesthetic concepts of ancient people. For example, square pillar bases symbolize stability and strength, reflecting the ancient people's need for stability in buildings. Round pillar bases symbolize completeness and harmony, reflecting the pursuit of a good life.

Marble Railings

The carvings on marble railings are exquisite, and common patterns include lotus flowers, peonies, chrysanthemums, plum blossoms, cloud patterns, dragon patterns, phoenix patterns, and more. The patterns on marble railings not only beautify the buildings but also carry the auspicious meanings of good fortune and blessings.

Wooden Carvings on Doors and Windows

The woodcarvings on the doors of the six-paneled grid represent the artistic form of the Benzhu cultural arts with their exquisite craftsmanship and rich themes.

The themes of wooden door carvings mainly include animals, plants, and stories of characters. Among them, animal themes are the most common, featuring dragons, phoenixes, qilins, lions, tigers, elephants, horses, deer, cattle, and more. Plant themes include peonies, lotus flowers, chrysanthemums, plum blossoms, pine trees, bamboo, peach trees, and others. Human stories include stories like the Legend of the White Snake, Eight Immortals Crossing the Sea, Fengshen Yanyi, Romance of the Three Kingdoms, and Water Margin. Animal-themed carvings symbolize auspiciousness, wealth, longevity, and health. Plant-themed carvings symbolize beauty, purity, and nobility. Human stories themed carvings symbolize love, loyalty, courage, and wisdom.

Wooden Carved Plaques with Inscriptions

The form and content of couplet plaques reflect the characteristics of Benzhu culture. For example, the texts on couplet plaques mostly use the Benzhu dialect, and the patterns on couplet plaques often use traditional Benzhu patterns. Couplet plaques have the meanings of blessings and protection, with phrases like "福寿康宁" (blessings, longevity, and well-being) and "吉祥如意" (good fortune and as desired) to pray for the protection and happiness of people. Couplet plaques also serve educational and guiding purposes with phrases like "忠孝节义" (loyalty, filial piety, integrity, and righteousness) to educate people to be virtuous. Finally, they enhance the aesthetics of the environment with their vibrant red and black colors and exquisite patterns, adding beauty to the buildings.

Baizu Stone and Wood Carving is a tangible manifestation of Baizu's intricate craftsmanship and profound cultural expressions within mainstream culture. This artistic discipline holds a prominent position, representing not only the aesthetic preferences of Baizu community but also the broader spectrum of Chinese traditional arts. It serves as a bridge, linking the unique identity of Baizu to the shared cultural fabric of China. The development and continuation of Baizu Stone and Wood Carving significantly contribute to the enrichment of mainstream culture, ensuring that the artistic and cultural diversity of China's ethnic groups is celebrated and preserved for future generations.

4.2.1.3 Five Values of Baizu's Benzhu Cultural Art Forms around Erhai Lake

After conducting interviews over the course of two weeks, during our research on Baizu group's indigenous cultural art forms, researcher collected a wealth of valuable information and categorized into five primary themes based on the keywords mentioned by interviewees as shown in table 4.5: historical value, ecological value, aesthetic value, Benzhu value, and landscape value.

Firstly, in terms of historical value, researcher encountered numerous discussions regarding tradition, historical heritage, and ancestral traditions. Baizu emphasized that their cultural art forms represent a precious heritage passed down through several generations, reflecting a profound historical value. Secondly, regarding ecological value, our interviews touched upon keywords like natural environment, ecological balance, and ecological preservation. Baizu stressed the close connection between their art forms and the surrounding natural environment, hence placing a strong emphasis on ecological value. Thirdly, in terms of aesthetic value, researcher heard opinions regarding aesthetics, artistic expression, and creative representation. Baizu consider their art forms as expressions of aesthetics, emphasizing visual appeal and artistic taste. Fourthly, concerning Benzhu value, keywords such as Benzhu characteristics, regional culture, and Benzhu traditions were frequently mentioned during our interviews. Baizu highlighted the close ties between their cultural art forms, Benzhu identity, and community, forming an integral part of their Benzhu cultural identity. Lastly, in the context of landscape value, concepts such as place aesthetics, community beautification, and cultural landscapes were emphasized. Baizu believe that their art forms contribute to enhancing the beauty of their communities, enriching public spaces, and fostering social interaction.

In summary, these research findings underscore the multifaceted value perceptions held by Baizu towards their indigenous cultural art forms, encompassing historical, ecological, aesthetic, Benzhu, and landscape values. These values play significant roles in their daily lives and cultural heritage preservation.

Table 4. 5 Interview Summary and Themes Classification

	Keywords	Themes
BenZhu's Arts Forms	Tradition	Historical Value
	Historical Heritage	
	Cultural Legacy	
	Ancestral Traditions	
	Historical Narratives	
	Ancient Crafts	
	Natural Environment	
	Ecological Conservation	
	Ecological Traditions	
	Wildlife and Flora	
	Aesthetics	Aesthetic Value
	Artistic Expression	
	Creative Presentation	
	Visual Attractiveness	
	Artistic Craftsmanship	
	Artistic Taste	Indigenous Value
	Regional Distinctiveness	
	Regional Culture	
	Baizu Identity	
	Benzhu Communities	
Benzhu Traditions	Landscape Value	
Regional Cultural Identity		
Place Aesthetics		
Community Beautification		
Festive Activities		
Public Space Design		
Cultural Landscapes		
Social Interaction		

Source: Yuan yuming (2023)

(1) Historical Value

Benzhu culture art is a precious resource created and inherited by Baizu of Dali after enduring long environmental changes. It reflects the characteristics of Benzhu culture, the people's way of life, values, and more during certain historical periods. Benzhu cultural landscapes, Baizu-style Benzhu culture art, and more serve as carriers of ethnic memory and witnesses of China's grand history. Baizu's Benzhu deity culture art forms around Erhai Lake have been passed down through generations, carrying centuries of history. They are part of Baizu culture, preserving the wisdom and beliefs of their ancestors. Through Baizu's Benzhu deity art forms, researchers can glimpse the profound wisdom of Baizu over centuries, if not millennia. These art forms are not only cultural expressions but also historical witnesses, carrying the rich traditions and religious beliefs of Baizu community. From Baizu embroidery, dance, music, to painting and sculpture, each form carries the wisdom of their forebears, reflecting their close connection to nature, religion, and community. The beauty and depth of these art forms ignite curiosity and admiration for history and provide a deeper understanding of the cultural values of Baizu. They offer us a window through which researchers can appreciate not just technical skill but also an understanding of life, nature, and spirituality. Therefore, Baizu's Benzhu deity art forms are not only traditions but also valuable cultural heritage, deserving of collective preservation and inheritance to continue shining.

During our visit to Dali Ancient Town, researchers met a Benzhu woman named Chen, 61 years old, who shared many of her thoughts with us. Among them, she said:

“The history of Baizu's Benzhu deity culture is our pride. It not only enriches our lives but also provides essential guidance. This is our cultural treasure, and it needs to be passed down to the next generation.” (Min Chen, 2023: Interview).

(2) Aesthetic Value

Benzhu culture art embodies the artistic creativity and aesthetic ingenuity of Baizu, serving as their passionate expression of life. Many cultural resources continue to be actively transmitted today. For example, Baizu tie-dyeing, with its traditional patterns on tie-dye crafts, is diverse and carries unique cultural connotations. It reflects Baizu's psychology and spiritual world, showing their aesthetic habits and interests and harboring the artistic creativity of Baizu. Baizu's

Benzhu deity art forms are renowned for their exquisite visual effects, showcasing multi-layered artistic charm. The colors in embroidery are diverse, with each color carefully selected to convey specific emotions and meanings. Skilled artisans use delicate stitching techniques to weave silk threads into beautiful patterns and designs, often reflecting scenes from nature, myths, or religious beliefs. Each embroidery piece is the crystallization of an artist's profound contemplation of life, nature, and spirituality. Baizu painting and mural art also hold deep symbolism. These works often convey emotions and thoughts through abstract symbols and images. Murals typically appear in temples and religious buildings, offering vivid interpretations of religious stories and myths while preparing and expressing religious rituals. These works possess not only aesthetic value but also carry significant cultural and religious information. Baizu dance and musical performances are filled with passion and beauty. The dance movements are fluid and powerful, enhanced by traditional costumes, providing the audience with a dual sensory experience of both sight and sound. The music, produced using unique Baizu instruments like the lusheng, creates distinctive musical rhythms, conveying emotions and joy. These art forms collectively create a rich tapestry of Baizu culture, known for its diversity and profundity. They not only enchant with visual and auditory beauty but also inspire contemplation and emotions, allowing people to gain a deeper understanding of the uniqueness of Baizu culture. This rich expression of art is not only passed down within the ethnic group but also holds a crucial position in international cultural exchanges.

(3) Landscape Value

Benzhu cultural landscape art is a part of Benzhu cultural resources, and it highlights the characteristic of visibility. It includes architectural entities, traditional settlements, or other important Benzhu cultural spaces with cultural and aesthetic functions. Simultaneously, they form a unique Benzhu cultural atmosphere that integrates with the surrounding environment, creating distinctive landscape value. The traditional Baizu's Benzhu deity culture art forms often appear in the decoration of temples and religious buildings. These murals, sculptures, and paintings not only hold religious significance but also beautify these structures, adding artistic value to them, thus becoming remarkable cultural landscapes. These decorations attract not only religious believers but also art enthusiasts and tourists, making these religious places

sites for cultural exchange and appreciation. Traditional Baizu villages around the Dali region also play a significant role in landscape value. The ancient architectural style of these villages complements the natural surroundings, forming magnificent cultural landscapes. Visitors can admire the beauty of ancient architecture, experience the traditional Baizu way of life, and immerse themselves in the stunning natural environment. These traditional villages have become important destinations for cultural tourism, attracting numerous tourists to appreciate this unique landscape.

Therefore, Baizu's Benzhu deity culture art forms and traditional villages are not only means of cultural inheritance and expression but also essential elements of landscapes. With their unique artistic charm and cultural value, they enhance the landscapes of the Dali region, attracting tourists from around the world and promoting cultural exchange and inheritance. These cultural landscapes blend with natural landscapes, creating unforgettable tourism experiences.

(4) Ecological Value

Benzhu culture embodies a profound ecological perspective, expressing reverence for nature and the ideal pursuit of "harmonious coexistence between humans and nature." Particularly, some Benzhu cultural resources formed by the combination of natural elements in Dali and Baizu cultural elements highlight ecological significance. These cultural resources encapsulate Baizu's simple ecological thoughts and wisdom for adapting to the environment. Baizu religious beliefs are deeply rooted in the natural environment, viewing nature as a sacred presence. They firmly believe that everything in nature, such as mountains, rivers, and forests, carries sacred wisdom and meaning. This belief permeates their daily lives, motivating them to care deeply about the ecological environment. Baizu advocate a philosophy of living in harmony with nature. They believe that all elements of the natural world are interconnected, with each forest, spring, and river containing the presence of spirits. This faith guides them to respect and revere the environment, making them guardians rather than destroyers of nature. Baizu's Benzhu deity culture, at the cultural level, encourages people to live in harmony with nature and teaches the principles of ecological balance. The core of this ecological value is respect and cherishing nature. Baizu firmly believe that by protecting and caring for the natural world, they can ensure the survival and prosperity of themselves and future

generations. Therefore, they strive to maintain clean water sources, healthy forests, and fertile land. These actions become their religious responsibility and cultural mission.

Baizu ecological beliefs are not only manifested in religious rituals but also serve as spiritual wealth, inspiring sensitivity and appreciation for the natural world. This belief offers an important insight that ecological conservation is not just a scientific and political task but also a moral and cultural value. By combining religious beliefs with ecological protection, Baizu's Benzhu deity culture shows us how to cultivate profound respect for nature in cultural heritage, ensuring ecological balance and sustainable development on Earth.

During our research in Hai she village, researcher found a 43-year-old Baizu man named Huang who had this to say about the "ecological value of Baizu's Benzhu deity art forms":

"Our faith is rooted in living harmoniously with nature. Researcher deeply admire nature, the mountains, and waters, considering everything in the natural world to be full of mysterious charm. This faith encourages us to actively protect the environment, preserve natural resources, and advocate for sustainable development. Researcher firmly believe that humans are closely connected to nature and must coexist and prosper with it.(Huang jie , 2023: Interviewer)

5) Indigenous Value

Benzhu culture art possesses a unique cultural and geographical essence. It represents the generational continuity of Benzhu culture in the Dali region and forms a profound foundation for shaping Benzhu cultural identity. While the Benzhu architecture and clothing in Yunnan's Dali region share some commonalities with Benzhu culture in other regions like Guizhou, there are also many distinctions. These distinctive features, together with geographical and ancestral ties, have formed a sense of "Benzhu consciousness." This Benzhu consciousness is the origin of Baizu group's cultural belongingness and an inseparable component of the consciousness of the Chinese nation. Baizu's Benzhu deity culture carries deep-seated indigenous values, and these values are vividly reflected and promoted in various aspects. Firstly, this culture reflects indigenous values in terms of faith. Baizu revere the mysterious connection between nature and the universe, considering everything in nature to

possess spirituality and divinity. This belief drives them to be staunch advocates of ecological conservation. They deeply understand the crucial importance of the interaction between humans and nature for the Earth's future. Moreover, Baizu indigenous values are also evident in their daily way of life. They emphasize community cooperation and mutual assistance, viewing collaboration as the key to shared prosperity. This traditional value contributes to community stability and cohesion. At the same time, traditional Baizu festivals and celebrations also underscore the importance of community interaction and cultural inheritance. These not only promote traditional values but also enhance social cohesion. In the fields of art and craftsmanship, Baizu indigenous values are perfectly showcased in traditional skills like tie-dyeing, embroidery, and wood carving. These skills have been passed down through generations, reflecting Baizu's unique insights into beauty and conveying respect and pride in their indigenous culture. These handicrafts often reflect Baizu's unique perspective on nature, religion, and life, enriching the diversity of Chinese culture. Baizu's Benzhu deity culture is not just a means of cultural inheritance; it is also a cultural expression rooted in indigenous values. These values emphasize ecological conservation, community cooperation, cultural inheritance, and a unique understanding of beauty. With its unique indigenous values, Baizu's Benzhu deity culture not only adds a vibrant touch to the melting pot of Chinese cultural diversity but also provides valuable examples and insights for cross-cultural exchange and cultural inheritance. This is a rich and precious cultural heritage that deserves to be cherished and respected.

4.2.2 Existing Issues with Baizu's Benzhu Cultural Art Forms around Erhai Lake

The Dali Erhai Lake region has long been one of the important birthplaces of Baizu culture, particularly represented by Benzhu culture. Traditional cultural forms and artistic expressions have been passed down and developed here. However, despite the protection and inheritance of this rich cultural heritage to a certain extent, it still faces a series of existing issues in today's social context.

Cultural heritage is a tangible form of culture, also known as "tangible cultural heritage" or "material cultural heritage." It exists in the wind, rain, sunlight, and air, within our sight. It is the memory of history, the continuation of history, and the carrier of culture (Yang, M., & Smith, J. R.2019). Since its formation, it has been

tested by nature and time, influenced by factors such as erosion by wind and rain, oxidation from the air, geological changes, etc. Like humans, it has a lifecycle, and the concept of "matter never perishes" only applies at the atomic level. However, as a form of material cultural heritage such as artifacts, architectural complexes, and historical sites, it cannot escape the influence of external factors and will eventually face the possibility of disappearance if not adequately protected. Ancient buildings and dwellings with wooden structures collapse due to wood decay and exposure to the elements, ancient pagodas collapse due to geological changes or earthquakes, ancient bridges are washed away by floods, ancient tombs are looted, ancient city walls erode due to weathering or deliberate dismantling, ancient roads are abandoned due to changes in transportation, ancient trees die from diseases and pests, and cultural artifacts may be destroyed due to religious or ideological differences. These are the challenges researcherface today (Jin, Y. & Li, H. 2018).

Regarding natural factors, researcher can protect and extend their lifespans through measures such as maintenance, preservation, waterproofing, reinforcement, isolation, and preservation. Human factors, on the other hand, are preventable. Practices driven by short-term gains, the pursuit of political achievements, overdevelopment of heritage resources, where so-called "utilization" amounts to cultural heritage destruction, must be strongly discouraged. Intangible cultural heritage is a term established by UNESCO in the "Convention for the Safeguarding of the Intangible Cultural Heritage." In China, it is also referred to as "ethnic and folk culture" or "intangible culture." It represents what researcher commonly call "cultural connotations." Intangible cultural heritage is directly created and accumulated by the laboring people in their production and daily life practices. It is manifested through physical carriers (including people), transmitted and created by artists, and is therefore more influenced by people and the social environment. Oral transmission disappears with the passing of tradition bearers, traditional performing arts may deteriorate due to modern packaging, folk customs may be impacted by changes in modern lifestyles, and traditional craftsmanship skills may be disrupted by mechanization. Society is changing, and people's thoughts are changing, which will inevitably affect the changes in intangible culture. The changes and disappearances of tangible cultural heritage occur visibly under our observation, but the changes and

disappearances of intangible culture, like the culture itself, are "invisible" and happen gradually, often unnoticed. Therefore, intangible cultural heritage is even more fragile and in urgent need of protection.

When carrying out the protection of intangible cultural heritage, there is no time to lose. Intangible cultural heritage is rich in content and diverse in forms, with different protection concepts and models. Dali Prefecture has done a lot of work in the rescue and protection of intangible cultural heritage, achieving preliminary results, and receiving attention and further protection. However, researchers should also be aware that there are severe challenges in the protection of intangible cultural heritage. Firstly, the cultural ecological environment in which intangible cultural heritage survives has undergone drastic changes, with serious resource loss, a lack of successors, and some traditional skills facing extinction. Secondly, the formulation and implementation of laws and regulations need to be accelerated, and intangible cultural heritage has not yet received legal protection. Thirdly, awareness of cultural heritage protection needs to be raised. Fourthly, the protection mechanism urgently needs improvement, and so on. These problems need to be urgently addressed. Protecting cultural heritage and intangible cultural heritage should be an important part of the overall development strategy of the entire prefecture, a shift from passive protection to active protection, from single protection to comprehensive protection, from static protection to dynamic holistic protection. In the protection work, more attention should be given to the establishment of systems and the improvement of mechanisms.

4.2.2.1 Inadequate Management of Baizu's Benzhu Cultural Arts by Dali Government

The researcher conducted in-depth interviews with relevant personnel from the Dali Government to gain insights into the management of Baizu's Benzhu Cultural Art forms around Erhai Lake. These interviews covered four main aspects: job responsibilities, legal regulations, financial considerations, and oversight from higher-level government authorities. Based on the interview findings, it became evident that the management of Baizu's Benzhu Cultural Art forms by the Dali Government is rather minimal.

Table 4.1 Demographic Information of Interviewees from Dali Government

No	Name (Surname)	Job Level	Gender	Age	Job Category	Educational Qualification	Organization Name
1	Li jian huan	Principal Level	Male	49	Administrative Management	Bachelor's Degree	Dali Province Government Office
2	Zhaoxiajun	Principal Level	Male	38	Administrative Management	Bachelor's Degree	Dali City Government Office
3	Zhao de sheng	Deputy Principal Level	Male	52	Administrative Management	Bachelor's Degree	Dali Province Government Office
4	Yang fan	Deputy Principal Level	Female	29	Administrative Management	Master's Degree	Dali Province Government Office
5	He wei	Deputy Principal Level	Female	32	Administrative Management	Bachelor's Degree	Dali City Government Office
6	Pan jianghuan	Deputy Principal Level	Male	45	Administrative Management	Bachelor's Degree	Dali City Government Office
7	Yang liuqing	Officer	Male	33	Administrative Management	Bachelor's Degree	Dali City Government Office
8	Qin junjie	Officer	Male	40	Administrative Management	Bachelor's Degree	Dali Government Office
9	Du lihua	Officer	Female	41	Administrative Management	Bachelor's Degree	Dali Government Office
10	Huan yu	Officer	Female	39	Administrative Management	Bachelor's Degree	Wase Town Government

Sources: Yuan yuming (2023)

There are issues of inadequate management and lack of attention by the Dali government concerning Baizu's Benzhu Cultural Arts. Despite being a unique

cultural treasure in the Dali region, researchers can observe some notable challenges and deficiencies:

Firstly, in terms of inadequate management, the government's allocation of resources and efforts for the preservation and inheritance of Baizu's Benzhu Cultural Arts appears to be insufficient. While Dali has long taken pride in its rich history and distinctive culture, practical actions by the government seem to fall short in providing adequate resources and support for Baizu cultural arts. Safeguarding and passing on this cultural heritage necessitate more substantial financial, human, and professional investment, which the government seems to be failing to meet adequately.

Secondly, there is a lack of sufficient recognition of the potential and value of Baizu's Benzhu Cultural Arts by the government. This lack of recognition is evident in cultural policies and project prioritization, where the government tends to channel more investment toward other tourism initiatives and economic development, while overlooking the significance of Baizu cultural arts. This oversight may potentially lead to the gradual erosion or deterioration of Baizu's Benzhu Cultural Arts in contemporary society, without proper protection and preservation.

From Yunnan Province, Dali Baizu Autonomous Prefecture to Dali Municipal Government, there are no clear laws and regulations on the protection of the Benzhu culture. The relevant laws and regulations include:

Article 38 of the Autonomy Regulations of Dali Baizu Autonomous Prefecture of Yunnan Province (2005 revised edition): The autonomous prefecture's autonomous prefecture attaches great importance to the protection and management of historical and cultural cities (famous towns and villages) and historical and cultural heritage, scientifically plans the construction of residential buildings, and makes cities and towns , The planning and construction of residential buildings should be coordinated with the national historical and cultural heritage and natural landscape.

Article 7 The Municipal People's Government encourages units and individuals to participate in the protection of famous cities and invest in the development and utilization of ethnic folk culture and art. Baizu and other ethnic groups within the protected area of famous cities should maintain their excellent traditional culture, and encourage those engaged in business activities and residents to wear ethnic costumes.

Although the autonomy regulations of Dali Baizu Autonomous Prefecture in Yunnan Province include provisions on the protection and management of famous historical and cultural cities and ethnic historical and cultural heritage, and encourage units and individuals to participate in the protection of famous cities and the investment and development of ethnic culture and art, the actual implementation intensity seems to be problems, manifested in the weakness of protective measures.

4.2.2.2 Weak Cultural Heritage Inheritance Brand Awareness

Firstly, although Baizu culture in the Dali Erhai Lake area, especially Benzhu culture, has a rich history and deep heritage, it lacks a strong cultural heritage inheritance brand awareness. This means that although this culture exists Benzhu, it has not been effectively integrated with Benzhu economic development. This has resulted in this valuable cultural heritage not fully realizing its potential in attracting tourists, attracting investments, and promoting Benzhu economic growth. In this regard, Benzhu governments and cultural institutions need to actively promote brand development, turning Benzhu culture into a highlight of Benzhu cultural tourism, thus promoting Benzhu economic prosperity.

Without addressing the issue of ownership in exploring these two cultural phenomena, by analyzing them from the background of cultural emergence, both are likely to have originated during the period of the Nanzhao and Dali kingdoms. During this period, Benzhu culture consistently held a dominant position. Therefore, discussing the future prospects of these cultural phenomena within this larger context should be closely related to the development of Benzhu culture. Benzhu culture is the core of Nanzhao and Dali ethnic cultures and an important part of Yunnan's ethnic culture. Given the backdrop of the central government's call to develop Yunnan into an important "bridgehead" for opening up to the southwest, both in terms of developing the Benzhu economy in Dali and promoting the overall economic development of Yunnan, integrating resources and establishing the brand status of Benzhu culture and effectively utilizing it will be of great significance. However, the awareness of establishing the brand of Benzhu culture in the process of ethnic cultural construction still needs to be strengthened.

During a conversation with a Baizu Benzhu elderly person, researcher once discussed issues related to cultural inheritance. He told us:

"I have some concerns. Although researcher Baizu have rich traditions and unique art forms, in today's society, passing them down may face many problems. I think our awareness of inheritance is the main issue. Many people are not willing to understand, let alone pass on, our traditional culture is gradually being forgotten in modern society. Without enough attention and investment, some traditional skills and art forms may be lost, which would be a loss for our culture.,(Duan ai he, 2022: Interviewer)

4.2.2.3 Inadequate Cultural Protection Mechanisms

Due to historical reasons, there have been periods of cultural discontinuity in the transmission of Benzhu culture, particularly during the Ming and Qing dynasties. In modern times, guided by national policies promoting ethnic equality, it has slowly revived. However, there are significant shortcomings in cultural protection mechanisms. In history, there were discontinuities in the transmission of Benzhu culture, and even in modern society, this culture is still affected by external cultural influences and interference. Due to the lack of effective cultural protection mechanisms, this precious cultural tradition may be threatened. To ensure the inheritance and development of Benzhu culture, the government and various sectors of society need to take more proactive measures, establish comprehensive protection mechanisms, and ensure the preservation of this cultural treasure.

Under the impact of the market economy, the lack of long-term effective protection mechanisms for the carriers of the culture has led to temporal and regional discontinuities in the transmission of ethnic culture, affecting the effective transmission of outstanding traditional culture of the ethnic group. For example, Baizu language is a major form of transmitting Benzhu culture, but in the process of global economic and cultural integration, the effective transmission of Baizu language faces significant threats. On one hand, the carriers of Baizu language, in order to adapt to modern lifestyles or rhythms, unconsciously abandon the continued learning and intergenerational transmission of Baizu language and Benzhu outstanding traditional culture. This leads to disruptions in the effective transmission of Benzhu traditional culture, particularly in situations where Benzhu people live and work in Dali City or other areas where the Han culture dominates, which compels them to unconsciously shift from using Baizu language to preferring to use Chinese or other

widely spoken languages. This, in turn, reduces opportunities for intergenerational transmission of Benzhu traditional culture, especially culture represented by Baizu language.

Another aspect is the impact of external influences and strong cultures entering Baizu areas, such as tourism culture and internet media culture. These rapidly enter Baizu areas, affecting the effective transmission of Benzhu culture within the community. For instance, the Stone Baoshan Song Festival in Jianchuan is a phenomenon of Baizu cultural heritage that has continued for over a thousand years. Folk conventions have evolved around the singing, with a specific style in Baizu language, and improvised lyrics, demanding high levels of linguistic expression, adaptability, and cultural literacy from the singers. However, recent years have seen improvements in the living standards of Benzhu people, and young generations, influenced by various external cultures and audio-visual media, have significantly reduced their self-awareness of speaking Baizu language and their ability to compose spontaneous lyrics. Additionally, the Stone Baoshan Song Festival has become a major project promoted by the Benzhu government for "cultivating culture to drive the economy," attracting many tourists from outside the region. This external cultural interference affects active participation by Baizu and improvisation during the singing, highlighting the imperfect protection mechanisms in the process of Benzhu culture inheritance.

4.2.2.4 Cultural Negative Factors

Some negative cultural factors still exist. Traditional cultural elements, such as folk encounters, continue to persist despite their irrelevance in modern society. These phenomena to some extent impact the construction of socialist spiritual civilization and cultural heritage. The government and society need to take measures to guide and improve these negative factors to ensure that the Benzhu culture is not adversely affected. The incubation and development of Benzhu culture occurred during a special period when China's social system transitioned from slavery to feudalism. As a result, the culture itself carries distinct historical characteristics, inevitably leaving behind some traditional and outdated cultural elements during its inheritance. For example, the folk encounters that continue during the Jianchuan Shibao Mountain Song Festival are a social phenomenon that originated over a

thousand years ago when the ancestors of Baizu group lived in extremely primitive conditions in the original society. With the progress of time and human civilization, such a phenomenon should have been eliminated by the tide of the times. However, the remote and unique environment of the song festival held in the densely forested mountains and valleys provides fertile ground for this primitive and outdated social phenomenon to persist. As a result, even in the 21st century, this phenomenon continues in certain regions. Additionally, under the impact of market economics, various influential external cultures, such as tourism culture and online media culture, have rapidly flooded Baizu areas, posing challenges to the effective transmission of Benzhu culture among the Benzhu population.

These phenomena still exist and subconsciously influence the social value orientations of the younger generation, introducing some instability factors into the Benzhu socialist modernization and affecting the peace and stability of the border regions. Although it is widely acknowledged that the existence of these phenomena is not conducive to the construction of socialist spiritual civilization, much like the Benzhu saying that goes, 'There are no good people on Shibao Mountain; good people don't go to Shibao Mountain,' there is still a lack of relevant policies introduced by the government for necessary restraint or limitations. Moreover, there is a lack of innovative alternative activities from the Benzhu communities. Another example is the Dali Dongjing music, which combines the ancient music of the Nanzhao Kingdom and Taoist music. It was once a courtly music enjoyed by the aristocracy during the Nanzhao Dali Kingdom period, and some scholars refer to it as the 'living fossil' of ancient Benzhu music. However, after the collapse of the Nanzhao Dali Kingdom and the widespread dissemination of the Sichuan Dongjing music in subsequent dynasties, this courtly music gradually moved into the folk and merged with the folk Taoist Dongjing music, giving rise to pre-performance religious rituals. In today's era, with human society entering the age of technological information, modern high-tech methods have rendered religious rituals obsolete, especially among the younger generation who are no longer interested in such ceremonial practices. The existence of these rituals not only affects the effectiveness of Benzhu socialist spiritual civilization construction but also hinders the widespread and effective transmission of the essence

of Dali Dongjing music among Baizu . The existence of these negative factors remains in a state of 'let it be' without proactive measures to address them.

Ethnic culture is nurtured and created by ethnic groups in the course of historical development. Therefore, the inheritance of ethnic culture must adhere to the principles of respecting history, keeping up with the times, and promoting harmonious development. In recent years, ethnic regions have introduced various large-scale projects highlighting the promotion and exhibition of ethnic culture as a centerpiece to rapidly develop Benzhu economies. However, the launch of these projects has also led to many problems due to inadequate understanding of the cultural essence of ethnic cultures, especially minority ethnic cultures. Furthermore, these projects often prioritize short-term economic interests. As a result, cultural misinterpretations and deviations have occurred. For instance, in the case of Dali City's "West Yi of Dali – Wangfuyun" large-scale live performance, 'Wangfuyun' is a widely circulated folk legend among Baizu group, reflecting a touching story of a young Baizu couple who were unwavering in their love despite facing adversity. Cultural essence is the inherent attribute of this story. However, after the first performance, the audience's feedback was, '... throughout the entire performance, researcher didn't hear a word in Baizu language, which is not in line with Benzhu culture.' The reasons behind this include: firstly, the investors lacked a proper understanding of the cultural essence, resulting in a deviation from the cultural content; secondly, the organizers were driven by a desire for immediate profit. As a senior executive from Dali's tourism industry development group stated, '... in recent years, with the development of tourism in Lijiang and Tengchong, the proportion of tourists staying in Dali has dropped to less than 10%. Therefore, our goal with this project is to keep tourists in Dali for as long as possible, even if it's just for one night... Researcher estimated that the project would recoup its investment in about 3-5 years...' Short-term economic goals have blinded the organizers to the true essence of ethnic cultures, leading to the frequent launch of similar projects without proactive and scientifically guided development.

Regarding the issue of 'negative cultural factors,' I recall a complaint from a middle-aged man during my visit to the Dali Ancient Kingdom. He stated:

'Many places here have been infiltrated by commercialization. Many people come here and run businesses under the banner of cultural uniqueness, but they

are unrelated to our Baizu's Benzhu culture. This not only misleads outsiders who come to visit but also causes our Benzhu children to gradually lose touch with our original cultural traditions. Our culture is very rich, and I hope that those business owners, while thinking about how to make a profit, can also think about preserving the true characteristics of our Baizu's Benzhu culture."(Duang hong, 2022: Interviewer)

4.3 Designing a Digital Museum for Benzhu Culture

Baizu's Benzhu Culture Digital Museum is a project based on information technology for the development of intangible cultural heritage. The purpose of building a new digital inheritance model is to improve the protection efficiency of intangible cultural heritage: the new digital inheritance model can use digital technology to comprehensively and systematically record and preserve intangible cultural heritage, thereby improving protection efficiency (Bard, G. & Lin, C.2018). Expand the scope of dissemination of intangible cultural heritage: The new model of digital inheritance can disseminate intangible cultural heritage to a wider audience through the Internet, mobile terminals and other carriers, thereby expanding the scope of dissemination. Promote the innovative development of intangible cultural heritage: The new model of digital inheritance can innovatively develop and utilize intangible cultural heritage through digital technology, thereby promoting its innovative development.

With the widespread use of computers and the internet, as well as the rapid development and application of information technology, new opportunities and challenges have emerged for the preservation and utilization of cultural and natural heritage (Cecotti, H. 2022). The construction of this digital museum aims to address several issues facing Baizu's Benzhu culture art forms, including inadequate management, weak brand awareness in cultural heritage inheritance, insufficient cultural protection mechanisms, and the presence of negative cultural factors.

Furthermore, the construction of the digital museum will fully utilize relevant theories such as Symbolic Interactionism, Geometric Aesthetics Theory. Symbolic Interactionism focuses on how people construct reality through symbols, symbols, and language. Therefore, the digital museum will use multimedia displays, interactive

elements, and virtual experiences to present symbols and symbolism, helping visitors gain a deeper understanding of Benzhu culture, including virtual rituals, the interpretation of ritual symbols, and the symbolic significance of deities. Additionally, the museum will emphasize the importance of participatory experiences by promoting visitor engagement through interactive and feedback mechanisms.

Geometric Aesthetics Theory will be applied in the design of the digital museum to ensure that digital exhibitions, interfaces, and interactive elements are visually appealing and aesthetically pleasing. This theory will guide layout, color selection, and graphic design to create visually enjoyable experiences. Therefore, the digital museum will delve into the history, rituals, and deities of Benzhu worship, providing comprehensive information and understanding, including simulations of virtual rituals, detailed introductions to deities, and related myths and stories. The museum will also play a role in cultural heritage by providing profound historical and cultural education for future generations.

In summary, Baizu's Benzhu Culture Digital Museum combines information technology and relevant theories to create a rich, interactive, and in-depth cultural experience for visitors, while addressing the challenges faced by Benzhu culture art forms and promoting cultural preservation and protection.



Figure 4. 17 Digital Museum Display

Sources: Yuan yuming (2023)

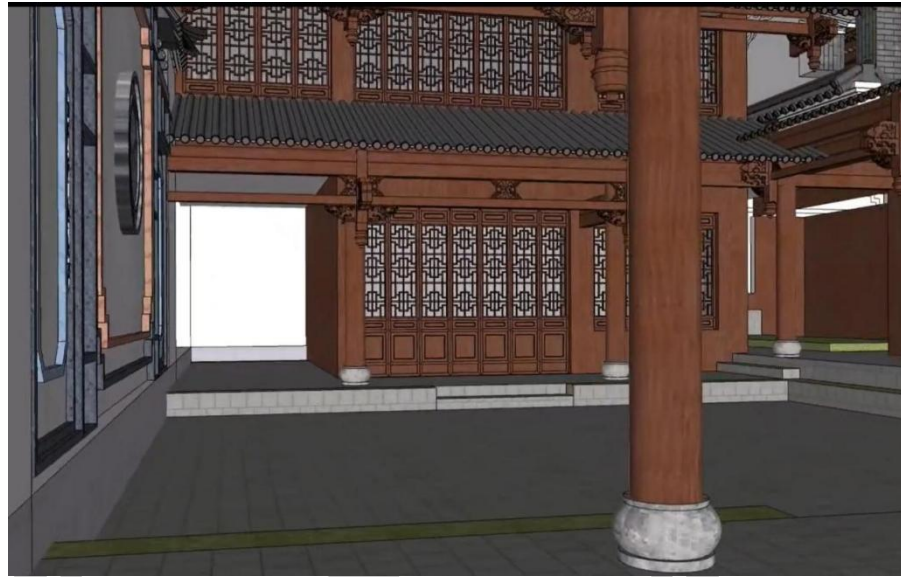


Figure 4. 18 Digital Musuem Display

Sources: Yuan yuming (2023)

4.3.1 The Design Idea of the Benzhu Cultural Digital Museum: Bridging Heritage and Challenges

As mentioned above, cultural resources in the information age have become significant economic assets, and the cultural industry has experienced rapid growth. This has brought forth new demands for the protection, exploration, organization, and utilization of cultural heritage. Utilizing digital information acquisition and processing technology represents a relatively novel approach to the preservation of intangible cultural heritage. This approach allows for the most authentic preservation of intangible cultural heritage.

Digital preservation involves applying digital information technology to salvage and protect ethnic and folk intangible cultural heritage. It utilizes technologies such as digital photography, 3D information acquisition, virtual reality, multimedia, and broadband networks(He, X. & Niu, J. 2016). These technologies are used to establish comprehensive digital systems based on computer networks, thereby achieving the protection, inheritance, and promotion of cultural heritage. Digital technology offers functions like recording, preservation, retrieval, and sharing, which have propelled the preservation of cultural heritage to new heights, opening up new frontiers.

Digital museums serve as a prime example. They not only showcase static collections but also digitally program and store the complete processes of thousands of cultural arts, including historical changes, archives of folk artists, categories of folk arts, production techniques, raw materials, and folk lifestyles (Camps-Ortueta, I. Deltell-Escolar, L. & Blasco-López, M. F. 2021). Virtual digital museums present various forms of intangible cultural heritage and the essence of folk arts in a dynamic and interactive manner, providing unprecedented depth and richness.

The establishment of the Benzhu Cultural Digital Museum carries a dual mission: to honor the rich legacy of Benzhu culture and tackle pressing challenges encountered by this primary Baizu cultural art form (Qian,N. & Xie, H. 2023). These challenges encompass insufficient management of artistic forms, limited brand recognition for cultural heritage inheritance, incomplete cultural protection mechanisms, and the existence of cultural adversities.

4.3.1.1 Showcasing Benzhu Culture to Address Challenges:

Architectural Style and Aesthetic Flourish: By employing traditional building materials and techniques such as marble, stone carving, and wood carving, the museum not only displays the artistic prowess of Baizu but also addresses the challenge of undermanaged art forms (Shehade, M. & Stylianou-Lambert, T. 2020). It transforms the museum into an artistic and educational haven, reflecting the core of Benzhu culture.

Comprehensive Exhibition Showcases: The museum combats the challenge of insufficient brand recognition for cultural heritage inheritance by providing a comprehensive stage for the display of Benzhu culture. Through visuals, text, and tangible artifacts, it educates visitors about the historical and contemporary facets of Benzhu culture, cultivating a deeper appreciation for this unique art form.

Cultural Preservation Mechanisms: Serving as a vital cultural preservation mechanism, the digital museum ensures the safeguarding of the knowledge, traditions, and heritage of Baizu . It addresses the challenge of incomplete cultural protection mechanisms, ensuring the essence of Benzhu culture remains intact.

Positive Cultural Promotion: The museum counters cultural adversities by promoting the positive aspects of Benzhu culture. It mirrors Baizu's unwavering

commitment to ethical values, environmental stewardship, and their reverence for nature, fostering a favorable cultural image.

4.3.1.2 Three Core Principles of Guiding Design Process

When designing the Benzhu Cultural Digital Museum, three core principles will guide the design process. These principles aim to emphasize Benzhu culture, reflect the Benzhu spirit, and emphasize Benzhu craftsmanship, all with the goal of addressing various challenges faced by the Benzhu culture of Baizu and achieving the following objectives:

Highlighting Benzhu Culture:

Architectural Style: The museum's architecture will integrate traditional Baizu building materials and techniques, such as marble, stone carving, and wood carving, to create an architectural style with distinctive Baizu cultural characteristics.

Exhibition Display: The museum's exhibits will combine visual elements, textual information, and physical artifacts to comprehensively showcase the history and current aspects of Benzhu culture.

Color Palette: The museum's color scheme will incorporate Baizu-inspired colors like white, gray, blue, and others to establish a fresh and vibrant visual ambiance.

Reflecting the Benzhu Spirit:

Diligence and Wisdom: The museum will emphasize the spirit of diligence and wisdom by showcasing traditional crafts and labor tools of Baizu, underscoring their industrious nature.

Advocating Nature: Nature worship and environmental consciousness of Baizu will be prominently featured, reflecting their profound connection with the environment and nature.

Ethical Values: The museum will portray Baizu's commitment to ethics and morality by highlighting the inheritance of family traditions and social ethics, emphasizing their dedication to ethical values.

Emphasizing Benzhu Craftsmanship:

Traditional Handicrafts: The museum will celebrate the charm of Baizu national crafts through the exhibition of traditional skills such as architecture, carving, painting, and paper-cutting.

Architectural Marvels: Noteworthy architectural achievements like the Three Pagoda of Dali and the Three Halls of Chongsheng Temple will be showcased to demonstrate the superb architectural prowess of Baizu .

4.3.1.3 Overall Aim and Specific Objectives:

The overarching goal of the Benzhu Cultural Digital Museum is to vividly and authentically present the history, culture, art, and traditions of Baizu through advanced digital technology. Our specific objectives include:

3D Virtual Exhibition Hall: Providing an all-weather online visiting experience, allowing audiences to explore the museum anytime, anywhere.

Educational Resources: Offering interactive educational materials for schools and families, such as digital textbooks, interactive games, and online lectures.

Interactive Experiences: Enabling audiences to engage with Baizu culture and traditions through technologies like virtual reality (VR) and augmented reality (AR).

These three core principles will steer the design and presentation of the digital museum, aiming to better preserve, protect, and promote Baizu's Benzhu culture.

4.3.1.4 Comparison of Digital Museums and Physical Museums

The physical museum can display exhibits intuitively and vividly, but due to the time of the venue and the display method, it does not maximize the functional benefits of the museum. The display of the digital museum is mainly based on the virtual display of the network platform, which will not be limited by the space of the exhibition hall. It has richer display content and forms. For example, digital exhibits can be displayed indefinitely, reducing the cost and risk of the protection of cultural relics in the physical exhibition hall. (Zhang, N. 2007). Application in the era of the epidemic can reduce the risk of people spreading the epidemic. The audience can have a good interactive communication and learning experience without going to the museum in person, and finally realize the effective dissemination of knowledge popularization and display information. To sum up, the digital museum has broad development prospects.

Digital information is easy to download and spread (not conducive to intellectual property protection); the service life of the storage carrier and the problem

that may be damaged by computer virus hackers are yet to be solved. Physical museums do not have the disadvantages of digital museums, but they also have the disadvantages of single display cabinets, limited interaction methods and slow transmission. Compared with physical museums, digital museums have the characteristics of information entity virtualization, digitization of information resources, networked information transmission, shared information utilization, intelligent information provision, and diversified information display (Smith,J. 2021).As shown in Table 4.7.

Table 4. 6 Comparison Between Digital Museums And Physical Museums

	Physical Museums	Digital Museums
Collection	Discover, collect, acquire, exchange	Digital collection collection, analog information conversion, information exchange, etc.
Custody	Requires warehouses, cultural relic frames, fragile, difficult to preserve and repair	Computers, tapes, optical disks and other storage devices are required. Using data redundancy and encoding technology, data can be saved losslessly
Display Mode	The showcase display method is single and has poor interactivity. The traveling exhibition method is slow. Small scope of influence	Using multimedia, virtual reality and three-dimensional technology, a high degree of interactivity can be achieved. Adopt network communication, which is fast and has a wide range of influence
Research	Intuitive. Collection details can be discovered, but comparisons with each other are difficult	Convenient for retrieval, comparison and statistics
Openness	Weak	Strong

Sources: Yuan yuming (2023)

4.3.1.5 System structure of Intangible Cultural Heritage

The process of constructing a digital museum involves various aspects, including resource input, management, storage, and presentation functions. To effectively organize and showcase intangible cultural heritage, researchers need to incorporate elements of Benzhu cultural intangible heritage artifacts into the universal system architecture of digital museums. Scholars have proposed a holistic system architecture for digital museums, consisting of four layers, from bottom to top: the Storage Layer, Description Layer, Service Layer, and Application Layer (refer to figure 4.18).

Storage Layer - Digitized Media Resources of Benzhu Cultural Intangible Heritage

The Storage Layer serves as the foundational platform of the digital museum, housing not only a vast array of multimedia resources, such as textual descriptions, images, video clips, animations, 3D models, scientific documents, but also digitized media resources of Benzhu cultural intangible heritage artifacts (Liu, J. 2018). These digital resources not only facilitate the presentation of artifact characteristics, such as images and 3D models, but also convey the uniqueness of Benzhu cultural intangible heritage. These resources are characterized by their large data volume, variable data lengths, and complex data models. To efficiently manage these resources, the Storage Layer adopts a combination of relational databases and file systems, accommodating extensive information about the introduction, bearers, protection methods, and transmission modes of Benzhu cultural intangible heritage artifacts. This layer empowers the digital museum to become a central hub and advocate for sharing and showcasing Benzhu cultural intangible heritage art, providing in-depth insights into Benzhu life, beliefs, customs, cultural festivals, and ceremonies.

Description Layer - Metadata for Benzhu Cultural Intangible Heritage Artifacts

The Description Layer provides detailed metadata descriptions of the resources stored in the Storage Layer. This includes metadata for Benzhu cultural intangible heritage artifacts, aimed at conveying their characteristics, history, and cultural significance. These descriptions encompass attributes of Benzhu cultural

intangible heritage artifacts and also retain information about the associations between various media resources and different artifacts (Wang, J. Wang, S. & Chen, S. 2011). The Description Layer not only facilitates resource integration, discovery, and human-computer interaction but also offers standard data access and integration interfaces for external users to better understand and appreciate Benzhu cultural intangible heritage artifacts.

Service Layer - Information Services for Benzhu Cultural Intangible Heritage Artifacts

The Service Layer encompasses the information service modules and interfaces of the digital museum's shared platform, including services for Benzhu cultural intangible heritage artifacts. These information services encompass resource retrieval and positioning, resource management, collaborative information retrieval across multiple museums, copyright protection, access control, and dynamic online exhibition of digital collections. Within the digital museum, Benzhu cultural intangible heritage artifacts are invaluable resources, possessing significant cultural and historical value. Therefore, the Service Layer provides mechanisms for digital copyright protection, ensuring the legal rights of Benzhu cultural intangible heritage art. Additionally, it offers resource classification management to ensure orderly access and legal utilization of resources, allowing a broader audience to appreciate and learn from Benzhu cultural intangible heritage artifacts.

Application Layer - Multimedia Presentation of Benzhu Cultural Intangible Heritage Artifacts

The Application Layer is designed to vividly showcase various collections of the digital museum, including Benzhu cultural intangible heritage artifacts. This layer makes full use of multimedia forms, such as text, images, audio, and video, enabling users to immerse themselves in the world of Benzhu cultural intangible heritage art. The Application Layer also employs three-dimensional interactive technologies to exhibit precious historical artifacts and provides web-based exhibitions to enhance user engagement and deeper understanding. Users can choose to explore artifacts based on thematic browsing, connecting different Benzhu cultural intangible heritage artifacts within lively themes, or opt for virtual scenario-based browsing, such as exploring a season or assuming the role of a specific character,

deepening their appreciation and understanding of Benzhu cultural intangible heritage art (QLiang, H. & Lan, X. 2014).

In the entire universal system architecture of the digital museum, researchers seamlessly integrate elements of Benzhu cultural intangible heritage artifacts to enrich the presentation and preservation of cultural heritage, allowing individuals to gain a better understanding, appreciation, and protection of this invaluable cultural legacy.

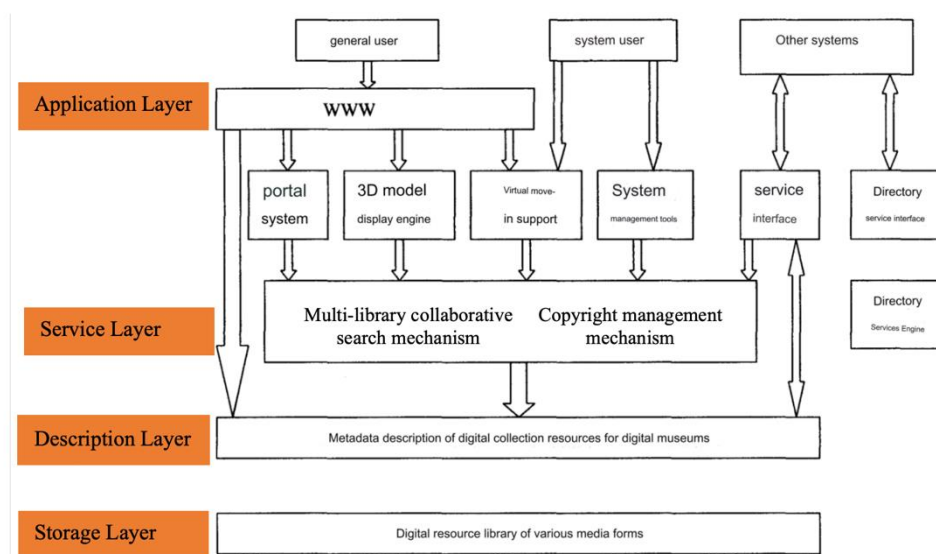


Figure 4.19 Digital Museum Usable Architecture

Sources: Yuan yuming (2023)

4.3.2 The Functional Module of the Benzhu Cultural Digital Museum

4.3.2.1 Interface Design and Homepage Design and Their Functions

The interface design of a digital museum should be simple and user-friendly, including clear navigation bars, buttons, and elements to facilitate users in quickly finding the information they need. Interface design should emphasize the distinctive features of the Benzhu culture, creating a rich cultural atmosphere to engage users' interest. Homepage design should showcase the core elements of the Benzhu culture and the museum's theme, providing links to the following key content (Chang, H. 2010).

Introduction to the Benzhu culture, including major worship practices, celebrations of key festivals, and major legends; Links to exhibition areas, including

permanent and temporary exhibitions.; Educational resources for students of different age groups and adults, offering online courses, research materials, and engaging online learning activities; Links to the interactive experience zone, including virtual rituals and interactive games based on major legends; A scrolling window displaying the latest exhibition information and event previews.

The interface design of a digital museum is crucial for the presentation of intangible cultural heritage in the Benzhu Benzhu culture and arts. Firstly, the interface design should prioritize simplicity and user-friendliness to ensure that visitors can easily and quickly access the required information and resources. Careful attention should be given to the design of clear navigation bars and buttons, allowing users to effortlessly browse exhibits, courses, and interactive experiences. This user-friendly interface design can provide a more enjoyable browsing experience for visitors, reduce barriers to use, and enable more people to engage with and learn from the digital museum.

Simultaneously, the interface design should also focus on creating a rich cultural atmosphere to captivate the users' interest. For intangible cultural heritage in the Benzhu culture and arts, this means that the interface design should convey its unique cultural characteristics and historical background. Through visual elements, color schemes, font choices, and other design elements, the digital museum's interface can reflect the distinctive charm of the Benzhu culture and arts. Such a cultural atmosphere can stimulate users' curiosity, making them more inclined to delve into and participate in the preservation and protection of intangible cultural heritage.

Homepage design serves as the face of the digital museum and is of paramount importance for presenting intangible cultural heritage in the Benzhu Benzhu culture and arts. The homepage should prominently feature the core elements of the Benzhu culture and the museum's theme. Firstly, an introduction to the Benzhu culture is essential, including brief descriptions of major worship practices, celebrations of key festivals, and significant legends, allowing visitors to quickly grasp the essential aspects of the Benzhu Benzhu culture. Secondly, clear links to exhibition areas, encompassing both permanent and temporary exhibitions, should be readily visible to enable visitors to choose exhibitions of interest for in-depth exploration. Links to educational resources should also be explicit, providing

appropriate learning materials and courses for students of varying ages and adults. Finally, links to the interactive experience zone and the presence of a scrolling window displaying the latest exhibition information enhance the museum's appeal and interactivity.

In summary, the interface design and homepage design of a digital museum should closely align with the unique characteristics of intangible cultural heritage in the Benzhu culture and arts. They should be user-friendly, emphasize cultural distinctiveness, and provide visitors with enjoyable cultural experiences and learning opportunities. These design elements can effectively convey the allure of intangible cultural heritage, fostering its preservation and protection efforts.

4.3.2.2 Exhibition Area Design and its Functions

The exhibition area of a digital museum is the core component and should provide comprehensive exhibition information to enable visitors to gain in-depth knowledge of the Benzhu culture. Each exhibition page should include the following elements:

Exhibition title and a brief description to help visitors understand the exhibition's theme and content; A list of exhibits, featuring exhibit names, images, and brief descriptions for visitors to browse; Detailed information about individual exhibits, accessible by clicking on exhibit names, providing historical backgrounds, production processes, cultural significance, and more; Related materials, offering images, videos, research papers, and other materials related to the exhibition (Ji, Y. 2020). A "Related Recommendations" section can be placed at the bottom of the exhibition page to suggest other relevant exhibitions and resources.

The exhibition title serves as a doorway into the essence of the heritage, offering visitors a clear introduction to the theme. Accompanying this is a concise description that provides an enticing overview, kindling curiosity and inviting deeper exploration. The list of exhibits follows, where names, captivating images, and concise descriptions artfully showcase the diverse facets that constitute the Benzhu Benzhu cultural and artistic heritage. This section beckons visitors to embark on a journey of discovery, highlighting the rich tapestry of traditions. Clicking on an exhibit's name unlocks a trove of detailed information. Visitors can dive into the historical context, production processes, and the profound cultural significance of

each exhibit. This immersive journey enables a profound appreciation for the intangible cultural heritage, fostering a sense of connection with these time-honored traditions. To further enrich the visitor's understanding, related materials are readily accessible. These materials encompass images, videos, research papers, and other resources intricately intertwined with the exhibition's theme. Additionally, a "Related Recommendations" section thoughtfully guides visitors toward additional exhibitions and resources, encouraging a holistic exploration of the cultural heritage.

In essence, the exhibition area harmoniously amalgamates these elements, effectively transforming the digital museum into an engaging and educational platform. Its purpose extends beyond mere presentation; it aims to ignite a passion for the rich tapestry of Benzhu Benzhu cultural and artistic intangible heritage and motivate active participation in its preservation and celebration.

4.3.2.3 Educational Resource Design and its Function

Educational resources are a vital function of a digital museum and should provide suitable learning materials for visitors of different age groups. These resources include:

Online courses tailored to students of various ages, including video lectures and interactive courses; Research materials, offering research papers, books, reports, and other materials related to the Benzhu culture for scholars and researchers; Learning activities, designing fun online learning activities such as digital puzzles and online knowledge quizzes to engage students; The educational resources page can feature a clear navigation bar for quick access to desired resources and include a search box to enable visitors to find relevant resources quickly.

Online courses are a part of educational resources, providing opportunities for students of all age groups to explore the Benzhu cultural heritage. These courses may include video lectures, interactive sessions, and engaging content designed to impart knowledge about cultural heritage in a lively manner. For younger students, interactive content with elements of fun can be incorporated to capture their interest, while adults can access more in-depth courses covering aspects like the history, art, and traditional craftsmanship associated with the Benzhu cultural heritage. Secondly, research materials are a vital component of educational resources. These materials encompass research papers, books, reports, and other documents related to the Benzhu

cultural heritage. They serve as valuable references for scholars, researchers, and cultural enthusiasts, offering opportunities for in-depth study. These resources not only contribute to academic research on cultural heritage but also aid in its preservation, protection, and dissemination. Lastly, learning activities form another essential segment of educational resources. The design of these activities aims to enhance interactivity and engage learners of varying age groups. Activities such as creating digital puzzles or participating in online knowledge quizzes can make the learning experience more enjoyable and effective, helping students better comprehend and experience the intangible elements of the Benzhu cultural heritage. Such interactive learning methods not only increase the appeal of learning but also stimulate an interest in culture.

The clear navigation menu and search bar on the educational resources page are designed to ensure that visitors can easily locate the resources they require. This user-friendly design enhances the accessibility of educational resources, making them beneficial to a broader audience. Through these educational resources, the digital museum provides robust support for the preservation and promotion of the Benzhu cultural and artistic intangible cultural heritage, while also offering enriching learning experiences for a wide range of visitors.

4.3.2.4 Interactive Experience Zone Design and its Function

The interactive experience zone is a highlight of the digital museum, providing immersive cultural experiences, including virtual rituals and interactive games based on major legends. A "Top Experiences" section can showcase the most popular interactive projects, and a "More Interactive Experiences" link can allow visitors to explore additional interactive content.

The interactive project of Benzhu Culture Virtual Sacrifice Experience is a major feature of the Benzhu Culture Digital Museum. It uses modern technologies, such as 360-degree panoramic technology and virtual reality technology, to simulate the traditional sacrifice scenes of Benzhu Culture. Visitors can choose to participate in virtual sacrifices and experience the authenticity of the rituals from a first-person perspective. They can personally participate in sacrificial activities in the virtual environment, including worshipping gods and offering sacrifices. This immersive experience allows visitors to get closer to the cultural heritage and gain insight into its

meaning and rituals. Secondly, the main legend interactive game can allow visitors to have a deeper understanding of the legends and stories of the Benzhu culture, and the digital museum can develop the main legend interactive game. These games are based on traditional cultural legends, allowing players to play characters in the story, participate in plot development, and interact to solve mysteries or complete tasks. This interactive approach not only brings cultural legends to life, but also provides an entertaining and educational experience that engages visitors of all ages. Finally, popular experiences and more interactive experiences guide visitors to explore different interactive projects. Digital museums can set up a "popular experience" area in the interactive experience area to highlight the most popular interactive projects. At the same time, provide a "More Interactive Experiences" link to allow visitors to browse and select other available interactive experiences. This navigation method encourages diverse participation and ensures that every visitor can find an experience that interests them.

These functional modules work together to provide users with a comprehensive digital museum experience, allowing them to delve into the Benzhu culture, engage in interactive experiences, learn relevant knowledge, and interact with other users. In the design and operation of a digital museum, continuous updates and maintenance of these functions are crucial to adapt to user needs and technological developments.

4.3.3 Implementation steps of Baizu's Digital Museum

4.3.3.1 User research strategy

First, user needs analysis and expected goals. The basic data obtained from user research will be used as an effective support for the design of Baizu Digital Museum, which is conducive to the efficient output of interactive products and the outstanding feedback achieved. Therefore, before designing Baizu digital museum, it is crucial to clarify the user group, convert the user's third-person role into a first-person role, simulate the user's personal habits, and analyze user needs and motivations. Then further summarize and classify the user demand data, consider and estimate their expected goals when using the product, and insist on starting from the user's perspective and from the user to the user. Finally, the design goals are clarified,

and a standardized interaction method is designed from the user's perspective to establish a friendly digital museum interaction system.

4.3.3.2 Research method

The core of Internet products is users. Only by conducting user research can research effectively ensure the usability of the product. For example: field investigation. Conduct on-site inspections of physical museums, conduct user research, closely observe and understand user groups, predict goals, observe their hobbies and habits through on-site observation, visits, recording and video recording, and firmly grasp the actual needs of users; data collection and analysis. Use statistical analysis methods to summarize, understand and compile relevant research materials such as electronic resources, books, magazines, literature and newspapers downloaded from the Internet, and extract effective information for use in the product development process.

4.3.3.3 Research on the conceptual design of Baizu-indigenized digital museum

First, conceptual design principles. Conceptual design is a manifestation of creative thinking. It is a purposeful, planned and orderly way to transform users' abstract and fuzzy needs into concrete and clear conceptual products (Jin & Lei, 2022). This is the perfect sublimation of products from perceptual form to rational form. Therefore, in the early stages of design, designers must carefully study and plan project tasks, analyze the specific requirements and task intentions of users, as well as the goals of the entire plan, regional characteristics, cultural connotations, etc. The conceptual design of the design display platform is very important: on the one hand, it provides designers with explicit needs and potential needs, which is conducive to minimizing wasted effort in the product design and development process. On the other hand, it is necessary to compile the display platform Classification, refinement and organization combined help develop a most suitable product. Second, design methods. For Baizu Digital Museum, three conceptual methods, including drafts, mood boards, and scenario scripts, can be used to design and realize the early prototype effect of the display platform. First, a draft. Mainly based on lines, it can be sketchy. It is used to record the inspiration and original ideas of the design. It does not pursue effects and accuracy. This is the ultimate source of design. Designers allow

themselves or others to see their ideas through sketches. And through constant sketching, it also helps to inspire creative inspiration. Second, the mood board. Collect and organize a series of pictures and materials related to the design goals and core themes, and visually present the creative points and concepts conceived in advance. You can also display them in templates, web pages, colors, videos, etc., and summarize the collected information. Materials can quickly determine the style type of the design product and clarify user needs. Finally, the scenario script. Scenario prediction method, also called scenario script, refers to the products that are placed in the people, time, place, things and things within the design scope to observe, predict, imagine and analyze the scene, and its form is presented to the audience in the form of a storyboard. people. In short, it needs to be clear what the product is, in what context people will use it, in what context and when, what interface elements will be used, and what kind of emotional and outcome feedback people will get.

4.3.3.4 Research on the structural design of Baizu-indigenized digital museum

First, information architecture research. In the product design process, an indispensable key link is to conduct research on product information architecture, sort out and hierarchically classify the overall information content of the product, in short, it is "classification", select and organize the information content, and use information planning to allow users to Users can quickly obtain the information they want to achieve satisfaction, achieve a two-way interactive state between platform information transmission and user information reception, and use this goal to attract, educate, and retain users. In order to make it easier for users to access information, the hierarchical structure of the information should not be too complicated, so that visual interference can be reduced when users experience the museum display platform. When designing the information architecture of Baizu nationality-based digital museum, the core element is user experience, and the key interface levels should not be too large to avoid the appearance of disturbing information and achieve rapid identification of core content within the visual effective range. In addition, researchers need multiple practices to verify the rationality and correctness of the preset information architecture classification, which can enable users to quickly obtain the

content they are interested in and the information they need, and increase users' satisfaction with the product.

4.3.3.5 Interface design of Baizu digital museum

Interface design, also called visual design, is the information medium that connects users and machines. In a sense, it is based on a psychological perspective to transform text, images, colors and other elements into visual behaviors to achieve targeted gains (Liu, N. 2009).

Good interface design does not require the stacking of various elements. Users break out of the constraints of the interface, behave in a natural "without interface" state, and shift their attention from the interface itself to solving the target needs. This is the most humane embodiment of interface design. The overall interface layout follows one principle. Less is more, avoid bad elements causing information interference to users, because human attention is limited, and different age groups have different focus times on goals. Children are more distracted than adults, so the interface In terms of layout, every design element is optimized to achieve the best visual effect. Elements and color designs on each page should always be "consistent", and functional buttons and navigation bars should be kept in the same position on every page to facilitate users to quickly identify and locate them. Structurally, plan and list the information content. You can use a similar "card-style" distribution to divide a large piece of information into a small area. The visual hierarchy will be clear and conducive to improving the user's ability and speed to identify information. Text is a key element in conveying information. The size, color, and transparency of text will all affect the visual effect. It is not advisable to set text types in several styles on the same interface, which will affect the neatness and unity of the page and reduce the use of uncommon font styles. , you can choose more recognizable fonts such as "Heibody" and "Songti". Secondly, color. The core theme of the website is to highlight the two conceptual features of "digital museum" and "cultural heritage". Therefore, the main color is rust red, which can set off the historical and cultural symbols of its brand image, making it steady but energetic. The background layer is superimposed with some exquisite patterns about Baizu minority, which not only beautifies the interface but also echoes the tone of cultural websites. Moreover, in order to cater to the technological attributes of the digital museum, auxiliary colors

are used, such as dark blue, earthy yellow, etc. with a high-grade gray texture to convey the brand's standard colors while reflecting the visual impact.



Figure 4.20 Digital Museum Interface Design

Source: Yuan yuming (2023)

Thirdly, Format. In the context of big data traffic, minimalist flat style web design and layout is increasingly favored by visitors. It abandons complicated, heavy and redundant decorative elements, allowing the ontology information to stand out, and the more important the content, the more important it is. It should be prominent and obvious, establish an effective visual hierarchy, and make the visual effect of the overall interface unified and clean. Monochrome icon buttons are a typical feature. Other UI elements should be as concise as possible while maintaining usability, so as to reduce the information level and convey thematic information. Become efficient and clear. The main page layout adopts the popular card-style design. It is different from the general web page layout. It is similar to cards arranged in an orderly manner. It can be greatly expanded and applicable to match different page sizes. It is balanced without losing the sense of fashion and simplicity. The overall content display is regular and rhythmic, with a unified style and distinctive features. Users will not feel monotonous and boring when browsing the web, and avoid visual aesthetic fatigue.

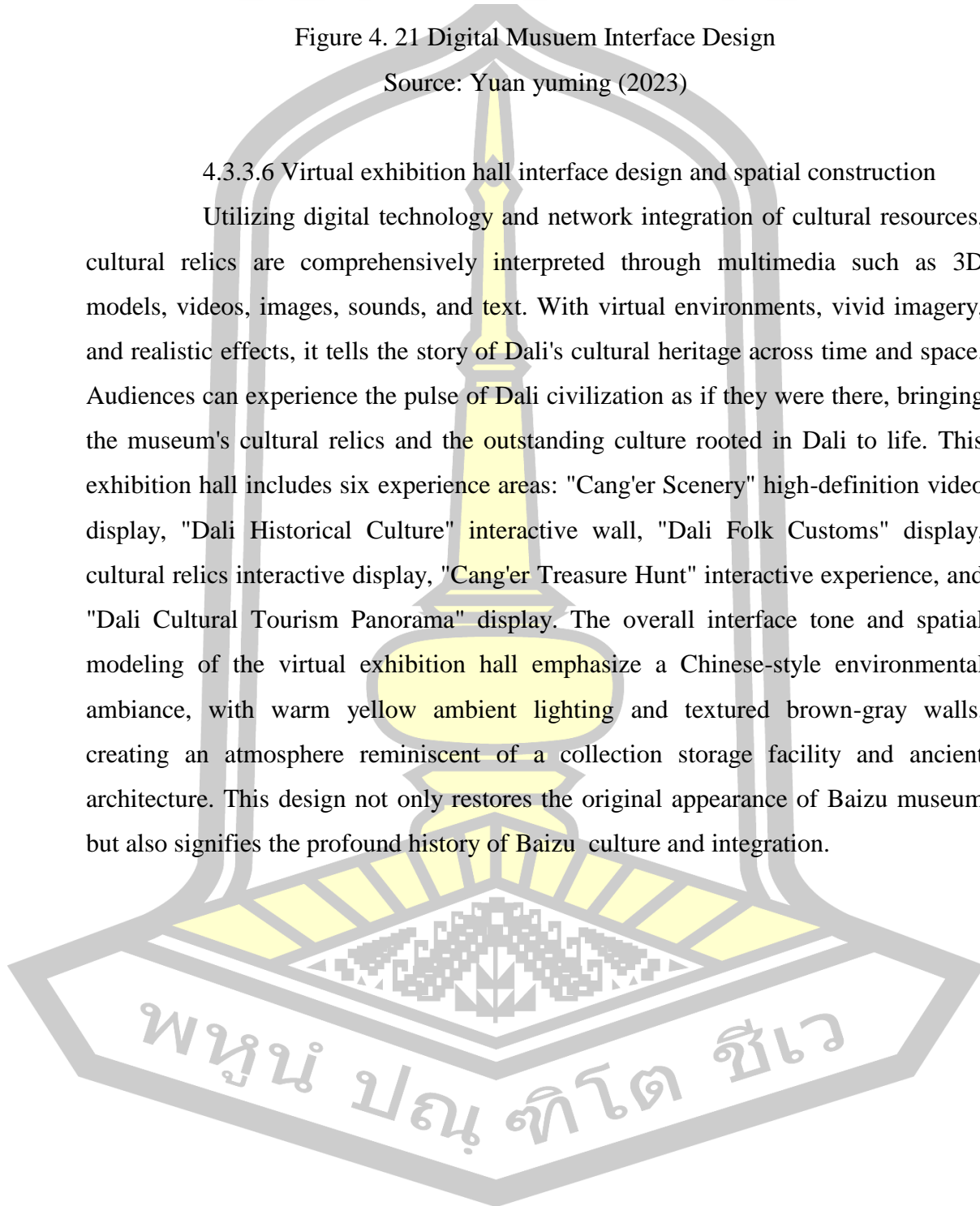


Figure 4. 21 Digital Musuem Interface Design

Source: Yuan yuming (2023)

4.3.3.6 Virtual exhibition hall interface design and spatial construction

Utilizing digital technology and network integration of cultural resources, cultural relics are comprehensively interpreted through multimedia such as 3D models, videos, images, sounds, and text. With virtual environments, vivid imagery, and realistic effects, it tells the story of Dali's cultural heritage across time and space. Audiences can experience the pulse of Dali civilization as if they were there, bringing the museum's cultural relics and the outstanding culture rooted in Dali to life. This exhibition hall includes six experience areas: "Cang'er Scenery" high-definition video display, "Dali Historical Culture" interactive wall, "Dali Folk Customs" display, cultural relics interactive display, "Cang'er Treasure Hunt" interactive experience, and "Dali Cultural Tourism Panorama" display. The overall interface tone and spatial modeling of the virtual exhibition hall emphasize a Chinese-style environmental ambiance, with warm yellow ambient lighting and textured brown-gray walls, creating an atmosphere reminiscent of a collection storage facility and ancient architecture. This design not only restores the original appearance of Baizu museum but also signifies the profound history of Baizu culture and integration.



4.3.3.7 Interactive design of Baizu Digitized Museum

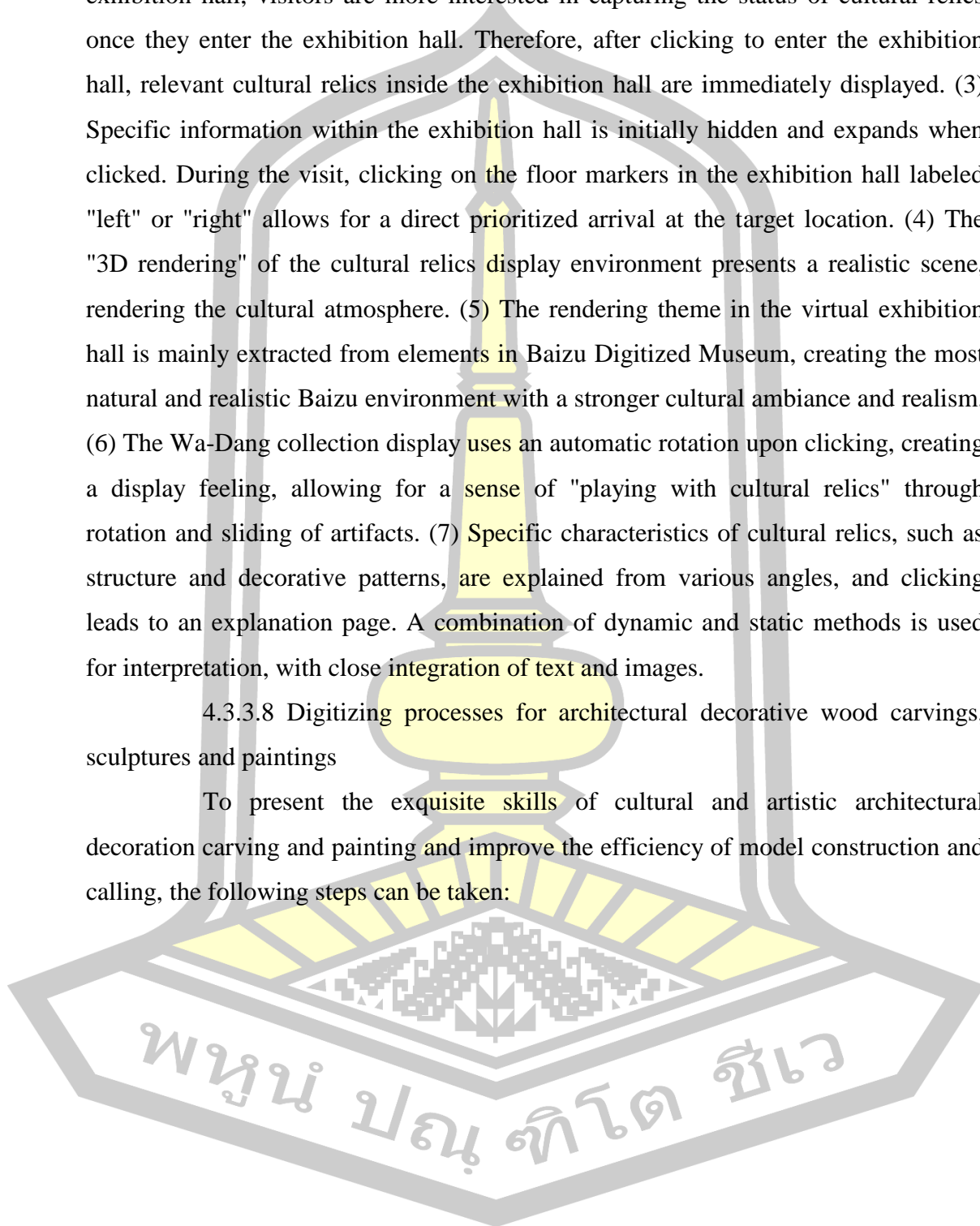
First, digital museum website interactive design. With the support of key technologies, the realization of the overall website's interactive effects, from building the website's structural framework to refining functional interactions, involves complex and challenging technical operations. Therefore, to avoid extensive modifications and save time later on, it's crucial to carefully verify the conceptual content and information framework in the early stages and implement the initial planning of the presentation platform. The interactive implementation tasks of Baizu Digitized Museum website mainly include the implementation of the entire interactive website and the interactive implementation of the three-dimensional Wa-Dang. Website interactive design mainly combines two-dimensional static and three-dimensional dynamic elements. For example, the banner image at the top of the page can scroll at intervals and switch manually with left and right gestures. 3D animations that pop up on page loading can add dynamism to the page. Users can perform actions such as "jump," "pop up," and "slide" using the mouse, and the constantly present navigation bar allows users to switch and locate their current position easily. The "Virtual Exhibition Hall" and "Main Benzhuization" pages have the most diverse interactive features. Users can "zoom in," "zoom out," "rotate 360 degrees," "drag," and more. They can also "collect," "like," and share or post their favorite items to their social circles in real-time. To optimize webpage browsing further, a series of pop-ups with user prompts are added to help confirm the user's direction of action and guide them in the right direction, making it easier for users to explore the content of the website.

Second, virtual exhibition hall interactive design. After the virtual venue is constructed and rendered, researchers can define an interactive display method based on spatial information for key information links during the virtual exhibition hall interactive process. This mainly includes voice and map interaction displays during the visit, as well as route planning instructions during the visit. The most crucial aspect is route planning guidance. Interactive route design combines other information to form a complete interactive digital navigation method. Specific interaction methods are as follows: (1) While roaming the exhibition hall, you can view the map and use the dynamic icon in the lower right corner to determine your

current location. (2) In comparison to the information on the dynamic map of the exhibition hall, visitors are more interested in capturing the status of cultural relics once they enter the exhibition hall. Therefore, after clicking to enter the exhibition hall, relevant cultural relics inside the exhibition hall are immediately displayed. (3) Specific information within the exhibition hall is initially hidden and expands when clicked. During the visit, clicking on the floor markers in the exhibition hall labeled "left" or "right" allows for a direct prioritized arrival at the target location. (4) The "3D rendering" of the cultural relics display environment presents a realistic scene, rendering the cultural atmosphere. (5) The rendering theme in the virtual exhibition hall is mainly extracted from elements in Baizu Digitized Museum, creating the most natural and realistic Baizu environment with a stronger cultural ambiance and realism. (6) The Wa-Dang collection display uses an automatic rotation upon clicking, creating a display feeling, allowing for a sense of "playing with cultural relics" through rotation and sliding of artifacts. (7) Specific characteristics of cultural relics, such as structure and decorative patterns, are explained from various angles, and clicking leads to an explanation page. A combination of dynamic and static methods is used for interpretation, with close integration of text and images.

4.3.3.8 Digitizing processes for architectural decorative wood carvings, sculptures and paintings

To present the exquisite skills of cultural and artistic architectural decoration carving and painting and improve the efficiency of model construction and calling, the following steps can be taken:



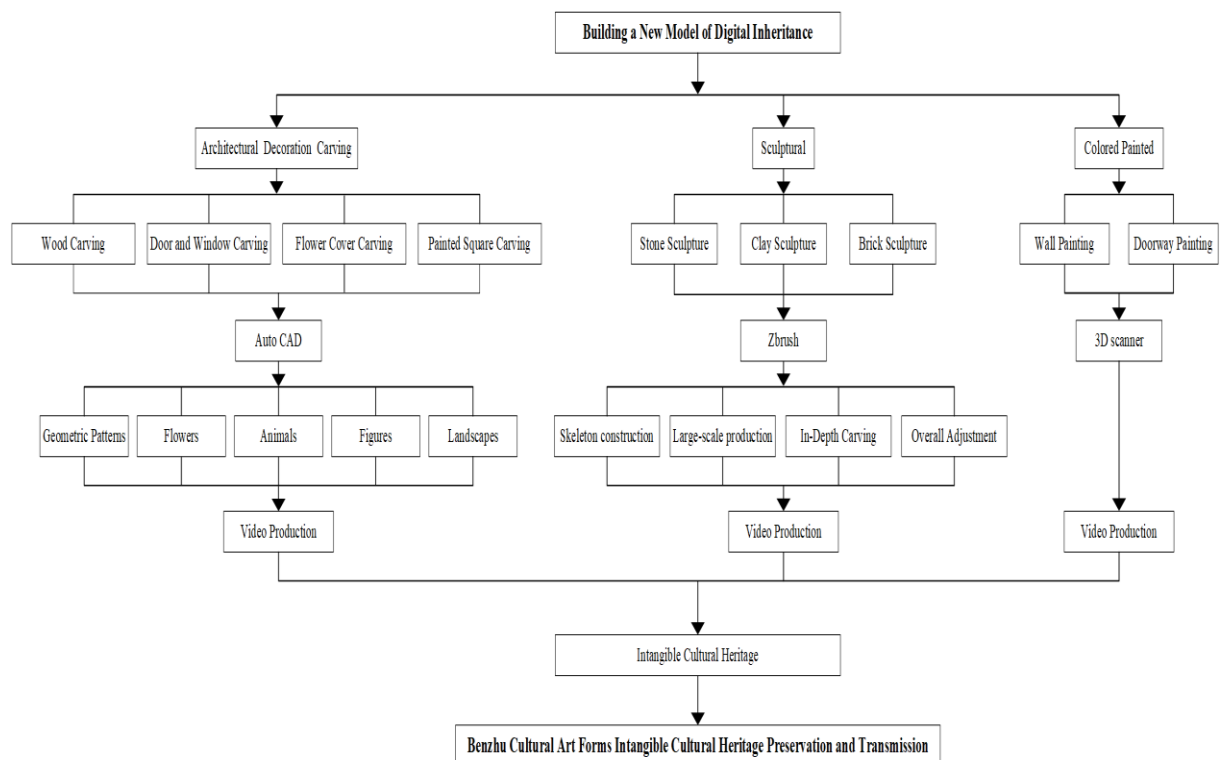


Figure 4. 22 Digitization process for architectural decorative wood carvings, sculptures and painted decorations

Sources: Yuan yuming (2023)

To gain a comprehensive understanding of the artistic forms and cultural significance of architectural decorative sculptures and paintings within Baizu culture, it is crucial to delve into their history, cultural background, design principles, and production techniques. This deep dive into the subject matter provides a holistic perspective on this art form.

(1) Utilizing Modeling Software for Creating Models

In the realm of digital modeling and representation, the utilization of modeling software stands as a pivotal gateway to encapsulate the intricate facets of cultural heritage, such as the rich tapestry of Baizu culture. This process involves several meticulous steps, each contributing to the creation of digital models that vividly mirror the essence of sculptures and paintings within Baizu culture.

The journey begins with the selection of appropriate modeling software, a critical choice that shapes the entire creative endeavor. Software tools like AutoCAD,

ZBrush, or 3D scanning software become the virtual canvas upon which the digital representations will take form.

Once the software is in place, the initial phase involves constructing the foundational base model. This step demands unwavering attention to detail, as the goal is to replicate the sculpting effects and nuances of the original artworks with utmost precision. It is in this phase that the essence of Baizu culture begins to take shape in the digital realm.

However, the journey doesn't end here; it merely begins. Building upon the base model, the next step involves refining it further. This refinement is achieved by adding intricate details, a task made feasible through the diverse functionalities offered by modeling software. Techniques like Boolean operations, surface modeling, and solid modeling are harnessed to breathe life into the digital models, ensuring they mirror the artistry and intricacy of Baizu culture.

To achieve the highest level of realism, the application of materials and textures becomes paramount. This step involves selecting materials that align with those traditionally used in Baizu culture, such as wood, stone, or metal. By applying these materials and their corresponding textures, depth and authenticity are infused into the digital models, creating a profound connection to the cultural heritage they represent.

In essence, the utilization of modeling software is a transformative journey that allows us to bridge the gap between the tangible and the digital, preserving the cultural treasures of Baizu heritage for generations to come. It is a process that marries technology with artistry, resulting in a vibrant digital tapestry that honors and celebrates the rich legacy of Baizu's Benzhu culture.

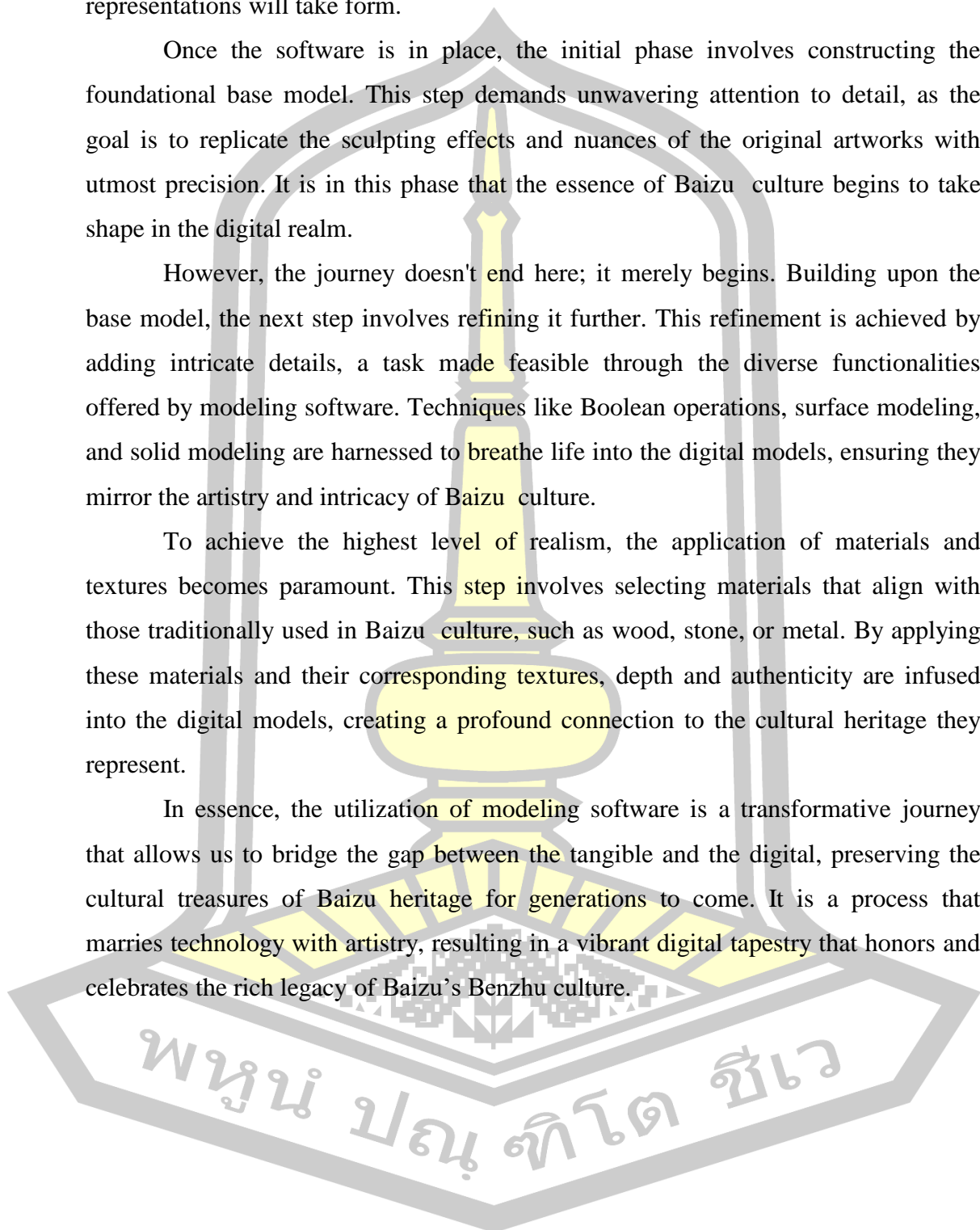
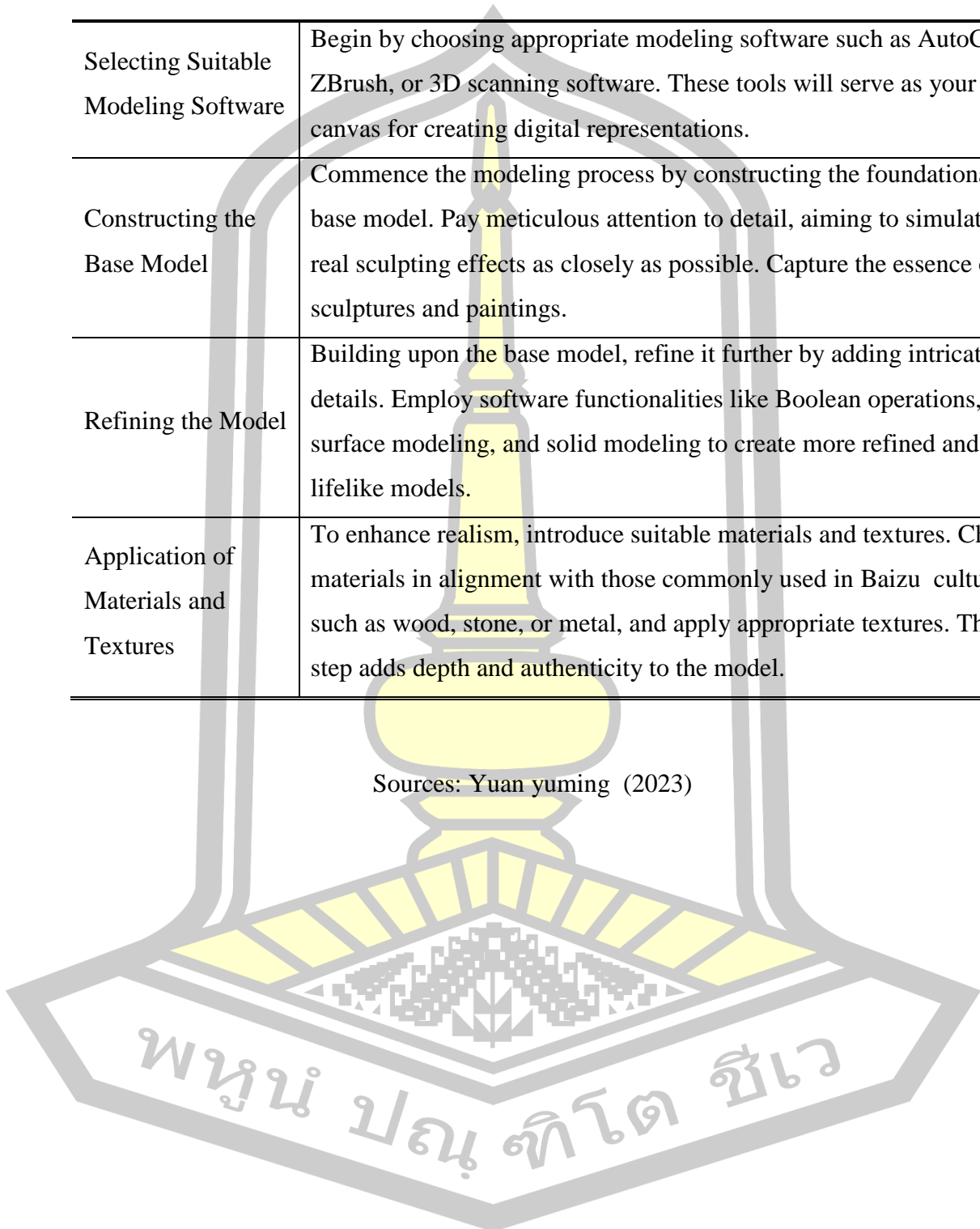


Table 4. 7 Steps and Description of Utilizing Modeling Software for Creating Models

Selecting Suitable Modeling Software	Begin by choosing appropriate modeling software such as AutoCAD, ZBrush, or 3D scanning software. These tools will serve as your canvas for creating digital representations.
Constructing the Base Model	Commence the modeling process by constructing the foundational base model. Pay meticulous attention to detail, aiming to simulate the real sculpting effects as closely as possible. Capture the essence of the sculptures and paintings.
Refining the Model	Building upon the base model, refine it further by adding intricate details. Employ software functionalities like Boolean operations, surface modeling, and solid modeling to create more refined and lifelike models.
Application of Materials and Textures	To enhance realism, introduce suitable materials and textures. Choose materials in alignment with those commonly used in Baizu culture, such as wood, stone, or metal, and apply appropriate textures. This step adds depth and authenticity to the model.

Sources: Yuan yuming (2023)



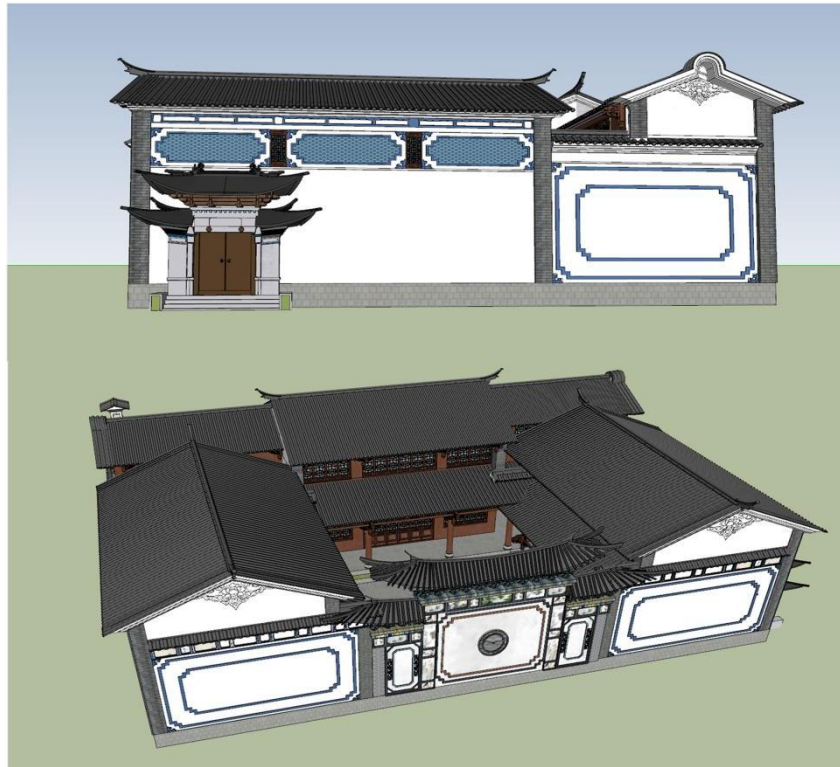


Figure 4. 23 Flow Chart of Digital Production of Benzhu Cultural Architectural
 Decoration

Sources: Yuan yuming (2023)

(2) Digitizing the Process for Paintings

In the realm of preserving and showcasing cultural treasures, the digitization of painted artworks stands as a crucial endeavor. This intricate process involves transforming traditional paintings, often steeped in historical and cultural significance, into digital representations that can be shared, studied, and appreciated by a global audience. Here, researchers delve into the meticulous steps that guide the digitization of these artworks, ensuring the preservation of their essence and artistic value.

The journey begins with the digitization of the painted masterpiece itself. High-precision scanning devices or cameras are employed to capture the artwork as digital images. To maintain the integrity of the original colors, color calibration tools may be utilized during the scanning or photography process, ensuring that the hues and tones remain true to the artist's vision.

Once the artwork is digitized, the next step involves creating vector models. These models serve as the digital building blocks that accurately represent various elements within the paintings. Whether it be intricate geometric patterns, ornate text, depictions of flora and fauna, or mythological figures, these vectors meticulously capture the shapes, sizes, colors, and other characteristics of each element.

With the vector models in place, the true artistry of digitization unfolds through the process of reconstruction in a digital environment. Rendering techniques are harnessed to recreate each element digitally, mimicking the appearance of the original painted artwork. This step not only allows for realistic representations but also opens the door to innovative designs and interpretations that can breathe new life into these cultural treasures.

In essence, the digitization of painted artworks is a harmonious marriage of art and technology. It ensures that these invaluable cultural expressions are not confined to the walls of galleries or the pages of history books but can be experienced, appreciated, and studied in the digital age, transcending borders and generations.

Table 4. 8 Steps and Description of Digitizing Paintings Process

Digitization of Artwork	For digitizing painted artworks, employ high-precision scanning devices or cameras to capture them as digital images. Consider using color calibration tools during scanning or photography to ensure color accuracy.
Creating Vector Models	Identify and create vector models for various elements present in the paintings. These vectors should accurately represent the shapes, sizes, colors, and other characteristics of different elements like geometric patterns, text, flora, fauna, mythological figures, etc.
Reconstruction in a Digital Environment	Utilize rendering techniques to reconstruct various elements digitally. This process mimics the original painted artwork's appearance, allowing for realistic representations and even innovative designs.

Sources: Yuan yuming (2023)



Figure 4. 24 Flow Chart of Digital Painting Production of the Benzhu Cultural Art Form

Sources: Yuan yuming (2023)

(3) Managing Model Libraries and Efficiency

In the realm of digital modeling, the creation and management of 3D models and patterns are pivotal for a wide range of applications. These models serve as the blueprints for physical production, simulations, digital artistry, and much more. To harness the full potential of these digital creations, it's essential to employ effective storage, organization, and sharing strategies.

Table 4. 9 Steps and Description of Digitizing Paintings Process

Model Storage and Organization	Once models are created, store them in a dedicated model library. Organize models effectively by categorizing, encoding, and naming them. This facilitates swift retrieval and usage when needed.
Exporting and Sharing	After completing the modeling process, export the models and patterns into commonly used formats (e.g., .STL, .obj, .bmp) for purposes such as 3D printing or other forms of production. Additionally, share these models on relevant forums, social media platforms, or with peers and enthusiasts for collaborative learning and discussions.

Sources: Yuan yuming (2023)

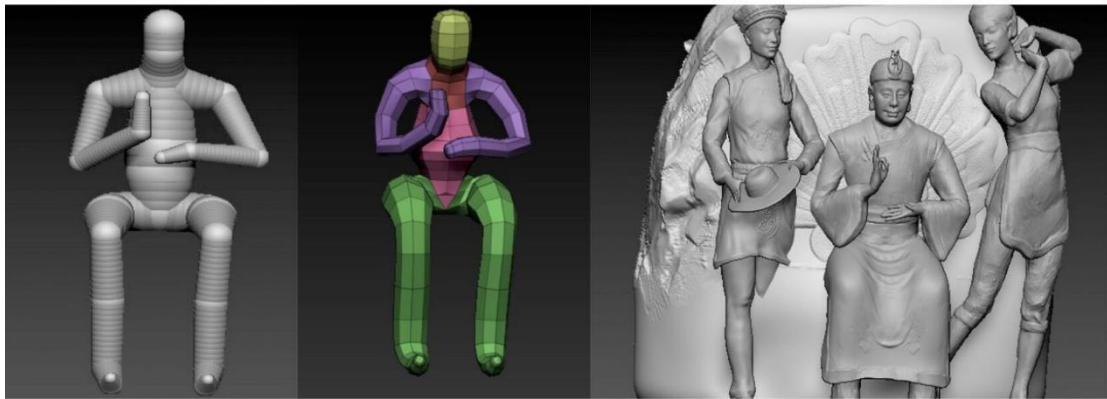


Figure 4. 25 Benzhu Cultural Art Form Digital Sculpture Production Flow Chart

Sources: Yuan yuming (2023)

In conclusion, the integration of modeling software and the creation of base models are essential techniques for effectively representing the intricate art of Baizu culture's architectural decorative sculptures and paintings. This approach enhances modeling efficiency, ensures model versatility, and conveys the rich cultural heritage embedded within these art forms.

4.3.4 The Test Results of the Benzhu Cultural Digital Museum

Table 4. 10 Questionnaire Analysis Results on Benzhu Cultural Digital Musuem

Dimensions	Items	Average Score (Range 1 to 5)	Standard Deviation
Overall Impression	After I previewed the content of this Benzhu cultural digital museum, my overall impression was very good.	4.3	0.651
	For my cultural and historical interests, this Benzhu cultural digital museum is attractive.	4.7	0.466
Exhibition Content	I think the museum's exhibitions cover all aspects of the Benzhu culture.	4.5	0.572
	I think the exhibition content of the museum is very attractive.	4.7	0.595

Table 4. 10 (Continued)

Dimensions	Items	Average Score (Range 1 to 5)
Interactive Experience	The interactive experience and virtual reality elements of this Benzhu culture attracted my attention.	4.8
	If there is an interactive experience, I will experience and feel the Benzhu culture more truly.	4.7
Tours And Navigation	It would be easier to use if the museum provided a navigation system or map.	4.9
	I think this Benzhu culture digital museum allows me to easily find the information and exhibits I need after I previewed the content.	4.8
Design And User Interface	The user interface of the museum's website or app is easy to navigate and use	4.2
	The museum's website or app has an attractive user interface	4.3
Educational Materials	Instructional materials that cover important topics and concepts related to the cultural digital museum in my field will make me feel more engaged.	4.5
	The material fully conveys the core points of Baizu culture and will help me understand the culture better.	4.7

Sources: Yuan yuming (2023)

In order to assess the testing effectiveness of the Benzhu Cultural Digital Museum, researchers distributed 30 questionnaires to digital museum experts, individuals knowledgeable about Benzhu culture, and tourists in the vicinity of Erhai Lake. The questionnaire covered six dimensions, including overall impression,

exhibition content, interactive experience, tour and navigation, design and user interface, and educational materials. Participants used a 5-star rating scale, ranging from strongly disagree (1) to strongly agree (5). Here is an optimized description of the questionnaire results:

The questionnaire achieved a 100% response rate, with a total of 30 valid responses. Based on the ratings across dimensions and related questions, the following key conclusions can be drawn:

Overall Impression: Participants held a highly positive overall impression of the Benzhu Cultural Digital Museum, with an average rating of 4.3 (ranging from 4.3 to 4.7), indicating a high level of satisfaction.

Exhibition Content: Participants expressed satisfaction with the museum's exhibition content, with an average rating of 4.7 (ranging from 4.5 to 4.7). This suggests that the digital museum effectively conveys the core information and history of Benzhu culture.

Interactive Experience: The interactive experience dimension received positive feedback, with an average rating of 4.8 (ranging from 4.8 to 4.9). The inclusion of virtual reality, augmented reality, and other interactive elements enhanced participants' overall experience.

Tour and Navigation: In the tour and navigation dimension, the average rating was 4.7 (ranging from 4.7 to 4.8), indicating that participants believe the digital museum would benefit from providing a navigation system or map.

Design and User Interface: While the overall rating was 4.2 (ranging from 4.2 to 4.3), slightly lower than other dimensions, the website or app's user interface was still positively regarded, providing users with a relatively easy-to-navigate and user-friendly experience.

Educational Materials: Educational materials received high scores, with an average rating of 4.6 (ranging from 4.5 to 4.7). This suggests that the educational materials effectively cater to learning needs.

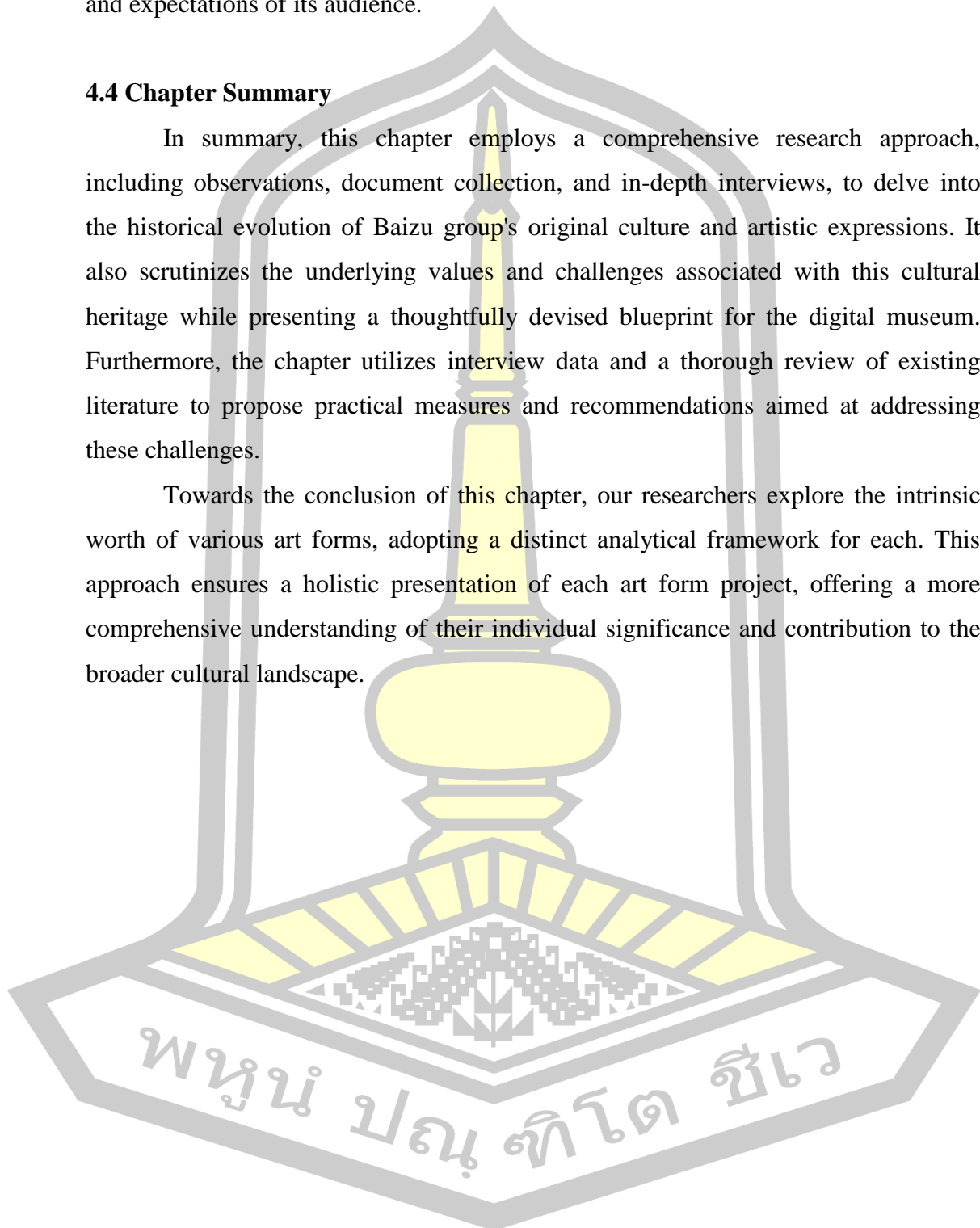
Overall, the Benzhu Cultural Digital Museum received positive evaluations across all dimensions, with ratings exceeding 4.0. This high level of satisfaction among 30 users demonstrates that the museum's testing effectiveness is excellent and effectively conveys the core values and information of Benzhu culture. This feedback

will be valuable in further optimizing the digital museum to meet the diverse needs and expectations of its audience.

4.4 Chapter Summary

In summary, this chapter employs a comprehensive research approach, including observations, document collection, and in-depth interviews, to delve into the historical evolution of Baizu group's original culture and artistic expressions. It also scrutinizes the underlying values and challenges associated with this cultural heritage while presenting a thoughtfully devised blueprint for the digital museum. Furthermore, the chapter utilizes interview data and a thorough review of existing literature to propose practical measures and recommendations aimed at addressing these challenges.

Towards the conclusion of this chapter, our researchers explore the intrinsic worth of various art forms, adopting a distinct analytical framework for each. This approach ensures a holistic presentation of each art form project, offering a more comprehensive understanding of their individual significance and contribution to the broader cultural landscape.



CHAPTER V

Conclusion, Discussion and Suggestions

Chapter 5 marks the culminating chapter of the current research journey, where researcher synthesize the insights, findings, and implications drawn from current study of Baizu ethnic culture, its artistic heritage, and the innovative Benzhu Cultural Digital Museum. This chapter is the crucible where the research's purpose is distilled into a comprehensive conclusion, leading to a rich and engaging discussion, and culminating in a series of recommendations that have the potential to shape future endeavors.

The overarching purpose of this study was to delve deeply into the multifaceted world of Baizu ethnic culture and to explore the resilience and adaptability of its artistic expressions over time. Researcher aimed to unearth the intrinsic value of Benzhu culture, highlighting the challenges it faces in terms of preservation and presenting a pioneering approach in the form of the Benzhu Cultural Digital Museum. This chapter brings together the myriad threads of current research and, in doing so, achieves this purpose with a sense of depth and clarity. The conclusion section is a pivotal component of Chapter 5, where researcher offer a distilled summary of the insights and findings that have emerged from our research. This section encapsulates the key takeaways, shedding light on the historical evolution, intrinsic value, and contemporary challenges associated with Baizu culture and its artistic heritage. Through this concise yet comprehensive conclusion, researcher aim to provide a clear and comprehensive overview of our study's key findings. Following the conclusion, this study embark on an in-depth discussion. This section serves as a platform for reflection, analysis, and interpretation. It is here that researcherengage with our findings, exploring their implications, connections, and broader significance. The discussion seeks to unpack the intricacies of Baizu culture's artistic forms and the potential paths that lie ahead for cultural preservation and adaptation. The final section of Chapter 5 is dedicated to recommendations. These recommendations are the culmination of current study's insights and findings. They provide practical, informed, and forward-looking guidance for future endeavors in the

preservation and promotion of Baizu ethnic culture. Recommendations encompass a spectrum of domains, from cultural branding and heritage protection to the innovative use of digital technology in cultural conservation.

5.1 Conclusion

5.1.1 Study the historical development of Baizu's Benzhu cultural and artistic forms around the Erhai Sea in Dali.

5.1.2 Study the value and problems of the Baizu's Benzhu cultural and artistic forms of Baizu around the Erhai Sea in Dali.

5.1.3 Design a digital museum of this Benzhu cultural art form.

5.2 Discussion

5.2.1 Discussion according to the objectives of the study

5.2.2 New Knowledge

5.2.3 A view from this study

5.3 Recommendations

5.3.1 The significance and discovery of the research

5.3.2 Encourage private and government applications of this research results

5.3.3 Recommendations for future research

5.3.4 Contents that can be further studied in the future

5.1 Conclusion

5.1.1 Study the Historical Development of Baizu's Benzhu Culture and Artistic Forms Around Erhai Lake in Dali

In-depth exploration of various artistic forms and their historical development in Baizu ethnic culture reveals several key characteristics and important trends:

Firstly, Baizu ethnic culture's artistic forms have undergone multiple evolutions throughout history, showcasing the vitality and resilience of the culture. Traditional forms such as painting, sculpture, music, and dance not only serve as expressions of Baizu culture but also offer unique interpretations of its history, religion, and way of life. Over time, these traditional artistic forms have integrated modern design concepts and technology, injecting new vitality into Baizu ethnic

culture. This fusion is a conscious effort aimed at preserving traditional traits and values while catering to the aesthetic and cultural needs of modern audiences.

Secondly, cultural traditions are not isolated but influenced by factors such as cultural exchange and religious beliefs. Baizu ethnic region, historically a cultural crossroads, absorbed elements from different regions and cultures, enriching the culture's content and inspiring its artistic forms. This study contributes to a better understanding and protection of the unique value and traditional charm of Baizu ethnic culture.

And lastly, protection of cultural heritage is not just about preserving history; it is about passing these precious resources on to future generations. By delving into the stories behind the history of artistic forms, researcher can better formulate strategies and cultural policies to ensure the continuity and development of this valuable cultural tradition.

5.1.2 Study the Values and Problems of Baizu's Benzhu Culture and Artistic Forms around the Erhai Lake in Dali

The Baizu ethnic culture and its artistic forms hold multiple significant values. They represent a rich history and heritage, strengthening the Baizu ethnic identity. This culture's unique artistic expressions convey deep respect for nature, land, and the community, embodying core values. These artistic forms are aesthetically valuable, enriching the global art landscape. Baizu artists use their works to express their understanding of beauty, infusing poetic expressions of life, nature, and beliefs. Moreover, these art forms serve as historical witnesses, documenting cultural evolution and sharing rich historical narratives and traditional knowledge through diverse mediums. Baizu art is intricately linked to natural landscapes like Erhai Lake, reflecting the harmonious relationship between nature and culture. These artistic forms encapsulate community lifestyles, religious beliefs, and social cultures, preserving folk traditions and cultural memories. In summary, Baizu ethnic culture and its artistic forms have profound value in terms of cultural preservation, aesthetics, history, natural landscapes, and community culture. This culture is a valuable treasure contributing to global cultural diversity and continues to provide profound insights.

Baizu's Benzhu culture possesses profound historical, cultural, and ethnic values, yet it confronts a range of significant issues that necessitate attention. Despite its profound significance, Baizu's Benzhu culture experiences relatively low recognition in contemporary society, highlighting the need for proactive cultural branding and promotion. There's a pressing requirement to bolster the relevant cultural protection mechanisms, including the development of laws and regulations as well as the effective management of cultural resources, to ensure the preservation of this invaluable heritage. Furthermore, the rapid societal transformations and processes of modernization introduce unfavorable cultural influences, demanding careful consideration to uphold the culture's authenticity and core values. Through proactive measures, we can ensure the enduring preservation and flourishing development of the unique values of Baizu's Benzhu culture.

5.1.3 Design a Digital Museum Focusing on Benzhu Cultural and its Artistic Forms

Regarding the promotion, protection, and inheritance of Baizu culture's main art forms, researcher have established a digital museum. It is not merely a virtual representation of a physical museum but also an innovation that integrates various advanced technologies. By combining 3D imaging technology, virtual reality (VR), internet technology, 3D stereoscopic display, and interactive entertainment, researcher have successfully presented the valuable exhibits of the physical museum as precise three-dimensional models on the internet. This digital museum cleverly transforms and extends the functions of a physical museum. Specifically, researcher have employed digital network technology to create an information architecture for the physical exhibits, allowing the museum's rich resources to be shared in an online environment. This means that people from anywhere can virtually visit our digital museum through the internet, closely examine and understand the artistic forms of Baizu ethnic culture. In this virtual world, they can roam between exhibition halls, closely observe each precious artwork, and feel the cultural significance and historical value they contain. Furthermore, researcher have introduced interactive entertainment elements, enabling users to interact with the exhibits and gain a deeper understanding of the stories behind each piece.

With the rapid advancement of technology, digital museums have emerged as a novel trend in the protection and inheritance of cultural heritage. For the profound and unique Benzhu culture of Baizu ethnic group, digital museums offer a modern platform for its dissemination, ensuring its prosperity and legacy in the backdrop of globalization.

Research results demonstrate that, compared to traditional brick-and-mortar museums, digital museums present unprecedented opportunities for the Benzhu culture of Baizu . Firstly, digitization of artifacts and traditional arts ensures that these invaluable cultural treasures are preserved properly, unaffected by climatic changes, pollution, or other external factors. Through high-resolution scanning, 3D modeling, and other state-of-the-art technologies, every detail can be replicated and stored with precision. Even if the original item becomes damaged, the digital record remains intact. Moreover, these digital archives can be backed up globally, greatly reducing the risk of irreparable cultural loss due to unforeseen disasters.

More crucially, survey data indicates that digital museums open new doors for the dissemination of Baizu's Benzhu culture. While traditional museums are constrained by space, time, and physical conditions, digital ones break these boundaries. Unbounded by geography, people worldwide can access digital exhibitions of the Benzhu culture, gaining a deeper understanding of its uniqueness. The application of multimedia and virtual reality technologies provides visitors with an enriched and immersive experience, enhancing their appreciation of Baizu's Benzhu culture.

Additionally, digital museums furnish scholars and researchers with invaluable resources, promoting in-depth cultural studies and interdisciplinary collaborations. As an integral subject of study, the Benzhu culture of Baizu can be presented to researchers more comprehensively and meticulously through digital platforms, supplying them with richer research material.

The establishment of this digital museum is not only a means of promoting Baizu ethnic culture but also a crucial step in its inheritance. It will provide more people with the opportunity to access, study, and appreciate the treasures of this culture, promoting cultural inheritance and exchange. This initiative also offers new

ideas and means for future cultural preservation and inheritance, helping the artistic forms of Baizu Benzhu culture to thrive in modern society.

5.2 Discussion

5.2.1 Discussion according to the objectives of the study

5.2.1.1 Rationale for the historical development of Baizu's Benzhu cultural Research on the development history of the Baizu Benzhu culture and its art form, (Tang, Q. 2021)Using Baizu Benzhu Temple as a carrier, this paper summarizes the historical origin, historical development and current situation of the Baizu culture and its art forms.(Yang,Y.X.2011)From the perspective of archaeology and the origin of the Baizu Benzhu group, the historical development of the Baizu Benzhu culture and its architectural and decorative art is analyzed.(Hu, X.Y. 2011) Hu Xiaoyan compiled the entire historical development process of architectural decorative paintings, including the records of "Hou Han Shu" and "Brief History of Yunnan", providing us with a theoretical basis for the historical development of the Baizu ethnic group's original cultural and artistic forms.

The difference between this study and previous studies is that this study conducted a comprehensive study on the Baizu Benzhu culture and its historical development, and analyzed the factors affecting the historical development of the Baizu Benzhu culture and its art forms from multiple perspectives. , the study concluded that the historical development of the Baizu Benzhu cultural customs can be attributed to a variety of factors that influence its evolution. The following are the basic principles of this historical development:

Native belief systems: The Baizu's historical connection to their natural environment and agricultural practices has influenced the development of their own culture. Deep-rooted Aboriginal belief systems and reverence for nature played a key role in the formation of these cultural practices.

Local traditions and ancestor worship: Baizu people's ancestor worship and reverence for heroes who have made significant contributions to the local area lay the foundation for their culture. These traditions created the framework for the worship of gods and the development of local protective spirits.

Cultural interaction and exchange: Throughout history, the Baizu people have interacted with neighboring regions and ethnic groups. These interactions promote the integration and fusion of multiple cultural elements and enrich the connotation of the host culture.

Historical events and political changes: The influence of different ruling dynasties or governance structures also played a role in the historical development of the host culture. Changes in political power and the influence of various empires may affect native traditions.

Adapt to modernization: The host culture adapts to modernization and globalization while striving to maintain its core characteristics. Historical developments also reflect how these practices have evolved to remain relevant in a changing world.

Overall, the historical development of Baizu indigenous cultural practices reflects the complex interplay of historical, cultural, and social factors that have shaped the evolution and preservation of Baizu indigenous culture over the years.

5.2.1.2 Rationale for the values and problems of the Baizu's Benzhu cultural

Research on the values and problems of the Baizu's Benzhu cultural, (Yang, L.C, & Zhao, Y. 2013), This study mentioned the Baizu ethnic group in Dali venerates local deities known as "Benzhu". This Benzhu culture encompasses aspects like the Benzhu Festival, Benzhu worship ceremonies, Benzhu temples, and beliefs related to these deities. The Baizu people regard their own culture as their belief, which is the embodiment of their spiritual value.(Yang, Z.2009)It is mentioned that the Baizu native culture is rich and colorful, with obvious national and regional characteristics, and its culture presents historical continuity, reality of life, dynamic, inclusive, national, extensive, utilitarian and cosmopolitan characteristics, which reflects the value of the Baizu native culture in many aspects. (Chen, L. & Wang, Q. 2019)The study mentioned that due to the imperfect protection system, the protection and inheritance of intangible cultural heritage have been severely impacted and are facing severe new tests. Many traditional skills are endangered and lack successors.

Different from previous studies, this study discusses the value of the Baizu native culture and its art form in a more comprehensive way, and summarizes the historical value, aesthetic value, landscape value, ecological value and local value of the Baizu Benzhu culture. The values and issues surrounding the cultural heritage of the Baizu ethnic group are multifaceted. The rationale behind these aspects has several elements:

value:

Historical value: Due to its historical origin and cultural background, the Baizu Benzhu culture embodies a rich historical heritage. Its unique art forms and expressions have cultivated a unique set of traditions, beliefs and practices that have intrinsic value in the region. It is A valuable cultural heritage that reflects the characteristics, lifestyle and values of a historical period. These art forms carry the rich traditions and religious beliefs of the Baizu people and are witnesses of culture and history. From embroidery, dance and music to paintings and sculptures, they carry forward the wisdom of their ancestors and reflect a strong connection to nature and community. These art forms provide a deeper understanding of the cultural values of the Baizu people.

Aesthetic value: The Baizu Benzhu culture and art embody creativity and emotional expression. Baizu tie-dye, embroidery, painting, murals, dance and music all convey profound cultural connotations. Baizu embroidery uses exquisite colors and techniques that reflect nature, mythology, and religious beliefs. Paintings and murals convey emotions and ideas in abstract symbols, often in religious contexts. Dance and music are full of passion and beauty, providing an audio-visual feast. These art forms are not only beautiful, but also profound, and they also play an important role in international cultural exchanges.

Landscape value: Landscape art of Baizu Benzhu culture is part of the Baizu Benzhu cultural resources. It includes the decoration of temples and religious buildings, traditional villages, etc., forming a unique landscape. These landscapes not only carry religious significance but also attract cultural enthusiasts and tourists. These cultural landscapes complement the natural landscape and provide important landscape value.

Ecological value: The Baizu Benzhu culture embodies a profound ecological outlook, expresses awe of nature and the ideal pursuit of "harmony between man and nature". In particular, some of the Baizu's original cultural resources formed by the combination of natural elements and Baizu cultural elements have particularly outstanding ecological significance. These cultural resources embody the Baizu people's simple ecological thoughts and wisdom in adapting to the environment. The core of the ecological values of the Baizu culture is to respect and cherish nature, which is a kind of spiritual wealth that inspires sensitivity and appreciation of the natural world. This belief provides an important insight that ecological protection is not only a scientific and political task, but also a moral and cultural value, showing us how to cultivate a deep respect for nature in cultural heritage and ensure the ecology of the earth. Balanced and sustainable development.

Question:

The Dali Municipal Government is ineffective in managing the Baizu Benzhu culture and art: The Dali Municipal Government has insufficient resource allocation and insufficient awareness in protecting and inheriting the Baizu Benzhu culture and art. Although Dali is proud of its unique culture, the government has failed to provide sufficient support and resources for the protection of these cultural heritage. In addition, the government seems to lack sufficient awareness of the potential and value of these cultures and arts, and often puts resources and attention on other tourism projects and economic development, while ignoring the importance of culture and arts. This may lead to the gradual loss of the Baizu's original culture and art in contemporary society, and the Baizu's original culture needs better protection and preservation. Although the regulations mention protection and the encouragement of investment and development, the enforcement seems to be insufficient and the protection measures are relatively weak.

Weak cultural heritage brand awareness: The Baizu minority culture lacks a clear cultural heritage brand awareness and has not been effectively integrated with local economic development. This means that this rich cultural heritage has not yet fully exploited its potential to attract tourists, attract investment and stimulate economic growth. Local governments and cultural institutions need to actively

promote the development of cultural brands, make the Baizu culture a highlight of local cultural tourism, and promote economic prosperity.

The origins of the two cultural phenomena may be related to the Nanzhao and Dali periods, so future cultural phenomena are closely related to local development. The Baizu Benzhu culture is the core of Nanzhao and Dali national culture and an important part of Yunnan national culture. However, there is still room for improvement in strengthening the Baizu's cultural brand awareness.

Insufficient cultural protection mechanisms: The Baizu culture has experienced cultural discontinuities in history, especially during the Ming and Qing dynasties. In recent years, national policies have promoted the revival of national culture, but cultural protection mechanisms are still insufficient. This resulted in the dissemination of the Baizu's original culture being incoherent and being interfered with by foreign cultures. The Baizu language, one of the main forms of communication, is also under threat as modern lifestyles lead to the gradual use of other languages such as Chinese. Foreign culture such as tourism and online media have an impact on the spread of native culture. In addition, the government needs to strengthen measures in terms of cultural protection mechanisms to ensure the protection of the Baizu Benzhu culture.

Negative cultural factors: Some negative cultural factors, such as folk encounters and traditional cultural elements, still exist, although they are not relevant to modern society. This may have a certain impact on the construction of socialist spiritual civilization and cultural inheritance. The government and society need to take measures to guide and improve these negative factors to ensure that the Baizu culture is not adversely affected. In addition, under the impact of the market economy, various foreign cultures have rapidly poured into Baizu areas, posing challenges to the effective dissemination of native culture, which requires attention and resolution.

5.2.1.3 Rationale for designing a digital museum of this Benzhu cultural art form.

Research on the values and problems of the Baizu's Benzhu cultural, (Ji, Y. 2020) Ji Yang attempts to explore the feasibility and necessity of the application of digital technology in the inheritance and dissemination of non-heritage culture by using virtual reality technology as the main technical path, taking the jade carving

craft of Xiuyan in Liaoning Province as the main body of research and the object of practice, and using the visualization platform as the medium of communication.(Nie, H. 2023).Nie Hui, based on virtual reality technology, conducts systematic and in-depth application research, puts forward the path and strategy of digital virtual reality system of Guangxi Huashan rock painting heritage.

As for how to effectively inherit and protect the intangible cultural heritage, other scholars also proposed the use of digital means. Different from previous studies, this study proposed the concept of building a digital museum on the inheritance and protection of the value of the Baizu Benzhu culture and its art form.

In an era where traditional methods of cultural preservation, like oral transmission or physical storage, are being challenged by the dynamism of modern society, this study introduces a groundbreaking approach—digital preservation. By harnessing technologies like digital museums and virtual reality, the research offers a novel perspective on preserving Baizu's intangible heritage art forms. Unlike conventional methods, digital preservation transcends spatial and temporal boundaries, presenting the culture in an engaging, interactive manner, accessible to a global audience. The potential to preserve these invaluable cultural assets digitally and disseminate them enticingly fosters a renewed interest in cultural heritage, thereby promoting its continued inheritance and innovative evolution.

Distinct from other scholarly endeavors, this study delves deeper into Baizu ethnic culture's developmental trajectory, essence, and contemporary challenges. By understanding its historical roots, inheritance modalities, societal impact, and current hurdles, the research offers a more comprehensive insight into Baizu culture. Additionally, the emphasis isn't solely theoretical. The practical implications, notably the establishment of digital museums, are a testament to the research's innovative approach to actively champion the preservation of intangible cultural heritage. This methodology not only amplifies the accessibility of cultural relics but also resonates with a broader demographic, especially the youth, ensuring the perpetuation of cultural legacy.

In essence, what differentiates this study from others is its unparalleled depth, focus, and innovative methodologies. The profound exploration of Baizu Benzhu culture within the Erhai Lake's context, combined with the avant-garde

approach to digital preservation, sets a new paradigm in the realm of cultural preservation and inheritance.

The cultural realm is brimming with myriad art forms, each weaving a narrative of its legacy, tradition, and evolution. While many have been explored extensively, our decision to study this specific cultural art form springs from its untapped richness. Unlike many of its counterparts that have been scrutinized at length, this artistry remains relatively untouched. Originating from ancient practices, it embodies unique techniques and expressions that are not only artistically intriguing but also historically significant. Delving deeper, it's apparent that this isn't just an artistic endeavor confined to a particular culture. Rather, it stands as a testament to cultural synthesis. This art form serves as a crucible where traditions, both indigenous and extraneous, meld seamlessly. It captures the essence of trans-cultural communication, signifying a vibrant tapestry of shared histories and collective memories.

Moreover, the gravitas of this art form extends beyond mere aesthetics. It's a mirror reflecting the socio-political and economic zeitgeist of its era. As societies underwent transformations, this art form bore witness, evolving in tandem and encapsulating these shifts. Therefore, it doesn't merely offer a visual treat but provides scholars with a dynamic lens to interpret societal metamorphoses over ages. Furthermore, in a rapidly globalizing world where some cultural artifacts risk obsolescence, our study endeavors to revitalize this heritage. The objective isn't just academic; it's a clarion call to preserve and propagate its profound significance to newer generations, ensuring its stories aren't lost in the annals of time.

Drawing a parallel with existing literature, it's evident that the majority of research has predominantly focused on more mainstream or widely-acknowledged art forms. However, our research consciously steers away from this well-trodden path, shining a spotlight on areas less explored but equally deserving. This shift in focus is complemented by our innovative methodologies. Incorporating avant-garde analytical tools, our approach promises not only fresh perspectives but an unparalleled depth that distinguishes it from conventional studies. Beyond academia, the vision of this research is to find resonance in practical spheres. Whether it's the realm of education, the allure of tourism, or the vast expanse of the cultural industry, the insights gleaned

here have a multifaceted applicability. In essence, while revering the invaluable groundwork of previous researchers, our exploration is uniquely poised to bridge gaps, introduce novel paradigms, and significantly enrich the understanding of this mesmerizing cultural art form.

Cultural heritage encapsulates the essence, values, and identity of societies. Its preservation is not just an academic endeavor but a tribute to human civilization. This study reveals several challenges in the preservation of indigenous cultural and artistic forms, including inadequate government management, a weakening of cultural transmission, and more. The introduction of digital museums surfaces as a viable solution to these pressing issues.

Over recent years, the academic sphere has witnessed a surge in studies advocating for digital museums as a preferred method of cultural heritage preservation. The reasons are manifold:

Universal Accessibility: Unlike traditional museums confined to brick-and-mortar structures, digital museums are accessible to anyone with an internet connection. This breaks geographical and socio-economic barriers, ensuring that cultural heritage is accessible to all, regardless of location or financial capacity.

Dynamic Representation: Indigenous arts often consist of performances, rituals, or other intangible practices. Digital museums can employ multimedia tools like videos, 3D models, and interactive simulations to portray these dynamic facets of culture more vividly than static images or written narratives.

Economic Efficiency: Maintaining physical spaces for traditional museums can be a costly affair, especially when factoring in climate control, security, and restoration. Once set up, digital museums significantly reduce these overheads, making cultural preservation more economically sustainable.

Resilience Against Calamities: As our world faces increasing uncertainties from factors like climate change, wars, and more, the physical artifacts in traditional museums become vulnerable. In contrast, digital museums offer robustness. Data can be stored in multiple secure locations, ensuring its preservation against unforeseen adversities.

Enabling Continuous Evolution: Digital museums can be easily updated with new findings, research, or interpretations, ensuring that the representation of culture remains current and holistic.

While this study introduces the concept of digital museums for the preservation of indigenous arts, a noteworthy observation is the scant literature specifically focusing on indigenous arts within the ambit of digital museums. This research gap further emphasizes the novelty and relevance of our approach. However, researchers must also be cognizant of certain criticisms of digital museums found in existing literature, such as concerns about the loss of tactile experiences or the challenges of technological obsolescence.

In conclusion, the digital museum emerges not merely as a modern trend but a critical tool in the arsenal of cultural preservation. The challenges posed to indigenous arts necessitate innovative solutions, and digital museums rise to the occasion. It is not just about storing relics of the past, but ensuring that the stories, values, and lessons they carry reverberate into the future. The juxtaposition of this study against existing literature only strengthens the case for the urgency and indispensability of digital museums in safeguarding our shared cultural legacy.

5.2.2 New Knowledge

5.2.2.1 Summarize the research process of digital museum

The establishment of a digital museum of Baizu ethnic minority culture is a comprehensive project that involves multiple key steps and measures to effectively inherit and promote the Baizu Benzhu culture. The research process includes:

Background research: Background research is the starting point of the research process and requires an in-depth understanding of the history, traditions, values and related cultural characteristics of the Baizu culture. This research helps provide a profound cultural background for the establishment of digital museums.

Collection of cultural relics: This step includes collecting and organizing cultural relics related to the Baizu culture, such as photos, manuscripts, cultural relics, artworks, etc. These materials are an important basis for digital museum display.

Digital processing: The digital processing of cultural relics includes scanning, photographing, recording and organizing these cultural relics to save them

in digital form. This process requires high-quality digitization technology and metadata recording.

Database design: Establish a special database for storing and managing digital cultural relics. The design of the database needs to consider aspects such as classification, tags, correlation, etc. so that users can browse and search easily.

Website or application development: The website or application of a digital museum is the medium that presents cultural relics materials to users. Developing a website or application requires consideration of user interface design, navigation, interactive features, etc.

Content display: Displaying cultural relics and materials is the core task of the digital museum. This includes the creation of virtual exhibitions, storytelling, and multimedia content production to engage audiences and convey cultural messages.

User participation: Encouraging user interaction and participation is a key element of a digital museum. This can be achieved through online interaction, comments, sharing, virtual tours, etc.

Educational promotion: Digital museums are also part of cultural education. Develop educational resources, such as online learning modules and virtual courses, to help users gain a deeper understanding of Baizu indigenous culture.

Continuous updates: Culture is constantly developing and evolving, so digital museums need to regularly update content to reflect the latest research results and cultural changes.

User Feedback: Gathering user feedback is key to improving your digital museum. This can be achieved through questionnaires, online feedback forms and interactive social media channels.

The integration of this series of measures aims to establish a comprehensive digital museum so that people can have an in-depth understanding, appreciation and participation in the inheritance and promotion of the Baizu ethnic culture. Through digital technology, this cultural heritage is preserved and passed on to future generations, while engaging a global audience.

After the establishment of digital museums, culture is becoming attractive. It has attracted many people to visit and understand the Benzhu culture. Understanding the historical development of Benzhu culture formation is conducive

to cultural inheritance. In the era of Internet +, people's desire for knowledge is getting stronger and stronger. Digital education is the product of the Internet, digital museum is conducive to the integration of digital education resources and reuse, it can create a positive and interesting learning atmosphere, meet different cognitive style of learners, pupils like audio and video, the old man like dance, young people like painting, through different ways to attract different groups to know Benzhu culture. Such digital education can help students understand abstract concepts, recognize laws, explore the unknown and actively innovate.

Consequentially, there will be many problems. The first is that the content of the digital museum cannot be updated in time. In the era of rapid development of science and technology, a lot of information has been shared, which makes people appear the phenomenon of cultural integration in the aspect of national culture, that is, cultural innovation. Under this background there will be many different cultural innovation products, such as new folk dance, songs, painting products, digital museum system is not automatic update, need artificial to collect materials, pictures and other data upload to share, which will cause the content of the digital museum is not the latest version. Secondly, the maintenance cost of the digital museum is high, because it is not a mass-produced product, and the number of technical personnel who can repair it is limited, so each maintenance will delay a lot of time and spend a lot of money. Finally, the use of the digital museum requires a lot of labor costs to operate. At the beginning, when it was put into use, no one can operate it, so it needs to conduct systematic operation training and commentator training for each employee, which requires a lot of labor costs.

5.2.2.2 Application of digital museum in metaverse

1) Emergence of Emerging Art

For the educational function board in the digital museum, the emerging art of digital sculpture is proposed. Digital sculpture is an art form that utilizes computer technology for sculpture creation. It is a product of the combination of sculpture art and digital technology, with the artistry of traditional sculpture and the convenience and plasticity of digital technology. The use of emerging art can solve the problem of clay sculpture inheritance and protection in the education board.

Through in-depth research on the Digital Museum of Baizu Native Culture,

we can not only experience the continuous progress of digital technology, but also gain insight into more exciting development prospects.

This digital inheritor of intangible cultural heritage can be regarded as a virtual robot with excellent learning and imitation capabilities, and can simulate the skills and knowledge of human intangible cultural heritage inheritors. They can master and inherit the essence of the Baizu culture, including traditional skills, folk tales, music and dance. Such virtual inheritors have the potential to play a huge role in the field of cultural inheritance, especially when traditional intangible cultural heritage skills face the challenge of a lack of inheritors.

This innovation will help achieve the continuation of cultural inheritance and protect intangible cultural heritage skills from the threat of disappearance. At the same time, this will also provide more people with opportunities to learn and experience the Baizu culture and promote the inheritance and development of culture. Through the platform of the digital museum, virtual inheritors can teach the audience in an interactive way, making cultural inheritance more participatory. This is of great significance to the long-term preservation and inheritance of the Baizu Benzhu culture and other cultural heritage. This innovation will promote the integration of digital technology and cultural protection, providing a new way for future cultural inheritance.

5.2.2.3 Section function in digital museum

The publicity department has played multiple key roles in the successful construction and cultural inheritance of the Baizu Benzhu cultural digital museum. Through publicity, a series of important cultural-related issues can be effectively promoted and solved, from cultural dissemination to cross-cultural exchanges.

First, publicity is crucial to solving cultural communication problems. Museums can use a variety of extensive publicity channels, including social media, news reports, special publicity activities, etc., to more comprehensively convey the unique charm of the Baizu culture, so that more people have the opportunity to deeply understand and appreciate this precious culture. heritage.

Second, advocacy plays an important role in solving cultural perception issues. By disseminating information about cultural history, values, and artistic forms, publicity can improve people's in-depth understanding of the Baizu culture, thereby reducing cultural cognition deficiencies and misunderstandings.

Third, publicity can effectively solve the problem of attracting audiences. Through carefully planned publicity activities, museums can attract more audiences, including local residents and tourists, thereby increasing the number of visitors to the museum and achieving cultural inheritance and protection.

Additionally, advocacy can help address cultural pride issues. By emphasizing the cultural characteristics and contributions of the Baizu community, publicity can enhance the cultural pride of community members and encourage them to become more actively involved in cultural inheritance and protection.

Finally, publicity helps solve cultural exchange problems. Through cross-cultural publicity and promotion, museums can promote exchanges and dialogues between different cultures, help solve problems of cross-cultural understanding, and achieve mutual enlightenment of cultures.

Overall, the promotion component is a key component of the Digital Museum of Baizu Benzhu Culture, which not only increases the museum's visibility, but also promotes cultural objectives in multiple aspects such as cultural dissemination, awareness, audience attraction, cultural pride, and cross-cultural exchanges. realization. Through comprehensive use of publicity means, the museum will better realize its mission of cultural protection and inheritance.

5.2.3 A view from this study

The Baizu Benzhu culture is one of China's unique and rich cultural traditions. It has a long history of development and important value. However, it still has some issues regarding protection and inheritance. It deserves the support of various organizations. Full support and active promotion. In order to protect and inherit the Baizu Benzhu culture, a series of measures should be taken. The following are the study's views on the Baizu Benzhu culture:

The Baizu Benzhu culture has profound historical origins and unique cultural characteristics. The Baizu Benzhu culture has important aesthetic, landscape, historical and ecological values, and has made outstanding contributions to the

diversity and richness of Chinese culture. Therefore, governments and cultural organizations at all levels should provide scholarships and cultural research funding for those who are interested in the Baizu Benzhu culture to encourage them to study and inherit this cultural heritage in depth.

The dissemination of information has become easier in today's digital age, so information about the Baizu Benzhu culture should be continuously released through digital media. By building relevant digital museums, more people can have a more intuitive and in-depth understanding of the Baizu Benzhu culture and its art forms, and make people aware of the value of the Baizu Benzhu culture, so as to inherit and inherit the Baizu Benzhu culture. protection purposes.

In short, this study believes that the Baizu Benzhu culture is China's precious cultural heritage. Its art form has a long history of historical development and has very important values. However, at the same time, the Baizu Benzhu culture also faces problems of protection and inheritance, and needs to be protected. The attention and support of the whole society. By studying its development history, value and existing problems, and building relevant digital museums, we can better protect and inherit this unique culture, so that more people can benefit from its value and beauty.

5.3 Suggestions

5.3.1 The significance and discovery of the research

This study conducts an in-depth discussion on the intangible cultural art forms of Baizu Benzhu culture and their digital protection. Through a large number of historical materials, documents, field investigations and visits, detailed research was conducted, which provided valuable information for the protection and inheritance of the original culture of the Baizu people. Views. The study found that the Baizu culture has a rich history of development and has experienced inheritance, integration and innovation, forming today's unique, rich and valuable culture. However, the research also exposed some problems in the inheritance and protection of the original culture of the Baizu people.

The construction of a digital museum is considered an effective means and is expected to provide strong support for the inheritance and protection of Baizu culture.

This method not only allows cultural information to be disseminated more widely, but also provides other researchers with innovative ideas to promote the process of cultural inheritance and protection.

On this basis, we make the following recommendations:

First, the results of this study should be appropriately applied by the private and government sectors. This includes supporting modern technological means such as digital museums to promote the digital dissemination of Baizu indigenous culture. The government can formulate relevant policies to encourage cultural protection and inheritance projects, and private institutions and individuals can also actively participate and provide financial and resource support.

Secondly, the research results should provide clear research directions for other relevant researchers, such as conducting special and concentrated research on a certain category of the Baizu Benzhu cultural and artistic forms (such as folklore), or conducting practical issues on digital museums. specialized studies, etc. This means that we need to encourage more research, delve into all aspects of Baizu Benzhu culture, and jointly provide more innovative ideas and practices for cultural inheritance and protection.

5.3.2 Encourage private and government applications of this research results

This study provides important information that helps private individuals and governments understand and protect Baizu ethnic culture through in-depth research on the development history, important values, existing problems, and construction of digital museums of Baizu's indigenous cultural and art forms. Private and government applications of the findings from this study are therefore encouraged.

1) Recommendations to encourage private and government applications of the research results

This study provides rich and valuable information, specifically in terms of the history and value of Baizu ethnic cultural and artistic forms, and the application of digital technology, and can be used as a reference for private individuals and governments. When putting research results into practice, five suggestions are made as follows:

Cultural protection and inheritance: By understanding the history and value of Baizu's original cultural and artistic forms, private individuals and governments can

better formulate cultural protection policies and plans to ensure that this precious cultural heritage can be passed on to the next generation.

Application of digital technology: This study mentioned the construction of digital museums, which provides a new way for the digital dissemination of culture. Private individuals and governments can learn from its research results and use digital technology to more effectively spread Baizu indigenous culture so that more people can understand and appreciate it.

Cultural education: Research results can be used in the field of education to help schools and educational institutions better teach Baizu culture and cultivate students' cultural awareness and values.

Tourism development: Understanding the important value of Baizu ethnic culture can encourage private tourism companies to develop related tourism products, attract tourists, and provide opportunities for regional economic growth.

Cultural exchange: By sharing these research results, private individuals and governments can promote international cultural exchange and enhance understanding and cooperation between different cultures.

2) Encourage private and government applications of the significance and importance of the research results

Encouraging private and government applications of research results on "Baizu native culture" not only contributes to the inheritance and protection of culture, but also promotes tourism development, cultural exchanges, regional development and cultural confidence. These applications not only contribute to regional economic prosperity, but also enrich cultural diversity and promote cultural inheritance and innovation. The specific contents are as follows:

Cultural protection and inheritance: The original culture of Baizu is one of China's precious intangible cultural heritages. By applying relevant research results, private individuals and governments can better protect and inherit this culture and prevent it from disappearing. This helps maintain the country's cultural diversity and promotes the protection and inheritance of culture. By applying research results, researcher can ensure that these traditional cultural elements are not forgotten but passed on to future generations.

Economic development: Baizu culture has unique charm and attracts a large number of tourists. Private tourism companies can use research results to develop relevant tourism products and experiences, thereby promoting the development of tourism, providing employment opportunities, and increasing regional economic income. In addition to tourism, integrating Baizu indigenous culture into art, handicrafts and other fields can also attract more tourists and investment, promote regional economic growth, create employment opportunities, and improve people's living standards.

Cultural exchange: Application of research results helps strengthen cultural exchange. The private sector and the government can promote the knowledge of Baizu indigenous culture and attract domestic and foreign tourists and researchers to come to study and exchange. This helps promote understanding and friendship between different cultures, which helps eliminate cultural barriers and promote the development of global cultural diversity.

Regional development: Applying research results to cultural activities and projects can improve regional cohesion and promote local development. These activities can provide employment opportunities, improve infrastructure and enhance the quality of life in the region.

Cultural confidence: Encouraging the application of research results will help enhance Baizu's confidence in their own culture. By showing the uniqueness of culture, people can cherish their own traditions and play a role in global cultural exchanges.

Cultural education: Application of research results can enrich cultural education. Schools and districts can use these results to teach knowledge about Baizu culture and cultivate a sense of cultural identity among younger generations.

5.3.3 Recommendations for future research

Regarding the research on the Baizu Benzhu culture, this study conducted a relatively comprehensive study on the Baizu's Benzhu culture and its art forms, which covered the historical development of the Baizu Benzhu culture and its art forms, the value of the Baizu Benzhu culture and its existence. The problem is that compared to this study, most other researchers will choose more targeted research. Their research may not be as comprehensive as this study, but their research is more targeted and

studies a certain aspect more deeply. For example (Gan Jiahui's,2020) article "Study on the education value and realization path of Baizu nationality traditional festivals" This study focuses on the education value of Baizu traditional festivals and provides us with more specific and referable knowledge of Baizu traditional festivals. (Ma Hongmei's,2017) article "Study on the inheritance, protection and management of Baizu Benzhu culture by Dali City Government" This study provides us with some very in-depth knowledge about how the government can inherit and protect the Baizu Benzhu culture, by It can be seen that most researchers' research on the Baizu Benzhu culture is targeted. They only conduct in-depth research on a certain aspect of the Baizu Benzhu culture. In addition, the constructs in this study are related to the Baizu Benzhu culture. The digital museum of this culture has never appeared in the research of other researchers. This is an innovative method of cultural inheritance and protection. It is the unique feature of this study. The researcher consulted a large number of Baizu ethnic groups. The research of the original cultural documents and other researchers, combined with the knowledge about digital protection technology in the new era, innovatively proposed the idea of building a digital museum for the Baizu Benzhu culture. This is undoubtedly of great significance in terms of cultural inheritance and protection. Those who make important contributions can provide other cultural researchers with innovative opinions on cultural inheritance and protection. However, the research results of this study on building a digital museum are only theoretical, and there is no actual practice on how to build a digital museum about the Baizu Benzhu culture. Therefore, future researchers can consider "how to practice building a Baizu Benzhu culture". "Digital Museum" as their research direction.

In addition, in order to inherit and protect Baizu Benzhu culture, based on this research, there are the following possibilities for future research directions:

Cultural innovation and inheritance: Further study how to balance traditional and modern elements to promote the inheritance and innovation of Baizu Benzhu culture. This can include exploring how emerging art forms fit into tradition. By studying how to balance traditional and modern elements, researcher can ensure that Baizu culture is not overly conservative or changed during the inheritance process. This helps maintain the fundamental characteristics and core values of the culture.

Incorporating emerging art forms and modern elements can make Baizu culture more dynamic and attractive, attract more young people and audiences, and contribute to the sustainable development of culture, not just old historical heritage.

Regional participation and development: Study how to promote regional development and regional participation through Baizu ethnic minority cultural and artistic projects. Explore how arts programs interrelate with the economic, cultural and social life of the region. Through art projects, the reputation of the area is increased, attracting more people to visit and learn more about it. This creates more opportunities for regional tourism, cultural development and local employment. In addition, the characteristics and uniqueness of the region can be highlighted through regionally related Baizu cultural and artistic projects. This is critical to building a regional brand and attracting tourists.

Cross-cultural dialogue: Examine the exchanges and influences between Baizu culture and other cultures to enhance mutual understanding between different cultures, which can help promote cross-cultural dialogue and promote cultural diversity. Broaden the scope of cultural communication and promote the exchange and sharing of cultural diversity.

Technological development of digital museums: Continue to pay attention to the advancement of digital museums and virtual reality technology to ensure that they can better meet future needs. Research new technologies and how they can improve interactivity and accessibility in digital museums. Digital museums and virtual reality technology provide a new way to present cultural and art forms more vividly, diversely and interactively. By constantly focusing on and improving these technologies, researcher can better protect and pass on cultural heritage so that it can be preserved and disseminated in the digital age.

Policy research: Analyze government policies on cultural protection and inheritance, and propose how to improve policies to better support the protection and development of Baizu indigenous culture.

Comparative research: Conduct comparative research to compare the art forms of Baizu culture with the cultures of other Chinese ethnic minorities or other countries. Comparative research with other cultures can help us identify the unique features of Baizu culture and also find commonalities with other cultures. This kind

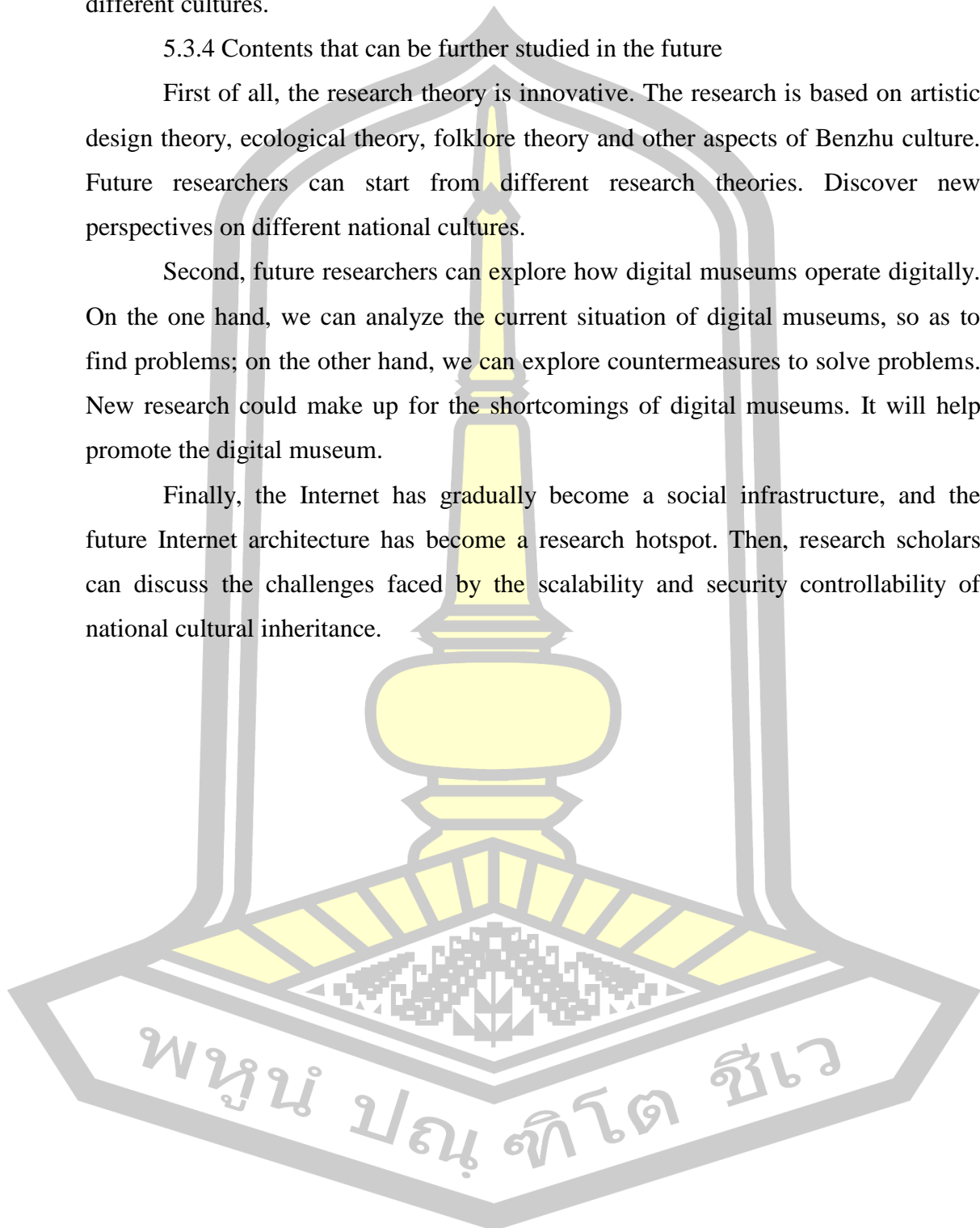
of comparative research helps promote understanding and cooperation between different cultures.

5.3.4 Contents that can be further studied in the future

First of all, the research theory is innovative. The research is based on artistic design theory, ecological theory, folklore theory and other aspects of Benzhu culture. Future researchers can start from different research theories. Discover new perspectives on different national cultures.

Second, future researchers can explore how digital museums operate digitally. On the one hand, we can analyze the current situation of digital museums, so as to find problems; on the other hand, we can explore countermeasures to solve problems. New research could make up for the shortcomings of digital museums. It will help promote the digital museum.

Finally, the Internet has gradually become a social infrastructure, and the future Internet architecture has become a research hotspot. Then, research scholars can discuss the challenges faced by the scalability and security controllability of national cultural inheritance.



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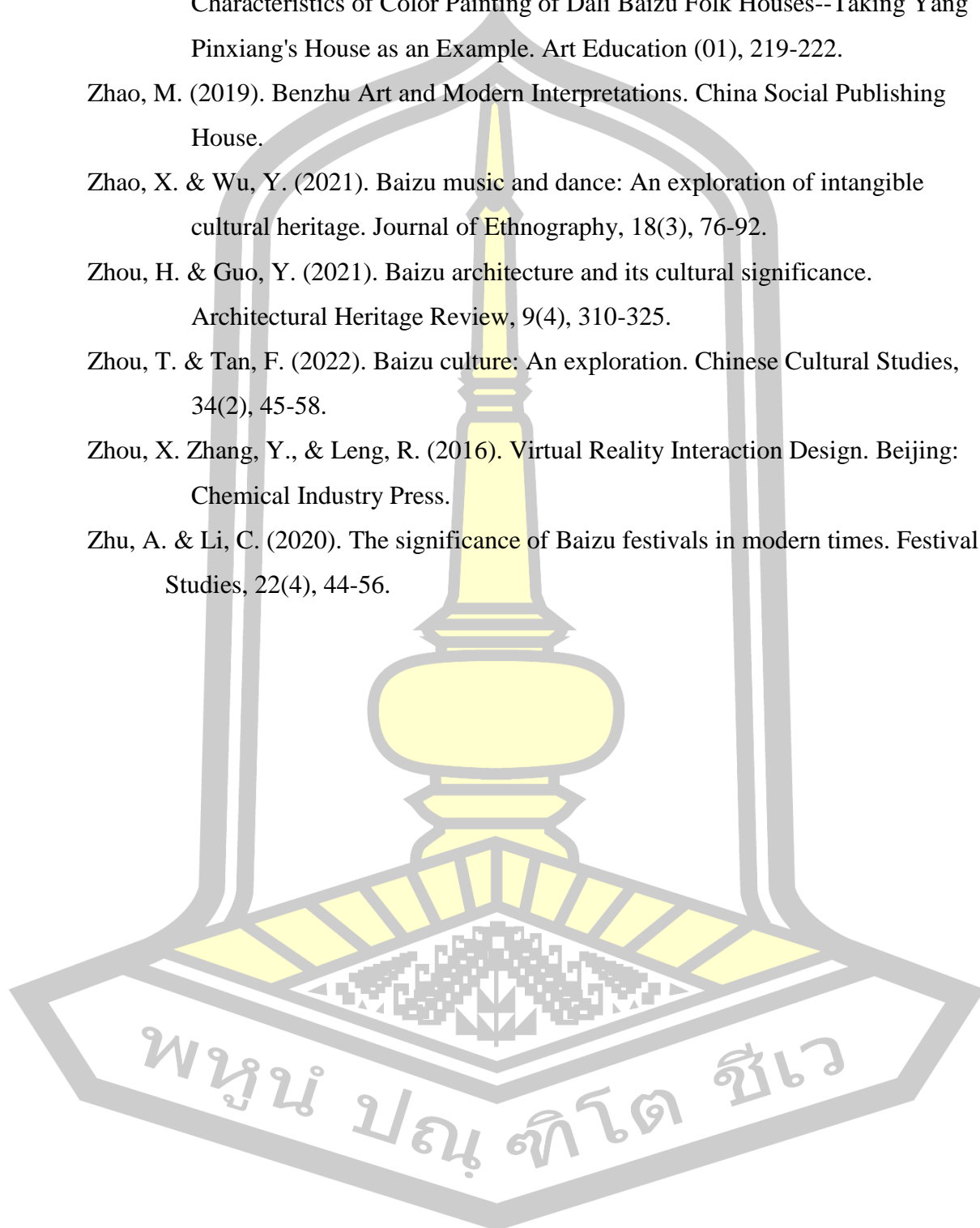
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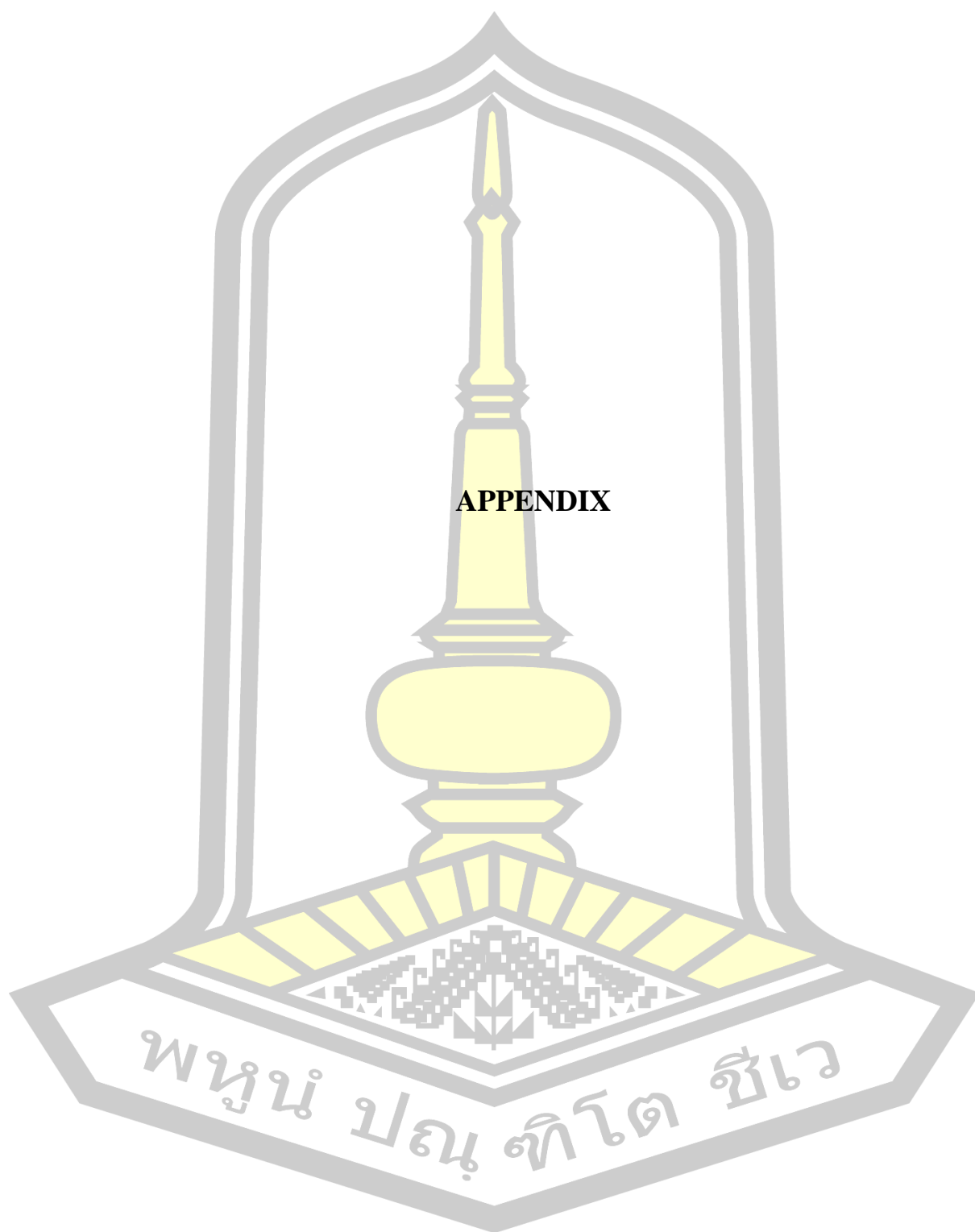
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Observational Form for Baizu Benzhu Culture Research

Research Objectives:

RO1: To explore the historical development of Baizu's Benzhu Culture's Artistic Forms.

RO2: To explore the values and problems of Baizu's Benzhu Culture's Artistic Forms.

RO3: To design a digital museum on Baizu Benzhu Culture Artistic Forms.

Header Information

1. Observer's Name:
2. Contact Information:
3. Date of Observation:
4. Time of Observation:
5. Location of Observation:
6. Objective Addressed:

Observation Details

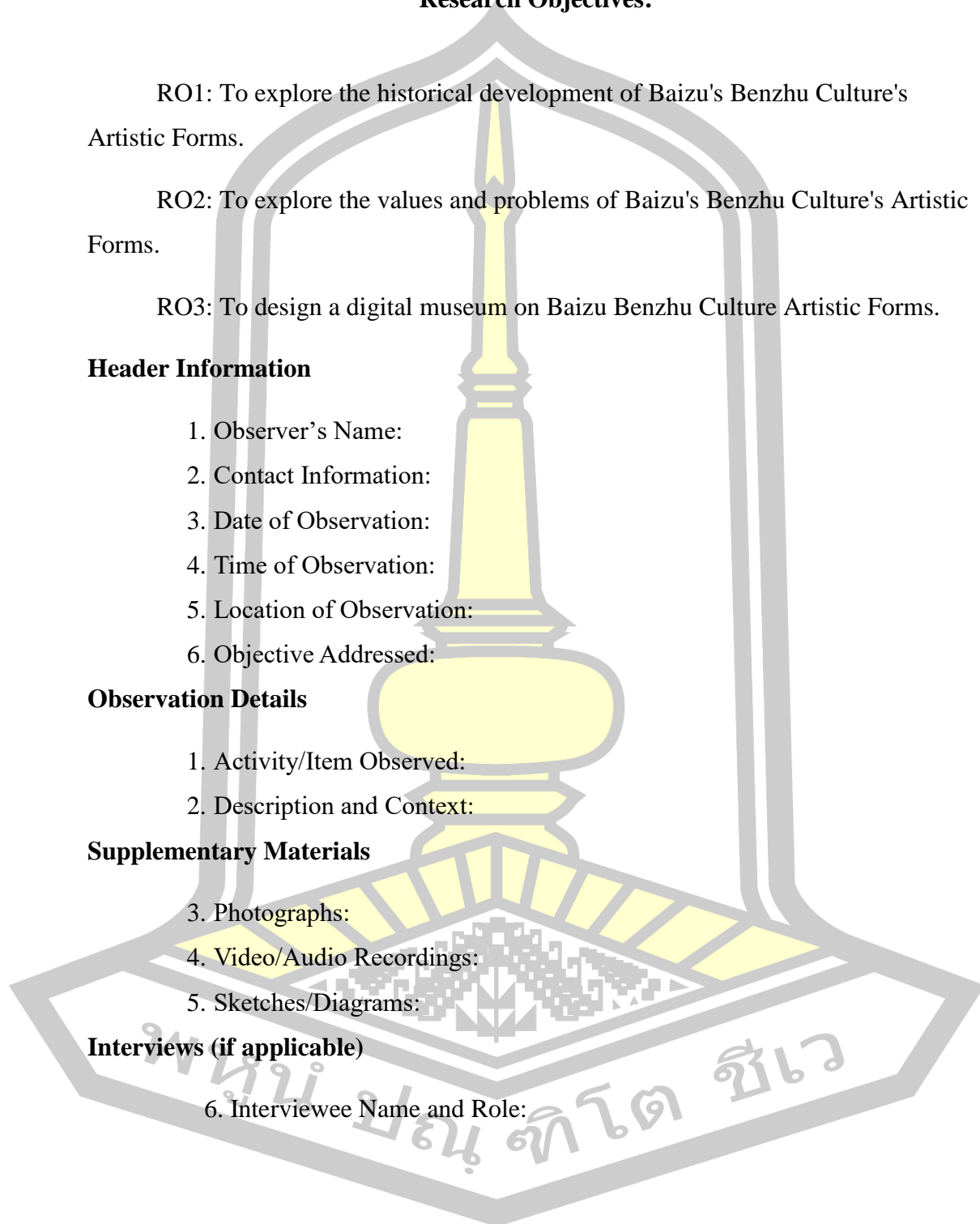
1. Activity/Item Observed:
2. Description and Context:

Supplementary Materials

3. Photographs:
4. Video/Audio Recordings:
5. Sketches/Diagrams:

Interviews (if applicable)

6. Interviewee Name and Role:



Group discussion

Research topic Digital preservation and inheritance of Benzhu culture and art forms, and promotion of the value and significance of local culture

1. Date, time, and place of group discussion.
2. Group discussion participants: Government personnel, non-heritage protection units, non-heritage bearers of Benzhu cultural art forms and digital artists, and village cadres are invited.
3. Topics in group discussion: Benzhu cultural and artistic forms are digitally preserved and handed down, and the value and significance of local culture is publicized.
4. Group discussion moderator: Yuan yuming.
5. Group conversation recorder: Zhang zhendong.
6. Group discussion materials: Research materials, the historical development of Benzhu culture and art forms, the value and problems of the Baizu Benzhu culture and art forms, and the proposal of how to protect and pass on Benzhu culture and art forms through digital museums.
7. Summary of the points in the group discussion: Digital artist Prof. Deng Wei gives his opinion and advice.
8. Others

พหุวัฒนธรรม ภูเก็ต ชีว

Interviews Form

1. Key informants

1.1 Government scholars - 3 persons

1.1.1 Deputy Director, Department of Culture and Tourism

1.1.2 Director of the Center for the Protection of Intangible Cultural

Heritage

1.1.3 Staff of the Museum of Intangible Cultural Heritage

1.2 Managerial personnel - 3 persons

1.2.1 retired cadres

1.2.2 village clerk

1.2.3 Benzhu, the head of the temple

Structured Interviews

- (1) Name
- (2) Age
- (3) Occupation or profession
- (4) Years of engaging on that occupation
- (5) Specialty

Unstructured interviews

(1) Can you provide an overview of the concept of Benzhu culture? What do you believe is the origin of Benzhu culture? When did the influence of Benzhu culture on the artistic forms of Baizu around Erhai Lake begin? How does totem worship in Benzhu culture impact the artistic forms of Baizu around Erhai Lake? How does religious belief in Benzhu culture influence the artistic forms of Baizu? How does the natural environment around Erhai Lake impact the artistic forms of Baizu?

(2) How has Benzhu culture evolved to the present day? In your opinion, what is the relationship between the formation of artistic forms and Benzhu culture? What are the different manifestations of artistic forms in Benzhu culture? Could you provide an overview of the historical evolution of artistic forms in the context of Benzhu culture? What are the characteristics of artistic forms in Benzhu culture during different historical periods? How do you think the government protects Benzhu cultural and artistic forms?

2. Casual informants

2.1 Enthusiast of Baizu Benzhu Culture and Arts.

2.2 Baizu Benzhu Culture and Art Intangible Cultural Heritage Inheritors (Music, Sculpture, Painting, Architectural Decorative Wood Carving, Roof Tile Decoration, etc.)

Structured Interviews

- (1) Name
- (2) Age
- (3) Years of practicing the Benzhu art form
- (4) the number of hours per day during which the work can be created
- (5) Materials used for creation

Unstructured Interviews

(1) Baizu Benzhu Do cultural and artistic forms still have value?

What do you believe is the value of the artistic forms of Benzhu culture among Baizu around Erhai Lake in Dali? In your opinion, what is the significance of the artistic forms of Benzhu culture within the broader Baizu culture? How do you think the artistic forms of Benzhu culture around Erhai Lake in Dali influence society and people's lives?

(1) Challenges

What challenges do you think the artistic forms of Benzhu culture among Baizu around Erhai Lake currently face? What difficulties do you perceive in the inheritance of the artistic forms of Benzhu culture among Baizu around Erhai Lake in Dali? How do you believe researcher can better protect and pass on the artistic forms of Benzhu culture among Baizu around Erhai Lake in Dali?

(3) Personal Interviews

Does engaging in an art form improve the quality of life?

How is the art form of Dali Baizu ICH developing?

Is the market satisfied with your creations?

3.General informants

3.1 Businessmen, Tourists, Students

3.2 Villagers, Foreign residents

Structured Interviews

- (1) Name
- (2) Age
- (3) Occupation or profession
- (4) Years of engaging on that occupation
- (5) Specialty

Unstructured Interviews

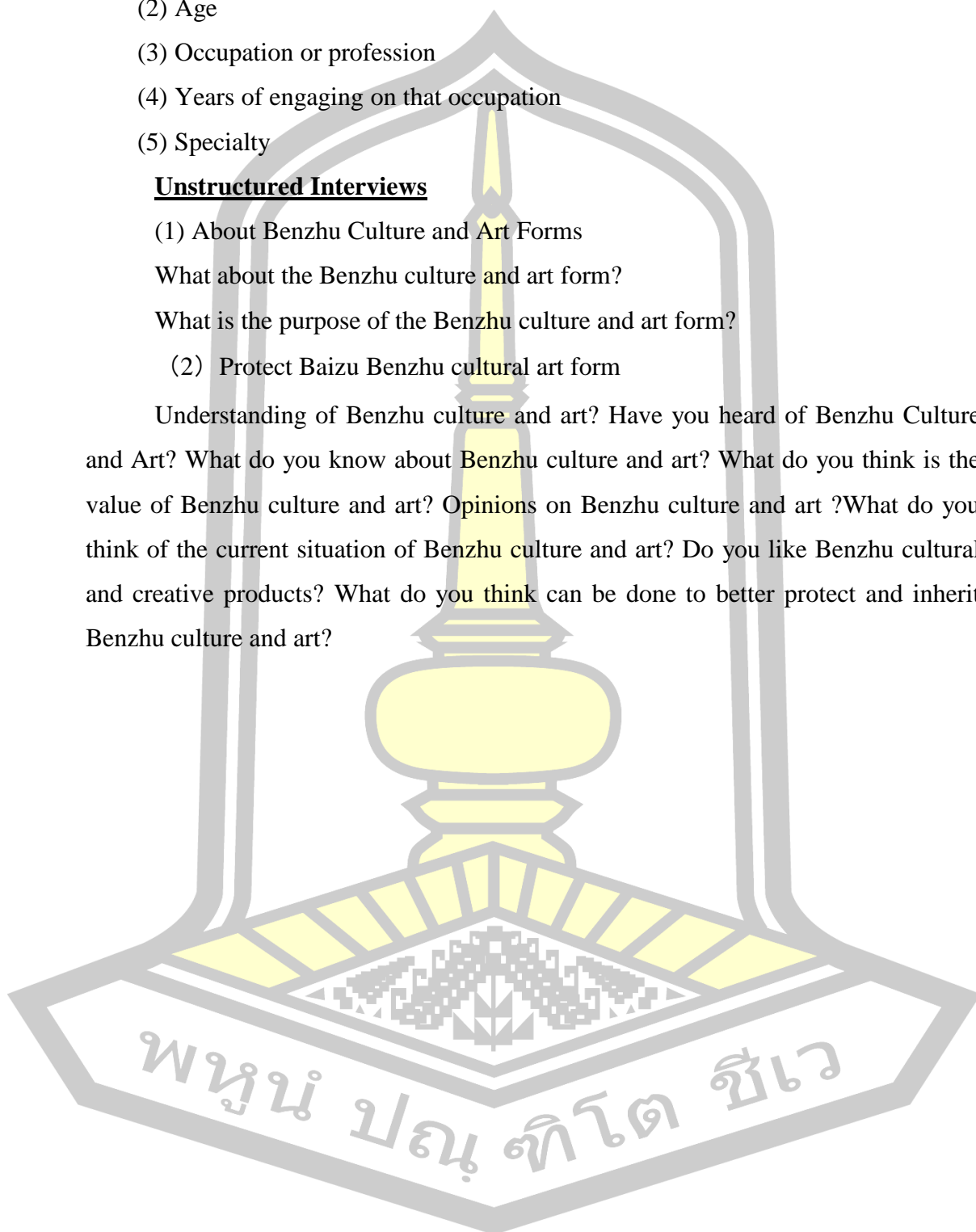
- (1) About Benzhu Culture and Art Forms

What about the Benzhu culture and art form?

What is the purpose of the Benzhu culture and art form?

- (2) Protect Baizu Benzhu cultural art form

Understanding of Benzhu culture and art? Have you heard of Benzhu Culture and Art? What do you know about Benzhu culture and art? What do you think is the value of Benzhu culture and art? Opinions on Benzhu culture and art ?What do you think of the current situation of Benzhu culture and art? Do you like Benzhu cultural and creative products? What do you think can be done to better protect and inherit Benzhu culture and art?



Appendix I

List of interviewees

Li Jianhua is the interviewee, and Yuan Yuming is the interviewer. Dali Baizu Autonomous Prefecture Culture and Tourism Bureau, 17, February 2022.

Zhao Xiangjun is the interviewee, and Yuan Yuming is the interviewer. Dali Baizu Autonomous Prefecture Intangible Cultural Heritage Museum, 18, February 2022.

Zhao Desheng is the interviewee, and Yuan Yuming is the interviewer. Dali Baizu Autonomous Prefecture Intangible Cultural Heritage Museum, 18, February 2022.

Li Mei is the interviewee, and Yuan Yuming is the interviewer. Zhoucheng Village Committee, Dali Baizu Autonomous Prefecture, 18, March 2023.

Duan Aihe is the interviewee, and Yuan Yuming is the interviewer. Inside the Shuanglang Benzhu Temple in Dali Baizu Autonomous Prefecture, 19, March 2023.

Yang Qi is the interviewee and Yuan Yuming is the interviewer. In his home, 5, October 2022

Yang Sen is the interviewee, and Yuan Yuming is the interviewer. The home of an old man in Fengyang Village, the ancient city of Dali Baizu Autonomous Prefecture, on December 2022.

Li haiyan is the interviewee, and Yuan Yuming is the interviewer. In Benzhu Square, 16, Dali Baizu Autonomous Prefecture, December 2022.

Li yunyi is the interviewee, and Yuan Yuming is the interviewer. Mr. Wang's home in Caise Town, Dali Baizu Autonomous Prefecture, 7, January 2023.

Li xingcheng is the interviewee, and Yuan Yuming is the interviewer. Clay sculpture intangible cultural heritage studio in Binchuan County, Dali Baizu Autonomous Prefecture, 6, February 2023.

Shi Shunhua is the interviewee, and Yuan Yuming is the interviewer. Wood carving intangible cultural heritage studio in Jianchuan County, Dali Baizu Autonomous Prefecture, 6, February 2023.

Kang Jianhong is the interviewee, and Yuan Yuming is the interviewer. Brick and tile firing intangible inheritance base in Jinniu Town, Dali Baizu Autonomous Prefecture, 7, February 2023.

Zhang Guitian is the interviewee, and Yuan Yuming is the interviewer. Xizhou Town, Dali Baizu Autonomous Prefecture, at the entrance of Zhoucheng Village, 8, December 2022.

He Gui is the interviewee, and Yuan Yuming is the interviewer. Commercial market in Haidong Town, Dali Baizu Autonomous Prefecture, 8, December 2022.

Duan Meijia is the interviewee and Yuan Yuming is the interviewer. In the village of Phu Hoa, 8, June 2023

Chen Min is the interviewee and Yuan Yuming is the interviewer. In Dali Ancient City, 5, February 2023

Xia Jiajia is the interviewee, and Yuan Yuming is the interviewer. Benzhu Temple in Zhoucheng, Dali Baizu Autonomous Prefecture, March 17, 2023.

Du Lili is the interviewee, and Yuan Yuming is the interviewer. Commercial market in Haidong Town, Dali Baizu Autonomous Prefecture, 8, December 2022.

Duan Hong is the interviewee, and Yuan Yuming is the interviewer. Teahouse in the ancient city of Dali Baizu Autonomous Prefecture, 8, December 2022.

Wu Fan is the interviewee, and Yuan Yuming is the interviewer. Organizer of Raosanling, Xizhou Town, Dali Baizu Autonomous Prefecture, 9, December 2022.

Yang Kaiming is the interviewee, and Yuan Yuming is the interviewer. Benzhu Temple in Dongbi Village, Dali Baizu Autonomous Prefecture, 17, March 2023.

Dong Shujian is the interviewee, and Yuan Yuming is the interviewer. Benzhu Temple in Dongbi Village, Dali Baizu Autonomous Prefecture, 17, March 2023.

Cheng Chen is the interviewee, and Yuan Yuming is the interviewer. Benzhu Temple in Dongbi Village, Dali Baizu Autonomous Prefecture, 17, March 2023.

Huang Jie is the interviewee, and Yuan Yuming is the interviewer. Fishermen on the shore of Erhai Lake in Dali Baizu Autonomous Prefecture, 18, March 2023.

Zhang Zhennan is the interviewee and Yuan Yuming is the interviewer. Benzhu Temple in Zhoucheng, Dali Baizu Autonomous Prefecture, 17, March 2023.

He Jiahua is the interviewee, and Yuan Yuming is the interviewer. Benzhu Temple in Zhoucheng, Dali Baizu Autonomous Prefecture, 17, March 2023.

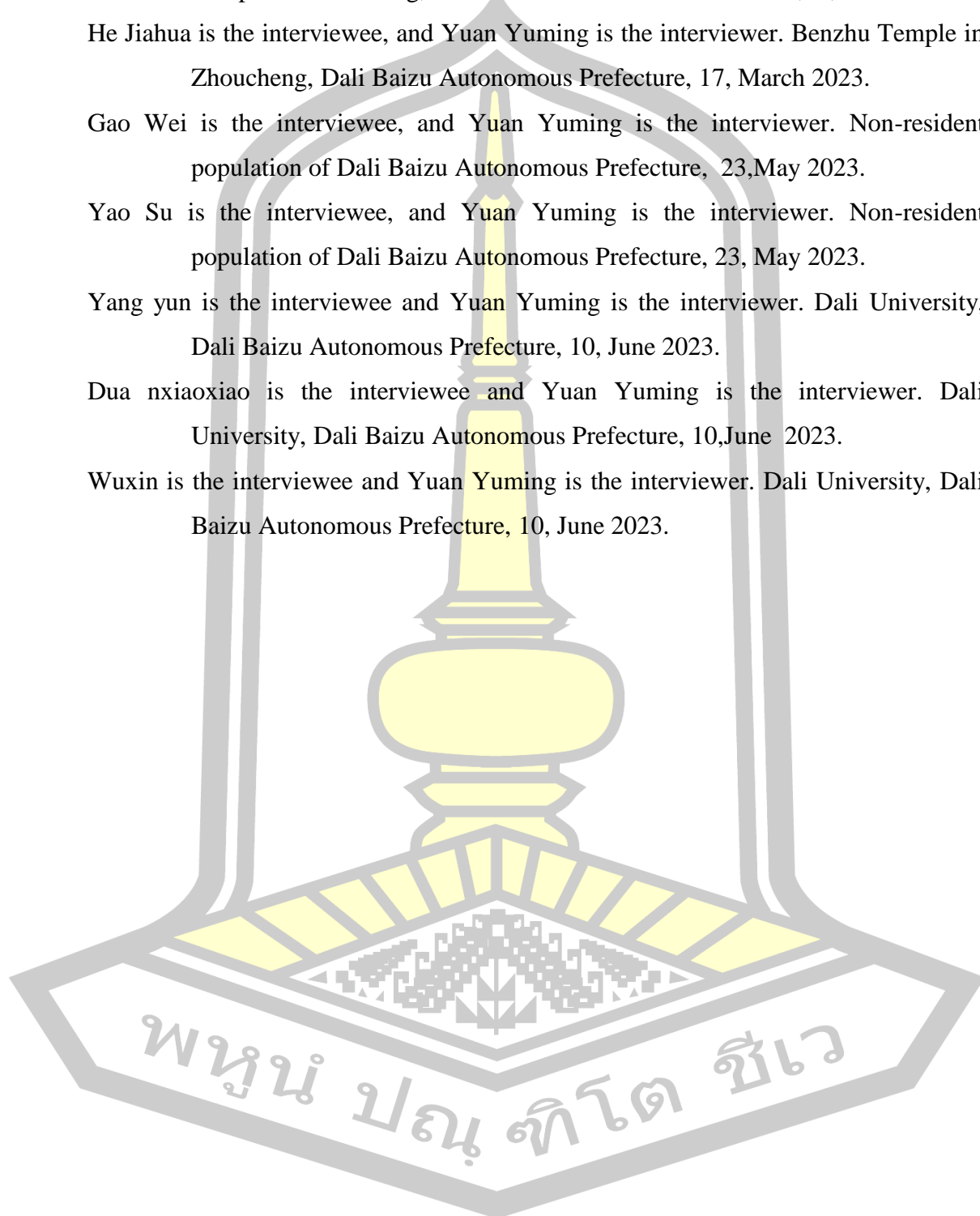
Gao Wei is the interviewee, and Yuan Yuming is the interviewer. Non-resident population of Dali Baizu Autonomous Prefecture, 23, May 2023.

Yao Su is the interviewee, and Yuan Yuming is the interviewer. Non-resident population of Dali Baizu Autonomous Prefecture, 23, May 2023.

Yang Yun is the interviewee and Yuan Yuming is the interviewer. Dali University, Dali Baizu Autonomous Prefecture, 10, June 2023.

Duan Xiaoxiao is the interviewee and Yuan Yuming is the interviewer. Dali University, Dali Baizu Autonomous Prefecture, 10, June 2023.

Wuxin is the interviewee and Yuan Yuming is the interviewer. Dali University, Dali Baizu Autonomous Prefecture, 10, June 2023.



Appendix II
Name of Interviewee

Key informants (6 people)					
No.	Name	Time	Location	Age	Occupation
1	Li jian huan	23, May 2022	Cultural and Tourism Administration	50	Deputy Director, Department of Culture and Tourism
2	Zhaoxiajun	18,September 2022	Museum of Intangible Cultural Heritage	48	Director of the Center for the Protection of Intangible Cultural Heritage
3	Zhao de sheng	18,September 2022	Museum of Intangible Cultural Heritage	54	Staff of the Museum of Intangible Cultural Heritage
4	Yang qi	5, October 2022	At his house	75	retired cadres
5	Li mei	18, March 2023	zhoucheng village	48	village clerk
6	Duan ai he	18, March2023	Shuang lang	67	Benzhu, the head of the temple
Casual informants (10 people)					
1	Yang sen	16, December 2022	At his house	52	Intangible Cultural Heritage Inheritors
2	Li hai yan	16, December 2022	Dali Ancient City	43	dancers
3	Li yun yi	7, January 2023	At his house	42	Color Painting Inheritors
4	Li xing cheng	6, February 2023	ateliers	47	Sculptural Heritage
5	Shi shun hua	5, March 2023	Jianchuan	40	Wood Carving Inheritance
6	Kang jian hong	6,March 2023	Jinniu township	55	Non-hereditary brick and tile firing
7	Zhang Guitian	8,December 2022	Xizhou	68	Believers
8	He Gui	8, December 2022	Haidong Town	48	Performers
9	Duan Meijia	8, June 2023	Puhe Village	42	Jia ma lovers
10	Chen Min	5,February 2023	Dali Ancient City	61	believer
General informant (15 people)					
1	Xia Jiajia	10, February 2023	Benzhu Temple	38	Visitor
2	DU Lili	8, Dec. 2022	Haidong Township	47	Businesswoman
3	Duan Hong	8, December 2022	Dali Town	33	Teahouse owner

4	Wu Fan	9, December 2022	Xizhou	59	Businessman
5	Yang Kaiming	March 17, 2023	Gyeongdong Village	39	Villager
6	Dong Shujian	17, March 2023	Gyeongdong Village	35	Villager
7	Cheng Chen	17, March 2023	Gyeongdong Village	35	Villager
8	Huang Jie	18, March 2023	Hai Tong Village	43	Fisherman
9	Zhen Zhang	10, February 2023	Benzhu Temple	26	Visitors
10	Hejiahua	10, February 2023 10	Benzhu Temple	50	Visitors
11	Gao Wei	23, May 2023	Dali	62	Foreign Permanent Residents
12	Yaoshu	23, May 2023	Dali	57	Foreign Permanent Residents
13	Yangyun	10, June 2023	Fengyangyi	20	schoolchildren
14	Duanxiaoxiao	10, June 2023	Fengyangyi	23	schoolchildren
15	Wuxin	10, June 2023	Fengyangyi	21	schoolchildren



Appendix III
Participation statistics

Overall Impression			
After I previewed the content of this Benzhu cultural digital museum, my overall impression was very good.			For my cultural and historical interests, this Benzhu cultural digital museum is attractive.
Name	Occupation	Data	Data
Zhao xiangjun	Director of the Center for the Preservation of Intangible Cultural Heritage	4	5
Deng wei	Digital Sculptor	3	5
Duan aihe	Head of Benzhu Temple	5	5
Yang sen	Third-generation inheritor of the DaBenqu	5	4
Duan haiyan	Dancer	4	5
Li yunyi	Color Painting Inheritor	3	5
Li xingcheng	Clay sculpture inheritor	4	5
Shi shunhua	Wood Carving Inheritor	5	4
Zhang zhendong	University Teachers	5	5
Zhao xingchan	University Teachers	5	4
Gao wei	arts and crafts person	4	5
Zhao jingyin	university student	5	5
Zuo ruzao	university student	5	4
Yang sitao	university student	4	5
Li hai	Village branch secretary	4	4

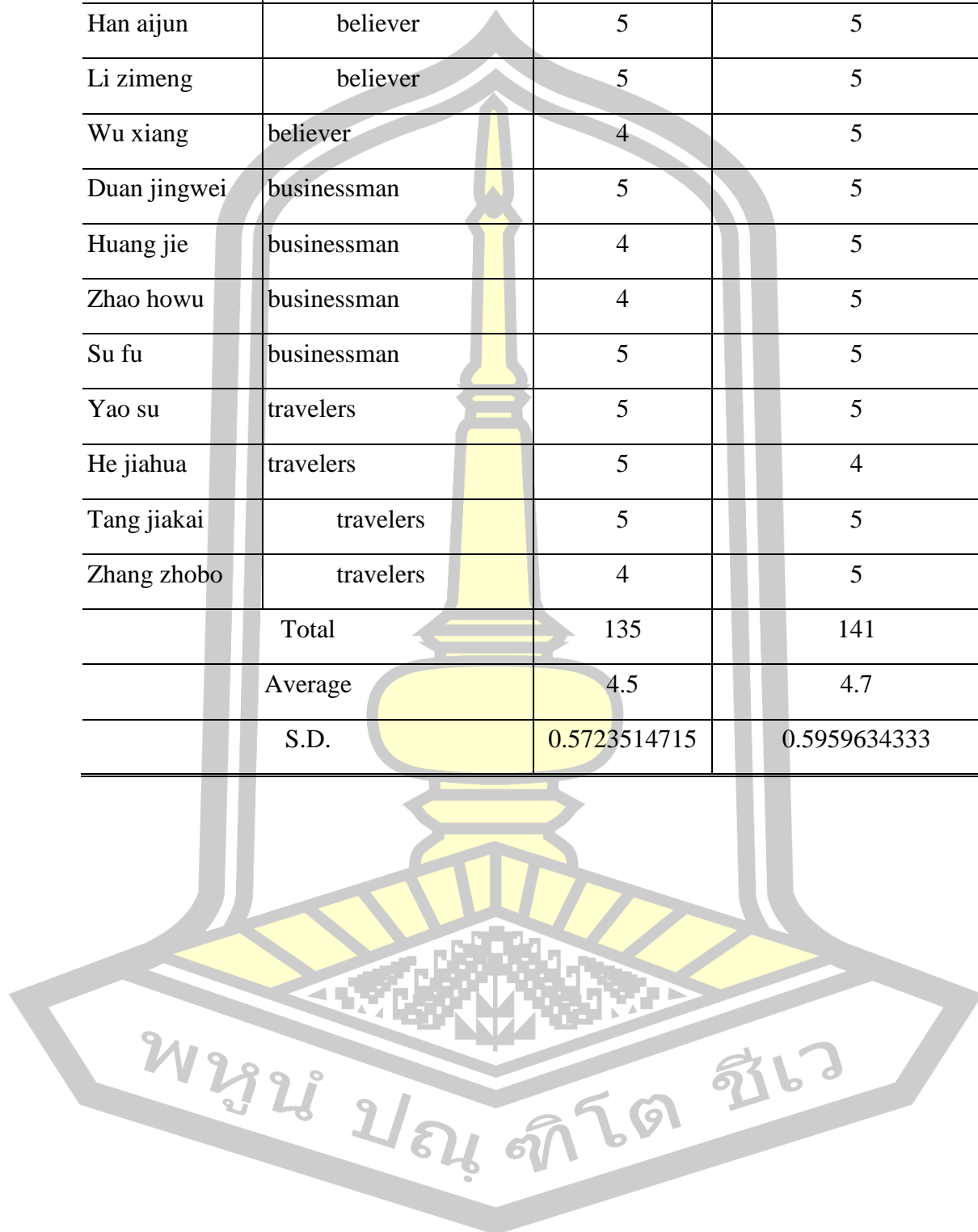
Yuan xianghui	Benzhu Cultural Researcher	5	5
Duan de	believer	3	5
Yuan miao	believer	4	4
Zhang xiaoya	believer	4	5
Han aijun	believer	5	5
Li zimeng	believer	5	5
Wu xiang	believer	4	5
Duan jingwei	businessman	4	4
Huang jie	businessman	4	5
Zhao howu	businessman	4	5
Su fu	businessman	5	5
Yao su	travelers	4	4
He jiahua	travelers	5	5
Tang jiakai	travelers	4	5
Zhang zhobo	travelers	4	4
	Total	129	141
	Average	4.3	4.7
	S.D.	0.6512587282	0.4660915997

พหุบัณฑิต ชีวะ

Exhibition Content

I think the museum's exhibitions cover all aspects of the Benzhu culture.			I think the exhibition content of the museum is very attractive.
Name	Occupation	Data	Data
Zhao xiangjun	Director of the Center for the Preservation of Intangible Cultural Heritage	4	5
Deng wei	Digital Sculptor	3	3
Duan aihe	Head of Benzhu Temple	4	5
Yang sen	Third-generation inheritor of the DaBenqu	4	5
Duan haiyan	Dancer	5	4
Li yunyi	Color Painting Inheritor	5	3
Li xingcheng	Clay sculpture inheritor	5	5
Shi shunhua	Wood Carving Inheritor	4	5
Zhang zhendong	University Teachers	4	5
Zhao xingchan	University Teachers	5	4
Gao wei	arts and crafts person	4	5
Zhao jingyin	university student	5	5
Zuo ruzao	university student	5	4
Yang sitao	university student	4	5
Li hai	Village branch secretary	4	5
Yuan xianghui	Benzhu Cultural Researcher	5	5
Duan de	believer	4	5
Yuan miao	believer	5	5

Zhang xiaoya	believer	5	4
Han aijun	believer	5	5
Li zimeng	believer	5	5
Wu xiang	believer	4	5
Duan jingwei	businessman	5	5
Huang jie	businessman	4	5
Zhao howu	businessman	4	5
Su fu	businessman	5	5
Yao su	travelers	5	5
He jiahua	travelers	5	4
Tang jiakai	travelers	5	5
Zhang zhobo	travelers	4	5
Total		135	141
Average		4.5	4.7
S.D.		0.5723514715	0.5959634333



Interactive Experience

The interactive experience and virtual reality elements of this Benzhu culture attracted my attention.		If there is an interactive experience, I will experience and feel the Benzhu culture more truly.	
Name	Occupation	Data	Data
Zhao xiangjun	Director of the Center for the Preservation of Intangible Cultural Heritage	5	5
Deng wei	Digital Sculptor	5	4
Duan aihe	Head of Benzhu Temple	5	5
Yang sen	Third-generation inheritor of the DaBenqu	5	4
Duan haiyan	Dancer	5	5
Li yunyi	Color Painting Inheritor	5	5
Li xingcheng	Clay sculpture inheritor	4	5
Shi shunhua	Wood Carving Inheritor	4	4
Zhang zhendong	University Teachers	5	5
Zhao xingchan	University Teachers	5	4
Gao wei	arts and crafts person	4	5
Zhao jingyin	university student	5	5
Zuo ruzao	university student	5	5
Yang sitao	university student	5	5
Li hai	Village branch secretary	5	4
Yuan xianghui	Benzhu Cultural Researcher	5	5

Duan de	believer	5	4
Yuan miao	believer	5	5
Zhang xiaoya	believer	5	5
Han aijun	believer	4	4
Li zimeng	believer	5	5
Wu xiang	believer	5	5
Duan jingwei	businessman	5	5
Huang jie	businessman	4	4
Zhao howu	businessman	4	5
Su fu	businessman	5	5
Yao su	travelers	5	5
He jiahua	travelers	5	5
Tang jiakai	travelers	5	4
Zhang zhobo	travelers	5	5
	Total	144	141
	Average	4.8	4.7
	S.D.	0.406838102 2	0.4660915997

พหุ ประถมศึกษา

Tours And Navigation

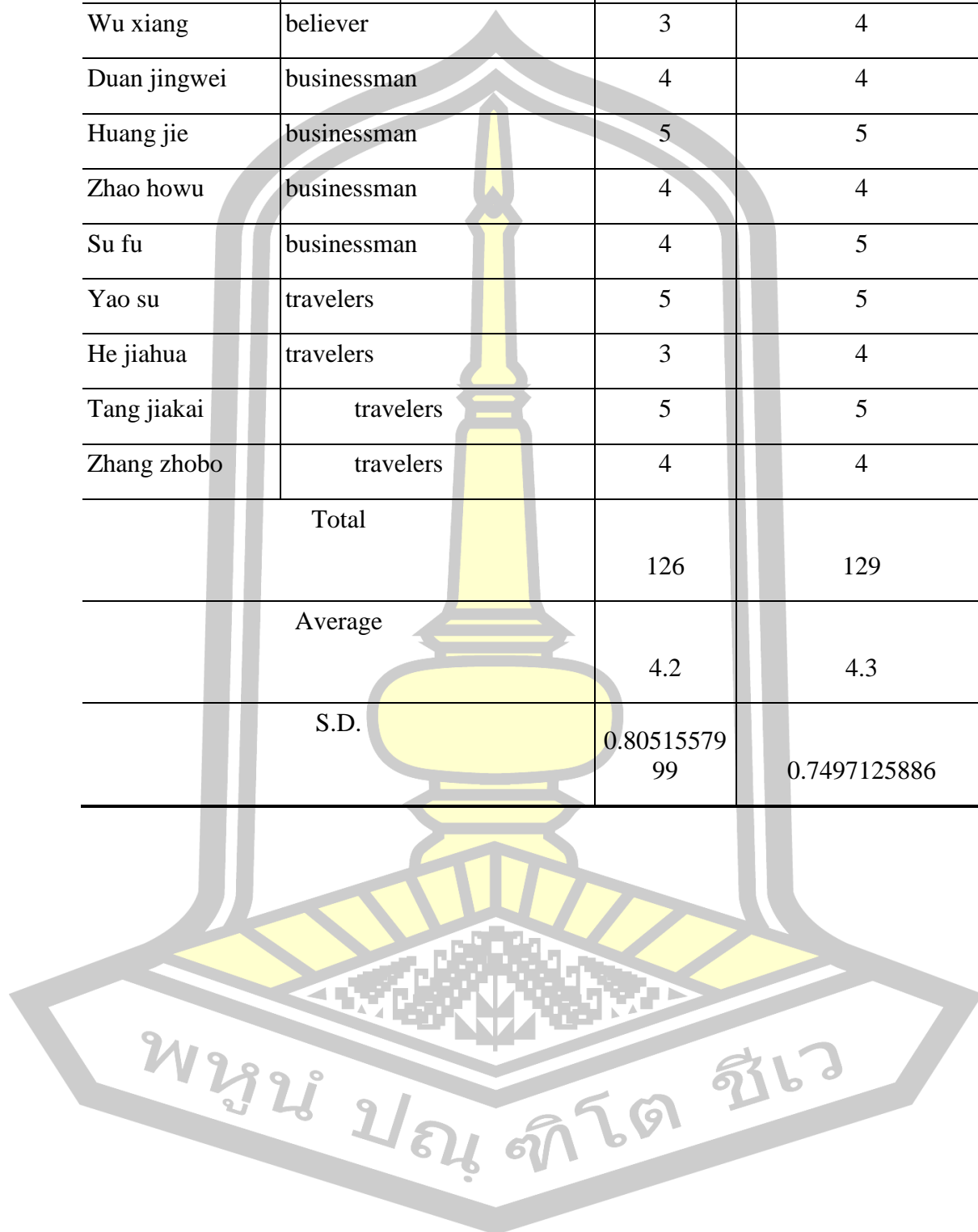
It would be easier to use if the museum provided a navigation system or map.		I think this Benzhu culture digital museum allows me to easily find the information and exhibits I need after I previewed the content.	
Name	Occupation	Data	Data
Zhao xiangjun	Director of the Center for the Preservation of Intangible Cultural Heritage	5	4
Deng wei	Digital Sculptor	5	4
Duan aihe	Head of Benzhu Temple	4	5
Yang sen	Third-generation inheritor of the DaBenqu	5	5
Duan haiyan	Dancer	5	5
Li yunyi	Color Painting Inheritor	5	5
Li xingcheng	Clay sculpture inheritor	5	5
Shi shunhua	Wood Carving Inheritor	5	4
Zhang zhendong	University Teachers	5	5
Zhao xingchan	University Teachers	5	5
Gao wei	arts and crafts person	5	5
Zhao jingyin	university student	5	5
Zuo ruzao	university student	5	5
Yang sitao	university student	4	5
Li hai	Village branch secretary	5	5

Yuan xianghui	Benzhu Cultural Researcher	5	4
Duan de	believer	5	5
Yuan miao	believer	5	5
Zhang xiaoya	believer	5	5
Han aijun	believer	5	4
Li zimeng	believer	5	5
Wu xiang	believer	5	5
Duan jingwei	businessman	5	5
Huang jie	businessman	4	5
Zhao howu	businessman	5	5
Su fu	businessman	5	5
Yao su	travelers	5	5
He jiahua	travelers	5	4
Tang jiakai	travelers	5	5
Zhang zhobo	travelers	5	5
	Total	147	144
	Average	4.9	4.8
	S.D.	0.30512857 66	0.4068381022

Design And User Interface

Design And User Interface			The museum's website or app has an attractive user interface
Name	Occupation	Data	Data
The user interface of the museum's website or app is easy to navigate and use			
Zhao xiangjun	Director of the Center for the Preservation of Intangible Cultural Heritage	5	5
Deng wei	Digital Sculptor	5	4
Duan aihe	Head of Benzhu Temple	3	3
Yang sen	Third-generation inheritor of the DaBenqu	4	3
Duan haiyan	Dancer	4	4
Li yunyi	Color Painting Inheritor	5	5
Li xingcheng	Clay sculpture inheritor	5	5
Shi shunhua	Wood Carving Inheritor	4	3
Zhang zhendong	University Teachers	5	4
Zhao xingchan	University Teachers	5	5
Gao wei	arts and crafts person	5	5
Zhao jingyin	university student	3	3
Zuo ruzao	university student	3	4
Yang sitao	university student	5	5
Li hai	Village branch secretary	4	5
Yuan xianghui	Benzhu Cultural Researcher	5	5
Duan de	believer	3	3
Yuan miao	believer	5	5
Zhang xiaoya	believer	3	4
Han aijun	believer	4	5

Li zimeng	believer	4	4
Wu xiang	believer	3	4
Duan jingwei	businessman	4	4
Huang jie	businessman	5	5
Zhao howu	businessman	4	4
Su fu	businessman	4	5
Yao su	travelers	5	5
He jiahua	travelers	3	4
Tang jiakai	travelers	5	5
Zhang zhobo	travelers	4	4
Total		126	129
Average		4.2	4.3
S.D.		0.80515579 99	0.7497125886



Educational Materials

Educational Materials			Data	Data
Name	Occupation	Data		
Instructional materials that cover important topics and concepts related to the cultural digital museum in my field will make me feel more engaged.			The material fully conveys the core points of Baizu culture and will help me understand the culture better.	
Zhao xiangjun	Director of the Center for the Preservation of Intangible Cultural Heritage	5	5	
Deng wei	Digital Sculptor	5	5	
Duan aihe	Head of Benzhu Temple	4	5	
Yang sen	Third-generation inheritor of the DaBenqu	4	5	
Duan haiyan	Dancer	5	5	
Li yunyi	Color Painting Inheritor	4	5	
Li xingcheng	Clay sculpture inheritor	5	5	
Shi shunhua	Wood Carving Inheritor	4	4	
Zhang zhendong	University Teachers	4	4	
Zhao xingchan	University Teachers	5	5	
Gao wei	arts and crafts person	5	5	
Zhao jingyin	university student	4	4	
Zuo ruzao	university student	5	5	
Yang sitao	university student	5	5	

Li hai	Village branch secretary	5	5
Yuan xianghui	Benzhu Cultural Researcher	5	5
Duan de	believer	3	3
Yuan miao	believer	4	5
Zhang xiaoya	believer	3	4
Han aijun	believer	5	5
Li zimeng	believer	5	5
Wu xiang	believer	4	4
Duan jingwei	businessman	5	5
Huang jie	businessman	4	4
Zhao howu	businessman	5	5
Su fu	businessman	5	5
Yao su	travelers	5	5
He jiahua	travelers	4	4
Tang jiakai	travelers	4	5
Zhang zhobo	travelers	5	5
	Total	135	141
	Average	4.5	4.7
	S.D.	0.6297235299	0.5349830806

BIOGRAPHY

NAME	Yuming Yuan
DATE OF BIRTH	29/05/1985
PLACE OF BIRTH	Yun nan Province, China
ADDRESS	Xue yuan Shanshui Room, Pingcheng District, Baoshan City, Yun nan Province
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EDUCATION	2004 - 2009 Bachelor's Degree in Fine Arts, Yunnan Art Institute 2010 - 2013 Master of Fine Arts, Dalian University of Technology 2021 - 2023 (Ph.D.) Doctor of Philosophy Cultural Science Mahasarakham University

