



Chinese Korean Costumes: The Development Path of Korean Cultural Tourism in Sandaohu Village

Xue Mu

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Arts in Cultural Science

March 2024

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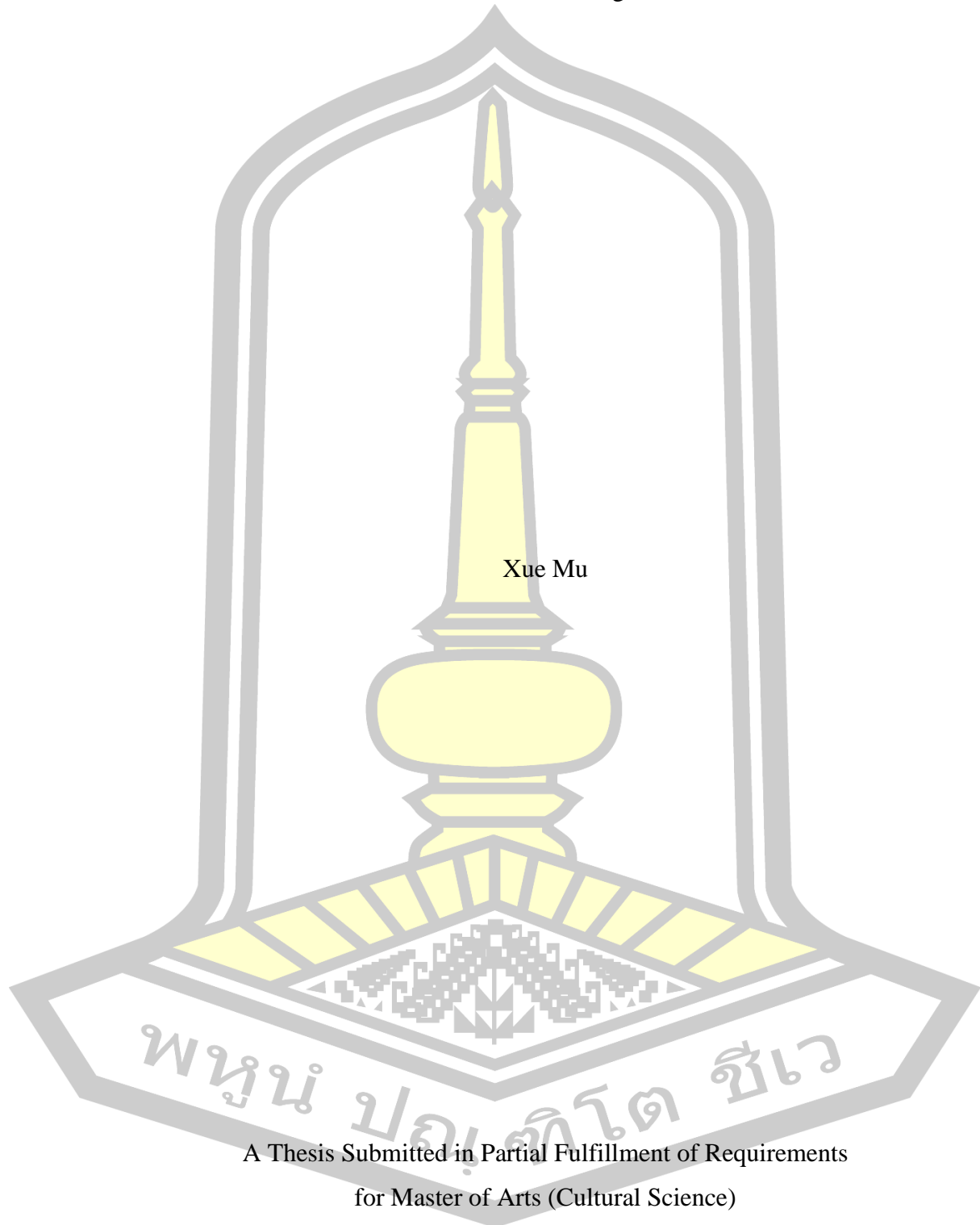
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Sandaoh Village



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March 2024

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TITLE Chinese Korean Costumes: The Development Path of Korean Cultural Tourism in Sandaohe Village

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ABSTRACT

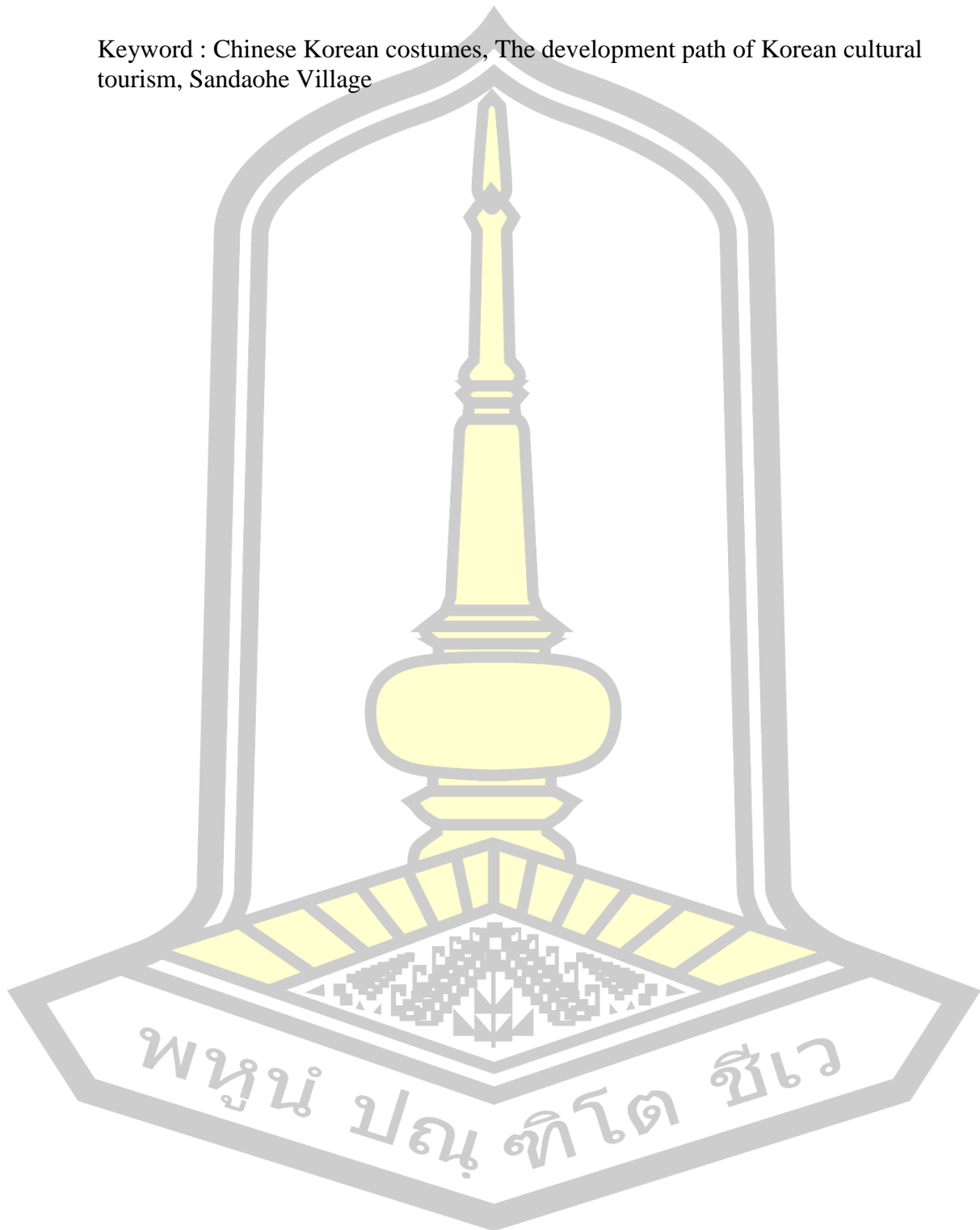
This paper has three research objectives: 1. To study the historical and social background related to the development of Korean costume culture. 2. To study and analyze the changes of current Korean costume and the problems of current tourism development. 3. To study the development path of cultural tourism of Korean costumes in Sandaohe. This article is a qualitative study. The researchers collect relevant data and investigation information, and do a careful study on the history and current situation of the Korean people in this area. In this study, 6 key information providers, 13 temporary information providers and 15 general information providers were selected to collect information through multiple field surveys, a large number of interview records and participant observation. The results of the study were obtained through data analysis and research.

The research results of this paper are as follows: 1. The significance of the inheritance of Korean costume culture. Through this study, we hope that the inheritance and development of Korean traditional costume culture will receive continuous attention from all circles of Korean society, and hope that with the joint efforts of all circles, the splendid Korean costume culture can be better inherited and developed. 2. The value of Korean costume culture research in tourism projects, and the extended significance of Korean costume culture in tourism development. Through this study on the development of Korean costume in tourism projects, it can be applied in other Korean scenic spots. 3. Develop costume culture tourism strategies by utilizing costume culture. Through the research of the Korean costume culture in Sandaohe Village, develop the national cultural tourism resources, reject the absolute commercialization of tourism resources, strengthen the packaging of brands, and prohibit predatory development. It is a very good idea to use the features of Korean costume to promote the resort, which can increase the interest and attraction of tourists to the resort.

The conclusion of this study can provide theoretical reference for the development of Korean cultural tourism, enrich the tourism projects of the Korean folk resort in Sandaohe, increase the attraction of local development of Korean cultural tourism, improve the income of local villagers, better protect and inherit Korean culture, and provide suggestions and reference information for other ethnic

tourism undertakings.

Keyword : Chinese Korean costumes, The development path of Korean cultural tourism, Sandaohu Village



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Three years of study are coming to an end, a short time in my opinion. I am about to leave the campus, and it is inevitable that I will be sad. Thinking of my study life, I have been able to finish this thesis with the help of many people. Many problems encountered during the research and writing period, and everyone has kindly helped the researchers.

First of all, I am very grateful to the School of Culture and Science of Mahasarakham University for giving me this valuable learning opportunity and platform, so that I can continue my study. This is the first time for me to leave China for a long period of time and come to a strange place. But the teachers and classmates here gave me a lot of help and encouragement. With your help, I was able to finish my studies.

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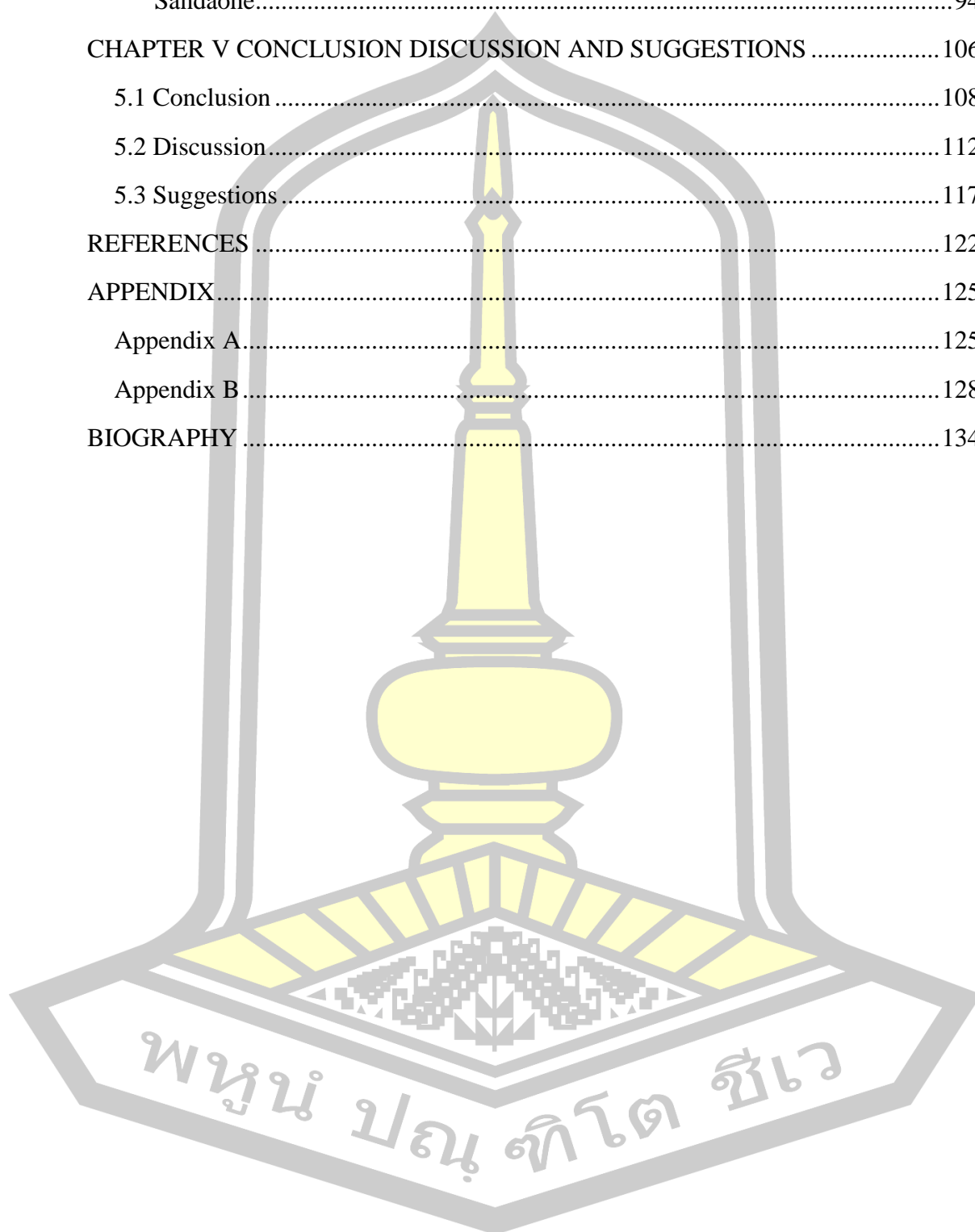
Xue Mu



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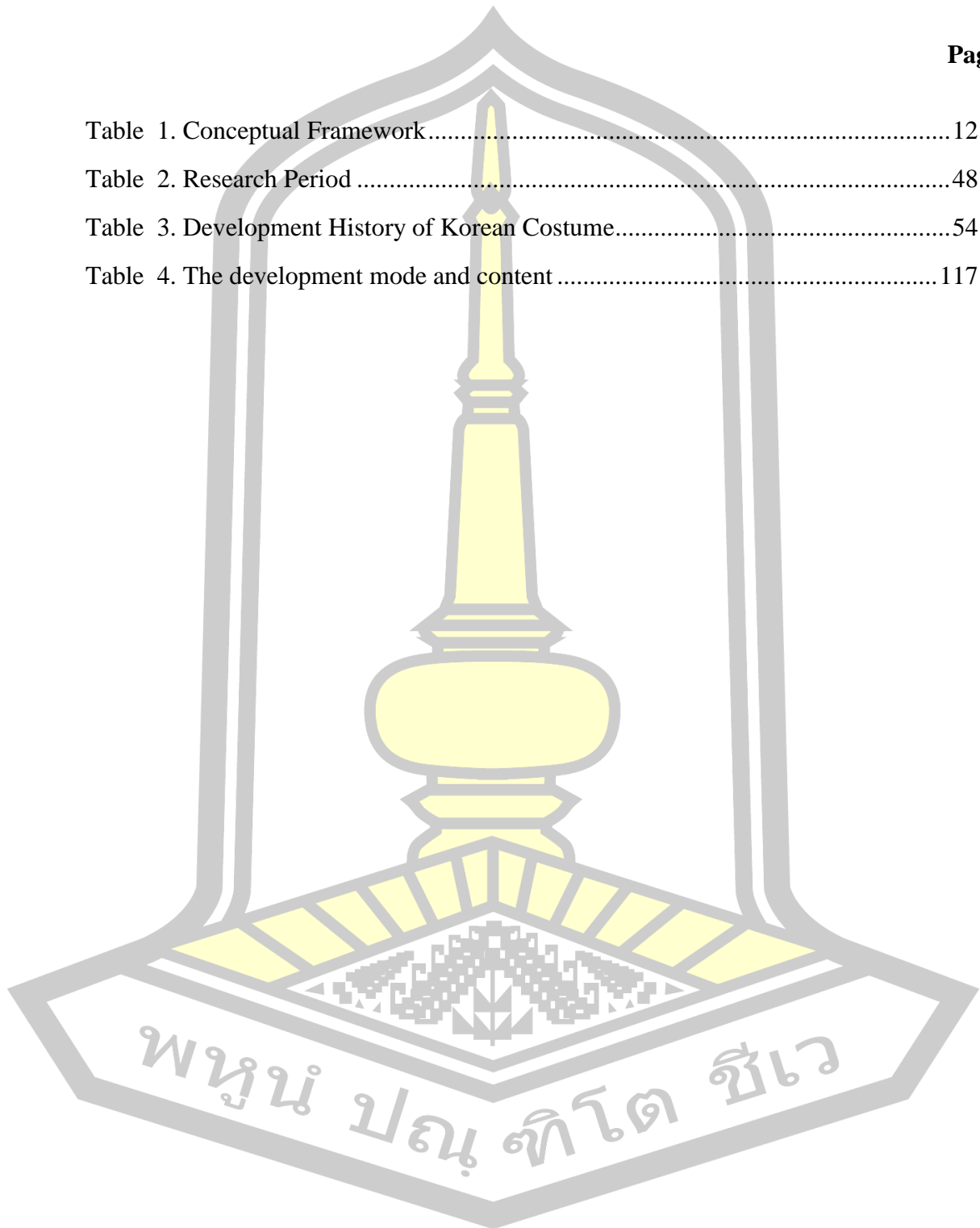
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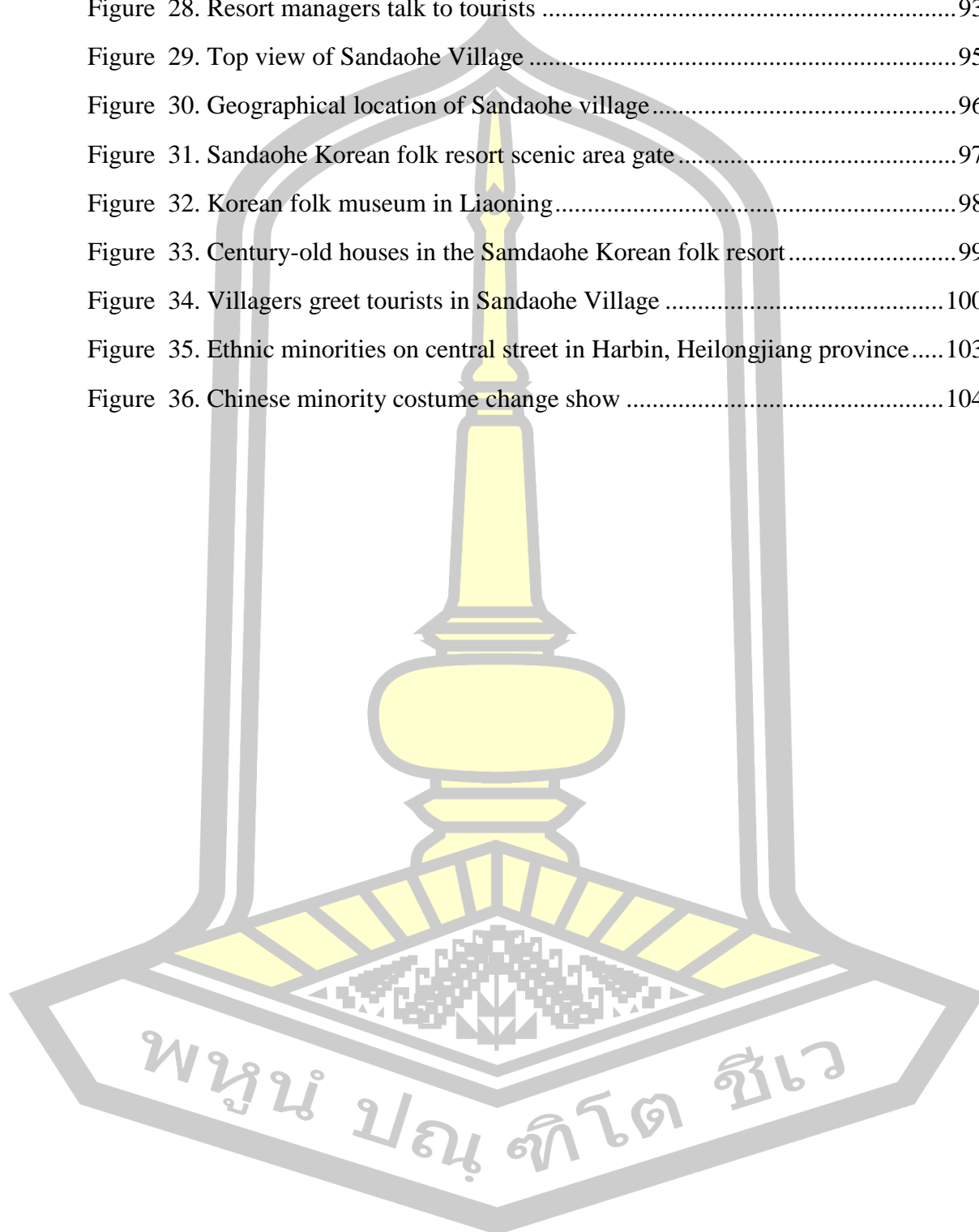
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CHAPTER I

INTRODUCTION

1.1 Background of the Research

Chinese Koreans are one of the most distinctive cross-border ethnic groups among the 56 ethnic minorities in China. They are mainly distributed in northeast China, with the most prominent gathering place in Yanbian Korean Autonomous Prefecture, Jilin Province, and a small number in Heilongjiang, Liaoning and other provinces and cities. According to the 7th National Population census of China Statistical Almanac 2021, the total population of Korean people in China is 1,702,479.

The Sandohe Korean Folk Village is located on the border between China and North Korea in Dandong, Liaoning province, across the Yalu River from North Korea. Xialuhe Korean Village, Kuandian County, at the junction of Dandong, Ji 'an and Benxi cities. It is close to the Danji Line Highway, and is the only place for Chinese and foreign tourists to go to the World cultural heritage - Ji 'an Goguryeo King City. Xialuhe Korean Township gets its name from the river, Xialuhe - which is formed by the convergence of three streams, Shuanghe, Lianhe and Yangguang. Because this section of the river in Yangguang drains as groundwater, it was called "Xialou River" in the early years, and it was called Xialou River Korean Township in 2002. Now there are 6 administrative villages under the jurisdiction of the area: Mazhan village, Shuangguang village, Shuanglian village, Tongjiang village, Lianjiang village, Chuangou village, according to the seventh census data, the township of the lower Luhe township total population of 10640 people, 3214 households, of which the Han population of 4212 people, accounting for 39.6%, Korean population 912 people, accounting for 8.6%. The main village investigated by the author is Tongjiang Village, also known as Sandaoghe Village. (Documents of Xialuhe Village)

The Luhe River turns the third bend here, hence the name Sandahe. Sandaoghe Korean Village is a small mountain village with tai chi patterns, surrounded by mountains and water, and beautiful scenery. All the residents in the village are Korean, and there are 114 people in 28 households. Until now, they still maintain the

traditional customs of the Korean nation. There is the only Korean Folk museum in Liaoning Province in the village, with a collection of more than 2,000 precious folk objects and documents. Built an area of 50,000 square meters of Korean folk customs garden, the park has the Korean hundred years old house and courtyard, there is the only one can continue to weave cloth of the ancient textile machine, the courtyard has the Korean elderly weaving straw shoes, women weaving on the loom.

According to the "Local Chronicles of Xialuhe" records, in this village, a large number of Korean people moved into the settlement process can be divided into three stages. In the first stage, after the mid-19th century, on the one hand, the Qing government relaxed the border prohibition policy, which created convenient conditions for Korean immigrants; On the other hand, there were serious natural disasters and peasant uprisings in the north of Korea, and the Korean people moved here on a large scale to escape the cruel exploitation of the Li Dynasty. In the second stage, in 1910, Korea was occupied by Japanese imperialism, and a large number of anti-Japanese heroes from Korea came to Kuandian to continue their anti-Japanese activities. In the third stage, Japan established the "Manchukuo" in Northeast China, and regarded "Manchukuo" and the Korean people as colonies of Japan. At this time, Koreans could come and settle in Kuandian at any time.

Since the founding of the People's Republic of China in 1949, compared with other border ethnic minorities, the Korean people in China have had a clearer understanding of the Chinese government due to historical reasons. The Chinese government still pursues the united front policy of ethnic equality, unity and common prosperity for all ethnic groups, and clearly stipulates in the Constitution that ethnic minorities have the right to use and develop their own spoken and written languages. It requires people of all ethnic groups to respect the customs and habits of other ethnic groups. At this time, Korean production teams were established successively in Kuandian area where Korean people lived in compact communities.

From 1952 to 1953, the people's governments at all levels in Dandong, in accordance with the Party's system of regional ethnic autonomy and the basic conditions of production and living of the Korean people living in Dandong, successively established 65 Korean agricultural cooperatives, which encouraged local Korean farmers to help each other, increased their enthusiasm for production and

promoted agricultural production. To a certain extent, the problem of basic food and costume for the Korean people has been solved.

From 1954 to 1956, the land reform in Kuandian was basically completed, and the Korean people really took root in this land at this time. Then to the 21st century, the flow of Korean population in the border area showed three trends: first, the flow to the economically developed areas and coastal areas; Second, with the active border trade activities between China and North Korea and between China and South Korea, the Korean people from other provinces and cities began to flow into Dandong; The third is that the Korean rural population flows to the city, and the urban Korean population increases. (Wang, 2011)

For a long time since 1949, the political nature of Chinese cultural products was very obvious, and tourism did not connect with most people. After the reform and opening up, under the background of the reform of the economic system, the nature of the tourism industry has changed from the enterprise type to the enterprise type, and the political attribute has gradually weakened. The development of the cultural tourism industry has existed for a long time, but the government put forward the specific concept late. The National Tourism Administration issued the Guiding Opinions on Promoting the Combined Development of Culture and Tourism in 2009. At the official level, the integrated development of cultural tourism has been determined. Especially since the 18th People's Congress of the CPC in 2012, the development of China's cultural tourism industry has entered a new stage. Under the guidance of the new development direction, in 2021, the Ministry of Culture and Tourism issued the "Fourteen Five-Year Plan for Cultural and Tourism Scientific and Technological Innovation", which proposed to "further promote the digital, networked and intelligent development of culture and tourism." According to an official announcement by the Ministry of Culture and Tourism, China's cultural tourism has achieved remarkable results in the 10 years from 2012 to 2022.

As mentioned in the report on the Top 20 in 2022, in the next five years, the spiritual and cultural life of the Chinese people will become richer, and the cohesiveness of the Chinese nation and the influence of Chinese culture will continue to strengthen. It shows that the cultural and tourism industries are not only the driving force for economic development, but also have multiple attributes, which are not only

economic attributes, but also an important starting point for enhancing China's strength. Several policy statements also show that the country attaches great importance to the development of culture and tourism industry. (Xue, 2023)

At present, there are about 30 people left behind in Sandaohe Village, most of whom are working in South Korea. In order to attract the displaced villagers back to their hometowns, in recent years, the Sandaohe village government has begun to pay attention to the development of ethnic cultural tourism. There are rich Korean folk culture resources here, among which the material culture can include: Korean architecture culture, food culture, costume culture, amusement culture and so on. The expression of spiritual culture can include: language, etiquette culture, traditional festivals, etc. Here is the whole Korean ethnic village, there are many ancient Korean cultural relics, everywhere is the simple and primitive Korean mark. It is quiet here, far from the hustle and bustle of the city, and it is like traveling to the past when you are in the village.

Since 2021, researchers have paid attention to the development status of tourism development in Sandaohe Village, and found that the development of folk culture in tourism is still only on the surface, lacking in-depth exploration of folk culture, and the expression form of tourism culture in Sandaohe village is still mainly display: Construction of Korean folk architecture, collection of Korean old objects for exhibition, Korean cultural performance, construction of Korean folk residence, sale of Korean characteristic food, use of local agriculture to develop ecological agriculture Tours, etc. The lack of tourism industry that can deeply experience Korean folk culture is no different from Korean folk culture tourism in other regions, and the homogenization phenomenon is extremely serious. The cultural characteristics of the local Korean folk culture are not highlighted, and the cultural landscape is not closely combined with the history and customs of the Korean nationality. Through the interview and investigation of tourists of different levels and different ages, it is found that there are certain problems in the evaluation of the experience of the resort.

Through the sightseeing, investigation, study, communication, leisure, business and other aspects of Sandaohe Village, the author analyzes the observation, feeling, participation, understanding and communication of folk culture. Research on the protection of national culture and the development of village folk holiday. As for

the development of Korean folk culture holiday, the examples and experience at home and abroad are studied.

This paper, starting from the costume culture, studies the use of ethnic costume culture in the folk resort and the path of resort tourism development. In June 2008, the traditional Korean costumes were included in the national intangible cultural heritage representative list. Ethnic dress culture plays an important role in the process of social change. People will not deliberately emphasize the importance of dress, but in life and ceremony, it plays a deep meaning of cultural inheritance. In Korean art, folk custom ceremony and cultural life, Korean costume has become an important visual vocabulary of cultural representation, and also conveys the real cultural meaning of Korean. Korean costumes "wear history", which is the carrier of the historical and cultural memory of an ethnic group. In the folk resort, it can be set as a Chinese cultural element.

Based on the premise of people-oriented planning and design concept, this paper studies the planning of Korean folk custom resort, and then solves some problems existing in the planning of folk custom resort. In view of this problem, systematic countermeasures and suggestions are proposed. To optimize the protection and development of Korean folk culture, and strive to build Sandaohe village into a folk culture protection village with equal public services, beautiful environment and international influence and popularity.

1.2 Objectives of the Research

This research focuses on the understanding of the history of Korean ethnic costume, and interprets the culture of Korean ethnic costume from the history. The tourism development of Sandaohe village needs the infiltration of Korean ethnic costume culture, and the promotion of Korean ethnic costume culture through the tourism industry. Research objectives are divided into the following three points:

1.2.1 To study the historical and social background related to the development of Korean costume culture

1.2.2 To study and analyze the changes of current Korean costume and the problems of current tourism development

1.2.3 To study the development path of cultural tourism of Korean costumes in Sandaohu

1.3 Research Questions

1.3.1 What is the origin and origin of Korean nationality and Korean costume in China?

1.3.2 Current situation and problems of Korean cultural tourism development?

1.3.3 How to make use of Korean costume to better develop Sandaohu cultural tourism?

1.4 Importance of Research

In China with a long history, each ethnic group has its own profound traditional cultural heritage, and the culture of each ethnic group is the essence of Chinese history and civilization, the precious wealth of the Chinese national spirit and culture, and the unique cultural achievements created and formed in the long development history of the Chinese nation. These cultures are passed down from generation to generation through different means of inheritance. However, most of the traditional cultures, in the period of underdeveloped scientific and technological means, were basically embodied and passed on for a long time through oral communication, totem paintings, written forms and traditional dress culture. In accordance with the development requirements of The Times, the traditional Korean costume culture is integrated with modern elements, and the production methods of modern costume are used to possess the advantages of modern fashion brand costume while possessing the unique charm of traditional costume.

1.4.1 Attach importance to the history and culture of Korean costume

National dress culture plays an important role in the process of social change. People will not deliberately emphasize the importance of dress, but in life and ceremony, it plays the deep meaning of cultural inheritance. In Korean art, folk ritual and cultural life, Korean costume has become an important visual vocabulary of cultural expression, and also conveys the real cultural meaning of Korean. Korean costumes "wear history", which is the carrier of the historical and cultural memory of an ethnic group.

Since the reform and opening up, the Korean ethnic costume has ushered in new opportunities and challenges for development. On the one hand, the Korean ethnic costume has developed from home-made to small workshops and tailor shops to assembly line production of ethnic costume enterprises, which conforms to the development mode of market economy and gradually moves toward commercialization and industrialization. On the other hand, the modern costume of various textures and styles is dizzying, and the traditional ethnic costume is no longer suitable for the fast-paced modern life and work, and then the coexistence of traditional ethnic costume and modern costume has emerged. Nowadays, in the Korean area, the Korean ethnic costumes only appear in life etiquette or cultural activities such as the first birthday banquet, wedding, flower and armour banquet, celebration, etc., and gradually fade in People's Daily life. Ethnic costumes are the symbol of ethnic identity, and the dilution of ethnic costumes will weaken the sense of national identity and national cohesion. As an important part of Korean culture, the dilution of Korean ethnic costumes will cause the loss of Korean traditional culture.

1.4.2 Protect and learn the traditional minority costume culture

Only by protecting the traditional costume culture resources of ethnic minorities can the advantages of traditional costume culture resources of ethnic minority regions be truly transformed into resource advantages for local economic and social development. By actively developing the traditional minority costume cultural resources and actively promoting the development of local costume culture, it can not only promote the regional economic and social development, but also play a certain guiding role in promoting the ethnic minorities to strengthen the awareness of ethnic self-study, so as to improve the development of ethnic costume culture. To carry out scientific research on the Korean traditional ethnic costume culture is not only to better preserve and promote the national intangible cultural heritage, but also to promote the traditional culture of the Chinese nation, enhance the sense of national identity and cohesion, and enhance the cultural creativity of the Chinese nation.

When culture prospers, the country prospers, and when culture is strong, the nation is strong. The inheritance and development of culture is the driving force for the development of the country and the nation. Protecting and inheriting ethnic minority cultures and preventing the loss of traditional cultures is of great significance

to enhancing national cohesion and realizing the great rejuvenation of the Chinese nation.

Therefore, in the process of the modernization of ethnic minority costume, how to protect and inherit the traditional costume culture, further study the cultural implication of the Korean traditional costume, explore the cultural connotation conveyed by the national spirit, prevent the loss of the Korean ethnic costume culture, and use the Korean ethnic costume culture to promote the development of local industries have become the main issues to be studied in this paper.

1.4.3 The use of Korean costume culture to promote the development of Sandaohu folk resort tourism

The use of Korean costume culture to promote the development of tourism, cultural and creative industries has immeasurable commercial value. Through the excavation of ethnic cultural resources, ethnic culture and cultural tourism will be combined to create a characteristic "ethnic cultural tourism" to realize the modernization of public culture in ethnic areas. With rich cultural tourism resources, ethnic minority areas should deeply integrate cultural tourism, strengthen the emphasis of costume on cultural communication environment and other aspects, vigorously develop cultural tourism industry in ethnic minority areas, integrate into the double cycle pattern, and help rural revitalization and modernization.

1.5 Definition of Terms

1.5.1 Korean nationality

The Korean nationality mentioned in this article is one of the 56 ethnic groups in China, which migrated from the Korean Peninsula. In the middle of the 19th century, the Korean people were short of food and costume due to the serious disasters in the DPRK, so they crossed the river to make a living with the old and the young, and began to settle in China, and joined the Chinese household registration. Since then, the original Korean nationality in Liaoning Province has been formed.

The Korean nationality studied in this paper is Sandaohu Village, Xialuhe Township, Kuandian County, Dandong City, Liaoning Province. According to the records of the village, there are 28 households in the village, 114 people are all Korean. At present, there are about 30 people left behind in Sandaohu Village, most

of whom are working in South Korea. Except during the tourist season, the villagers live a daily life of waking up in the morning with the sun rising and returning home with the sun setting. There are rice fields and animal husbandry in the village, and the farming method adopts the most primitive way of the Korean people. Regardless of the output, the villagers are happy to live a more comfortable life. The farming work here is more like a preference. We go out together and help each other. At noon, they ate Korean food in the fields and talked about the fun of their families working outside. Everywhere, they wear the simple Korean clothes passed down from ancient times, and always live in the image of a Korean people in the village.

During the peak tourist season, the villagers are busy preparing for various tourist experiences. The welcoming ceremony performance team at the village gate, the Korean specialty product sales shop, the museum interpretation staff, the park guidance staff, the restaurant accommodation staff and the bonfire party performers are all busy changing their costumes and playing a variety of roles. Here each role of costume has his characteristics, whether it is style or color, unified and neat, can allow visitors to be the first time to distinguish between the same tourists, or staff.

1.5.2 Korean Costume

The Korean costume studied in this paper is the costume in the tourism project of the Korean resort in Sandaohu Village, Xialuhe Township, Liaoning Province, China. The Korean people here are the people who migrated from Korea to China, and gradually took root in Northeast China. Influenced by the nomadic people in the north and the natural environment in Northeast China, they gradually found their own production and life style, had their own cultural customs, and formed their own unique traditional dress culture. With the rapid development of social science and technology and the rapid development of economy, the Korean costume has bid farewell to the era of "linen and white costume", and the style, structure, fabric, color, craft and other aspects of costume are changing, and increasingly rich, showing a trend of diversified development. However, its basic shape and system cannot be separated from four basic elements. The development of textile technology, the emergence of more artificial chemical fiber fabrics, so that the Korean costume more texture, just the right sag and tension, with the style of pleated skirt, make the costume more beautiful, make up for the traditional costume loose visual effect. Color

collocation is also increasingly rich, with different makeup and accessories, or appear comfortable solemn, or appear quiet and elegant, or appear beautiful and romantic, in line with the needs of a variety of occasions. (Li 2012)

Now the Korean dress in the style has also changed A little, the pleated skirt is no longer a regular full pleat, but only press the skirt of the upper part of the pleat and the lower part is loosely open, the skirt shape is A word spread, the coat is also carried out the dart, the drawing process, the version is more fit. In addition, due to the arrival of the industrial era, a large number of advanced equipment, such as embroidery machines, coding edge machines, etc. are widely used in the production of Korean costume, which reduces manual labor at the same time, but also makes the final costume products more exquisite. (Li 2012)

This article focuses on the distinction between the dress of the staff of the tour area and the dress of the tourist experience. With the operation staff set, the performers in accordance with the initial Korean costume, simple, unified, easy farming and other characteristics, visitors in the park can be clear, which is the staff, performers, which are also to play friends.

1.5.3 Cultural tourism

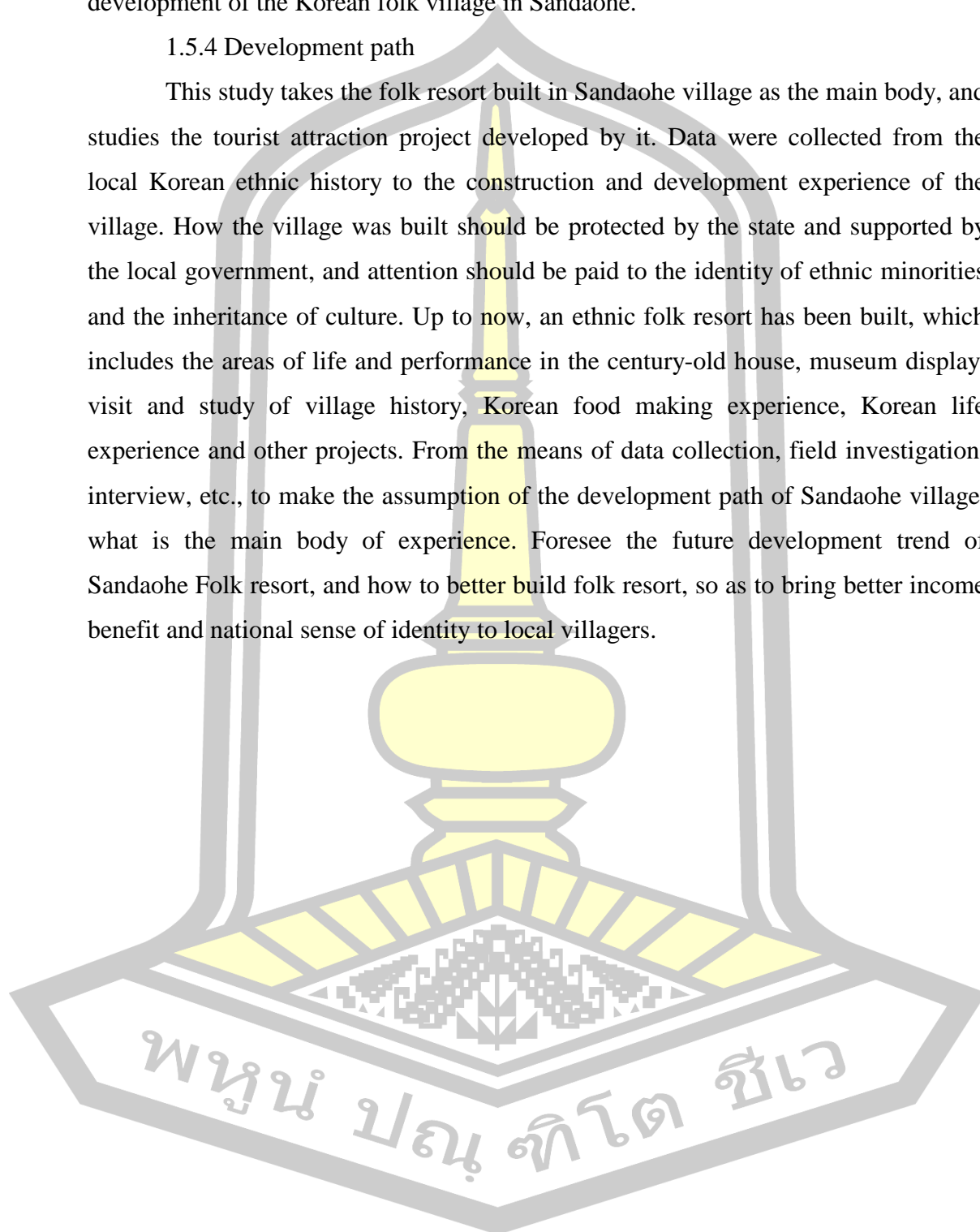
The cultural tourism in this paper is based on the theme of the Korean ethnic culture in Sandaoghe Village, and extends the Korean costume culture as a cultural tourism project among many ethnic cultural elements.

The existing cultural projects include: folk performance, ethnic food making experience, museum visit, bonfire party, accommodation experience. This paper focuses on the setting of ethnic costume culture in tourism projects, and how to make good use of minority folk costumes to do a good job in regional tourism publicity and experience. Now, after the opening up of the novel coronavirus epidemic, the tertiary industry is poised for development and the economy is recovering. All regions and provinces and cities are trying their best to promote local ethnic minorities or cultural projects with characteristics to attract tourists from all over the world. In the winter of 2023-2024, Harbin, Heilongjiang Province, which has the most successful ethnic publicity, will jointly promote cultural tourism among local ethnic groups. In the summer of 2023, Xinjiang Autonomous Region will jointly promote folk and exotic cultural tourism, and Sichuan Province and Tibet Autonomous Region will jointly

promote ethnic culture. They are all places that can be used for reference in the development of the Korean folk village in Sandaohe.

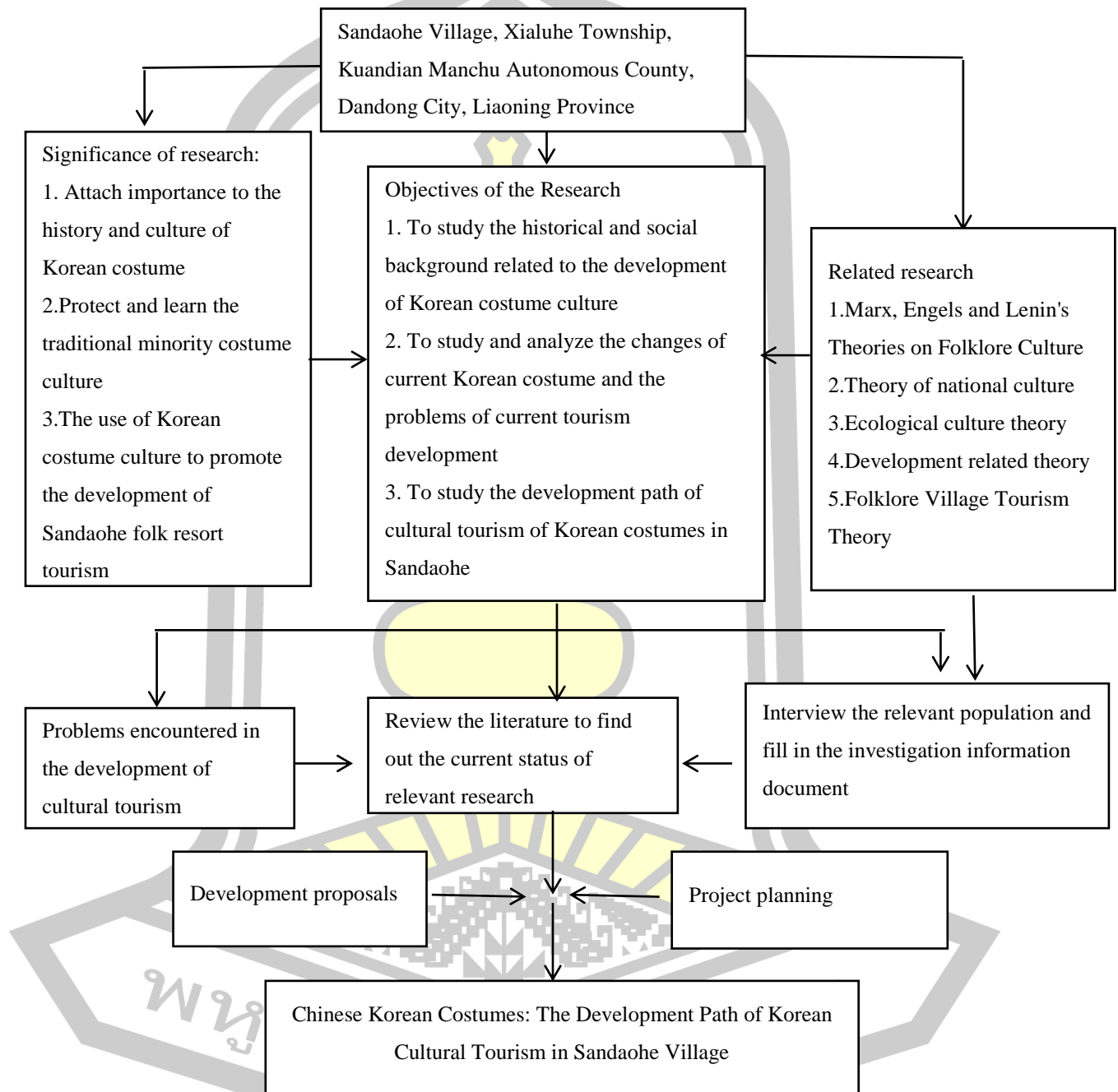
1.5.4 Development path

This study takes the folk resort built in Sandaohe village as the main body, and studies the tourist attraction project developed by it. Data were collected from the local Korean ethnic history to the construction and development experience of the village. How the village was built should be protected by the state and supported by the local government, and attention should be paid to the identity of ethnic minorities and the inheritance of culture. Up to now, an ethnic folk resort has been built, which includes the areas of life and performance in the century-old house, museum display, visit and study of village history, Korean food making experience, Korean life experience and other projects. From the means of data collection, field investigation, interview, etc., to make the assumption of the development path of Sandaohe village, what is the main body of experience. Foresee the future development trend of Sandaohe Folk resort, and how to better build folk resort, so as to bring better income benefit and national sense of identity to local villagers.



1.6 Conceptual Framework

Table 1. Conceptual Framework



Source: By Mu Xue (2023)

CHAPTER II

LITERATURE REVIEWS

This chapter is the literature review part of the article, and the literature and research results reviewed in the research. At present, there are no research results related to the Sandaohe Korean folk resort found on the academic network. There are more than 400 research articles on Korean culture, 300 research articles on Korean cultural tourism, and more than 5,000 research articles on the cultural tourism of Chinese ethnic minorities. There are more than 14,000 ethnic culture studies. It has provided important information material support for my field research, group discussion, problem research and other links. This chapter is divided into:

2.1 Korean Cultural Knowledge

2.1.1 Korean History and Society

2.1.2 Types of Korean Culture

2.1.3 Development History of Korean Costume

2.1.4 Research on the Reform of Korean Costume

2.2 Korean Culture-related Theories

2.2.1 Theoretical Basis

2.2.2 National Culture Theory

2.2.3 Ecological Culture Theory

2.2.4 Developing Relevant Theories

2.2.5 Folk Village Tourism Theory

2.3 Research and Policy of Ethnic Culture Tourism Development

2.3.1 Research on Ethnic Minority Dress Culture Tourism

2.3.2 Research on the Development of Korean Costume Culture Tourism

2.3.3 Local Laws and Policies Related to Cultural Tourism

2.4 Related Information of Sandaohe Village

2.4.1 History of Sandaohe Village

2.4.2 Tourism Development of Sandaohe Village

2.5 Related Research

2.5.1 Development of Domestic Related costume Culture Tourism

2.5.2 Development of Foreign Related Cultural Tourism

2.1 Korean Cultural Knowledge

2.1.1 Korean History and Society

According to the History of Korean Emigration in China, the book records that in 1905, Japan forced Korea to sign a treaty of Protection and seized the diplomatic rights of Korea. In 1910, Japan and Korea signed the Japan-South Korea Annexation Treaty, and then annexed Korea and implemented colonial rule. As Japan carried out military police rule in Korea and seized farmers' land wantonly, more and more bankrupt farmers were forced to leave their homes in order to make a living and moved to northeast China one after another. At the same time, there were also some Korean volunteers and patriots, which set off a wave of political emigration with the goal of anti-Japanese restoration.

In July 1928, the Resolution on Ethnic Issues adopted at the Sixth National Congress of the Communist Party of China included the Korean ethnic group in the category of "ethnic minorities in China" for the first time, and the issue of the Korean ethnic group has always been attached importance and concern in important documents since then. However, at that time, the Korean ethnic group appeared under different names such as "Goryeo", "Korean", "Korean" and "Han" in the documents. Huang Youfu (2014) mentioned in the Korean Ethnic Group that the period from 1950 to 1954 was the initial stage of ethnic identification in China. After identification and integration, by the time the first National People's Congress was held in 1954, 38 ethnic minorities had been identified throughout the country. All names are determined by the voluntary determination of the ethnic minorities, and the use of any titles with discriminatory meanings to ethnic minorities in history is abolished and prohibited. Korean immigrants are also officially referred to as "Korean nationality" in this ethnic identification, specifically referring to "Korean nationality enjoying Chinese nationality".

2.1.2 Types of Korean Culture

Wang Yuan (2011) "Investigation and Exploration of Korean Ethnic Identity in Xialuhe Township, Liaoning Province" wrote: As a minority nationality in China, the Korean nationality has a rich and colorful national culture different from other

nationalities. Meanwhile, as a cross-border nationality, the Korean nationality has derived its unique cultural pattern of "Korean with Chinese characteristics" when living with the Han and Manchu ethnic groups in China.

First of all, the language and culture, Korean originated in the Korean Peninsula, is the common language of the Korean nation, the Korean speaking population is mainly distributed in South Korea, North Korea and China, Central Asian countries, Japan and other countries and regions. The second is the customs, which can be roughly summarized into five aspects: material and cultural life customs, social customs, family customs, life customs and seasonal customs. Among them, material culture and life customs include costume culture.

Cui (2013) in the study of Yanbian Korean folklore: life folklore. The folk customs of the Korean people are rich and colorful, and the folk customs of life, namely, costume, food, housing, travel, entertainment and other aspects have their own unique characteristics, which is the embodiment of people's ideology and spiritual style. First, dress folk customs. National costumes are traditional folk arts and crafts, with rich cultural connotation, condensing the customs, customs, craft skills and other cultural traditions of all nationalities. The distinctive and unique customs of the costumes reflect the historical style, national temperament and aesthetic concept of the local Korean people, and convey the wisdom and creativity of the Korean people. Second, architectural folklore. Korean houses have a unique style, the roof slopes on all sides, Korean houses have a unique style, the roof slopes on all sides, the house is separated into a single room with wooden floors, and there are doorways between each house. The house is equipped with a flat fire, even in the severe winter, the interior is warm as spring. There are flat pits in the room, so you have to take off your shoes and sit on the flat kang after entering the house.

Etiquette and folklore. In the history of the Korean people, the most attention to etiquette, has been called "the state of etiquette." Life etiquette folklore includes festival folklore, etiquette folklore, competitive folklore, national art and so on. First, festival folklore. Festivals are a concentrated display of the folk life of a nation. The unique festivals of the Korean nationality also include their unique festivals. The festivals of the Korean nationality are basically the same as those of the Han nationality, mainly including the Spring Festival, Qingming Festival, Dragon Boat

Festival, Mid-Autumn Festival, Winter Solstice Festival and the Seniors' Day. Second, etiquette and folk customs. The three most important rites of the Korean people, that is, the first anniversary of the birth of a baby (Zhuan Zhou), the sixtieth birthday of the Hui Jia festival and the sixtieth anniversary of marriage (also called back marriage festival), have a big banquet and invite guests. Third, competitive folk custom. It can be divided into competitive games, competition games, etc. According to statistics, there are more than 300 kinds of Korean folk games, among which the more popular are: archery, springboard, swing, glue, dragon head game, football, throwing drama, drawing. Among them, glue wrestling and springboard swing were rated as national intangible cultural heritage. Fourth, national art. It is mainly the Korean folk song and dance, traditional music, etc., which includes agricultural music dance, masquerade dance, sword dance, long drum dance and so on; The traditional music includes Dong Xiao, short xiao, Arirang and so on.

2.1.3 Development History of Korean Costume

A nation's living environment, production labor, customs and etiquette, religious belief, folk art, aesthetic psychology, and even development history all contribute to its unique costume shape and system characteristics. The shape and form characteristics of the Korean nationality contain the history and soul of the Korean nationality, and reflect the ideological concept and cultural connotation of the Korean people.

Liu Jiaming (2021) mentioned in a Study on the Influence of Korean Ethnic Culture on Their Dress and Form that the Korean nationality is one of the 55 ethnic minorities in China and one of the most distinctive cross-border ethnic groups in China. It is mainly distributed in northeast China, and the most prominent place is Yanbian Korean Autonomous Prefecture, Jilin Province. In addition, a small number of them are concentrated in Heilongjiang, Liaoning and other provinces and cities. According to historical records, after the Taiping Heavenly Kingdom Movement, Northeast China was short of manpower, material resources and financial resources, and frontier defense was empty. At the same time, the tyranny and famine on the Korean Peninsula caused the people to have no livelihood. A large number of Koreans began to leave their homes and cross the border to reclaim land and settle down in Northeast China to make a living, and the Qing government acquiesced to this

phenomenon and gave certain policy support. As a result, more and more Koreans concentrated in Northeast China and gradually formed the Korean ethnic group in China.

Therefore, the traditional costume of the Korean nationality not only continues the costume characteristics of the ancient Korean Peninsula, but also integrates the cultural connotation of China's feudal dynasty in the process of historical development. Influenced by social and national cultural factors such as natural environment, production mode, folk customs, religious belief, aesthetic psychology, etc., the traditional costume of the Korean nationality has distinct regional characteristics. It embodies the ideology and spiritual outlook of the Korean people, and has extremely important value in the study of the history of costume. In 2008, Korean costumes were included in the second batch of national intangible cultural heritage list approved by The State Council.

The origin of Korean costumes: Xu Wen (2022) mentioned that the traditional Korean costumes were formed under the influence of the costume culture of the nomadic people living in the north of China under the conditions of the subfrigid climate. In the early days, the Korean people were mainly nomadic in their way of life. With the advance of time and the changes of the environment, they later changed into a semi-nomadic and semi-agricultural lifestyle. Finally, they gradually changed into a people with farming as their main way of life.

Before 5000 AD, the five states of the Korean Peninsula, Qi Joseon, Wei Joseon, Goguryeo, Silla and Baekje, all had close economic and political exchanges with China. In the period of the formation of The Three Kingdoms of Korea, the political, economic and cultural exchanges and cooperation with China were more frequent. By the Tang Dynasty, these economic, political and cultural exchanges had reached their peak. It was also in this period that Silla unified the Korean Peninsula with the strength of the Tang Dynasty. During this period, a large number of envoys came to China to pay homage, and learned a lot of knowledge about art, culture, religion and the rule of the kingdom, which was prevalent in that period, and applied it to the construction of the Korean people. In the Song Dynasty, China's culture still had a profound influence on the cultural life of the Korean Peninsula. During the Tang and Song Dynasties, due to the border wars, some refugees and prisoners of war

began to migrate from the Korean Peninsula to China. At that time, they were called "Silla people". However, because the number was small, they did not form a scale, so they were influenced by the Han culture for a long time, most of them lost their national characteristics and integrated into other ethnic groups. During the Yuan Dynasty, Goguryeo surrendered to the Yuan Dynasty and was ruled by the Yuan Dynasty. Control of politics. By the Ming Dynasty, the Korean Peninsula was unified and trade began to become more frequent. Therefore, the traditional Korean costumes were gradually formed by the long-term and far-reaching influence of the costume culture of various dynasties in China. In the middle of the 19th century, there was a large number of population migration on the Korean Peninsula, and this part of people went to the northeast of China. These people inherited the basic lifestyle and unique national culture of the Korean Peninsula people, and absorbed the national cultural characteristics of the northeast of China, and gradually formed the Korean nationality in China.

As for the cultural connotation of Korean ethnic costumes, relevant studies mainly start from the concepts and beliefs and aesthetic pursuit reflected in the colors and patterns, pointing out that Korean costumes reflect the nature worship and totem worship of the Korean nation, and contain the aesthetic pursuit of the Korean nation. For example, Wang Rui (2014) mentioned in a Study on Korean Costume Art that the color art in costume shows the worship of the Korean ancestors to nature and the sun, while the patterns in costume reflect the totem worship of the white crane and tiger. Korean costume expresses the traditional aesthetic concept of the Korean people.

Xu Jingyu (2011) pointed out in the Analysis of the Korean Dress Culture in Yanbian Area that the short dress of Korean women's dress reflects the Korean women's pursuit of soft aesthetic concepts, while the wide dress of men's dress reflects the Korean men's aesthetic conception tends to be stable. In recent years, the Korean costume in Yanbian area has had a certain development, and the Korean tradition of wearing national costume in the customary life ceremony has begun to rise again. With the improvement of economy and the increase of demand for culture, only the children at the first birthday ceremony or the bride in the wedding wore ethnic costumes in the past, and now the people attending the banquet gradually began to wear ethnic costumes. This not only promotes the development of national

costumes, but also promotes its culture further. At the 2010 Shanghai World Expo, Yanbian Korean Autonomous Prefecture, as the only ethnic minority city participating in the Expo, showed its ethnic style. The traditional ethnic costumes appeared gorgeously, and the ambassadors wore Korean costumes to convey the Korean costume culture more vividly, which made the Korean costumes appear in front of the world as a Chinese minority culture exhibition, and also expressed the prosperity and development of Yanbian. The beauty contest in Yanbian area has unique characteristics, because it represents the Korean nationality, naturally inseparable from the Korean traditional costumes. The beauties wore gorgeous Korean costumes to show their charm. The improved costumes can be said to be a breakthrough innovation of Korean costumes. To break the shape structure of the past ethnic costume and make it more simplified is the product of the development of costume that conforms to the modern social and cultural forms. The improved costume transforms the original classic proportion into a 1:1 visual proportion. The upper garment reaches to the waist, and the hemline is similar to modern costume, adding ethnic elements of patterns and costume. Wide sleeves and ribbons are omitted, and the front cardigan is symmetrical, replacing the original lace-up form with ethnic elements or buttons. The overall shape of men's wear has not changed much, and the details are closer to modern costume. Trousers are more fitted, but still maintain a tapered shape. The sleeves, like those of women's wear, omit the wide hemline. In recent years, with the development of economy and culture, dress culture has also become popular, and women have more environments and occasions to wear dress. In the Korean area, most members of the Korean ethnic group wear ethnic costumes. Recently, however, modified ethnic dresses have begun to appear, approaching modern dress styles while retaining ethnic dress features. This form of national dress has been loved by the majority of young people, and this kind of national dress began to appear on the occasion of wearing the dress. The development of Korean dress has made a qualitative leap in recent years, both in terms of style and material have a rich performance. However, the understanding of its culture is still limited to a small group of people, or limited to a certain time and wearing occasions. Although the development trend is forming under the vigorous development of the government, the popularization of culture within the nation has not yet formed, the

innovative and improved clothes have not been well echoed in the actual market, and the dress culture itself has not been responded by the public. Therefore, it is necessary to adapt to the development of The Times, develop the form of national costume in line with the concept of The Times, and spread the national costume culture while developing the traditional Korean costume.

2.1.4 Research on the Reform of Korean Costume

Sun Jiali (2016) A Brief Discussion on the Changes and Influencing Factors of Korean Traditional Costumes formed the current Korean nationality at the end of the 19th century, during the transition period from feudalism to modernity. They have experienced the historical process of war, natural disasters and social oppression. At that time, the rapid economic depression led to the change of dress culture. The dress was black and white or plain color, and the ethnic Korean area almost showed a colorless dress zone. In order to save resources, natural fabrics were directly used, and there was no dyeing. At that time, the most difficult period, the formation of the survival rules in the face of crisis, so that the members of the Korean ethnic group produced the national feelings of sharing life and death, and became a complementary survival motivation. In order to permanently remember this historical moment, the fashionable white in this period became the symbolic spiritual form of the Korean nationality, so that it was later called the "white-dressed nation".

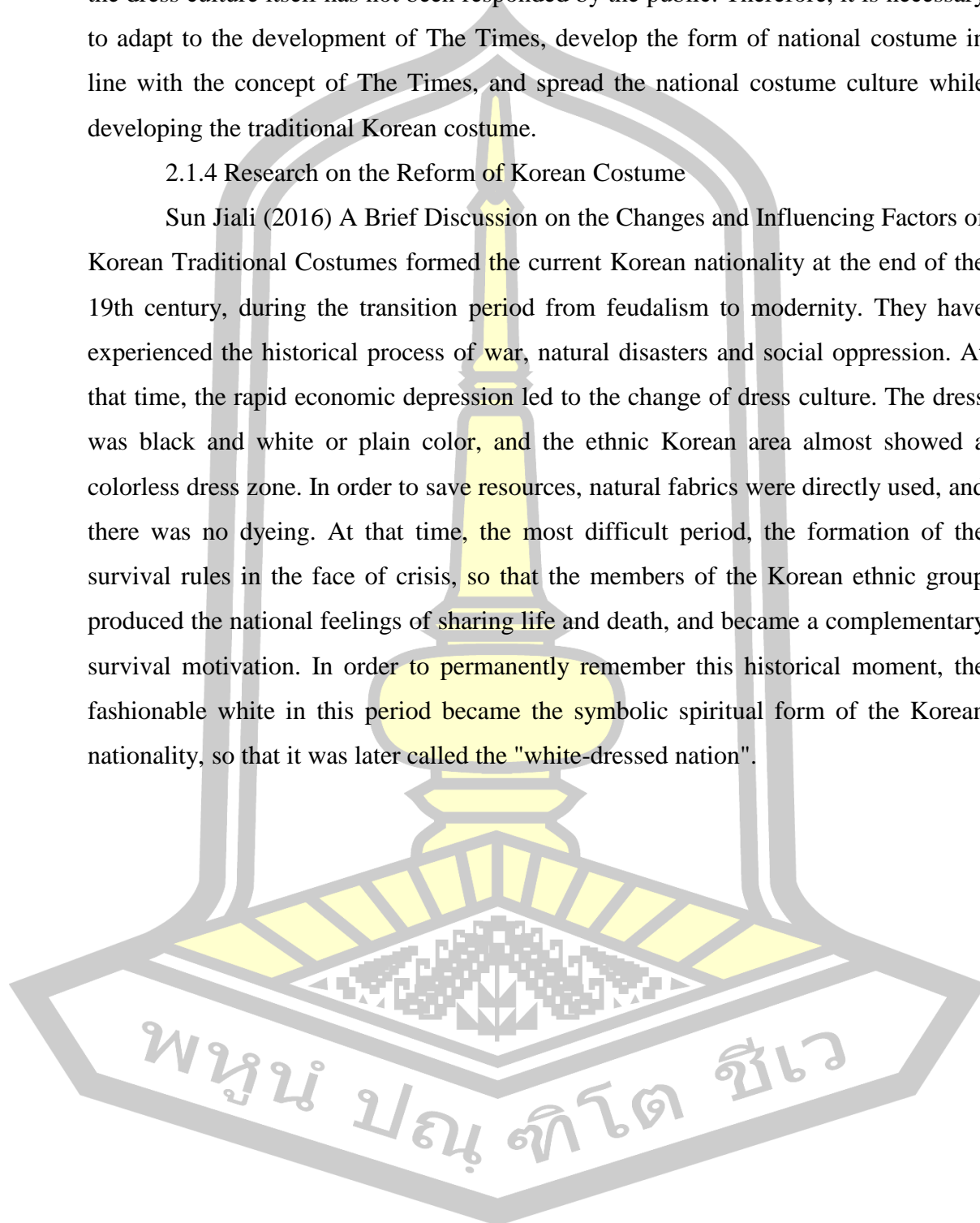




Figure 1. The Korean people in the plain dress period

Source: Mu Xue (2022)

Zhang Hongmei (2017) "On the Inheritance of Korean Ethnic Costumes" Most of the Korean ethnic groups were formed when they moved from the Korean Peninsula to the Northeast in the late Qing Dynasty. At present, they mostly live in the three northeast provinces and parts of Inner Mongolia, so their ethnic costumes have a deep origin with the culture of the Korean Peninsula. The ethnic costumes of the Korean nationality are based on the unique ethnic history and cultural background, and are inseparable from the national temperament and aesthetic taste. Their costumes are characterized by elegance, elegance and simplicity. The Korean people love the warm kang life, so the Korean traditional costume style is loose, simple and not tight, and to wear a dignified and beautiful image. Women's dress is short blouse and wide and long skirt. The loose and simple style and flowing lines highlight the soft beauty, adding the charm and charm of women. The blouse is button-free and knotted with a cloth band, while the long skirt gradually spreads from top to bottom, looking very elegant and in line with the aesthetic psychology of Korean women, fully reflecting their gentle and gentle virtue. In addition, the ornaments such as hairpins worn by women and the tassels on the fans are also pleasing to the eye. Men's traditional costume usually consists of a short jacket with a vest and trousers with wide legs.

When going out, wear a long robe tied with a cloth band. The jacket is a cardigan, wide-sleeved, unbuttoned, with streamers nailed to each side of the front and tied above the right front when dressed. A button-up vest of another color should be worn over the jacket. Pants are particularly loose, long pants wide waist, crotch, pant leg fat, this design is easy to sit cross-legged on the fire, easy. Children wear more colorful shirts, which are tops made of seven colors of satin, colorful, such as a rainbow is very beautiful, intended to make children happy and beautiful.

In the early days when the Korean people moved to China, they mainly lived in remote mountain villages. The main cloth used in costume was linen or native cloth, which was rough in texture. With the development of textile industry, more fabrics such as silk and satin are now used, and the colors are more colorful. On special days, such as weddings, birthdays and other important ceremonies, men, women and children of the Korean ethnic group have to wear traditional clothes, which bring a festive atmosphere to the festival. In addition, in the Spring Festival and other important festivals, they should wear traditional clothes when offering sacrifices and paying New Year's greetings, so as to express solemn and respect. Ethnic costumes of the Korean nationality have been passed down from generation to generation, imprinting the track of the nation's historical development, carrying the nation's historical accumulation, making people appreciate its comfort, beauty, the traditional cultural implications and national aesthetic habits metaphorized in them, and appreciate its decorative beauty and simple and pure artistic character. This is a precious cultural heritage.

In terms of Korean dress and wearing decoration: The Korean Folk Culture and its Chinese Characteristics by Xu Huixun (2007) introduces traditional female dress: the traditional female coat is a waistband with brocade and forged outside and fur inside. The lower body of Korean women mainly consists of tube skirt and wrapped skirt, and the upper end of the tube skirt is connected with the white blouse similar to the vest, so it is called the tank skirt. One side of the wrapped skirt is not stitched, and the top of the hidden side is lifted slightly and tucked into the belt when worn. Galoshes are pants that are worn over the crotch pants to cover the crotch pants and to serve as a petticoat. A skirt is worn over the pants, and the pant legs of the pants are thick like a skirt, so they can play the role of a petticoat. Foot clothes are

mainly oil shoes, clogs, rubber shoes, cloud shoes and rich national characteristics of "hook shoes", which is unique in the front of the shoe has a small upward hook.

Yin Fangzhou (2019) "A Study on the Changes of Korean Ethnic Costumes" Korean women have a wealth of accessories, among which various hairpins and headbands are very distinctive. The hairpin was a necessary ornament for women to decorate their hair, which was mainly inserted into the bun to keep the hair from falling down loosely. According to the material, there were gold hairpin, silver hairpin, white copper hairpin, copper hairpin, jade hairpin, pearl hairpin, jade hairpin, coral hairpin, wood hairpin, bamboo hairpin and bone hairpin. The hair band is made of long and thin strips of cloth, and when Korean women braid hair, they add the ends of the braid together to make it droop. The headband is divided into girls' hair band and adult women's hair band, girls' hair band with purple hair band and swallow's beak hair band, and adults' hair band with front hair band and back hair band.

In terms of Korean dress style innovation: Zhao Yue (2023) wrote in the Study of Yanbian Korean Dress that the traditional Korean dress in Yanbian is relatively wide and long, which may cause some inconvenience in the work, study and daily life in today's society, so it is necessary to carry out certain reform and innovation in the traditional Korean dress. However, the innovation should also take into account the actual situation and should not be rushed. For the elderly people who are used to wearing traditional Korean costume, the innovation of this style needs to be conservative, mainly reflected in the collar type, sleeve type, skirt size and other aspects, the main purpose of middle-aged and elderly Korean costume innovation is to make the elderly wear more comfortable and safer. For example, the skirts in traditional Korean costume are wide and fluffy, and people may be accidentally stepped on and fall or cause other injuries when walking or going up and down stairs. Therefore, in the innovative design of Korean costume for the middle-aged and the elderly, fabrics with better drape feel should be selected to reduce the flapper of the skirt, or the circumference of the skirt should be narrowed by reducing the skirt layer, and the length of the skirt should be appropriately shortened to make the wearer's activities more convenient and safe. The sleeve shape can also be designed into a more fitting version, so that people can move more freely.

The Korean costume worn by the young audience is more innovative, and it can be creative according to different wearing occasions and combined with the style of modern popular costume. The costume design innovation direction of People's Daily wear tends to be comfortable, so the ordinary costume of Korean ethnic costume can be creative in several aspects of neckline shape, sleeve shape and costume closing way, so that the costume is more convenient to wear and take off on the human body, and the movement is more agile. Therefore, the significance of innovation is to make the Korean traditional costume attract the Korean people and even more people of other nationalities to pay attention to the Korean traditional costume, so that the Korean traditional costume culture can continue to be carried forward and inherited.

Although attention should be paid to the diversity of the development of Korean costume culture, it is necessary to avoid the appearance of works without cultural connotation, which is to protect and respect the cultural inheritance and show the charm of Korean costume culture. Under this impact, Korean costume should adapt to the needs of The Times and integrate into them. On the basis of adhering to the basic elements of Korean costume, it should make new attempts in terms of ideological changes, innovative design concepts, flexible application of fabrics, exquisite workmanship, improvement of decorative aesthetics, and adaptation to society in marketing strategies, so as to enhance its confidence in Korean culture. Promote the birth of excellent costume works, form a good atmosphere of Korean costume culture, promote the development of Korean costume business, and carry forward Korean costume culture.

Wei Fei (2020) wrote in *Inheritance and Innovation of Ethnic Costume Culture under the Background of Tourism Development* that inheritance must be material inheritance, which is not just a few words, but a lot of efforts must be made to make traditional Chinese costume culture continue to survive through material forms, which is also an important basis for inheritance. In addition, to observe the progress and development of the whole world, it is necessary to update the concept of inheritance, integrate with The Times on the basis of protection, and implement innovation according to the needs of The Times. It is not only necessary to innovate in inheritance, but also to maintain inheritance in innovation, constantly integrate into

modern aesthetic tastes and life forms, and constantly absorb the essence of traditional costume culture. To create a brand with national characteristics, go abroad, and put the inheritance into a dynamic virtuous circle.

The development of national costume culture not only needs to build a good cultural heritage, but also needs to integrate the spirit of The Times, keep up with the pace of The Times, and constantly innovate to create costume products with more Chinese characteristics. Under the background of the current cultural system, the function of the market should be fully reflected, so that cultural resources can be rationally allocated. The use of new technology and contemporary craft to spread the outstanding traditional culture of national costume, showing the special charm of national culture. No matter what kind of cultural inheritance and spread must accept the test of The Times, so is the traditional costume culture. Observing the innovation of Chinese and foreign national costumes from ancient times to the present, its main forms and methods are roughly as follows. First of all, for the innovative design of costume, the elements of national costume, such as color elements and fabric elements, are effectively integrated to achieve continuous breakthrough and continuous progress, innovation in the preservation of tradition, and the use of innovation to fully demonstrate the cultural meaning of Chinese national costume; Then is the innovation industry, the use of innovative methods to create a variety of types of fashion creative products, the Chinese traditional costume culture continues to launch the world costume stage, so that the world is more aware of and familiar with Chinese costume culture, and finally let Chinese costume culture shine in the world.

2.2 Korean Culture-related Theories

2.2.1 Theoretical Basis

Socialist culture with Chinese characteristics is a cultural ideology adapted to China's national conditions, guided by Marxism and combined with China's actual conditions and Chinese culture. Therefore, the development of Chinese folk culture should be guided by the socialist culture with Chinese characteristics to develop a culture that is suitable for the masses of the people, has Chinese cultural

characteristics, and carries forward the fine traditional Chinese culture and the core socialist values.

2.2.1.1 Marx, Engels and Lenin's relevant theories on folk culture

As a part of Chinese culture, the development of Korean folk culture in China cannot be separated from the guidance of Marxism. Marx believed that "whatever nations do as nations, they do for the sake of human society, and their whole value lies only in the fact that each nation fulfils for other nations one of the main missions from which mankind has experienced its own development." In other words, national culture is universal. It is precisely because there are these excellent national cultures in the world that the world culture can be formed and developed, and eventually become the precious spiritual wealth of the people all over the world. Marx and Engels' interpretation of national culture laid the foundation for the development of China's national culture. Russia is a multi-ethnic country. Lenin also attached great importance to ethnic issues in the cultural construction of Russia. He not only believed that national culture is the essence of world culture, but also put forward that national culture will directly affect ethnic relations and have a huge influence on the stable and harmonious development of society. Lenin put forward that "all national oppression is bound to cause the resistance of the broad masses of the people." In light of the national situation, Lenin proposed that socialist literature and art creation should be prosperous and national culture should be vigorously developed. Absorbing the cultures of all ethnic groups to build socialist culture, laws and regulations on ethnic equality have been established.

2.2.1.2 The relevant theories of Chinese Marxism on folk culture

After Marxism entered China, the Communist Party of China established Marxist theories with Chinese characteristics under the guidance of Marxism and in combination with China's actual conditions. In addition, the party made a plan for the development of Chinese national culture by referring to the national culture in Marxism and Lenin's thought. China is a country composed of 56 ethnic groups. Diverse ethnic groups have given birth to a rich and colorful ethnic culture, and ethnic stability plays a vital role in the stable development of the country. Therefore, the main leaders of the Communist Party of China always attach importance to the development of Chinese ethnic culture. The attention paid to ethnic culture has

provided a good environment for the development of Chinese folk culture. The understanding of ethnic culture by the main leaders of the Communist Party of China in different periods has pointed out the development direction for the development of Chinese folk culture.

The emphasis of Marx, Engels and Lenin on national culture laid the foundation for the development of Chinese folk culture, while the recognition of national culture and folk culture by the main leaders of the Communist Party of China promoted the development of Chinese folk culture.

Yanbian Korean folk culture in the development, always adhere to Marxism as the guidance, adhere to the socialist cultural development direction of the same. With the development of The Times, the Korean folk culture is also in continuous inheritance and development, and now has a number of "intangible cultural heritage", and has its own unique voice in the folk culture of Chinese minorities.

2.2.2 National Culture Theory

Ethnocultural theory is a broad field of study that involves the analysis and understanding of the cultures, values, traditions, social structures and identities of different ethnic groups. Here are some common ethnocultural theory perspectives:

2.2.2.1 Cultural relativity: This theory holds that the cultures of different peoples should be treated equally and that no one culture is superior or correct over others. It emphasizes respect for and understanding the diversity and uniqueness of various cultures. As one of the 56 ethnic groups in our country, the Korean people are treated fairly with respect for their cultural life habits.

2.2.2.2 Cultural Ecology: This theory regards culture as a system interacting with the environment. It focuses on the relationship between culture and the natural, social and technological environments, and how culture adapts to and influences these environments.

2.2.2.3 Cultural identity Theory: This theory focuses on an individual or group's sense of identity and belonging to the culture to which they belong. It explores the formation, change and influence factors of cultural identity, as well as the importance of cultural identity at the individual and social levels.

2.2.2.4 Theory of cultural inheritance and change: This theory focuses on the process of cultural inheritance and change. It studies how culture is transmitted between generations, as well as the evolution and adaptation of culture in time and space.

2.2.2.5 Intercultural communication theory: This theory studies the communication and interaction between different cultures. It focuses on misunderstanding, conflict and integration in intercultural communication, and how to cultivate intercultural communication competence.

These theoretical viewpoints are only part of ethnocultural theory, there are many other theories and methods that can be used to study ethnocultural theory. It should be noted that there may be differences and disputes between different theoretical viewpoints, and in practical research, it is often necessary to use a combination of theories and methods to fully understand national culture.

2.2.3 Ecological Culture Theory

Ecological culture theory is a broad and diverse field that integrates perspectives and methods from multiple disciplines such as ecology, cultural studies, philosophy, and sociology.

2.2.3.1 The Interrelationship between culture and nature: Eco-culture theory focuses on the interaction and influence between culture and nature. It holds that cultural concepts, values and behavioral patterns play an important role in the conservation and sustainable use of the natural environment. (Lam 2021)

2.2.3.2 Sustainable development: Sustainable development is one of the core objectives of ecological culture theory. It emphasizes balanced economic, social and environmental development in meeting the needs of the present without compromising the ability of future generations to meet their own needs. (Lam 2021)

2.2.3.3 Ecological values: Ecological culture theory advocates the establishment of ecological values, that is, the values of valuing nature, respecting life and protecting the environment. These values encourage people to hold a reverence and care for nature and promote sustainable lifestyles and behaviors. (Lim 2021)

2.2.3.4 Community participation and local autonomy: Community and local level participation and autonomy are encouraged, recognizing that local people have a deeper understanding and responsibility of the ecological environment in

which they live, and that they are able to play an active role in ecological protection and sustainable development. (Lam 2021)

These theoretical perspectives aim to promote people's respect for and protection of the natural environment, and advocate sustainable lifestyles and social development models. Practical applications of eco-culture theory include ecotourism, sustainable agriculture, green buildings, ecological education and other fields, aiming to achieve a harmonious coexistence between man and nature. Different eco-cultural theories may have differences and emphases, but they all work together to promote the sustainable development of human society and the natural environment.

2.2.4 Developing Relevant Theories

2.2.4.1 Tourism economic theory

As one of the forms of tourism, folk tourism itself has tourist activities to pursue a kind of individuation, immediacy, pleasure, detachment and achievement of psychological experience. Its essence is a form of consumption of experience economy, which is a kind of experience and feeling that tourists get when they leave their original place of residence and travel to other places. It includes not only the spiritual resonance and the feeling of wonder and pleasure obtained by the tourists through the observation and analysis of the folk cultural events in different places by using the original knowledge in the process of travel, but also the feeling of ease, achievement and sense of belonging obtained by directly participating in the folk cultural activities of the residents of the tourist place. This series of folk tourism experience and its feeling are built on the basis of the tourism market economy operation such as folk tourism experience production, experience service and experience consumption, which is a kind of market result of tourism experience economy. (Jin 2013)

2.2.4.2 Methodology system of folk tourism

The "methodology" in discipline research does not mean the way to deal with specific problems in technical means, but a way of thinking and understanding to look at problems, think about problems and deal with problems. The same is "folk culture" and "folk tourism", because the methodology is different, the understanding and understanding of its essence and law are different. At present, the methods commonly used in the study of folk culture and folk tourism include system theory,

holism, dialectics, induction, deductive method and analysis synthesis. Materialist dialectics holds that all things are interdependent and mutually restricted, all things in the world are in motion, change and development, and the emergence of any problem has a process from quantitative to qualitative change. Therefore, to study folk culture and folk tourism, first of all, the relationship between folk culture and folk tourism quality supervision and the internal whole system of the two. When finding and dealing with problems, we should learn to use the method of induction or deduction. Through detailed analysis and comprehensive thinking of various cultural phenomena and tourism phenomena, we should sum up the understanding of regularity and raise it into a theory, or use the understanding and theory of regularity to guide the deduction, analysis and treatment of similar specific phenomena and problems. (Jin 2013)

2.2.4.3 Skopos system of folklore tourism

The ultimate goal of folk tourism research is to promote the healthy, stable and sustainable development of folk tourism economy and maximize the comprehensive benefits of economy, society and culture. Therefore, the development of folk tourism resources and its related activities are to achieve the best economic benefits through various efforts, obtain the maximum social employment rate, improve the quality of life of local people, and achieve social development and progress and harmony and stability and healthy and orderly cultural prosperity and development. In addition to making full and reasonable use of the theory of tourist source, supply and demand, market theory, price theory, dedication theory, production theory, wood theory, consumption theory, marketing theory, distribution theory and target theory in the theoretical system of economics and management to achieve the best goal, But also make full use of folklore, ethnology, cultural anthropology and sociology and other related theories to achieve the goal of maximizing social and cultural benefits. To achieve this goal, folklore tourism can comprehensively apply the relevant theoretical perspectives of cultural evolution, cultural transmission, cultural wholeness, cultural relative, cultural function, cultural personality, cultural symbol, cultural interpretation, cultural ecology, cultural change, cultural control and structural analysis to analyze and deal with various phenomena and problems in folk culture and folk tourism activities. In the investigation and analysis of folk tourism resources, the planning and development of folk tourism products, the demonstration

and interpretation of folk tourism activities, and the operation and management of folk tourism scenic spots, it can thoroughly grasp the true connotation and development law of folk culture and folk tourism, so as to avoid misunderstanding, distortion, destruction and abuse. (Jin 2013).

2.2.5 Folk Village Tourism Theory

In the Local Tourism Planning Guide, the World Tourism Organization defines it as "an activity for tourists to stay, study and experience the rural life pattern in and around villages (usually traditional villages in remote areas), which can also serve as a base for tourists to explore nearby areas". According to Cawley (2008), the attraction of rural tourism lies in the fact that it can make up for the spiritual and sensory pleasures of life that cannot be experienced in city life. Mormont (2012) believes that rural areas have unique customs and folk culture, which are different from those of cities. The unique attraction of rural tourism lies in the fact that it can meet the psychological demands of urban residents for leisure • experience and return to the countryside. (Mormont2012)

With the improvement of living standards, while satisfying the material and cultural needs, people are gradually pursuing the enrichment of spiritual life. Especially, people living in reinforced concrete cities are eager to return to the countryside and get close to nature under the heavy pressure brought by work and life, so as to obtain physical and mental liberation. With the continuous development of the tourism industry, the general quality and tourism experience of tourists have gradually increased. Tourists no longer meet the "casual" mode of mass tourism, and more tourists hope to experience the local life customs in tourism activities to meet their own needs for novelty, difference and novelty. In this case, tourism activities with rural scenery and minority culture as the main attractions have emerged one after another, and folk villages with different tourism themes have sprung up like mushrooms. As a result, folk village tourism has become a new form of tourism. At present, there is no unified conclusion on folk village tourism in academic circles. By comparing the related concepts of • "rural tourism" and "ethnic tourism", the author tries to sort out the corresponding concepts of "folk village tourism". (Li 2020).

2.3 Research and Policy of Ethnic Culture Tourism Development

2.3.1 Research on Ethnic Minority Dress Culture Tourism

In terms of the development of ethnic minority cultural tourism, scholar Ren Guanwen (2006) believes that the development of ethnic cultural tourism resources is the process of transforming the utilization of ethnic cultural resources into tourism forms, which can be divided into direct utilization, integration and promotion, and historical reproduction. Scholar Wang Liangyan (2011) believes that the development of ethnic cultural tourism is mainly about the classification, development, utilization and protection of ethnic cultural resources, as well as the evaluation of the current situation of the development of ethnic cultural tourism, and the introduction of countermeasures for the development and protection of ethnic cultural tourism. Ren Guanwen (2006) summarized the development status of ethnic culture tourism, and held that the protection of ethnic culture should be elevated to the legal level, and publicity and education should be carried out at the moral level while strengthening N at the legal level, and protection should be achieved through the establishment of cultural museums. Ma Xin (2014), by studying the definition of property rights of traditional cultural tourism resources, pointed out that the property rights of ethnic cultural tourism resources were not clear, which made it more difficult to distribute benefits. Lv Ping (2012) and Tang Jian et al. (2011) argued that the development of ethnic cultural tourism should focus on the protection and inheritance of ethnic culture, and on the basis of protecting traditional culture. Appropriate development, the introduction of costume industry talents. In the Development and Protection of Hezhe Ethnic Cultural Tourism, Chen Zihao (2018) mentioned building ethnic cultural tourism brands, enriching the forms of Hezhe cultural inheritance, supporting folk performances and folk performing arts. Regular festival performances, folk culture singing, skits and other performance activities are held; Folk dance competitions are held; Hold a global carnival, inviting visitors from all over the world to participate; Hold special fishing feasts to vigorously publicize and promote Hezhen cuisine culture.

In terms of ethnic culture and tourism: Cui Jingwei (2013) mentioned that in modern tourism activities, as long as tourists leave their usual residence and move to another place, they will feel a completely different cultural ecological environment,

that is, the folk culture atmosphere of the tourist destination. Therefore, in a broad sense, tourism is actually folk tourism, and no tourism behavior can be separated from the local folk culture, which is destined that folk culture tourism will become the mainstream of future tourism. Experts point out that the development of China's tourism industry mainly relies on Chinese traditional culture, and folklore is a part of Chinese traditional culture. Therefore, folklore plays a very important role in the development of tourism. "Simple folk customs, traditional national costumes and lively folk celebrations are all part of folk culture and an indispensable part of folk tourism resources." Therefore, there is a close relationship between folk customs and tourism. Tourism is a kind of higher level human cultural life aiming at the enjoyment of beauty and the acquisition of spiritual pleasure. From the current direction of tourism development, cultural enjoyment has increasingly become the first tourism need of tourists. Folk customs enrich the cultural knowledge of tourists, so that tourists get spiritual enjoyment. China is a multi-ethnic country, all nationalities have a splendid culture, colorful folk customs, different nationalities have different folk customs, the same ethnic folk customs in different regions are also different. The difference of folk culture attracts tourists, whether domestic or foreign, to leave their places of residence to travel to tourist destinations, and the folk customs of tourist destinations have become one of the very important viewing contents of tourists. Tourism is a kind of viewing behavior of tourists to the tourist landscape of the tourist place, and it is also a cognitive process of the tourist place. Folk custom reflects not only the history of the tourist place, but also the culture and social life of the tourist place. Investigating the folk customs of tourist places and reading related folk books can help tourists broaden their vision, enrich cultural knowledge, and increase their interest and pleasure in tourism. One of the central contents of tourism activities is to visit the scenic spots. In the 21st century, China's tourism industry is booming at an unprecedented speed. Protecting the inherent tourist attractions and ecological balance of scenic spots, developing new tourist resources and building new tourist attractions have become an urgent task for all localities. With the arrival of "cultural tourism fever" in the new century, the image of ancient folk culture and traditional folk customs in various historical periods, various ethnic groups and various regions can stimulate and satisfy the curiosity of modern people. Therefore, it is necessary to

strengthen the excavation and research of folk customs materials, increase the investment in folk customs development, and speed up the product of folk customs culture to meet the needs of The Times.

Folklore is a kind of inherited culture, and tourism is a social cultural behavior. Folklore and tourism are the complex of culture and life. Folklore originates from life and is an inevitable product of human history and social development. At the same time, folklore exists and develops as a certain way of people's life. Without people, there would be no folklore. Folklore is not only the cultural consciousness but also the expression of social life, therefore, folklore is the complex of culture and life. Tourism is a high-level consumption activity. With the development of social productive forces and the improvement of people's living standards, tourism has increasingly become a basic component of the material life and spiritual life of the broad masses of the people. Tourism has become a way of life for people to achieve the purpose of learning through consumption, and tourism is also a complex of culture and life.

In terms of cultural integration of ethnic costumes in the Context of Tourism development, Wei Fei said in *Inheritance and Innovation of Ethnic Costumes in the Context of Tourism Development* (2020) that costumes represent different ethnic cultures to a certain extent, and different ethnic costumes are also representatives of effective differentiation of ethnic cultures. In the context of tourism development, how to inherit and develop Chinese ethnic costumes with national characteristics is worth people's deep consideration. In the context of tourism development, strengthening the inheritance and development of ethnic costume culture is also a key measure to promote the progress of ethnic areas, and also plays a role in promoting the development of ethnic costume culture, which further strengthens the influence of ethnic costume culture. In addition, the development of tourism in ethnic areas must rely on the efforts of local people, always adhere to the sustainable development strategy, and promote the sound development of the government, tourism and ecological environment in ethnic areas. Tourism enterprises can make use of the effective use of funds and social resources to create a tourist landscape with ethnic costume culture, which is not only accepted by the government of ethnic minority areas, but also attracts a large number of foreign tourists to come, and promotes the

spread of ethnic costume culture to a certain extent. In order to better make the costume culture show remarkable results in a good communication environment, it is necessary for the governments of minority areas to pay attention to the integration of local costume culture resources, and take targeted measures and means to promote the mutual promotion of costume culture and the masses, and finally promote the in-depth exploration and dissemination of the culture of minority areas.

At present, the spread of costume culture has a very close correlation with the development of tourism. Under the development mode of market economy system, enterprises have also strengthened their support for the three major industries. With the increase of residents' income, people's spiritual consumption demand for tourism has also promoted the in-depth development of tourism industry. With the intensification of tourism publicity, people's recognition of tourism is also improving, and they have a strong interest in tourism. Therefore, the effective integration of tourism industry and costume culture can promote the economic development of ethnic areas to a certain extent. Because the minority costume culture is very rich, the tourism industry with the costume culture elements has brought a good space for development. Among them, costumes and handicraft arts in ethnic minority areas are also important contents of ethnic minority tourism culture. The development of tourism in ethnic minority areas is also an important communication method to promote the inheritance and development of costume culture by using good cultural accomplishment and constantly improving the quality of tourism projects.

2.3.2 Research on the Development of Korean Costume Culture Tourism

In terms of Korean costume in cultural tourism, Pu Shu (2010) put forward suggestions on the scientific implementation of the development and protection of ethnic costume cultural tourism resources. As the ethnic costume cultural tourism resources in Ganzi Prefecture with rich historical and cultural deposits, protection should be followed in the process of development and protection, with protection as the basis and development as the ultimate goal. The development of tourism in ethnic areas should be promoted through scientific and reasonable development. Actively explore the scientific and feasible development mechanism. Unlike other natural tourism resources, national cultural tourism resources are not easy to develop. They must be based on a certain cultural background. Only through scientific and

reasonable development planning can they conform to the development law of costume culture. The exploitation of costume culture resources should be continuously refined, summarized and concentrated, and better support and expression forms should be sought to avoid the problem of similarity. Such as ethnic culture villages, folk song and dance performances, it is necessary to highlight the characteristics of local costume culture tourism resources, and adhere to the combination of strict protection and scientific utilization. High starting point, new ideas for the development of national costume culture tourism resources. Combined with the characteristics and regionalism of the national costume resources themselves, seize the market demand of national culture tourism projects, and develop a series of characteristic tourism products.

Conscientiously hold ethnic festival activities, and vigorously create ethnic cultural atmosphere. Ethnic festival activities are the time when ethnic costumes are concentrated and folk customs tourism is the most popular time. More efforts should be made to develop tourism products such as characteristic costume and ornaments. While displaying traditional ethnic costumes, we should do a good job in the publicity of traditional ethnic costumes and seek business opportunities for development. From the perspective of traditional ethnic festival activities, the festival period is also the most prosperous time for commodity trade. We will strengthen regional cooperation and share advantages. Ganzi Prefecture is the concentration of many national costume culture storage, the difference of national costume culture can better meet the needs of tourists to seek new and different. The sharing and joint development of different ethnic costume culture tourism resources can effectively promote the common prosperity of all nationalities and is conducive to national unity. In addition, make use of the successful experience of various ethnic areas in the surrounding areas, discuss and study each other, strengthen the regional cooperation ability, and expand the regional influence. For example, Yunnan, Tibet and Sichuan will jointly build China's Grand Shangri-La eco-tourism Area. This will not only improve the image of the tourism brand, but also enhance the cultural taste of national cultural tourism.



Figure 2. Shangri-La Eco-tourism area costume display

Source: Pu Zhu (2010)

Quan Haiyan (2015) Research on the Promotion of Cultural Tourism Development by the Government of Yanbian Korean Autonomous Prefecture, the ethnic culture inherited so far has exerted varying degrees of influence on all aspects of the nation. In our daily life, every aspect of food, costume, housing and transportation reflects the inheritance and development of ethnic culture and ethnic characteristics. Korean traditional costumes are highly compatible with their way of life. In recent years, the popularity of Korean movies and TV dramas makes it easy for people to distinguish Korean traditional costumes. Korean dress collocation pay attention to coordination, accessories and shoes are more integrated and the whole reflects the details. In various festive festivals and grand gatherings, Korean women dance in traditional costumes and compete for glory. In recent years, the rise of Korean culture has provided a lot of income for some tourist attractions. Renting and taking photos are places that can be used for reference in the development of scenic spots in Yanbian Korean Autonomous Prefecture.

Chinese Korean Folk Garden is also one of the important folk tourism resources in Yanbian Prefecture, which can fully experience the very unique Korean folk customs in Yanbian Prefecture. The project is a major investment attraction project of the municipal government and a gift project for the anniversary of the establishment of Yanbian Prefecture; Chinese Korean Folk Garden "is located in

Maoer Mountain National Forest Park, Xiaoying Town of the village of the east side of the mountain, the north from the state traffic police detachment, east, west, south ridgeline boundary, the planning area is divided into folk exhibition activities area, agricultural experience area, farm life experience area, the original ecological Korean community area and other four divisions.

2.3.3 Local Laws and Policies Related to Cultural Tourism

Since the reform and opening up, China's tourism industry has developed rapidly, with the industrial scale expanding and the industrial system improving day by day. At present, China is in a period of rapid development of industrialization and urbanization, and the growing popular and diversified consumer demand provides new opportunities for the development of tourism. In order to give full play to the positive role of tourism in maintaining growth, expanding domestic demand and adjusting structure, and to accelerate the development of tourism, The State Council issued the Opinions of the State Council on Accelerating the Development of Tourism in 2009. It has positioned tourism as a strategic pillar industry of the national economy and a modern service industry that the people are more satisfied with. It points out that tourism has low consumption of resources, large driving coefficient, many job opportunities and good comprehensive benefits, and plays an important role in maintaining growth, expanding domestic demand, adjusting structure and improving people's livelihood. In the coming year, as China thoroughly implements the scientific outlook on development and speeds up the transformation of the mode of economic development, tourism will surely receive full attention and further develop rapidly.

According to the Notice of the General Office of Liaoning Provincial People's Government on Printing and Issuing the 14th Five-Year Tourism Development Plan of Liaoning Province in 2022, the main tasks of the period are to build the Yalu River border style tourism belt, and the integrated development of green eco-tourism zone in eastern Liaoning and cultural tourism pilot zone in western Liaoning. To build a number of high-level tourist attractions and resorts rich in cultural deposits, and to build a national tourism demonstration zone with distinct cultural characteristics.

As mentioned in the Tourism Regulations of Kuandian Manchu Autonomous County in 2023, Article 5, the autonomous county shall establish a leading group for

the development of tourism industry, establish a joint meeting system of the leading group for the development of tourism industry, study and formulate medium and long-term strategic plans for the development of tourism industry, study important matters such as tourism promotion and development and tourism environment improvement, and determine major guidelines and policies for the development of tourism industry. To decide on important matters for the protection, development and utilization of tourism resources, coordinate and promote the construction of key tourism projects, and supervise and guide the work of the member units of the leading group for the development of tourism industry. Article 9 The tourism administrative departments of autonomous counties shall supervise the implementation of tourism development plans. New construction, reconstruction and expansion of tourism projects and construction projects related to tourism environmental protection shall go through the examination and verification by the tourism administrative department in advance and confirm that they conform to the tourism development plan of the autonomous county, and then submit to the relevant departments for examination and approval in accordance with the relevant procedures. Article 12 An autonomous county shall fully tap and rationally utilize ethnic cultural resources, develop cultural tourism products of Manchu, Korean and other minority nationalities, and promote the integration and coordinated development of culture and tourism. Article 13. Autonomous counties shall encourage, guide and organize tourism operators to carry out tourism publicity and promotion activities with foreign countries, strengthen tourism publicity through various channels and vigorously expand the tourism market.

2.4 Related Information of Sandaohu Village

2.4.1 History of Sandaohu Village

According to the Annals of Kuandian County, as early as 1870 (the ninth year of Tongzhi of the Qing Dynasty), Korean people from Bitong County, Changcheng County of North Pyongan Province and Chushan County of Cijiang Province on the Korean Peninsula began to cross the Yalu River in large numbers to seek a way of life in Kuandian area of China, which marked the beginning of Korean people moving to Kuandian in large numbers in the Qing Dynasty. Before that, in 1626, the Qing Dynasty made a covenant with the DPRK, stipulating that the two countries would

guard the border and forbid each other to cross the border illegally. Therefore, during the period from 1626 to the middle of the 19th century, few Koreans lived across the border, and a small number of Koreans illegally crossed the border, their purpose was basically to gather ginseng, logging, hunting, and even if there were cultivation, they were all "spring and autumn", "ploughing at dawn and returning at night". After the 1860s, the Qing government lifted the ban policy in Dandong area. At this time, Korean people began to move with their families in large numbers, and lived in the Yalu River valley in Dandong area. Gradually, they formed villages, including Yanjiang Village, Zhenjiang Village and Lujiang Village, which were the early residence of Korean people in Xialuhe Township. The Korean people in Xialuhe Township, like the Korean people who migrated to Heilongjiang, Jilin and other regions, were oppressed by different ruling classes in different periods. Including the feudal rule of the Lee Dynasty of Korea (1392-1910), the assimilation policy of "shaving hair and changing clothes" and "naturalization and naturalization" implemented by the Qing government in 1890, the ethnic discrimination and oppression of the northern warlords from 1918 to 1928, and the invasion of the Japanese imperialists from 1931 to 1945. All of them shared the historical task of fighting imperialism and feudalism. After 1927, they began to accept the help of the Communist Party of China, and their sense of national identity gradually became clear in the historical changes and exchanges among various ethnic groups. By the 1960s, the Korean population in the Xialuhe area reached a peak of more than 6,000.

Wang Yuan (2011) wrote in his paper "Investigation and Exploration of Korean Identity in Liaoning Xialuhe Township" that Xialuhe Township belongs to Liaoning Kuandian Manchu Autonomous County. Xialuhe Township was established in 1958 and rebuilt into Xialuhe Korean-Manchu Township in 1985. In 1989, The State Council approved the abolition of Kuandian County and the establishment of Kuandian Manchu Autonomous County, and the word "Manchu" was removed from the names of Manchu townships in the county. Thus, Xialuhe Korean Manchu Town was changed to Xialuhe Korean Manchu Township. Xialuhe Korean Township includes Shuangguang, Shuanglian, Lianjiang, Tongjiang, Chuangou and Mabian 6 villager committee, a total of 79 villagers group, the town government is based in Mabian village.

2.4.2 Tourism Development of Sandaohe Village

Records of the Korean Folk Tourism Cooperative of Sandaohe Village in Xialuhe Township: The cooperative began to collect relevant ethnic information materials in 1990. In order to protect the Korean culture in the village, the villagers who stayed in the village voluntarily learned history and collected some ethnic-related cultural relics such as costumes, utensils and tools from their homes. Because the national custom is to burn the clothes after the death of the elderly in the family, so there are very few items left in the clothes. The construction of the village began in 2006, based on the maintenance of the century-old houses in the village, and the design, repair and finishing of the surrounding fields. It started trial operation in 2011.

2.5 Relevant Research

2.5.1 Development of Domestic Related costume Culture Tourism

In the aspect of Korean costume in cultural tourism, Han Jiarong (2014) Analysis of Tourism Value of Korean Costume Art: The value of accelerating economic development. Ethnic folk culture tourism is a major trend in the development of modern tourism, and the economic value of ethnic folk culture tourism resources with rich cultural connotations is also increasing. The formation and development of Korean costume is also deeply affected by the Korean aesthetic consciousness and aesthetic concept, during which the beauty expressed is extremely rich and diverse. It has become a topic in the new era how to exploit the tourism resources of ethnic folk culture in ethnic minority areas to develop tourism.

It is known that Korean people wear less and less daily costume, except for special occasions such as festivals, only service personnel working in restaurants and other specific places and people doing business wear. Therefore, in order to promote Korean costumes, Ms. Yu has opened two Embroidery beauty costume experience halls in the Korean Folk Garden of China since 2017, and has achieved good results up to now. People from all over the country come to experience Korean costumes. During holidays, the number of costumes in the two experience museums cannot meet the requirements for experience use. Many people see photos taken in the folk garden published on platforms such as Moments, Redbook and Tiktok, and come to the experience museum to look for and take photos with their favorite costume photos. It

can be seen from this that the combination of the experience museum and the folk custom park makes the costume have a good wearing atmosphere, and the release on the popular platform makes it cross the distance between regions. This model has a certain promoting effect on the promotion of national costume.



Figure 3. Friends take photos at the Korean Folk Garden

Source: The friend's Weibo account

In terms of Tibetan costume in cultural tourism, Pu Shu (2010) said that as the cultural tourism resources of ethnic costume in Ganzi Prefecture with rich historical and cultural deposits, protection should be followed in the process of development and protection, with protection as the basis and development as the ultimate goal. The development of tourism in ethnic areas should be promoted through scientific and reasonable development.

Actively explore the scientific and feasible development mechanism. Unlike other natural tourism resources, national cultural tourism resources are not easy to develop. They must be based on a certain cultural background. Only through scientific and reasonable development planning can they conform to the development law of costume culture. The exploitation of costume culture resources should be continuously refined, summarized and concentrated, and better support and expression forms should be sought to avoid the problem of similarity. Such as ethnic culture villages, folk song and dance performances, it is necessary to highlight the characteristics of local costume culture tourism resources, and adhere to the

combination of strict protection and scientific utilization. We should strengthen regional cooperation and advantage sharing. Ganzi Prefecture is the concentration of many national costume culture storage, the difference of national costume culture can better meet the needs of tourists to seek new and different. The sharing and joint development of different ethnic costume culture tourism resources can effectively promote the common prosperity of all nationalities and is conducive to national unity. In addition, make use of the successful experience of various ethnic areas in the surrounding areas, discuss and study each other, strengthen the regional cooperation ability, and expand the regional influence. For example, Yunnan, Tibet and Sichuan will jointly build China's Grand Shangri-La eco-tourism Area. This will not only improve the image of the tourism brand, but also enhance the cultural taste of national cultural tourism.

National dress cultural tourism resources are not only different from general tourism resources, but also different from tourism commodities. To develop ethnic cultural tourism resources, it is necessary to make a complete plan, reject the absolute commercialization of tourism resources, increase the packaging of brands, and prohibit predatory exploitation. For the overall protection of resources, on the one hand, it is necessary to establish a correct concept of treating traditional culture. Traditional ethnic costume cultural tourism resources are the foundation of ethnic folk culture tourism and the core of tourism development. The protection of traditional ethnic costume is the protection of the entire tourism resources, thereby fundamentally solving the problem of predatory development; On the other hand, we should pay attention to publicity and education, improve people's consciousness and responsibility of protecting traditional ethnic culture tourism resources, selectively absorb the essence of foreign culture, develop their own culture, and pay attention to the balance between development and protection, in the process of development and innovation, inject new vitality and vitality for ethnic culture tourism resources.



Figure 4. Festival of offering sacrifices

Source: Ma Li (2012)

Ma Li (2012) pointed out that for the rich ethnic resources in Guangxi, it is very potential to innovate the development forms of tourism costume cultural products. We can start from the following two aspects: First, experiential tourism. The beauty of travel lies in the process. Since the connotation of costume culture is retained in people's lives, the production of related costume products is itself a folk tourism resource. The ethnic costumes of all ethnic groups in Guangxi can not only be watched and appreciated, but also make tourists become the main members of the creation of the costume culture, so that tourists can participate in the process of making and wearing costume and other related products to experience and deepen their impression and feeling, which can not only satisfy the curiosity and thirst of tourists to explore foreign customs. It can also make the ethnic culture of Guangxi better spread in the actual experience of tourists. Second, make full use of festival activities and related platforms. There are many ethnic minority festivals in Guangxi. The government and relevant departments should attach importance to and encourage all ethnic groups to wear their own ethnic costumes in their traditional festivals and display their costume culture. For example, the traditional festival of drying clothes, Festival of offering sacrifices and Festival of wearing red clothes. In addition, in recent years, a series of large-scale theme activities such as "ASEAN Expo" and "Earth Flying Song" have been carried out in Guangxi, which is also a platform for the exchange and display of its costume culture. If we can plan and design its tourism

costume cultural products specifically for these large-scale expos and large-scale cultural activities, it will be able to display, exchange and integrate national culture to a certain extent, so as to promote the development of local tourism costume culture.

2.5.2 Development of Foreign Related Cultural Tourism

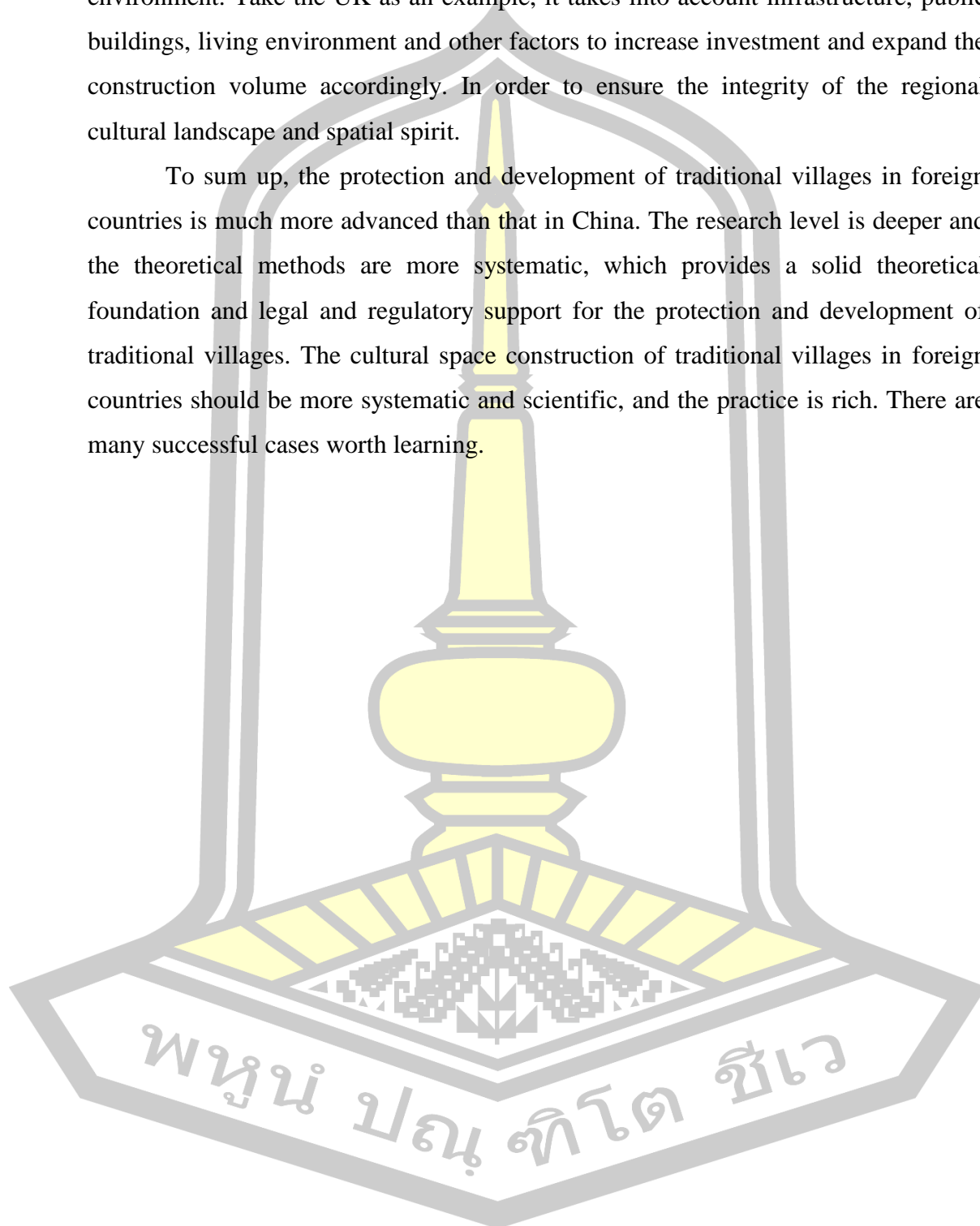
A large amount of cultural heritage is gathered in the rural areas of various countries. Many European countries began to realize the importance of protecting historical and cultural villages in the 20th century. It calls for harmony between people and nature, and harmonizes the relationship between material space environment and cultural heritage. According to the Charter of Machu Picchu, the preservation of culture is not limited to historical sites, but to the protection of a city, and the general cultural traditions also need to be protected.

Barry Cullingworth, a senior researcher at the Department of Land Economy of Cambridge University, and Vincent Nadin, a senior lecturer at the Centre for Environment and Planning at the University of the West of England, Bristol, jointly published the book *Urban and Rural Planning in the United Kingdom*, which conducted an in-depth study on the protection and development of traditional villages. In combination with the social background and development status at that time, the thoughts, theories and strategies of the protection and development of traditional villages were deeply studied, and the perfect norms and strategies were put forward in combination with actual cases.

Influenced by many factors such as historical development process and environmental change, the study found that there were obvious differences between the development of non-inherited villages and traditional villages in the East and the West. The development of non-heritage villages in Asia is mainly cultural tourism. Japan promulgated the Cultural Property Protection Law in 1950 to protect the inheritance and dissemination of intangible cultural heritage, and attaches great importance to the protection of "human national treasures (inheritors)" and the construction of traditional communities, as well as the participation and interaction of residents in the cultural tourism of traditional intangible cultural heritage villages. In Europe and America, the awareness of intangible cultural heritage protection was late to the end of the 20th century and the beginning of the 21st century. Intangible cultural heritage villages are mainly productive, and the main responsibility of the

government is to improve infrastructure to create a good living and investment environment. Take the UK as an example, it takes into account infrastructure, public buildings, living environment and other factors to increase investment and expand the construction volume accordingly. In order to ensure the integrity of the regional cultural landscape and spatial spirit.

To sum up, the protection and development of traditional villages in foreign countries is much more advanced than that in China. The research level is deeper and the theoretical methods are more systematic, which provides a solid theoretical foundation and legal and regulatory support for the protection and development of traditional villages. The cultural space construction of traditional villages in foreign countries should be more systematic and scientific, and the practice is rich. There are many successful cases worth learning.



CHAPTER III

RESEARCH METHODOLOGY

In this chapter, the research direction is mainly planned, and the research content is planned. The research population is classified based on the research content, and further research is promoted through a reasonable research cycle.

3.1 The Scope of Research

3.1.1 Content

3.1.2 Research Period

3.1.3 Research Methods

3.1.4 Research Area

3.1.5 Population and Sample

3.2 Research Process

3.2.1 Research Tools

3.2.2 Data Collection

3.2.3 Data Process and Analysis

3.2.4 Research Result and Presentation

3.1 The Scope of Research

3.1.1 Content

1. Study the historical development of the Korean ethnic group.
2. Korean costume reform and cultural tourism development.
3. Create a space for the development of cultural tourism in "Sandaohu Village" through traditional ethnic costumes.

3.1.2 Research Period

December 2021- August 2023

Table 2. Research Period

Time	Scenes	Research progress
2021.12-2022.12	Internet Information	Collect CNKI, Wanfang and other related information
2022.8-2022.12	Wechat, phone contact	Contact relevant cultural industry personnel
2023.2-2023.3	Sandaohe Village, Yanbian Autonomous Prefecture	Field visits and interviews with local people
2023.2-2023.3	Dandong, Yanji and Hunchun	Visit museums and cultural centers around the country
2021.12-2023.3	Shenyang	Integrated materials
2023.3-2023.4	Sandaohe Korean Resort - Shenyang	Back and forth on the direction of development
2023.4-2023.8	Shenyang - Thailand	Integrate materials, edit paper content, and discuss the use of information content with tutors

3.1.3 Research Methods

Qualitative research method was adopted in this study.

3.1.4 Research Area

In order to collect relevant data and information, I set the scene of Korean culture, life, entertainment and tourism area to collect relevant information materials. Combining online literature and local records, integrating materials and researching suitable local fashion culture publicity methods.

3.1.5 Population and Sample

According to the research objectives, the researcher adopts the purposeful sampling method and selects three groups of information providers as the interviewees in the field survey. They were key informants, temporary informants and general informants. The following selected criteria and selected persons will be presented.

3.1.5.1 KI: Two people in charge of the operation of Sandaohe Village, three people in charge of the Korean museum, and one person as a costume maker.

(1) Cui Huanjin, the former administrator of Yanbian Korean Museum and a researcher of Korean folklore, was responsible for maintaining and managing the exhibition collection of Korean costumes in the museum, and participated in the restoration and mending of more than 20 pieces of costumes for many times.

(2) Gong Hua, head of operation of Sandaohe Village, was born in Sandaohe Village, Xialuhe Township, Dandong City, Liaoning Province. Since the preparation of the folk village, she has been committed to collecting ethnic information, sorting out and maintaining historical relics, and building and managing the village.

(3) Jin Wuyan, the former administrator of Shenyang Korean Museum, is now the operator of six stores in Xita costume City. He began to learn Korean costume production at the age of 18 and is good at repairing patterns in costume.

(4) Li Yulan, senior mechanic of garment making in Xita Korean Living Area, Shenyang City, Liaoning Province, has been engaged in garment making for more than 20 years. Since the early days of China's reform and opening up, she has experienced the reform of the local Korean costume system.

(5) Zhang Siyuan, the head of operation of Sandaohe Village, as a young representative of the village, he is the main person in charge of village construction and publicity of cultural tourism by using the knowledge and information accumulated during his study to understand the local cultural information and management mode.

(6) Zheng Yuanhao, master of Ethnology, administrator of Longjing Korean Folk Museum, has won the first prize of provincial docent Contest, participated in the organization of the city's three "Small docent Contest".

3.1.5.2 CI: A tour guide in Sandaohe Village, familiar with the local tourism situation and able to grasp the tourist information and feedback in the past three years.

There are 5 employees in the company of Inner Korean Living Area Textile and Garment City in Liaoning Province, who can have a certain understanding of the recent situation of Korean costume, help researchers collect costume

information, and cooperate with the direction of costume customization in the future tourism planning project of Sandaohe Village.

There are 7 villagers in Sandaohe village, who can collect the operation of the resort, the historical information of the village and the cultural resources of the Korean nationality through conversation.

3.1.5.3 GI: 15 tourists were interviewed in the Sandaohe Village Folk Resort in Xialuhe Township to find out what age and identity groups were interested in ethnic culture and what information attracted them to visit the resort. To collect tourists' sense of experience here, and make suggestions for the future development of Sandaohe Village.

3.2 Research Process

3.2.1 Research Tools

3.2.1.1 Literature analysis: Collect, sort out and analyze papers, works and classics related to Korean costume, form a general impression of Korean costume culture comprehensively and correctly, and lay a theoretical foundation for the topic selection of this paper. Sort out and analyze the advanced cases in China, draw lessons from them, and deeply study their cultural characteristics.

3.2.1.2 Observation method: The shape and system of Korean costume and its historical changes involve the analysis and demonstration of some archaeological objects such as cultural relics and murals. Through the observation of the clothes worn by the figures on the objects, the paper sorts out and summarizes the characteristics of the shape and system of Korean people's costume in different periods in Korean history.

3.2.1.3 Field investigation method: make full use of the holiday time, go into the field, experience life, and visit Sandaohe village for many times, detailed direct observation, living experience and other "sampling activities". There are more than 80 Korean residents, has always retained the ancient Korean folk customs, every time after dinner and tea, men, women and children in the village gathered together, through self-photography and other methods to interview residents, collect field information, and personally experience the local traditional costume characteristics. Understanding the actual development status and existing problems of local rural

tourism provides the direction for the research of tourism development planning and design of Sandaohe village.

Through interviewing the managers of the cultural history Museum, we can learn about the history of local ethnic migration and the cultural change of costume. Find cultural elements from historical relics, and understand what meanings and traditions ethnic symbols, totems, colors and styles represent. In the national life, various types of costume play different roles.

Through interviews with garment manufacturers, we can understand the shape, material, color matching of Korean costume and the improved design for market development.

3.2.1.4 Group discussion: According to the purpose of my research, I integrated the collected data, literature and image materials. Discussion was held in each group, and several points of information from the materials were used for each research purpose to discuss whether it was feasible to set the research direction.

Select a variety of performing arts content, provide a variety of forms of costume to attract tourists, for tourists to wear when participating in performing arts projects. In this way, the participation of tourists can be improved, and the customs of ethnic minorities can be experienced more directly.

3.2.1.5 Interview method: Through interviews with information providers, tourists from all walks of life can get to know their sense of experience of Sandaohe Village and their valuable suggestions. The collected information will be provided to the tourism managers of Sandaohe Village to lay the foundation for the next development planning.

Interview record: Make a table, list the information of the interview, ask questions according to the designed questions, and talk about the theme of cultural tourism.

3.2.2 Data Collection

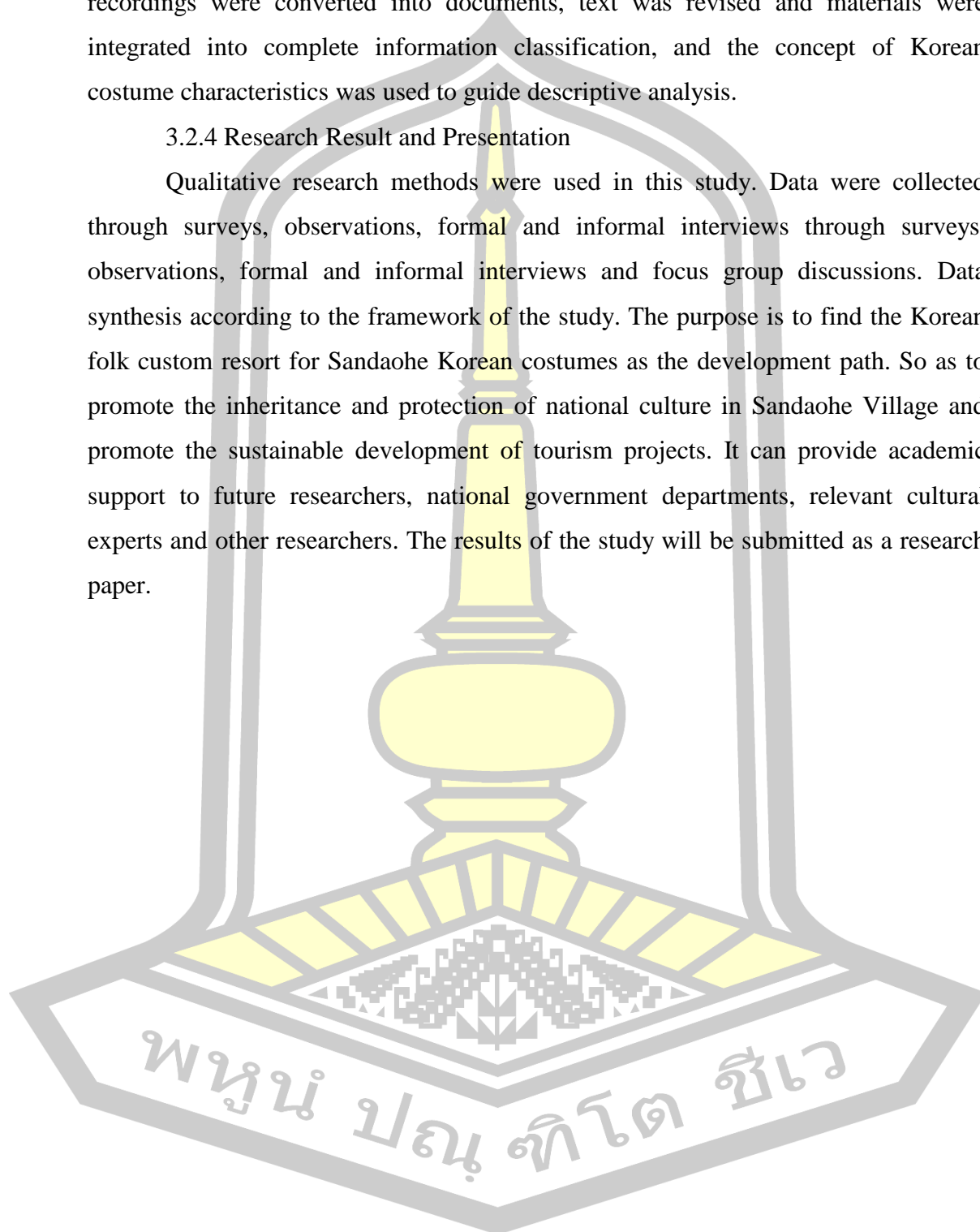
Collect the process of Korean cultural migration and historical records through local libraries and local Chronicles. Collect the structure, features, materials and color matching of Korean costume by interviewing local people. Through interviewing the history museum, I collected the materials about the changing process of costume.

3.2.3 Data Process and Analysis

According to the research objectives, literature materials were collected, recordings were converted into documents, text was revised and materials were integrated into complete information classification, and the concept of Korean costume characteristics was used to guide descriptive analysis.

3.2.4 Research Result and Presentation

Qualitative research methods were used in this study. Data were collected through surveys, observations, formal and informal interviews through surveys, observations, formal and informal interviews and focus group discussions. Data synthesis according to the framework of the study. The purpose is to find the Korean folk custom resort for Sandaohe Korean costumes as the development path. So as to promote the inheritance and protection of national culture in Sandaohe Village and promote the sustainable development of tourism projects. It can provide academic support to future researchers, national government departments, relevant cultural experts and other researchers. The results of the study will be submitted as a research paper.



CHAPTER IV

RESEARCH RESULTS

This chapter is divided into three parts. The first part describes the related historical and social background of the development of Korean dress, the second part studies the reform of Korean dress and the current problems of tourism development, and the third part puts forward the development path of Korean dress cultural tourism in Sandaohe village. The data comes from literature review, investigation, interview, observation and group discussion. The following are the research objectives of the researchers' paper:

4.1 History and Background of the Development of Korean Costume

4.1.1 Development History of Korean Costume

4.1.2 Features of the Korean Costume Shape and System

4.1.3 Korean Costume Culture

4.1.4 The Cultural Background of Korean Costume in Sandaohe Folk Village

4.1.5 Summary

4.2 Study and Analyze the Changes of Current Korean Costumes and the Problems of Current Tourism Development

4.2.1 The Reform of Korean costume

4.2.2 Conditions of Integration and Development of Korean Folk Culture and Tourism Development

4.2.3 Design Cases of Korean Tourism Villages at Home and Abroad

4.2.4 Problems Encountered in the Development of Cultural Tourism in Sandaohe Village

4.2.5 Summary

4.3 Study the Development Path of Cultural Tourism of Korean Costumes in Sandaohe

4.3.1 Characteristics of Natural Landscape of Sandaohe Village

4.3.2 Overview of Tourism Projects in Sandaohe Village

4.3.3 Current Situation of Cultural Tourism in Sandaohe

4.3.4 Design and Planning of Korean Costume Culture in Tourism Projects

4.3.5 Summary

4.1 History and Background of the Development of Korean Costume

Through CNKI and related library documents, researchers have collected a large number of historical documents, historical materials and books related to the history, origin and culture of Korean costume. At the same time, through field investigation and interviewer communication, we understand the current development of Korean costume. The qualitative research method is adopted here, focusing on the development of Korean costume in China.

4.1.1 Development History of Korean Costume

To explore the traditional Korean costumes in China and trace their origins, we should start with the costumes of the Korean Peninsula. Throughout the history of Korea, there are three very important periods, namely The Three Kingdoms, the Goryeo and the Joseon Dynasty. Remarkable changes have taken place in its dress during these three periods. Therefore, it is the most appropriate to explore the historical development of Korean traditional costume shape and system based on this timeline.

Table 3. Development History of Korean Costume

Political period	Time	Costume changes
Three Kingdoms Period	57B.C.- 668A.D.	The first crewneck in the shape of costume
Goryeo Period	918A.D.- 1392A.D.	The shape of the costume absorbed the making method of the Mongol Yuan period. The jackets and jackets were joined together with narrow sleeves and waistbands, similar to the dresses we wear today
Joseon Dynasty	1392A.D.- 1910A.D.	The big change is the shape of the jacket, mainly concentrated on the length and skirt.

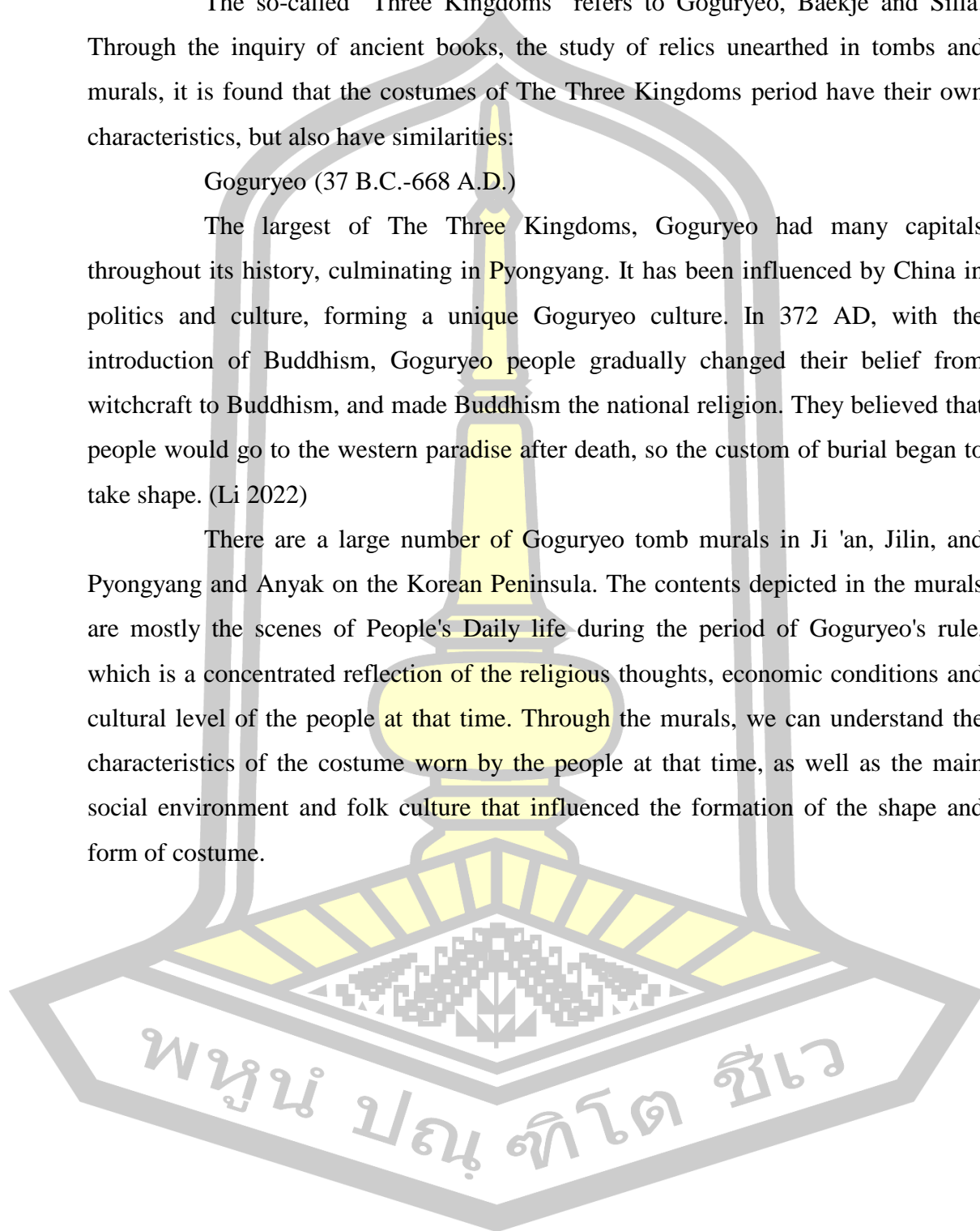
4.1.1.1 Three Kingdoms Period (57B.C.-668A.D.)

The so-called "Three Kingdoms" refers to Goguryeo, Baekje and Silla. Through the inquiry of ancient books, the study of relics unearthed in tombs and murals, it is found that the costumes of The Three Kingdoms period have their own characteristics, but also have similarities:

Goguryeo (37 B.C.-668 A.D.)

The largest of The Three Kingdoms, Goguryeo had many capitals throughout its history, culminating in Pyongyang. It has been influenced by China in politics and culture, forming a unique Goguryeo culture. In 372 AD, with the introduction of Buddhism, Goguryeo people gradually changed their belief from witchcraft to Buddhism, and made Buddhism the national religion. They believed that people would go to the western paradise after death, so the custom of burial began to take shape. (Li 2022)

There are a large number of Goguryeo tomb murals in Ji 'an, Jilin, and Pyongyang and Anyak on the Korean Peninsula. The contents depicted in the murals are mostly the scenes of People's Daily life during the period of Goguryeo's rule, which is a concentrated reflection of the religious thoughts, economic conditions and cultural level of the people at that time. Through the murals, we can understand the characteristics of the costume worn by the people at that time, as well as the main social environment and folk culture that influenced the formation of the shape and form of costume.



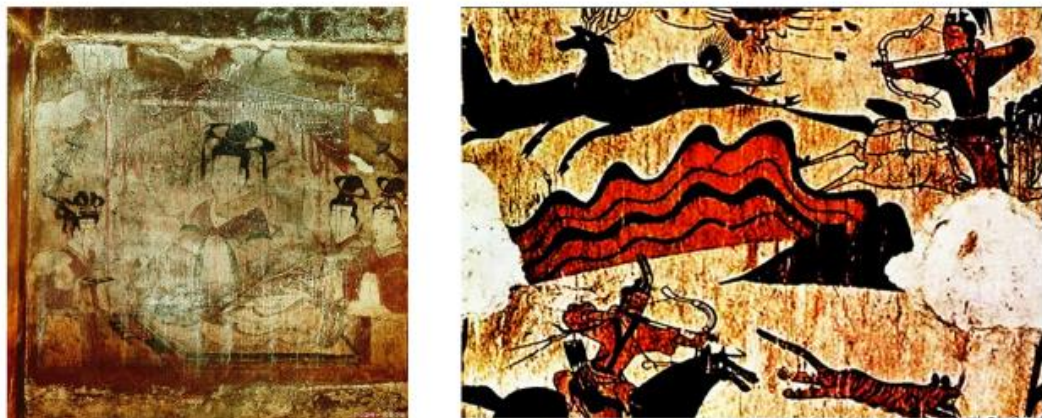


Figure 5. Jian Goguryeo Maiodori Tomb “The hunting picture”

Source: Han Lijin (2013)

Among them, Jian Goguryeo Maiodori Tomb is painted with images of dancing, equestrian shooting, hunting, feting, maids and so on. In "The Hunting Picture", a hunter rides on a horse. He wears a jacket with a sloping collar, a left skirt and narrow sleeves. The jacket is long to the hips, and the hem and cuffs are decorated with yellow cloth sewn edges, and a crown with feathers. As can be seen from the style of dress and costume, the hunter must have been a man of great status. On the wall of Jiaodi's tomb, two ladies are painted, wearing jackets with bright colored edges sewn into their necklines and cuffs. The woman in the lower right corner, wearing a robe, the collar is the right skirt, the robe is full of spacing pattern. In the middle of the mural is a seated man with a sabre, wearing a jacket, sloping collar left skirt, narrow sleeves, red edge decoration, showing the figure's noble status. (Han 2013)

The walls of Anyak No. 3 tomb on the Korean Peninsula are decorated with scenes of Goguryeo people's wars, games, and residences. The paintings are skillful and vivid. The tomb owner wears a red coat, which is knee-length and has sleeve sleeves sewn with green fabric as an edge decoration. The eastern part of the wall is painted with a number of female figures, all wearing jackets, the neckline is the left skirt, the sleeves are tight and small, and the cuffs and neckline are decorated with edges. (Han 2013)

The biggest feature of the murals of the Shuishan tomb in Nanpu City is the large number of figures and the large scale of the scenes. Among them is a scene of Quyi, in which the master watches an acrobatic performance accompanied by men and women. A younger-looking maid holds an umbrella for her mistress, carrying a short ru with its lapel inside and a long one outside. The long ru is the right side of the collar, which reaches to the hips. The cuffs, hem and neckline are sewn with red edges. In the mural paintings, some men with status wore long robes, which were characterized by the front, width and length to the ground. Straight sleeves are more common, with belts tied at the waist, and also edges sewed at the cuffs, hem and neckline. (Han 2013)



Figure 6. Murals of susansan tomb in nampu city

Source: Han Lijin (2013)

From the above three tomb murals, we can conclude that people wore jackets similar to those of Hu Fu during the Goguryeo period. The Hufu is the costume of the northern ethnic minorities in ancient China. Its main features are short jacket, narrow sleeves, trousers and leggings. Because the production and life of the northern ethnic minorities are mainly nomadic, this kind of costume is more suitable for riding, hunting and other activities and is more convenient. From the murals, we can see that the Goguryeo people wore a strong sense of straight lines, and the jackets were decorated with bright colors and straight edges in the collar, cuffs and hem. The

main shape of the left skirt for the front oblique collar, there are a few curved skirt, the length of the hip, tied with a belt, men and women similar.

Baekje (18 B.C.-660A.D.)

Baekje, also known as Nambuyeo, was founded by the Buyeo people in the former Mahan region in the southwest of the Korean Peninsula. In 660 AD, the allied forces of the Tang Dynasty and Silla attacked Baekje, and Baekje was destroyed. However, Baekje has left us a lot of very valuable cultural heritage from this period. As the center of East Asia, Baekje absorbed the advanced culture of the six Dynasties of China, developed its own unique and colorful cultural forms, and quickly spread its excellent culture to Silla, Japan and other countries, and promoted the traditional culture of the region in an open social environment. Baekje was a dynasty that deeply believed in Confucianism, popularized the Confucian classics and established a hundred systems. The popularization of Confucianism in Baekje not only used the education system to improve the level of literature, but also developed and enhanced the national consciousness of killing oneself to become benevolence, and sublimated the Confucian thought into the moral code followed by people. (Li 2022)

It is recorded in the Buksi, Tongdian and Yangshu that the costumes of the Baekje period were similar to those of Goguryeo. The specific shape and system of costume can be understood from the two cultural relics.

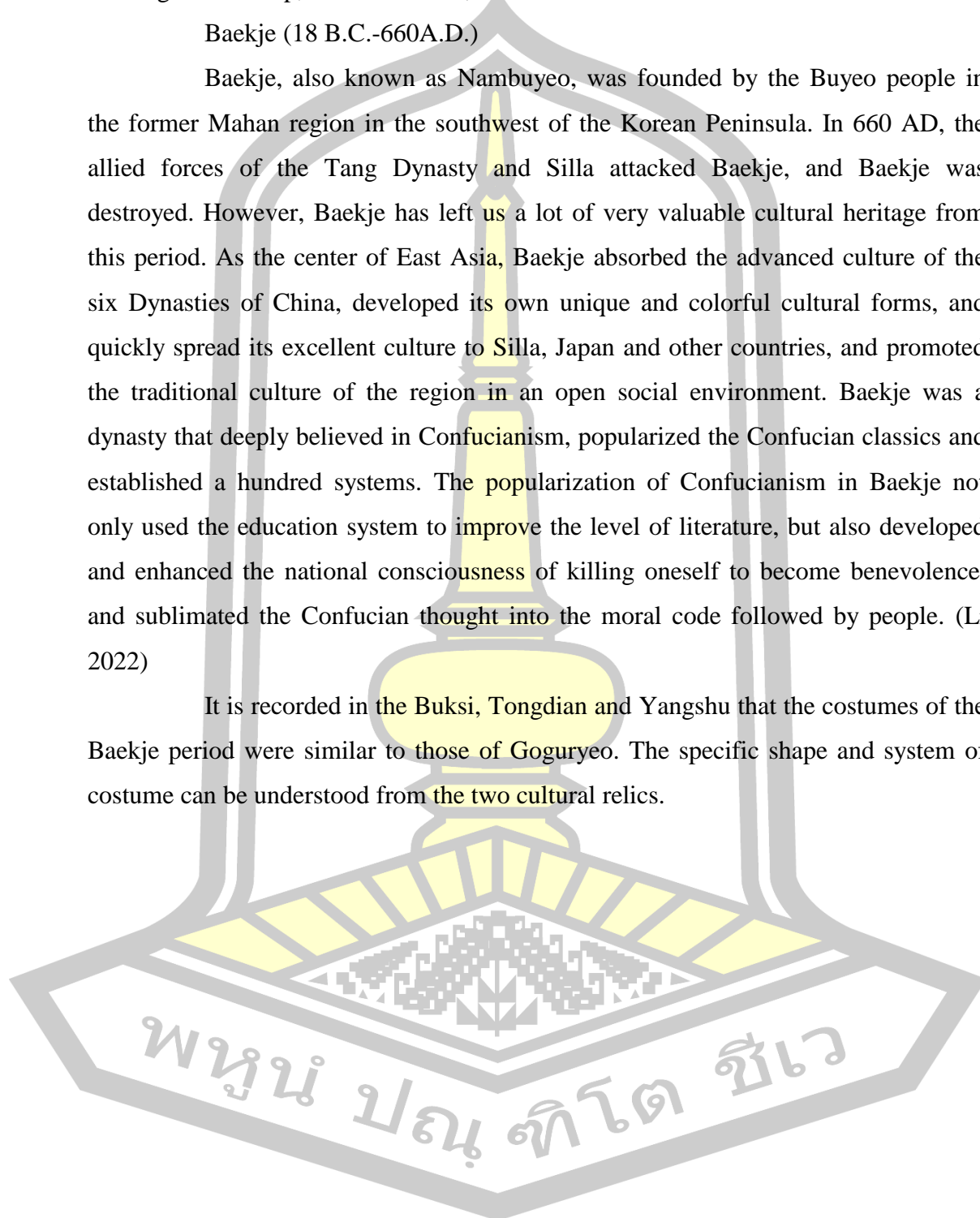




Figure 7. Baekje gold-bronze incense burner

Source: Li Huaying(2022)

The first is a Baekje gold-bronze incense burner excavated from the Ponggi site in Buyeungsan, South Chungcheong Island. A scene of people playing music on horseback is carved on this incense stick, which is a precious historical material for modern people to understand Baekje costume. Five of the musicians wore jackets and jackets while their bottoms were hakama and sang. Jackets and robes are similar in shape and form. In the shape of the neckline, there are two forms of curved collar and straight collar on the front, there are two forms of left and right skirts. In the shape of sleeves, Ru and Po all adopt wide sleeve design. The length reaches to the ankle, the neckline, the cuffs and other parts have fabric that is different from the main color of the clothes as the edge decoration, and the color is mainly monochrome. (Han 2022)

The second is the statue of a boy unearthed from Wuling King's Mausoleum. From its specific shape, it should be an accessory. A bald boy stands with his arms crossed, so from its overall image, you can't really see the specific

shape of the clothes he wears, but you can see that he is wearing a hip length, the hips have a few ruffles, the lower suit is very wide hakama. (Han 2022)

Therefore, from the above cultural relics of the figures wearing costume shape system, as well as some ancient books for the Baekje period of costume records can be concluded: in Baekje this period, men usually wear shirts and hakama, shirt is wide sleeve, tube shirt, hakama is wide hakama; Women usually wore jackets and jackets, sleeves, neckline and other parts were decorated with 'Zhuan'; The majority of colors were monochrome, but only the rulers could wear multi-colored costume.

Silla (57B.C.-935A.D.)

Silla people's costume and costume system are similar to that of Goguryeo, but there are some changes in the form of clothes. The unearthed pottery terracotta figures and some murals in the tombs of this period can be used as important historical materials for us to study the costume culture of this period. (Li 2022)

The terra-cotta warriors in the Silla period vividly reappear the wearing image and costume characteristics of the people at that time. At that time, the people, no matter men or women, usually wore hip-length rugs with narrow sleeves and waistbands. In the lower part, men wore wide hakama, while women wore their skirt. Clothes wear in the outside of the jacket, high waist, shoulder belt, the length of the dress and full. (Han 2021)

And in the murals of the tomb of Prince Zhang Huai, you can also understand the shape and system of costume at that time. One of the "Mural Four Gods" characters, wearing a bird feather crown, wearing plain jackets, wide sleeves, the right front collar, neckline and hem decorated red 'Zhuan', the ruff is curved, the front coat is longer than the back coat. (Han 2021)

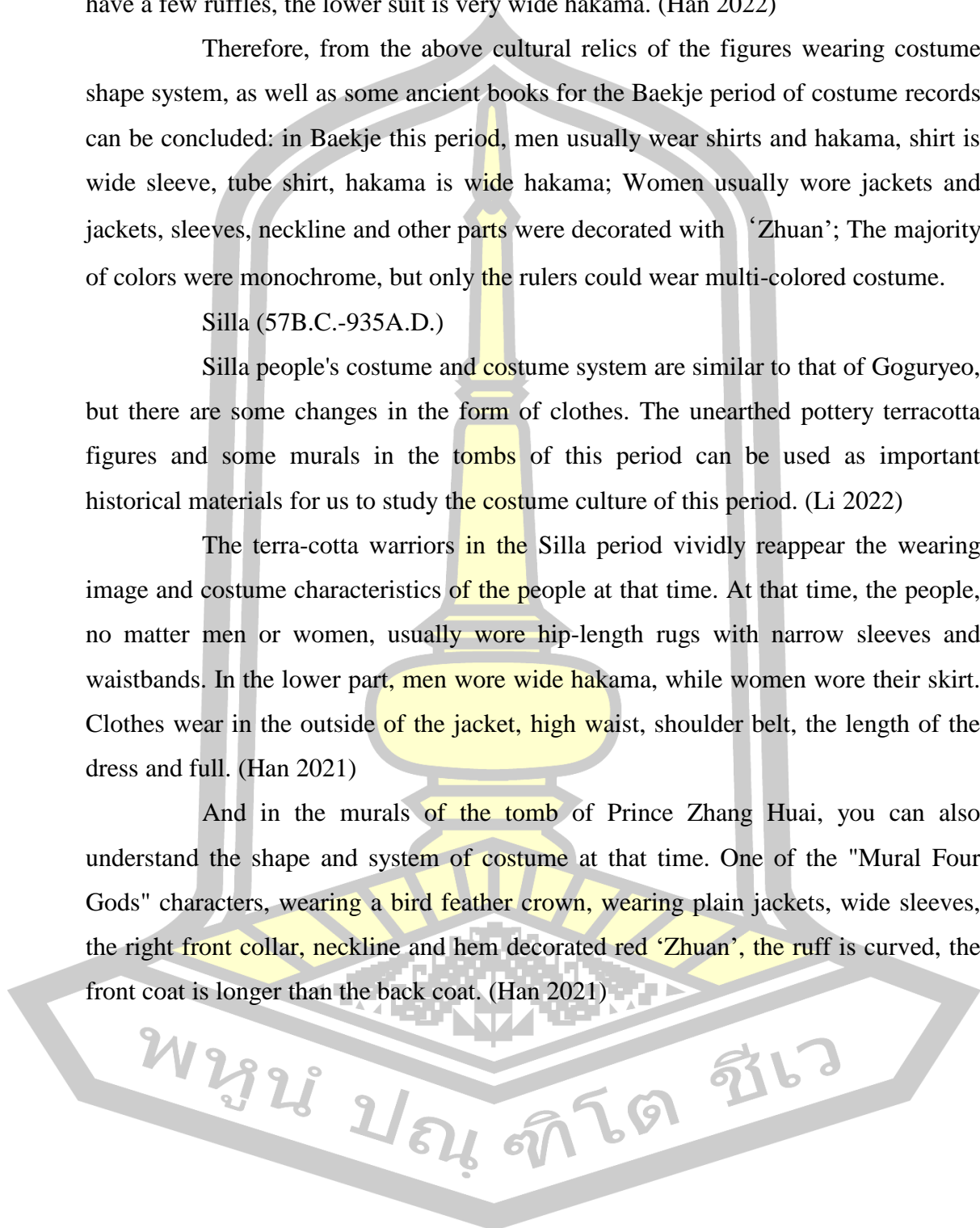




Figure 8. Costume of The Three Kingdoms Period

Source: Yin Fangzhou (2019)

In the Biography of Fuyu in the Annals of the Three Kingdoms of Wei and Dongyi, it is written that the biggest difference between Silla costume and Goguryeo costume was that the collar had changed into a curved collar. There are also records of Fuchang Ru in the New Silla Biography of the New Tang Dynasty in the Northern History.

And the Book of Sui, there are also records about Silla costumes. According to records, the costumes of Goguryeo, Baekje, and Silla during The Three Kingdoms period have a high consistency. So to sum up, men wear a jacket and hakama, women wear a jacket and skirt, and men and women, young and old, all wear robes. Men's jackets are usually hip-length and the left side is tied with a belt. Women's rugs tend to be shorter and shorter, and they are dressed in long clothes. It is worth mentioning that in the unified Silla period, the round collar shirt was introduced, which was the first time that the round collar appeared in the dress shape during The Three Kingdoms period. (Han 2021)

4.1.1.2 Goryeo Period (918A.D.-1392A.D.)

Goryeo, also known as the Goryeo Dynasty, after 34 generations of monarchs, a total of 475 years, the external has to the later Tang, later Jin, later Han, later Zhou, Northern Song, Khitan, Jin Dynasty, Mongolia, Ming Dynasty and other ancient Chinese feudal ruling dynasties, is a unified country in the history of the Korean Peninsula after the unification of the Silla. Therefore, the Goryeo period based

on the national culture of the Silla period, in the Song dynasty and other ancient Chinese feudal dynasties on the basis of frequent cultural exchanges, and with the Khitan, Arab, Jurchen and other countries for a large number of trade exchanges, so the formation of a relatively open foreign policy and cultural atmosphere. (Li 2022)



Figure 9. Costumes of the Goryeo period

Source: Yin Fangzhou (2019)

Buddhism is the state religion of Goryeo, and Buddhism developed rapidly during the Goryeo period. The Goryeo Triaka is one of the treasures of the world. The advanced pottery craft unique to the Goryeo period provided a strong guarantee for the spread of Buddhism. A large number of Buddha paintings, sculptures and tomb murals have been well preserved and handed down to the present day. There are not many cultural relics about costumes in the Goryeo period, so if you want to study the costume culture in the Goryeo period, you can learn from these relics related to Buddhism and the few classical documents. (Chen F, 2014)

Goryeo Buddha paintings, along with Goryeo celadon and mother-of-pearl, are regarded as cultural heritages with exquisite artistic skills. There are only about 160 pieces of Goryeo Buddha paintings in the world, and about 120 of them are in Japan. Goryeo Buddha paintings are famous for their exquisite painting, especially for their delicate gold tracing. The figures in the Buddha paintings all have gorgeous and exquisite costumes, which provides certain reference significance for modern people to understand the costume culture of the Goryeo period. However, some

people have pointed out that there are no signs of dresses and skirts in the Goryeo Buddha paintings, so the significance of the Goryeo Buddha paintings in the study of costume is not great, because the clothes are basically carried out according to the pattern of Chinese ladies. It is difficult to say that the style at that time is like that in the painting. However, the author believes that art comes from life and is higher than life, and the costume features described in the paintings of Goryeo cannot fully reflect the real wear of the social people at that time, but there are at least some microcosm. Therefore, here, we still analyze the costume image depicted in the paintings of Goryeo Buddha, and make a reference for the study of the costume shape and system in the Goryeo period. (Chen 2014)



Figure 10. Water and moon Guanyin

Source: Chen Fang (2014)

When it comes to Gaoli Buddha paintings, we have to mention "Water and Moon Guanyin". The posture of Guanyin Bodhisattva is free and easy, sitting on a rock. Her left foot hangs down on the lotus, her right foot rests on her left leg, her left arm is leaning on the rock at the elbow, and her right hand holds the rosary. He wears a carapace and a purple-belt, a veil of transparent gauze from head to shoulders, and his face is plump and kind. Dress from the overall shape should be the upper ruzuo, the length of the ruzuo and the hip, the neckline is lower, cannot see the specific shape of the skirt. The length of the dress and ankle, very loose. The dress and the white gauze are exquisitely depicted. Neckline, hemline, hemline, ribbon, white yarn and other places have exquisite patterns as edge decoration. (Wang 2018)

In addition to Buddha paintings, Goryeo Buddha belly artifacts are also an important basis for understanding the shape and form of costume at that time. For example, the half-sleeve robe of the gold-bronze Tathagata sitting statue in Munju Temple in Seosan County, South Chungcheong Province; Three pieces of Amitabha costume relics in the collection of Wenyang Folk Cultural Relics Museum purple clothes, middle sheets and jackets; Eight garments and a piece of cloth from the ventral collection of wooden Vilujana Buddha in Haiyin Temple. The analysis and study of these costume relics, we will find that the costume shape of Gaoli period absorbed the making method of "braided line robe" in the Mongolian Yuan period, the jackets and clothes were connected, narrow sleeves were tied to the waist, and the waist was plaited and tightly pleated, which was very delicate, similar to our "dresses" today. (Wang 2018)

In addition, the long-sleeved clothes in the golden copper Bilu Jana Buddha of Haiyin Temple have smaller overall size and narrow sleeves, which may be underwear worn inside. Wenyang Folk Custom Museum collection of purple long jackets, neckline for the diagonal collar, the front of the front is longer than the back, the neckline is used other colors of cloth made of edge decoration.

Although the murals in the tomb of Tun Mali are seriously worn, it can be seen that the woman in the painting wears a jacket of the right skirt and wide sleeves.

There is a detailed record of Goryeo costume in the History of Goryeo and Yubu Annals. In the early days of the founding of the Goryeo dynasty, the costume system of Silla continued. Later, with the development of Goryeo, frequent trade and

cultural exchanges with neighboring countries, gradually formed its own costume characteristics and formulated corresponding costume systems. In the 11th year of the fourth generation of the Goryeo Dynasty, the purple, Dan, crimson and green public dress system was established, which strengthened the social hierarchy. Later, the official costume system was modified and improved. Loyal King four years, began to inherit the Yuan Dynasty clothes and costumes. During the reign of King Gongmin, the Yuan Dynasty gradually declined. It decreed that the emperor should wear black clothes and green hats. In the thirteenth year of King Xin, the reform of costume began according to the Ming Dynasty system. The shape and form of costume were mainly round collars and a gauze hat was worn on the head. By then, the shape and form of costume of the Goryeo Dynasty had been basically fixed and its independence gradually strengthened. (Wang 2018)

There is such a record about women's costume in the Gaolietu Sutra: "Old custom women's costume, white costume, Huang costume, are not distinguishable from the princes' families and concubines of the people." The red jacket is the middle one, which is worn under the robe. It is long and the same as the robe. While the red jacket is called long, because it is worn inside, its length gradually becomes shorter, forming a short jacket with narrow sleeves and gradually reaching above the waist. Huangshang, or yellow skirt, is mostly a winding skirt, which is considered to be the most fashionable, and the number of folds represents the level of status.

4.1.1.3 Joseon Dynasty period (1392A.D.-1910A.D.)

The Joseon Dynasty, also known as the Lee Dynasty or the Lee Dynasty for short, was the last unified feudal dynasty in the history of the Korean Peninsula. During the Joseon Dynasty, the ruling class "valued Confucianism over Buddhism" and promoted Confucianism as a state policy. Therefore, during this period, a large number of temples were established and Confucianism began to spread, which had an increasingly profound influence on the life of the people. Confucianism emphasizes "benevolence, justice, propriety, wisdom and faith", and the Joseon Dynasty took "propriety" as its ruling concept. Therefore, from this period, all activities such as coming of age, marriage, funeral and sacrifice were integrated with the concept of "propriety", and gradually formed a whole set of procedures and methods of "propriety". At the same time, this concept also went deep into the expression of

people's costumes, and in the following 500 years, it has been continuously integrated and changed, which can be roughly divided into four stages.



Figure 11. Costumes of the Joseon dynasty

Source: Yin Fangzhou (2019)

Early Stage

In the early period of the Joseon dynasty, its costume culture inherited the costume of the Goryeo period and established the costume system of the Joseon Dynasty. They also had some specific requirements for their jackets. First, the jacket was more loose and the back increased in length. Second, the collar had two inner and outer sides, which were very similar to the inner collar of modern jackets, but they were both large. Third, the sleeves are long, straight sleeve; Fourth, wear a wider shoulder on the front, much wider than the modern one, and the lower part of the front is wide and sharp, with many folds; Fifth, the two sides of the opening, similar to modern robes, can be divided into Tang costume shape and non-Tang costume shape, the treatment of raw edge is also like the Tang costume at that time, showing a soft round. Sixth, other colors of shoulder were added to the cuff, usually the same color as the collar, front and side. At the same time, during this period, the Joseon Dynasty completed a grand code for the celebration of the nation, in which the corresponding official costume system was formulated for the ruling class. (Xu 2022)

The Middle Period

The Joseon Dynasty Rituals, which record the main events of the Joseon royal family, such as weddings, funerals, celebrations, and other texts and pictures, as

well as the association maps that describe the gatherings of scholar-officials, can give an idea of the style of dress during this period. During this period, the jackets changed their shape and structure. First, the back began to shorten. Second, jackets get shorter. Third, the sleeves become narrower. Fourth, the front of the garment began to develop into a pointy front form, which was the first time that a pointy front appeared in traditional Korean costume. At the same time, according to the different regions and people who wore them, there were specific typical types of ruFs, including Hong's ruFs of Nanyang, Jin's ruFs of Andong, Han's ruFs of Qingzhou, Cui's ruFs of Wanshan, and so on. (Xu 2022)

The Later Period

In the middle and late period of the Joseon Dynasty, other distinctive national cultures developed greatly, including the increasingly colorful national dress culture. During this period, many ethnic artists emerged, such as the genre masters Shin Yoon-bok and Kim Hong-do, who painted a lot of works depicting the life scenes of ordinary people at that time with delicate techniques and vivid characters. At the same time, these works also showed the dress forms of ordinary people at that time. Generally speaking, men began to become short and dainty. The shoulders narrowed, and the skirts continued their pointed shape, but their width decreased. The skirt, inner skirt, front skirt, and back side of the collar are all significantly smaller, but the side becomes larger and the records of the Rituals of the Joseon Dynasty during this period, the names, sizes, norms and order of costume are all described in detail and accurately, which provides a reliable basis for modern people to understand and study the shape and system of costume at that time. (Xu 2022)

The Last Period

The changes of the shape and system mainly concentrated on the length and front of the garment. During this period, the jackets became shorter and even became more extreme. Skirts changed in size and became more diverse, including rectangular "planks", half-moon "half-moon", round "round", pointed "pointed" and so on. (Xu 2022)

4.1.2 Features of the Korean Costume Shape and System

Chinese Koreans originated from the Korean Peninsula. In a specific historical period and under a special political environment, Koreans moved from the Korean

Peninsula to northeast China and gradually gathered together to form Chinese Koreans. Therefore, it is the most appropriate to study the shape and system of Korean costume from the Korean Peninsula. As a large number of Koreans moved to Northeast China, they gradually took root in Northeast China. Influenced by nomadic tribes in the north and the natural environment in Northeast China, they gradually found their own way of production and life, developed their own cultural customs, and formed their own unique traditional dress culture. But their basic shape and system cannot be separated from the four basic elements: Ru, Ku, Shang and Pao.

4.1.2.1 RU

In Korean costume, Ru, or jacket, can be worn by both men and women. The name "Ru" first came from the Shizong period of the Joseon Dynasty, and then came to the Silla period, they called it "Weijie" traditionally, men and women are similar, but on the whole, women's rugs are shorter than men's, about one-third the length of men's rugs and usually lower than the waist. The material and pattern of the "refilled" cloth can be used to identify the master's status. Men's jackets are similar to women's, but the overall style is more relaxed, the color is simple, the length and waist, the neckline is mostly oblique collar, intersecting at the neck, and the front as a whole. The front of the jacket is open, with no buttons, and is tied with two streamers. (Liu 2021)



Figure 12. RU(A jacket without buttons)

Source: Zhao Yue (2023)

4.1.2.2 KU

Pants. In the early days of the Korean people, men and women wore "Ku". Figures wearing Ku in daily life can be found in Goryeo tomb murals. It was not until the early Joseon Dynasty that the name pants were formed. Korean pants, in line with the sitting living environment, often designed more spacious, by the belt, rags, diagonal width and other parts of its basic shape. Men's pants, the biggest outstanding feature is fat, by the leg belt will be tight pant mouth, called "running pants". Women's pants, according to the different functions can be divided into several kinds: one is the innermost, pant mouth is large and easy to defecate underwear; The second is the Ku set outside the underwear, Ku in the shelter of underwear at the same time, but also can play the role of petticoat. (Liu 2021)



Figure 13. KU(Fat baggy trousers)

Source: Zhao Yue (2023)

4.1.2.3 SHANG

From ancient times to now, in the Korean traditional costume changes are the least, the length of the body affected by the length of the jacket, the length of the jacket is short, the height of the skirt waist sometimes can cover the chest, sometimes only the waist. In daily life, the production process of the dress is more, there are cotton dress, single-sided dress, double-layer dress. With the development of society, nowadays cotton dress has disappeared. Women are also dressed in different colors according to their age and stage of life. Before marriage, women wear bright red clothes, middle-aged women wear blue clothes, and old women wear jade and gray clothes. In some important ceremonies, if the husband is alive, the woman wears blue, while the widow can only wear white. (Liu 2021)

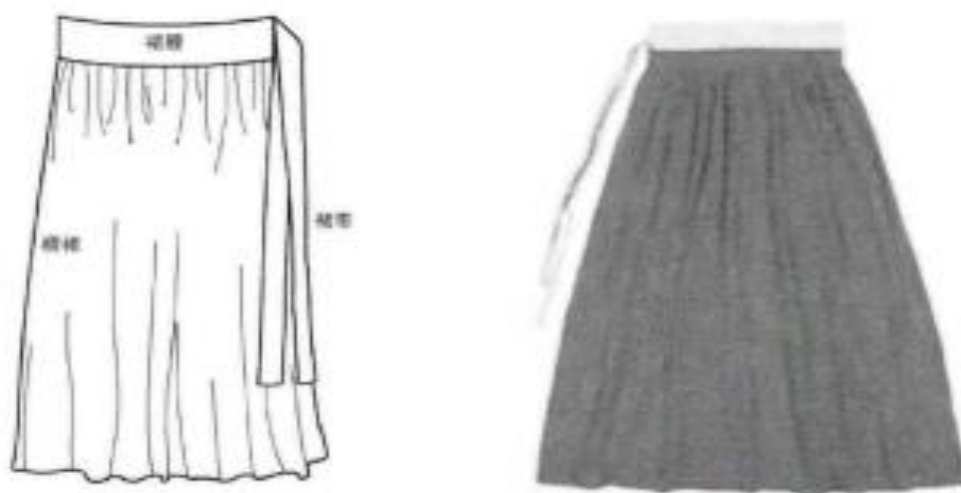


Figure 14. SHANG(A jacket that goes with a blouse)

Source: Li Huaying (2022)



4.1.2.4 PAO

The robe of the Korean nationality comes from the costume of the Han nationality in ancient China. It has the same basic shape and structure as a jacket, but the jacket is longer and usually come to the knees, so it is called "Pao". When you wear a robe outside a jacket, it keeps you from the cold. But the robe in traditional Korean costume is not only a typical outer garment, but also a traditional dress. So the Korean people always wear the robe when going out and on formal occasions. There are also many types of robes, such as the uniforms worn by the ruling class, court clothes, public clothes, etc., various folk rituals, wedding clothes worn in festival celebrations, funeral clothes, formal dresses, etc. (Liu 2021)



Figure 15. PAO(A long coat on the outside)

Source: Li Huaying (2022)

4.1.3 Korean Costume Culture

A nation's living environment, production labor, customs and etiquette, religious belief, folk art, aesthetic psychology, and even development are all contributing to the unique characteristics of this nation's costume and shape. The shape and form characteristics of the Korean nationality contain the history and soul

of the Korean nationality, and reflect the ideological concept and cultural connotation of the Korean people.

The Korean people mainly live in northeast China, especially in Yanbian Korean Autonomous Prefecture of Jilin Province. The region is close to the medium temperate climate, the winter is long, the climate is cold, often snowflakes, snow-covered. Affected by such climate characteristics, the Korean people, no matter men, women and children, all like to wear robes, which can not only protect against cold, but also have ceremonial functions. Usually, the length of the robe is ankle or knee length. In winter, cotton and other fabrics are mainly used, and in summer, hemp and silk and other fabrics are mainly used. (Yin 2019)

In order to survive, human beings need certain material materials, and the way of obtaining material materials is called the mode of production. The mode of production and the geographical environment have become the key factors for the formation and development of Korean ethnic costumes. When the Korean people moved into China, they mostly lived in mountain villages, which were very remote and had a hard life. Through reclaiming wasteland, the Korean people obtained the basic guarantee for survival. Therefore, the Korean people took agricultural labor as the main production mode, especially the "paddy field culture". The successful experience of the Korean people in growing rice has led to the development of paddy fields in the whole northeast region. In addition to rice, the Korean people also like to grow cotton, most of the people live a life of male ploughing and female weaving, self-sufficient, so the costume fabrics are woven by their own natural textile materials such as linen, native cloth. (Yin 2019)

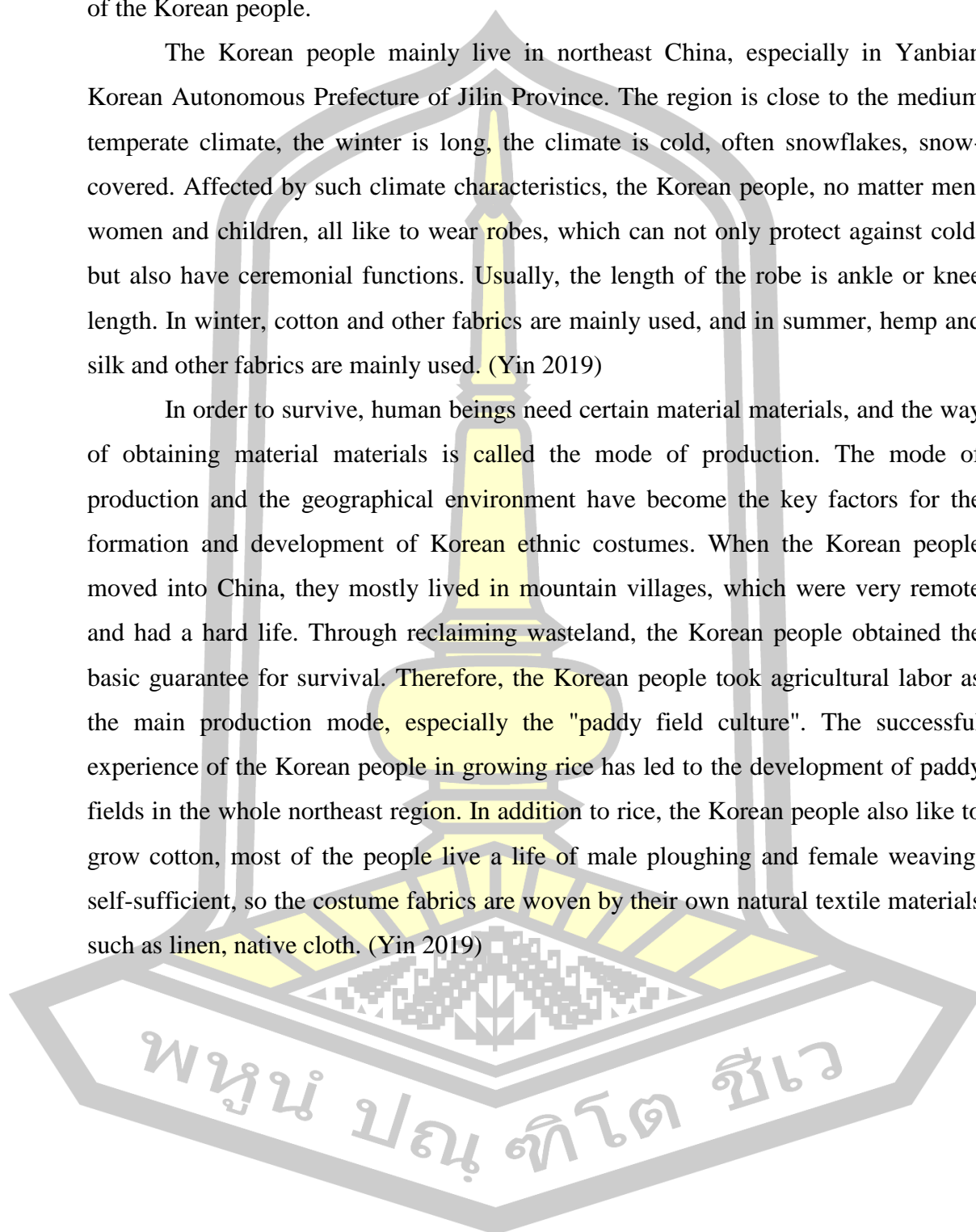




Figure 16. Costume made of materials woven by the Korean people themselves

Source: Zhang Jiaqi (2018)

Koreans are a people who pay special attention to etiquette, which is mainly due to the influence of Confucianism. They pay attention to etiquette and are enthusiastic and sincere. Therefore, in the Korean nationality, all customs and etiquette have clear and accompanying dress regulations. For example, in the first birthday ceremony, the baby should wear a dress made of colorful satin, and the newlyweds should wear official clothes at the wedding.

The Korean culture in China and the culture of the ancient Korean Peninsula have a certain historical origin. Among them, the folk dress of the Joseon Dynasty has the most profound influence on the Chinese Korean dress. In the course of historical development, Chinese Korean costumes have undergone several evolvement and development under the influence of diversified factors such as natural environment, religious belief, custom and aesthetic psychology, but they have always retained the characteristics of the shape and system of Chinese folk costumes in the Joseon Dynasty. For example, cardigan, no button, tied with a long cloth belt, men prefer wide pants, women wear long skirts and so on. (Yin 2019)

4.1.4 The Cultural Background of Korean Costume in Sandahe Folk Village

The Korean costume culture in China has been inherited so far, and the culture of the Sandaohu ethnic group has exerted varying degrees of influence on all aspects of the nation. In the daily life of researchers, every aspect of costume, food, housing and transportation reflects the inheritance and development of the national culture and national characteristics. The traditional costume of the Korean nationality is highly compatible with its lifestyle.

Gong (Interviewed,2023)

Korean people living in cold areas live in ondol. Men prefer to sit cross-legged, while women sit on their knees, and most of them wear loose clothes. In recent years, the popularity of South Korean movies and TV dramas makes it easy to identify the traditional Korean costume. Korean costume collocation pay attention to coordination, accessories and shoes are mostly integrated, and the whole reflects the details. In various festive festivals and grand gatherings, Korean women dance in traditional costumes and compete for glory. In recent years, the rise of Hanfu culture has provided a lot of income for some tourist attractions. Hanfu rental and Hanfu photography are all places that can be used for reference in the development of Korean scenic spots.

Gong (Interviewed,2023)

Interviewed Korean people in Sandaohu Village need to emphasize symbols and signs in their national culture that distinguish them from other ethnic group members, so as to strengthen their ethnic characteristics and establish an objectified national image. costume is an important symbol to reflect the characteristics of the main body. During the business period, the Korean people in the folk village wear traditional Korean clothes, women wear short Korean dresses and long skirts, and men wear plain short jackets, plus vests, and pants with wide pant legs, which are in sharp contrast to the modern clothes worn by tourists. The people in the space are classified according to the differences in costume. The differences in appearance and image highlight the boundaries between different groups.

Tourists' imagination of the image of the other is completed by participating in practical activities with ethnic group members. During the operation of the folk village, various games will be played in the courtyard of the scenic spot, and tourists

will be invited to participate in and experience the production activities of the Korean people in daily life.

Zhang (Interviewed,2023)

For example, on the courtyard to make hele noodles with the Korean people so that they can participate in the complete process of combining noodles, copulating noodles, boiling noodles and eating them; The traditional tools are used to make rice cakes and tourists are invited to experience the process of beating sticky rice. In the evening, a bonfire party will be held in the courtyard. Tourists and locals will play games, sing and dance together around the fire.

In the activities, tourists can get closer to the local people, and build and enrich other people's cognition of the Korean people in the process of participating in and experiencing the traditional Korean culture. While emphasizing their own ethnic cultural characteristics to tourists, the Korean people are also strengthening the ethnic identity of the Korean members.



Figure 17. Sandaoh Korean folk resort scenic area gate

Source: Sandaoh Korean Folk Resort

4.1.5 Summary

Through the sorting and summary of this section, first of all, the development history of Korean costume is studied, and the process of political influence of Korean costume is understood. In different periods, the main characteristics of Korean costume change. Through the detailed study of the shape, system and culture of the costume, the paper explains the value of the study of the costume culture, and summarizes the background of the costume culture of Sandaohu, and what conditions are affected by the formation of today's costume form. The paper describes the performers' costume culture in the Sandaohu Folk Custom Resort. The villagers need to strengthen their national characteristics and establish national objective image by emphasizing the symbols and signs that distinguish them from other group members in their national culture. By observing the collection of costumes in the local museum, this paper analyzes the symbol value of the costume culture in Sandaohu Village. The value reflected in the cultural inheritance is mainly for the cultural development of the nation. While emphasizing their own ethnic cultural characteristics to tourists, it also strengthens the ethnic identity of the Korean ethnic members.

4.2 Study and Analyze the Changes of Current Korean Costumes and the Problems of Current Tourism Development

4.2.1 The Reform of Korean costume

4.2.1.1 The Korean costumes moved into China

The Korean nationality in China has experienced about a hundred years of historical development. About the middle of the 19th century, the corruption and tyranny of the Korean dynasty, coupled with serious natural disasters, made the people of the Korean Peninsula live in dire straits and have no means of living. Therefore, in order to survive, a large number of Korean people began to leave their homes, cross the border and migrate to northern China one after another, reclaim wasteland and live together with other ethnic groups in China. At the end of the 19th century, the Qing government began to implement the real border immigration policy and promoted a lot of preferential conditions, and the Korean people got the land ownership in China, which made more and more Korean people immigrate to China. There were more and more Koreans in the north of China, and they lived together and

gradually formed Korean tribes, and eventually became the Korean ethnic settlements we have today. The Korean people who moved into China, no matter in production, life, traditional customs and other aspects, to a certain extent, have retained a part of the cultural characteristics of the Korean Peninsula, and through the development in China and historical changes, formed their own unique traditional national culture full of distinct regional characteristics, including the national dress culture. (Liu 2021)

Li (Interviewed,2022)

When the Korean people moved into China at the beginning, they lived in remote villages in northeast China. The people were living in hardship and lacking of materials. Therefore, the costume fabrics worn by the Korean people were mainly primitive materials, including homemade cloth and linen planted and manufactured by themselves. The backward dyeing technology also led to the Korean people wearing clothes in the color of natural fiber mainly white tone, so the Korean people known as "white costume nation" said.



Figure 18. Sandaohu Korean folk resort museum white collection

Source: Mu Xue (2023)

In the second year of Shunzhi in Qing Dynasty, the Korean people living in northern China were forced to wear Manchu clothes and shave their heads. During the period of the Republic of China, the Korean ethnic group was expelled and the "Order of the Governor of Jilin Province and East Province Special Region" was issued,

requiring that "in the special region, the Korean people were forbidden to wear white clothes and were limited to wearing Chinese clothes and western suits". Although during this period, the Korean people suffered from political oppression, and their traditional customs were also subjected to various restrictions and discrimination, the Korean people have always adhered to their national spirit. By the 1940s, for several decades, the Korean people had always worn their own traditional costumes. (Liu 2021)



Figure 19. Korean textile pattern

Source: Mu Xue 2023

After the founding of the People's Republic of China, under the guidance of the Party's ethnic policy, the Constitution stipulates that "all ethnic groups have the freedom to maintain or reform their own customs and habits." The Korean people, like other ethnic minorities, have the right to retain their traditional dress and culture. In the 1950s, more Koreans wore costume made of cotton. With the penetration of the capitalist economy and the import of modern culture, machine-woven fabrics and fabrics such as silk and satin began to be introduced. In the inhabited areas of Korean nationality, the people gradually got rich and began to master some simple folk

dyeing techniques. Therefore, the phenomenon of white clothes wrapped in plain gradually improved, and yellow clothes, green clothes, pink clothes, red clothes and so on began to appear, and the colors of costume became more and more diversified. (Liu 2021)

4.2.1.2 The status quo of Korean costumes

Li (Interviewed,2022)

After China's reform and opening up, along with the rapid development of social science and technology and the rapid development of economy, Korean costume has bid farewell to the era of "linen and white clothes", and the style, structure, fabric, color, technology and other aspects of costume are changing, and increasingly rich, showing a diversified development trend. The development of textile technology, the emergence of more artificial chemical fiber fabrics, so that the Korean costume more texture, just the right sag and crisp degree with the style of pleated skirt, so that the costume more beautiful, make up for the traditional costume loose visual effect. Color collocation is also increasingly rich, with different makeup and accessories, or appear comfortable solemn, or appear quiet and elegant, or appear beautiful and romantic, in line with the needs of a variety of occasions. Now the Korean costume in the style has also changed A little, the pleated skirt is no longer a regular full pleat, but only press the skirt of the upper part of the pleat and the lower part is loosely open, the group width is A word spread, the coat is also carried out the dart, return to pull and other processes, the version is more suitable. In addition, due to the arrival of the industrial era, a large number of advanced equipment, such as embroidery machines, coding edge machines, etc. are widely used in the production of Korean costume, which reduces manual labor at the same time, but also makes the final costume products more exquisite.

The dress of the Korean people in Sandaohe Village is no different from that of the Han people on the surface, and the daily costume worn by the Korean people in the area is purchased locally. For national costume, Korean women said that they would make it by hand, and taught women to sew clothes by hand from their ancestors.

Jin (Interviewed,2023)

All the Korean people in Sandaoghe village have their own ethnic costumes. Like other Korean people in other areas, you like white, so it is called the "white dress nationality". Korean ethnic dress is characterized by men's small tops, waistcoats, and pants that are especially large and loose. Women like to wear headscarves, and they wear short jackets on the top and long skirts on the bottom. Skirts can be divided into tube skirts, short skirts, folded skirts and aprons. Because there is no local shop specializing in the sale of modern Korean national costume, if you need to buy, you have to go to Dandong, Shenyang, Yanbian and other commercial cities.

Zheng (Interviewed,2023)

It is different from Han nationality in the beginning. Interviewer 2023 is a Korean interviewer. Now, you can hardly wear Korean ethnic costumes in your daily life and work, which is no different from the Han nationality. But everyone says that they have one or more sets of ethnic costumes. However, during the New Year, ethnic festivals, when children get married, and when holding group activities, Koreans always wear their own ethnic costumes, singing, dancing, holding all kinds of games, etc. During the operation of the folk village, there will also be a unified work dress as a symbol of Korean culture. The traditional Korean costume in Sandaoghe Village has a long history, and the Korean cultural characteristics of the national costume are distinct.



Figure 20. Interview at Sandaoghe Korean folk resort

Source: Mu Xue (2023)

Gong (Interviewed,2023)

The villagers wear Korean clothes when they celebrate their parents' birthdays and their children get married. The villagers feel so formal and so respectful to their ancestors. As long as it is a festival, the villagers wear it. The women look so good in dresses and makeup. Korean skirts are very wide and you can jump up and down. Many Han Chinese also like Korean skirts! The one next door wants me to make one for her.

People here, as long as it is the fresh ethnic, have national costume, no costume villagers feel is not Korean, adults and children have. Sometimes send gifts, send beautiful Korean clothes the villagers are very happy. Now there are more Han Chinese, and Korean costumes are worn less, but they are all worn during festivals and dances.



Figure 21. Interview at Sandaohu Korean folk resort

Source: Mu Xue (2022)

Cui (nterview,2022)

In terms of wearing in Korean textbooks, the textbooks all talk about Korean costumes mixed in. These Korean children are more clear, immediately say it. The Han kids can't.

The Korean people in Sandaohu Village love their national costumes very much, but because of the needs of actual life and work, they choose modern clothes in wearing. As a result, the boundary of Korean dress in Xialuhe Township tends to merge with the boundary of Han culture. Nevertheless, in some important national

festivals such as the Seniority Festival, the Korean people wear national costumes to celebrate the festival. Therefore, the cultural characteristics of the Korean costumes in Xialuhe Township are still obvious and still exist in the minds of the Korean people, which is an important symbol of the national culture and national identity.

4.2.1.3 The status quo of Korean costume

Li (Interviewed,2022)

After China's reform and opening up, along with the rapid development of society and technology and the rapid development of economy, Korean costume has bid farewell to the era of "sackcloth and white clothes". The style, structure, fabric, color, craft and other aspects of costume are changing and becoming richer and richer, showing a diversified development trend. With the development of textile technology, there are more artificial chemical fiber fabrics, which makes Korean costume more textured. The right sag and crisp degree match the style of pleated skirt, which makes the costume more beautiful and makes up for the loopy visual effect of traditional costume. Color collocation is also increasingly rich, with different makeup and accessories, or appear comfortable solemn, or appear quiet and elegant, or appear beautiful and romantic, in line with the needs of a variety of occasions. Now the Korean costume in the style has also changed a little, the pleated skirt is no longer a regular full pleat, but only press the skirt of the upper part of the pleat and the lower part is loosely open, the skirt shape shows a word spread, the coat is also carried out the dart, return to pull and other process processing, the version is more suitable. In addition, due to the arrival of the industrial era, a large number of advanced equipment, such as embroidery machines, coding edge machines, etc. are widely used in the production of Korean costume, which reduces manual labor at the same time, but also makes the final costume products more exquisite

4.2.2 Conditions of Integration and Development of Korean Folk Culture and Tourism Development

Folk culture represents the cultural characteristics of a region, which is the fundamental reason for the formation of cultural differences, while cultural differences are the premise and guarantee of cultural diversity, and also the advantages of developing folk culture industry in each region. Kuandian Manchu Autonomous County, Dandong City, Liaoning Province, in accordance with the

cultural differences and diversity as the basis for the comprehensive implementation of the strategy of "tourism flourishing", highlighting the leading role of tourism industry in Dandong's economic and social development, the tourism industry as a new engine for the future development of Yanbian, with the whole region tourism as the main line, health and health as the theme, reform and innovation as the driving force, Comprehensively improve the innovation ability, development ability and competitive vitality of the tourism industry, accelerate the construction of the national tourism reform and innovation pilot zone, and strive to build Kuandian County into a well-known domestic tourist destination and leisure resort. Kuandian Manchu Autonomous County takes Manchu culture as the main brand of tourism, and carries the double ethnic theme cultural tour of Xialuhe Korean Culture Township as the theme, and vigorously implements the Chinese Korean agricultural music and dance competition, Korean Culture Festival and other folk culture brand activities in this position. The construction of the Korean characteristic tourism brand is to make the local tourism products stand out in the surrounding rural tourism in the cookie-style Changbai Mountain tourism area, give full play to the advantages of local characteristics of tourism resources and folk culture resources, and form the characteristic tourism activities that can only be experienced in Sandaodaohe village. The most important link to build the characteristic brand of Korean tourism is to find out the positioning of the tourism image.

4.2.2.1 Protection of Korean folk customs

As a migrating nation of the Korean Peninsula, the costume culture of the Korean nationality has a deep historical origin with the peninsula, and is closely connected with the national temperament and aesthetic taste. As a century-old tribe, Sandaoghe Village provides a variety of Korean costumes for tourists to experience the Korean culture more deeply. Tourists can participate in various activities in the century-old tribe wearing the costumes until they leave.

All the counties and cities in the three Northeast provinces have "intangible cultural heritage" with local folk culture characteristics. We should make full use of this cultural advantage and learn from the successful experience of "Jindalai Folk Culture Festival" in Jindalai Folk Village of Yanbian City, Jilin Province, and the classic folk art "Three Old People" in Helong City. According to the

fact that Sandaohe Village is the only original Korean village in Liaoning Province, the Cultural and Tourism Bureau of Kuandian County has compiled the tourism concept plan of Sandaohe Village. In the establishment of cultural brands, it is necessary to restore the Korean folk culture in the region as the core and highlight the Korean folk culture in Liaoning. With the fame of the Yalu River border, establish a unique cultural brand identity in Liaoning Province, so as to enhance the influence and appeal, inherit and develop the Korean folk culture with characteristics, and create its own cultural tourism brand. (Dandong Culture Tourism Bureau official website release 2021)



Figure 22. The life style of the Korean people during the spring plowing season

Source: Sandaohe Wechat public number

With "Sharing joy with the people" as the tourism brand positioning of the Korean village, the life style of the Korean people in the spring ploughing, summer weeding, autumn harvesting and winter collection seasons in Dandong City, Liaoning Province is restored, and festivals of special significance are interwoven into the production and life of the villagers to experience the special folk culture atmosphere. For example, to carry out the spring farming culture festival, autumn harvest activities, children's hundred-day feast, the old people's feast and other experience folk custom activities, so that tourists personally participate in the production and life of the Korean people in Liaoning province, to create the characteristics of the folk

tourism brand of Sandaohe village, improve the competitiveness of the tourism industry of Sandaohe village.

4.2.2.2 Promote the inheritance of Korean culture

The revival of traditional culture in Sandaohe Folk Village tourism area is a kind of regeneration, not a copy of the original form of culture. In the tourism market, the relationship between cultural supply and demand is affected by economic factors, and tourists have more say in the display of national culture. Their needs and expectations determine how local people express, choose and reconstruct their own culture, and tourists' preferences and paranoia often lead the direction of traditional culture revival. According to the reality of the host society and the expectations of tourists, the "prototype image" combined may not be the objective truth itself, and it is not easy to find the absolutely real "traditional objective" culture in the tourism market. Although the revival of traditional culture has the characteristics of reconstruction, and each rejuvenation method is different, but most of them contain the components of reconstruction and innovation, which contains the strong subjective initiative of the local people.(Li 2020)

In the development of folk village tourism, the villagers of Sandaohe Folk Village are not passive objects of tourism gaze, they interact with tourists in different ways, and under the drive of the government and businesses, they re-construct their national identity, sense of place and tradition, and create some new forms of artistic expression. In particular, by creating the scene of Korean traditional culture in different forms, and by restoring and maintaining traditional culture, many forgotten "traditions" will be activated by an accidental opportunity, and many lost traditional customs can be regenerated in the process of tourism development. While the villagers readily accept the benefits brought by the excavation of Korean culture, they will also accept the sense of self-belonging and identity brought by the reconstructed folk culture. This seemingly sightseeing folk culture actually stimulates the villagers' sense of cultural identity and tourism participation, promotes the revival of Korean traditional culture, and opens up a new stage for the innovation of Korean culture.

First, the way of cultural significance reconstruction. On the one hand, it reflects the addition of cultural significance in the scene. In order to enhance the attraction of tourism, it is a common way for folk village tourism to carry on the

characteristic cultural packaging of some scenery. J Folk resort has created more Korean cultural landscapes. Although the cultural connotation carried by each cultural landscape is rooted in the traditional Korean culture, the cultural significance expressed has been expanded, such as the story of Xingfu House brothers planting gourds; On the other hand, it embodies the giving of cultural significance of tourism commodities. In order to promote the sales of tourism commodities, folk villages use Korean traditional culture or regional culture to package cultural commodities, mark the commodities with cultural brand, give the commodities cultural connotation, and create a better "identity" for them. The spicy cabbage in the cellar of the folk village attaches more importance to adding cultural significance to the goods sold. Although the author found during the investigation that part of the salted vegetables used plastic utensils, the merchants repeatedly emphasized in the external publicity that "all the goods are pickled by the authentic Korean tile jar and stored in the cellar", which attaches Korean cultural elements to the goods. It can enhance the national flavor of tourist goods and promote the revival and recurrence of Korean traditional culture. (Li 2020)

Second, the way in which cultural content is added. With the acceleration of the reform and opening up process, many new ideas poured into Yanbian area, resulting in the gradual shrinkage of the culture of many Korean villages, but the rise of folk village tourism has prompted some cultures to be revitalized, especially under the attraction of economic benefits, its cultural significance is not only no longer the original meaning, but has been greatly expanded. As the venue of Jindalai Tourism Festival, J Folk Village, in the cooperation of the government, merchants and villagers, in order to give full play to the benefits of Korean culture and enhance the festive atmosphere, consciously increased the contents of Korean culture during the festival, carefully planned Korean songs and dances of different styles and other programs, and emphasized the addition of various Korean folk experience activities. In order to expand the tourism effect of the folk village, the local government has spared no effort to introduce a large number of other cultural elements such as opera to enhance the diversity of the Jindalai Cultural Tourism Festival, which has achieved a good response. (Li 2020)

On the one hand, the rich cultural content satisfies modern people's desire for cultural meals and fast food, which are welcomed by tourists; On the other hand, this kind of processed and improved cultural festival reintegrates cultures in different time and space backgrounds, both historical inheritance and modern variation, as well as the borrowing of other cultures, providing opportunities for the revival of Korean culture and a stage for display.

4.2.3 Design Cases of Korean Tourism Villages at Home and Abroad

4.2.3.1 Hai Lanjiang First Village of China Sea

Longhe village belongs to Dong Shengyong Town of Longjing City, located in the upper reaches of Hailan Lake in Yanji City. It is 25 kilometers away from Longjing city, and separated from Yanji Economic Development Zone by a mountain. The straight-line distance is kilometers. It is located in Hailan Lake scenic spot. In the east of Tumen City, it is composed of Longbei, Longqu, Longquan, Longtan, Liulin, Xiazhong and Jiulong natural tun. The village committee is located in Longtan. The total number of households is households, everyone; The actual number of households is households, persons; The whole village is mainly dominated by the Korean nationality, and the Korean nationality accounts for more than the total population. Longhe village arable land area of hectares, woodland area of hectares, grassland area of hectares, the village is rich in wildlife resources, is also an important grain base of Longjing City. Longhe village is located in the mountainous area, which better preserves the traditional Korean culture. 9 (Jin 2013)

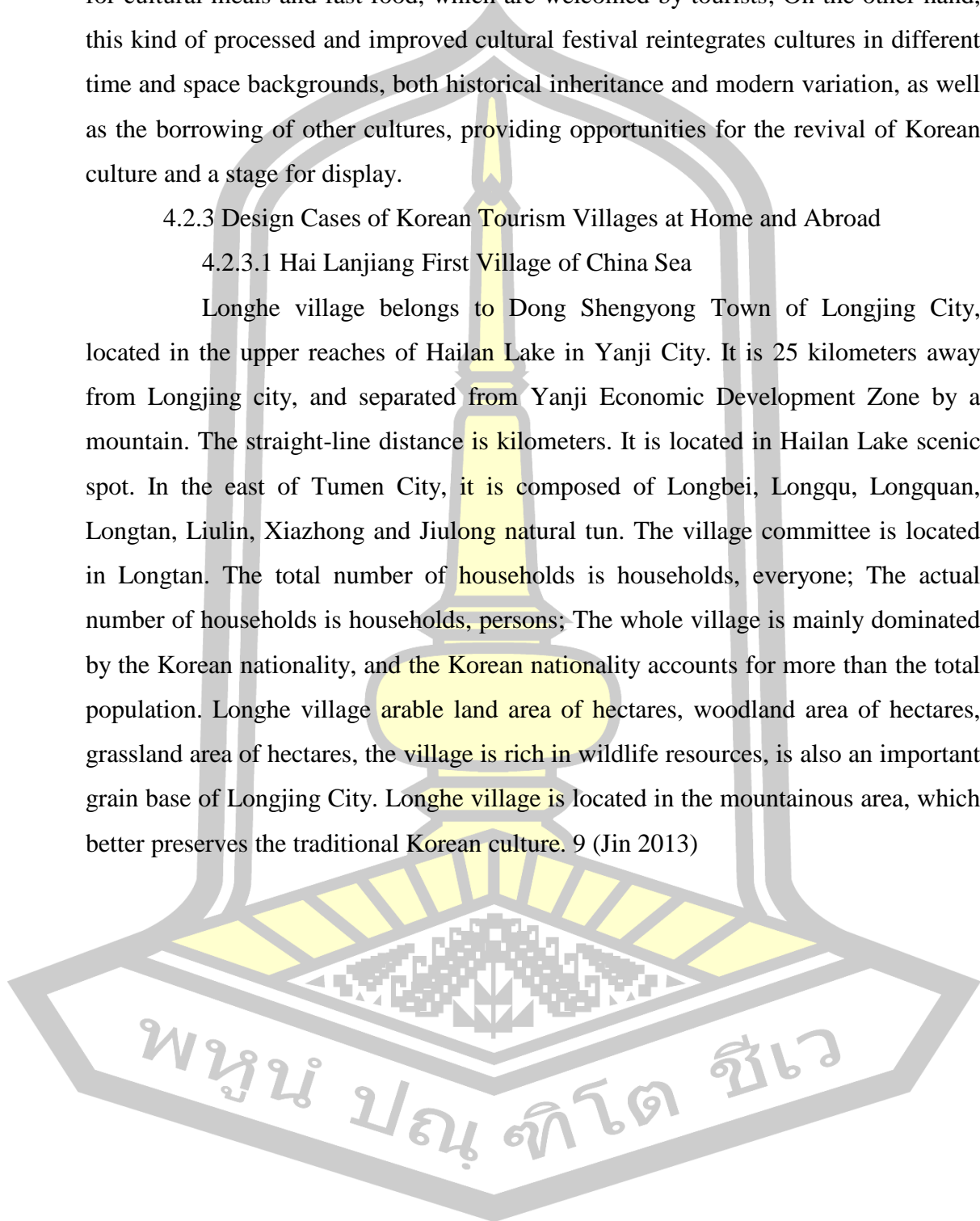




Figure 23. Longhe Village
Source: Jin Guanghao (2013)

4.2.3.2 Seongsang Folk Village, Korea



Figure 24. Seongsang Folk Village of Korea
Source: Xuan Jiying (2013)

Seongfolk Village is located at the east side of Mount Halla on Jeju Island. The South Korean government attaches great importance to the inheritance and protection of cultural heritage. Through a series of subsidy policies, the indigenous people can live in the folk village for generations, and the folk customs are preserved intact. More than 400 traditional buildings with unique ethnic style have been completely preserved in their original appearance, emitting the unique charm of

ancient buildings. The original appearance of the village has hardly been damaged, and the old trees more than 100 years old have also been given special protection. (Xuan 2021)



Figure 25. Logo design of Seong Folk Village

Source: Xuan Jiying (2013)

The tourism brand image of Shengcheng Folk Village is designed around the traditional ancient village. The design draws on the thatched roof of Shengcheng Folk Village as the main design element, and uses the clever combination of English "Seongeup Folk Village" and Korean name from an international perspective, highlighting the traditional culture and ancient architecture elements to achieve a high degree of harmony and unity. The thatched roofs here use local wood and plants as building materials, and the overall architectural style is integrated with the natural style of the island. (Xuan 2021)

The guide view of the folk village, the overall design highlights practicality, the content expression is easy to understand, there is no particularly gorgeous design, but the function is clear, including the guide system design of "Chinese, Korean, Japanese and English" four languages to let tourists at a glance. In the symbol of Jeju Island, the stone grandfather can be used as a mascot to pray for

good luck and drive away evil spirits, and it is also one of the unique brand image signs of Seongsong folk village. (Xuan 2021)



Figure 26. Mascot of Seongseong Folk Village

Source: Xuan Jiying (2013)

4.2.3.3 Yanji Guomao Folk Village

Guomao Folk Village was founded in the last century. There are traditional folk houses, folk exhibition area, folk performance area, water play area, children's play area, ski resort, sports ground and many other contents in the park. In the early stage of construction, it attracted many tourists and became a famous place for residents of Yanji City and even Yanbian Prefecture. However, with the passage of time, it has gradually lost its former glory and been neglected. Now it is difficult to see tourists visiting this place. (Jin 2013).

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Figure 27. Yanji International trade folk Village

Source: Jin Guanghao (2013)

By comparing the development, construction and operation of several examples of folk scenery parks and folk villages in China, the following conclusions are drawn from the experience:

It is necessary to have more prominent characteristics, withstand the impact of time and lasting service projects, which can attract tourists in the four seasons. Now the traditional cultural property should be made full use of, and the overall tourism taste should be improved through various aspects. At the same time in the publicity efforts to further strengthen, in the fierce domestic and foreign competition to stand firm, hold the current market scope on the basis of opening up a larger market scope. The relationship with the media should also be done well, strengthen contact and cooperation and communication, provide some places to shoot the real folk traditional drama, the advantages and characteristics of the publicity researchers, the scale should be controlled to a certain extent, not blindly seeking too much, not too large, not too small, too much of the idea should be kept in mind.

4.2.4 Problems Encountered in Cultural Tourism Development of Sandaoghe Village

Gong (Interviewed, 2023)

Although the Korean folk tourism cooperative of Sandaoghe Village has made initial achievements in helping the villagers increase their income, promote the employment of villagers, and improve the environmental health of the villages, it is

still far from the general requirements of rural revitalization. Under the background of the new era, the Korean folk tourism cooperative of Sandaoghe village has not kept up with the pace of the development of The Times, and there is an obvious lag, which affects the long-term development of the cooperative.

Folk culture brand refers to the elements that are displayed to all audiences to help them identify a certain folk culture product, such as nouns, characteristics, signs, personalities, images and market influence, reflecting consumers' perception and experience of folk culture products, which not only includes material experience, but also includes spiritual experience, paying particular attention to the offering of a new life. The primary goal of tourists coming to Sandaoghe Village is to obtain a satisfactory cultural tourism experience, and expect to feel the Korean culture different from other regions in Sandaoghe Village, taste the unique flavor of food, and carry out a unique folk experience. If tourists do not feel the unique Korean cultural atmosphere when they come to Sandaoghe Village, the tourist experience will be greatly reduced, and the satisfaction of Sandaoghe Village will be greatly reduced.

In the development model of many "Korean folk culture + tourism experience" in the three northeast provinces, who has a unique folk culture brand, who has a winning weapon to meet the interests of tourists, who has visibility, cohesion and radiation. In the folk tourism industry of Jilin Province, the successful case of brand construction is Jindalai Village in Helong City. With Jindalai flower as the brand positioning, the relevant creative brand development is carried out around the Jindalai brand, and certain results have been achieved. At present, the local government and the Korean folk tourism cooperative of Sandaoghe village have a weak awareness of the village's brand construction, no in-depth mining of the folk culture in the region, no unique brand positioning, no brand keywords, there is a phenomenon of "eyebrows and moustache", and no real brand effect. In the development and design of tourism products, the use and development of the village's folk resources, customs and cultural traditions are not enough, tourists can only carry out fleeting landscape consumption, there is no deep digging and experience the value of the Korean folk culture in Liaoning Province, unable to have a deep collision with the Korean culture, produce boring psychology, lose the interest in sightseeing and publicity. It is not conducive to the long-term development of folk tourism in

Sandaoghe Village. Tourists have no special brand impression of Sandaoghe Village and no clear concept of the Korean cultural characteristics of Sandaoghe village. They just stay at the superficial level. (Li 2018).



Figure 28. Resort managers talk to tourists

Source: Mu Xue (2023)

Liu (Interviewer, 2021)

"We came to this village because it is a Korean village along the Yalu River on the Korean border, and wanted to feel a different folk experience, but once we came in, we felt that this village was not much different from other folk villages, that is, visiting the folk houses, watching performances, buying specialties, which we can also see on TV, I don't know what the meaning of coming here is."

The main interests of tourists to the folk village are not only to feel the unique natural scenery, reasonable commodity prices, and characteristic Korean food, but also to interact with the folk culture and form their own unique experience. Obviously, the interest demands of tourists have not been satisfied.

Wang (interviewer, 2023)

"I really like the feeling here. The natural scenery is integrated into the village. It is like traveling back to the original village. Watching the villagers' performances, I can understand how Korean people spend their day. It is just that there are not enough clothes, the style can not explain the cultural characteristics of Korean costume, the style is relatively messy. There are many kinds of clothes, but I don't know what kind

of clothes I should wear in what kind of environment. It would be better if I could get close to life."

Since Sandaoghe Village has retained the most primitive village style, there are ancient Korean houses and buildings, simple farmland, the villagers involved in the operation and management also maintain the style of the original residents to perform life. So why can't we find out the differences from other Korean folk parks and give visitors a different experience? For example, different festivals and celebrations can be promoted to the outside world according to different day theme experiences. Uniform custom design of daily wear costume, to give tourists theme choice, according to different themes to choose costume, to participate in the daily life of the village. Strengthen the sense of national experience and enhance the sense of national identity

4.2.4 Summary

Folk culture, as a cultural phenomenon, is the mark created by human beings in the survival and reproduction of nature. According to the study of Korean costume and the historical process, the paper constantly changes the form and system, making the costume as one of the important cultural elements of the nation, and realizing the great significance of the existence of the costume in the national culture. The paper uses the costume culture as the basis of this study, and takes the implicit knowledge as the guidance. The combination of costume culture and local tourism projects in the Korean folk culture will not only show the rural scenery in the rural area, but also integrate the Korean ethnic customs into it, create a path of tourism development, and bring double tourism experience to tourists. By studying the problems encountered in the development of Korean tourism resorts at home and abroad, as well as the interviews with tourists in Sandaoghe Village, this paper validates the problem orientation of the research, and provides theoretical guidance for related types of planning.

4.3 Study the Development Path of Cultural Tourism of Korean Costumes in Sandaoghe

4.3.1 Characteristics of Natural Landscape of Sandaoghe Village

Sandaohé Village, Xialuhe Township, is located in the eastern mountainous area of Liaoning Province. It is under the jurisdiction of Kuandian Manchu Autonomous County, Dandong City. It is the only Korean autonomous township village in Dandong City. It is located in Kuandian Manchu Autonomous County of Liaoning Province and the Democratic People's Republic of Korea is bounded by the Yalu River, with a border length of 216.5 kilometers.



Figure 29. Top view of Sandaohé Village
Source: Association of Photographers (2019)

Sandaohé Village is located in the northeast direction of Xialuha Korean Nationality Township, between two mountains, with a hilly terrain. The river flows through the village in front of the village, the village is surrounded by cultivated land, the layout is compact, the pattern is mountain - village - field - water. The site selection of Sandaohé Village still retains the traditional characteristics of the Korean ethnic group, choosing a gentle place between the two mountains to build the village. The site of the village is near the mountain and the water, and the terrain is flat. There are Neolithic Lianjiang old ditch site and cultural site of Liao and Jin dynasties in the area. The site selection of Sandaohé village follows the cultural characteristics of the Korean ethnic group, and takes the theoretical basis of feng shui thought as the site selection basis of the village to meet its own needs. The Korean village site selection mainly has three ideas: First, the site is located in the shade to the sun, to bring sufficient sunshine to the village, and to block the winter cold wind invasion. Second, the site is located on the hillside or plain in the gentle area, suitable for the development of farming economy, save the material resources and manpower required for the construction of the village. Third, it is close to the water source, to

meet the needs of production and life, and to develop rice planting. Sandaohe village is located in a hilly area, which belongs to the site selection method of near mountains and water. The Korean people build roads, plant fruits and vegetables, build pools and open up cultivated land between mountains and rivers to form the village landscape with Korean characteristics. The village is located on the mountainside near the water source, and the surrounding natural resources are rich, providing the local residents with the necessary food and water for production and life. (Cao 2021)



Figure 30. Geographical location of Sandaohe village

Source: Google Maps (2013)

Sandaohe Village is rich in ecological resources and has a pleasant climate. The Binggou Mountain under its jurisdiction is located in the south of the village, with an altitude of about 800m. In the north, the open river flows through the Hunjiang River, and in the east and west, there are mountains and hills about 300m above sea level. Here is rich in products, there are wild vegetables, mushrooms, Chinese herbs and other agricultural and sideline specialties, zinc, lead, boron, copper and other minerals. The village's collective economic development is mainly the construction of cold storage for agricultural products and village collective beekeeping projects. (Cao 2021)

4.3.2 Overview of Tourism Projects in Sandaohe Village

In 1990, the Korean Folk Tourism Cooperative of Sandaohe Village in Xialuhe Township began to collect relevant ethnic information materials. In order to protect the Korean culture in the village, the villagers left in the village spontaneously learned history and collected some ethnic relics such as costumes, utensils and tools

from their homes. Because the national custom is to burn the clothes after the death of the elderly in the family, so there are very few items left in the clothes. The construction of the village began in 2006, based on the maintenance of the century-old houses in the village, and the design, repair and finishing of the surrounding fields. It started trial operation in 2011.



Figure 31. Sandaohu Korean folk resort scenic area gate

Source: Mu Xue (2023)

The Sandaohu Korean Folk Tourism Cooperative consists of village organizations with villagers at various posts. The cooperative has five restaurants, which can accommodate 400 people at the same time, with 80 rooms and 400 beds. Every tourist season, the performing arts staff of Sandaohu Folk Resort will play various roles in the village, just like relatives in the village, welcoming visitors to experience life. In the evening, there is a bonfire party, which will lead visitors to dance to music. Visitors can voluntarily rent Korean costumes prepared by the villagers.

Facilities such as the gate of the Korean scenic spot, the Korean guest house, the Korean folk restaurant, the special picking garden, the ecological flower sea, the service station and the ecological parking lot have been set up respectively in the scenic spot to provide tourists with one-stop experience services with the Korean folk characteristics.



Figure 32. Korean folk museum in Liaoning

Source: Mu Xue (2023)

The Sandaohu Korean Folk Resort has established the only Korean folk museum in Liaoning Province, with a collection of more than 2,000 precious Korean folk relics. There are written records of the origin of the village and the stories that happened in the village during the War of Resistance against Japanese Aggression. There are also some ancient books, costumes, decorations, daily necessities and other items with national characteristics. Here I met Mr. Jin, the museum collector. He and his family have spent nearly ten years to contact relevant people, organize materials, restore some objects, and set up this small museum.

By 2022, the museum has received a total of 179,000 tourists, which has greatly promoted the development of tourism economy in Xialuhe Township and provided a strong boost for the development of tourism industry in Dandong City.

4.3.3 Current Situation of Cultural Tourism in Sandaohu

Tourism projects: According to the analysis of China's ethnic minority cultural tourism development projects, the existing tourism projects in Sandaohu Village are relatively short, unable to provide tourists with a better sensory experience for a long time of rest and entertainment, and can only be used as a one - to two-day tour experience. The participation of costume can only show its value in the medium term, and tourists can't experience the ethnic life of Korean people in the first time after entering the area.



Figure 33. Century-old houses in the Samdaohe Korean folk resort

Source: Mu Xue (2023)

Landscape: The first phase of the natural landscape has basically taken shape. The living area of the second phase uses the most original design, and the Korean mud tile house is used as the experience residential area. In the third phase, a comprehensive sports ground has been built on the left side along the residential area. A villagers' park and traditional sports stadium (swing, springboard, wrestling, etc.) will be built by utilizing the hillsides and the current woods. The project needs to be further improved and organized. It is planned to set up climbing roads and pavilions and other rest and sightseeing facilities on the east mountain, which will serve as a viewing point overlooking the panoramic view of the village and the beautiful scenery of the Sandao River, and become the opposite view at the entrance, which can be seen from a distance. Will become a symbol of the Sandaohe village style.

Housing and infrastructure construction: the quality of residential buildings in Sandaohe village is low, the supporting facilities are insufficient, and the level of various infrastructure is backward. How to quickly improve the quality of residential buildings, improve the supporting facilities, strengthen the construction of infrastructure, and change the backward village appearance is a new problem faced by the town government and village committee.

At present, the Sandohe Korean folk resort has reached a certain scale, which has brought certain benefits to the villagers with meager income. Before the folk tourism resort was established, the young and middle-aged people in the village were

working in South Korea, and the income of the remaining villagers was mainly from crop farming, farmland rent, and odd jobs. According to interviews and access to information, after the establishment of Sandahe Korean Folk Resort through the joint villagers to carry out catering, accommodation, picking, folk experience and other tourism service activities, not only through the way of membership dividends to increase the income of villagers, but also allow farmers to participate in the summer leisure season in the resort management, service, performing arts work to increase operating income. In the tourism experience of the business model of folk resort sightseeing tickets in accordance with 60 yuan/time, a day can be visited 3 times, tourist season can achieve 5000 yuan of income. Folk tourism cooperatives in accordance with the standard 50 yuan/person to charge tourists accommodation costs, and provide breakfast for tourists, of which 30 yuan to provide accommodation services for villagers, at the same time accommodation cleaning services, tourism season villagers can achieve 4000 yuan of income. The sales amount of fruit and vegetable picking experience is also multiplied by the sales amount of ordinary transactions, and the sales of fruits and vegetables in the tourist season can achieve 18,000 yuan of income. The income of farmers has gradually increased, and the villagers believe more that the cooperative can lead everyone to get rich, and they have joined the folk tourism cooperative. Folk tourism cooperatives improve the living standards of villagers, and villagers are more actively involved in the construction of cooperatives, forming a virtuous circle of mutual benefit and mutual assistance.



Figure 34. Villagers greet tourists in Sandahe Village
Source: Public account of Sandahe Korean Folk Village

Jin (Interviewed,2022)

"I am old and can't do any labor. Before the cooperative was established, I was mainly living on the minimum social security allowance. After the cooperative was established, the interviewer asked my family to offer Tours of Korean people's homes to tourists. When there was no epidemic in the first two years, from May to October, there were tourists visiting the village. My family and the other two families took turns to visit the village. On a good day, you can visit three times.

Jin (Interviewed,2022)

"As a young villager in my village, I have been working for the folk village. I am a college graduate and worked in South Korea for a while after graduation. Later, when my parents get older, the researchers come back to take care of them. Besides planting the land, every year since spring, a few colleagues of the researchers rehearse programs and create new projects here to prepare for the first group of tourists in the first festival. When winter comes, they continue their research and go to other places to learn from the experience. That way, you can take care of your family at home and raise your income close to home."

As the Korean village of Xialuhe, most of the young and middle-aged villagers have gone to South Korea to work, Sandaoghe Village has become a "left-behind village", "hollow village", the village of lonely elderly, women and children and disabled villagers mainly rely on odd jobs, rented farmland, social relief and other ways to survive, resulting in a large waste of Korean folk resources. Sandaoghe Folk Tourism Cooperative integrates human resources and folk customs in the village, and employs women as waiters in restaurants and hotels, interpreters in scenic spots, and sellers of local specialties through training and guidance. 10 poor households who are unable to work in the village will be gathered together, and they will buy shares free of charge on a per capita basis, and serve as environmental supervisors and cleaners in the scenic spot. With "high return" and "deep nostalgia" to attract young and middle-aged workers in South Korea back to the village development, the reception of South Korean tour groups, special Korean food cooking, nearly 3 years to absorb a total of 6 South Korean workers returning to the home employment. Provide employment opportunities for the villagers, attract the labor force to return to work, is conducive to

4.3.4 Design and Planning of Korean Costume Culture Project

4.3.4.1 Carry out ethnic costume experiential tourism. When tourists travel to these places, they can participate in designing, making and wearing ethnic costumes. Local materials and craftsmen provide guidance. Finally, tourists can wear costumes designed or made by themselves. In Harbin, Heilongjiang Province, this is the case. As the popularity of tourism continues to rise, the Harbin Tourism Bureau has taken advantage of the exotic atmosphere of Sophia Cathedral, attracting a large number of tourists to take photos here in costume. And in the most prosperous central part of the city, the multi-ethnic gathering, has been living in the Greater Hinggan mountains forest area. In the past years Oroqen out of the mountain, in the northernmost China fishing Hezhe people by the shore, reindeer Ewenki with deer, eagle patrol Daur, singing and dancing in the grassland Mongolian, Kirgiz and other minorities are constantly coming to the city street. On Douyin, netizens commented that "the local people were surprised that the local people have never seen such a large number of nationalities", "the reason to invite the Oroqen out of the mountain was the Emperor Kangxi of the Qing Dynasty", "in order to meet the tourists from the south, the director of cultural tourism has done his best". No major Chinese city in 2024 will be as popular as Harbin in

winter.



Figure 35. Ethnic minorities on central street in Harbin, Heilongjiang province

Source: Tiktok App in China

Li (Interviewed,2023)

Now, fewer and fewer people are wearing Korean clothes. To promote the interviewer, the researcher has opened a Tiktok interviewer so that all the people who like Korean dress can come and wear it. The beautiful girls come from all over the country: Guangzhou, Shenzhen, Shanghai, Beijing, there are a lot of people here, even Russian girls, they wear the clothes of the propaganda researchers, so that people can see that Korean clothes are so beautiful and beautiful." "In the beautiful folk garden, the researchers give them makeup, do hair, clothes to wear out, the clothes are also good, the people are good, the hair is good, in this way, the researchers are sent in the little red book, they are also photographed in the little Red book, other young people see it and make an appointment. Like in September, there are Shenzhen to come, take a plane to Changchun in the morning, and then take a high-speed train to Yanji, return to the evening. Why do you ask them? They said, "The researchers have seen your clothes in the red book, they are so beautiful, they want to come and see them." 'More than 400 outfits, I can't even wear them for the holidays.' The teacher said, "After wearing the clothes, the girls are happy, and the researchers are also happy."

4.3.3.2 Carry out the Ethnic Costume Culture festival, display the latest ethnic costumes, and at the same time, include the life customs of local ethnic minorities and other aspects of the content. There are many festivals of Korean nationality, such as New Year's Eve Festival, Shangyuan Festival, Cold Food Festival, Autumn Festival, Liutou Festival, etc. In addition, festivals of Han nationality are also held, and innovative Korean costumes should be displayed through festival activities. Take the Korean people of Sandaoghe as an example, you can hold musical

instrument dance performances, swing competitions, wear Korean costumes, interact with tourists to personally experience the process of Korean traditional marriage customs, and promote Korean traditional food, so that tourists can enjoy Korean costumes and experience Korean culture in an all-round way.

4.3.3.3 Hold special activities to mobilize the ethnic talents to develop and innovate the ethnic costumes. It can hold the Korean costume design contest, the Korean costume souvenir contest, and the Korean costume exhibition. Integrate other tourism resources with the development of costume culture tourism. For example, the Korean costume culture elements are integrated into the packaging design of agricultural products; Organize ethnic song and dance troupes, and bring the characteristics of Korean costume culture to all parts of the country in the way of performance.

4.3.3.4 Using social media: release photos and videos about Korean costumes on social media to increase the exposure rate. At the same time, you can also invite Internet celebrities, Kols, etc., to promote Korean costumes and resorts. Nowadays, taking Tiktok and Kuaishou as examples, the Tibetan, Mongolian, Yi and other ethnic minorities have gained millions of attention by uploading short videos of their costumes. More and more Chinese people have enhanced their national confidence and paid more attention to the national costume culture. In the past three years, the popularity has continued. We use the Internet self-media to let people see the beautiful minority costumes, attract tourists' attention, and increase the desire to travel here.

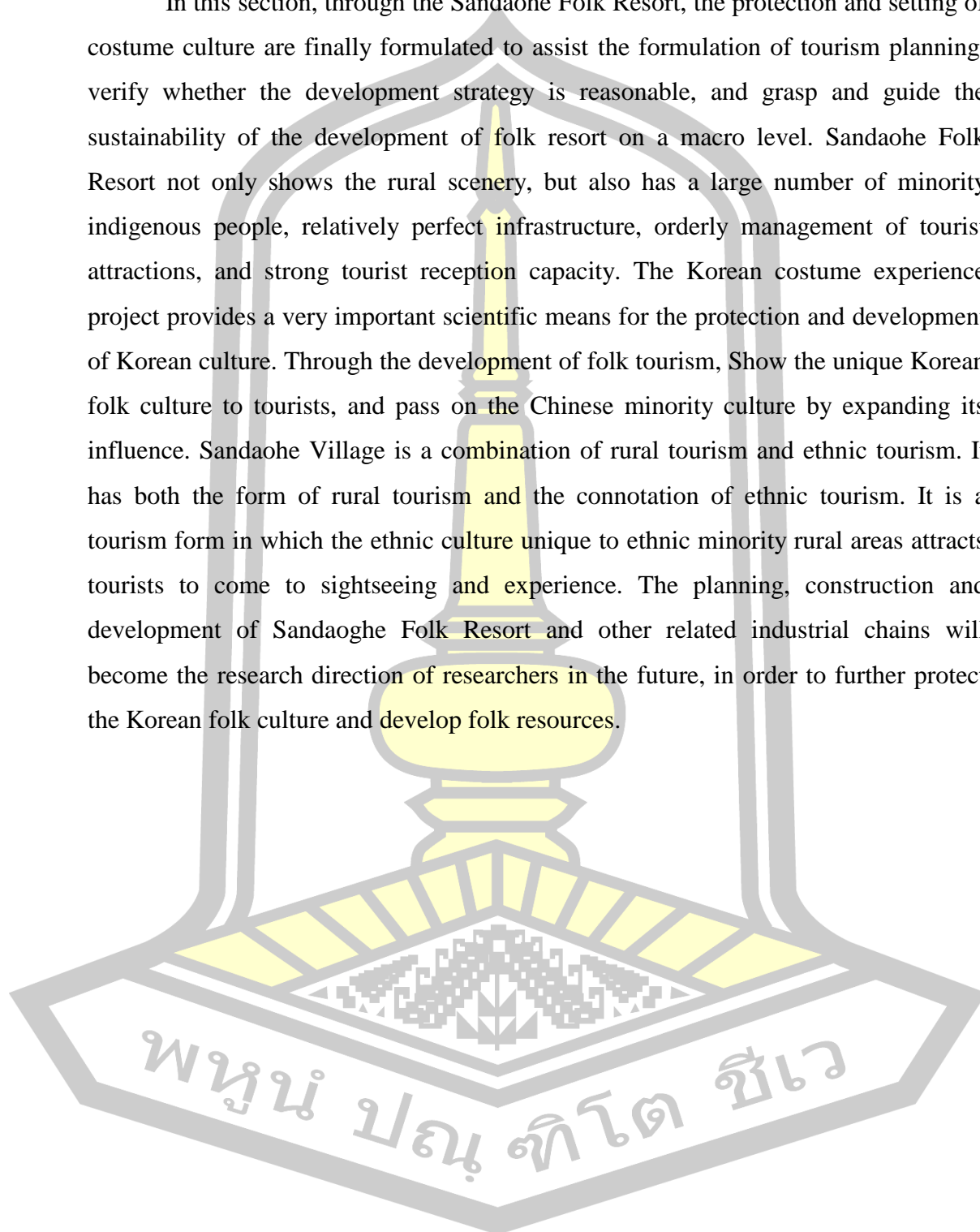


Figure 36. Chinese minority costume change show

Source: Tiktok App in China

4.3.5 Summary

In this section, through the Sandaohe Folk Resort, the protection and setting of costume culture are finally formulated to assist the formulation of tourism planning, verify whether the development strategy is reasonable, and grasp and guide the sustainability of the development of folk resort on a macro level. Sandaohe Folk Resort not only shows the rural scenery, but also has a large number of minority indigenous people, relatively perfect infrastructure, orderly management of tourist attractions, and strong tourist reception capacity. The Korean costume experience project provides a very important scientific means for the protection and development of Korean culture. Through the development of folk tourism, Show the unique Korean folk culture to tourists, and pass on the Chinese minority culture by expanding its influence. Sandaohe Village is a combination of rural tourism and ethnic tourism. It has both the form of rural tourism and the connotation of ethnic tourism. It is a tourism form in which the ethnic culture unique to ethnic minority rural areas attracts tourists to come to sightseeing and experience. The planning, construction and development of Sandaoghe Folk Resort and other related industrial chains will become the research direction of researchers in the future, in order to further protect the Korean folk culture and develop folk resources.



CHAPTER V

CONCLUSION DISCUSSION AND SUGGESTIONS

This chapter briefly summarizes the conclusions of this study through the summary of the previous studies. After completing the interpretation of the conclusion, the future development and costume culture inheritance of the Sandaoh Korean folk resort are forecasted. Through planning and summarizing the research process and purpose of this paper, a development path of tourism culture based on costume color is completed, hoping that the research of this paper can provide reference value for the development of Korean folk culture.

First, the principle of comprehensiveness. Combine the Korean costume cultural resources with other cultural tourism resources in the Korean area, so as to carry out reasonable development, avoid isolated development, resulting in the reduction of the charm of the Korean costume cultural resources, and ensure that various cultural tourism activities can better display the cultural connotation of national costume. This requires in the development of costume culture tourism resources, should be combined with other ethnic minority areas of various resources for comprehensive development, such as Korean costume as a tourism experience project, in-depth experience of the Korean ethnic life. Or integrate the national pattern process with the specialty packaging design, and set up sales points in the scenic spot, place clothes and other souvenirs, etc., in order to carry out cultural publicity and promote the development of costume cultural resources. Secondly, adhere to the principle of nationality. As the main component of Chinese excellent traditional culture, Korean costume culture highlights the diversity of Chinese culture, as well as the cultural uniqueness and nationality of the Korean nationality itself. Therefore, in the process of development, in order to show the connotation of Korean culture and highlight its national characteristics, we should pay close attention to the formation of the origin of costume, and give the life and soul of Korean costume, so as to highlight the national characteristics and the charm of costume culture. Thirdly, the principle of innovation. In the development of costume culture resources, in order to ensure that it can better adapt to social development, meet people's needs, and promote the

implementation of innovation and development, it is necessary to strengthen the differences between Korean costume and other ethnic costume through independent innovation, combining the characteristics of other ethnic groups and the preferences of the masses, so as to clearly and truly show the essence of Korean costume culture. For example, in the production of Korean costume, appropriate innovations can be made in combination with specific patterns and tourists' cognition, and relevant cultural connotations can be displayed. Finally, the principle of diversity. At present, the United Nations has adopted the Convention on the Protection of the Diversity of Cultural Contents and Artistic Expressions, and the diversity of dress culture has attracted much attention from all walks of life and the world. However, the Korean costume culture has not received higher recognition and attention during the development period, so it is necessary to highlight its diversity principle in combination with the actual situation, and "seek common ground while reserving differences" under the premise of respecting differences, so as to ensure that its own costume has unique characteristics and can reflect the regional culture and history, so as to ensure that the Korean costume culture can be better displayed in costume.

5.1 Conclusion

5.1.1 Significance of Korean Costume Culture Inheritance

5.1.2 The Value of the Study of Korean Costume Culture in Tourism Projects

5.1.3 Develop Costume Culture Tourism Strategies by Utilizing Costume Culture

5.2 Discussion

5.2.1 The Research Value of Korean Costume Culture

5.2.2 To Solve the Problems in the Development of Cultural Tourism, Choose Korean Costume

5.2.3 Guiding Opinions on the Development Path of Korean Costume Tourism in Sandaoghe Village

5.3 Suggestions

5.3.1 Suggestions on Utilization of the Results of This Research

5.3.2 Suggestions for Future Research

5.1 Conclusion

5.1.1 Significance of Korean Costume Culture Inheritance

China is a big family composed of 56 ethnic groups. Due to the cultural differences between different ethnic groups and different regions, the folk costumes of various ethnic groups have different connotation and extension in terms of emotional language and culture. As a member of the big Chinese family, the Korean people in China also have their own unique and colorful costume culture.

Most of the Koreans moved from the Korean Peninsula to the northeast in the late Qing Dynasty and formed a minority. At present, most of them live in the three northeast provinces and parts of Inner Mongolia. Therefore, their national costumes have a deep origin with the culture of the Korean Peninsula. Based on the unique national historical and cultural background, the ethnic costumes of the Korean people are inseparable from the national temperament and aesthetic taste. Their costumes are elegant, elegant and simple. The Korean people love the warm kang life, so the Korean traditional costume style is loose, simple and not tight, and to wear a dignified and beautiful image.

In the early days when the Korean people moved to China, they mainly lived in remote mountain villages, and the main cloth used in costume was linen or native cloth, which was rough in texture. With the development of textile industry, more fabrics such as silk and satin are now used, and the colors are more colorful. On special days, such as weddings, birthdays and other important ceremonies, men, women and children of the Korean ethnic group have to wear traditional clothes, which bring a festive atmosphere to the festival. In addition, in the Spring Festival and other important festivals, they should wear traditional clothes when offering sacrifices and paying New Year's greetings, so as to express solemn and respect.

Ethnic costumes of the Korean nationality have been passed down from generation to generation, imprinting the track of the nation's historical development, carrying the nation's historical accumulation, making people appreciate its comfort, beauty, the traditional cultural implications and national aesthetic habits metaphorized in them, and appreciate its decorative beauty and simple and pure artistic character. This is a precious cultural heritage.

However, with the development of The Times, under the continuous impact of modern civilization, the inheritance of national costumes is facing challenges. Although traditional ethnic costumes have unique artistic value and practical value, they also carry the history, culture and humanistic customs of the nation, but because of the cumbersome production procedures and inconvenient wearing, they are increasingly affected by modern simplified costume styles. Nowadays, in all kinds of Korean celebrations, fewer and fewer people wear ethnic costumes, and many young people in the city's cognition of ethnic costumes is gradually fading, even when holding weddings, they do not wear ethnic costumes, and directly replace them with wedding dresses. The traditional dress culture is gradually lost and forgotten by people.

Through this study, it is hoped that the inheritance and development of Korean traditional costume culture will get the continuous attention of all circles of Korean society, and hope that with the joint efforts of all circles, the splendid Korean costume culture can be better inherited and developed.

5.1.2 The Value of the Study of Korean Costume Culture in Tourism Projects

Through this study, the history, shape and various information of Korean costume are studied. Combined with the existing costume culture research conclusions of other nationalities. The following contents are summarized:

5.1.2.1 Promote the improvement of Korean national costumes. Traditional Korean costume is simple, elegant and dignified, and the skirt structure under the top reflects the natural and soft lines, which is the concentrated reflection of the cultural connotation and aesthetic taste of the Korean nationality. However, the traditional Korean costume is very complicated and cumbersome in wearing, and only the national costume that combines the aesthetics of The Times and the needs of life can have lasting vitality, so the Korean costume should conform to the development of The Times. In the premise of not separating from national culture, the integration of modern technology and aesthetic concepts, so that traditional costume is more practical, more suitable for simple and convenient life needs.

Combined with the modern costume design concept, the elements of traditional Korean costume are refined and skillfully integrated into modern costume, breaking the outline of the original traditional Korean costume, and the shape and

structure are closer to daily casual clothes, which are simple, easy to wear and convenient for activities. At the same time, it retains the form of the interchange at the collar, and still adopts the plain color matching favored by the Korean nation in the dress color. The natural fabric is dyed in the fabric, so as to reflect the national characteristics of the dress.

5.1.2.2 Enhance the application value of Korean costume in tourism projects. Through this study on the development ways of Korean costume in tourism projects, it can be applied in other Korean scenic spots. Integrating ethnic costumes into tourism projects can effectively enhance the attraction of tourism projects. Under the background of the rapid development of China's tourism industry, the tourism industry in some areas falls into a state of homogenization competition. Major tourism enterprises launch many tourism projects, but the routes, contents and tourism activities of such tourism projects are mostly similar, and even the contents of some tourism projects are similar, which leads to the lack of sufficient attraction of tourism projects. On the contrary, integrating ethnic costumes into tourism projects can give tourists a fresh sense of sight, and then attract tourists to sign up for costume-related tourism projects, which can effectively improve the competitiveness of tourism projects in the market.

5.1.2.3 Use costume culture to design cultural and creative products.

In the future folk tourism projects, ethnic culture elements are the focus of attention in product design, and the shadow of ethnic culture can be seen in many products. Based on the analysis of practice, the specific application of ethnic cultural elements is not only a medium for designers to highlight regional tourism characteristics, but also an emotional bridge between consumers and tourist destinations. Therefore, attaching importance to the application of ethnic cultural elements can produce outstanding practical effects. Summarizing the current practice of tourism product design, it can be found that many tourism developers ignore ethnic cultural elements in product development and design, which leads to the homogenization and similarity of the final product design. This phenomenon is very unfavorable to promoting the sustainable prosperity of the tourism market. This paper analyzes the application value of ethnic cultural elements in tourism product design,

and discusses the specific application methods of ethnic cultural elements in tourism product design, which is conducive to providing positive reference.

5.1.2.4 The extended significance of costume culture in tourism development

First of all, it promotes the villagers' cognition of their own culture. The process of tourism activities in folk village is a process for tourists to understand and know Korean culture. Sandaohu Folk Village displays excellent Korean culture through staged cultural performances, so as to attract foreign tourists and create economic value. In the process of cultural performance, villagers gradually learn the connotation of Korean culture, understand the origin of Korean culture, feel the excellent quality and value of their own culture, and deeply realize the significance of their own culture to themselves and their groups. After repeated performances, the villagers continue to strengthen their sense of identity of their own culture.

JIN (Interviewed,2023)

"Before traveling, I had no idea about Korean culture, because this is how we came from childhood. Many tourists began to chat with us, willing to watch us dance, like to wear our national costumes, and people from the tourism company often asked us about some customs. Then I realized that we are such a good Korean people!" Thus, under the boost of folk village tourism, Korean cultural resources have become a "business card" for villagers to show their national spiritual outlook, in order to obtain better economic benefits, villagers actively participate in tourism activities, in the main and guest cultural interaction, promote the villagers' knowledge of their own culture.

Ethnic costumes can be used as a selling point of tourism projects, and can also be combined with local traditional culture and national culture, so as to be known by tourists with the opportunity of traditional culture and national culture publicity, which can enhance the visibility of tourism projects to a certain extent, attract potential tourists to sign up for related projects, bring more consumers to the local area, and then stimulate local economic development.

5.1.3 Develop Costume Culture Tourism Strategies by Utilizing Costume Culture

Through the study of the dress culture of the Korean nationality in Sandaohu Village, the ethnic dress culture is the outstanding cultural heritage of human beings, and human beings are the main body of the ethnic folk culture. Ethnic costume culture, as a cultural phenomenon, is the remains created by human beings in the natural existence, production and life, and is the mark of human beings.

To develop national cultural tourism resources, it is necessary to make a complete plan, reject the absolute commercialization of tourism resources, increase the packaging of brands, and prohibit predatory development. For the overall protection of resources, on the one hand, it is necessary to establish a correct concept of treating traditional culture. Traditional ethnic costume cultural tourism resources are the foundation of ethnic folk culture tourism and the core of tourism development. The protection of traditional ethnic costume is the protection of the entire tourism resources, thereby fundamentally solving the problem of predatory development; On the other hand, we should pay attention to publicity and education, improve people's consciousness and responsibility of protecting traditional ethnic culture tourism resources, selectively absorb the essence of foreign culture, develop their own culture, and pay attention to the balance between development and protection, in the process of development and innovation, inject new vitality and vitality for ethnic culture tourism resources.

It is a very good idea to use the features of Korean costume to promote the resort, which can increase the interest and attraction of tourists to the resort.

5.2 Discussion

5.2.1 The Research Value of Korean Costume Culture

Wang Yuan (2011) wrote in "Investigation and Exploration of Korean Identity in Xialuhe Township, Liaoning Province" that at the beginning, there were obvious differences in costume between the Han and the Korean nationalities, and the Korean nationality had obvious ethnic characteristics. In terms of dress, there are great differences between the two ethnic groups. At present, the Korean people basically do not wear national costumes, which is no different from the Han people. However, during the New Year, national festivals, children's weddings, and collective activities, the Korean people wear their own national costumes, sing, dance, and hold various

games. The Korean people in Xialuhe Township love their national costumes very much, but because of the needs of actual life and work, they choose modern clothes in wearing. As a result, the boundary of Korean dress in Xialuhe Township tends to merge with the boundary of Han culture. Nevertheless, in some important national festivals such as the Seniority Festival, the Korean people wear national costumes to celebrate the festival. Therefore, the cultural characteristics of the Korean costumes in Xialuhe Township are still obvious and still exist in the minds of the Korean people, which is an important symbol of the national culture and national identity.

Find the historical point of view: the development level of national costume culture marks the civilization development level of the ethnic group in this region, and the traditional costume of a ethnic group is the cultural inheritance of the ethnic group. As one of the oldest ethnic groups in China, the Korean nationality has a long history and a developed culture.

One of the main reasons for the slow development of local Korean costume tourism products is that developers and local residents have not fully realized the tourism value of ethnic costumes. Through this study, researchers from the aesthetic, cultural and economic three aspects to study the tourism value of Korean costume, so as to pay attention to it.

Art aesthetics is the main content of tourism aesthetics. Aesthetic value is one of the basic functions pursued by costume. From the emergence of ancient human costume to the development and change of modern costume, it has always been inseparable from the psychological drive of human appreciation, pursuit and creation of beauty. Similarly, the formation and development of Korean costume is also deeply influenced by the Korean aesthetic consciousness and concept, making it famous in the world with its distinctive characteristics, exquisite craftsmanship, different styles and unique charm, and the beauty expressed in it is extremely rich and diverse. These all reflect the charm of Korean costume, to tourists bring endless enjoyment of the United States.

In terms of economic value, with the increasing prosperity of cultural tourism, the economic value of ethnic cultural tourism resources with rich cultural connotations is also increasing. As far as costume is concerned, it can not only directly use the resources to produce economic benefits, but also combine with other

ethnic tourism resources to become a tourism attraction, attract domestic and foreign tourists to travel, stimulate and promote the development of local economy, and indirectly realize its economic value. The Korean costume tourism resources have unique tourism value and great development potential, and the market prospect is broad. However, the exploitation of Korean costume tourism resources is still in the initial stage. In order to protect and inherit Chinese Korean costume culture and realize economic benefits at the same time, it is necessary to carry out comprehensive and deep exploitation of Korean costume resources.

In ethnic culture tourism, ethnic costume is an important tourism resource. Facing the increasingly fierce market of cultural tourism industry, it is necessary to dig deeply into the costume culture to serve the tourism industry, so that tourists can understand the survival style, aesthetic taste and life attitude of ethnic minority compatriots from the costume culture.

5.2.2 To Solve the Problems in the Development of Cultural Tourism, Choose Korean Costume

In Pu Shu's National Dress and Cultural Tourism Development, it is mentioned that ethnic dress is an important tourism resource in ethnic cultural tourism. Facing the increasingly fierce market of cultural tourism industry, it is necessary to dig deeply into the costume culture to serve the tourism industry, so that tourists can understand the survival mode, aesthetic taste and life attitude of ethnic minority compatriots from the costume culture.

In the development of cultural tourism in our village, the Korean national costume is of great significance and value. First of all, the villagers are all Korean, and their dress culture has unique charm and characteristics. In cultural tourism, tourists can gain an in-depth understanding of the cultural tradition and lifestyle of the Korean people, and have a deeper knowledge and understanding of local folk customs. Secondly, the Korean national costume is an important part of the Korean culture, and it is also one of the important symbols for tourists to recognize and remember the Korean culture. In tourism activities, staff dressed in Korean costumes can provide tourists with more cordial service and richer experience, but also let tourists better feel the unique charm of Korean culture.

Han Jiarong's "Tourism Value Analysis of Korean Costume Art" pointed out that in other regions of China, Korean costume is also one of the important resources of Korean cultural tourism. In the tourism activities, actors dressed in Korean costumes can perform Korean songs and dances, folk games and other cultural activities to provide tourists with a richer and more diverse tourism experience. At the same time, Korean ethnic costumes have also become one of the featured commodities in Korean areas, contributing to local economic development.

The inheritance and development of Korean national costumes is also one of the important measures to protect and inherit Chinese traditional culture. With the development of society and the acceleration of the modernization process, Chinese traditional culture is facing many challenges and dilemmas. As an important part of Chinese traditional culture, the inheritance and development of Korean national costumes have also been greatly affected and challenged. Therefore, through the development of cultural tourism, more people can understand and understand the Korean costume culture, and then promote its inheritance and development.

In a word, in the development of cultural tourism, the Korean national costumes in China are of great significance and value. It is not only an important part of Korean culture, but also an important part of Chinese traditional culture. Through the development of cultural tourism, more people can understand and know the Korean dress culture, thus promoting its inheritance and development. At the same time, it can also contribute to the local economic development and promote the prosperity and development of local society. Therefore, researchers should pay more attention to the inheritance and development of Korean national dress culture, and provide more support and help for its development.

5.2.3 Guiding Opinions on the Development Path of Korean Costume Tourism in Sandaoghe Village

As mentioned in Ma Li's Research on the Development Status Quo and Countermeasures of Ethnic Tourism Costume Cultural Resources in Guangxi, the development of tourism costume cultural resources in Guangxi should follow the principles of protection first, highlighting typical and appropriate development, give full play to its tourism value and promote ethnic culture. 1. Combination development of tourism costume cultural resources and other tourism resources. 2. Design and

develop tourism costume cultural products with Guangxi regional characteristics. 3. Innovate the content and form of tourism costume cultural resources development. 4. Play the intermediary function of tour guide information transmission

From the perspective of developing ethnic costume tourism resources, ethnic costume cultural tourism resources can be used as a sightseeing project in ethnic customs, and can also be developed as a series of products such as tourist souvenirs, and can also be developed as a kind of culture and art.

The researchers agree with the above views and extend some ideas. The Korean national costume culture is a highly comprehensive tourism resource. The overall development of tourism resources should focus on the development of tourism resources, the construction of tourism productivity and the protection of tourism ecological environment. The advantage of tourism resources is such an overall idea of economic advantage. At the same time, costume culture tourism resources should also be combined with the national tourism Bureau, provincial tourism bureau, the government's overall layout and local layout combined, insist on starting from the fundamental interests of the nation, from the local reality, highlight the characteristics of resources, take the road of national tourism development, pay attention to the depth of resource development, pay attention to product innovation, create brand image. At the same time of development, we should constantly sum up experience, learn from the experience of others, improve the understanding of resource protection, and recycle resources from the perspective of protection.

The significance of the development of national costume cultural tourism resources. The development of tourism resources is a technical and economic activity to enhance and improve the attraction of tourism resources to tourists, transform the potential advantages of tourism resources into actual economic advantages, and make tourism activities realized. Its essence is based on tourism resources, through a certain form of mining, processing and improvement, in order to show its value, to meet the various needs of tourists.

The Korean nationality in Sandaoghe village is located in the border of China and Korea in Dandong City, which retains a large number of primitive ethnic culture tourism resources. As a Korean national costume, its influence is second only to the Korean Wave. Rich in resources and culture, it is very attractive to the outside world.

In the face of the opportunity of cultural tourism development and the rising tourism fever, national cultural tourism is heating up rapidly. Such a good situation, development is imperative.

The mode choice of development. There are many modes for the development of national costume culture tourism resources, with the government leading first.

The development mode and content:

Table 4. The development mode and content

Development mode	Content
Resource miniaturization	Folk museum, costume concentration, scattered display combination
Festival-type	Folkloric
Tourism commodity type	Crafts, daily necessities, traditional and modern combination, creative innovation
Original type	Dandong city area Korean ethnic costumes, mysterious ethnic customs tour
Resource-sharing type	Develop all ethnic costume tourism resources and realize resource sharing
Experience life style	Tourists go deep into the tourist area to experience the lifestyle of local residents
Theme activities concentrated type	Traditional national festivals, special days, modern music festivals, costume design competitions national large-scale meetings.
Others	Creative Innovation model

5.3 Suggestions

In the process of modernization and globalization of society, the national identity of Sandaohu Korean Folk Resort in Ha Noha Korean Township will be disturbed by various internal and external factors and face a series of complicated challenges. As a part of China's border ethnic minorities, timely stabilizing and consolidating the attention of the Korean ethnic group will play an extremely

important role in the unity and stability of all ethnic groups in China, the governance of ethnic groups in the border area and the harmonious development of society, and then jointly promote the construction of the consciousness of "five identities" of all ethnic groups and consolidate the basic pattern of unity and diversity of the Chinese national community in China. It will provide empirical experience and research paradigm for realizing the prosperity and development of ethnic minority areas in China.

It is a very good idea to use the features of Korean costume to promote the resort, which can increase the interest and attraction of tourists to the resort. Here are some possible promotional strategies:

5.3.1 Suggestions on Utilization of the Results of This Research

The Chinese government has always been committed to protecting and developing the traditional culture of all ethnic groups, including the Korean costume culture. In some specific regions, such as Yanbian Korean Autonomous Prefecture, the government has set up a special fund for the protection and development of Korean costume culture to support the inheritance and development of traditional Korean costumes. In addition, some local governments have organized events such as Korean costume culture festivals and exhibitions to raise the public's awareness and understanding of Korean costume culture. These activities not only help to pass on and promote the Korean costume culture, but also bring new impetus to local economic development.

He borders ethnic minorities in all regions are migratory. Suggestions for the development of dress culture in combination with regional policies

1. Formulate more specific policies: Although the government has taken some measures to protect and develop the Korean dress culture, more specific and targeted policies need to be formulated. For example, financial support programs can be set up specifically for the protection and inheritance of Korean dress culture to provide support for the production, research and dissemination of traditional costumes.

2. Strengthen cultural education: Strengthen the publicity and education of Korean costume culture through school education and community activities, so that more people can understand and accept this culture. At the same time, professional

training for Korean costume culture can also be carried out to improve the inheritance level of traditional Costume making skills.

3. Promote the combination of tourism and culture: In some areas rich in tourism resources, it is possible to promote the development of local economy by combining Korean costume culture with tourism. For example, interactive activities such as Korean costume display and try-on can be added to the tour routes to enable tourists to experience this culture in depth.

4. Strengthen exchanges at home and abroad: Through cultural exchange activities with North Korea, South Korea and other countries, strengthen international cooperation and communication, and further enhance the international influence of Chinese Korean costume culture. At the same time, it can also learn from the successful experience of other countries and regions, and constantly improve the protection and development policies of Korean costume culture in China.

In short, the development of Chinese Korean costume culture needs the joint efforts of the government and all aspects of society. Through formulating specific policies, strengthening cultural education, promoting the combination of tourism and culture, and strengthening exchanges at home and abroad, the inheritance and development of Korean costume culture can be further promoted, so that it can bloom more brilliant in the cultural treasure house of the Chinese nation.

5.3.2 Suggestions for Future Research

5.3.2.1 Sandaohe Folk Resort can be used as a part of Dandong city tourism, and it can be built into a symbol of Dandong city tourism, which needs to be planned and implemented from multiple aspects. The following are some possible suggestions:

1. Determine the brand image: In order to attract more tourists, it is necessary to determine the brand image of Sandaohe Folk Resort. This brand image should be consistent with the overall image of Dandong city tourism, such as Dandong's geography, history, culture, tourism resources and so on. Through this brand image, tourists can have a deeper understanding and impression of Dandong city tourism.

2. Strengthen publicity and promotion: In order to improve the popularity of Sandaohe Folk Resort, it is necessary to strengthen publicity and promotion. It can

be promoted in various ways, such as on tourism websites, social media, tourism fairs, tourism exhibitions and other platforms. At the same time, it can also cooperate with travel agents and introduce Sandahe Folk Resort to more tourists through them.

3. Enhance tourism experience: In order for tourists to have a better experience of Sandahe Folk Resort, it is necessary to enhance the tourism experience. For example, the construction of tourism facilities in the resort can be strengthened to provide a more comfortable and safe accommodation environment. At the same time, a variety of folk culture experience activities can be set up to let tourists have a deeper understanding of Dandong's culture and history. In addition, tourism services can be strengthened to improve the service attitude and service level of the staff, so that tourists can feel better travel experience.

4. Develop surrounding tourism resources: In order to make Sandahe Folk Resort more attractive, the surrounding tourism resources can be developed. For example, it is possible to cooperate with other scenic spots in the surrounding area to create a tourist route, so that tourists can visit other scenic spots during their stay in Sandahe Folk Resort. In addition, the surrounding food, specialty and other resources can be developed to provide tourists with a richer travel experience.

In short, to build Sandahe Folk Resort into a symbol of urban tourism in Dandong requires multi-faceted planning and implementation, which needs to be promoted from the aspects of brand image, publicity and promotion, tourism experience, surrounding tourism resources, management and training.

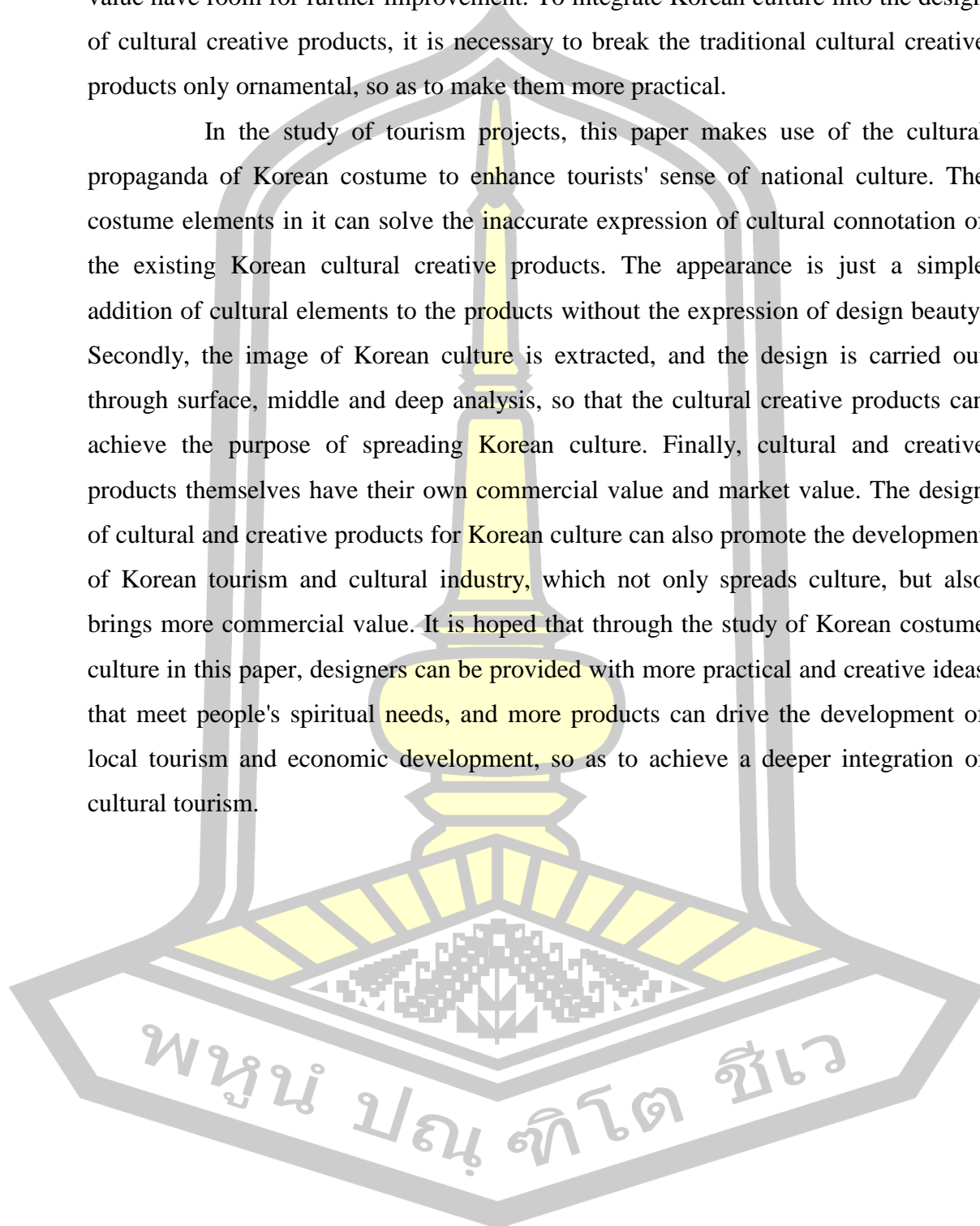
5.3.2.2 Design cultural creative products by using various elements of costume culture.

Korean costume culture has obvious characteristics, and many cultural images can be used as design elements of cultural creative products. According to this study, cultural and creative designers can closely associate with the product's own culture, which is not only beneficial to cultural communication, but also can drive the growth of local cultural economy and narrow the distance between people and Korean culture.

Nowadays, the cultural and creative products on the Internet and in tourist areas are not very accurate in expressing the characteristics of the Korean nationality, and cannot fully display the national cultural characteristics of the Korean nationality.

The main features of appearance, convenience, practicality, comfort and product value have room for further improvement. To integrate Korean culture into the design of cultural creative products, it is necessary to break the traditional cultural creative products only ornamental, so as to make them more practical.

In the study of tourism projects, this paper makes use of the cultural propaganda of Korean costume to enhance tourists' sense of national culture. The costume elements in it can solve the inaccurate expression of cultural connotation of the existing Korean cultural creative products. The appearance is just a simple addition of cultural elements to the products without the expression of design beauty. Secondly, the image of Korean culture is extracted, and the design is carried out through surface, middle and deep analysis, so that the cultural creative products can achieve the purpose of spreading Korean culture. Finally, cultural and creative products themselves have their own commercial value and market value. The design of cultural and creative products for Korean culture can also promote the development of Korean tourism and cultural industry, which not only spreads culture, but also brings more commercial value. It is hoped that through the study of Korean costume culture in this paper, designers can be provided with more practical and creative ideas that meet people's spiritual needs, and more products can drive the development of local tourism and economic development, so as to achieve a deeper integration of cultural tourism.



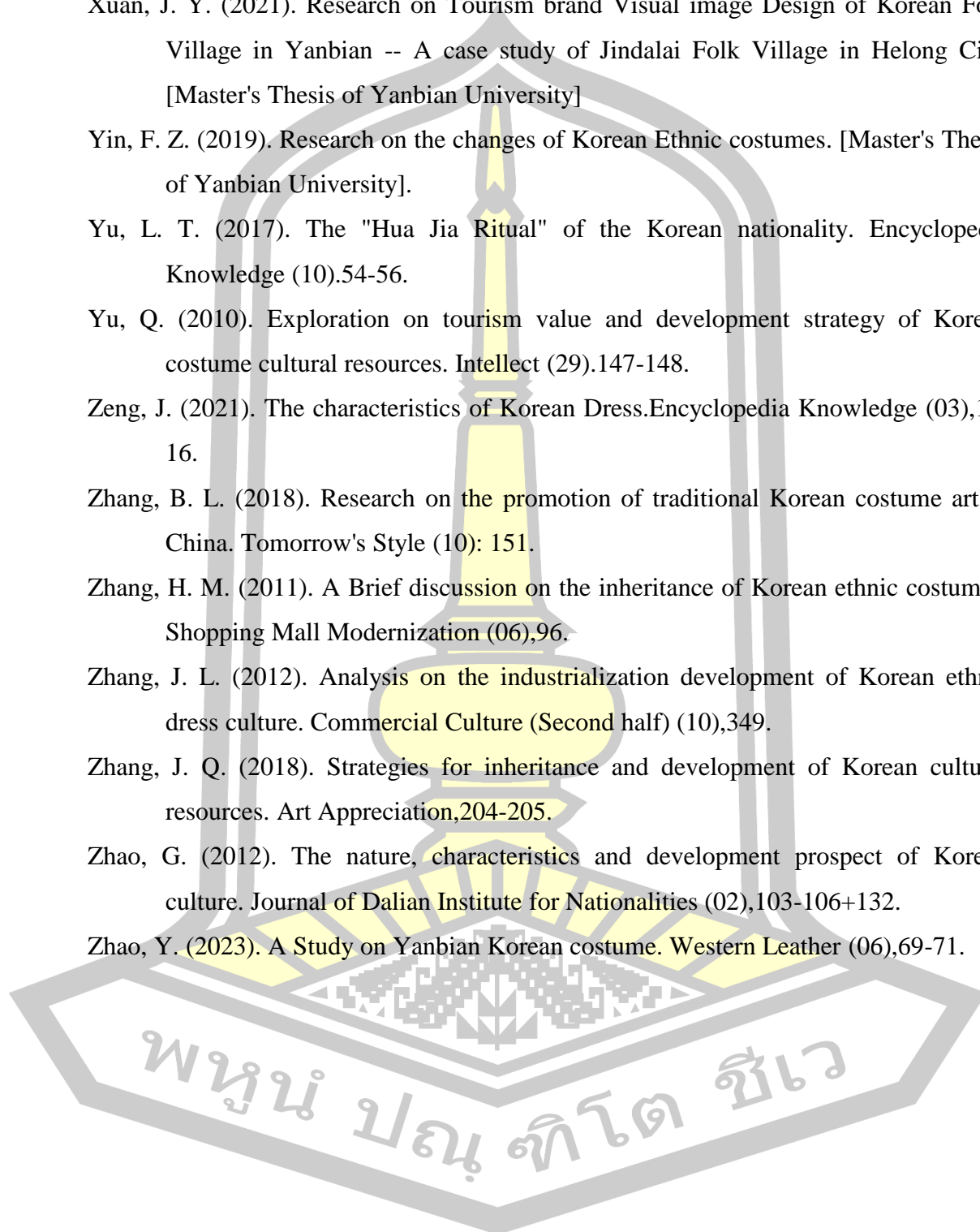
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APPENDIX

Appendix A

Key Informants

Name	Age	Gender	Living City	Profession	Date
01	When was the folk village founded?				
02	Operation status of Sandaohe Village Folk Resort?				
03	How many people are working at the Folk Resort? What is your age?				
04	Where did the old period costumes in the museum come from?				
05	What role does costume play in the development of tourism culture?				
06	What are the types of tourists who visit Sandaohe Village?				
07	What are the systems of costume? What are the color combinations?				
08	The material revolution of costume, what are the most used now?				
09	The exhibition inside the museum, the further design of cultural relics protection?				
10	What does Korean dress mean to visitors?				

Casual Informants

Name	Age	Gender	Living City	Profession	Date
01	How many tourists do you bring here every year? What do tourists come for?				
02	What are the differences between project development here and Jilin Province?				
03	What is the existence of ethnic costumes in the life of the Korean people?				
04	What types of costume are used for what occasions? Are national costumes only worn on certain occasions nowadays?				
05	What does the Folk resort bring to the villagers?				
06	Is it year-round? Are there still agricultural jobs?				
07	Are the younger members of the family willing to come back and help develop the resort?				
08	As the younger residents of the village, what do you think of the future development of the resort?				
09	How do you feel about the construction of your hometown after working in Korea?				



Customers Interview

Name	Age	Gender	Living City	Profession	Date
01	What is the purpose of your visit? What kind of business are you in?				
02	How much do you know about the history of Korean people in China?				
03	How did you know about this place				
04	What was the experience like coming here?				
05	What kind of atmosphere do you get when you come here? How much do you know about national culture?				
06	Which projects did you enjoy the most?				
07	Do you have any comments on the development here?				
08	Will you bring your family or friends here again?				
09	Have you ever purchased a souvenir on a previous trip? What did you buy? For what psychological purchase?				



Appendix B

List of interviewees

Key Informants

Interviewees with Mr.Cui Huanji(Yanbian Korean Nationality Museum of Mr.Cui Huanji) and interviewer Mu Xue on October 1st, 2022. (Museum keeper)

Interviewees with Ms. Gong Hua (Sandaoh Village. Holiday village of Ms. Gong Hua) and interviewer Mu Xue on May 16, 2023. (Resort manager)

Interviewees with Mr.Jin Wuyan(Sandaoh Village. Museum of Mr.Jin Wuyan) and interviewer Mu Xue on May 30, 2022. (Museum keeper)

Interviewees with Ms.Li Yulan (Shenyang city, Xita Commercial Street Xinxin costume Store of Ms.Li Yulan) and interviewer Mu Xue on April 10, 2022. (Minority costume designer)

Interviewees with Mr. Zhang Siyuan (Sandaoh Village. Holiday village of Mr. Zhang Siyuan) and interviewer Mu Xue on April 15, 2023. (Resort manager)

Interviewees with Mr.Zheng Yuanhao(Yanbian Korean Nationality Museum of Mr.Zheng Yuanhao) and interviewer Mu Xue on May 30, 2022.(Museum keeper)

Casual Informants

Interviewees with Ms.Cui Suli(Shenyang Korean primary Schoo of Ms.Cui Suli)and interviewer Mu Xue on October 12, 2022.(Teacher)

Interviewees with Ms.Han Jiusong(Shenyang city, Xita Commercial Street Xinxin costume Store of Ms.Han Jiusong)and interviewer Mu Xue on April 10, 2022. (Garment worker)

Interviewees with Mr.Jin Chenjun(Villagers of Sandaoh Village of Mr.Jin Chenjun)and interviewer Mu Xue on June 5, 2022.(Village)

Interviewees with Mr.Jin Chenmin(Villagers of Sandaoh Village of Mr.Jin Chenmin)and interviewer Mu Xue on June 5, 2022.(Village)

Interviewees with Ms.Jin Xiuyan(Villagers of Sandaoh Village of Ms.Jin Xiuyan)and interviewer Mu Xue on October 26, 2022.(Village)

Interviewees with Mr.Lu Jin(Shenyang city, Xita Commercial Street Xinxin costume Store of Mr.Lu Jin) and interviewer Mu Xue on April 10, 2022. (Garment worker)

Interviewees with Ms.Liu Miao(Dandong city ,costume manufacturing of Ms.Liu Miao)and interviewer Mu Xue on April 26, 2023.(Garment worker)

Interviewees with Mr.Liu Jiahang(Sandaohe Village. Holiday village of Mr.Liu Jiahang) and interviewer Mu Xue on August 8 2022. (Tour guide)

Interviewees with Ms.Sun Hui(Villagers of Sandaohe Village of Ms.Sun Hui)and interviewer Mu Xue on November 1, 2023.(Village)

Interviewees with Ms.Wang Xiangyi(Shenyang city, Xita Commercial Street Xinxin costume Store of Ms.Wang Xiangyi) and interviewer Mu Xue on April 10, 2022.(Garment worker)

Interviewees with Mr.Wangzhenyu(Villagers of Sandaohe Village of Mr.Wangzhenyu)and interviewer Mu Xue on November 1, 2023. (Village)

Interviewees with Mr.Wang DongVillagers of Sandaohe Village of Mr.Wang Dong)and interviewer Mu Xue on November 1, 2023.(Village)

Interviewees with Mr.Zheng Jun(Dandong city ,costume manufacturing of Mr.Zheng Jun) and interviewer Mu Xue on April 26, 2023. (Garment worker)

General Informants

Interviewees with Mr.Bai Yumo(Visitors to Sandaohe Village of Mr.Bai Yumo)and interviewer Mu Xue on October 1, 2023.(Students)

Interviewees with Mr.Cao Yan(Visitors to Sandaohe Village of Mr.Cao Yan)and interviewer Mu Xue on October 2, 2023.(Government officials)

Interviewees with Mr.Ge Zhongyuan(Visitors to Sandaohe Village of Mr.Ge Zhongyuan)and interviewer Mu Xue on October 4, 2023.(Merchant)

Interviewees with Mr.Gao Peng(Visitors to Sandaohe Village of Mr.Gao Peng)and interviewer Mu Xue on October 5, 2023.(Workers)

Interviewees with Ms.Gao Ying(Visitors to Sandaohe Village of Ms.Gao Ying)and interviewer Mu Xue on October 2, 2023.(Retirees)

Interviewees with Ms. Hu Yue (Visitors to Sandaohe Village of Ms. Hu Yue) and interviewer Mu Xue on October 4, 2023. (Researchers)

Interviewees with Mr.Liu Chen(Visitors to Sandaohe Village of Mr.Liu Chen)and interviewer Mu Xue on October 1, 2023.(Teacher)

Interviewees with Mr.Liu Suo(Visitors to Sandaohe Village of Mr.Liu Suo)and interviewer Mu Xue on October 5, 2023.(Workers)

Interviewees with Ms.Liu Miaoyi(Visitors to Sandaohe Village of Ms.Liu Miaoyi)and interviewer Mu Xue on October 5, 2023.(Workers)

Interviewees with Ms.Su Xiujian(Visitors to Sandaohe Village of Ms. Su Xiujian)and interviewer Mu Xue on October 2, 2023.(Retirees)

Interviewees with Ms. Su Chang (Visitors to Sandaohe Village of Ms.Su Chang)and interviewer Mu Xue on October 3, 2023.(Teacher)

Interviewees with Ms. Tong Xinyue (Visitors to Sandaohe Village of Ms. Tong Xinyue) and interviewer Mu Xue on October 3, 2023. (Students)

Interviewees with Mr. Tao Zhenghao (Visitors to Sandaohe Village of Mr. Tao Zhenghao) and interviewer Mu Xue on October 4, 2023. (Researchers)

Interviewees with Ms. Wang Yijia (Visitors to Sandaohe Village of Ms. Wang Yijia) and interviewer Mu Xue on October 1, 2023. (Students)

Interviewees with Mr. Zang Kexin (Visitors to Sandaohe Village of Mr. Zang Kexin) and interviewer Mu Xue on October 5, 2023. (Workers)

Key Informants

No.	Name	Gender	Role	Age
1	Cui Huanji	Male	Museum keeper	38
2	Gong Hua	Female	Resort manager	49
3	Jin Wuyan	Male	Museum keeper	32
4	Li Yulan	Female	Minority costume designer	42
5	Zhang Siyuan	Male	Resort manager	20
6	Zheng Yuanhao	Male	Museum keeper	28

Casual Informants

No.	Name	Gender	Role	Age
1	Cui Suli	Female	Teacher	37
2	Han Jiusong	Female	Garment worker	37
3	Jin Chenjun	Male	Village	85
4	Jin Chenmin	Male	Village	78
5	Jin Xiuyan	Female	Village	50
6	Lu Jin	Male	Garment worker	38

7	Liu Miao	Female	Garment worker	37
8	Liu Jiahang	Male	Tour guide	30
9	Sun Hui	Female	Village	60
10	Wang Xiangyi	Female	Garment worker	37
11	Wangzhenyu	Female	Village	38
12	Wang Dong	Female	Village	61
13	Zheng Jun	Male	Garment worker	35

General Informants

No.	Name	Gender	Role	Age
1	Bai Yumo	Male	Students	18
2	Cao Yan	Female	Government officials	25
3	Ge Zhongyuan	Male	Merchant	42
4	Gao Peng	Male	Workers	31
5	Gao Ying	Female	Retirees	60
6	Hu Yue	Female	Researchers	30

7	Liu Chen	Male	Teacher	35
8	Liu Suo	Male	Workers	35
9	Liu Miaoyi	Female	Workers	29
10	Su Xiujuan	Female	Retirees	63
11	Su Chang	Female	Teacher	33
12	Tong Xinyue	Female	Students	18
13	Tao Zhenghao	Male	Researchers	31
14	Wang Yijia	Female	Students	18
15	Zang Kexin	Male	Workers	28



BIOGRAPHY

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