



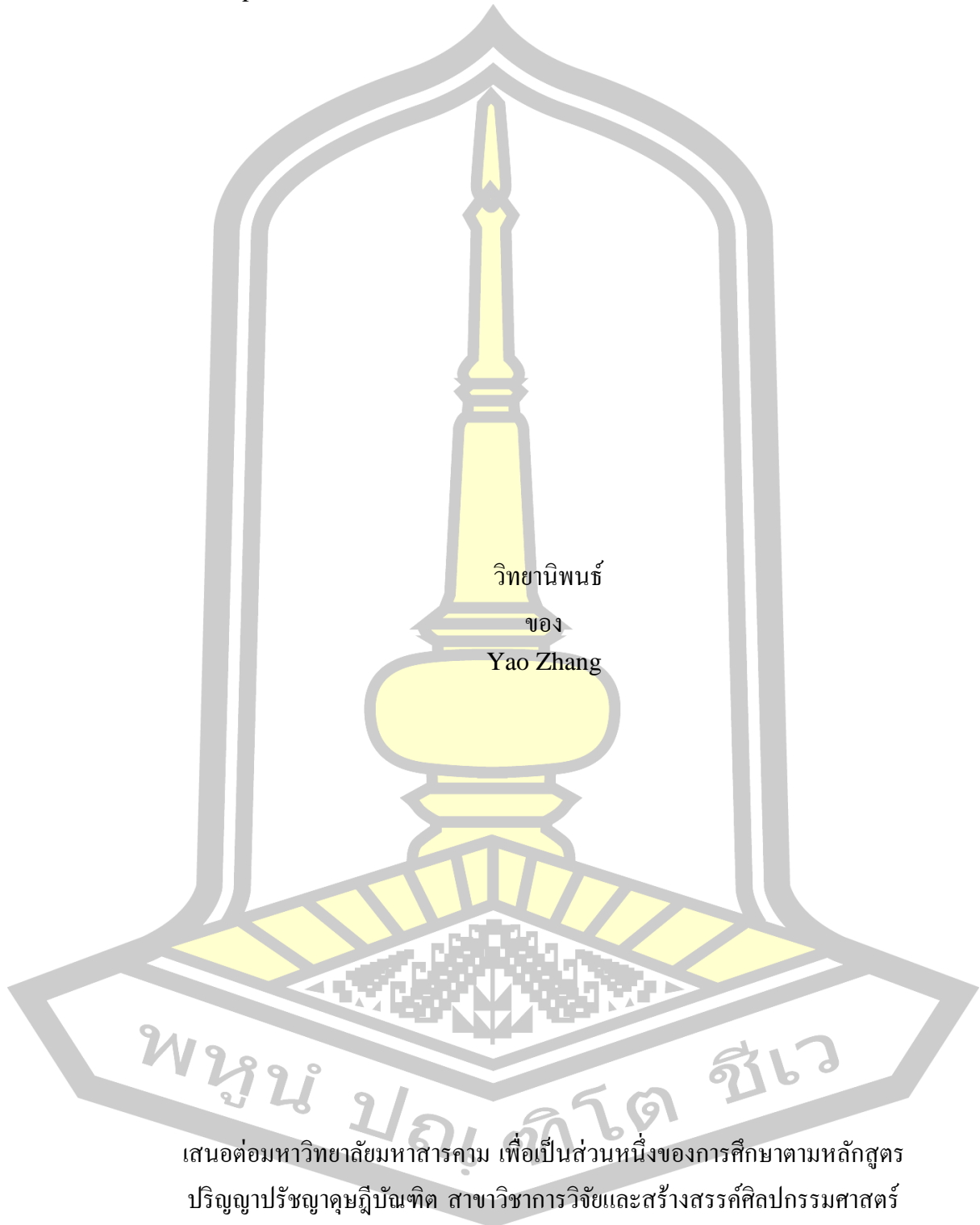
Weijiapo Rural Museum at Luoyang City, China : Displaying Cultural Identity and Representation of the Past in the context of Rural Revitalization

Yao Zhang

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Fine and Applied Arts Research and Creation
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Weijiapo Rural Museum at Luoyang City, China : Displaying Cultural Identity and Representation of the Past in the context of Rural Revitalization



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พหุบัณฑิต

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The examining committee has unanimously approved this Thesis, submitted by Ms. Yao Zhang , as a partial fulfillment of the requirements for the Doctor of Philosophy Fine and Applied Arts Research and Creation at Mahasarakham University

Examining Committee

Chairman

(Assoc. Prof. Niyom
Wongphongkham , Ph.D.)

Advisor

(Assoc. Prof. Arkom Sa-
Ngiamviboon , Ph.D.)

Committee

(Asst. Prof. Vuthipong
Roadkasamsri , Ph.D.)

Committee

(Asst. Prof. Metta Sirisuk , Ph.D.)

Committee

(Asst. Prof. Peera Phanlukthao ,
Ph.D.)

Mahasarakham University has granted approval to accept this Thesis as a partial fulfillment of the requirements for the Doctor of Philosophy Fine and Applied Arts Research and Creation

(Asst. Prof. Peera Phanlukthao , Ph.D.)
Dean of Faculty of Fine - Applied Arts
and Cultural Science

(Assoc. Prof. Krit Chaimoon , Ph.D.)
Dean of Graduate School

TITLE	Weijiapo Rural Museum at Luoyang City, China : Displaying Cultural Identity and Representation of the Past in the context of Rural Revitalization		
AUTHOR	Yao Zhang		
ADVISORS	Associate Professor Arkom Sa-Ngiamviboon , Ph.D.		
DEGREE	Doctor of Philosophy	MAJOR	Fine and Applied Arts Research and Creation
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ABSTRACT

This research is basic research. Using qualitative research methods, from the field phenomenon of "China Weijiapo Rural Museum", we study the display of rural cultural identity and the expression of history in the context of China's rural revitalization. There are four research objectives: 1) To study the development of Weijiapo Rural Community at Luoyang City, China; 2) To study the process of construction and displaying the Rural Museum of Weijiapo at Luoyang City, China; 3) To study Weijiapo Rural Museum in dimension of Representation cultural identity in the Past; 4) To study the socio-economic reflections in the "Wei Jiapo Chinese Year" series of cultural activities of Weijiapo Rural Museum in the context of China's rural revitalization

The research results found that traditional Chinese villages have a rich cultural identity, but with the acceleration of China's urbanization process and the transformation of the social environment, a rural crisis has occurred, of which Weijiapo Village is a representative. China adopts rural revitalization policies and emphasizes rural cultural identity. The construction of rural museums can effectively respond to the rural cultural crisis. The Weijiapo Rural Museum has experienced a process of transformation from residential buildings to museum spaces to rural cultural consumption complexes, forming a diverse rural cultural identity construction, which has promoted the diversified display of the cultural identity of the Weijiapo Rural Museum and achieved the revitalization of rural culture. The construction process of the Weijiapo Rural Museum involved a game of power among multiple parties. The power party determined the content and form of the cultural identity display of the Rural Museum. The Weijiapo Rural Museum is a past representative of rural cultural identity. It expresses cultural identity internally and externally at the same time. After being stared at by local villagers and tourists, cultural identity consumption occurred, which caused changes in various related groups of the rural museum. The Weijiapo Rural Museum drives rural revitalization, and its revitalization process is complex, including the re-invention and commercialization of rural cultural identity. Displaying and expressing rural cultural identity through the construction of rural museums can help rural cultural and

economic development and achieve rural revitalization. This research model will provide reference for other countries in the world that face similar rural cultural crisis issues as China.

Keyword : Rural Museum, Displaying Cultural Identity, Representation of the Past, Context of Rural Revitalization, Cultural identity crisis, The Politics of Display, Cultural identity consumption, Processing and reinvention



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I have fantasized about what it will be like when I graduate from the Ph.D. program countless times, and I look forward to finishing writing my Ph.D. thesis as soon as possible. But when I actually finish writing it, I am excited but also a little bit reluctant to give up. I thought I would write the acknowledgment section eloquently, but actually I had so many thoughts that I didn't know where to start. After completing this doctoral thesis, it may become another starting point in my life. It's hard to express the meaning in words, but it will be remembered for a lifetime.

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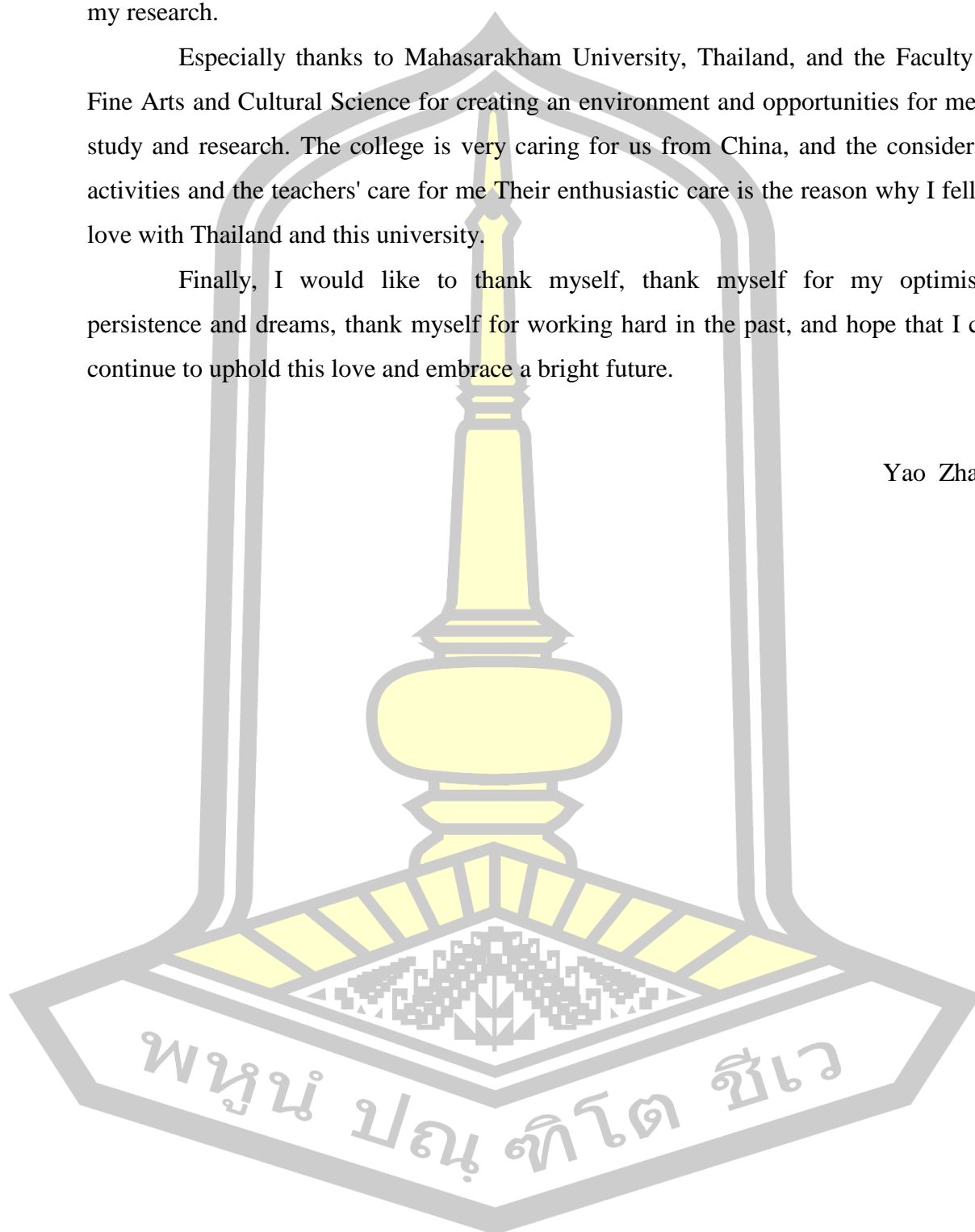


TABLE OF CONTENTS

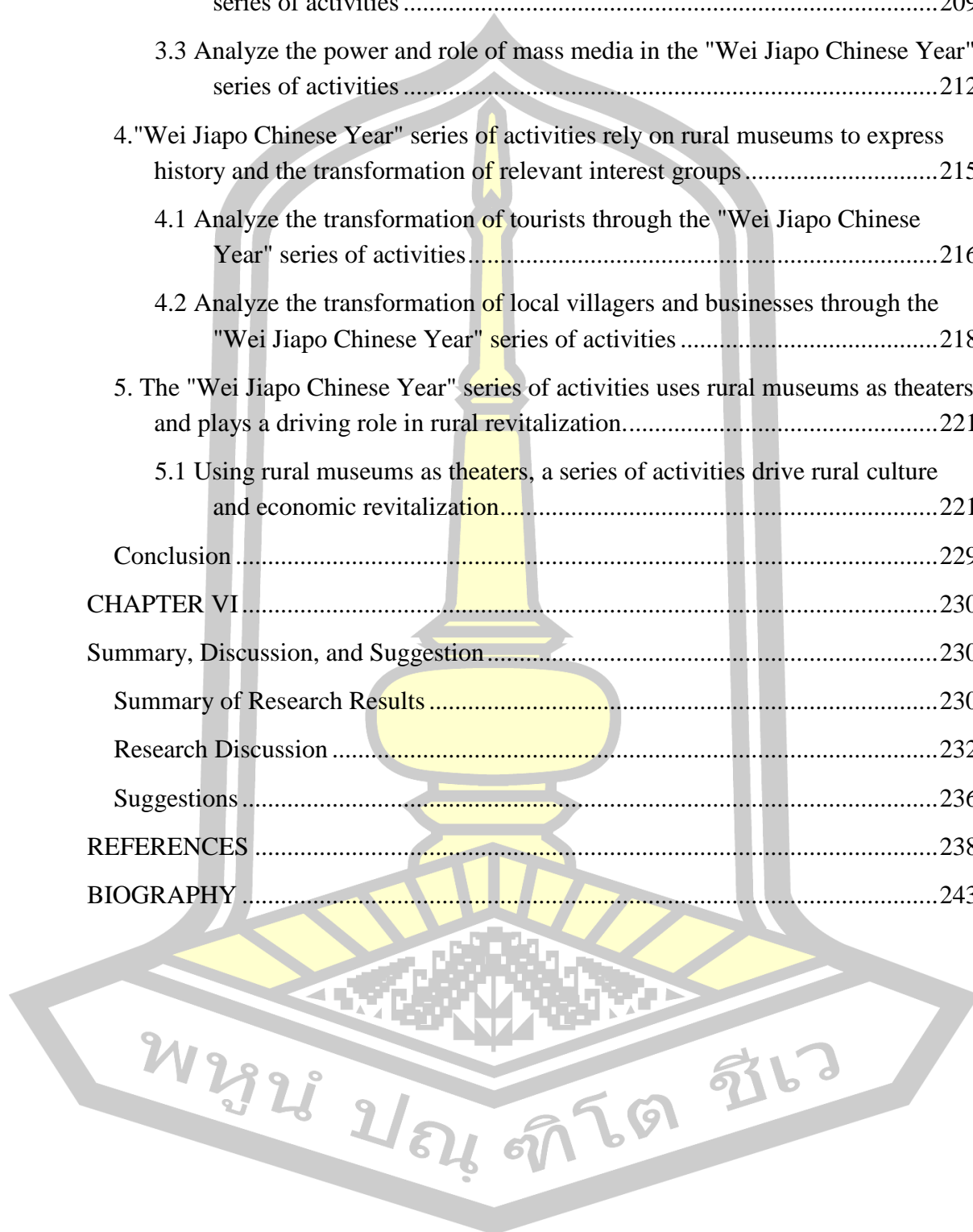
	Page
ABSTRACT.....	D
ACKNOWLEDGEMENTS.....	F
TABLE OF CONTENTS.....	H
LIST OF TABLES.....	M
LIST OF FIGURES.....	N
CHAPTER I.....	1
Introduction.....	1
1. Background of Research.....	1
2. Research Objectives.....	10
3. Research Questions.....	10
4. Research Methodology.....	11
4.1 Population.....	11
4.2 Data Collection.....	12
4.3 Data Synthesis and Analysis.....	12
4.4 Research representation.....	12
5. Definition of Terms.....	12
5.1 Country Museum.....	12
5.2 Displaying Cultural Identity.....	13
5.3 Representation of the Past.....	13
5.4 Rural revitalization.....	14
6. Scope of The Research.....	14
6.1 Study Area.....	14
6.2 Time.....	15
6.3 Analysis Unit.....	15
7. Concepts and Conceptual Frameworks.....	16

7.1 Concepts of Research	16
7.2 Research Conceptual Framework.....	16
8.Literature review.....	17
8.1 Literature Review about research text.....	17
8.2 Literature Review about research concept	25
9.Benefits of Research	35
10. Draft of research structure	36
CHAPTER II.....	37
The development of Weijiapo Rural Community at Luoyang City, China	37
Introduction:	37
1. Weijiapo Village Space and Historical Evolution	37
1.2 The historical evolution of Weijiapo Village	51
1.3 Important historical events	53
2.Rural cultural crisis in Weijiapo.....	55
2.1 Reasons for the rural cultural crisis	55
2.2 The manifestation and impact of the cultural crisis in Weijiapo Village	60
3. Nation-State and Place: Rural Museums Revitalize Rural Culture and Economic Identity.....	65
3.1 Rural revitalization under cultural crisis	65
3.2 Background of rural museum construction	71
3.3 Promulgation of policies for building rural museums.....	75
Conclusion	78
CHAPTER III	79
Weijiapo Rural Museum in the dimension of Displaying rural cultural identity	79
Introduction.....	79
1. Cultural identity and policies of Weijiapo Rural Museum.....	79
1.1 Rural museums and identity	79
1.2 Construction background	83
1.3 Opportunities for the construction of Weijiapo Rural Museum.....	92

2. Cultural identity of Weijiapo Rural Museum	93
2.1 The identity of rural material culture in Weijiapo.....	93
2.3 Displaying cultural identity of Weijiapo Rural Museum	114
3. The "power field" of rural museums: the operation of promoting the revitalization of rural cultural identity	126
3.1 Government and investment developers: dominate the discourse of rural museums.....	127
3.2 Local villagers: an important role in building rural cultural identity.....	129
3.3 Mass media: social capital of cultural identity communication in rural museums.....	131
3.4 Visitors: the main body of rural museum construction and practice.....	132
Conclusion	133
CHAPTER IV	134
Weijiapo Rural Museum in dimension of Representation cultural identity in the Past	134
Introduction.....	134
1. Representation of Weijiapo Rural Museum in the Past.....	134
1.1 Exhibition space carrying rural historical and cultural identity	135
1.2 Integrate culture and tourism to serve rural revitalization	135
1.3 Diverse co-creation to express rural culture in an all-round way.....	137
2. Reshaping of the cultural identity of Weijiapo Rural Museum.....	138
2.1 From local identity to identity reshaping	138
2.2 From one-way gaze to mutual gaze between subject and guest.....	140
2.3 From rural museum to rural museum industry	143
3. Changing roles of participants in Weijiapo Rural Museum	144
3.2 Role transformation of administrative departments	145
3.2 Industrial Capital: From Discipline to Complementarity	146
3.3 Rural communities: from passive avoidance to active integration.....	149
3.4 Reconstruction of local space: reshaping of identity meaning.....	153
3.5 Changes in livelihood patterns: Multiple identities enhance self-efficacy	155

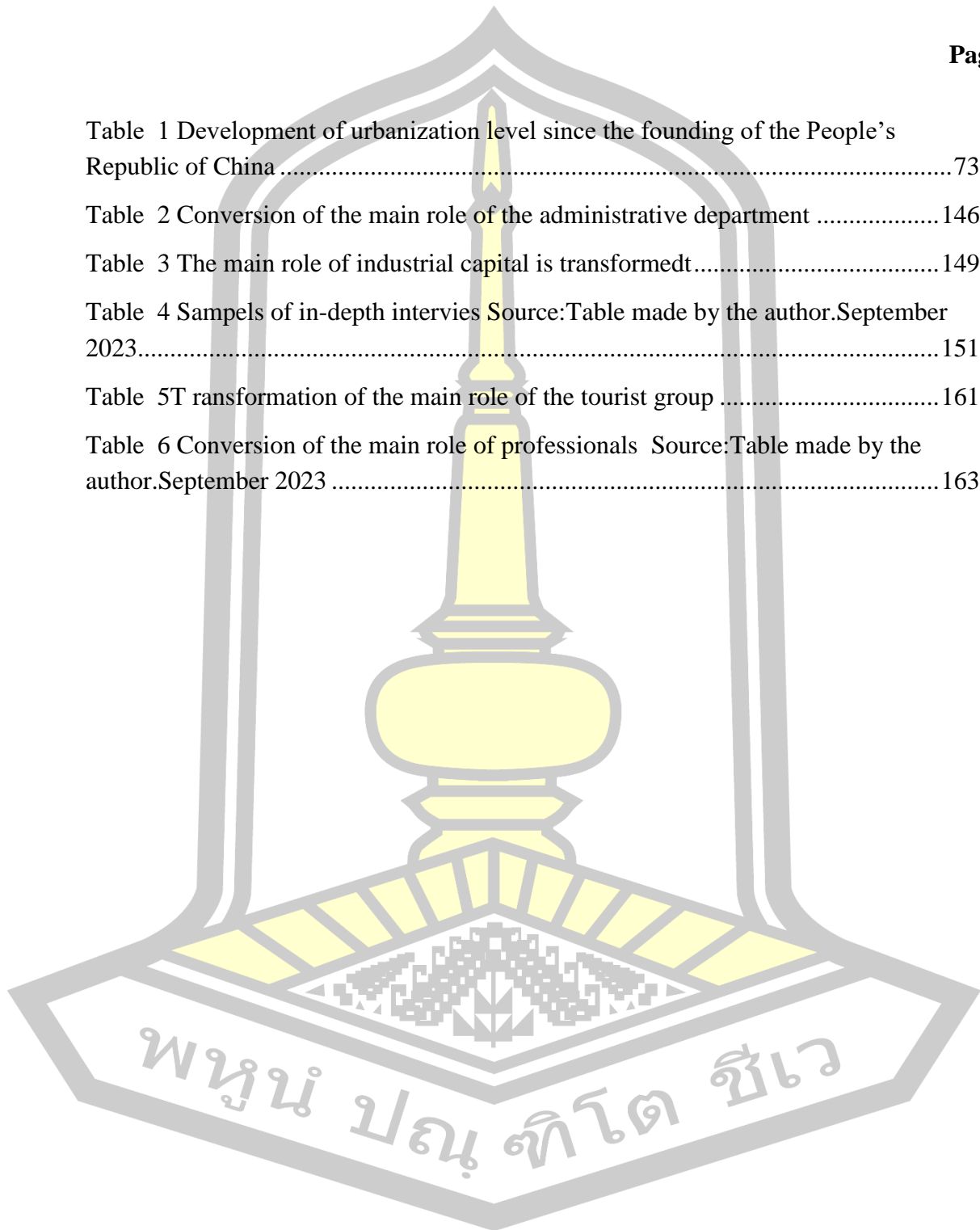
3.6 Reconstruction of social relations: distinction between internal and external identity self-esteem.....	156
3.7 Evolution of cultural customs: external discourse activates local identity	158
3.8 Tourist groups: from visiting to participating	160
3.9 Professionals: From self-actualization to construction guidance	162
4. Representation in the Past of Weijiapo Rural Museum: driving rural revitalization	164
4.1 From ancient residential buildings to consumer complexes	164
4.2 The phenomenon of “commercialization” of rural museums	167
4.3 Reasons for the “commercialization” of rural museums.....	169
5. Representation in the Past of Weijiapo Rural Museum: physical space expansion	173
5.1 Radio and television media	173
5.2 Short video and live broadcast platform.....	177
5.3 Interaction model of online e-commerce platform.....	180
5.4 Cooperate with brands and artists to shop.....	181
Conclusion	186
CHAPTER V	188
The socio-economic reflections in the "Wei Jiapo Chinese Year" series of cultural activities of Weijiapo Rural Museum in the context of China's rural revitalization.	188
Introduction.....	188
1.The "Wei Jiapo Chinese Year" series of activities relies on the Wei Jiapo Rural Museum to display cultural identity and related rights.	188
2. Analyze the cultural identity preservation and display of the "Wei Jiapo Chinese Year" event relying on rural museums for theaters	194
2.1 Rural material culture display in the "Wei Jiapo Chinese Year" series of activities.....	195
2.2 Intangible cultural display of the "Wei Jiapo Chinese Year" series of activities.....	201
3. Powerful party of "Wei Jiapo Chinese Year" series of activities	205
3.1 Analyze the power and role of the government in the "Wei Jiapo Chinese Year" series of activities.....	205

3.2 Analyze the power and role of villagers in the "Wei Jiapo Chinese Year" series of activities	209
3.3 Analyze the power and role of mass media in the "Wei Jiapo Chinese Year" series of activities	212
4. "Wei Jiapo Chinese Year" series of activities rely on rural museums to express history and the transformation of relevant interest groups	215
4.1 Analyze the transformation of tourists through the "Wei Jiapo Chinese Year" series of activities	216
4.2 Analyze the transformation of local villagers and businesses through the "Wei Jiapo Chinese Year" series of activities	218
5. The "Wei Jiapo Chinese Year" series of activities uses rural museums as theaters and plays a driving role in rural revitalization	221
5.1 Using rural museums as theaters, a series of activities drive rural culture and economic revitalization	221
Conclusion	229
CHAPTER VI	230
Summary, Discussion, and Suggestion	230
Summary of Research Results	230
Research Discussion	232
Suggestions	236
REFERENCES	238
BIOGRAPHY	243



LIST OF TABLES

	Page
Table 1 Development of urbanization level since the founding of the People's Republic of China	73
Table 2 Conversion of the main role of the administrative department	146
Table 3 The main role of industrial capital is transformedt.....	149
Table 4 Sampels of in-depth intervies Source:Table made by the author.September 2023.....	151
Table 5T ransformation of the main role of the tourist group	161
Table 6 Conversion of the main role of professionals Source:Table made by the author.September 2023	163



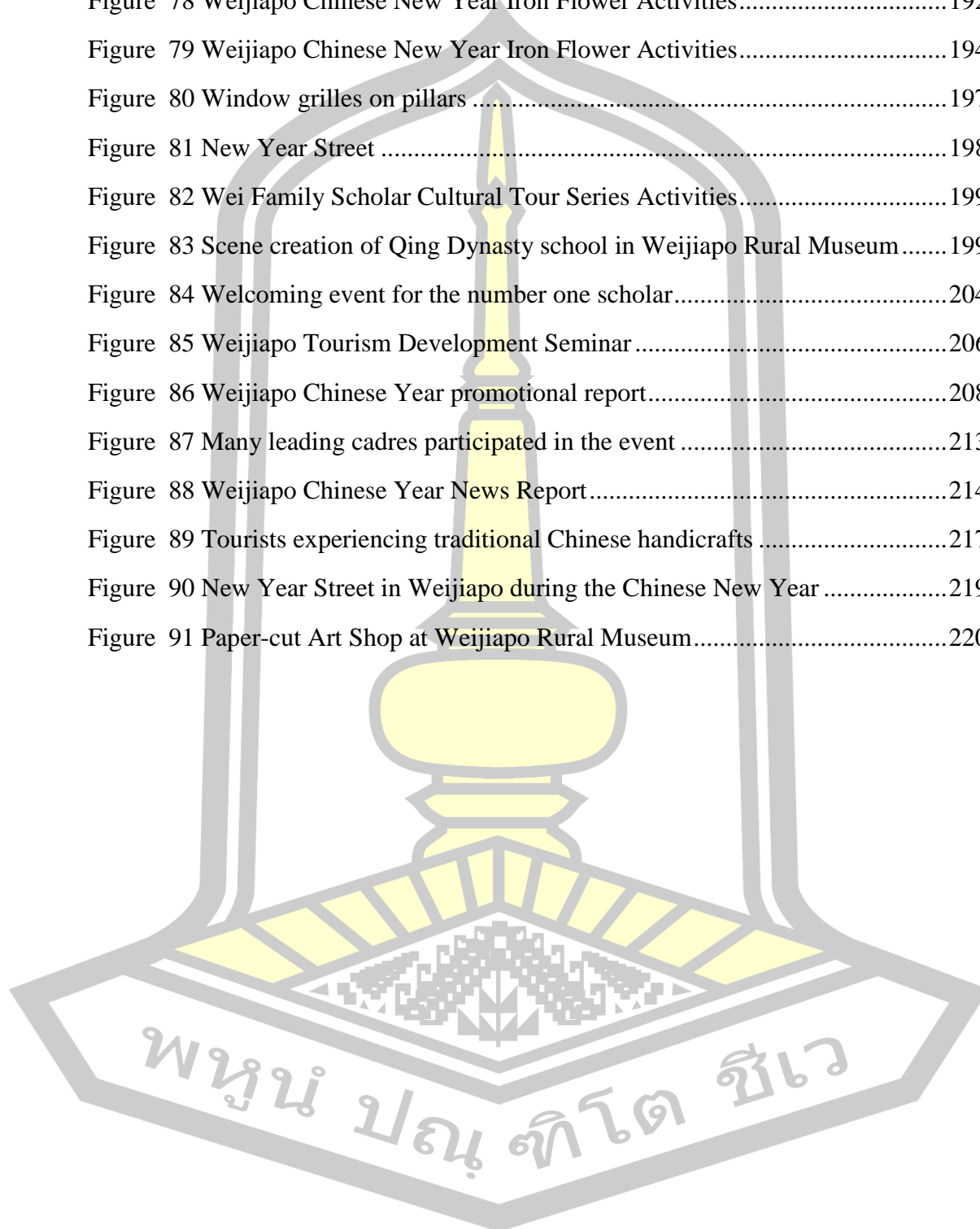
LIST OF FIGURES

	Page
Figure 1	16
Figure 2 The location of Weijiapo rural area in China.....	38
Figure 3 The location of Weijiapo rural area in Henan Province	39
Figure 4 Planning scope of the Weipo Village Historical and Cultural Village Protection Plan	41
Figure 5 Wei Purple Peony	42
Figure 6 Double-story patio kiln courtyard	46
Figure 7 Private school	47
Figure 8 Dragon-shaped street	48
Figure 9 Wei's Ancestral Hall	48
Figure 10 Panoramic view of Weijiapo ancient residences	49
Figure 11 The museum displays plaques embodying family traditions and mottos...50	50
Figure 12 Overall appearance of Weijiapo satellite map	51
Figure 13 Guarding Mr. Hong En at the Ancestral Hall of Weijiapo Rural Museum.56	56
Figure 14 Left-behind elderly people in Weijiapo Village.....	61
Figure 15 Weijiapo ancient residences in 2012	63
Figure 16 Residential buildings around Weijiapo ancient residence in 2012	65
Figure 17 New rural building complex	74
Figure 18 Minutes and replies of the review meeting for the protection planning of the historical and cultural village of Weijiapo Village, Mengjin County	86
Figure 19 List of members of the Weijiapo Village Historical and Cultural Village Protection Planning Review Committee in Mengjin County	87
Figure 20 Henan Provincial Cultural Relics Bureau's approval of the overall plan for the protection project of Weijiapo Village, a historical and cultural village in Mengjin County.....	89
Figure 21 Heluo Impression Area-Weijiapo Ancient Village Cultural Tourism Area Master Plan" Evaluation Committee Expert Group.....	90

Figure 22 Weijiapo Village Ancient Street.....	95
Figure 23 Cave Dwelling in Weijiapo Village	96
Figure 24 Wei Guangzhao's Residence.....	97
Figure 25 Intarsia with phoenix pattern	99
Figure 26 Schematic diagram of the architectural space of Sanjin House	100
Figure 27 The residence of Wei Guangguang, a sixth-rank official of the Ministry of Household Affairs, Wu Lueqiwei	100
Figure 28 Wooden Plaque.....	100
Figure 29 Plaque	101
Figure 30 The writing on the door plaque was eradicated during the Cultural Revolution.....	101
Figure 31 Schematic diagram of the five-entry house building space.....	102
Figure 32 Carvings on the doors of ancient houses in Weijiapo	104
Figure 33 Patio style house	105
Figure 34 Analysis of the quality	107
Figure 35 The classification of buiding	108
Figure 36 Weijiapo Paigu	109
Figure 37 Wei Jiapo performance.....	110
Figure 38 Festival activities held at Weijiapo Village Museum.....	110
Figure 39 Mengjin Water Banquet	111
Figure 40 Weijiapo Rural Museum Cultural Exchange Exhibition Center	116
Figure 41 Weijiapo Rural Museum Handicraft Experience Hall.....	118
Figure 42 Weijiapo Village Museum Private School	118
Figure 43 Weijiapo Rural Museum Cave Hotel	120
Figure 44 Weijiapo Rural Museum Farming Experience Garden	121
Figure 45 Weijiapo Rural Museum Water Mat Garden Exhibition Hall.....	123
Figure 46 Weijiapo Rural Museum displays cultural performances	124
Figure 47 Collaborative study activities between rural museums and schools	126
Figure 48 Agricultural tools on display at Weijiapo Rural Museum.....	129
Figure 49 Mr. Dong Yanshou, a collector of rural cultural relics.....	130

Figure 50 TV news report of Weijiapo Rural Museum	131
Figure 51 Tang Sancai Exhibition Hall in Weijiapo Rural Museum.....	136
Figure 52 Weipo Ming and Qing Ancient Street before restoration.....	139
Figure 53 The restored Ming and Qing ancient streets in Weipo	139
Figure 54 Double-story patio kiln courtyard	141
Figure 55 Newly built residential houses in Weijiapo Village	142
Figure 56 Layout of the formats	143
Figure 57 Weijiapo Rural Museum Food Street	147
Figure 58 Yuanjiacun Scenic Area Food Street.....	147
Figure 59 The author interviews Weijiapo villagers in the field	151
Figure 60 Research framework	153
Figure 61 Resettlement housing for villagers in Weijiapo Village.....	154
Figure 62 Tourists visiting Weijiapo Rural Museum	155
Figure 63 The impact mechanism of rural museum intervention on the local identity construction of community residents under the principle of IPT	159
Figure 64 The author conducted an interview with the Director of Operations Department of Weijiapo Rural Museum.....	165
Figure 65 Weijiapo Village Museum Hotel.....	167
Figure 66 Weijiapo Rural Museum Private School Cultural Park.....	167
Figure 67 Weijiapo Rural Museum Academy Experience Hall	170
Figure 68 Weijiapo Rural Community Activity Center.....	172
Figure 69 Weijiapo Village Village Committee	172
Figure 70 TV interview with Wei Jiapo Quality Control Director	175
Figure 71 "Thousand-year-old Village, Beautiful Weijiapo" was featured on China Central Television.....	176
Figure 72 Short video about Weijiapo Village on Douyin mobile platform	178
Figure 73 Live screen recording of Weijiapo Village on Douyin mobile platform..	179
Figure 74 Chili Fang in Weijiapo Rural Museum Food Street.....	181
Figure 75 Special issue of "Weipo Tabloid"	183
Figure 76 Character design of Weijiapo Rural Museum	184

Figure 77 Weijiapo Cultural and Creative Store.....	185
Figure 78 Weijiapo Chinese New Year Iron Flower Activities.....	192
Figure 79 Weijiapo Chinese New Year Iron Flower Activities.....	194
Figure 80 Window grilles on pillars	197
Figure 81 New Year Street	198
Figure 82 Wei Family Scholar Cultural Tour Series Activities.....	199
Figure 83 Scene creation of Qing Dynasty school in Weijiapo Rural Museum.....	199
Figure 84 Welcoming event for the number one scholar.....	204
Figure 85 Weijiapo Tourism Development Seminar	206
Figure 86 Weijiapo Chinese Year promotional report.....	208
Figure 87 Many leading cadres participated in the event	213
Figure 88 Weijiapo Chinese Year News Report.....	214
Figure 89 Tourists experiencing traditional Chinese handicrafts	217
Figure 90 New Year Street in Weijiapo during the Chinese New Year	219
Figure 91 Paper-cut Art Shop at Weijiapo Rural Museum.....	220



CHAPTER I

Introduction

1. Background of Research

The Weijiapo Rural Museum is located in Weijiapo Village, Mengjin County, Luoyang City, Henan Province, China. It is a poverty-stricken village in China. Due to the relatively complete preservation of official family houses during the Shunzhi period of the Qing Dynasty in the village, it is the largest and most fully preserved Qing Dynasty architectural complex in the western region of Henan Province, with high historical and cultural value and development and utilization value. Since the reform and opening up, the villagers of Weijiapo have moved out of their old houses and moved to cities or counties. The ancient residential buildings have been basically uninhabited, and Weijiapo, a Qing dynasty architectural complex, has gradually become desolate, burying its rich culture and facing a cultural crisis in the village. In response to the rural cultural crisis, the Chinese government has proposed a rural cultural revitalization strategy. Against the background of national policy advocacy and support, the government and investment developers have established it as the Weijiapo Rural Museum to showcase the cultural identity of the countryside. Weijiapo Rural Museum tells the local memory in the way of display and display, and enables people to go to the Rural Museum for historical consumption and consumption of rural cultural identity. On the basis of this consumption, Weijiapo Tourism Scenic Spot developed with Weijiapo Rural Museum as the core has been produced, and has influenced and derived the development of local food blocks, rural cultural research bases, homestays, parent-child parks and cultural derivatives. It has driven the cultural and economic development of rural. Therefore, Displaying Cultural Identity and Representation of the Past are two important concepts in this study.

Weijiapo Village is now under the jurisdiction of Chaoyang Town, Mengjin County, Luoyang City, Henan Province. It is located 5 kilometers north of Luoyang downtown and 0.5 kilometers northwest of Luoyang West Station of Lianhuo Expressway. Weijiapo Village, with a total area of about 2800 mu and 2100 regular households, has a history of several dry years. The Weijiapo residence was built during the reign of Qianlong and Daoguang in the Qing Dynasty. It was an official residence built during the prosperous period of the Wei family. Weijiapo Village is surrounded by ditches on three sides, converging with Chanhe River from northwest to southeast, and surrounding Weipo Village. It has beautiful scenery, four distinct seasons, and beautiful environment, belonging to the north temperate climate. To the north is the tomb of Emperor Xiaowen of the Northern Wei Dynasty. There are ancient folk houses in the village. There are 248 courthouses in the Qing Dynasty, and 26 courtyards and caves. The blue brick and tiled houses in the courtyard are symmetrically arranged, and the main servants and waterways in the courtyard are distinct. The houses are decorated with five ridges and six animals, lions and seahorses. There are a large number of handicrafts such as wood carvings, brick carvings, stone carvings and plaques in the courtyard, which show the artistic style of folk architecture in the Qing Dynasty. Wei Jiapo has produced a lot of official families who have passed the examination for reading, forming Wei Jiapo's unique

cultural identity, This cultural identity is of great value to the follow-up study of the architectural art, reading culture, social development, traditional culture, tourism and appreciation of the Qing Dynasty, forming the identity of Wei Jiapo.

In the era of rapid economic development in China, a large number of rural population migrated to cities, resulting in no one in rural areas and no one in rural culture to inherit and spread. In recent years, under the background of China's rural revitalization policy, Weijiapo has undergone changes. It has been developed by the government and developers, and Weijiapo Rural Museum has been established to protect Weijiapo's rural cultural identity. During the construction and development of Weijiapo Rural Museum, not only the history and culture of the ancient village was protected and communicated, but also the development of the local industry, tourism and economy was driven by taking the rural museum as the center, and the representation of the past of Weijiapo's rural cultural identity was made for all relevant people studying the rural museum. The emergence and development of Weijiapo Rural Museum is the result of China's policy orientation. It protects the rural cultural identity while expressing the rural history. It is the product of meeting the needs of the times. It plays a positive role in the development of rural culture and economic development. In the development process of Weijiapo Rural Museum, the relevant research objects include: people, social environment, government, culture, and the development process of Weijiapo.

For the local people, they were born in the countryside and grew up in the countryside, but today's modern rural environment has made the villagers slowly peel off the local culture, and there is a certain distance between the local life and the villagers. The development of rural industry has slowly drained the memory of rural culture from life. Through the way of exhibition in the country museum, it can displaying rural cultural identity and arouse the villagers' memory of rural culture. And through the commercial activities led by the Weijiapo Rural Museum, such as catering economy, accommodation economy, tourism economy, to obtain the source of economic income.

For urban people: the urban population has a certain yearning for rural life, and now a large part of the urban population comes from the countryside. They grow up in the countryside and have deep feelings for the countryside. China's development process also originates from the countryside. From the national historical development level to the emotional level of the parents, we hope that the future generations can understand the rural life and development process, and the growth environment and way of the parents. Through the way of exhibition in rural museums, it can meet the needs of the development and inheritance of national rural culture and urban population. During the visit to the Weijiapo Rural Museum, we carried out cultural identity consumption and made certain contributions to the local economy.

For the local government: Mengjin, where Weijiapo is located, is a demonstration county for the implementation of the rural revitalization strategy in the province. In recent years, according to the national policy, rural revitalization has been placed in the overall economic and social development to plan, plan and promote. We will make awesome in the overall revitalization of rural areas, adhere to the principle of planning first, establish the concept of urban-rural integration, integrated design, and multi discipline integration, and comprehensively prepare the strategic plan, special action plan, and village construction plan for rural

revitalization. With the integration of three industries and characteristic development as the direction, the integration of culture and tourism, and the integration of agriculture and tourism as the starting point, the grass-roots party building and rural governance, poverty alleviation and rural revitalization are organically combined to develop and strengthen the village collective economy. As a key cultural area of Mengjin County, Weijiapo has now formed an influential scenic spot, which allows villagers to harvest both material and spiritual wealth. The government plays a leading and decisive role in the construction of Weijiapo Rural Museum.

For investment developers, the Weijiapo Rural Museum and surrounding scenic spots are invested and developed by Huachuang Group. In line with the national policy, we chose Weijiapo, which has the prospect and conditions for investment and development, to make the Weijiapo Rural Museum into a scenic spot, a product into a commodity, a labor into a sport, and a farm house into a guest room, which has changed the production and life style of local people to a certain extent, created a yearning retro life, promoted the development of local tourism, produced a nostalgic economic phenomenon, and driven the development of local economy at the same time. In addition to gaining popularity and economic benefits, the investment developers have a major voice in the construction of Weijiapo Rural Museum.

Weijiapo Village in Mengjin County was originally a poor village in China. Since the reform and opening up, the villagers of Weijiapo have moved out of the old houses. The ancient houses have been basically uninhabited, but because of its large scale, there are few incongruous buildings around, which has high historical and cultural value. In recent years, relying on the ancient dwellings of the Qing Dynasty, Weijiapo Village has done a good job in the protection and development of traditional villages in accordance with the requirements of "solid protection, living inheritance, and development of business", and embarked on a path to develop rural tourism, drive the masses out of poverty and become rich, and drive the development of the collective economy. In the context of the national policy of actively advocating rural revitalization, Mengjin, as a demonstration county for the implementation of rural revitalization strategy in the province, has been putting rural revitalization in the overall economic and social development to plan, plan and promote in recent years.

Weijiapo Village, Mengjin County, also known as Weijiapo Ancient Village, Weijiapo Ancient Town, Lianhe Ancient Town, etc., is located at the intersection of Luoyang to Jiyuan and Mengjin to Xin'an in ancient times, so it is known as the "thoroughfare of four cities" and is an important commercial town in Heluo region. Now, we can see that the Weijiapo Museum is based on the remains of the Ming and Qing dynasties and the development of historical culture. Therefore, in the study of this paper, we will study the Weijiapo from the end of the Qing Dynasty to today. With the development of time, how Wei Jiapo changed from a residential building to a contemporary rural museum, and according to the different social environment, the change of identity, along with what kind of culture and what kind of social role identity it plays, has produced what value.

The ancient village of Weijiapo is now the area of Weijiapo. It was the ancient country of Yili in ancient times. In the Zhou Dynasty, it was the Yili City of the Wangji, and in the Han and Wei Dynasties, it was the Shiliangwu, an important town of the Wangji. From the Tang Dynasty to the Northern Song Dynasty, it was Wei's manor. However, this area was seriously damaged in the late Ming Dynasty. The

current village was formed in the early Qing Dynasty. In the early years of the Qing Dynasty, the Wei Tianlu family moved to Weijiapo, and gradually formed the family tree of the Wei Tianlu family in the current village. Ancestral halls are places where Han people worship their ancestors or sages. Ancestral halls have a variety of uses. In addition to the use of "worshipping ancestors and worshipping ancestors", the grandsons of all houses usually use these broad ancestral halls for activities when dealing with matters such as marriage, funeral, longevity and happiness. In addition, clansmen sometimes use ancestral halls as meeting places to discuss important matters within the clan. Ancestral shrine ceremonies represent the excellent cultural form of the belief of Han ancestors, and have great influence and historical value. Based on the ancestral temple culture, in the process of the subsequent construction of the Weijiapo Rural Museum, this culture was mainly used and highlighted. Contemporary people performed wedding celebrations and happy events in the ancestral temple to restore the historical scene and make future generations understand this culture.

The ancient village of Weijiapo has its unique culture and folk customs, the most important of which are the culture, martial arts and commerce. According to the records of the Wei Family Genealogy, in the Qing Dynasty, the Wei family of Wei Jiapo produced more than 80 talents of all kinds, including 3 Jinshi, 5 Juren, and the rest were students (scholar) supervisors. In the early years of the Republic of China, the Lanyang Academy was renamed Tonghe School. This is the early modern primary school in Luoyang. Weijiapo has the style of advocating martial arts. The Songwu Army of the late Qing Dynasty was established here. In the Qing Dynasty, Wei Jiapo produced a total of 12 military officers, including Wu Jinshi, Wu Ju, and Wu Qiwei. Because there are so many people in Weijiapo who have become famous because of reading, they have formed a unique cultural identity, which is also the identity of the reading culture of the contemporary Weijiapo Rural Museum.

Weijiapo is an important commercial town. During the late Qing Dynasty and the Republic of China, there were still many famous shops here, including Chengyi Cloth Shop, Dashiliang Shop, Yilitang Restaurant, Lianhe Silver Shop, etc. There are also many drug bureaus and medical centers, the most famous of which is Shizhiyuan Drug Hall. There are many workshops here. They strictly abide by the ancestral craft, making Weijiapo a well-known hometown of crafts. During the Republic of China, Weijiapo produced unique Weijiapo folk music and dance, such as Weijiapo Drum, Weijiapo Lion, etc. During the Republic of China, there were four major towns in the north of Luoyang, namely Hengshui, Matun, Pingle and Weijiapo. However, Wei Jiapo is the most prosperous. The old Luoyang ballad said, "Tongping Lejin Hengshui and Yinma Tun are not as good as Weipo in the morning." It means that the annual trading volume of Pingle and Hengshui Matun is not as good as that of Weijiapo in the morning. After investigation, this is no exaggeration. Because Weijiapo is the largest livestock breeding market, local cloth wholesale market and medicine wholesale market in western Henan. At the same time, there are many famous doctors in Weijiapo. During the Republic of China, Luoyang County had ten famous TCM doctors, and Weijiapo accounted for two. There are many restaurants in Weijiapo, including a large number of famous chefs such as Wang Hu. There are also a large number of various kinds of shops, such as Yizhi Spring Cake Shop, Fu's Blacksmith

Shop, Duiheju Barber Shop, etc. This economic phenomenon constitutes the scene of folk festivals and commodity streets in Weijiapo Rural Museum.

Contemporary Wei Jiapo. In April 1948, Luoyang was liberated and Weijiapo Township was established, which belongs to Haizi Village of the Second District Government of Luoyang County. In 1954, the second district of Luoyang County was divided into Mengjin County, which was changed into Haizi District, and Weijiapo Township was divided into Haizi District. In 1956, the Haizi District was changed to Weijiapo Township, the Haizi Center Township, under its leadership. In 1958, Haizi Central Township was renamed as Haizi People's Commune, and Weijiapo Township was renamed as Weijiapo Production Brigade. In 1965, the Haizi People's Commune was renamed Chaoyang People's Commune. In 1984, Chaoyang People's Commune was changed to Chaoyang Township, and Weijiapo production brigade was restored to Weijiapo Village.

Cultural confidence is the most fundamental, profound, and enduring force in the development of a country or a nation. The report of the 20th National Congress of the Communist Party of China proposes to "accelerate the construction of an agricultural power and solidly promote the revitalization of rural industries, talents, culture, ecology, and organizations." Rural revitalization requires both shaping and soul building. The revitalization of rural culture is an important content and strong support for rural revitalization. Against the backdrop of comprehensively promoting rural revitalization strategy, rural cultural confidence provides lasting spiritual strength for rural revitalization.

Rural culture is an important component of traditional Chinese culture, and rural areas are the foundation of traditional culture. Rural cultural identity is the recognition and acceptance of local culture by farmers, as well as the recognition and adherence to rural lifestyles, cultural behaviors, and thinking patterns. The form of rural culture includes both material parts such as family ancestral temples and agricultural relics, as well as intangible parts such as folk opera and handicrafts. Understanding the value contained in rural culture, recognizing rural culture, is a collective memory that maintains deep emotions. Strengthening the active protection and inheritance of intangible cultural heritage can not only inject strong momentum into rural revitalization, but also provide strong vitality for inheriting excellent traditional Chinese culture and promoting cultural confidence and self-improvement. Traditional villages are tangible carriers for inheriting excellent traditional Chinese culture. Traditional villages contain rich historical information and cultural connotations, which are precious and non renewable cultural heritage. They help to enhance the cultural confidence and motivation of villagers, better protect and inherit them, and inject new momentum into rural revitalization.

The ancient residential houses in Weipo, which we can see now, were actually built in the period from Qianlong to Daoguang of the Qing Dynasty. They are the official houses built by the Wei family in its heyday, and are also the isolated copies of Ming and Qing residential houses with a certain scale and relatively complete preservation in Heluo area. In 2006, they were listed as the cultural relics protection unit in Henan Province, and in 2007, they were rated as the second batch of historical and cultural villages in Henan Province. The Weipo Street was built by the Wei family in its heyday, with courtyards on both sides of the street. This unique street was also called Weipo Little Beijing at that time, because its specifications were built

according to the official buildings in the capital at that time. According to the introduction of the current residents in the park, the author learned that the Weipo Street was closed in the past, with walls around it. At present, there are 62 kilns in the village, such as the mountain kiln yard, the dustpan kiln yard, and the patio kiln yard. There are more than 360 courtyards in the Qing Dynasty. The bluestone road runs through the east and west, and the courtyards are symmetrical from north to south. Ancestral halls, private schools and other representative buildings are available. There are five ridges and six beasts on the house, and a large number of exquisite wood carvings, brick carvings, stone carvings, and plaques can be seen everywhere on the beam. ¹These well-preserved architectural forms have important historical value for us to study the architectural art, traditional culture, social development, etc. of folk houses in the Qing Dynasty. At the same time, they also have commercial value for tourism to bring economic benefits to Mengjin County.

The current Weijiapo Village has a total area of about 2800 mu and a permanent population of 2100 households. In recent years, relying on the ancient dwellings of the Qing Dynasty, Weijiapo Village has done a good job in the protection and development of traditional villages in accordance with the requirements of "solid protection, living inheritance, and development of business", and embarked on a path to develop rural tourism, drive the masses out of poverty and become rich, and drive the development of the collective economy. The local government has made awesome in the overall revitalization of the countryside, adhered to the principle of planning first, established the concept of urban-rural integration, integrated design, and multi regulation integration, and comprehensively prepared the strategic plan, special action plan, and village construction plan for rural revitalization. With the integration of three industries and characteristic development as the direction, the integration of culture and tourism, and the integration of agriculture and tourism as the starting point, the grass-roots party building and rural governance, poverty alleviation and rural revitalization are organically combined to develop and strengthen the village collective economy. Deepen the structural reform of the agricultural supply side, actively promote the construction of four efficient sightseeing agricultural industrial belts, focus on building four valley economic belts, accelerate the construction of the "colorful corridor" national-level rural complex, and strive to transform the park into a scenic spot, a garden into a park, a product into a commodity, a labor into a sport, and a farm house into a guest room, create a desirable rural life, and let the farmers' friends harvest both materially and spiritually, Let Mengjin, the provincial rural revitalization demonstration county, become a veritable "demonstration county". In 2007, the ancient dwellings were identified by the provincial government as cultural relics protection units and historical and cultural villages in Henan Province; In 2013, it was awarded the title of "Chinese Traditional Village" by the Ministry of Culture, the Ministry of Finance and the Ministry of Housing and Urban-Rural Development; In 2014, it was rated as a pilot village for the creation of "China's beautiful countryside".

Since its trial operation at the end of 2016, the Weijiapo Ancient Village Scenic Spot has had a maximum number of tourists per day of 100000. It has

¹ Wang Wei,&Zhu Qizhen. (2019). Survey and analysis of the current situation of ancient folk houses in Weipo. Beauty and Times (urban version) (6).

successively held the "Weijiapo · Year of China" series of activities, recorded the CCTV "Beautiful China Rural Tour" program, and hosted the first "China Farmers Harvest Festival" Luoyang main event and the second "China Farmers Harvest Festival" Henan main venue activities. Fanjiapo has successively won the honors of traditional villages in China, demonstration villages for rural revitalization in Henan Province, demonstration villages for village-to-village renovation, and provincial beautiful villages. At present, Weijiapo has built the first rural museum in Luoyang, namely Weijiapo Rural Museum, using folk houses in the Qing Dynasty. The Weijiapo Rural Museum preserved its unique identity and displayed it to tourists, and gained the local cultural identity of the foreign population.

Since the reform and opening up, villagers have moved out of their old houses one after another, and the ancient houses have been basically uninhabited. However, due to their large scale, there are few uncoordinated buildings around them, which has high historical and cultural value. In the era of rapid economic development in China, a large number of rural populations migrated to cities, leading to the gradual loss of rural population and the gradual desolation of rural culture.

There are still many rural areas in China with cultural crises similar to those in Weijiapo, which are closely related to China's rapid development process. After the founding of the People's Republic of China, in order to better extract resources from agriculture and rural areas to support the country's industrialization and urbanization construction, the country implemented a dual division of urban and rural areas, and ultimately established a "three-level ownership, team based" people's commune system in rural society. Against the backdrop of risk culture and urbanization, rural civilization has gradually declined, and the long-standing opposition between urban and rural binary structures has led to a severe crisis in rural culture. The state controls almost all the means of production, educational resources and cultural resources. Under the strict registered residence system, labor cannot flow freely between urban and rural areas. Production cooperation is more based on the mandatory administrative power of the state, rather than the voluntary participation of farmers. The traditional household production mode has been replaced by collective production mode, and the identity of family members has been more replaced by the identity of production team members. The people's commune system has changed the production mode and social structure of traditional rural society, and thus profoundly influenced the changes in rural culture.

The "Breaking the Four Old" movement in the era of collectivization reflects the direct intervention of national power in rural culture. In the late 1960s, the country began to advocate the "Breaking the Four Old" movement to break away from old ideas, culture, customs, and habits. Rural culture experienced a break between tradition and modernity. Traditional culture has been labeled as "feudal" and "superstitious", and folk culture and religious beliefs in rural society have been severely affected. Historical buildings, temples, and Taoist temples in villages have been ruthlessly destroyed, and traditional festivals, ceremonies, and celebrations that carry historical collective memories have also been forcibly cancelled. The thread of rural cultural inheritance has been forcibly cut off, and the cultural traditions and lifestyles that have lasted for thousands of years have been questioned and criticized. The state also forcibly confiscates family property, burns genealogies, and destroys ancestral temples, which has dealt a fatal blow to ancestor worship and familialism in

traditional rural culture, and has had a profound impact on the spiritual beliefs and cultural confidence of farmers. This laid the groundwork for the later crisis of rural cultural identity.

The forced implantation of cultural identity by external forces not only deconstructs the original cultural identity, but also fails to establish a sustained new cultural identity. The rural cultural transformation during the collectivization period is a mandatory transformation of rural society by the state, with the aim of better catering to the political situation at that time and implementing various policies of the Party and government. But at the same time, this ignores the general laws of rural cultural development, local knowledge and cultural traditions are not fully respected, the collective memory and historical traditions of rural areas are ruthlessly destroyed, and the cultural needs and spiritual beliefs of farmers are quietly ignored. Therefore, it is difficult to take root and sprout in the rural land, and it is difficult to obtain sustained recognition from the majority of farmers.

At present, China's museum industry is in rapid development, especially after the country put forward the rural culture revitalization policy, the construction of rural museums has received the attention of the local government. The role of museums in satisfying people's spiritual prosperity and promoting social progress has become increasingly obvious. Its function of setting, accommodating and transmitting urban history and cultural identity has also become increasingly prominent. Today's museums have become an important tool to connect various community groups for identity and cultural identity. As a good carrier for spreading regional culture, rural museums have made many beneficial explorations and made outstanding contributions in consolidating collective memory internally and strengthening cultural identity externally in recent years, and become an important place for inheriting the history and culture of the Central Plains and realizing identity construction.

Contemporary museums have changed from simply telling the public what they need to know about knowledge and history to responding to the needs of the public, and consciously embedding certain discourse and power relations. The interaction between the exhibition and the public is increasingly strengthened. The museum's exhibition encourages dialogue with visitors, which in a sense stems from the responsiveness brought by contemporary political interaction. Sharon Macdonald believes that the so-called exhibition is to speak to eyes. The theoretical basis of his political analysis of exhibition is to regard the museum as a public display background or media. The media of public display involves the display of power, and there is implicit power distribution in the display, such as who has the right to assign a specific display code, what procedures, interest groups and negotiation participation are involved in the organization of the exhibition. In short, exhibitions often include cultural, social and political implications.

In recent years, the behavior of historical consumption has attracted multidisciplinary attention. Scholars in sociology, psychology, culturology, folklore and other fields have carried out research on this topic. Marketing and consumer behavior have done a lot of research on this topic since the 1990s. The research on consumer nostalgia literature can be divided into three parts: first, consumers' research on the concept of historical consumption itself and its expansion, including the definition, classification and measurement of consumers' historical consumption, is the cornerstone of subsequent research; The second is the research on the inducements

leading to consumers' historical consumption, that is, which elements induce or arouse the nostalgia of individuals or groups; The third is the study of historical consumption preference and consumption behavior and their influencing factors. With regard to historical consumption, when the social system, economy, culture and habits change, when the social environment changes, some cultural phenomena begin to disappear, so people begin to remember the good things that existed in the past, or yearn for an ideal life state. At present, consumer nostalgia is not only a social, cultural and psychological phenomenon, but also a well-known marketing phenomenon. Nostalgia has been popular in different times, countries and industries. Historical consumption forms and research are mostly in film and television works, clothing industry, and catering industry, and there is less research on museums.

To sum up, the current academic research on cultural identity is mostly rooted in the national or global cultural background. It focuses on how countries or China should construct the people's identity for culture and how to deal with the current cultural identity crisis under the inevitable trend of globalization. Scholars in different fields have made rich explanations on the research dimensions of cultural identity, but at the same time, there are few systematic studies on cultural identity of rural museums. By combing the previous studies, it lays the groundwork for the author to better understand the concept of cultural identity and enhance the understanding of cultural identity. Although display political phenomenon is everywhere, the research on it is still far from enough. Foreign countries mainly discuss from the perspective of "exhibition", taking "exhibition politics" as the main research object. These studies often start with museums, exhibition halls, expositions and other objects with obvious "exhibition" color, and analyze the political considerations or political changes therein. In the context of rural revitalization, the display of rural museums has a wider range of applications than the exhibition. In addition, as far as politics is concerned, with the turn of micro-politics, politics is increasingly infiltrating into daily life. It can not only be limited to the display carrier and form with strong exhibition color, such as museums, but also spread to various display fields. While preserving rural cultural identity, cultural identity will be displayed in more forms to attract more people to consume historical and cultural identity.

In the process of studying my theme "Weijiapo Rural Museum", I will use the two concepts of "Displaying Cultural Identity" and "Representation of the Past". In the context of rural revitalization, the Chinese government has vigorously supported the revitalization of rural economy and culture. Rural museums are the product of the needs of the times. China has begun to attach importance to the construction and development of rural museums, and there is a large gap in the academic research of rural museums, which needs in-depth and systematic research. Through the study of Weijiapo Rural Museum, it is found that the essence of rural museum is the display of rural cultural identity and the historical expression of rural cultural identity. In the study of rural museum, there is no systematic study from the display of cultural identity and the concept of historical expression. In the hundreds of years of development of Weijiapo, it has profound cultural heritage and historical products. So in the construction of Weijiapo Rural Museum, how to choose and determine the final display form, and what can visitors feel after the display? In this process, there will be a certain game. Who is the power owner? Who will make the decision? This issue will be discussed in this study, that is, the concept of cultural identity display used in this

paper, which involves cultural identity and the power of display. This concept guides the research of the paper to explain the above issues.

In terms of the function and social role of the rural museum, the rural museum is not only to collect and display items, but also to cater to tourists by adding a certain performance component. It began to allow cultural activities and traditional dramas to be performed in it, and became an open place for many large-scale festivals, forming a government-led rural history into consumer goods. It attracts many tourists to Weijiapo to consume the historical identity of these villages. This is the second main research concept of this study: Representation of the Past, whose essence is the historical expression of rural cultural identity.

These selected concepts are very necessary for my research. This prompted me to pay more attention to relevant doctoral theses. In addition, in addition to the above two main research concepts, it also involves the sub-concepts of displaying politics, historical consumption, cultural crisis, and rural revitalization. These studies help guide the construction of rural museums and the development of rural regional culture and economy in the context of rural revitalization in China. These are all good scientific viewpoints that can help me improve my research experience in the process of becoming an international researcher.

At present, there is no comprehensive research attempt to combine and discuss this topic. If these concepts and backgrounds can be systematically studied and summarized, the following research results will fill the academic gap.

2. Research Objectives

There are 4 research objectives as follow:

1. To study the development of Weijiapo Rural Community at Luoyang City, China.
2. To study Weijiapo Rural Museum in the dimension of Displaying rural cultural identity.
3. To study Weijiapo Rural Museum in dimension of Representation of the Past.
4. To study the socio-economic reflections in the "Wei Jiapo Chinese Year" series of cultural activities of Weijiapo Rural Museum in the context of China's rural revitalization

3. Research Questions

- 3.1 What is the historical development of Weijiapo Village and the necessity of building a rural museum?
- 3.2 What kind of power game did the construction of Weijiapo Rural Museum and the display of cultural identity go through?
- 3.3 What historical expression did the Weijiapo Rural Museum provide?
- 3.4 Choose a specific space, time, and event. In this case, how can the cultural activities held by Weijiapo, especially the "Weijiapo · Year of China" series, promote the development of local economy and reflect the Displaying Cultural Identity and Representation of the Past of Weijiapo Rural Museum?

4. Research Methodology

This research uses qualitative research method. I describe the elements of research methodology as follows.

4.1 Population:

4.1.1 Local people of Weijiapo

This group is composed of local residents living in Weijiapo and foreign residents. Their unique status in different backgrounds has formed a cultural society. They are all villagers in the process of forming cultural identity. They are the main constituent of Weijiapo's rural cultural memory.

4.1.2 Local government and relevant departments

The construction and development of rural museums will involve a series of people and institutions, which play an important role in policy formulation and operation. At present, they also play a decision-making and regulatory role in all aspects of the development of Weijiapo Rural Museum, including the economic development of Weijiapo. The government and relevant departments here include: local authorities, design companies, investment developers, travel agencies, health and safety departments, and relevant departments involved in the development and operation of Weijiapo Rural Museum. For rural museums, these departments provide an excellent opportunity for people to see the identity of rural museums.

4.1.3 Cultural tourism groups (tourists, social organizations, etc.):

The cultural tourism groups here include tourists, tour groups, learning groups organized by schools and other social organizations. They came to visit the Weijiapo Rural Museum for cultural identity consumption. There, they are provided with various forms of cultural identity consumption.

4.1.4 Relevant operators of historical consumption in rural museums:

The relevant operators and consumers of historical consumption here refer to a group of tourism operators in Weijiapo, especially the local villagers in Weijiapo, who now do business in the field of Weijiapo Rural Museum. They regard Weijiapo rural cultural identity as the selling point of nostalgic tourism.

4.1.5 People related to the construction of Weijiapo Rural Museum

The relevant people here include: investment developers, museum curators, museum designers, museum staff, etc. They have played a very important role in the construction and development of rural museums.

4.1.6 Researchers:

The field of rural museum is an important measure in China's rural revitalization strategy. As the first rural museum in Luoyang, Henan Province, China, the Weijiapo Rural Museum has successfully driven the local economic development and become a model in this field, attracting many researchers in the world, such as archaeologists, cultural researchers, sociologists, architects, writers, designers, etc. Their contributions to the research have made the Weijiapo Rural Museum a model of the value of rural revitalization.

4.2 Data Collection

4.2.1 Fieldwork and data collection

1) Interview ; Formal interview, Informal interview, Focus group interview

2) Observation ; Normal observation (or general observation), Participatory observation

4.2.2 Documentary data collection

4.2.3 Tool or Equipment for data collection

1) Motion picture (cameras, video recording equipment)

2) Voice record

3) Field notebook

4.3 Data Synthesis and Analysis

I used the research framework as an introductory classification tool for data synthesis and data collection. After that, I will sort out the information in detail according to the outline of each chapter in the research paper. Then I use the research concept to describe the analysis. My research mainly uses the two concepts of "Displaying Cultural Identity" and "Representation of the Past" to analyze the emergence and development of Weijiapo Rural Museum.

4.4 Research representation

4.4.1 Full paper of research

-Descriptive analysis

4.4.2 Research article

-International research article, Scopus level or ISI.

5. Definition of Terms

5.1 Country Museum

In the field of museum science, there has been no clear definition of rural museums. In April 2022, Zhejiang Province issued the "Guidelines for the Construction of Rural Museums in Zhejiang Province (for Trial Implementation)", which is the first nationwide guide for the construction of rural museums. In the Guide, the definition of the rural museum is made for the first time nationwide. It points out that the rural museum is a cultural venue that is located in the countryside, inherits the excellent traditional Chinese culture, carries forward the core socialist values, and focuses on displaying, disseminating, collecting and inheriting the regional historical culture, characteristic culture, revolutionary culture, rural production and life, intangible cultural heritage protection, and industrial development, and is open to the public. The exhibition area of the rural museum shall not be less than 100 square meters, and the number of collections shall not be less than 50 pieces/group.

5.2 Displaying Cultural Identity

Identity or identification first originated in the field of philosophy, which is "identification" in the modern sense

Freud first proposed that identification is "the process of emotional and psychological convergence of individuals, others or groups, and individuals create their own identity by projecting identification to others."²In his book *The Power of Identity*, Manuel Caster put forward the concept of "identity is the source of people's meaning and experience" to explain Deng Zhi.³ Wen (2005) believed that identification can excavate deep personal meaning and help individuals realize meaningful links with society in general sense.⁴ Identity always exists in relationships and is the product of relationships between people, people and groups, and people and society. If people gradually build their own identity system through social life, the first thing they need to face in the process of building their identity system is the various impacts of culture. Although people divide identity into various and complicated types, such as racial identity, national identity, self-identity, etc., in essence, these identities are based on the underlying logic of cultural identity.

Displaying Cultural Identity in this study. It refers to rural's cultural identity. The rural museum is a display space, with developers, governments, local people and other relevant people participating in the construction and display. The rural museum displays the rural history and rural memory to the public through exhibition, so that tourists can spend in it. But not all cultures will be displayed. It is determined by some people or groups. What can be displayed and what can not be displayed and seen by others. This involves the struggle for power. The museum is a display space, but what is to be displayed involves the political game. As a village in the past, Weijiapo has its own unique identity, and what part of its identity is displayed by whom, so that the present people can see and accept his past identity.

5.3 Representation of the Past

The expression of history can also be called historical consumption. Its essence is the consumption of cultural identity, which can also be called the expression of cultural identity. The historical expression in this study refers to the historical expression of rural. The Weijiapo Rural Museum displays the historical memory of the past, but not only lets people remember the past life, but also uses its cultural identity generated in the development process of Rural to transform and utilize it, and promote economic benefits. Weijiapo has its own unique history and cultural identity that represents the past. It has its own production and lifestyle and culture. However, when outsiders visit the Weijiapo Rural Museum, it will add performance elements to cater

² Zhong Xingxing. 2014. Research on Modern Cultural Identity [D]. CPC Central Party School.

³ Manuel Caster. 2006. *The Power of Identity* [M]. Translated by Cao Rongxiang. Beijing: Social Science Literature Press, 5.

⁴ Deng Zhiwen. 2005. On the mechanism and orientation of cultural identity [J]. *Journal of Changsha University of Technology* (Social Science Edition), 30-34.

for the recognition of external tourists, changing the previous expression, and then make tourists consume it. It is not only to let people remember the past rural life, but also to use this rural cultural identity to generate value.

5.4 Rural revitalization

The report of the 19th National Congress of the Communist Party of China pointed out that the problem of agriculture and rural farmers is a fundamental issue related to the national economy and the people's livelihood. We must always take solving the "three rural" issues as the top priority of the work of the whole party and implement the Rural Revitalization strategy. Rural is a regional complex with natural, social and economic characteristics. It has multiple functions such as production, life, ecology and culture. It promotes and coexists with cities and towns, and together constitutes the main space for human activities. The country will prosper if the rural is prosperous, and the country will decline if the rural is weak. The contradiction between the growing need for a better life and the unbalanced and inadequate development of the Chinese people is most prominent in the countryside. China is still in the primary stage of socialism and will be in the primary stage for a long time. Its characteristics are largely reflected in rural. To build a moderately prosperous society in an all-round way and build a socialist modern power in an all-round way, the most arduous and arduous task lies in rural, the most extensive and profound foundation lies in rural, and the greatest potential and stamina also lie in rural. The implementation of the Rural revitalization strategy is an inevitable requirement to solve the major contradictions in China's society in the new era, to achieve the "two centenary" goals and the Chinese dream of the great rejuvenation of the Chinese nation, and has great practical and far-reaching historical significance.

This study takes the Weijiapo Rural Museum as the research object, studying how to respond to the rural cultural crisis through the construction of rural museums, and how museums can protect rural cultural identity while promoting economic development. Therefore, the rural revitalization of this study includes two main lines: one is the protection of rural culture and the realization of rural cultural revitalization. The other is the development of rural economy and the realization of rural economic revitalization. Here, revitalization mainly refers to the reuse of rural culture and the commercialization of rural culture.

6.Scope of The Research

6.1 Study Area

The Weijiapo Rural Museum in Weijiapo Village, Mengjin County, Luoyang City, Henan Province, China is located 5 kilometers north of Luoyang downtown and 0.5 kilometers northwest of Luoyang West Station of Lianhuo Expressway. The Weijiapo residence was built during the reign of Qianlong and Daoguang in the Qing Dynasty. It was an official residence built during the prosperous period of the Wei family. The existing building area is 25500 m², with 248 houses and 26 courtyards and caves. The blue brick and tiled houses in the courtyard are symmetrically arranged, with clear masters and servants and clear waterways. The houses are decorated with five ridges and six animals, lions and seahorses. There are a large number of wood, brick, stone

and plaque arts and crafts preserved in the courtyard, demonstrating the artistic style of folk architecture in the Qing Dynasty.

6.2 Time

In terms of time, Weijiapo is a village formed by the Wei family. It originated in the late Ming Dynasty, developed in the early Qing Dynasty, and flourished in the middle of the Qing Dynasty. It has a history of more than 400 years. This study will use the main characteristics of the current situation of Weijiapo Rural Museum and the cultural identity displayed now to infer when this cultural identity came into being and how it changed. So according to the diet culture, reading culture and architectural culture embodied by the Weijiapo Village Museum, which was mainly developed in the Ming and Qing dynasties (1368 A.D. - 1886 A.D.), and modern times, since the liberation of Luoyang in 1948, Weijiapo has established Weijiapo and Weijiapo Township, which has gone through the loneliness and renaissance of culture, accompanied by the change of local population, social environment development and policy change, Significant changes in cultural identity have taken place (1948 - 2023).

6.3 Analysis Unit

Analysis unit is a special activity in the development of Weijiapo Rural Museum. I will choose to launch a series of themed activities of "Weijiapo · Year of China" during the 2018 Spring Festival. The seven-day holiday has received more than 400000 tourists. Since the opening of the scenic spot, it has injected new vitality into the local economic development, arranged more than 300 jobs, and achieved good social and economic benefits.

The Weijiapo Rural Museum, through holding various folk activities and borrowing the strength of folk organizations and communities, realizes the long-term interaction between residents and local museums, so that local museums and village development, local communities and daily life are closely linked, and naturally and harmoniously integrated into residents' lives. Weijiapo Rural Museum is not only based on regional characteristics in content and form, but also has diversified functions. In addition to basic display functions, it also has extended functions such as interactive experience, reading and learning. Building cultural identity through rural museums and enhancing the exchange and interaction between residents play an important role in supporting and revitalizing rural development.

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7. Concepts and Conceptual Frameworks

7.1 Concepts of Research

7.1.1 Display of cultural identity

The cultural identity here refers to the rural cultural identity, which is formed based on the rural production and lifestyle. However, with the process of urbanization, this cultural identity has a cultural crisis and is about to disappear. In order to cope with this cultural crisis, the government has adopted corresponding cultural policies. The government and the developer have established the Weijiapo Rural Museum to preserve the cultural memory and identity of the village. These memories are protected and transformed to display the traditional cultural identity of Weijiapo. It has been finally displayed after the participation and screening of the powerful party. Therefore, the concept of identity display also includes two sub-concepts: cultural crisis and display power.

7.1.2 Representation of the Past

The historical expression represents the historical expression of rural. The Weijiapo Rural Museum has produced certain economic benefits through the transformation and reuse of cultural identity, and the generated benefits are expressed to the present people through display, cultural activities, performance and other forms, so that tourists can come here to see the past culture, identity, and historical expression of rural cultural identity.

7.2 Research Conceptual Framework

Based on the above related structure, I designed a research conceptual framework as a thinking tool in the research work, as shown in the following figure:

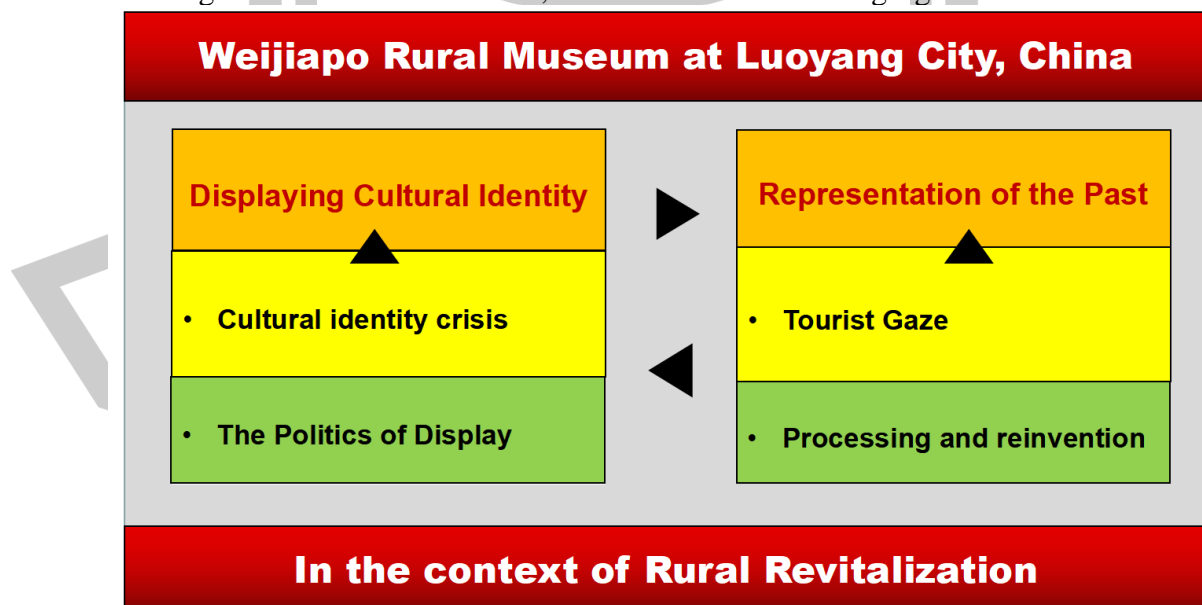


Figure 1

8.Literature review

8.1 Literature Review about research text

8.1.1 Research on Weijiapo Village

Weijiapo is the old name of Weipo's ancient dwellings. This ancient village is located in Chaoyang Town, Mengjin County, 10 kilometers north of Luoyang City. It is the most complete preserved architectural group of the Qing Dynasty in western Henan. These well-preserved architectural forms have important historical value for our current research on the architectural art, traditional culture, social development, etc. of the Qing Dynasty's dwellings, and also have commercial value and economic benefits for tourism. However, in the academic field, there are few studies in the academic field so far. Browse the websites of three universities in China, and there are 7 research papers and 1 academic treatise on Wei Jiapo. Among them, there are two papers about Weijiapo's residential buildings, one about Weijiapo's reading culture, two about Weijiapo's visual art performance, and two about Weijiapo's folk culture.

Due to the process of urbanization, the residents of this ancient village have moved away from their old houses, and this historical ancient residence seems to be forgotten. Even the local people living nearby do not know the existence of this ancient city. The author mentioned that because the old man in the family is no longer there, the author will only return to his hometown in recent years when he visits his relatives during the Spring Festival. He never knew before that there was such a well-preserved ancient village just a few hundred meters away from the road that he had to go home.⁵ It has been quietly located here for hundreds of years. It has isolated the noise of the world, washed away the floating lead, and looked at the changing times. It quietly waits for you to find it, and when you open the door that has been covered with dust for a long time, it will take you into the flood of time and into this period of history. Most of the houses in the old street of Weijiapo are empty and the doors are locked. Only a few old people still live here. This is the same as the situation of "hollow villages" in rural areas. The farmers' originally large families were crowded in the limited old courtyard, and the rich offspring and small families had to move to the village to build new houses.

From the perspective of Weijiapo's history and culture. Weijiapo Village has a long history and is the birthplace of Weizi Peony. It has the largest and most complete preserved architectural complex in the Qing Dynasty in western Henan, as well as the regional characteristics of pit yard and big locust tree. In the past two years, Weijiapo Village has also complied with the support of the policy and built a characteristic cultural and tourism town according to the high A-level standard. The profound cultural heritage is a trump card for the development of Weijiapo Village, with geographical and resource advantages. At present, there are also rich cartoons and slogans on the long wall near the main street in the countryside, most of which are propaganda of law popularization and family planning. Even in a big city like Beijing, before the opening of the Olympic Games, various designs or slogans related to the Olympic Games were painted on the walls of many places, such as the Olympic

⁵ Wang Wei,&Zhu Qizhen (2019). Investigation and analysis of the current situation of ancient dwellings in Weipo Beauty and Time (City Version) (6)

mascot and the auspicious clouds on the Olympic torch. The murals and slogans are typical symbols representing the political culture of an era. In the era of making these symbols, these symbols play an important role in guiding the public's thoughts and leading the public's emotions. The murals of the past years, especially the ancient murals, which are lucky to remain, are important cultural heritage as historical relics.

From the perspective of Weijiapo's cultural and tourism economic development. Under the background of cultural and tourism integration, affected by economic, policy, social and other factors, characteristic towns have gradually started. However, the development of tourism souvenir industry is uneven, most products are similar, and lack of innovation of regional cultural characteristics. In order to make regional culture continue to develop at a modern point of opportunity, each characteristic town must create a business card of "culture+tourism", and truly integrate cultural spirit into people's life. This is the embodiment of the real value of cultural and creative products. Under the background of cultural and tourism integration, Weijiapo Village has great potential for development. It has adopted a variety of strategies to develop the cultural and creative design of tourism memorial in Weijiapo Village.⁶ Weijiapo Village has a long history, is the birthplace of Weizi peony, and has the largest and most complete preserved architectural complex of the Qing Dynasty in western Henan, as well as regional characteristics such as pit courtyard and big locust tree. The integration of culture and tourism is a major policy measure made by China in the light of the actual national conditions, which provides the development possibilities for three aspects: first, we should strive to promote cultural and tourism poverty alleviation, and make contributions to win the battle against poverty; Second, China's excellent traditional culture is the most profound cultural soft power in China. We should vigorously publicize China's traditional culture and contribute to building a moderately prosperous society in an all-round way; Third, we should seize the high-quality development of tourism to help build a well-off society in an all-round way. Adhere to the principle of "building tourism with culture and honoring culture with tourism", and add modern development opportunities to the rich culture. Since China put forward the cultural and tourism integration strategy in 2018, it has attracted wide attention from the society. All regions have begun to plan characteristic town projects, find material and spiritual culture, and develop the business card of "culture+tourism". However, at present, most tourism commemorative cultural and creative products are simply refined and mapped to pillows, cell phone shells, bookmarks, mirrors and other forms, which are identical and lack of regional cultural characteristics of the scenic spot. At present, the innovative development of the combination of culture and tourism is not systematic and perfect, and the scenic spots are divided in a chaotic and unbalanced way, and the tourist routes of customers are not clear, which leads to the fact that some scenic spots can not be covered in all aspects, which needs to be considered and innovated, and needs to be developed.

On the development of Wei Jiapo, several papers also expressed their suggestions. With the support of this policy and the profound cultural connotation, Weijiapo Village can carry out innovative development. It not only publicizes the

⁶ Miao Luying. (2022). The design strategy of creating products under the background of cultural and tourism integration -- taking Weijiapo Village as an example. *Beauty and Time: Creativity* (I) (5), 3.

stories of Weizi Peony, Dikengyuan, and Weishi Family, but also increases the viscosity of tourists in the scenic spot, drives the economy, and continues to promote and promote, forming a set of design schemes with regional characteristics and culture, providing an innovative template for other cultural tourism towns to learn from. By integrating the culture of Weijiapo Village into our daily life, tourism is no longer a continuation of the scenery, but a cultural support with a sense of experience and pride. Let the original agricultural development and cultural content in the textbooks become tourism activities that can be felt, experienced and seen by new media in the scenic area.

At present, people's awareness of the protection of ancient villages has gradually strengthened, and the concept of traditional culture has also changed. With the prosperity of tourism development in ancient towns, many ancient towns are also facing large-scale destruction and pollution due to various factors such as uncontrolled development, insufficient carrying space for people, and weak environmental ecology. The way of "development first, then governance" is not feasible. Only the idea of "protection first, then development" or "protection while development" can continue to develop the cultural landscape of ancient villages. The layout, architecture and cultural structure of Weijiapo Village are all wonderful presentations of the long-term evolution and development of "farming and reading culture". "farming and reading heirs" are the soul of the village, and also the essence of Chinese Han culture. The development concept of "regional protection and phased development" of Weijiapo Village is worth learning and carrying forward. The prospect of Weipo Village does not seem to be optimistic. I don't know if there is any reason for insufficient publicity. There are many businesses in the scenic spot, but few tourists. According to common sense, it is located around Luoyang City, which is rich in tourism resources and has a long history and culture. Its tourist attractions are very high. Only by really promoting the development of tourism can it be conducive to capital investment, building repair and give new life to the ancient residential buildings in Weipo. Nowadays, many young people who go out to work in Weipo Village have returned to their hometown and make a living by traveling in Weipo farmhouse. The maintenance, publicity and development of Weipo ancient dwellings undoubtedly provide more convenient and diverse employment opportunities for villagers.

The protection of local buildings and famous historical and cultural villages is closely related to each of us. Although we can't do anything for it now, we still hope to let more people know this beautiful village and inject new vitality and vitality into Weipo Village.

The book "Weijiapo" comprehensively, systematically, truthfully, scientifically and artistically describes Weijiapo's historical track and geographical features from ancient times to the present. It will serve the present and benefit the future generations as Weijiapo's "whole history of one party" and "local textbook". The book has achieved three imperatives and three closeness in its preparation, that is, it must ensure the political quality, academic quality and artistic quality, close to reality, close to the masses, close to life, and the spirit is the soul. The book "Wei Jiapo" insists on

⁷ Yang Xiaofan. (2016). Research on the cultural landscape of "farming, reading and inheriting" in the ancient village of Weijiapo, Mengjin, Luoyang. *Innovation and Technology* (11), 67-69.

taking the Chinese spirit as the soul, holding the flag of spirit, setting up the pillar of spirit, building the spiritual home, and exalting the beauty of faith, morality and sublimity; Promote Weijiapo's industrial innovation. Let Mengjin, the provincial rural revitalization demonstration county, become a veritable "demonstration county" and realize industrial innovation. Continuous innovation is the soul of the Yellow River culture and the soul of rural revitalization. "Keep improving, keep improving, and keep improving" is the motto of the ancient sage Shang Tang in Luoyang. The ancient Luoyang people have created so many wonders of the world and created so many of the world's most. The cause of contemporary rural revitalization is to continue to carry out scientific and technological innovation, cultural innovation and industrial innovation.

8.1.2 Research on rural museums

The current situation of foreign research shows that the development of urbanization has led to the loss and assimilation of rural culture in varying degrees. More and more countries have begun to pay attention to the lack of rural values and rural culture. Many countries have carried out cultural campaigns based on rural museums, during which a large number of rural museums emerged. It can be seen that some foreign scholars have earlier tried to preserve and save rural culture by building rural museums. The following lists the development process and characteristics of country museums in the United Kingdom, Germany, Japan and other countries, and analyzes and summarizes them, which is of reference significance for this study. In Europe, rural areas in Britain account for about two-thirds of the country's land area. In the 19th century, rural areas in Britain began to protect these natural landscapes, historical buildings and characteristic folk customs, and set up corresponding museums and protection institutions. While protecting rural landscapes, they also committed to collecting and preserving rural memories. In terms of content, these rural museums mainly display local history or record the living life of local people. For example, the British Rural Life Museum at the University of Reading, which records the history and living conditions of early British villages and their people, focuses on agriculture and life, and has a variety of collections of rural photos, films, drawings and diaries, which are of precious historical significance. In addition to the exhibition hall, there are also reading rooms, cafes, galleries and other spaces to provide activities for tourists and families of all ages, including exhibitions, art activities, workshops, etc.

In order to enhance its influence, online virtual access has been set up. In addition to the relatively well-developed rural museum, there are also some special museums with different characteristics in the English countryside, such as the Pencil Museum, the Cheese Museum, the Candle Museum, etc. These museums not only have rich and interesting exhibits, but also hold activities and competitions on special festivals to let tourists and residents participate in them and enhance interaction. From the perspective of form, it does not pursue large-scale demolition and construction, but takes the existing local building space as the display carrier, so it covers a small area, about two or three houses. In general, these rural museums are the protection and display of landscapes, rural buildings and folk customs, the response to social changes brought by modernization and the continuation of traditional culture, and the protection of cultural symbols of ethnic identity living here. Similarly, in Germany,

where the museum industry is developed, great importance is attached to the protection of the ecological environment and historical culture. Therefore, German villages carry out the inheritance of rural culture through rural museums, and encourage villages to maintain traditional buildings, formulate relevant laws and regulations, so as to achieve protection and utilization, so as to promote rural sustainable development. According to statistics, more than 60% of the total number of rural cultural museums in Germany are mainly displayed in folk customs, rural culture and local history. From the rise of open-air museums in the 1970s to the development of 130 open-air museums in Germany in 2006, 80 of which are rural cultural museums. They mainly display the daily life and settlement pattern of the village and show it as a whole. Among many outdoor rural museums, Hessen Park, which was built in 1974, is an example. It collects and displays articles of rural daily culture, which to some extent represents the early development trend of German village museums. On the whole, German village museums have a large number and a small scale. They focus on local villagers as the service subjects, display a certain theme or local past life, and are committed to spreading local culture to visitors, actively integrate into rural tourism, so as to maintain the local characteristics of German rural.

In Asia, Japan is the first country to introduce the concept of rural museum, and has experienced a long development process in terms of concept and practice. As the main representative of Japan's early advocacy for the development of the rural museum, Taro Tanahashi restricted the rural museum to the regional scope of cities, towns and villages in his book "Local Museum" in 1932. On the basis of a certain region, he made use of the natural and cultural elements within this scope, focusing on developing the local museum into a museum with rural educational functions. With the rise of the village building movement in the 1970s, with the goal of revitalizing rural as the activity goal, Japan's rural construction entered the third stage, and the focus of local museums shifted from universal knowledge education to social issues. Kato once inherited the idea of comprehensive museum in the Taro Taro Mural Museum of Tanahashi. The scope of the concept of rural has shifted to a broad regional level. The content focuses on people's history and real life information, focuses on cultivating the love of hometown, and emphasizes exploring the present and thinking about the future from history.⁸ During the same period, Ito Shouro further developed the idea of Kato Youji and began to focus on social issues beyond the basic functions of the rural museum. Based on the social phenomenon of rural sparsity in Japan in the 1970s, Nishisho Kamiyama put forward the concept of regional museum science, advocating that museums should pay attention to collecting and studying regional culture, open exhibitions and popularize education, provide places for citizens to exchange activities, and finally solve regional social problems. As mentioned above, although at this time the research vision of the Japanese rural museum has shifted from knowledge popularization to regional social issues, the main body of the museum has not changed, and residents are still passive participants. On this basis, Fukuda Zhu has combined the concept of new museum science with the concept of regional museum science, re-examined the relationship between residents

⁸ Wang Siyu (2016). The origin, development and current situation of Japanese local museum China Museum (4), 7

and museums, and improved the discourse power of residents in museums. This is well reflected in the local small museum in the village of Akira, Japan. The local rural museum often holds activities to realize the long-term interaction between residents and the rural museum with the help of non-governmental organizations and community forces, so that the rural museum is closely linked with the development of the village, the local community and daily life, and naturally and harmoniously integrates into the lives of residents. As mentioned above, the concept and practice of Japan's rural museum not only bases on regional characteristics in content and form, but also presents diversified functions. Besides the basic display function, it also has extended functions such as interactive experience, reading and learning. Throughout the development of the Japanese rural museum since the 20th century, shaping cultural identity through the rural museum and enhancing the interaction between residents have played an important role in supporting and revitalizing the development of rural. With the development of new museum science and the attention of the international community to the issue of rural, rural museums with local cultural characteristics emerged at the historic moment. In recent years, the rural museum has developed in various parts of the world, including China, according to the differences in their respective history and national conditions, such as the rural museum in Bucharest, Romania, the open air museum of Jianmaihaugen in Norway, and the country music hall of fame and museum in the United States. Although new models are formed according to the regional characteristics of different countries, they always provide us with a way to protect the rural culture and deal with the standard culture.

With the development of new museum science and the attention of the international community to rural issues, rural museums with local cultural characteristics emerged at the historic moment. In recent years, country museums have developed in various parts of the world, including China, according to their respective historical and national backgrounds, such as the Bucharest Country Museum in Romania, the Jianmaihaugen Open Air Museum in Norway, and the Country Music Hall of Fame and Museum in the United States. Although new models are formed according to the regional characteristics of different countries, they always provide us with a way to protect rural culture and respond to standard culture.

China's attention to rural museums was later than that of foreign countries, and it began gradually in the 1980s. Tracing back to the history in modern times, Chinese scholars have shown concern about rural museums, mainly focusing on the academic research of rural museums. The earliest thought similar to the rural museum in China was put forward by Lu Zuofu in the rural modernization construction experiment in 1927. He regarded the establishment of cultural undertakings and social public undertakings including museums as an important part of the rural modernization construction. In the book "Rural Construction" published in 1929, the author expressed the hope that the museum would carry out public education, improve local social bad habits and improve people's living standards. In 1936, Chen Duanzhi incorporated the proposal of the Tokyo Local Museum into the General Theory of Museology. In the 1980s, Mr. Wu Zhengguang of Guizhou Provincial Bureau of Cultural Relics proposed to establish a rural museum. Mr. Feng Jicai also believed that in order to protect rural cultural heritage, an open-air village museum should be established to preserve historical memory. This shows the importance of building rural museums.

In the field of museum science, there has been no clear definition of rural museums. Zhejiang Province has issued the "Guidelines for the Construction of Rural Museums in Zhejiang Province (for Trial Implementation)", which is the first nationwide guide for the construction of rural museums. The Guide defines the country museum for the first time nationwide. It points out that the rural museum is a cultural venue that is located in the countryside, inherits the excellent traditional Chinese culture, carries forward the core socialist values, and focuses on displaying, disseminating, collecting and inheriting the regional historical culture, characteristic culture, revolutionary culture, rural production and life, intangible cultural heritage protection, and industrial development, and is open to the public. The exhibition area of the rural museum shall not be less than 100 square meters, and the number of collections shall not be less than 50 pieces/group.

There are also studies on rural museums in academic journals. By consulting several literature databases, the key word is rural museum. As of January 2023, there are 240 documents with the theme of "rural museum". These documents mainly analyze the rural museum from the perspective of concept development, case practice and design strategy. The concept of rural museum is often explained by the concepts of rural memory, rural cultural memory and collective memory.

In the article "Research on Rural Museums from the Perspective of Collective Memory Construction", the author proposed that under the guidance of the government, the dual identity of villagers, and the physical practice of tourists, rural museums construct specific memory content for visitors through artifacts, pictures, images, and other contents. Utensils are the main display content in the country museum. Local implements are the main content of rural life. They contain rich rural memories. They are not only the proof of the past, but also the space connecting the present and the past, even the present and the future. The local artifacts displayed in the museum are the main content of the collective memory construction, showing the life world of the countryside. People realize the dialogue with the past through the rural artifacts, thus building the memory about the countryside. In the "Research on the Construction Path of Cultural Memory of Rural Museums in the Context of Cultural and Tourism Integration", the article describes the research on the external form, behavior interaction, system management and value dissemination of rural museums in Anji County based on the theory of cultural memory, and proposes to improve the construction path from the following aspects: at the government level, improve the unified layout of "rural museum group", and adopt the "general branch system" of rural museums; At the village level, reasonably develop rural museum resources, including digital resources development, rational use of ecological resources, and integration of modern intelligent elements; At the level of villagers, expand the social functions of rural museums and build a diversified talent team of rural museums; At the social level, pay attention to the integration of rural museums and cultural tourism industry. Travel agencies include rural museums in the county cultural tourism terminal, encourage enterprises to participate in the construction of rural museums, and improve the government and social co-management mechanism. The rural museum is an important carrier to remember nostalgia and excavate excellent traditional culture. It can effectively promote the integration of local culture and tourism, construct the unique cultural memory of the countryside, and bring new development opportunities for county tourism. Museum cultural tourism has become

one of the forms of integration of cultural industry and tourism industry, and rural museum is an important cultural landscape and tourism resource highlight in rural areas, which helps to improve the cultural quality of tourism. ⁹Rural museums in some parts of China are even more named after the rural memory museum. The Rural Memory Museum is a living fossil to witness the rural history. The Rural Memory Museum can collect, protect and display the physical evidence reflecting the traditional rural production and life, cultural heritage, festival customs and social changes, display the physical objects, pictures and audio-visual materials of the experience and wisdom of traditional rural residents living in harmony with nature, comprehensively record the civilization inheritance process of traditional rural society, and interpret the regional cultural characteristics and rich and colorful production and living space.¹⁰

Thirdly, domestic architects are also widely involved in the construction of rural museums. Xihe Grain and Oil Museum in Xinyang, Pingtian Farming Museum in Xu Tiantian, Handmade Paper Museum in Gaoligong, Yunnan, and Dongshan Village Paper Museum in Huali. At the same time, architects' design ideas and construction experience in building rural museums are also the focus of exhibitions, lectures and professional publications in China. The Handmade Paper Museum in Gaoligong, Yunnan, published in the January 2011 issue of Time Architecture, reviewed how Huali used local resources to create the design idea of highlighting regional rural museums in the local environment. Journal of Architecture The article "Be a Good Rural Architect - Interpretation of Xihe Grain and Oil Museum and Villagers' Activity Center" published in September 2015 explained that He Wei believed that in the design and construction process of the rural museum, it should emphasize the integration with local areas, the diversity of functions and the importance of villagers' participation. The theme exhibition of China Pavilion at the 16th Venice Architecture Biennale in 2018, Our Village, presented the architects' rural architectural practice works in recent years, which showed Xu Tiantian's strategy of using architectural acupuncture, combined with local materials and technologies, and implanted small rural museums such as the Shicang Contract Museum and the Wangjing Memorial Museum to activate rural development. In 2019, Songyang County of Zhejiang Province and Aedas International Architecture Forum of Germany discussed the rural revitalization model of Songyang, affirmed the new design ideas of local "Save the Old House", "Culture+Architecture" and rural museum, and provided a new path for the protection and revitalization of traditional rural.

⁹ Zhou Xiaoji. (2020). The integration of culture and tourism in the development of small and medium-sized cities and towns - a study centered on rural museums. Journal of Taishan University, 42 (3), 6.

¹⁰ Xue Yunyong. (2018). On the construction of the Rural Memory Museum. Humanities World (2), 4.

To sum up, although the research on rural museums in China is at the initial stage and has not formed a complete theoretical system for the time being, the research on rural museums has gradually increased in recent years. A large number of construction cases have further confirmed the positive role of rural museums, making the current rural museum a solid bridge between the city and the countryside, the past and the future. It can be concluded from the research status at home and abroad that rural museums have positive significance in protecting rural cultural heritage, improving the village environment, and improving the quality of life of villagers. In the current global era of the decline of rural culture, rural museums are not only an effective way to retain rural culture and build rural cultural identity, but also a response to the homogenization of rural construction.

8.2 Literature Review about research concept

8.2.1 Cultural identity:

Cultural identity is a phenomenon that has coexisted with human civilization since its birth, reflecting the consensus and recognition of culture among members of the group. This tendentious psychology is an important link to maintain the survival and development of the community. Although cultures in different places and people's understanding of culture are different, cultural identity can help people who have a common tendency to culture jump out of different backgrounds and have relationships. Cultural identity has tenacious vitality, is the most important part of human multiple identity, and is also the foundation for a democratic country to exist for a long time. Looking back on the research on cultural identity, we found that the research on cultural identity originated from the West, while the relevant research in China started relatively late, with only nearly 20 years of development. Through combing, the author found that the research direction of cultural identity at home and abroad can be roughly divided into the following three aspects. First, research on the definition of cultural identity. Phinney (1990) believed that cultural identity is an individual's recognition of values and social relations different from his own culture. Its contents are complex and diverse, and it is a collection of complex factors. Terry Clark believes that the key to cultural identity of different cultures lies in people's common recognition of the core elements of the formed culture, which can come from different cultural groups. Ericsson put cultural identity and psychological research together, and proposed that cultural identity is the recognition of important culture by people in the same cultural background. Cui Xinjian (2005) also has a similar point of view. He pointed out that shared values, cultural symbols, ways of thinking and behavior can be used as the criteria for cultural identity, that is, cultural identity is the definition and recognition of a common culture by individuals or groups. Chen Shilian (2006) regarded cultural identity as a process, emphasizing the social and psychological process of group culture for individuals to form themselves. Han Zhen (2010) believed that cultural identity is a kind of identity similar to intermediary, which can show people's social attributes through identity. Zhong Xing (2014) proposed that cultural identity refers to people's recognition, acceptance and conscious practice of a certain culture based on the summary of previous experience. Under the influence of this culture, people form their own ideological system, realize the identity of themselves, and find similar groups to realize their own value. To sum

up the above points, we can see that there is no conventional concept of cultural identity, and the definition of cultural identity varies with different emphasis. However, scholars have recognized that cultural identity is a psychological tendency that can be externalized through behavior. In other words, cultural identity can be equated with the recognition and acceptance of culture, which can react to people's daily production and life, and show the tendency of consciousness unconsciously.

Second, the study of cultural identity in a specific context. For the study of cultural identity, the academic circles usually explore it in the context of globalization and post-colonialism. The first is about the impact of globalization on cultural identity. Jonathan Friedman, an American anthropologist, believes that the development of cultural identity is constantly changing with the development of globalization in the world. Globalization has brought an impact on the diversity of world culture. Therefore, various countries and regions have begun to explore cultural identity in this context. British sociologist Mike Featherstone also believes that the development of globalization will have a profound impact on the development of cultural identity in the world. Although globalization has provided a stage of expression for various cultures, cultural convergence is bound to be accompanied by cultural conflicts. To avoid such cultural conflicts, it is necessary to establish bridges for communication and exchange between different cultures, and generate a sense of identity from diverse global cultures. The second is about the development of cultural identity in the context of post-colonialism. The *Orientalism* written by Edward Said, an American scholar, discusses the development process of postcolonial theory in detail, which marks the maturity of this theory. Then John Towlinson, a British scholar, put forward the view of opposing "cultural imperialism". He believed that there was no correlation between cultural identity and the recognition of national unity.

Chinese scholar Zhang Jingyuan also expounded this view in her book *Post-colonial Theory and Cultural Identity*, and put forward how China should deal with itself in the face of multiple forms of cultural identity and reflect on the current cultural situation that China has encountered in the international context. There are still many theoretical achievements in the study of cultural identity in the context of postcolonialism, but these achievements are some discussions made by western scholars on the actual situation of the West, which are quite different from the history and experience of China. The theoretical achievements in this context are not universal for the study of cultural identity in China.

Third, the study of the dilemma and crisis in cultural identity. The postmodern turn of the world academic discourse has made the crisis of cultural identity a global problem across borders. Canadian scholar Charles Taylor pointed out that due to the difference of moral identity among different individuals, even the lack and destruction of individual morality, this would lead to a crisis of social identity, and ultimately unable to achieve cultural identity. The scholar Fukuyama put forward the view of "the end of history". He believed that the history of cultural identity would eventually change and end with the opening and globalization of social development. Unlike Fukuyama, Huntington pointed out that cultural identity is not the end of history. He attributed the problems caused by cultural identity to the conflicts and collisions between different cultures and civilizations, thus putting forward the idea of "clash of civilizations", and expounded and studied the crisis caused by the change of American

national identity after the September 11 incident. Compared with the West, the research on cultural identity crisis in China started late. Wang Chengbing (2003), centering on the contemporary identity crisis, conducted a profound and comprehensive review and discussion of the issue of contemporary identity from the perspective of human literature. Zhang Xudong believes that under the current globalization trend of world cultural development, cultural concepts are also developing in multiple ways, and the contradiction and unity of cultural values are prominent and exist in all countries. He proposed that if we give up our social ideology and our own characteristics and rigidly copy the West, it will lead to confusion of our cultural identity and ultimately lose our identity with our own culture. Zhao Jianying (2005) tried to find out the reasons for the crisis of cultural identity in the process of historical development by sorting out the crisis of cultural identity faced by China since modern times, and combined the experience of the development of western cultural identity to find solutions. In his research, he pointed out that the reason why China would have a cultural identity crisis is because of the lack of confidence in the development of the traditional value system and the modern value system, and the double suspicion of the two systems eventually led to the emergence of the cultural identity crisis in China.

At present, China's museum industry is in rapid development, especially after the country put forward the rural culture revitalization policy, the construction of rural museums has received the attention of the local government. Li Yihui pointed out in the article "Spatial Communication and Cultural Identity Construction of Regional Museums" that the role of museums in satisfying people's spiritual prosperity and promoting social progress is increasingly obvious, and its function of setting, accommodating and transmitting urban history and cultural identity is also increasingly prominent. Today's museums have become an important tool to connect various community groups for identity and cultural identity. As a good carrier for spreading regional culture, museums have made many beneficial explorations and made outstanding contributions in consolidating collective memory internally and strengthening cultural identity externally in recent years, and become an important place for inheriting the history and culture of the Central Plains and realizing identity construction.

To sum up, the current academic research on cultural identity is mostly rooted in the national or global cultural background. It focuses on how countries or China should construct the people's identity for culture and how to deal with the current cultural identity crisis under the inevitable trend of globalization. Scholars in different fields have made rich explanations on the research dimensions of cultural identity, but at the same time, there are few systematic studies on rural historical and cultural identity. By combing the previous studies, it lays the groundwork for the author to better understand the concept of cultural identity and enhance the understanding of cultural identity.

8.2.2 politics of display

At present, the research on politics of display abroad is mainly concentrated in the field of cultural research, focusing on a diachronic study from the perspective of exhibition. Its basic research paradigm is to select an exhibition object, and then through the investigation of the change of the exhibition object, to explore the political implication and its transformation. The following is a brief summary of this from several main aspects:

In terms of the display carrier, the most political interpretation is carried out from the display of museums in foreign countries. Stuart Hall, the father of cultural studies of the Birmingham School, introduced the concept of "exhibition politics" in his analysis of museums. Starting with the explanation of Michel Foucault's knowledge and power framework, he carried out a cultural and political analysis of the museum and cultural construction, and colonial landscape. He believed that museum possession and exhibits have specific political purposes and considerations, and exhibits are combined and structured according to the existing discourse system, and finally concluded that the politics of exhibition means that museums allow specific cultures to be seen.¹¹

Although other scholars also use the concept of politics of display in their analysis of museums, they also cross-use the word exhibition in their specific discussions. Sharon Macdonald believes that the so-called exhibition is "speak to eyes". The theoretical basis of his political analysis of exhibition is to regard the museum as a public display background or media. This public display media involves the display of power, and there is implicit power distribution in the display, such as who has the right to assign a specific display code, what procedures, interest groups and negotiation participation are in the exhibition structure. In short, exhibitions often contain cultural, social and political implications. Due to a series of political movements, such as ethnic nationalism and environmental movements, the museum of science and technology, which was originally a symbol of "industrial heritage", has developed into an "ecological museum" since the beginning of the museum in 1960. The exhibition in this period also includes a democratic attempt to narrow the gap between experts and laymen.¹²

In short, contemporary museums have changed from simply telling the public what they need to know about knowledge and history to responding to the needs of the public, and consciously embedding certain discourse and power relations. The interaction between the exhibition and the public is increasingly strengthened. The

¹¹ Stuart Hall (2013). *Representation: Cultural Representation and Meaning Practice*. Translated by Xu Liang and Lu Xinghua. Beijing: Commercial Press, 291.

¹² Sharon Macdonald. *Exhibitions of power and power of exhibition: An introduction to the politics of display*, Sharon Macdonald (2010), *The Policy of Display: music, science, culture*. London: Routledge Press, pp.1-17. Andrew Barry. *On interaction: Consumers, citizens and culture*, Sharon Macdonald (2010), *The Policy of Display: music, science, culture ure*. London: Routledge Press, pp. 85-97

museum's exhibitions encourage "dialogue" with visitors, which in a sense stems from the responsiveness brought by contemporary political interaction.

Taiwan: At present, domestic research on display is mainly in the field of display design, and no scholars have directly proposed or quoted the word "display politics". However, in Taiwan, Wang Zhihong and his research team paid attention to "display politics" when studying cultural governance. Wang Zhihong's definition of display politics is as follows: "At present, the academic community has begun to discuss relevant issues from the perspective of 'politics of exhibition', that is, any exhibition is embedded in the institutional structure of a specific social and historical context, based on either explicit or implicit value positions, in a special way of representation (selection of themes and exhibits, layout of exhibition venues and sports arrangements, design of propaganda billboards, and the way of leading viewing) What emerges is a cultural governance field that will lead to various conflicts. " From the translation of Chinese and English, it can be seen that Wang Zhihong, like western scholars, mainly understood and displayed politics from the perspective of exhibition.

Although Wang Zhihong clearly put forward the concept of exhibition politics in his paper "Cultural Policy and Cultural Governance", his research is still the research object with obvious exhibition color, such as the Zhongzheng Memorial Hall, and he also follows the main diachronic research method of western exhibition politics. For example, through his research on the Zhongzheng Memorial Hall (National Concert Hall and National Theater) located in the core urban area of Taipei City, he pointed out that in the early stage, the whole building was serious, and its traditional large roof and beam-column arch design represented the imperial image. The whole square has also become a public space for major ceremonies, and the citizens living in it must pay attention to and maintain the words and deeds that match the sacred space. If there is any behavior that obviously does not conform to this space specification, such as disheveled clothes, it will be expelled or punished. However, with the transformation of the whole political and social atmosphere in Taiwan, the original sacred space representation of the Zhongzheng Memorial Hall has been replaced by another cultural image. It began to allow pop music and traditional drama to be performed in it, and became an open place for many large-scale concerts and festivals.

Although display political phenomenon is everywhere, the research on it is still far from enough. Foreign countries mainly discuss from the perspective of "exhibition", taking "exhibition politics" as the main research object. These studies often start with museums, exhibition halls, expositions and other objects with obvious "exhibition" color, and analyze the political considerations or political changes therein. In the context of rural revitalization, exhibition has a wider range of applications than exhibition, so the study of exhibition politics should not be confined to the narrow field of "exhibition politics".

8.2.3 Cultural crisis

As the soul of a country, the blood of a nation, and the spiritual home of the people, culture has played an important role in the long history of the Chinese nation. Culture, as a reflection of certain political and economic concepts, has had a huge reaction to the development and prosperity of China's politics and economy. However, with the development of economic globalization and political pluralism, China has rapidly entered an important period of strategic opportunity, and has been involved in the vortex of the global economy. The fierce collision and blending of various cultures have also brought the cultural crisis to the surface. How Chinese culture, as a country's soft power, can overcome the crisis and emerge in the global tide will become an important weight for the improvement of the country's overall strength. The role of culture in the development and progress of the whole nation is obvious to all. The 5000 year history of civilization has created the largest developing country in the world today. In this long historical and cultural river, culture has experienced rise, conflict, fission, dispersion, doubt, reflection, reflection, criticism, etc., but the overall trend of development is spiral. In this process, culture, on the one hand, has experienced a fierce struggle among various internal factors to achieve its own internal transcendence; on the other hand, it has played games with various external conflicts in an attempt to win a place in the wave of culture. However, the development of spiritual culture in the world today, especially the development of mainstream consciousness culture, can not catch up with the development of economy and politics, which has led to the emergence of cultural crisis. In this regard, scholars at home and abroad have adopted different theories to debate and analyze from different perspectives, and have conducted effective discussions on the reconstruction path of the current cultural crisis.

In his article "Cultural Crisis and Cultural Progress", Lin Jian, a Chinese scholar, pointed out that, The essence of cultural crisis is "The original cultural system and cultural values of society do not meet the requirements of the development of people's social practice and changes in life. There is a serious conflict and opposition between people's cultural identity and changes in social practice, which makes people living in society mentally confused and confused, and has doubts and confidence in traditional culture. The survival and continuation of traditional culture is a manifestation of threats and challenges."¹³ This view mainly focuses on the overall social crisis and regards the cultural crisis as an important part of the social crisis. The social crisis is mainly caused by the basic contradictions of the society. Similarly, the root of the cultural crisis also comes from the contradictions and conflicts in the process of social development at a deep level. It is the reflection and expression of the sharpening of various social contradictions and conflicts in the cultural spirit. Therefore, it can be concluded that the cultural crisis here mainly refers to the internal cultural crisis, which is mainly aimed at the fact that the traditional culture has been unable to meet the needs of the development of people's spiritual life. It is urgent to input new cultural blood, add new cultural factors, and inject new vitality into the traditional culture, so as to meet people's needs for the growing spiritual and cultural life. In addition, we should attach importance to the external cultural crisis, which is also worth improving.

¹³ Lin Jian. (2011) Cultural crisis and cultural progress Jiangnan Forum (10), 4.

Foreign scholar Spengler described the rise and fall of culture in a very romantic language in the book "The Fall of the West". His theory of cultural organism crisis shows that cultural crisis is a phenomenon that "the culture of a particular race with the core of racial spirit has lost its vitality and has entered civilization and is facing challenges". Its theory mainly focuses on the definition of a crisis of core culture and dominant culture, which is to judge whether it is in the stage of cultural crisis based on its vitality. However, as a social concept, the vitality of culture cannot be easily determined as other living animals, plants or human beings, so it is worth discussing to lose its vitality.

To sum up, scholars at home and abroad have expounded and explained the cultural crisis from different perspectives, which has made people have a very clear concept of the definition of cultural crisis. In particular, Professor Yi Junqing's definition in "Culture and Philosophy" has to a large extent corrected and confirmed the vague concept of cultural crisis of many scholars in the past, and opened up a new perspective of research in the field of cultural crisis.

Many scholars have paid attention to the rural cultural crisis, but the research is still relatively deficient. There are only 30 papers about the rural cultural crisis, mostly from the generation of the rural cultural crisis, the causes and the corresponding solutions. Cultural crisis is a lifestyle and concept system deeply rooted in the countryside by scholars at home and abroad, and has multiple value implications in today's society. However, the crisis of local culture makes rural residents present many problems in inheriting and developing local culture, which poses a serious threat to the establishment of confidence in local culture. In the new era, rebuilding the confidence of local culture is the essence of the revitalization of rural culture. We should resolve the local cultural crisis and reconstruct the cultural confidence of rural residents by reshaping the cultural survival environment, constructing the cultural identity mechanism and strengthening the cultural subject consciousness. Rural cultural identity is an important condition to attract young and middle-aged farmers to participate in rural construction, and is the psychological and emotional basis for implementing the rural revitalization strategy. At present, there is a relatively serious crisis of rural cultural identity, which has been formed under the comprehensive effect of collectivization, marketization, urbanization, informatization and other factors for a long time.

The main solution to the rural cultural crisis is to build rural cultural identity and gain cultural confidence. The reconstruction of rural cultural identity needs to start from three aspects: material basis, subject basis and cultural adjustment. Among them, good material conditions are the prerequisite for the reconstruction of rural cultural identity, but far from sufficient conditions. Cultural identity is a complex psychological activity and emotional consciousness, and is the result of mutual shaping and construction between the identity subject and the existing culture. The reconstruction of rural cultural identity also needs to strengthen the rural cultural identity of rural children, young people, the elderly and other subjects through rural education, farmers' participation, and the cultural construction of the new village; It is also necessary for the rural culture itself to make appropriate adjustments in the process of modernization, to organically link up with the modern society of urbanization, marketization and informatization, and to obtain stronger vitality and

attraction while maintaining the local characteristics, so as to win the continuous recognition of more farmers.¹⁴

Rural is the root of Chinese civilization, rural culture is the root of self-confidence to achieve national rejuvenation. Rural must be based on its own culture to effectively deal with institutional risks and crises. The 19th National Congress took cultural self-confidence as an important strategy for cultural power, which is an important historical mission entrusted by the new era. Cultural confidence is the most basic, profound and lasting force in rural revitalization. Without a high level of rural cultural confidence, there will be no rural prosperity and development and the revival of rural civilization. At present, to build rural cultural confidence, we need to start from the source of rural cultural crisis. Only by effectively resolving the rural cultural crisis can we firmly establish rural cultural confidence.

8.2.4 Representation of the Past

The representation of the past described in this article is essentially the expression of cultural identity, which generates new economic benefits through consumption history and cultural identity. Under the background of globalization, Chinese society has undergone profound transformation, The "historical turn" and "cultural turn" correspond to each other, and various literary trends of thought begin to merge and vary, The trend of historical consumerism in literature and art was born under this background. At present, with the continuous extension of consumption objects in China, the trend of historical consumerism in literature and art is showing an increasingly obvious trend of generalization.

The behavior of historical consumption has aroused the attention of many disciplines. Scholars in sociology, psychology, culturology, folklore and other fields have carried out research on this topic. Marketing and consumer behavior have done a lot of research on this topic since the 1990s. The research on consumer nostalgia literature can be divided into three parts: first, consumers' research on the concept of historical consumption itself and its expansion, including the definition, classification and measurement of consumers' historical consumption, is the cornerstone of subsequent research; The second is the research on the inducements leading to consumers' historical consumption, that is, which elements induce or arouse the nostalgia of individuals or groups; The third is the study of historical consumption preference and consumption behavior and their influencing factors.

Social identity theory believes that people form self-concept based on their social identity and personal identity. Social identity originates from the recognition of the membership of a society, culture or group. This membership helps to form self-image and self-satisfaction, and helps to define the individual's self-identity. Historical consumption is often used to develop, maintain and reshape individual identity. Identity construction originates from the shared experience of group members in a certain era. The theory consistent with nostalgia and individual identity is social identity theory. Social identity theory proposes that group membership has the ability to influence individual behavior. Sierra and McQuitty (2007) used social identity

¹⁴ Traditional culture, Chinese culture, Confucius, Confucianism. (2014). Speech at the opening meeting of the international academic seminar to commemorate the 2565th anniversary of Confucius' birth and the fifth session of the General Assembly of the International Confucian Federation. People's Publishing House.

theory to analyze consumers' historical consumption and purchase behavior, and believed that consumers' nostalgic purchase behavior was affected by cognitive and emotional factors. The nostalgic purchase behavior was not only related to the past that individuals yearned for, but also related to other individuals with the same experience, because the group membership based on a specific period can affect consumers' attitudes, feelings and willingness to the past. The social identity theory provides a valuable perspective to understand the consumer response in the nostalgic situation. In the historical consumption situation, social identity means that the attitudes, emotions and behaviors of members of social groups based on common experience will change, because these stimuli can remind them of the time spent with other group members. When consumers recall their social identity, nostalgia is aroused, and social identity theory plays a role in nostalgia.

The theory of cultural identity can also explain the essence of consumers' historical identity and historical consumption behavior. Some nostalgic items that have brought consumers life experience can indicate and strengthen their personal identity. Consumers can connect these items with their past through memory, attitude and emotion. As people grow older, they will yearn to revisit a certain period in the past and want to reproduce the past by using symbolic representations. In addition, people will also try to preserve their past by purchasing some items, such as souvenirs, or promote self-sustainment by connecting with the idealized past. This kind of purchase is indispensable for clarifying who we are and as a link between the present and the past. When personal identity is aroused in the transaction, the perception of the value of the transaction is strengthened and provides a further reason for purchase. In addition, the experience memory of relevant groups in historical consumption is also related to personal identity. In other words, the memory of past group membership that individuals have helps to form their personal identity now. Through sharing experience, nostalgia may be used as a psychological mechanism through which individuals can distinguish themselves from other individuals and form their uniqueness. In this sense, nostalgia leads to a self-construction based on unique individual characteristics, group membership and shared experience. Since positive differentiation is an important manifestation of social identity, nostalgic psychology and behavior based on group experience memory are also the content that can be interpreted by social identity theory. It can be seen that social identity and individual cultural identity theory provide strong theoretical support for consumers' nostalgia and historical consumption behavior.

8.2.5 Rural revitalization:

Some developed countries in foreign countries pay attention to the development and revitalization of rural areas, and their experience can provide reference for the formulation of rural revitalization policies in China. From the perspective of the developed countries in the world at that time, the level of modernization development has been very high. The result of modernization development is the outflow of rural population. At the same time, the problem of "hollowing out" is manifested in the aging of the rural working population. Under this challenge, some countries can restore vitality and vitality in rural areas by implementing a series of rural development and revitalization plans. Since the 1930s, the United States has begun to pay attention to the restoration of rural ecological and natural environment, and actively improve its ecological environment by using relevant policies such as

returning farmland to forests and building water conservancy facilities.¹⁵With the continuous development of rural tourism, homestay leisure and other emerging businesses, social capital investors have gradually begun to pay attention to the vast land resources and cheap labor resources in rural areas, and rural areas also need capital injection to make them develop and grow. Under this condition, a large amount of social capital flows into the countryside, forming a benign economic development model of mutual benefit. The industry has been upgraded and developed, creating more jobs and attracting more talents to return.¹⁶After World War II, Japan pursued the policy of giving priority to industrialization, vigorously developed urban infrastructure construction, and a large number of rural people went to work in cities. The problem of rural "hollowing out" was serious. In order to change this situation, Japan did not hand over the rural problems to the market, but the government came forward to implement a series of social systems and try to revitalize the rural areas. Japan has issued a large number of regulations and policies conducive to rural development, providing solid policy support and legal basis for rural development from the legal level, Try to revitalize the countryside through the government-led economic system and social security system.¹⁷In the early days of the founding of the People's Republic of Korea, the same importance was attached to industrial development, which led to the imbalance of industrial structure, a large number of rural population flowing into cities, and rural development was hindered. In the 1970s, South Korea focused on the development of rural movement, formulated guidance strategies according to the needs of rural areas, guided the integration of industrial projects, and formed a policy system of up and down linkage, using grass-roots social organizations as a lever to regulate development, and achieved good policy implementation results. 1. Japan and South Korea have achieved agricultural modernization through the implementation of "village building movement" and "new village movement" respectively. The income and living standard gap between rural and urban residents has been narrowing, and the urban-rural economic integration has basically been achieved.

In October 2017, the CPC put forward the concept of "rural revitalization strategy" in the theme report of the 19th National Congress, and took the implementation of the rural revitalization strategy as an important breakthrough for China to achieve comprehensive rejuvenation. The rural revitalization strategy has become a national strategy, and the research on rural revitalization has attracted wide attention. The research mainly focuses on the theoretical thinking of rural revitalization and the

¹⁵ Pan Wenxuan. (2021) Prospective research on China's new anti-poverty strategy in the post-poverty era [M]. China Social Press. 243-244.

¹⁶ He S. (2018). Discussion on the Art Poverty Alleviation Mode of College Students from the Perspective of Targeted Poverty Alleviation [C]. Institute of Management Science and Industrial Engineering. Proceedings of 2018International Conference on Educational Research,Economics, 322-326.

¹⁷ NONAKA A, ONO H. (2015). Revitalization of rural economy through the reconstruction of the self-sufficient real: Growth in small-scale rapid production in Japan [J]. Japan Agricultural Research Quarterly, 383-390.

implementation path of rural revitalization strategy. Research on the theory of rural revitalization. Ye Jingzhong and other scholars pointed out that the research on rural revitalization in academic circles mainly focuses on three aspects: the connotation and historical orientation of rural revitalization, the theoretical basis of rural revitalization and the basic model of rural revitalization. Rural revitalization has a variety of theoretical bases, while the basic model of rural revitalization has three dimensions of bottom-protection development, endogenous development and dependent development, which provides ideological guidance for the discussion of rural revitalization. 18Liu Yansui discussed the basic theory of urban-rural integration and rural revitalization in the new era, analyzed the main problems faced by rural development, and put forward the idea of building new villages and towns from the perspective of rural revitalization geography. 19

9. Benefits of Research

9.1 There are few studies on rural museums in China. This study further analyzes the value of rural museums from the perspective of anthropology and sociology, which helps people understand the significance of the construction and development of rural museums. This study will enrich future research information in this field by studying the relationship between human beings and society.

9.2 Use the two concepts of "Displaying Cultural Identity" and "Representation of the Past" to study rural museums. Before that, few people used these two concepts. Systematic and comprehensive research can make the results of this study fill the gap in this special academic field.

9.3 The Weijiapo Rural Museum has developed from a poor village to a place that can promote local economic development and cultural transmission. This is the product of the era of rural revitalization. While protecting and disseminating rural culture, it has driven the economic development of the countryside. This research model will provide a reference for the development of other rural museums in the world under the same conditions as the Weijiapo Rural Museum.

9.4 The results of this study will help China's national and local governments to formulate rural development policies such as rural cultural protection and utilization.

¹⁸ Ye Jingzhong, Zhang Minghao, & Dou Shulong. (2021). Rural revitalization: who is talking about what? (2018-3), 5-14.

¹⁹ Liu Yansui. Question for a more in-depth interpretation. [Liu Huguang. (2017). Strategic key points and path of rural revitalization. China's national conditions and national strength (12), 3.

10. Draft of research structure

Chapter 1: Introduction

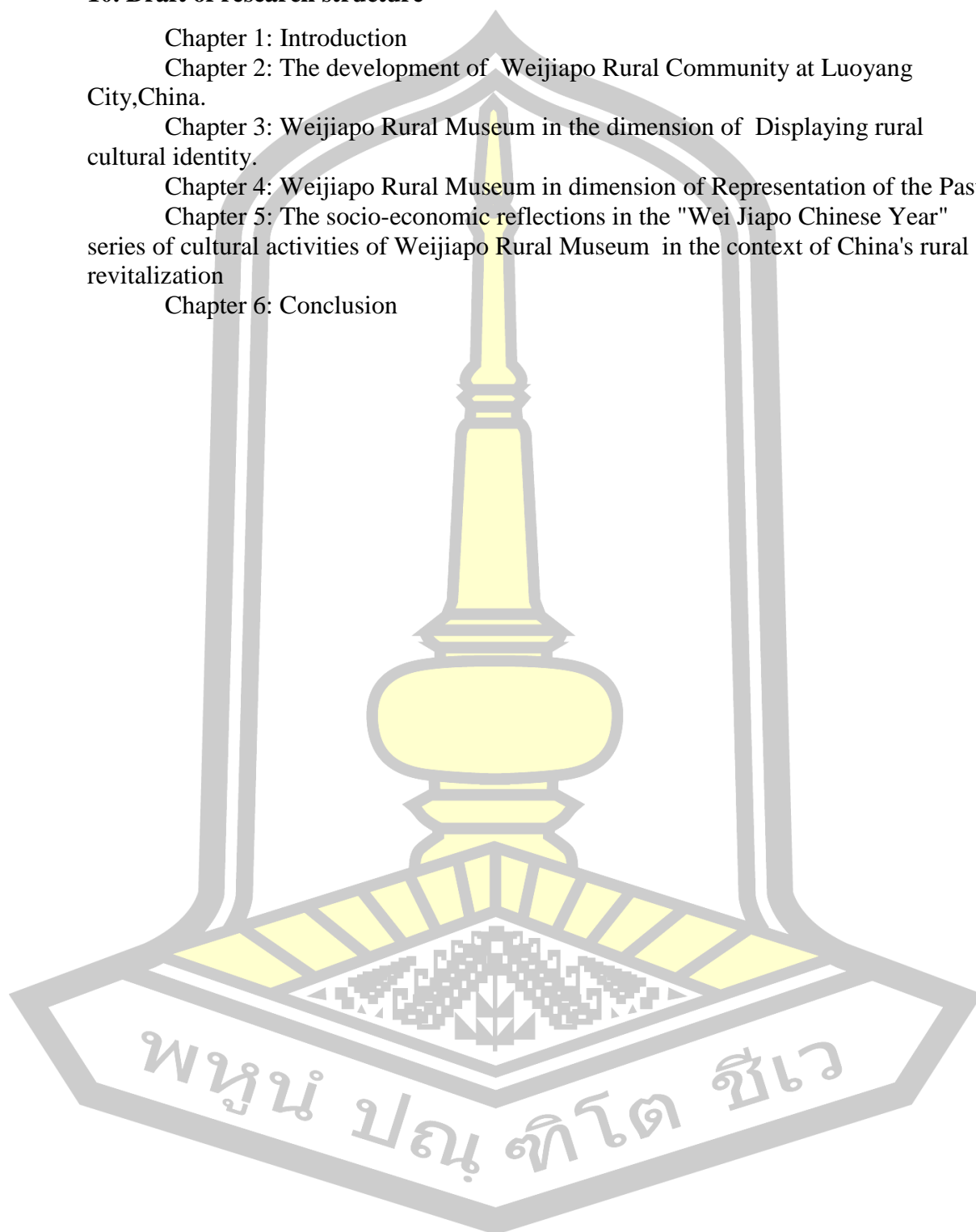
Chapter 2: The development of Weijiapo Rural Community at Luoyang City, China.

Chapter 3: Weijiapo Rural Museum in the dimension of Displaying rural cultural identity.

Chapter 4: Weijiapo Rural Museum in dimension of Representation of the Past.

Chapter 5: The socio-economic reflections in the "Wei Jiapo Chinese Year" series of cultural activities of Weijiapo Rural Museum in the context of China's rural revitalization

Chapter 6: Conclusion



CHAPTER II

The development of Weijiapo Rural Community at Luoyang City, China

Introduction:

This chapter will explore the previous production, lifestyle and historical process of Weijiapo Village, as well as the resulting cultural crisis and impact. After the government realized the seriousness of the impact, it then adopted relevant policies. This chapter will be introduced in three parts: 1) Introduction to the physical space and historical evolution of Weijiapo Village. 2) Discuss the emergence and impact of China's rural cultural identity crisis. 3) Introduce rural cultural revitalization policies and the emergence of rural museums. This will pave the way for the effective preservation of Weijiapo's rural cultural identity and the historical expression of rural cultural identity in subsequent chapters.

1. Weijiapo Village Space and Historical Evolution

In the western Henan region of China, there is a village that has preserved a relatively complete collection of ancient residential buildings from the Shunzhi period of the Qing Dynasty. It is a collection of ancestral halls, private schools, embroidery buildings, and old houses in the north and south built by the ancestor of the Wei family, Wei Tianlu, and his descendants. The official family residence integrated into one, has experienced thousands of years of historical development and village changes, forming the unique cultural identity of Weijiapo Village.

1.1 Weijiapo Village Space

The geographical environment and people's lifestyle of Weijiapo Village have influenced the architectural form and characteristics of ancient residences. Weijiapo's architecture and rural production and lifestyle have formed Weijiapo's cultural identity. Therefore, the village space in Weijiapo includes its natural space and physical space. The detailed discussion is as follows:

1.1.1 Natural space: geographical environment and population

Weijiapo Village is located in Chaoyang Town, Mengjin District, Luoyang City, Henan Province, China (Figure 1), north of the Lianhuo Expressway, west of the Luoyang-Mengjin Expressway, adjacent to the Mausoleum of Emperor Xiaowen of the Northern Wei Dynasty in the north, and to the Weipo Reservoir in the west. The area is about 2800 acres; the surrounding traffic conditions are convenient. It is 10KM from the center of Luoyang, 125KM from Zhengzhou, the capital of Henan Province, 350KM from Xi'an, 4KM from Luoyang Beijiao Airport, 20KM from Luoyang Longmen High-speed Railway Station, and 1.5KM from Luoyang Station of G30 Lianhuo Expressway. Affiliated to Luoyang City, Henan Province, it is located in the central and western part of Henan Province, north of Luoyang City, connected to Yanshi District in the east, Xin'an County and Jiyuan City in the west, Jiyuan City and Mengzhou City in Henan Province in the north, and Henan Province in the east. The

province is adjacent to Mengzhou City. Located at the junction of the three cities of Luoyang, Jiaozuo and Jiyuan, it has obvious advantages as a three-dimensional comprehensive transportation hub integrating highways, railways, waterways and aviation. It is a key area for Luoyang to radiate to northwest Henan and southeastern Shanxi. Surrounded by the Jiaoliu Railway and the planned Hunan High-speed Railway Henan West Channel, the Jiaoliu Railway has 3 parking stations and 1 freight marshalling station. There are National Highway 310, National Highway 208, Dingding Avenue, Lianhuo Expressway, Erguang Expressway, Changji Expressway, and Luoji Expressway passing through the surrounding area. The surrounding traffic conditions are convenient in all directions. It is located at 112°12'-112°49' east longitude and 34°43'-34°57' north latitude. It is 55.5 kilometers long from east to west and 26.9 kilometers wide from north to south, between N34°45.9596" and E 112°25.0573'. This geographical location has laid the geographical location and transportation foundation for the subsequent tourism development of Weijiapo Rural Museum.



Figure 2 The location of Weijiapo rural area in China
Source : Google satellite map

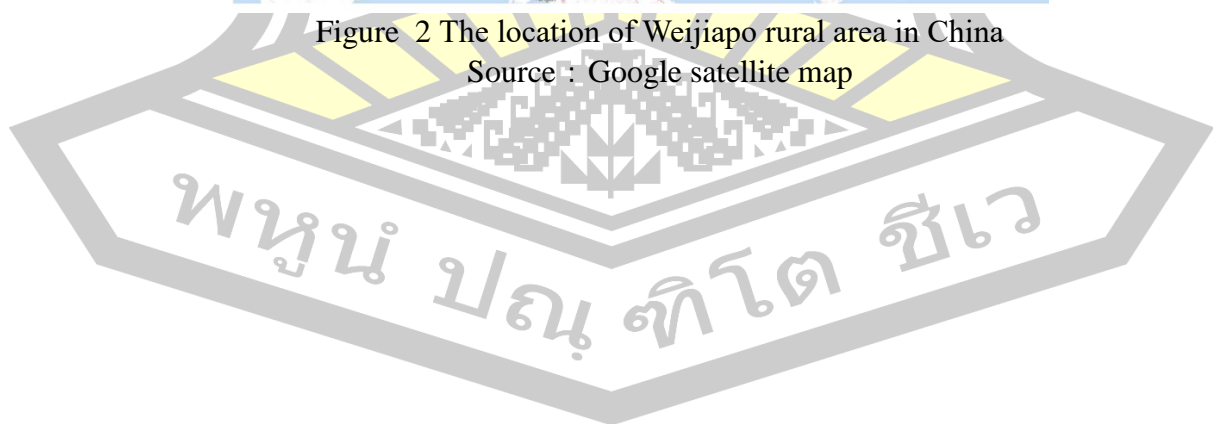




Figure 3 The location of Weijiapo rural area in Henan Province

Source : Google satellite map

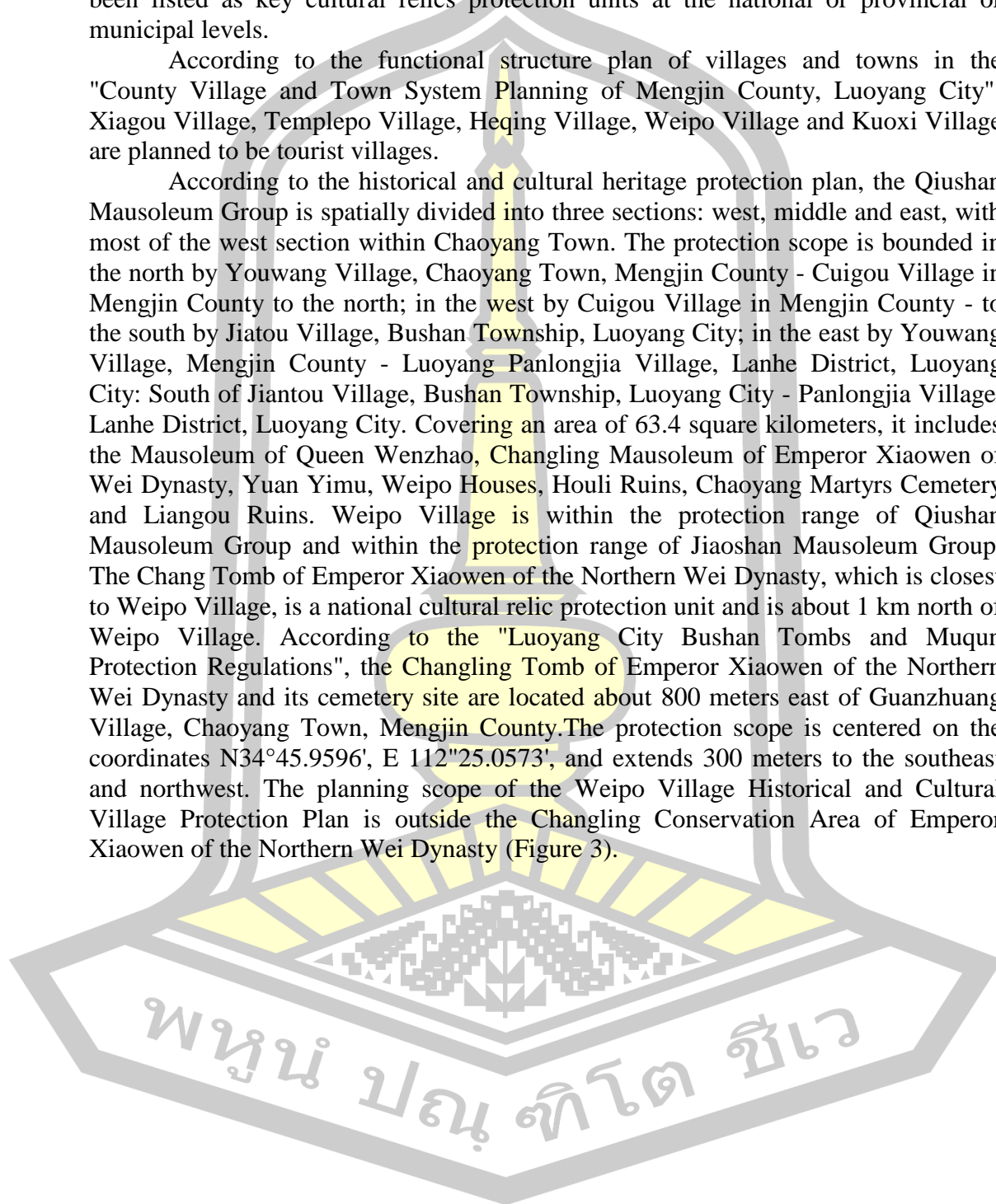
Mengjin, where Weijiapo is located, is located in the hilly area of western Henan. It is a transition zone between subtropical and temperate zones. The influence of monsoon circulation is obvious. The spring is windy and often dry, the summer is hot and rainy, the autumn is cool and sunny, and the winter is cold and rainy and snowy. The average temperature is 13.7°C, January is the coldest month with an average of -0.5°C, and July is the hottest month with an average temperature of 26.2°C. The average precipitation is 650.2 mm. The county has complex terrain and obvious differences in light, heat, water and other resources. The average sunshine hours throughout the year is 2270.1 hours, with the longest sunshine hours in June, 247.6 hours, and the shortest sunshine hours, 147.5 hours, in February. The annual average sunshine rate is 51%; in the months of April to October when crops are growing, the maximum daily temperature difference is 12.7°C in May and the minimum is 8.6°C in August. The average accumulated temperature is 5046.4°C; the average frost-free period is 235 days; the average annual precipitation is 650.2 mm, and the precipitation that guarantees 80% is 600 mm. The highest annual precipitation is 1035.4 mm, and the lowest annual precipitation is 406 mm. July has the most precipitation, with an average of 164.1 mm. January has less precipitation, only 6.9 mm. Especially in summer, precipitation changes greatly, which can easily lead to uneven droughts and floods.

Mengjin is a famous county in Zhongzhou with a history of 4,000 years of civilization. It is located between the Yellow River, the mother river of thousands of miles, and the Luo River of thousands of years. It is the world-famous center of the two river basins of China, the cradle of the Chinese nation, and the birthplace of Heluo culture. It has "It is said that 'the source of the river map and the root of humanities', many major historical events such as the Dragon and Horse Negative Picture, Fuxi's hexagram, the alliance of eight hundred princes, and Boyi and Shuqi's

horse reading occurred here. More than 40 ancient cultural relics, including Beilang Mausoleum Group, Luoyang Ancient City of Han and Wei Dynasties, Longma Negantu Temple, Wang Feng's former residence, and Weipo ancient residences, have been listed as key cultural relics protection units at the national or provincial or municipal levels.

According to the functional structure plan of villages and towns in the "County Village and Town System Planning of Mengjin County, Luoyang City": Xiangou Village, Templepo Village, Heqing Village, Weipo Village and Kuoxi Village are planned to be tourist villages.

According to the historical and cultural heritage protection plan, the Qiushan Mausoleum Group is spatially divided into three sections: west, middle and east, with most of the west section within Chaoyang Town. The protection scope is bounded in the north by Youwang Village, Chaoyang Town, Mengjin County - Cuigou Village in Mengjin County to the north; in the west by Cuigou Village in Mengjin County - to the south by Jiatou Village, Bushan Township, Luoyang City; in the east by Youwang Village, Mengjin County - Luoyang Panlongjia Village, Lanhe District, Luoyang City; South of Jiantou Village, Bushan Township, Luoyang City - Panlongjia Village, Lanhe District, Luoyang City. Covering an area of 63.4 square kilometers, it includes the Mausoleum of Queen Wenzhao, Changling Mausoleum of Emperor Xiaowen of Wei Dynasty, Yuan Yimu, Weipo Houses, Houli Ruins, Chaoyang Martyrs Cemetery and Liangou Ruins. Weipo Village is within the protection range of Qiushan Mausoleum Group and within the protection range of Jiaoshan Mausoleum Group. The Chang Tomb of Emperor Xiaowen of the Northern Wei Dynasty, which is closest to Weipo Village, is a national cultural relic protection unit and is about 1 km north of Weipo Village. According to the "Luoyang City Bushan Tombs and Muqun Protection Regulations", the Changling Tomb of Emperor Xiaowen of the Northern Wei Dynasty and its cemetery site are located about 800 meters east of Guanzhuang Village, Chaoyang Town, Mengjin County. The protection scope is centered on the coordinates N34°45.9596', E 112°25.0573', and extends 300 meters to the southeast and northwest. The planning scope of the Weipo Village Historical and Cultural Village Protection Plan is outside the Changling Conservation Area of Emperor Xiaowen of the Northern Wei Dynasty (Figure 3).



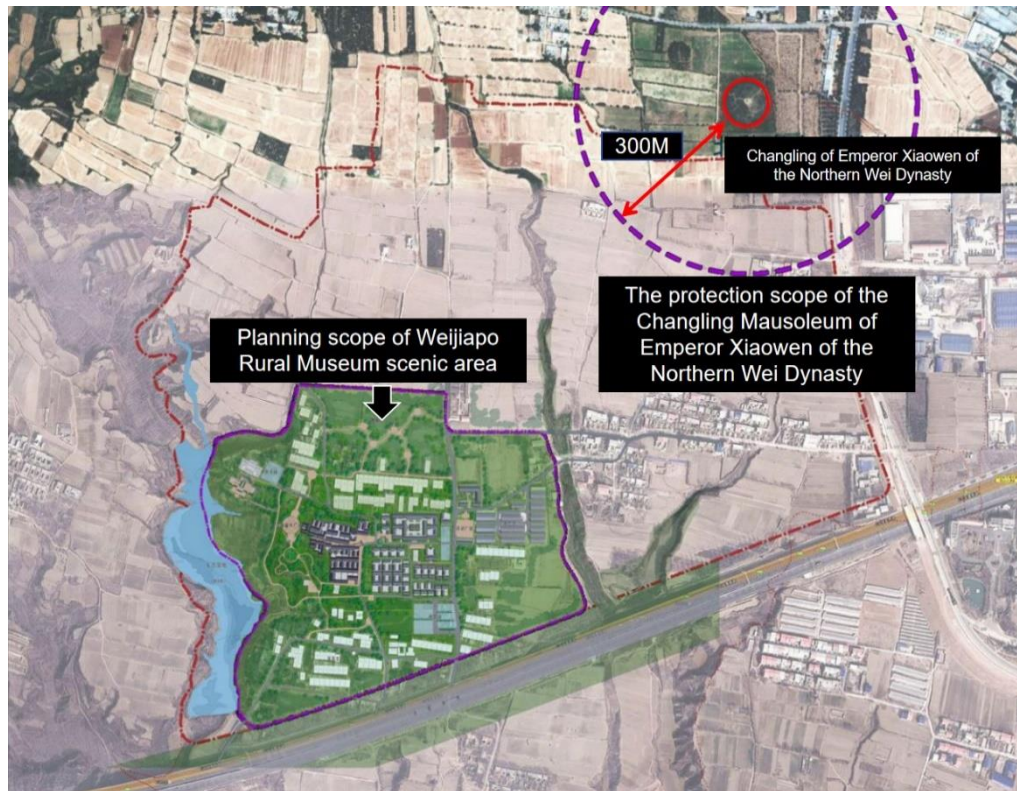


Figure 4 Planning scope of the Weipo Village Historical and Cultural Village Protection Plan

Source: Provided by Chaoyang County Government to which Weijiapo Village belongs April 2023

On July 20, 2021, in the hot summer, heavy rainfall occurred in Henan Province. The curve of the rain gauge suddenly rose upward and exceeded the limit. At the same time, dense raindrops shot out like arrows, gathering on the ground to form a huge stream, rushing towards Low-lying areas, bridges and culverts, intruding into underground spaces. When the heavy rain occurred, it coincided with the start of the main flood season in the north. This is the period of heavy rain in Henan and even the entire north. At this time, the subtropical high pressure moved abnormally northward, and the northern cold vortex and the subtropical high pressure formed a confrontation, exposing the entire province of Henan to the southeasterly wind water vapor transport on the south side of the subtropical high for a long time. At this time, the Pacific Typhoon Fireworks and the South China Sea Typhoon Chapaca accelerated the water vapor jets, forcing the water vapor jets to be continuously transported to Henan Province, and in front of China's second step ladder, especially in Zhengzhou and Xinxiang in front of the Taihang Mountains and Funiu Mountains. Uplift, ultra-long-lasting, ultra-high-intensity heavy rains will occur immediately. It rained for more than 30 hours in total in Zhengzhou City, Henan Province, near Weijiapo Village. It rained for three days and three nights in Henan Province. Severe waterlogging and flooding occurred in Henan Province, causing heavy losses. The collapse of ancient residential buildings and antique buildings in Weijiapo has caused great damage to the residential buildings. Huge amounts of money will be invested in their overall repair. At the same time, the period from December 2019 to 2023 is the outbreak period of Corona Virus Disease 2019, COVID-19. Due to the impact of the

new crown epidemic, the Weijiapo Rural Museum has been closed for a long time, resulting in the Weijiapo Rural Museum scenic area income being unable to support the normal operation of the museum. Operations, investment and developers have been severely damaged. For villagers and shop owners who rely on rural museums, their income is even more unguaranteed. This is also one of the important factors that subsequently influenced the government and investment developers to change the planning strategy of Weijiapo Scenic Area.

Weijiapo is the hometown of Wei Purple Peony. Because the geographical and natural environment is suitable for the growth of peonies, it is the birthplace of Wei Purple Peony. Wei Zi is one of the four famous peonies and is known as the Queen of Flowers (Figure 4). The Wei Zi plant type is medium-tall, semi-spread, and beautiful. The branches are thicker, the annual branches are shorter, and the internodes are shorter. Medium-sized round leaves, total petiole length is about 10 cm, obliquely extending; leaflets are oval, with many notches, blunt ends, edges with light purple halo, veins are concave, and the leaf surface is rough and dark green.



Figure 5 Wei Purple Peony
Source: Photographed by the author. April 2021

According to historical records, Wei Purple Peony was cultivated by Prime Minister Wei Renpu. Ouyang Xiu's "Luoyang Peony Chronicles" records: "The flower of the Wei family, Qianleaf with red flesh, comes from the family of Wei Xiang [Ren Pu]". With the changes of dynasties and historical changes, Wei Purple Peony has been spread among the people and survived with its tenacious vitality. In the courtyard of Wei Dabao in Weijiapo, there is a Wei purple peony that is more than 200 years old. The plant height is 6 feet away, and the branch crown is more than 3 meters. The main trunk is as thick as the mouth of a bowl, with strong iron bones, old and vigorous, and full of vitality. Ouyang Xiu's "Luoyang Peony Genealogy" records: "The first woodcutter saw it in Shou'an Mountain and cut it to sell to the Wei family." "The flower of the Wei family, Qianye Flesh Red, comes from the Pu family of Wei Xiangren." This is the origin of the Wei purple peony among Luoyang peonies. Because of the unique beauty that Wei Zi presents to people, the flowers rise and fall over time, but the flowers bloom as promised every year due to the care of the villagers from generation to generation. Weijiapo has a history of more than 1,000 years of village construction. It is the site of the "Wei Family Pond Pavilion", The color is gorgeous from a distance, and the fragrance is rich up close.

Weijiapo, also known as Weipo. It is located in the hinterland of Mangshan Mountain in Luoyang, which is known as the "Land of Crouching Cows" by the world. Surrounded by ditches on three sides and ridges on one side, it has a unique geographical environment with deep ditches and steep slopes, dense plants, quiet environment and fresh air. According to legend, Weijiapo was the back garden of Wei Renpu, the prime minister of the Song Dynasty. With historical changes, Wei Tianlu,

the ancestor of the Wei family, moved here from Jiyuan during the Shunzhi period of the Qing Dynasty, and his family business flourished here. Since the Wei clan adhered to the ancestral motto of "farming, studying and passing down family traditions", many of them served as officials in the court during the Ming and Qing Dynasties. After nearly a hundred years of construction, they formed a collection of ancestral halls, private schools, embroidery buildings, north and south.

The old house is a relatively complete deep house compound. The old house on the ancient street is large in scale and has a rich traditional cultural atmosphere such as history, humanities, rural customs and folk customs. Weijiapo Village has a history of more than a thousand years. There are two different theories about the origin of the village. One theory is that it was derived from the private garden of Wei Renpu, who served as prime minister in the late Zhou Dynasty and early Song Dynasty, in Mang Mountain. This theory is related to the Mausoleum of Emperor Xiaowen of Wei Dynasty. The guardian officials of the Mausoleum of Emperor Xiaowen of Wei Dynasty and local villagers thrived here and formed a village. The Wei family is not only prominent and wealthy, but also full of talents. According to the "Wei Family Genealogy" of Weipo Village, the Wei family originated in the Zhou Dynasty and their ancestral home was Yangcheng, Shanxi. During the Hongwu period of the Ming Dynasty, they fled chaos and moved to Jiyuan, Henan Province. During the Shunzhi period of the Qing Dynasty, the seventh generation of the Wei family, Tianlu, moved from Zicheng Town to Luoyang, where he lived. He became the ancestor of the Wei family in Weipo Village. When Wei Tianlu first came, there were no more than ten people with two baskets. They lived in a three-hole earthen kiln halfway up the west ditch of the village, with Mang Mountain as the back and the river as the back. After several generations of hard work, By the Jiaqing period of the Qing Dynasty, the Wei family had a well-off family and a prosperous population. During the Qing Dynasty, the Wei family had produced 29 officials of seventh rank or above, 53 scholars, 4 candidates, 3 Jinshi, and four imperial titles. It can be said that officials of the Wei family are spread across various industries and serve at various levels. The reason why the Wei family has so many talents is due to the family's emphasis on culture and education. After accumulating a certain amount of wealth, he resolutely invested huge sums of money to build a private school, hired teachers to teach at no cost, and supported his children and grandchildren to study regardless of the cost. , a road to fortune that is compatible with agriculture, business and Confucianism. The strong culture of farming and reading makes most of the villagers in Weijiapo Village intellectuals, and most of them are descendants of officials.

Weijiapo Village is located in Mengjin County, Luoyang City, Henan Province, China. The county governs 9 towns, 1 township, and 228 administrative villages, with a total population of 460,000 and a total area of 758.7 square kilometers. The whole village of Weijiapo covers an area of 3,000 acres and has jurisdiction over 10 village groups, 610 households with more than 2,100 people, and a permanent population of 1,350. The average annual income of villagers is about 6,000 yuan. Regarding the labor distribution in Weijiapo Village, the majority of the male working population in the village To make a living, the working locations include Beijing, Tangshan, Jinan, and Gansu in northern cities, and Jiangsu, Zhejiang, and Guangdong in southern cities. The jobs include construction site workers, electronic factory workers, mold factory workers, etc. Villagers who go out to do

business Less in quantity. Village women and elderly people left behind in the village are mainly responsible for cultivating family crops. During the slack season, women, as the main labor force in the village, in addition to the general wheat and corn operations to increase income, will also work part-time in processing factories near the village. Generally speaking, Wei jiapo Opportunities for non-agricultural employment for village women are very limited, and rural agriculture is also affected by marketization. In the past, villagers and neighbors helped each other in farming based on material remuneration, but this type of "short-time work" for farm work is more Non-agricultural part-time jobs have low wages.

1.1.2 Physical space: ancient dwellings

Wei jiapo is a village formed by the Wei family. It originated in the late Ming Dynasty, developed in the early Qing Dynasty, and flourished in the middle of the Qing Dynasty. It has a history of more than 400 years. It was an official residence built during the prosperity of the Wei family. Most of the existing buildings of the Wei Family Courtyard in the Qing Dynasty were built between the Qianlong and Daoguang reigns of the Qing Dynasty. Most of the buildings are in the hard-mounted style, and there are 16 existing courtyards. The compound is bounded by an east-west street 150 meters long and 10 meters wide, and is divided into north and south parts. On the north side of the east end of the village, there are 7 existing houses on the south side of Ancestral Hall Street and 9 existing houses on the north side of the street. Each house is connected by a corner door. The courtyard is made of blue bricks and tiles, with a symmetrical layout. These 16 houses are actually one compound, called the Wei (Wei) Family Courtyard. There are a large number of wood carvings, brick carvings, stone carvings and plaques preserved in the Wei Family Courtyard. In addition, there are well-preserved courtyard kilns and a large number of ancient and valuable trees. It is currently the largest and most complete Qing Dynasty architectural complex in western Henan. It is of great value to the study of Qing Dynasty architectural art, social development, traditional culture, and tourism viewing. It has high historical, cultural, scientific value and cultural connotation. It is urgently needed. Strengthen protection and utilization.

According to records, Wei Tianlu, a general of the Ming Dynasty, came here from Jiyuan Zicheng to live in seclusion and thrive. Wei's ancient residence covers an area of 42,000 square meters. It consists of a patio kiln courtyard, a dustpan kiln courtyard, a mountain kiln courtyard, north and south ancestral halls, a private school, a third courtyard, a fifth courtyard, a chariot and horse courtyard, an escape passage, a watchtower, and a watchtower. The ancient residence has a total of 567 halls, halls, buildings, and corridors. There are 76 holes in the cave dwellings. In its architectural system, it maintains the traditional style of Chinese Qing Dynasty architecture. It not only has the majestic, tall, rough and rich style of northern buildings, but also absorbs the small, exquisite, fresh and beautiful southern buildings, with the characteristics of red couplets and angular corners. It combines the characteristics of southern and northern buildings. Architectural art is integrated into one, forming a unique style of its own; such as the tall courtyard, the rich hall, the simple side rooms, and the simple gatehouse, all reveal the typical northern style; while the elegant embroidered tower, clever hanging flower door, moon The passages and corridors connected by windows and courtyards have winding paths that lead to seclusion and show attractive southern characteristics. The entire house has a reasonable layout, coordinated and beautiful

appearance, clear spatial levels, rich landscapes, and echoes from the front to the back, forming a harmonious, unified, simple and elegant Magnificent cultural landscape.

The ancient street in the village is about 180 meters long. Most of the existing ancient courtyards have three gates and four courtyards, each with a gatehouse, two gates, halls, wing rooms, and upper rooms, totaling more than 300 rooms; there are also mills, gardens, weaving courtyards, and carriage and horse courtyards. and facilities such as servants' quarters. Most of the buildings are brick and wood structures, which are well preserved and complete in shape. There are a large number of carved shadows, wooden plaques, pillars, brick carvings, and wood carvings in the buildings in the house. The blue brick and tile houses in the house have a symmetrical layout, and the masters and servants in the yard, as well as the waterways, are clearly defined. The house is decorated with five spines and six animals, lions and seahorses. There are a large number of wood carvings, brick carvings, stone carvings, plaques and other arts and crafts preserved in the house. Weipo ancient folk houses have interconnected courtyards with side entrances. The halls have a grand and natural style. The buildings are solemn and simple. The scale and layout of the buildings are relatively complete. They show the ancient architectural culture, clan culture and folk culture. They are a typical representative of Heluo culture and have relatively high characteristics. High research value. On June 8, 2006, it was announced as the fourth batch of cultural relics protection units by the Henan Provincial People's Government. The ancient residential buildings in Weipo display the artistic style of folk architecture in the Qing Dynasty. The site is a rare well-preserved folk village with ancient buildings in western Henan. Today, villagers' residences are mainly distributed around the north, south, and east sides of the ancient residence cultural relics protection unit, and extend to the east side of County Road 020. There are many Qing Dynasty kiln courtyards in the ancient residences, which were the main form of residence in the early days of the Wei family's prosperity. As an important representative of traditional Chinese dwellings, the kiln courtyard has a history of more than 4,000 years. There are three forms of Weipo kiln: backing kiln, dustpan kiln, and patio kiln (commonly known as Dizha kiln). This patio kiln courtyard (Figure 5) is the patio kiln courtyard of the sixth Duke Ying of the Wei family. It was built during the Qianlong period and is a double-story patio kiln courtyard. The four walls of the kiln courtyard are built with green bricks, and there is a horse-blocking wall on the top. The horse-blocking wall has two functions. One is to prevent people and livestock from falling into the courtyard, and the other is to prevent rainwater from pouring back.

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Figure 6 Double-story patio kiln courtyard
Source: Photographed by the author. July 2019

The cave door and window are divided into upper and lower parts. The upper part is a window, the lower part is a door, and the upper part is round and the lower part is round, which embodies the traditional Taoist thought of China's round sky and square place. The upper part of the west wall is inlaid with stone plaques of "Fuyan Jiuchou" and "Kuibi Lianguang". Fuyan Jiuchou means that Hongfu has a long history and good luck fills the world. To put it simply, it means Fu Chang, Fu Duo, Fu Guang and Fu Da. Kui Bi Lian Guang: Kui Bi, the combined name of Kui Su and Bi Su among the twenty-eight constellations, is the head of the civil servants in the sky. Kuibi Lianguang means that under the light of cultural fortune, future generations will study and become talented. The kiln courtyard is spacious and open, with brick carvings of plum blossoms and orchid grass on the north wall, and brick carvings of bamboo and chrysanthemum on the south wall. Each brick mural consists of 28 square bricks. The horse road slope leading in and out of the kiln courtyard consists of 33 steps, which means that three out of three meet nine, and nine out of nine return to one. The upper part of the horse road slope is made of green brick steps, which means "green is better than blue". The bottom of the horse road slope is made of red sandstone, which means "the ground is paved with red felt, and you will see happiness when you go out". Facing the front door is a peony brick mural inlaid on the outer wall of the gate, which symbolizes prosperity and prosperity. A small hole is built in the wall directly opposite the main entrance. It has two functions. One is to worship the earth god, and the other is to place an oil lamp for lighting the steps at night. The cave dwelling next to it is where the housekeeper lives and plays the role of looking after the house and the courtyard.

The private school is also called the "cadre academy" of the Wei family (Figure 6) because this school trained many talents and officials for the Wei family and played a decisive role in the prosperity of the Wei family. Thousands of students have been taught in this school for more than two hundred years. In addition to teaching the children of the Wei family and students in Luoyang, this school also benefits students from surrounding provinces.



Figure 7 Private school

Source: Photographed by the author. July 2019

On the screen wall in front of the private school, there is a brick sculpture of a carp leaping over a dragon gate. It is said that after a carp in the Yellow River jumps over the dragon gate, it can turn into a real dragon and soar into the sky. Those who can't jump can only become ordinary fish. Li Bai once wrote a poem that said, "The three-foot carp in the Yellow River originally lived in Mengjin. It cannot become a dragon by tapping its forehead, but it will accompany ordinary fish when it returns." Here, "the carp leaps over the dragon's gate" is used to encourage students to study hard, go upstream, and gain fame. The Wei family alone in the Qing Dynasty produced 29 officials of seventh rank or above, 53 scholars, four candidates, and three Jinshi.

Dragon-shaped Street (Figure 7), the street of Wei's ancient residence is 180 meters long. The shape of the ancient street has a certain curvature, showing an S-shaped bend. From the air, it looks like a giant dragon lying in the middle of two rows of houses. It is magnificent and spectacular. The streets are high in the east and low in the west, and the sixteen houses rise in steps from west to east, just like a dragon's body gradually rising and lifting, as if it is about to fly into the sky, which means rising step by step.

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Figure 8 Dragon-shaped street
Source: Photographed by the author.July 2019

Wei Clan Ancestral Hall (Figure 8). There are two ancestral halls in Weijiapo. The south ancestral hall is called Wei Clan Ancestral Hall, and the north ancestral hall is called Wei Clan Ancestral Hall. Although the characters "Wei" and "Wei" in the two ancestral halls are different, they belong to the same family and worship the same ancestor. This phenomenon is quite peculiar and rare in the country.

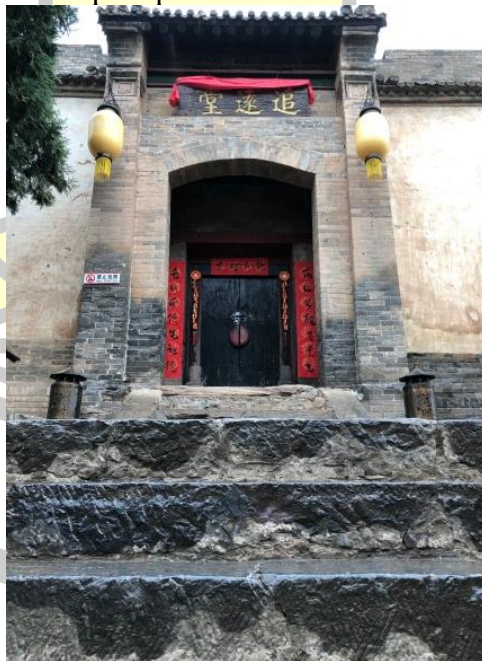


Figure 9 Wei's Ancestral Hall
Source: Photographed by the author.July 2019

There are two rows of houses on the dragon-shaped street. The one on the north side has nine houses with three entrances, called Zhide Hall, and the one on the south side

has seven houses with five entrances, collectively called Jingshen Hall. Both the South Courtyard and the North Courtyard were built by two brothers, Wei Yingsheng and Wei Yingba, who were officials of the sixth rank during the Qianlong period, and their descendants.

The courtyard has a green brick house with symmetrical layout. The master and servants and waterways are clearly separated in the courtyard. The house is decorated with five spines and six animals, lions and seahorses. There are a large number of wood carvings, brick carvings, stone carvings, plaques and other arts and crafts preserved in the courtyard, showing the Qing Dynasty. The artistic style of modern folk architecture (Figure 9). In July 2019, I walked into Weipo Village, Chaoyang Town, Mengjin County for the second time and saw rows of ancient dwellings. It is reported that these ancient residences were built between the Qianlong and Daoguang reigns of the Qing Dynasty. They were a residential complex built during the prosperity of the Wei family. The Wei family produced 29 officials of seventh grade or above in the Qing Dynasty alone. The good family tradition of farming and studying made the Wei family a famous family.



Figure 10 Panoramic view of Weijiapo ancient residences

Source: <https://image.baidu.com/search/detail>

One of them, the Sanjin House built in 1778, now has another identity - the Weipo Village Family Tradition and Family Training Hall. The museum fully explores and promotes the Wei family's family rules and mottos. The simple architecture exudes a strong cultural atmosphere and attracts many tourists.

The Weipo Village Family Tradition and Family Training Hall is located in the third courtyard of the second building of the ancient residence. In the exhibition hall with an area of about 400 square meters, there are six exhibition halls: Family Tradition and Family Instructions, Chaoyang Party Building, Weipo Village History, Weipo Family Tradition and Family Instructions, Weipo Rural Civilization and Weipo Old Objects, which collectively reflect the Wei family's values, aesthetic taste, creed, ambition, family governance and other cultural spirit and life pursuits. I noticed that the carvings on the doors and pillars are very exquisite and have rich meanings. The lower part of the second carved door is decorated with stones, eagles, and bamboos, and the upper part is decorated with melons and vines. Stones, bamboos, and eagles symbolize encouraging future generations to have high

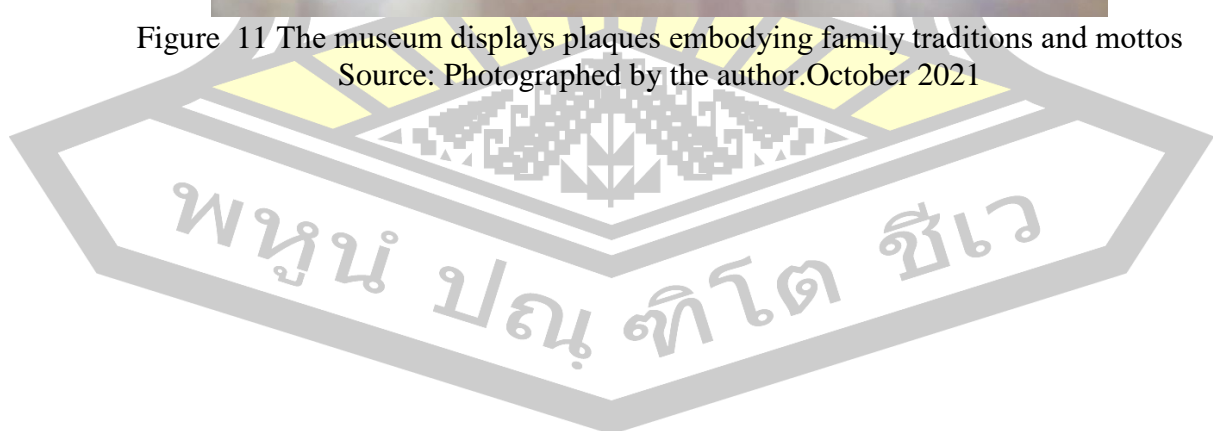
aspirations and advance step by step, while melons and vines symbolize prosperity for future generations.

The house facing the street has a 1.8-meter front eaves, and the base of the front eaves columns is carved with a lotus pond pattern, which means that the lotus "comes out of the mud but is not stained, and washes the water without being evil", which means that an official must be honest and noble; the front eaves are carved with lotus pond patterns. The ends of the two beams and columns on the eaves are respectively carved with patterns of golden bells and jade bells. The bells and bells are musical instruments that symbolize status and power. The two have the same melody and are often played together, implying family harmony, interpersonal harmony, and career prosperity.

There are more than 100 couplet plaques in Wei's ancient house, which is like a plaque exhibition hall. Most of these plaques have four characters, and the contents are mostly about advocating reading, police policy, and promoting family education. Today, a series of plaques reflecting family traditions and mottos have been copied and displayed in the Family Traditions and Family Instructions Hall (Figure 10).



Figure 11 The museum displays plaques embodying family traditions and mottos
Source: Photographed by the author. October 2021



1.2 The historical evolution of Weijiapo Village

Weijiapo is also a village formed by the Wei family (Figure 11). It originated in the late Ming Dynasty, developed in the early Qing Dynasty, and flourished in the middle of the Qing Dynasty. It has a history of more than 400 years.

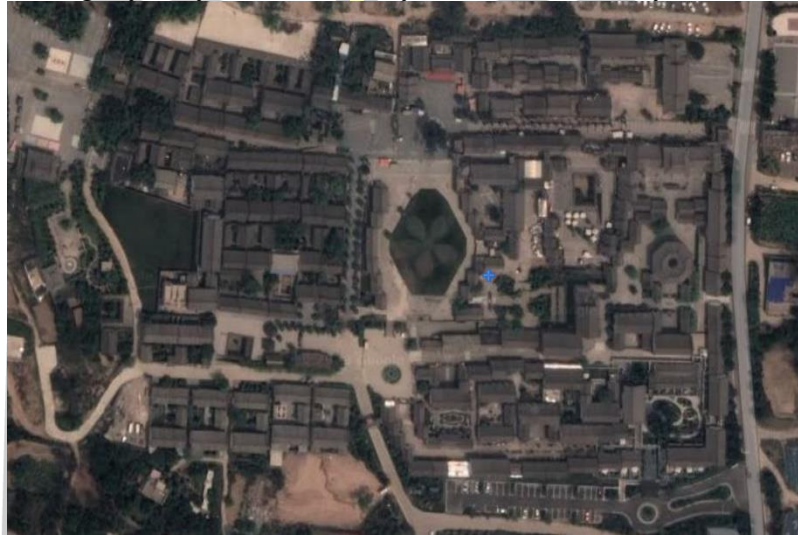


Figure 12 Overall appearance of Weijiapo satellite map

Source: Google satellite map

Weipo Village was built by the Wei family on the half slope of Mang Mountain between the Jiaqing and Daoguang years of the Qing Dynasty. It was originally named "Weijiapo", and later changed to "Weijiapo" more than 200 years ago. It is said that the Wei family originated from the Zhou Dynasty and was a descendant of Uncle Wei Kang. The famous Eastern Han Dynasty general Wei Qing was also a sage of the Wei family.

During the Guangxu period of the Qing Dynasty, the clan members rebuilt the ancestral hall with the name "Wei" and "Wei". Because the North Ancestral Hall has an irreplaceable glory and role in the history of the Wei family. Therefore, the private houses built in the Daoguang period in the south courtyard could only be converted into the south ancestral hall to worship the ancestors of Wei and Wei. I would like to distinguish the two characters "Wei" and "Wei" in the North Ancestral Hall, and erect the inscription "Wei Fuwei". There is also another explanation by the descendants of the Wei family: in those days, there were many officials in the Wei family in the dynasty, and they were both prosperous and disadvantaged. For fear of being accidentally convicted, the nine clans were implicated, so they divided the Wei family into two, and the South Courtyard As "Wei", the surname of the North Courtyard was "Wei" to avoid being implicated in disasters. Therefore, today in Weijiapo Village there is still a family with two ancestral halls in the south and north, which is a strange phenomenon.

According to historical records, during the Shunzhi period of the Qing Dynasty, Wei Tianlu, the ancestor of the Wei family, moved here from Jiyuan to start a family. During the Qianlong period of the Qing Dynasty, the Wei family members became officials in the court and began to build the Wei family's old house. After

nearly a hundred years of construction, it formed. It is a relatively complete feudal official family residence that integrates ancestral halls, private schools, embroidery buildings, and old residences in the north and south. According to Mr. Liu Hongqi, chairman of the Weijiapo Cultural Tourism Development Company in Luoyang, China's beautiful countryside, and a member of the China Genting Elite Association: "The common people call this place Weijiapo, but what we see now is sometimes written as Wei jiapo. This Wei was in the Qing Dynasty. In the early years, there was a Weigou village in Zhicheng, Jiyuan. During the Ming Dynasty, this family was a three-level Jinshi. There were dozens of officials in Beijing. Later, after the Ming Dynasty was destroyed, in order to prevent the annihilation of the nine tribes, he hid one of his sons. This son was named Wei Tianlu. After he arrived in this place, because the place was called Weijiapo, which had the same sound as his surname, it was easy to hide, so he bought three cave dwellings on the shore of the lake. They lived in seclusion and began to survive. During the period from Jiaqing to Daoguang (Qing Dynasty), it was the heyday of the Wei family. There were 29 officials of seventh rank and above and 53 scholars. During this period, they began to build their own old houses. We Looking at the front, the preserved (ancient residence) is (approximately) 200 meters long from east to west, with 16 houses and 678 houses corresponding to the north and south, forming such an old Wei family residence."

In the 40th year of Kangxi (AD 1701), Wei Shengyan was 46 years old. Because his mother An passed away, he Ding You returned to his hometown. In Weijiapo, he founded Lianyang Academy, commonly known as Wei's Private School.)

Military attaché is an important cultural identity in the imperial examination culture of Weijiapo Village. Wei Shengsan, courtesy name Wen Bing and nickname Huan Ru. He was born in Weijiapo in the 12th year of Jiaqing (1807 AD). In the spring of the sixth year of Daoguang's reign (AD 1826), Wei's third imperial examination in Beijing ranked first in Wu Jinshi (the number one scholar). In the early seventh year of Daoguang (AD 1827), three Wei battalions from Wei Province went out with the Qing army to attack Zhang Geer from Aksu and captured Zhang Geer alive. After the third official of Wei Province returned to Weijiapo, he established a brilliant martial arts school. Huanru Martial Arts School has trained many famous generals, the famous ones include Songwu Army coach Zhang Yao, deputy general Zhang Xianyang and other commanders such as Zhang Chengjin and Dong Wanqing. Pangcun is an ancient village. The Ma family in the village is a descendant of Ma Yuan, the general of Fubo in the Eastern Han Dynasty. He has been advocating martial arts since ancient times. During the Yongzheng period and the early Qianlong period, brothers Ma Yi'e and Ma Yiyuan from Pang Village were recruited into the army one after another, and became grassroots officers with military merit. Ma Yi'an was appointed as the commander-in-chief of Huchuan, and Yuan was appointed the commander-in-chief of Wuxian County. Around the 30th year of Qianyuan (AD 1765), after Liangren retired, he founded a martial arts school with the purpose of cultivating talents for the imperial examination, named Mingquan Yuan Wukan.

1.3 Important historical events

The scene of the Wei family's heyday. The Wei family passed down to the fourth generation and was divided into six gates: east and west. The two east gates are after Shouren Gong, Shengyan is the long gate, and Shengshu is the fifth gate. The four west gates are after Shou Yi Gong. There are two gates for the Holy Way, three gates for the Holy Canon, four gates for the Holy Appearance and six gates for the Holy Doctrine. It was passed down to the sixth generation and the fifth sect. Wen Cai Gong had eight sons, called the Xiaoba sect. The two sons of Nagato Wenkigong separated the "North and South Courtyards", which should be promoted to the South Courtyard and the North Courtyard.

At that time, the Wei family was well off and lived a prosperous life. They built 16 brick and tile houses, oriented north and south, arranged east and west, with a horse-mounted stone outside the gate, forming an east-west street. The three fence gates in the east, west and south are all equipped with watch rooms, and the ancestral hall still exists today. There is a secret passage on the northwest side of the street leading directly to the watchtower. The watchtower can be used to protect people and property and prevent bandits and robbers from invading. There are grain and oil warehouses, and there are groups of mules and horses, who go in and out in sedan chairs. Servants can be seen everywhere, each having their own business, and the master can do whatever he wants. The food is rich in delicacies from the mountains and seas, the clothes are silk and silk, the guests have rooms, the servants have rooms, the carriages and horses fill the door, and the seats are full of friends.

The Wei family cultivated and studied for generations, focusing on reading and teaching, and there were endless numbers of teachers. To the east of the North Ancestral Hall is the Qing Dynasty scholar Wei Zuolin, who is known as "Dianxue". His father is Wei Jiesan, his grandfather is Wei Tenghui, and his great-grandfather is Wei Guangzhao. Private schools have been set up for generations to teach and educate people. There is a monument of teachings and thoughts in front of the door, and students all over the world.

After the founding of the People's Republic of China, the fallacy of Weipo, Wei, and Wei reappeared. The government notified all administrative villages to report the origin of the village name. Weipo village cadres reported the origin of the village name, and mistakenly wrote: the founder Wei Tianlu moved here, and the village name was chosen because of the surname and terrain. It was called "Weijiapo Village", so the Geographical Names Committee changed the name of the village on the map to Weijiapo Village.

Since the reform and opening up, villagers have moved out of their old houses one after another, and the ancient houses have been basically uninhabited. Weipo Village no longer has the prosperity of the past, but on both sides of the ancient streets, under the towering ancient trees that have lived for hundreds of years, are the courtyard houses with gray bricks and gray tiles, and the courtyards and kilns built with holes. , descendants of the Wei family still live here, telling people about the glorious history of hundreds of years ago.

In April 1948, Luoyang was liberated and Weijiapo Township was established, which belongs to the Haizi Village of the Second District Government of Luoyang County. In 1954, District 2 of Luoyang County was placed under Mengjin County and

changed to Haizi District, and Weijiapo Township was placed under Haizi District. In 1956, Haizi District was changed to Haizi Central Township, and Weijiapo Township came under its leadership. In 1958, Haizi Central Township was renamed Haizi People's Commune, and Weijiapo Township was renamed Weijiapo Production Brigade. In 1965, Haizi People's Commune was renamed Chaoyang People's Commune. In 1984, Chaoyang People's Commune was changed to Chaoyang Township, and Weijiapo Production Brigade was restored to Weijiapo Village. Weijiapo Village has high historical and cultural value because of its large scale and few uncoordinated buildings around it.

The historical development of the contemporary Weijiapo Ancient Residential Cultural Tourism Area. Since the ancient residences in Weijiapo are well preserved, they are currently the largest and most complete Qing Dynasty architectural complex in western Henan. In recent years, relying on the advantages of ancient residence resources, we have actively attracted investment and protected the development of ancient villages, gradually embarking on a path of rural tourism. The development path of integrating culture and tourism has become Luoyang's new tourism culture business card. In 2012, protective restoration of ancient buildings from the Ming and Qing Dynasties began. In 2014, it served as a pilot project for beautiful rural construction in Henan Province to improve the comprehensive environment in the village. In 2016, the "Heluo Impressions - Weipo Ancient Village" cultural tourism area project was built. The supporting infrastructure service facilities of the scenic area were continuously improved. In the same year, the trial operation started during the National Day Golden Week. Since 2018, the "Weijiapo·Year of China" series of themed activities have been launched every year during the Spring Festival, receiving more than 1 million tourists every year, arranging more than 300 jobs, driving the development of peony planting, hotel management, land transfer and other industries in the village, and has made great achievements. Good social and economic benefits. In April 2018, Hangzhou Blue City Group and Henan Huachuang Company were introduced to jointly upgrade and build the "Weijiapo" town, build the Weijiapo Rural Museum, and build the Weizi Villa high-end B&B based on the Weijiapo Xiangcun Museum. In 2019, it will host the main venue event of the Chinese Farmers Harvest Festival in Henan Province. In 2022, Huachuang Company launched the "Weipo·Xinxu" project to upgrade and transform the scenic area as a whole, creating a new landmark for suburban life, entertainment and shopping in Luoyang.

From 2019 to 2023, due to the impact of the COVID-19 epidemic and floods in Henan, the Weijiapo Rural Museum was closed for a long time. As a result, the income from the Weijiapo Rural Museum scenic area was unable to support the normal operation of the museum, and many residential buildings in the Weijiapo Rural Museum collapsed. Currently, the Weijiapo Village Museum is in the process of adjusting its spatial layout and construction.

Weijiapo Village has experienced hundreds of years of ups and downs. Different eras and social backgrounds have affected the changes in Weijiapo's rural cultural identity, and eventually the Weijiapo Rural Museum was formed to showcase the rural cultural identity.

2. Rural cultural crisis in Weijiapo

Cultural crisis is a disastrous consequence of cultural risk and will inevitably pose a serious threat to the establishment of cultural self-confidence. The current cultural crisis in rural areas has made rural culture appear fragile, marginalized and nihilistic. Its essence is the lack of self-confidence and the loss of subjectivity, resulting in the dissolution of cultural self-confidence (YiBing Shen, 2018). In China's rapid development process, the accompanying national policy guidance and social environmental impact have caused China's rural areas to face a serious rural cultural crisis. China's Weijiapo Village also experienced a cultural crisis under this background.

2.1 Reasons for the rural cultural crisis

2.1.1 The emergence of rural cultural identity crisis under the background of collectivization

After the founding of the People's Republic of China, in order to better extract resources from agriculture and rural areas to support the country's industrialization and urbanization construction, the country implemented a dual division of urban and rural areas, and eventually established a "three-level ownership, team-based" system in rural society. People's commune system. In the context of risk culture and urbanization, rural civilization has gradually declined, and the long-term opposition between urban and rural dual structures has caused a severe crisis in rural culture (Qingzhong Sun, 2009). The state controls almost all means of production, educational resources, and cultural resources. Under the strict household registration system, labor cannot move freely between urban and rural areas. Production cooperation is more based on the compulsory force of state administrative power rather than the voluntary nature of farmers. The traditional household production method was replaced by the collective production method, and the identity of family members was replaced by the identity of production team members. The people's commune system changed the production method and social structure of traditional rural society, which in turn profoundly affected the changes in rural culture (Yunxiang Yan, 2006).

The "Destroying the Four Olds" movement in the collectivization era reflected the direct intervention of state power in rural culture. In the late 1960s, the country began to advocate the "Destroying the Four Olds" movement to destroy old ideas, old culture, old customs, and old habits. Rural culture experienced a break between tradition and modernity. Traditional culture has been labeled as "feudal" and "superstitious". Folk culture and religious beliefs in rural society have been severely attacked. Historical buildings, temples and Taoist temples in villages have been ruthlessly destroyed. Traditional festivals, rituals and cultural heritage that carry the collective memory of history have been ruthlessly destroyed. Celebrations have also been forcibly cancelled, the thread of rural cultural inheritance has been forcibly cut off, and cultural traditions and lifestyles that have lasted for thousands of years have been questioned and criticized. The state also forcibly confiscated family property, burned family trees, and destroyed ancestral halls, which dealt a fatal blow to ancestor

worship and familialism in traditional rural culture, and had a profound impact on farmers' spiritual beliefs and cultural self-confidence.

While conducting field research at the Weijiapo Rural Museum, I saw an ancestral caretaker wearing management uniform sitting next to the ancestral hall (Figure 12). When I was about to step into the ancestral hall to visit, the caretaker said: "Visitors entering the door should turn off their cell phone cameras. Photography is prohibited in the family ancestral hall. This is a place where ancestors are worshiped. I just paid homage to my ancestors a few days ago. In order to show my respect for our ancestors, Respect, no photography is allowed. (Hongen Wei, Interview, 2022)" The old man's name is Wei Hongen. He is 66 years old and is the thirteenth generation descendant of the Wei family. He should have been enjoying his old age, but the old man has been sticking here to guard the ancestral hall of the Wei family for more than ten years. I go out early and come back late every day, guarding the ancestral hall, receiving people who come here to visit, and telling everyone the history of my Wei family and Wei Jiapo.



Figure 13 Guarding Mr. Hong En at the Ancestral Hall of Weijiapo Rural Museum
Source :Photographed by the author.March 2022

The old man told the history of Weijiapo Village, in which he mentioned: "During the collectivization period, many things in Weijiapo were considered to be the "Four Olds" and were destroyed. For example, all the exquisite owl-beaked beasts on the roof were knocked off. It was damaged. Although it was later restored, it no longer had the charm it had at that time. During that period, there were still many things that were damaged. (Hongen Wei, Interview, 2022)"

The forced implantation of cultural ontology by external forces not only deconstructs the original cultural identity, but also fails to establish a sustainable new cultural identity. The rural cultural transformation during the collectivization period was a forced transformation of rural society by state power in order to better cater to the political situation at that time and better implement the policies of the party and the government. But this also ignores the general laws of rural cultural development. Local knowledge and cultural traditions are not fully respected. The collective memory and historical traditions of rural areas are ruthlessly destroyed. The cultural needs and spiritual beliefs of farmers are quietly ignored, so they cannot be used in

rural areas. It takes root and sprouts, but it is difficult to gain sustained recognition from the majority of farmers.

Originally, rural areas and cities are just two different areas of life, farmers and citizens are just two different professional divisions of labor, and rural culture and urban culture are just two different lifestyles. However, the state uses the household registration system to forcibly bind farmers to the land and prohibit rural population from moving to cities. Not only that, but there are also many welfare differences attached to the household registration system. Urban residents enjoy social benefits such as employment, pensions, medical care, housing, social security, and public services provided by the state, while rural residents have almost none. The urban-rural dual pattern has lasted for decades and has had far-reaching impacts (Jun Zhou, 2020). This not only creates a huge gap between urban and rural areas, but also psychologically strengthens the thinking that "farmers are second-class citizens." Psychologically and emotionally, they already believe that rural people are inferior to urban residents, and that rural life is inferior to urban life. This paved the way for the subsequent rural cultural identity crisis.

To this day, "peasants" and "rural areas" still have the impression of being backward, poor, and inferior to citizens and cities in people's minds. After the country relaxed restrictions on urban and rural population mobility, hundreds of millions of farmers have to go to cities to work even if they leave their homes and wives and children. One of the reasons is that the state's institutionalized differential treatment of urban and rural development has taught them that there are more development opportunities in cities and that cities are more advanced than rural areas. At the same time, they also began to educate their descendants to study hard and leave the farm. Only in this way can they leave the land and live a happy life like those in the city.

2.1.2 Rural cultural self-identity crisis in the context of marketization

After the reform and opening up, the rural household system was implemented, and the market economy gradually penetrated into rural society. In the 1990s, rural society has been gradually forced into the wave of world market economy, and farmers' economic production and daily life have become a subsystem of production, distribution and consumption of the market economic system. Marketization strengthens farmers' individual consciousness and strongly promotes farmers' commodity consciousness and exchange consciousness. The pursuit of maximizing interests is a rational choice for farmers. Over time, the profit-seeking logic of the market economy began to penetrate into the field of rural culture, and farmers' values and moral norms underwent profound changes. Under the influence of marketization, the core value of rural culture is neither collectivism in the commune period nor familism in traditional culture, but more individualism. Under the dominance of individualistic values, the original social norms in rural culture have also changed. In the interaction between acquaintances in traditional rural society, farmers form a fixed and reasonable communication rules. Through the long history of precipitation, these rules have gradually become an important part of social norms in rural social and cultural traditions, such as ethics. , the tradition of mutual assistance and human relations. In Liang Shuming's view, traditional culture emphasizes putting the other party first, obligations first, and ethics first.

However, under the influence of marketization, farmers gradually put themselves, rights, and interests first. The market logic of pursuing profit maximization gradually penetrated into neighbors, friends, and relatives; Workers were replaced by contract workers, and labor services such as building a house needed to be settled promptly in cash. In other words, in a market economy, farmers pursue more immediate satisfaction and equivalent exchange of interests, and the returns after payment cannot lag behind. What is even more serious is that under the dominance of individualism, self-interest at the expense of others emerges endlessly, and the trust mechanism in rural society gradually collapses. Some farmers do whatever they can to pursue maximization of interests. In the market-saturated success criteria, the balance between instrumental rationality and value rationality is lost. This phenomenon still occurs in some villages in China to this day.

According to a tourist who has visited Weijiapo Village: "In 2018, I drove from Zhengzhou to Weijiapo with my children and family. Before departure, I made a guide online. The scenic spot of Weijiapo Rural Museum is free of charge. And parking is free. But when my family and I arrived at Weijiapo Village, the villagers charged us and said that if we wanted to park here, we had to pay. We were very unwilling at the time, although it was only 5 yuan. But it was the Chinese New Year. At that time, there were too many tourists here. It was so crowded and lively. Most of them were driving. It was not easy for us to find a parking space. In order not to delay the next trip, we could let the children and family have a happy New Year trip. , and gave the villager 5 yuan for parking. (Jun Cao, Interview, 2022)"

According to another person who once went to Weijiapo Village for business: "In 2017, I went to Weijiapo for business and did not enter the scenic area, but this road was the only way to pass. When I arrived at the intersection, several women stopped the car and asked for parking fees. It is said that it is a regulation of the scenic spot, but we do not enter the scenic spot or park, and this road is the only way to pass. They said that we will not let us pass. I want to ask, are they not even allowed to pass now? From here, we can cross. Do I have to pay a parking fee? Then I complained to Weijiapo Scenic Area. The People's Government of Chaoyang Town, where Weijiapo Village is located, gave me this reply: 'Hello! After receiving your request, Chaoyang Town attaches great importance to it and will arrange it immediately. After the personnel investigation has been carried out, the relevant situation is now explained as follows: Because it is a scenic spot, for the sake of the normal order of the scenic spot, ordinary vehicles are not allowed to park here at will. If you are going to the village committee or visiting relatives and friends in Weipo Village, please tell the toll collector that you are looking for it. No matter who you are, the toll collector will not ask for parking fees. We apologize for the inconvenience caused to you. Thank you for your concern and support for the work in Chaoyang Town. 'This is a very bad experience for me. (Ye Bei, Interview, 2022)"

The phenomenon of arbitrary parking fees charged by Weijiapo villagers was once complained by tourists and reported by China's CCTV news program. As a result, the popularity of Weijiapo tourism decreased. The local government and relevant departments of Weijiapo closed the Weijiapo Scenic Area to rectify the phenomenon of arbitrary charging.

Marketization and the individualism it spawned have undoubtedly produced profound changes in the original social norms, rules of communication and even values. Farmers have doubts about their original lifestyle and cultural concepts, and rural culture has fallen into a self-identity crisis.

2.1.3 Intensification of rural cultural identity crisis in the context of urbanization

Around 2000, China's urbanization entered a period of rapid development, with the urbanization rate increasing from 36.22% in 2000 to 59.58% in 2018. Rural China eventually moved towards leaving China (Qingzhong Sun, 2009). The intensification of rural cultural identity crisis occurs precisely in the context of large-scale urbanization. The crisis of cultural identity stems largely from the diversity of choices. If farmers are always exposed to only one cultural form, then even if rural culture undergoes major changes, there will not be a strong cultural identity crisis. Therefore, the intensification of rural cultural identity crisis occurs in the context of urbanization where rural society is increasingly open and mobile. Farmers know more and more about the world outside the countryside. It turns out that the urban world is so rich and colorful, and there are many other more tempting and attractive lifestyles besides rural culture.

Ms. Wei, a 68-year-old resident of Weijiapo, whose husband and ancestors are members of the Wei family, said: "I have lived in Weijiapo since I was a child, and I have never gone out in my life, but my husband and my brothers are all working in other places. You can't make money in the village, but you can earn more in big cities. I have three children, and they are now working in the city. My daughter is a teacher in the city. They are all very capable, unlike me. They are all in the village, but I want to protect my home. Our family has been cultural people for generations, and I want to protect my ancestors at home. (Hongli Jiang, Interview, 2023)"

There is a big difference in rural cultural identity between the first generation of migrant workers and the new generation of migrant workers. Most of the first generation migrant workers have had contact with the land and have a strong attachment to the land. They go out to work to support their families and obtain better living conditions. No matter how far away from home or how long they stay, most of them still have their roots. In the countryside. They make money to build houses in the village and buy electrical appliances to gain face and prove their worth. They will still have to return to their hometowns one day. Therefore, cultural identity is mostly still in rural society.

Most of the new generation of migrant workers are born in the 1980s and 1990s. They have been taught by their parents and schools since childhood to study hard in order to leave backward rural areas and enter the city to live a better life. They have less contact with the land and no longer have the rural sentiment that permeated the blood of their parents. After making money, they mostly spend money in the city, and their existence value is more reflected in the city. What the new generation of migrant workers look forward to most is to be able to buy a house, get married, and live in the city. Their love or marriage partners are no longer limited to the countryside or the county where they live. In their social relationships, professional relationships, academic relationships, and interesting relationships are even more important than blood relationships and geographical relationships. The cultural identity of most new generation migrant workers is no longer rural culture.

Rural culture is a cultural system formed and developed based on the countryside. The rapid economic development has accelerated China's urbanization process, causing many villages to disappear rapidly. Villages are an important cultural environment for local culture. They carry local history, folk customs, traditions and other cultures. According to the 2020 Urban and Rural Development Statistical Yearbook of the Ministry of Housing and Urban-Rural Development of China, compared with the number of villages in 1990, China had a total of 1.41 million fewer villages in 2020 (Ministry of Housing and Urban-Rural Development, 2016). If during the collectivization period, state power intervened in the development of rural culture and tried to destroy folk beliefs, local knowledge and cultural traditions, paving the way for a rural cultural identity crisis; marketization inadvertently eroded rural social culture from within with commodity logic and exchange laws. The social norms and rules of communication in the country have caused rural culture to have a self-identity crisis; urbanization will place the cultural identity of farmers in the comparison of two different cultural forms, rural and urban, and urban culture will forcefully colonize or transform rural culture. , the crisis of rural cultural identity continues to intensify. Therefore, collectivization and marketization are only the brewing stages of the rural cultural identity crisis - the self-identity crisis stage, that is, problems and contradictions first arise within rural culture, while urbanization accelerates and strengthens the rural cultural identity crisis from the outside.

2.2 The manifestation and impact of the cultural crisis in Weijiapo Village

In the context of risk culture and urbanization, Weijiapo's rural civilization has gradually declined. The long-term opposition between urban and rural dual structures has caused a serious crisis in rural culture, which is manifested in four aspects.

2.2.1 Security crisis

With the acceleration of reform, opening up, and urbanization, cities, with their unique temptations, are eroding rural civilization like a whirlpool, pulling rural culture away from the local field (He Xuefeng, 2013). The so-called rural cultural security refers to maintaining the mainstream value system, ideas, customs, religious traditions, ideologies, etc. of local culture from infringement by external forces. Overthrow and destroy, maintaining the integrity and independence of rural culture. In the process of modernization, the pulling and pulling away of urban culture from rural culture has caused a serious cultural security crisis, which is mainly manifested in three aspects. First, the pulling away of cultural resources. Excessive urbanization has led to the expropriation and development of a large amount of land, farmland and villages in rural areas, and serious soil erosion and desertification. Farmers have lost their most fundamental cultural resource for survival - land, and have become landless farmers, which will further trigger deep-seated social conflicts. Mengjin County, where Weijiapo is located, is close to Luoyang City, China's industrial base. As the erosion of national industrialization directly approaches the village, in order to transfer the risk of the city, Weijiapo Village has become the hardest-hit area of environmental pollution, which has made the originally empty rural culture even worse. Second, the separation of cultural industries. Due to the desolation of the land, coupled with the lag in policies and the disorganization of rural infrastructure management, villagers' enthusiasm for agricultural production has been greatly reduced. Agriculture, the most basic industry in the countryside, has developed

slowly. The long-term extensive lifestyle has made it difficult to effectively allocate various rural resources. Coupled with the impact of foreign commercialization and capitalization, the local grassroots economy has been difficult to support and develop, resulting in the dispersion of rural industries. Third, the separation of cultural subjects. Villagers are the main body of rural culture. Affected by urbanization, a large number of strong laborers in Weijiapo Village work in the city all year round, and most of the rest are women, children, and the elderly, resulting in the separation of rural human resources and cultural elites (Figure 13) (Mendelas, 2009). The ultimate result of urbanization is the citizenization of farmers, but if farmers want to avoid being excluded by the city and truly gain acceptance and recognition, the price they pay is also huge. With the withdrawal of cultural subjects, rural culture has become hollowed out.



Figure 14 Left-behind elderly people in Weijiapo Village
Source: Photographed by the author. March 2023

2.2.2 Crisis of trust

The rupture of rural culture is accompanied by the disintegration of traditional rural culture and lifestyle. The fractured rural civilization has lost its inner cohesion, resulting in the absence of traditional values. The main manifestation is a crisis of trust. Trust is an important link in building harmonious rural-land relations, a strategic choice for farmers to face possible uncertainties in the future, and an effective way to avoid risks and crises. Rural cultural trust is the general term for the rule trust system of rural society. It is a trust culture, which includes trust in interpersonal interactions, trust in rural institutions, trust in ethical norms, trust in values, etc. The current trust crisis in rural culture is mainly manifested in three aspects: money fetishism, absence of ethics and morality, and lack of faith.

In Weijiapo Village, interpersonal trust gives way to money fetishism. Rural interpersonal trust is a trustworthy behavioral pattern generated by villagers in the process of interacting with each other. It is a trust culture established through simple moral emotions. Affected by the market economy, the traditional cultural order of Weijiapo Village began to disintegrate, the trust system between people was broken, and money and interests became the link between people. During interviews with villagers in Weijiapo, it was found that the backwardness of the countryside has led to an obvious utilitarian tendency in farmers' blind pursuit of wealth. Money often overshadows family ties. Secondly, the absence of rural ethics further exacerbates the crisis of trust. Driven by the fetishism of money, the traditional virtues of rural society are gradually being lost, and the simple rural customs of honesty, trustworthiness, gentleness, courtesy and thrift are gradually degenerating, followed by family

disharmony, neighborhood dishonesty and ethical anomie. Thirdly, the lack of farmers' cultural beliefs has caused the emptiness and confusion of the overall rural value system (Liang Shuming, 2011). With the widening gap between urban and rural areas and the impact of commercialization and marketization, the mainstream value system in rural areas began to collapse, and hedonism and consumerism became prevalent in rural areas. The cultural rupture has caused farmers to fall into a moral dilemma. Some people have an empty and poor spiritual world and no plans for the future; they neither adhere to the beliefs and traditional customs of their ancestors, nor fully accept the values of modernity, lacking ideals. The support of faith makes the rural value system appear unprecedentedly nihilistic and chaotic.

2.2.3 Identity crisis

Cultural identity refers to the consensus and acceptance of local cultural ideas and values among individuals or between individuals and groups. Rural cultural identity is farmers' recognition and acceptance of local culture, as well as recognition and compliance with rural lifestyles, cultural behaviors, and thinking patterns (He Xuefeng, 2013). As Fei Xiaotong said, cultural identity is an important foundation for the orderly operation of rural society. The lack of cultural identity mainly stems from the cultural barriers between people and between individuals and groups (Fei Xiaotong, 2007).

In the current rural society of Weijiapo, cultural gaps of varying degrees have emerged between people, between individuals and families, and between generations, resulting in a crisis of rural cultural identity. The main manifestations are as follows: First, the "de-agriculture culture" has penetrated deeply into the countryside. The dual structure of urban and rural areas has continuously widened the gap between urban and rural areas, causing the erosion of urban civilization on rural society. Urban culture, as a victor, forcefully instills its own civilizational concepts into the countryside, constantly deconstructing the lifestyle and values of rural society. In the hearts of Chinese people, cities are the birthplace of civilization, while rural areas are synonymous with poverty and backwardness. City people are noble, while farmers are symbols of humble status. This "culture of going away from rural areas" has become so ingrained that rural people themselves look down on themselves, and escaping from the countryside seems to be the only option to change the fate of rural people. Many people who were born in rural areas may have had a wish to go out of the countryside and go to a big city.

Secondly, the differential order pattern has been challenged, and regional and blood identity have been broken. Fei Xiaotong believes that the differential order pattern in rural society is an acquaintance society established by blood ties and regional identity. It is an important force for the succession and social stability of rural China (Fei Xiaotong, 2007). After the reform and opening up, urbanization and industrialization removed a large amount of rural capital. Farmers rushed to the city to work and became migrant workers. Children from rural families jumped out of the farm through education and settled in the city. The acquaintance society in rural areas has been broken, blood ties and geographical identity have been weakened, and the close and thick interpersonal network in rural society has become less obvious. Many rural people working hard in the city can no longer find a sense of identity and home in the countryside, and rural culture has gradually lost its cohesion. A person who

grew up in Weijiapo and later went to university in Beijing said: "When I was a child, I often thought that I must go to a big city when I grow up. At that time, I would often fall into reverie when watching the bright and bustling cities on TV. It was so crowded. Big cities have high-rise buildings, all kinds of delicious food, and very interesting activities. They are not as quiet and boring as the countryside. Everything seems extremely monotonous. Even when it gets dark, there is silence all around. The elderly begin to fall asleep, and the children are also I was forced to go to bed early, had no entertainment, and had no sense of freshness. When I grew up and went to school in Beijing, my parents were always very proud when chatting with others, and their voices would be several degrees higher than usual, "My daughter is in Beijing! Where is Beijing!" 'But when I realized my plan to escape from the countryside, I went from excitement to adaptation, and then from helplessness to compromise. After I felt the embarrassment of urban life such as fast pace, high pressure, serious congestion, and high cost of living, I began to think again, or It means abandoning the ideals in action. But there is an eternal question mark in my heart: Can I still go back?"

Another interviewee said: "One year when I returned to my hometown during the National Day, I walked around the village. This seemed to be the first time in 30 years that I had seen it completely and consciously. It was different from the lively scenes in my impression. A sense of desolation and decadence arises spontaneously (Figure 14). The ancient village that I have relied on since I was a child, Weijiapo Village, has a history of thousands of years, buildings from the Ming and Qing Dynasties, and the temple fairs that I loved visiting when I was a child. It is very lively. I can't erase my childhood memories. But now I suddenly find that it is getting older and even disappearing."



Figure 15 Weijiapo ancient residences in 2012

Source: Photo provided by interviewee. October 2012

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2.2.4 The crisis of disappearance of ancient villages and folk culture

In the 1990s, young people in the village went out to work one after another. After making money, they renovated the old houses in the village. In 2015, in order to cooperate with the renovation of the Weijiapo Ancient Residential Scenic Area, the houses in the village close to the Weijiapo Ancient Residential Scenic Area were covered with porcelain tiles. The roads have also turned into cement roads, and the architectural styles and layouts of traditional houses have gradually disappeared.

By the beginning of the 21st century, local families had rarely planted crops such as corn, rice, millet, etc., and mainly focused on large-scale planting of cash crops such as apples. In the past, the village was "lively" during festivals, including collective activities such as social fire fighting, horse racing, walking on stilts, and releasing sky lanterns. Now, with the reduction of the permanent population, festival activities have almost disappeared.

In an interview with a villager, a researcher said: "There are not many people in the village now. All the villagers have gone to the city, and there are fewer people who can talk and play cards. It is more deserted than before, and every household. There are new houses with tiles, but often no one lives in them."

Another villager said: "You know the temple fair during the Spring Festival, right? It's very lively. When we were children, there would be a gathering every year around August of the lunar calendar. Now there are no more. Most of the old people are gone, and the young people are in other places. I'm not interested in this (singing a big opera) either, it won't make it lively."

Weijiapo is an ancient residence of the Qing Dynasty and has high research value in the artistic research of ancient residences of the Qing Dynasty. However, with the development of time, the ancient residential buildings have suffered a certain degree of wear and tear.

The residential buildings in Weipo Village can be divided into Qing Dynasty buildings (1644-1911), Republic of China buildings (1911-1949), buildings from the 1950s to the 1970s (1950-1979), and buildings after the 1980s (1980-present) according to the construction years.

Qing Dynasty architecture (1644-1911): Qing Dynasty architecture is the main body of the traditional style of Weipo Village, and the overall style is relatively complete. The north courtyard is a kiln courtyard combined with a courtyard, and the south courtyard is a courtyard style. The architectural shape is basically the same, with three courtyards and five courtyards. The building is mainly made of brick and wood structure, and the exterior wall material is mainly made of brick and stone.

Architecture of the Republic of China (1911-1949): There were few buildings during the Republic of China period. At the end of the Qing Dynasty, the Wei family gradually declined. After the invasion of the war at the end of the Qing Dynasty, warlords battles, the Anti-Japanese War and other wars continued during the Republic of China, many buildings were damaged.

Architecture from the 1950s to the 1970s (1950-1979): The buildings in this period were simpler than those in the Qing Dynasty, and the green bricks used were slightly smaller than those in the Qing Dynasty. The exterior masonry creates hollow walls, which increases the thermal insulation effect of the house. The courtyard wall is divided into square grids with blue bricks, and the square grids are mostly filled

with stones. The main branches are located on the periphery of Qing Dynasty folk houses.

Architecture after the 1980s (1980 to present): This period began a wave of large-scale development and construction in China. The emergence of reinforced concrete made the construction process of buildings simpler and faster. But a problem that arises is that reinforced concrete buildings have changed the shape and structure of traditional buildings. Buildings are generally two to three-story flat roofs, and the planes and facades have become monotonous. This is a problem for Weipo Village. The overall style of ancient residential buildings has caused greater interference and impact (Figure 15).



Figure 16 Residential buildings around Weijiapo ancient residence in 2012

Source: Photo provided by interviewee. October 2012

3. Nation-State and Place: Rural Museums Revitalize Rural Culture and Economic Identity

3.1 Rural revitalization under cultural crisis

Facing the severe situation of cultural crisis, the Chinese government gradually woke up and took a series of measures to promote rural revitalization. The rural revitalization policy is proposed to promote the comprehensive development of rural economy, society and culture through cultural inheritance and innovation, and to provide all-round support for the revitalization of rural culture. At the local level, governments at all levels have also introduced a series of supporting policies for rural cultural revitalization.

3.1.1 The Chinese government's awakening to the rural cultural crisis

The report of the 19th National Congress of the Communist Party of China first proposed that "implementing the rural revitalization strategy clearly pointed out that adhering to the priority development of agriculture and rural areas is an urgent task in the new era. Currently, socialism with Chinese characteristics has entered a new era and embarked on a new journey of socialist modernization, but we still We are in the primary stage of socialism. To build a moderately prosperous society in an all-round way and realize socialist modernization, rural agriculture is a shortcoming, and the unbalanced and inadequate development between urban and rural areas and between regions is the current main contradiction. Therefore, we must not forget The original intention is to be prepared for danger in times of peace, proceed from the reality of rural areas and the actual needs of farmers, conscientiously do a good job in "agriculture, rural areas and farmers", gradually narrow the gap between urban and rural areas, and steadily promote rural revitalization.

Judging from the actual national conditions, as our country enters a new era, it has also entered a risk society to a certain extent. In 1986, Ulrich Beck proposed the risk society theory to reflect on the high-risk phenomena caused by modernity from a sociological perspective, thereby explaining that Western economically developed societies still have their own social risks that are difficult to govern (Eck, U, 1999). Risk society is a specific product of the development of productive forces to a certain stage. It is closely related to technological change. In recent years, with the improvement of my country's modernization level, social risks have gradually increased. The enhancement of modernity has inevitably led to the widening of the urban-rural gap and the emergence of rural risks. At present, rural risks are manifested in that traditional risks are increasing unabated, while modern risks are emerging one after another. Global risks and domestic risks, urban and rural risks are intertwined and resonate with each other. The tension in the social structure continues to increase, which poses a serious problem to the implementation of the rural revitalization strategy. challenge. The realistic consequences of rural risks are rural crises. Once rural risks are ignited, they will trigger a "chain reaction." Rural risks and social contradictions are intertwined and overlapped, making it more and more likely that they will transform into rural crises. Among the many rural risks, cultural risk is the root cause, and the result of the development of cultural risk is cultural crisis. Rush believes that cultural risk is the main source of social risk. Risk society is followed by risk culture. In the era of risk culture, social governance through customs, morals, ethics, values, ideas, etc. is more effective than institutions. General Secretary Xi Jinping put forward the scientific conclusion of "five rural revitalization" at the first session of the 13th National People's Congress, pointing out that the rural revitalization strategy should be systematically promoted from five aspects: industrial revitalization, talent revitalization, cultural revitalization, ecological revitalization, and organizational revitalization.²⁰ Among them, cultural revitalization is the soul, while other revitalization is the foundation and guarantee. It can be seen that culture is the most powerful spiritual driving force for rural revitalization.

3.1.2 Proposal of rural revitalization policy

General Secretary Xi Jinping emphasized in the report of the 20th National Congress of the Communist Party of China: "Accelerate the construction of an agricultural power and solidly promote the revitalization of rural industries, talents, culture, ecology, and organizations." This provides a comprehensive way to comprehensively promote rural revitalization and accelerate agricultural and rural modernization in the new era and new journey. Fundamentally followed. The revitalization of rural culture is an important content and strong support for rural revitalization. Promoting rural revitalization requires both shaping and soul-building, constantly enriching the people's spiritual world and enhancing their spiritual strength, better cultivating civilized rural customs, good family traditions, and honest folk customs, improving the level of civilization in rural society, and glowing with a new atmosphere of rural civilization. .

²⁰ Implement the rural revitalization strategy in a down-to-earth manner - General Secretary Xi Jinping's important speech when participating in the deliberation of the Shandong delegation aroused enthusiastic response

[N]. Xinhua Daily, 2018-03-08(02).

Explore rural cultural resources. China has a vast territory, abundant resources, and a long history, giving birth to a rich and colorful culture. The vast countryside contains cultural resources full of unique customs. In terms of material culture, the countryside has a large number of cultural relics, traditional villages, ethnic villages, traditional buildings, agricultural relics, irrigation project heritage, natural scenery, pastoral landscapes, etc.; in terms of intangible culture, rural ethnic festivals, traditions Cultural resources such as folk customs, operas and folk arts are also very rich. Deeply explore the excellent ideas, concepts, humanistic spirit, and moral norms contained in rural culture, and give full play to its important role in uniting people's hearts, educating the masses, and improving folk customs. At the same time, we must adapt to local conditions, be based on rural reality, combine rural culture with elements of modern civilization and the development needs of rural farmers, draw on the outstanding achievements of urban civilization and other cultures, and promote the creative transformation and innovation of excellent traditional rural culture on the basis of protection and inheritance. Development, constantly endow it with new connotations of the times, enrich forms of expression, release the inherent charm of rural culture, enrich farmers' spiritual and cultural life, lead rural trends upward to beauty and goodness, and make the endogenous power of rural revitalization stronger.

Cultivate rural cultural talents. The key to promoting the revitalization of rural culture lies in people. Farmers are the main body of rural revitalization and the main body of rural cultural creation and practice. It is necessary to fully respect the wishes of farmers and strengthen the cultivation of local cultural talents in rural areas. On the one hand, we should build a cultural training base based on ordinary colleges and universities, vocational schools, research institutions, cultural enterprises, etc., and strive to improve farmers' humanistic qualities and aesthetic standards. Chapter 4 of this study will elaborate on the cultural research activities established between rural museums and schools, as well as the cooperation between various scientific research institutions. On the other hand, cultural workers, cultural volunteers, teachers and students of art majors, etc. are guided to go deep into rural areas to provide assistance. Professionals can rely on the potentially valuable cultural resources mastered by farmers to help farmers carry out multi-dimensional and systematic innovative applications in terms of work creation, skill performance, scene construction, activity development, study organization, service improvement, etc., and effectively mobilize farmers' Positivity initiative creativity. This aspect will be elaborated in Chapters 4 and 5 of this study. In this process, professionals must clarify their role positioning, focus on guidance rather than dominance, focus on cultivation rather than replacement, and continue to cultivate local cultural talents in rural areas. At the same time, we should improve the talent introduction mechanism, create a good environment, and attract and ensure cultural practitioners and graduates from relevant institutions to contribute to the revitalization of rural culture.

Develop rural cultural industries. The cultural industry is an industry that integrates intelligence, creativity, talents, etc. The development of cultural industries can help play the empowering role of culture and promote rural revitalization. Cultural resource endowments vary from place to place. Empowering the protection and utilization of rural human resources and natural resources through the cultural industry requires highlighting local characteristics and industrial characteristics,

promoting the integrated development of primary, secondary and tertiary industries, stimulating the vitality of excellent traditional rural culture, and cultivating new drivers of rural development. For example, rural areas rich in handicraft resources can strengthen the protection and inheritance of outstanding national traditional handicrafts, encourage inheritors of intangible cultural heritage, artists, etc. to enter the countryside, and drive farmers to combine reality and use modern creative design, technological means and fashion elements to carry out handicraft creations Production, brand cooperation through various channels and forms, promoting the development of handicraft characteristics and branding, and increasing economic added value. Rural areas with profound cultural heritage can apply more fine arts and artistic elements to rural construction, and establish characteristic bookstores, theaters, museums, art galleries, cultural and creative centers, etc., so that appreciating beauty, pursuing beauty, and shaping beauty can become a new trend of rural civilization. . Ecologically beautiful villages can use culture to shape tourism and tourism to highlight culture, develop cultural tourism products suitable for public health, leisure, and experience, promote the deep integration of creative design, performances, etc. with rural tourism, and cultivate new business formats and new models of cultural tourism integration. . A variety of jobs will be created, and there will be more demand for talents. The accompanying rural cultural confidence and cultural identity will attract more rural people to return to their hometowns for employment, and will also attract more migrant populations.

3.1.3 Local government: support for rural cultural revitalization

Weipo Village is located in Chaoyang Town, Mengjin District, Luoyang City, with convenient transportation and obvious location advantages. The village has 540 households, more than 2,100 people, 10 villager groups, 9 village committee cadres, and 65 party members. The total area is 2906 acres, including 1540 acres of cultivated land and 1100 acres of village land. Weipo Village has successively won honorary titles such as "Historical and Cultural Village", "Traditional Chinese Village" and "Beautiful Chinese Village". In 2020, it was named a "National Civilized Village" by the Central Civilization Commission. Create a "golden brand" of tourism. In recent years, Weipo Village has relied on the Qing Dynasty ancient residential buildings in the village to create a new lifestyle commercial district "Weipo New Order" with light tourism and micro-vacation, and has successfully created the well-known "Weijiapo" tourism brand. The scenic spot receives more than 1 million tourists every year, radiating and driving the development of peony planting, B&B catering and other industries. The annual per capita net income of villagers is more than 17,000 yuan, and the village collective annual income reaches more than 2.8 million yuan.

The rural center is "newly improved". The village established a township center improvement team to carry out a special survey called "Ask the People - Township Center Demand Survey Activity". A total of more than 600 paper survey questionnaires were distributed and more than 50 households were visited. Weipo Village Xiangli Center is located in the center of the village's 15-minute living circle, with a radiation radius of 1 km and a total construction area of more than 2,000 square meters. It is an open, intensive, shared and diversified comprehensive service platform that integrates party and mass activities, education and training. The first floor is the volunteer service area, where a Lei Feng volunteer service station and a people-to-people talk hall are set up to handle daily mass affairs. The second floor is the

civilized practice area, with more than ten functional rooms including psychological consultation rooms, science education rooms, minors activity rooms, childcare centers, and yoga and dance rooms. At the same time, a large rural canteen, an inclusive financial service station and a school bus pick-up point are set up to provide one-stop services for the masses. So far, the township center has served more than 2,500 people.

Spiritual culture is strong driving force” . Weipo Village insists on making cultural "soft power" the "hard support" for rural revitalization, and creatively integrates the village history museum with the construction of the village center. As an important carrier of inheriting rural culture and retaining nostalgia, Weipo Village introduces Weipo in detail The village’ s cultural history, red memory, current protection status of ancient dwellings, and village planning have effectively promoted the villagers’ cohesion and sense of belonging, becoming a new engine that serves rural revitalization and leads to the development of the entire Weipo area.

On December 7, 2023, Jiang Ling, Secretary of the Luoyang Municipal Party Committee, went to Mengjin District to investigate industrial development, rural revitalization, cultural and tourism integration and other work. He emphasized the need to completely, accurately and comprehensively implement the new development concept, accurately grasp the development positioning of Mengjin, and concentrate on strengthening leadership. industry, coordinate urban and rural development, and contribute more to the construction of modern Luoyang.

The Weijiapo Rural Museum cultural tourism project located in Chaoyang Town is based on traditional villages. Jiang Ling inspected the planning and design, display of new business formats, and protection of ancient residences in detail, and affirmed the operating philosophy of the operating entity to organically integrate historical buildings, traditional cultural elements, and fashionable business formats. He pointed out that it is necessary to comply with the new cultural tourism development trend of "subversive creativity, immersive experience, youthful consumption, and mobile communication", focus on the consumption characteristics of young urban groups, have a keen insight into new trends, cultivate and introduce new business formats, and plan and create new scenes , strive to create new highlights of immersive cultural tourism consumption, find a new way to protect and utilize traditional villages, and better empower rural revitalization.

Luoyang Nongfa Agricultural Technology Co., Ltd. is an agricultural high-tech enterprise focusing on the cultivation of new melon varieties and the research and development of efficient cultivation technologies. Jiang Ling walked into the molecular breeding laboratory and cultivation greenhouse to learn about breeding technology, talent introduction, agricultural technology promotion, etc., and expressed his appreciation for the dedication of agricultural science and technology personnel to take root in the countryside and write their papers on the earth. He pointed out that the key to promoting agricultural and rural modernization lies in science and technology and talents. It is necessary to focus on the development of characteristic agriculture, strengthen joint research on improved seeds and agricultural science and technology innovation, and increase agricultural technology promotion and technical training, so that farmers can use good seeds and good technology to grow good products with high efficiency.

Mengjin Advanced Manufacturing Development Zone is a high-end chemical park built by the province and city. Luoyang China Silicon High-Tech took the opportunity of “retiring from the city and entering the park” to achieve rapid transformation and upgrading. Jiang Ling walked into the company's exhibition hall, control center, and analysis and testing center to learn more about technological innovation, industrial layout, etc. He encouraged enterprises to adhere to technological innovation as the guide, focus on national strategic needs, and strive to overcome the "stuck neck" problem of key core technologies to further improve the level of transformation and industrialization of scientific research results, continuously expand new development space, and cultivate new development momentum. In the new materials project of Liming Chemical Research and Design Institute, Jiang Ling inspected the progress of the project on site and urged the company to speed up project construction, give full play to its technical advantages, and expand the industrial scale as soon as possible. Jiang Ling also went to Luoyang Hongxing Xinneng Chemical Co., Ltd. to learn more about the company's promotion of "oil conversion" upgrading and transformation.

Jiang Ling emphasized that it is necessary to strengthen cluster thinking, highlight leading industries, optimize park layout, coordinate the promotion of increment of high-quality existing enterprises and precise investment in the industrial chain, strive to extend and strengthen the chain, and accelerate the formation of a cluster effect. It is necessary to optimize the business environment, improve industrial policies, strengthen the protection of land, electricity and other factors, promote the coordination of various resources to gather advanced productivity, and help enterprises gain greater competitive advantages. It is necessary to coordinate development and safety, firmly grasp safety production with a constant sense of responsibility, strengthen the investigation and management of hidden risks, improve the intrinsic safety level of enterprises, and support high-quality development with high-level safety.

The countryside is a regional complex with natural, social, and economic characteristics. It has multiple functions such as production, life, ecology, and culture. It promotes and coexists with cities and towns, and together constitute the main space for human activities. When the countryside prospers, the country prospers; when the countryside declines, the country declines. The contradiction between the Chinese people's growing needs for a better life and unbalanced and inadequate development is most prominent in rural areas. China is still and will be in the primary stage of socialism for a long time, and its characteristics are largely reflected in rural areas. To build a moderately prosperous society in all respects and to build a modern and powerful socialist country in an all-round way, the most arduous and arduous tasks lie in the rural areas, the broadest and deepest foundation lies in the rural areas, and the greatest potential and stamina are also in the rural areas. Implementing the rural revitalization strategy is an inevitable requirement for solving the main contradictions in Chinese society in the new era, realizing the "Two Centenary Goals" and the Chinese dream of great rejuvenation of the Chinese nation. It has great practical significance and far-reaching historical significance.

The report of the 19th National Congress of the Communist Party of China first proposed that "implementing the rural revitalization strategy clearly pointed out that adhering to the priority development of agriculture and rural areas is an urgent task in the new era. Currently, socialism with Chinese characteristics has entered a new era and embarked on a new journey of socialist modernization, but we still We are in the primary stage of socialism. To build a moderately prosperous society in an all-round way and realize socialist modernization, rural agriculture is a shortcoming, and the unbalanced and inadequate development between urban and rural areas and between regions is the current main contradiction. Therefore, we must not forget The original intention is to be prepared for danger in times of peace, proceed from the reality of rural areas and the actual needs of farmers, conscientiously do a good job in "agriculture, rural areas and farmers", gradually narrow the gap between urban and rural areas, and steadily promote rural revitalization (Wang Guiyan, 2018)."

In recent years, with the improvement of China's modernization level, social risks have gradually increased. The enhancement of modernity has inevitably led to the widening of the gap between urban and rural areas and the emergence of rural risks. At present, rural risks are manifested in the fact that traditional risks are increasing unabated, while modern risks are emerging one after another. Global risks and domestic risks, urban and rural risks are intertwined and resonate with each other. The tension in the social structure continues to increase, which poses a serious problem to the implementation of the rural revitalization strategy. challenge. The realistic consequences of rural risks are rural crises. Once rural risks are ignited, they will trigger a "chain reaction." Rural risks and social contradictions are intertwined and overlapped, making it more and more likely that they will transform into rural crises. Among the many rural risks, cultural risk is the root cause, and the result of the development of cultural risk is cultural crisis. Rush believes that cultural risk is the main source of social risk. Risk society is followed by the advent of risk culture. In the era of risk culture, social governance through customs, morals, ethics, values, ideas, etc. is more effective than institutions. General Secretary Xi Jinping put forward the scientific conclusion of "five rural revitalization" at the first session of the 13th National People's Congress, pointing out that the rural revitalization strategy should be systematically promoted from five aspects: industrial revitalization, talent revitalization, cultural revitalization, ecological revitalization, and organizational revitalization (Zhang Xiaorong & Yang Hui, 2020), among which cultural revitalization is the soul, while other revitalization is the foundation and guarantee. It can be seen that culture is the most powerful spiritual driving force for rural revitalization.

3.2 Background of rural museum construction

The construction background of rural museums covers many aspects, including policy, history and reality. This reflects China's concern for cultural inheritance and development in its rural revitalization strategy. The necessity of building rural museums is highlighted in many aspects. Problems such as the cultural crisis, the aging of intangible cultural heritage, and the gradual disappearance of rural folk culture have created a need for rural museums. As a cultural venue that displays, disseminates, collects and inherits regional history and culture, rural museums help

protect rural traditional cultural identity, promote rural development, and assist rural revitalization.

3.2.1 Policy background for rural museum construction

In 2008, the Third Plenary Session of the 17th Central Committee of the Communist Party of China clearly stated: Strengthen the protection of rural cultural relics, intangible cultural heritage, and historical and cultural villages and towns. Document No. 1 of 2018 proposed: Determine the historical and cultural protection lines for rural construction and protect cultural relics, traditional villages, ethnic villages, traditional buildings, agricultural relics, and irrigation project heritage. The above policies have mentioned the historical agenda for rural heritage protection.

During the two sessions in 2018, General Secretary Xi Jinping emphasized when participating in the deliberation of the Shandong delegation: "We must promote the revitalization of rural culture, strengthen rural ideological and moral construction and public cultural construction, promote the main theme and social righteousness, cultivate civilized rural customs, good family traditions, and simplicity Folk customs, improve the spiritual outlook of farmers, improve rural social civilization, and rejuvenate rural civilization." In this speech, he directly pointed out the revitalization of rural culture in rural revitalization (rural revitalization mentioned at the 19th National Congress), strengthening rural The construction of public cultural facilities is used to cultivate rural civilization, and the construction of rural cultural facilities is further proposed.

In the "Rural Revitalization Strategic Plan (2018-2022)" issued by the Central Committee of the Communist Party of China and the State Council in 2018: "Support qualified villages to rely on historical and cultural resources such as ancient sites, historical buildings, and ancient dwellings to build site museums, ecological (community) museums, Outdoor museums, etc., reproduce the development trajectory of rural civilization through the comprehensive protection and display of traditional villages, block architectural patterns, overall style, production and life and other traditional culture and ecological environment." This policy has a clearer policy for rural museums support.

The 2021 "The Fourteenth Five-Year Plan for National Economic and Social Development of the People's Republic of China and the Outline of Long-term Goals for 2035" mentioned: "Protect traditional villages, ethnic villages and rural features, and promote public libraries, art galleries, museums, etc." Public cultural venues are free to open and digitally developed." This policy puts forward a new technical requirement for rural cultural facilities.

On April 8, 2022, six departments including the Ministry of Culture and Tourism and the Ministry of Education jointly put forward opinions on promoting cultural industries to empower rural revitalization, which clearly stated: "It is necessary to encourage the establishment of specialty bookstores, theaters, museums, art galleries, Libraries and cultural and creative centers should increase their support and solidly promote the cultural industry to empower rural revitalization. At present, rural revitalization has gradually shifted from the revitalization of industry, from the construction of beautiful countryside, and environmental improvement to the level of cultural empowerment."

3.2.2 Historical background of rural museum construction

Rural population migrates and traditional culture loses the basis for inheritance. The rapid development of urbanization has led to the destruction and disappearance of rural landscapes. In the late 1990s and early 20th century, China at all levels had been emphasizing the need to accelerate the level of urbanization and accelerate the advancement of urbanization. The biggest feature of urbanization is the transfer of rural population to cities. At the beginning of this century, a large number of China's population moved to cities, which led to the gradual decline of rural areas and the emergence of a large number of hollow villages. It can be seen from the chart of the development of urbanization level in China: In 1949, China's national population was 537 million, and the urbanization level was 10.64, which means that only 10.64% of the population lived in cities. 89.36% of the population lives in rural areas, with a population of 480 million in towns and villages. The base of the rural population is very large, and the soil for the development of rural culture is very deep. But in 2021, China's national population is 1.446 billion, and the urbanization level is 64.72%. Only 35.28% of the country's population lives in rural areas, and the rural population is 510 million (Table 1). The migration of the rural population will inevitably bring about the decline of the countryside, and the traditional rural culture will lose the basis for inheritance. Rural cultural heritage is gradually disappearing. Rural material cultural heritage is gradually being destroyed in the process of urbanization. Rural material cultural heritage is gradually affected or even replaced by modern technology, technology and materials.

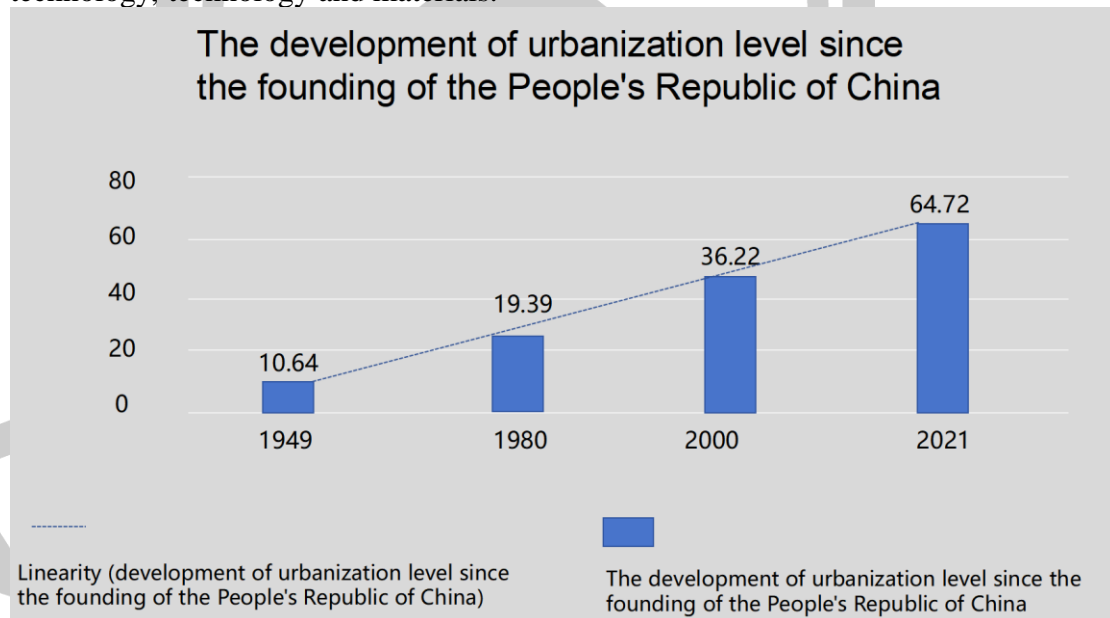


Table 1 Development of urbanization level since the founding of the People's Republic of China

Source: Table made by the author. September 2022

Rural cultural heritage is gradually disappearing. Rural material cultural heritage is gradually being destroyed in the process of urbanization. Rural material cultural heritage is gradually affected or even replaced by modern technology, technology and materials. The inheritors of intangible cultural heritage are aging. Rural folk culture has been eroded, leaving no one to inherit it. For example, opera troupes are often seen in rural areas. In Jinan, Shandong Province, China, more than a hundred dragon dance teams disappeared in the past 10 years. There are fewer and fewer rural opera troupes, and the space and time for their activities are getting longer and longer. As fewer and fewer people come, the audience will also become smaller and smaller, making it unsustainable.

3.2.3 Realistic background of rural museum construction

Rural memories are gradually diminishing, and industrial changes have brought about the destruction of rural landscapes. The buildings that originally had rural characteristics were built into a neat and uniform new countryside (Figure 16). Over-urban construction has destroyed local memories, and the traditional rural landscape environment has also been damaged.



Figure 17 New rural building complex

Source: Photographed by the author. March 2022

The rural cultural carrier is not sound enough. There are rich cultural carriers in the city, including concert halls, art galleries, libraries and other cultural and entertainment spaces and facilities. Children in the city have many choices if they want to be influenced by culture. But in rural areas, there are basically not many choices. The most popular forms of leisure in rural areas are playing cards and chatting. Although there are public cultural facilities such as cultural auditoriums, not many people go there. The imperfection of rural cultural carriers has resulted in the inability to protect the cultural rights and interests that the rural population should enjoy.

The corresponding population of each museum in various countries and regions. During the 13th Five-Year Plan period in China, the population corresponding to one museum in China was 246,000. There is a big gap compared with developed countries around the world. The more developed countries build more museums, and each museum serves a smaller population, so it is much more convenient for people to

enjoy the value brought by museums than it is for us. The above data are from urban museums, and the rural data are even less optimistic.

The construction of rural museums is the starting point of the common prosperity demonstration area. China has proposed policies for rural revitalization and rural cultural revitalization, which not only revitalize the rural economy, but also revitalize rural culture. It is not only necessary to increase the economic income of the villagers, but also to improve the cultural level of the villagers. Through the construction of rural museums, cultural dissemination can be done to the rural population, and it can also help to improve the spiritual culture of the rural population. The construction of rural museums is also a way to achieve common prosperity.

The construction of rural museums is conducive to narrowing the gap between urban and rural cultural construction, narrowing the gap between urban and rural education levels, and narrowing the gap between urban and rural economic development. Rural museums can enrich rural cultural facilities and lay out cultural development, allowing the rural population to enjoy more rural services and narrowing the gap in cultural construction between urban and rural areas. The biggest attribute of the museum itself is its educational attribute. The construction of rural museums can narrow the gap between urban and rural education levels. Through the construction of rural museums, it can drive rural economic development, promote the development of rural industries, and promote the improvement of rural economic income.

3.3 Promulgation of policies for building rural museums

3.3.1 What is a rural museum

Rural museums are located in rural areas, inheriting China's excellent traditional culture, promoting core socialist values, and focusing on displaying, disseminating, collecting and inheriting regional history and culture, characteristic culture, revolutionary culture and rural production and life, intangible cultural heritage protection, and witnessing industrial development. It is a cultural venue open to the public and functioning as a museum. It is particularly emphasized that the location of the rural museum should be in the countryside, its content is to spread local culture, and its function is to have the function of a museum. This concept was refined by the Cultural Relics Bureau and is both collaborative, practical and theoretical. Rural museums are based on this concept and include both state-owned museums and non-state-owned museums.

3.3.2 Characteristics of rural museums

Rural museums tell local memories through exhibitions. The story is mainly told to two groups of people. One part is villagers. Villagers were born and grew up in the countryside, but many villagers have now slowly shed some of their local culture. Today's new generation of young people, even those born in rural areas, do not fully understand local culture. The current local culture has developed a certain distance from the villagers. In addition, the industrial development in rural areas has gradually lost some local memories from people's lives. Exhibition methods can be used through rural museums

Display local culture and connect with local emotions. Let the villagers slowly recall or understand their local memories. The other part is mainly from the perspective of urban residents. According to a visitor to the Weijiapo Rural Museum:

“Urban residents have some yearning for rural life. Many current urban residents

came from the countryside when they were young or their ancestors lived in the countryside, and they are fond of the countryside. It has certain emotions. I hope my children can understand the countryside and the place where their parents lived." Therefore, rural museums can use exhibitions to tell the memories of the countryside. This also meets certain needs of urban residents. The country has also put forward the slogan: science and technology go to the countryside, capital goes to the countryside, young people return to the countryside, and outstanding rural people in cities return to the countryside. This policy also corresponds to the construction of the rural museum itself.

Rural museum is a new form of public cultural tourism space. Rural cultural bookstores have been built as public cultural spaces in rural areas. Rural cultural halls, rural activity centers, etc. The construction of a rural museum is an important supplement to rural public cultural facilities and an important part of the rural public cultural system.

Rural museums and rural development coexist. There are still many problems in rural areas, such as unreasonable consumption. At present, rural villagers are very keen on building their own houses in terms of consumption, and they spend a lot on the scale of weddings and funerals. In recent years, affected by the epidemic, villagers have had no choice but to reduce the scale of weddings and funerals. In addition, the villagers' leisure time arrangements are relatively monotonous. A form of leisure that is often seen in rural areas is that villagers gather to play cards. It is also common to see older people, holding a cup of tea, sitting in front of their homes and basking in the sun. There is also cultural dissonance. There are many cultural activities in cities or developed areas, and residents' participation and enthusiasm are relatively high. However, Chengdu's cultural enthusiasm for relatively backward areas is relatively weak.

The construction of rural museums is a kind of cultural construction. Through the construction of rural museums, some rural problems can be resolved to a certain extent and they can coexist with the countryside.

3.3.3 The necessity of building rural museums

Culture is not only the soul of a country or a nation, but also the "soft power" of the economic and social development of a country and a region. Rural museums are important carriers for displaying, disseminating, collecting and inheriting regional history and culture, characteristic culture, revolutionary culture and rural production and life. The construction of rural museums is of great necessity in responding to the rural cultural crisis and achieving rural revitalization.

Village museums are an important platform for inheriting and protecting excellent traditional rural culture. In the process of modernization, rural culture has been impacted, and traditional knowledge, skills and values have been gradually lost. The construction of rural museums helps to collect, preserve and inherit rural history, culture, art and other heritage, and prevent the loss of rural culture. Rural museums guide rural residents to establish correct core values by displaying the history, customs and customs of the countryside. Strengthening the publicity and education of socialist core values will help shape the positive cultural beliefs and behavioral norms of rural residents.

As a cultural tourism resource, village museums help stimulate the development of cultural and creative industries. The cultural and creative products and services of museums can drive the creative production of local handicrafts, specialty products, etc., promote the positive interaction between culture and economy, and provide new momentum for the rural economy. As a cultural tourist attraction, rural museums attract tourists to visit and promote the development of rural tourism. By enhancing the visibility of rural areas and attracting more tourists, museums have become an important cultural tourism node in the rural revitalization strategy, bringing economic benefits to the countryside. In recent years, rural museums with an earthy flavor have emerged one after another, giving rise to development forms such as "museum + inheritance", "museum + cultural creation" and "museum + research". Although rural museums in various places have various contents and forms, they are all full of local cultural genes and historical memories. The construction of rural museums is not only an important channel for carrying forward the core socialist values, protecting and inheriting excellent rural traditional culture, and strengthening the construction of rural public culture, but also an urgent task for rural revitalization. The construction of rural museums itself is also a process of cultural prosperity and industrial renaissance. The purpose of building a rural museum is to activate local handicrafts, attract local villagers, returning makers and craftsmen, actively participate in rural revitalization, and build an industrial chain that activates and links the city and the countryside in both directions.

Rural museums can become places of learning and education for local residents. Through cultural training, theme lectures and other activities, we can improve the cultural literacy of rural residents and promote the development of rural education. Village museums provide rural residents with a richer cultural lifestyle. By organizing various cultural activities, exhibitions, etc., we can meet the needs of rural residents for cultural entertainment and improve their quality of life.

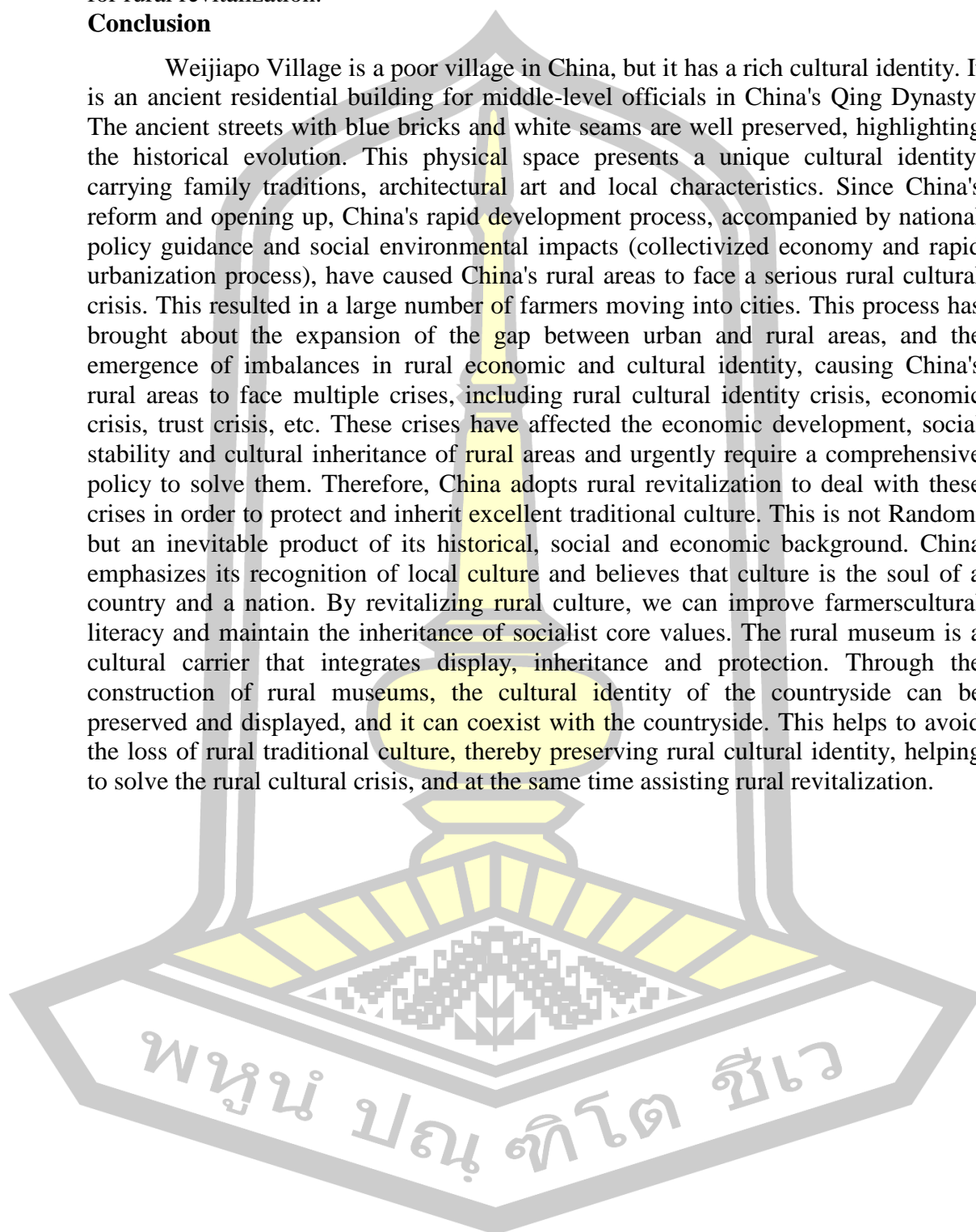
The construction of rural museums can help narrow the gap in cultural construction between urban and rural areas. Provide more cultural facilities for rural areas so that rural residents can enjoy more cultural services and gradually narrow the cultural gap between urban and rural areas. The construction of rural museums is part of the demonstration area to achieve common prosperity. By improving the cultural level of rural residents and promoting the coordinated development of culture, education, and economy, it will help achieve the goal of common prosperity. The development direction of rural museums should be to build a "rural museum gathering area". A building is a museum, and a village is a museum community. Use characteristic industries to enrich museums, use museums to promote industrial development, promote the complementary social and economic benefits of rural museums, and ultimately achieve a win-win situation. On the basis of highlighting the characteristics of the venue and creating a cultural and tourism area. Promote rural museums to become public cultural spaces with cultural heritage, local characteristics, and innovative ideas of the times, so that culture can empower rural revitalization.

The construction of rural museums can help protect and inherit rural culture, promote the development of cultural and creative industries, promote rural tourism and economic prosperity, enhance residents' cultural literacy, improve cultural life,

break the cultural gap between urban and rural areas, and provide all-round support for rural revitalization.

Conclusion

Weijiapo Village is a poor village in China, but it has a rich cultural identity. It is an ancient residential building for middle-level officials in China's Qing Dynasty. The ancient streets with blue bricks and white seams are well preserved, highlighting the historical evolution. This physical space presents a unique cultural identity, carrying family traditions, architectural art and local characteristics. Since China's reform and opening up, China's rapid development process, accompanied by national policy guidance and social environmental impacts (collectivized economy and rapid urbanization process), have caused China's rural areas to face a serious rural cultural crisis. This resulted in a large number of farmers moving into cities. This process has brought about the expansion of the gap between urban and rural areas, and the emergence of imbalances in rural economic and cultural identity, causing China's rural areas to face multiple crises, including rural cultural identity crisis, economic crisis, trust crisis, etc. These crises have affected the economic development, social stability and cultural inheritance of rural areas and urgently require a comprehensive policy to solve them. Therefore, China adopts rural revitalization to deal with these crises in order to protect and inherit excellent traditional culture. This is not Random, but an inevitable product of its historical, social and economic background. China emphasizes its recognition of local culture and believes that culture is the soul of a country and a nation. By revitalizing rural culture, we can improve farmers cultural literacy and maintain the inheritance of socialist core values. The rural museum is a cultural carrier that integrates display, inheritance and protection. Through the construction of rural museums, the cultural identity of the countryside can be preserved and displayed, and it can coexist with the countryside. This helps to avoid the loss of rural traditional culture, thereby preserving rural cultural identity, helping to solve the rural cultural crisis, and at the same time assisting rural revitalization.



CHAPTER III

Weijiapo Rural Museum in the dimension of Displaying rural cultural identity

Introduction

This chapter mainly studies the Weijiapo Rural Museum from the dimension of Weijiapo's displaying cultural identity. It mainly studies the rural displaying cultural identity, the construction process of Weijiapo Rural Museum and the social argumentation of the experience. What kind of game was used to determine and screen the final cultural identity and memory of Weijiapo and display it. This chapter is divided into three parts: 1) The construction background and opportunities of Weijiapo Rural Museum. 2) The construction and display process of Weijiapo Rural Museum. This includes the screening and selection of cultural identities in the display process of rural museums, as well as the protection and display process of rural cultural identities and memories. 3) Powerful parties related to the construction of Weijiapo Rural Museum. Including the specific manifestations of power distribution in Weijiapo Rural Museum and its consequences. The writing of this chapter will help pave the way for the impact of the Weijiapo Rural Museum's intervention in the countryside in Chapter 4, and also lay the foundation for the case analysis in Chapter 5.

1. Cultural identity and policies of Weijiapo Rural Museum

1.1 Rural museums and identity

Originally derived from the Latin word *idem*, "identity" is composed of the root *id* and the suffix *dem*. "The historical meaning of identity is relatively intact in its derivative paraphrase "the same" (the same thing). By the 17th century, it began to appear and be used in English documents. When it transformed into "After the word "identity", it is often used to mean that something is the same or consistent, or is itself (rather than something else). (Qian Yingchao, 2020) Currently, research on identity involves many Each field has different definitions. According to Webster's dictionary, identity refers to: 1) the sameness of traits and attributes in different environments or the sameness of an individual or thing regardless of time and place. 2) The distinctive characteristics of an individual or thing itself or a relationship established by psychological identification. It can be seen that "identity" is used to emphasize the determination of individual traits and attributes, and is also used to emphasize the identification of relationships between individuals and groups. Similar to "identity", "identity" is also an ancient issue that contains rich connotations of the times, and the two have long been inextricably linked. Some scholars even pointed out that identity itself has no meaning, and identity and identity share the same The constituted word "identity" is meaningful because it can determine the way an individual chooses to understand, know and change the world (Brown, T. & McNamara, 2011). Starting from the famous philosopher and thinker Socrates, philosophy They began to

continuously explore the relevant issues of "how do people think they are", and people gradually turned their attention to themselves to seek confirmation of themselves. This shows that individuals are eager to confirm their inner demands through their own reflective understanding. (Yu Jiyuan, 2022). To a certain extent, this is a process of identification, but its grasp of "individual" and "self" is not through direct perception, but mainly relies on people's reflection results.

In the field of psychology, researchers often regard the connection between self and identity as the starting point for studying the phenomenon of "identity." The research on "identity" is mainly based on answering the relevant questions of "who am I?" Freud further developed the theory of identity, which is described in his works such as "Group Psychology and the Analysis of the Self", "The Self and the Id", "New Introduction to Psychoanalysis", and the types, characteristics and forms of identification. , influence, etc. have made many more detailed explanations. With the further development of psychology, identity is gradually defined as a psychological process in which an individual integrates his/her self-identity, recognition of the group to which he or she belongs, and the accompanying emotional experiences and behavioral patterns (Zhang Shuhua & Li Haiying, 2012) . However, the disadvantage of identity research based on a psychological perspective is that it has certain flaws in the understanding of the social attributes of identity. Identity is a product of society, which is reflected in the following: on the one hand, society can give the individual identity the meaning it needs for its existence; on the other hand, the construction and improvement of identity occur in society. Since then, social attributes have become another important starting point for identity research. In current Western academic circles, the connotation of identity has been enriched and includes multiple elements such as individual beliefs, knowledge and abilities, values and attitudes (Farrell, 2000). Identity can be further subdivided into two categories: self-identity and social identity. Self-identity is personal identity, which refers to an individual's perception of social expectations, living conditions, work status, realistic situations, past experiences, future hopes, etc., that is, the pursuit of self-unity and continuity, which reflects the subject's sense of himself. Reflection, identification and pursuit reflect the self-construction dimension of identity and emphasize the individual's active "confirmation" of identity. Social identity refers to an individual's emotional sense of belonging and value perception of the group to which he or she belongs and the identity of this group, that is, the individual's self-concept as a member of a group. This reflects the dimension of institutional expectations in identity, similar to "identities" or "roles" assigned by society in the Chinese context (Xun Yang, 2012). Beyond this, identity is discussed within a two-dimensional framework of time and space. At the time level, in the slow process of social development, self-identity and social identity are gradually recognized and recognized by people, and both show a certain and relatively stable continuity. At the spatial level, self-identity refers to the continuity possessed by an individual. Social identity focuses on a certain level of consistency among people dispersed in different locations and industries (Fomas, 1995). Mead discusses identity based on the distinction between subject I and object ME. The subject ME refers to the individual active part of the self, while the object ME points to the "self" expected by society. Identity is essentially both the subject I and the object ME. a process of mutual construction. Some scholars further pointed out that identity is not only a dynamic process, that is, an individual's continuous

cognition, thinking, experience and practice, and the formation of a series of opinions around the subject, but also the outcome obtained by the subject in society. It helps individuals develop a sense of belonging, meaning and even value.

Some scholars further classified and analyzed identity and classified it into four categories: individual identity, collective identity, self-identity, and social identity. First, individual identity, that is, the identification of an individual with a specific culture. From a cultural perspective, in the process of individual identification, the power operation of cultural institutions prompts individuals to actively or passively participate in cultural practices in order to realize their identity. Second, collective identity refers to the choice between cultural subjects between two different cultural groups or subgroups. Due to the influence of different cultures, cultural subjects must regard one culture as the collective cultural self and another culture as the other. Third, self-identity emphasizes self-psychological and physical experience, with self as the core. Fourth, social identity emphasizes people's social attributes and is an important research object in sociology, cultural anthropology and other fields. In fact, there is no absolute separation between the four, and there is a certain interactive relationship between them. Both individual identity and collective identity can be included in social identity, and individual identity and collective identity are not exclusive. The psychological and physical experience of self-identity (Tao Jiajun, 2004). In short, identity can be further classified into two broader analytical dimensions: social identity and self-identity. In fact, whether it is social identity or self-identity, the construction of both is inseparable from the analysis based on the intersection of social and individual factors. There is also a high degree of correlation between the two and they are inseparable. For example, some scholars start from the connotation of identity and identify four characteristics of self-identity in the development process, namely the difference and identity of identity, the stages and continuity of identity, and the fragmentation and integration of identity. It also points out that the analysis of self-identity needs to be based on a two-way examination of macro factors of social dynamic changes and individual differences (Sun Erjun, 2009).

In summary, the understanding of identity has undergone a cognitive transformation from a psychological process to an environmental social process. It tends to conceptualize identity as a process of continuous emergence and formation, and believes that it is dynamic, contradictory, flowing, changing. Characteristics such as chance.

Although the concept of identity is usually applied to humans, in some contexts it can also be considered to apply to non-human entities, such as organizations, groups, communities, or cultural symbols. This application typically involves assigning collective characteristics, symbols, and goals to non-human entities to express a sense of belonging and identification with them. Some examples of the application of the concept of identity to non-human entities: Brand identity refers to the fact that in marketing, a brand is often given unique identity characteristics in order to establish a sense of identity in the minds of consumers. The brand's logo, slogan, cultural values and other elements constitute the brand's identity, and consumers express their recognition by purchasing and supporting the brand. Organizational identity refers to organizations, including companies, institutions, groups, etc., which can also have their own identity. This may involve shared values,

mission, organizational culture, and iconic symbols, with members expressing their identity through participation in and support of organizational activities. Regional identity refers to some regional entities, such as cities, regions, and countries, which are also given unique identities. This can be reflected through local culture, local symbols, historical traditions, etc. Residents express their identity through identification with local characteristics. These examples demonstrate that the concept of identity is not limited to individuals but can be applied on a wider scale. In these applications, identification with non-human entities is often closely linked to factors such as symbolism, culture, and values.

The famous geographer David Harvey has conducted in-depth thinking on the relationship between urban space and identity. He emphasized that urban space as a practice plays an important role in shaping the identity of residents. The city is not only a physical space, but also a place where people construct and express their identities through their practices in the city. Practices in cities, including residential environments, workplaces, cultural facilities, etc., all have a profound impact on individuals' identities. Through social production and cultural practices in the city, individuals construct identities related to urban space. His theoretical framework provides an important perspective for understanding the interaction of urban space, social relations and individual identity.

In this study, based on David Harvey's research on identity, we will mainly explore the role of rural museums in shaping rural regional identity in the context of China's rural revitalization, and its interaction with outsiders and policy influence. Next, the display form will evolve to display the rural cultural identity.

Museums preserve rural cultural identity through collections of valuable heritage and are used as spaces and places to shape identity. In museums, there are three levels of memory generation, shaping and continuity mechanisms. First, the physical existence of the exhibits themselves constitutes a system for communicating with visitors, and through such communication, it stimulates the latter's memories; second, the museum's exhibit selection, exhibition design, route planning, and commentary writing and other elements constitute a narrative system that conforms to a certain historical discourse. In this discourse system, rural cultural identity generates and shapes the cultural and ethnic identity of visitors; thirdly, the history of the museum itself - the proposal of its concept and the design of the exhibition hall. Processes such as construction and narrative construction of exhibitions—promote and strengthen the cultural identity of relevant participating groups. Museums use various traditional or modern means and methods to preserve and display rural cultural identity. It is precisely based on the above ordinary ways of constituting cultural identity that in "space", "time" and established, relatively limited groups, museums use Various organizational structures and "story" telling construct a rural cultural identity with commonality and individual understanding, thereby giving people a sense of belonging and identity.

Under the new museology movement, museums are experiencing a shift from "methods" to "purposes", and individuals' identities, memories, emotions and experiences in museums are increasingly valued. The museum is regarded as a "contact zone", that is, it is not a place with only a single power relationship, but a place where multiple forces interact. It can be regarded as a zone for dialogue and expression of multiple forces. When visitors enter a museum, it is not just for them to

receive education or learn knowledge. The museum can also be a place to display cultural identity, search for memories, and guide local economic development. The museum focuses on the mission of preserving, reconstructing and reproducing cultural identity, enabling contemporary people to enhance their understanding of past eras through visits to museums, allowing people to understand themselves, the environment, and construct meaning on the basis of acquiring a large amount of historical memories. , inherit and develop rural culture, drive local economic development, and achieve rural revitalization.

Rural museums meet the countryside in the way of museums, museumizing rural heritage, solidifying the countryside in the minds of tourists in the museum space, and embedding the museumized rural heritage into the original place, connecting the past and present of the countryside. The rural heritage displayed in the rural museum is the product of the development of rural society. They have withstood the test of time in the relatively fixed space of the rural museum, displaying the accumulated rural cultural identity, thereby establishing a continuous connection between ancestors and descendants. . Rural natural landscapes, cultural landscapes, population structure, production and lifestyle, and traditional customs all belong to rural cultural identity.

1.2 Construction background

Traditional villages record the history and culture of my country's farming civilization, inherit the historical memory, production and life wisdom, cultural and artistic crystallization and national regional characteristics of the Chinese nation, maintain the roots of Chinese civilization, and entrust the nostalgia of the children of all ethnic groups in China. The carrier of the nation's excellent traditional culture is a non-renewable precious cultural heritage and the basis for developing rural tourism and innovating the development path of rural agriculture. It has high historical, cultural, scientific, artistic, social and economic value. However, in recent years, as my country accelerates industrialization and urbanization, a large number of ancient villages have rapidly disappeared. This has caused very serious damage to our country's farming civilization and traditional culture.

The 18th National Congress of the Communist Party of China issued the "Decision on Several Major Issues Concerning Deepening the Reform of the Cultural System and Promoting the Development and Prosperity of Socialist Culture", which clearly pointed out: It is necessary to strengthen the exploration and elucidation of the value of excellent traditional cultural thoughts, maintain the basic elements of national culture, Make excellent traditional culture the spiritual force that inspires the people to move forward in the new era; strengthen the protection and construction of major national cultural and natural heritage sites, key cultural relics protection units, famous historical and cultural cities, towns and villages, and do a good job in the protection and inheritance of intangible cultural heritage; It is necessary to explore urban cultural resources, develop characteristic cultural industries, and build a characteristic cultural city. In the cultural development of a country and a nation, ancient towns and villages are iconic and representative. Excavate, protect, utilize and develop excellent cultural resources. Luoyang is one of the birthplaces of the Chinese nation. It is the flower capital of the world with a long history and culture and beautiful natural scenery. We will vigorously promote the construction of historical cultural undertakings and cultural tourism industry. It has special significance and leading role in implementing

the spirit of the 18th National Congress of the Communist Party of China and building a beautiful socialist Luoyang.

Ancient towns and ancient villages are an important part of Luoyang's historical culture and regional culture, and are also new topics for the development of Luoyang's tourism industry. Ancient towns and ancient villages coexist in terms of historical formation, cultural heritage and current situation, and should be integrated and developed. , bundled operation; the development of tourism in ancient towns and ancient villages is not only a requirement of the tourism market, but also an important way to promote urban-rural integration through the construction of characteristic villages and towns. With the development of the times, people began to gradually know and understand the culture of ancient towns and villages. Developing cultural tourism in ancient towns and villages can promote the development of local economy and culture.

As Luoyang City accelerates the implementation of the plan to build the Beimang Mountain Leisure Industry Belt and the continuous development and construction of the tourism industry in Mengjin County, Weijiapo Village, as a historical ancient village with distinctive characteristics close to Luoyang City, needs to protect its historical buildings and traditional culture and the direction of development of the village are pressing issues.

General Secretary Xi Jinping proposed that "to improve the country's cultural soft power, we must strive to showcase the unique charm of Chinese culture. Let the cultural relics collected in the Forbidden Palace, the heritage displayed on the vast land, and the words written in ancient books come alive."

Restore and create an integrated experience place for cultural display, cultural exchange, folk culture experience, leisure and entertainment, ecological sightseeing, heritage protection, and environmental protection of ancient towns and ancient villages. It is a supplementary resource for cultural tourism in the Central Plains. With the growing growth of the leisure industry and the popularity of cultural tourism, it should be reasonably developed to improve the image of Luoyang's external tourism, better protect and promote Chinese traditional culture, and promote the development of Weijiapo. The cultural tourism industry has specially prepared the "Heluo Impression Land-Weijiapo Ancient Village Cultural Tourism Area Master Plan".

The scenic area was developed based on the Weijiapo Rural Museum. The planning area is located in Weijiapo Village, Chaoyang Town, Mengjin County, Luoyang City. The planning scope is specifically: to the boundary of the village construction land in the north, to the red line of Lianhuo Expressway in the south, and to the west side of the village in the west. The natural gully extends to the boundary of village construction land in the east, covering an area of approximately 37.40 hectares. It will use pastoral scenery, ancient villages and dwellings, cultural landscapes, agricultural ecological environment, agricultural production activities, sales of agricultural and sideline products, rural cultural experiences, and folk culture performances as resources to satisfy modern urban tourists for viewing, inspection, learning, participation, entertainment, and shopping. , vacation in one tourism activity. With the continuous progress and development of social civilization, people's awareness of pursuing their own health, food safety, leisure and health care, and ecological environment has gradually increased. They do not eat vegetables and fruits containing genetically modified pesticides, chemical fertilizers, hormones and

additives, and do not want to live in noisy cities. It has become a consensus among those who pursue a healthy lifestyle that they do not want to eat those delicacies in hotels and restaurants. In particular, tourists from other places prefer to go to the most ecological, green and simple places. Tourists and citizens in some cities often travel long distances to feel the atmosphere of farmhouses, experience farming culture, and taste farmhouse meals. This way of life has nothing to do with money, but expresses the improvement of the quality of life, the assurance of pollution-free farm food, and the yearning for a green pastoral ecological environment. Based on the current calculation of the later development scale of Yuandian New Town and the number of foreign tourists, at least one large-scale, high-quality Only quality and branded ecological leisure, farmhouse catering, and accommodation reception can ensure the current market demand and build a comprehensive modern leisure agricultural tourism park integrating leisure agriculture, folk tourism, farming experience, traditional agricultural product sales, and environmental protection. Promote the development of local people, conform to the trend of the times, relieve the government's worries and benefit the people. This project has strong support from governments at all levels and relevant departments. It has professional design and planning, unique natural environment, rich cultural background, mature operation technology of diversified tourism projects, and successful management experience. The project meets the current market demand. There is a broad market space, with culture as the root, health as the basis, creativity and miraculous effects, promoting the construction of Luoyang's characteristic culture, and achieving ecological, economic and social benefits. In April 2018, Mengjin County introduced Hangzhou Blue City Group and Henan Huachuang Company to jointly invest 30 million yuan in the construction of the "Weijiapo Rural Museum".

1.2.1 Construction basis

The planning of the Weijiapo Rural Museum tourist destination needs to refer to relevant Chinese laws and regulations, and many laws, regulations and technical documents will be consulted in the early stages of construction.

This is what the minutes of the review meeting for the protection planning of the historical and cultural village of Weijiapo Village in Mengjin County were recorded like this²¹, At 3:00 pm on July 22, 2014, a review meeting for the protection planning of the historical and cultural village of Weijiapo Village in Mengjin County was organized in Weijiapo Village, Yang Town, Mengjin County. The County Planning Bureau, Housing and Urban-Rural Development Bureau, Cultural Relics Bureau, Culture, Broadcasting and New Bureau, and Chaoyang Town Leaders and relevant technical personnel were invited to attend the meeting. The participants carefully listened to the planning plan report of Luoyang China Machinery 10th International Engineering Co., Ltd., and unanimously agreed that: this plan is comprehensive in content, has clear guiding ideology, relatively detailed basic information, and basically clear ideas. The plan is adopted in principle. In order to make the planning results more scientific, rational, complete, operational and instructive, the comrades attending the meeting believed that the following aspects

²¹ The content comes from the minutes of the Weijiapo Village Historical and Cultural Village Protection Planning Review Meeting in Mengjin County on July 22, 2014.

need to be structurally reformed and improved: 1. The plan should be connected with the town's overall land use plan. 2. The planned cultural relics core area should be well connected with the cultural relics department, the scope of the Wei Xiaowen Emperor's Mausoleum Protection Area should be improved, and uncoordinated buildings in provincial cultural relics protection units should be listed. 3. There must be an inheritance relationship between new construction and protection, and further overall consideration is needed; the infrastructure content should be further deepened. 4. The mandatory content of the planning text needs to be further clarified. 5. Further optimize and improve sewage discharge. 6. Strengthen communication with towns and villages. The long-term surname of this planning should be combined with applicability.

The protection plan for the historical and cultural village of Weijiapo Village in Mengjin County was approved by the review meeting organized by the Mengjin County Urban and Rural Planning Bureau in Weijiapo Village, Chaoyang Town, Mengjin County on July 22, 2014. In response to the opinions raised by the participating experts, the adjustments and responses were made (Figure 17).



Figure 18 Minutes and replies of the review meeting for the protection planning of the historical and cultural village of Weijiapo Village, Mengjin County
Source: Provided by Chaoyang County Government to which Weijiapo Village belongs. July 2014

In the "Protection Plan for the Historical and Cultural Village of Weijiapo Village, Chaoyang Town, Mengjin County" (2014-2025), the minutes of the city appraisal meeting are recorded as follows²²: On the morning of August 2, 2014, the review meeting for the "Protection Plan for the Historical and Cultural Village of Weijiapo Village, Chaoyang Town, Mengjin County" (2014-2025) was held at the Great Wall Hotel in Zhengzhou. The meeting was attended by responsible comrades from the Henan Provincial Department of Housing and Urban-Rural Development, the Provincial Cultural Relics Bureau, the Luoyang Municipal Planning Bureau and

²² Henan Province Village and Town Planning Technical Appraisal Committee Documents, Village and Town Meeting Records (2014) No. 24

other relevant departments, as well as experts from the provincial urban and rural planning, architecture, and cultural relics protection, as well as the responsible comrades from the Mengjin County Urban and Rural Planning Bureau, Chaoyang Town and other units.

The meeting was chaired by Li Guiting, Village and Town Construction Office of the Provincial Department of Housing and Urban-Rural Development. The meeting formed an evaluation committee for the "Protection Plan for the Historical and Cultural Village of Weijiapo Village, Chaoyang Town, Mengjin County" (2014-2025), which was attended by responsible comrades from relevant provincial and municipal departments and experts in urban and rural planning, architecture, and cultural relics protection, and selected the Provincial Cultural Relics Bureau. Former director and researcher Yang Huan became the chairman, and Ma Yaohui, director of the Village and Town Construction Division of the Provincial Department of Housing and Urban-Rural Development, became the deputy chairman. The list of participants is as shown in Figure 18.

孟津县朝阳镇卫坡村历史文化名村保护规划
评审委员会成员名单

2014年08月02日

分工	姓名	单位及职务/ 职称	签名
主任委员	杨焕成	省文物局原局长、研究员	杨焕成
副主任委员	马耀辉	省住房城乡建设厅村镇处处长	马耀辉
委员	李桂亭	省住房城乡建设厅调研员、注册规划师	李桂亭
	郭振勇	省文物局文物资源处调研员	郭振勇
	王建军	省城乡规划设计研究总院总规划师、注册规划师	王建军
	李志	省城乡规划设计研究总院四所所长、注册规划师	李志
	许继清	郑大综合设计院总规划师、注册规划师	许继清
	姜秀娟	郑州航院土木学院副教授、注册规划师	姜秀娟
	马运超	省住房城乡建设厅村镇处工程师	马运超
	张磊	洛阳市城乡规划局村镇科科长	张磊
备注			

Figure 19 List of members of the Weijiapo Village Historical and Cultural Village Protection Planning Review Committee in Mengjin County

Source: Provided by Chaoyang County Government to which Weijiapo Village belongs. July 2014

The meeting heard a report on the traditional village protection and development plan of Weijiapo Village, Chaoyang Town, Mengjin County, by the Henan China Machinery Engineering Co., Ltd., the unit that prepared the protection plan. Representatives and experts at the meeting conducted careful discussions and reviews on the basis of careful review of the planning text and drawings and consultation on the preparation of the plan, and formed review opinions. The meeting minutes are as follows:

The review committee believes that the protection plan is based on a comprehensive investigation of the history and current situation of cultural heritage, and an analysis of the historical and cultural connotation and value characteristics. It determines the overall goals and principles, protection content and focus of the famous village protection, with clear guiding ideology and clear thinking. The planning content is relatively comprehensive, and the depth of the planning basically meets national standards and relevant provincial planning preparation requirements. The review committee preliminarily approved the "Protection Plan for the Historical and Cultural Village of Weijiapo Village, Chaoyang Town, Mengjin County". The review committee put forward the suggestions for modification and improvement of the plan.

The People's Government of Mengjin County should organize the competent departments of urban and rural planning, architecture, cultural relics and other departments to guide the protection planning preparation units to further modify, supplement and improve the protection planning plan in accordance with the requirements of national laws and regulations and these minutes. After the conservation planning plan is revised, improved and reviewed and approved by provincial experts, it will be implemented in accordance with the legal procedures and submitted to the Provincial People's Government for approval.

The protection plan for the historical and cultural village of Weijiapo Village in Mengjin County was approved by the Henan Provincial Department of Housing and Urban-Rural Development, the Provincial Cultural Relics Bureau, the Luoyang Municipal Planning Bureau, the Mengjin County Urban and Rural Planning Bureau and Chaoyang Town and other relevant departments in Zhengzhou City on August 1, 2014. A review meeting organized by the Great Wall Hotel. In response to the ten opinions raised by participants and experts, the adjustments and responses were made. According to the Henan Provincial Cultural Relics Bureau's approval document on the overall plan for the traditional village cultural relics protection project in Weijiapo Village, Mengjin County (Figure 19). The Luoyang Municipal Cultural Relics Administration's "Request for Instructions on the Overall Plan for the Traditional Village Cultural Relics Protection Project in Weijiapo Village" (Luoyang Cultural Relics [2015] No. 230) has been received. The plan was approved in principle after expert review organized by the Henan Provincial Cultural Relics Bureau. At the same time, the proposed modifications to the plan.

河南省文物局文件

豫文物保〔2015〕118号

河南省文物局 关于孟津县卫坡村传统村落文物保护 工程总体方案的批复

洛阳市文物管理局：

你局《关于卫坡村传统村落文物保护工程总体方案的请示》
（洛市文物〔2015〕230号）文件收悉。经我局组织专家评审，
原则通过该方案。同时对该方案提出修改意见如下：

- 一、适当调整传统村落的保护范围。
- 二、深入挖掘该传统村落的历史文化内涵，进一步科学评价
传统村落的文物价值。
- 三、依照《古建筑木结构维护与加固技术规范》相关要求。

科学判断建筑的可塑性，对文物建筑进行针对性维修。

四、合理规划道路系统，消防道路和旅游线路应为环道设置。

五、深化绿化设计，突出乡村环境。

六、优化展示方式，突出当地民俗文化特色。

七、基础设施应采取隐蔽处理措施。

请你局按照以上意见进行修改和完善，规范文本和设计图纸。

确保该方案顺利实施。

此复。



河南省文物局 2015年7月8日印发



Figure 20 Henan Provincial Cultural Relics Bureau's approval of the overall plan for the protection project of Weijiapo Village, a historical and cultural village in Mengjin County

Source: Provided by Chaoyang County Government to which Weijiapo Village belongs. February 2015

Review opinions of "Luoyang Weijiapo Ancient Village Cultural Tourism Zone Concept Plan". On the morning of August 14, 2015, the Luoyang Municipal Tourism Development Committee organized a review meeting for the "Luoyang Weijiapo Ancient Village Cultural Tourism Zone Concept Plan" in Mengjin County. The Henan Academy of Social Sciences, Zhengzhou University, and Henan Jiuding Desheng Tourism Planning and Design Co., Ltd. Experts from the company, Luoyang Ancient Architecture and Garden Design Institute, Luoyang Cultural Relics Bureau, Luoyang Tourism Development Committee and Luoyang Tourism Association, as well as leaders and representatives of relevant units in Mengjin County were invited to attend the meeting. The meeting produced an expert review committee composed of seven people, headed by Shan Yuanji, a researcher at the Henan Academy of Social Sciences. The participating experts conducted an in-depth review of the plan after visiting the site, reviewing the planning materials and listening to the report from the planning and design unit, and formed the opinions.

Overall evaluation, the planning results submitted for review fully take into account the resource characteristics and cultural connotation of Weijiapo's ancient dwellings, the basic information is informative, the current situation investigation is relatively in-depth, the planning guiding ideology is basically correct, the principles are clear, the ideas are basically clear, and the layout is basically reasonable for the tourist area. The Yufa Construction has guiding significance, and the review committee agreed in principle to pass it.

Suggestions for revision: In order to complete the planning, the jury put forward the revision opinions and suggestions. The list of members of the review committee of the "Luoyang Weijiapo Ancient Village Cultural Tourism Zone Concept Plan" is shown in the figure (Figure 20). It involves many university professors, senior engineers from Luoyang Ancient Architecture and Garden Design Institute, and relevant personnel from Luoyang Tourism Bureau, Luoyang Tourism Development Committee and Luoyang Tourist Planning Department.

《河洛印象地—卫坡古村落文化旅游区总体规划》评审委员会专家组名单








姓名	单位	签名	职称/职务
梁留科	洛阳师范学院		教授
周 岩	洛阳理工学院旅游管理系		副教授
仝红星	河南科技大学旅游系		副教授
张江辉	洛阳古建园林设计院		高级工程师
魏立峰	洛阳市旅游局		
郭志红	洛阳市旅发委		
赵 晖	洛阳市旅发委规划科		

Figure 21 Heluo Impression Area-Weijiapo Ancient Village Cultural Tourism Area Master Plan" Evaluation Committee Expert Group

Source: Provided by Chaoyang County Government to which Weijiapo Village belongs. August 2015

From this we can see that in the early stages of the construction of the Weijiapo Rural Museum, the government and relevant departments played a leading role, and a series of discussions and games took place during the process, which also involved multiple resources and groups of society.

1.2.2 Planning guiding ideology

Chaoyang Town is located in the inner circle of Luoyang Metropolitan Circle within about 10 kilometers of Luoyang City. It is a satellite town of Luoyang City and a suburban industrial satellite town that receives the economic spread and radiation of Luoyang. According to the planning ideas of the "Mengjin County Master Plan" and the "Mengjin County Village and Town System Plan", Chaoyang Town is one of the main economic towns in Mengjin County, and the administrative village, Weijiapo Village, is planned as a tourist village. It can be seen that Weijiapo Village occupies an important position in the space of the village and town system in Mengjin County. According to the "Master Plan of Chaoyang Town, Mengjin County, Luoyang City" (2010-2020), the recent construction and development direction of Chaoyang Town is to develop north and south with Chaoyang Town as the center, focusing on the west and south, and also developing in the northeast. It is a small commercial town focusing on commercial trade, tourism, tourism product production and agricultural and sideline products planting and processing. The town, town and village system plan in the "Master Plan of Chaoyang Town, Mengjin County, Luoyang City" clearly states: It is planned to form the main development axis of cultural tourism, commerce and mechanical processing and accessories industries along both sides of the river: to form a commercial axis along the Luoji Expressway and Provincial Road 243 The secondary axis for the development of trade, warehousing logistics, and mechanical processing industries. Among them, with Weijiapo Village as the center, Guanzhuang, Gaogou and other villages have been driven to form an industrial development structure that focuses on historical and cultural protection while also developing high-quality food, pollution-free vegetable planting, flower planting and tourism. Weijiapo

Village is located in Chaoyang Town, Mengjin County, Luoyang City, Henan Province. It is a grassroots village and a community where ordinary villagers live. The entire village covers an area of approximately 2.3 square kilometers.

"County Village and Town System Planning of Mengjin County, Luoyang City" (2009-2025). The town's historical relics protection plan clearly states that Weijiapo's ancient residences belong to provincial-level cultural relics protection units. The general principle of development within the overall protected area is to "renovate the old as before". In the construction control zone, attention should be paid to the coordination of architectural style, color, volume, height, etc. with the overall protection zone of ancient residential features.

The planning tasks are: investigate traditional cultural resources, establish ancient village protection files, analyze tourist source markets, determine the theme image, delineate land use scope and spatial layout, arrange infrastructure construction content, and propose development measures (business analysis) :

The planning objectives are: (1) Protect traditional dwellings and the construction of historical and cultural villages. Fully explore cultural resources, turn unfavorable factors into favorable resources, protect "traditional residential villages" through the construction of "historic and cultural villages", improve public service facilities, build Weipo into a well-known scenic spot, vigorously develop rural tourism, and allow people to Realize urbanization, achieve the perfect integration of cities and villages, and achieve the win-win goal of improving the appearance of the city and increasing people's income. (2) Improve agricultural efficiency. Agriculture is a naturally weak industry. my country's agriculture has high risks and low comparative benefits. Folk tourism can transform the ecological and social benefits of agriculture into reasonable economic income. By expanding the scope of agricultural business, breaking industrial boundaries, and integrating the development of the primary, secondary and tertiary industries, farmers can increase efficiency and income. Vigorously developing rural cultural tourism will also become a new economic growth point for rural development. (3) Open up new tourism spaces and fields. As an emerging tourism industry, leisure agricultural tourism makes up for the shortcomings of traditional tourism with its unique charm and is increasingly favored by tourists. It can meet the increasing tourism needs of urban people, release urban population pressure during holidays, provide new activity space for tourists, add fresh, rich and vivid content, and is conducive to the coordinated development of tourism resources and the ecological environment.

Absorb surplus rural labor force. At present, the excessive rural surplus labor force seriously restricts the development of my country's agriculture and rural economy, and the development of tourism agriculture can provide more employment opportunities. Tourism agriculture is a labor-intensive industry that absorbs old artists and intangible culture in folk food processing. Successors also need a complete set of service facilities. Tour guides, services, transportation and other industries can place a large number of rural labor forces and solve the problem of a way out for the large number of surplus rural labor forces. (5) Improve the quality of workers. Sightseeing agriculture puts forward higher requirements for agricultural production and management. It not only requires technical personnel and high-level management talents with modern agricultural knowledge structure and practical skills. Through the dissemination and leading role of these high-quality talents, as well as exchanges and

learning with urban tourists, the overall quality of workers can be improved and a new generation of high-quality farmers can be created.

1.3 Opportunities for the construction of Weijiapo Rural Museum

1.3.1 Policy opportunities

In the report of the 17th National Congress of the Communist Party of China, new terms such as "cultural development and prosperity", "cultural creative vitality", "cultural soft power", "cultural rights and interests", "cultural productivity" and "cultural industry cluster" appeared frequently. It reflects the new ideas and new arrangements of the Party Central Committee for the development of Chinese culture in the new stage. At the same time, in order to promote the development of tourism, the government is also constantly improving the vacation system. In particular, in view of the various disadvantages of concentrated travel during the "Golden Week", the government adjusted the holidays in 2008. The adjustment goal was to break down the long holidays into several short holidays. The holiday adjustment plan clearly stated that "weekends are allowed to be moved up and down, which is consistent with the statutory Holidays form consecutive holidays. After the reform, there is one less "May Day" golden week holiday and four more short holidays of "May Day", Qingming Festival, Dragon Boat Festival and Mid-Autumn Festival. The reform of the national vacation system has increased the frequency of people traveling and increased the probability of short-distance travel. Luoyang's location and resource advantages have made it the preferred tourist destination for surrounding tourists.

1.3.2 Convenient transportation

The construction of the Zhengzhou-Xi'an high-speed railway has brought about convenient transportation. The high-speed railway from Zhengzhou to Xi'an passes through Luoyang City, and the train station is located in the new district, less than 1 kilometer away from Luoyang's scenic spots and world cultural heritage - Longmen Grottoes. The starting station of this high-speed rail line, Zhengzhou, and the terminal station, Xi'an, are both provincial capital cities and important tourist cities. This will undoubtedly bring a large amount of tourist flow to Luoyang and significantly strengthen Luoyang's role as an important transportation hub. The important position facilitates Luoyang's publicity.

1.3.3 Industrial transfer opportunities

The world's industries are transferring, especially after the global financial crisis in 2008, new trends will emerge in industrial transfer. All regions have begun to vigorously develop the tertiary industry and are committed to creating a new upsurge in economic development in various regions through the prosperity of the tertiary industry. With the rapid development of China's economy, the country is constantly adjusting its industrial structure and gradually identifying tourism as China's pillar industry. This wave of industrial transfer is currently advancing in China from east to west, towards inland areas.

2. Cultural identity of Weijiapo Rural Museum

2.1 The identity of rural material culture in Weijiapo

2.1.1 Village pattern of Weijiapo Village

The Qing Dynasty ancient buildings in Weijiapo Village are valued for their originality and nature. They are not like the rich mansions left in the Three Jin Dynasties, which are connected to form a city and dominate one side; nor are they like the folk houses in southern Huizhou, which take advantage of the beauty of the mountains and rivers, with white walls and dark colors. At the top, the ancient camphor meandering water is full of poetry. Its narrow and hidden characteristics are exactly the temperament of the Central Plains people. In terms of Feng Shui pattern, the whole village of Weijiapo Village takes advantage of the earth veins on Mang Mountain that surround dragons and let tigers roam. It integrates the village with the vastness of Bei Mang Mountain without revealing the mountains and water, and also cleverly attaches the village to the vastness of Bei Mang Mountain. On the heavy land of Heluo.

The more than 180-meter-long East-West ancient street in the core of the ancient village is like a Wolong. The dozen or so ancient courtyards on both sides connected by this East-West ancient street like a green silk thread are the body of Wolong. One at the east end of the ancient street A 450-year-old *Sophora japonica* tree is the head of this Wolong, while another 350-year-old *Sophora japonica* tree at the west end of the ancient street is the tail of the Wolong dragon. The layout is compact and natural.

Judging from the current layout of the village, the ancestors of the Wei family had already made a comprehensive plan and reasonable layout when the village was built in the Qing Dynasty. From a macro perspective, there are ditches on the east, south and west sides of the slope where the ancient Weijiapo Village is located, and only the village road leads to the outside of the village on the north side. Weijiapo Village is located on the sunny slope of Mang Mountain. In the early days of the establishment of the village, there was a small stream and clear spring in the Guxi River on the west side of the village. The water volume was not large, but it continued all year round, surrounding the east, south and west sides of the village. It embodies the ancient people's idea of "mountain behind the mountain and water facing the earth". From a practical point of view, the village is high in the west and north and low in the east and south, which effectively blocks the cold current from the northwest wind; it is close to water sources, making life convenient for the villagers. Unfortunately, due to the increase in population and excessive water extraction, the water veins were exhausted as early as the middle of the Qing Dynasty.

The village is divided into two parts, the north and the south. There is a Wei family ancestral hall in the north and south, which is used for sacrifices, ceremonies, discussions, private schools, etc. The North Ancestral Hall, also known as the Wei Clan Ancestral Hall, was built during the heyday of the Wei family when their surname was changed to Wei. The South Ancestral Hall was the ancestral hall built by the Wei family after their surname was changed to Wei. Both ancestral halls are dedicated to the ancestors of the Wei family. The high masonry platform of the ancestral hall was the highest position in ancient Weijiapo Village, creating a

supreme, sacred and inviolable majesty. To the west of the ancestral hall are twenty or thirty houses. The houses are built according to the terrain and are well-proportioned, forming the rich settlement form of Weijiapo Village.

2.1.2 Architectural art of ancient residences

Weijiapo Ancient Residential House was a middle-level official residence in the Qing Dynasty. It is not only extraordinary in its momentum and well-organized layout, but also has exquisite architecture and rich connotations. The buildings in the courtyard are made of blue bricks and white seams, and the architectural decoration is rich and colorful. There are stone carvings, brick carvings, wood carvings, paintings, murals, etc. The contents are mostly about auspicious animals, auspicious clouds, auspicious flowers and plants, etc., which embellish the entire building magnificently. It is currently the largest and most complete Qing Dynasty architectural complex in western Henan.

During the Shunzhi period of the Qing Dynasty, Sun Tianlugong, the seventh generation of the third family of the Wei family, moved to Luobeiqiu with his family, one load and two baskets, from Jicheng Village, Xiyuan, Jiyuan. He lived in Houlou and Fujiagou, and later Bu lived here. It was named Weijiapo according to its surname and terrain (high in the east and north). He first settled in a cave in the west of the village along the ditch and near the stream to raise his children and grandchildren. As descendants of successive generations have been taught by their ancestors, every family in the Wei Jiapo family has become a scholarly family. There have been 53 scholars and supervisors, and many have entered official careers. They have received 4 imperial titles and 28 civil and military officials from the fourth to the ninth rank. Among the six sects of the Wei family, there were 36 scholars and supervisors, 4 were promoted to Jinshi, 3 were promoted to Jinshi, and 18 entered official careers. The Wei Jiapo family owned more than 30,000 acres of land during its peak period. Its wealth was well-known in the Heluo area during the Qing Dynasty. During the Qianlong to Xianfeng years of the Qing Dynasty, the Weijiapo family built north-south halls on the ridge slopes east of Lijiata Village, west of Tulou Village, and north of Loujiagou Village, forming an ancient street in the north and an ancient street in the south. The street is 180 meters long from east to west and 10 meters wide. The construction regulations on both sides are similar (80 meters long (also called depth), Five into the courtyard 3 (50 meters long), Five into the courtyard 11). (Including 1 private school, 1 locker room, 1 servant's courtyard, and 2 warehouses) 1 ancestral hall. The southern half of the ancient street is 120 meters long from east to west and 8 meters wide. The north half of the ancient street is 80 meters long and has 2 five-entry houses (including 1 ancestral hall). There are parking yards, breeding yards, grain drying yards, milling rooms, leisure gardens, etc. built on the north and south streets. The houses on the south side of South Street and North Street are called South Courtyard, and the houses on the north side of North Street are called North Courtyard. The original construction area of the north and south streets is 46,200 square meters, with 567 pavilions, halls, buildings and corridors, and 28 backing kilns. 12 patio kiln courtyards were excavated on the east, west and south sides of the ancient street. The existing Qing Dynasty ancient street is basically intact. There are 16 residences, 2 ancestral halls, 1 private school, 335 houses, and 8 kilns with 28-hole patios on the back of the kiln building, with a total construction area of 35,200 square meters.

The exterior of Weijiapo Ancient Street is built with sandstone and blue bricks to protect high walls, which is a city-style building (Figure 21). The city has doors on three sides: east, west and south. There is a watchtower next to the door. The city gate is locked every night, making it very safe. On Yatou Field in the west section of the North Courtyard of North Street, a watchtower is built with green bricks. In the houses on the north and south streets, every house has a sky net, and the courtyard has a side door and a secret passage. In that era of war and chaos, if there was an invasion by soldiers and bandits, every family here could stay connected and there would be no one on the street. If the enemy was weak, they could stand firm and fight, while if the enemy was strong, they would abandon their homes and run away. The village is surrounded by deep ditches and chaotic kilns. If you know the doors and the roads well, you can escape by slipping away.

The Weijiapo ancient residence was a residence for middle-level officials in the Qing Dynasty. It is not only extraordinary in its momentum and well-organized layout, but also has exquisite architecture and rich connotations. The buildings in the courtyard are made of blue bricks and white seams, and the architectural decoration is rich and colorful. There are stone carvings, brick carvings, wood carvings, painted murals, etc. The contents are mostly about auspicious animals, auspicious clouds, auspicious flowers and plants, etc. The whole building looks magnificent. It is currently the largest and most complete Qing Dynasty architectural complex in western Henan. It has high historical, cultural, scientific and development value.



Figure 22 Weijiapo Village Ancient Street

Source: Photographed by the author. December 2021

Its Ming and Qing Dynasty buildings were named “Key Cultural Relics Protection Units in Henan Province” by the provincial government in June 2006. In April 2007, they were named among the second batch of “Historical and Cultural Villages in Henan Province” by the provincial government. In November 2007, they were named among the first batch of “Historical and Cultural Villages in Henan Province”. In September 2013, it was rated as a “traditional Chinese village” by the Ministry of Culture, the Ministry of Finance, and the Ministry of Housing and Urban-Rural Development. It was rated as a “China Beautiful Village” pilot village by the state in April 2014.

The ancient residences in Weijiapo are divided into north and south courtyards by the ancient street. Houses are mainly divided into two categories, namely courtyard-style houses and kiln-style houses. In terms of construction form, courtyard-style houses can be divided into three-entry type and five-entry type. Each house in the north courtyard is backed by a mountain, and the innermost courtyard is the backing kiln courtyard. The exterior of the ancient residence is made of sandstone and blue bricks to protect the high walls, which is a city-style building. There are doors on all sides, and a watchtower is set up next to the door. All four doors are locked every night, making it very safe. On Yatou Field in the west section of the North Courtyard of North Street, a watchtower is built with green bricks. In the houses on the north and south streets, every house has a sky net, and the courtyard has a side door and a secret passage. In that era of war and chaos, if there was an invasion by soldiers and bandits, every family here could stay connected and there would be no one on the streets. If the enemy was weak, they could stand firm and fight, while if the enemy was strong, they would abandon their homes and run away. The village is surrounded by deep ditches and chaotic kilns. If you know the doors and the roads well, you can escape easily.

Most households in Weijiapo Village have one or two cave dwellings as the main building of their residence (Figure 22). Its structures include earth kiln, brick arch and stone arch, which are warm in winter and cool in summer, suitable for spring and autumn. When residents choose a site to build a kiln, they often ask "Feng Shui" masters to position and plan the residential site layout, house orientation, road direction, water sources, ventilation and lighting and other living conditions, and harmonize Yin and Yang to ensure home safety. . Kiln-style buildings are called native buildings and form one of the two major sources of Chinese classical architecture. They have land-saving, energy-saving, environmental protection and green functions, and they coincide with the eco-tourism advocated in today's society. Taking a break here can help people find tranquility and relief, and get away from the hustle and bustle.



Figure 23 Cave Dwelling in Weijiapo Village
Source: Photographed by the author. December 2021

Most of the households in Weijiapo Village have one or two cave dwellings as the main building of their residence. Its structures include earth kiln, brick arch and stone arch, which are warm in winter and cool in summer, suitable for spring and autumn. When residents choose a site to build a kiln, they often ask "Feng Shui" masters to position and plan the residential site layout, house orientation, road direction, water sources, ventilation and lighting and other living conditions, and harmonize Yin and Yang to ensure home safety. . Kiln-style buildings are called native buildings and form one of the two major sources of Chinese classical architecture. They have land-saving, energy-saving, environmental protection and green functions, and they coincide with the eco-tourism advocated in today's society. Taking a break here can help people find tranquility and relief, and get away from the hustle and bustle.

The North Courtyard consists of a private school, a North Ancestral Hall, and eight side-by-side courtyards. Most of the courtyards have three courtyards. The architectural style is a combination of kilns and courtyards. The walls are generally thicker, which is good for keeping warm and insulating. Wall materials are generally in the form of masonry, brick-rammed earth, and stone-rammed earth, with fine workmanship. Among the many three-in-one courtyards in the North Courtyard, Courtyard No. 108, the former residence of Wei Guangzhao, a sixth-rank official of the Ministry of Household Affairs, is the most representative.

Wei Guangzhao Residence (Figure 23) is located in the eastern section of the North Courtyard, facing south. The hall is called "Zhide Hall" and the house number is No. 108. It was built in the 43rd year of Qianlong's reign in the Qing Dynasty (1779 AD). The courtyard is deep (length) 50 meters, it is the earliest ancient residence built in Weijiapo. A pair of flat stone drums are placed at the door outside the gate. The upper left is carved with a unicorn, and the upper right is decorated with a sika deer brick pattern. A wooden plaque with the name "Wang Zhonglan Terrace" hangs directly above the lintel, which means that the owner of the house is honest in government and has a high reputation. It reflects the superb skills and rich cultural heritage of the villagers of ancient Weijiapo Village.



Figure 24 Wei Guangzhao's Residence
Source: Photographed by the author. December 2021

This residential house uses the brick-clad rear wall construction technology, that is, the outer layer of the wall is inlaid with bricks against the base of the ground to make it strong and rainproof, and the main body of the inner layer and the middle part of the wall are made of loess walls. It uses local materials, saves building materials, and has specific vernacular architectural characteristics. Its backing kiln attic is located on a sunny slope of the Loess Plateau, using natural cliffs as support. The bottom floor is a semi-underground brick-arch cave dwelling, and the second floor is built with wood against the cliff. This kind of architectural design idea of integrating nature and man into one is in line with the traditional ecological thought of "using natural materials and local advantages". It adapts to nature and utilizes nature to achieve a harmonious coexistence between architecture, man and nature. The south courtyard consists of the south ancestral hall and eight side-by-side courtyards, most of which have five courtyards. Among the many five-level residences, Courtyard No. 125, which is the former Songjiang Prefecture general magistrate and the fourth-rank official of the Wucheng Army and Horses Division, is the most complete and representative of the three residences in Wei Province.

Wei Province Sanzhaiyuan is located in the eastern section of the South Courtyard of North Street, with the house number 125. It was first built in the ninth year of Daoguang reign of the Qing Dynasty (1829 AD). The courtyard is 80 meters deep (length) and is the earliest five-entry courtyard built in Weijiapo ancient residences. There are symmetrical horse-mounted stones outside the gate, and bluestone strips pave the steps. At the gate, flat drum-shaped stone carvings "house pairs" are placed on both sides of the door. Just above the lintel hangs the plaque "Xiu Ba Yi Lin", which means that many of the scholarly disciples in the family have entered the official career and have become outstanding talents.

The construction of ancient folk houses is very particular. During the architectural design, each house has human traces (including the owner's and servants' stacks). Shinto and waterways. The architectural shape faces the slope directly, with wide eaves and nine purlins, green bricks and gray tiles, the wall is more than two feet thick, and the roof has five ridges and six animals, with copper forks, lions, seahorses, etc. on it, making the house look more official and a symbol of status. Prominence and family wealth. Doors and windows are opened under the eaves. The windows fall to chest level and are connected to each other. The doors are mostly composed of four screen doors. The doors are exquisitely carved with December flowers, plum blossoms, orchids, bamboos and chrysanthemums, peonies, and bats exploring longevity. , magpies on branches, boy water lilies, etc., to show elegance and tranquility, and to imply wealth, wealth and longevity. Each inlaid beam is engraved with inlays, most of which are dragons and phoenixes showing auspiciousness (Figure 24), pictures of fortune, prosperity, longevity and the like. There are golden bells and jade chimes engraved on the beams. The brick carvings on the walls, the bluestone carvings on the horse-mounted stones at the door, and the stone drums are carved with lotus flowers or peonies, birds, plum blossoms, orchids, bamboos and chrysanthemums, etc., all of which give the impression of an official. In the courtyard of the outer house, peonies, hibiscus, rhododendron trees, rhododendrons, grape trellises, etc. are often planted. In the courtyard of the inner

house, pomegranate trees, oleanders and other flowers and trees are planted. In the courtyard of the outer house, stone fish tanks are often placed.



Figure 25 Intarsia with phoenix pattern

Source: Photographed by the author. December 2021

In the context of rapid urban-rural changes, rural cultural identity is facing a crisis of rupture. The rural museum embeds the museumized rural heritage into the original place. These exhibits solidified in the museum space bear witness to the historical changes of the countryside and connect the past and present of the countryside. Through this, the cultural identity of the countryside can be fully displayed. Rural museums preserve local production and lifestyle, traditional folk customs, and cultural heritage in the form of museums, and display them to visitors. For the parents who lived in the countryside during their teenage years, the old objects displayed in the rural museum can directly evoke their memories of the countryside; for the children who have lived in the city for a long time, these exhibits are a reminder of their parents' generation. A medium to convey rural cultural identity to future generations.

According to a person who lived in Weijiapo when he was a child: "We used to go to primary school here, but that house has now collapsed. Now it looks like it was from that time, but it is actually fake. The word was later changed. The ones that go up there seem to be from that era. It reminds me of my school days at that time." According to a visitor to the Weijiapo Rural Museum: "When I was in the city, my dad often told me that the learning and living conditions when they were young were very poor. The doors and windows were made of wood and were lit with kerosene lamps. I had never seen that before. , so I couldn't think of the specific scene. Now by visiting the museum, I can understand what he is talking about."

2.1.3 Courtyard style house art

The construction form of courtyard-style houses can be divided into three-entry type and five-entry type. The so-called "three entrances" mean that stepping into the gate is the "first entrance"; after entering the gate, turning left to enter the courtyard is the "second entrance"; exiting the middle door of the living room and walking down the steps to the plank road and entering the inner house door is the "three entrances" to the North Street of Ancient Folk Residences. The houses in the north courtyard and the western section of the south courtyard belong to the three-entry courtyards (Figure 25). Among the many three-entry courtyards, the residence of Wei Guangzhao, the sixth-rank official of the Ministry of Household Affairs, Wu Lueqiwei, is the most representative (Figure 26). Wei Guangzhao The courtyard is located in the east section of the North Courtyard, facing south, and is named "Zhide Hall." It was first built in the 43rd year of Qianlong's reign in the Qing Dynasty (1779 AD). The courtyard is 50 meters deep (length) and is the earliest ancient residence built in Weijiapo. The architectural layout is as follows: a pair of flat stone drums are

placed outside the gate, with a carved unicorn on the left, a brick carving pattern of sika deer on the upper right, and a wooden plaque "Wang Zhonglan Terrace" hanging directly above the door cap (Figure 27). During this period, the director of the residence was honest in government and had a high reputation.

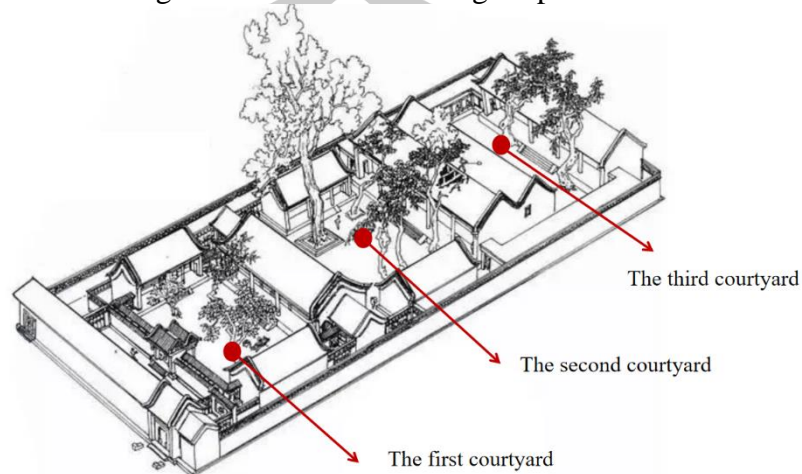


Figure 26 Schematic diagram of the architectural space of Sanjin House
Source: Picture drawn by the author. July 2023



Figure 27 The residence of Wei Guangguang, a sixth-rank official of the Ministry of Household Affairs, Wu Lueqiwei
Source: Photographed by the author. December 2021



Figure 28 Wooden Plaque
Source: Photographed by the author. December 2021

Go up five steps and enter the hallway of the foyer. There is a plank road facing north, which leads directly to the inner house at the back. After entering the main hall, turn left and enter the courtyard, which is the "second entrance". There is a courtyard within the courtyard, with 3 street-facing halls and 3 living rooms (called Zhongyi Hall). The front eaves of the street-facing hall are decorated with carved wooden heads with the characters "Golden Bell" and "Shou" on the left, and the strips on the right are decorated with carved wooden "jade chimes" and "Tai Chi" patterns. The front eaves have column bases, which are shaped like The flat drum has a lotus pond carved on it, which means "coming out of the mud without staining, washing the clear ripples without being evil"; the columns are carved with "phoenix" and "lotus" decorations; the columns on the front eaves of Zhongyi Hall are connected with each other, and there are corresponding figures on the left and right. Double dragon engraving. 12 wooden doors are lined up in a row, and the doors are carved with December flowers, birds and other patterns. Hanging above the door cap is a plaque with the words "Li Fengyuan, the magistrate of xx County in Fujian Province, who was born as a Jinshi, presented a book to Wei Tengxiao, the deputy governor, who dared not to be attached first" (Figure 28). (Wei Tengxiao, the sixth-rank official of the deputy governor, is the third son of Guangming). Praise He is both wise and courageous, open-minded, good at dealing with people, does things impartially, does not overwhelm power, and dares to be the first.



Figure 29 Plaque

Source: Photographed by the author. December 2021

Above the door cap, the bright board on the front eaves is inlaid with wood carvings "Lu Circle Han Mo Lin" couplets. The quote from the Han Dynasty is a famous couplet of "Book House on the East Wall, Calligraphy and Ink Forest in the West Garden", which is a pursuit or show off of elegance and nobility (Figure 29). (The writing on the plaque on the door cap was eradicated during the Cultural Revolution).



Figure 30 The writing on the door plaque was eradicated during the Cultural Revolution

Source: Photographed by the author. December 2021

Right above the welcome screen of the Zhongyi Hall is a set of five seal script plaques with gold characters on a red background. Above the plaque hangs a plaque written by the person who presented the plaque. The handwriting was eradicated during the Cultural Revolution, leaving behind the imperial title: "武鲁奇" Wei Yingba, the captain of the imperial family, sailed on a red-bottomed gold plaque with the words "Xi Qing Cheng Xiu" written by the noble Zhang family.

To inherit and carry forward the precious virtues sent by our ancestors hereditary, and to live up to the wishes of others to reward them. (Wuluo Cavalry Wei Yingba was promoted to a sixth-rank official and was the father of Wei Guangzhao). There is a middle door behind the screen of Zhongyi Hall, and you can reach the middle door through the side doors on the left and right of the screen. A screen door separates the inner house from the outer house. Go down the steps of the middle gate to the plank road, and enter the inner gate through the "three entrances". The inner house is built with three buildings (also known as boudoir), and then a three-hole blue brick arch cave is built. A building is built outside the kiln door, also known as kiln building and pavilion: the wall directly above the second floor of the kiln building is inlaid with jade beads. "The brick plaque shows off the wealth and wealth of the Wei family.

The so-called five entrances are "one entrance" when entering the gate. After entering the gate, walking through the second door is the "second entrance". After passing through the second door (also known as the hanging flower door) and walking into the hall, you can see the opposite building, go up to the platform, pass through the Dan, and enter the living room and the main room is the "third entrance". Go through the screen door of the living room and enter the plank road. A screen door separates the inner house from the outer house. When you enter the inner house, you will see the "fourth entrance". When you enter the inner house, you will see the "boudoir building", also known as the mansion building. " (Figure 30).

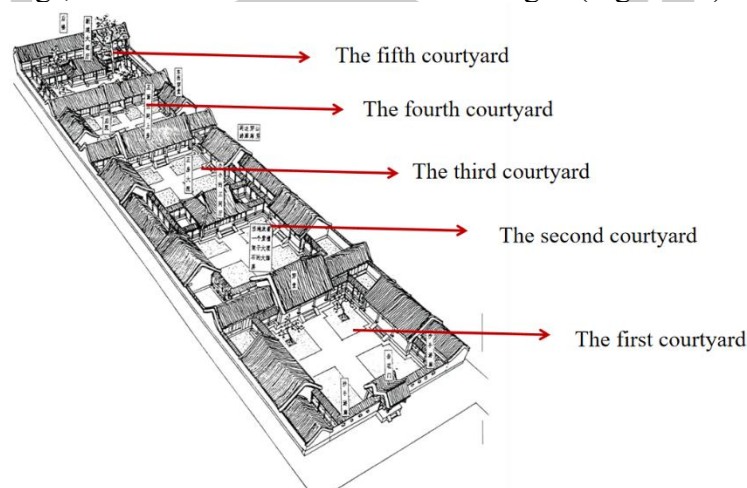


Figure 31 Schematic diagram of the five-entry house building space
Source: Picture drawn by the author. July 2023

There are many houses in the south courtyard of the ancient folk houses on North Street and a few buildings in the south street have five-entry houses. Among the many five-level residences, Songjiang Prefecture Tongjian, Wucheng Military and Horse Command and Fourth-rank Officials Wei Province Three Houses are the most complete and representative. Wei Province Sanzhaiyuan is located in the eastern section of the South Courtyard of North Street. It was first built in the ninth year of Daoguang reign of the Qing Dynasty (1829 AD). The courtyard is 80 meters deep (length) and is the earliest five-entry courtyard built in Weijiapo ancient residences. There are symmetrical horse-mounted stones outside the gate, and bluestone strips pave the steps. At the gate, flat drum-shaped stone carvings "house pairs" are placed on both sides of the door.

As soon as Li Huanji entered the gate, the words "Fu, Lu, Longevity" were carved on bricks on the door cap. Standing at the altar, you can see the brick plaque inlaid with "The Sound of Music and Calligraphy" above the door caps of the two doors. You can step into the home of elegant calligraphy. Enter the hall through the hanging flower door, which is called the "second entrance". After passing through the hall, you will see the opposite building. Go up the five steps to the platform, pass through the pill, and enter the living room. Above the door cap of the living room, there is a plaque "Tanggu Lianhui" hanging high. In ancient times, "tang" was like "father", and "gou" was like "son". Generally speaking, the three fathers and sons of the province wanted to have a high official career. There is a wooden horizontal plaque with the words "Guifu Orchid" carved directly above the screen in the living room. "Gui" and "Orchid" are both elegant flowers, which represent the numerous talents of the descendants of the noble family and the "heirloom of poetry and etiquette". The "Tai Chi Diagram" is drawn with the words "Wan Fu Lin" written in the east and "Fu Shou Chong" written in the west. Entering the living room is the "three entrances". You go through the screen at the back door and go down the steps to see the main door of the inner house. Entering the inner house is the "fourth entrance". You can see the opposite "boudoir". Step four steps to the front eaves of the upper house (the upper house is also called the main hall). There is a side door on the courtyard wall between the hall building and the boudoir building, called the Nine Purple Gate, which can communicate with the left and right courtyards.

2.1.4 Traditional residential construction technology

The construction of ancient folk houses is very particular. During the architectural design, each house scientifically leaves human pathways (including master and servant plank paths), Shinto paths and waterways. The architectural shape of the ancient residential houses faces the slope directly, with six eaves and nine ridges, green bricks and gray tiles, the wall is more than two feet thick, and the roof has five ridges and six animals, with steel weights, lions, seahorses, etc. on the roof, making the house look more official. It shows the prominent status and the wealth of the family. There are doors and windows under the eaves. The windows fall to chest level and are connected to each other. The doors are mostly composed of four screen doors with fine carvings (Figure 31), including December flowers, plum orchids, bamboos, chrysanthemums, peony. Bats visit longevity, magpies climb branches, children water lilies, elegance and tranquility, wealth, wealth and longevity are all carved with inlays. Most of the inlays are dragons and phoenixes showing

auspiciousness, pictures of good fortune, prosperity and longevity. The tree is engraved with golden bells and jade heart. The brick carvings on the walls, the bluestone carvings on the horse-mounted stones at the door, and the stone drums or carved with lotus flowers or peonies, birds, plum blossoms, orchids, bamboos and chrysanthemums, etc., all seem to be of an official style. In the courtyard of the outer house, peonies, hibiscus, rhododendron trees, rhododendrons (also known as tickle trees), and grape trellises are planted. In the courtyard of the inner house, pomegranate trees, oleanders and other flowers and trees are planted. In the courtyard of the outer house, stone-carved fish tanks are often placed.

Furniture used by the Wei family includes Eight Immortals tables, five-legged tables, three-legged tables, Taishi chairs, Dengke chairs, large tables, small tables, dressing boxes, as well as flower pot stands, brazier stands, incense burner stands, etc. The top bed is made of There are single noodles, double osmanthus noodles, triple noodles, etc. The upper part of the bed is inlaid with carved patterns such as dragons and phoenixes showing auspiciousness, unicorns delivering children, etc.



Figure 32 Carvings on the doors of ancient houses in Weijiapo

Source: Photographed by the author. December 2021

The ancient residences in Weipo are divided into north and south courtyards by the ancient street. Houses are mainly divided into two categories, namely courtyard-style houses and kiln-style houses. In terms of construction form, courtyard-style houses can be divided into three-entry type and five-entry type. Each house in the north courtyard is backed by a mountain, and the innermost courtyard is the backing kiln courtyard. The exterior of the ancient residence is built with high walls made of sandstone and blue bricks. It is a city-style building with extraordinary momentum, well-proportioned layout, exquisite architecture and rich connotation. The building materials are mainly built with blue bricks. The roof of the building is mainly a hard gable, covered with green tiles, and a ridge is placed on it. The gable of the building usually extends beyond the eaves column. The eaves are stacked with bricks and stone masonry to make the hard gable eaves to increase the number of houses. In order to improve the sturdiness, a brick carving with various patterns is embedded on the gable side of the hard gable roof, between the continuous eaves and the eaves bricks, which is called "head". The entire courtyard is surrounded on all sides and closed in one direction. It reflects the orderly construction layout of the old days where superiors were superior and subordinates were inferior.

Most households in Weipo Village build cave dwellings with one or two holes as the main building of their residences. The structures include earthen kilns, brick arches, etc. in various forms. They are warm in winter and cool in summer, suitable for spring and autumn. Cave dwellings not only provide a place for people to live on the Loess Plateau, but also form a major landscape on the high slopes of the Loess Plateau. Contemporary architects call kiln-style architecture indigenous architecture, which is a land-saving, energy-saving, environmentally friendly and green building.

Patio style house (Figure 32). The building specifications are roughly the same as those of a small house. To distinguish between different small houses, 3 holes are dug in each wall, resulting in a total of 12 holes in the kiln courtyard style kiln house. The house is located on the south side of the middle section of South Street. It is the residence of Yingji, the ninth-grade official guard of Dengshilang. It was built during the Daoguang period of the Qing Dynasty and consists of inner and outer houses. A 2.5-meter-high wall is built around the outer house with sandstone and blue bricks. Two ridge houses and a gatehouse are built in the southeast. The northwest is opposite to the ridge house and 6 houses are built facing the north. The inner house is located on the north side of the house, with 12 holes. The four walls of the cave are all built with blue brick arches. There are two pavilions (cailed buildings) built outside the kiln. Second-class eaves and horse-blocking walls are built on the kiln door. A horse ramp is dug on the south side of the inner house. , go down step by step, enter the gate, aisle, kiln, and enter the inner house and kiln courtyard. A seepage well was dug in the courtyard.

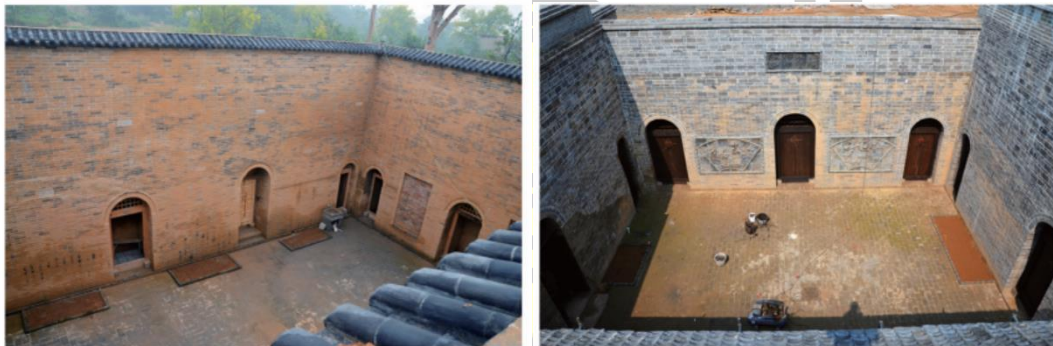


Figure 33 Patio style house

Source: Photographed by the author. December 2021

A patio-style house with two courtyards and a kiln courtyard. There are 14 holes for the kiln in the courtyard, 4 holes on each of the opposite walls, and 3 holes on the left and right walls. The middle of the front wall is equidistantly spaced, and a partition wall is built to separate the two courtyards. The two houses built gates, aisles, horse ramps, seepage wells, and second-class eaves to block the horses.

The architectural decoration art of the ancient residences in Weijiapo is really like this: the clouds connect to the painted eaves and flow with treasure, and the sun shines on the kiln house and spreads the spring breeze. Today's Weijiapo Village has long lost its former prosperity. But those patios and kilns built with holes, the courtyard houses with gray bricks and gray tiles, the ancient streets, and the descendants of the Wei family who still live here tell people about the glory and glory of the Wei family hundreds of years ago. glory.

2.1.5 Current status and evaluation of construction quality

(1) Current status of construction quality

The ancient residences in Weijiapo are mainly divided into two categories, namely courtyard-style houses and kiln-yard houses. In terms of construction form, courtyard-style houses can be divided into three-entry type and five-entry type.

The preserved ancient residential patterns on both sides of the Qing Dynasty ancient street are basically complete. The entire ancient street has strict planning and orderly architecture. There are 16 courtyard-style houses, 2 ancestral halls and 1 private school on both sides of the ancient street. Most of the existing buildings are of average quality, and some are of poor quality, such as Building No. 114 in the North Courtyard and Building No. 130 in the South Courtyard, which are crumbling and about to collapse; some buildings have collapsed in history, and residents have rebuilt modern red brick buildings on the original site. For example, the building No. 123 on South Street faces the street, and the building No. 127 faces the street across the courtyard, which is incompatible with the architectural style and color of the surrounding ancient residences. The patio kiln-style houses scattered around the ancient residences are located below the ground, and their protection status is even more unsatisfactory. Either the yard is full of desolate grass, or the kiln yard has long since collapsed, and the current building quality is poor.

(2) Construction quality evaluation

According to the current building quality conditions, the buildings within the planning scope are divided into three categories (Figure 33): (1) Good building quality: refers to buildings with a complete main structure. Parts are damaged but do not affect their functions. They can be repaired after simple repairs. Buildings that have been restored to their original appearance; and structurally intact buildings built after 1980. (2) Average building quality: refers to a building with an average main structure. The main structure of the building is partially damaged and can be used after repair; the building's exterior facade is seriously damaged and needs to be repaired to restore its original style; and 1950 It is a building with a complete main structure built from 1980s to 1980s. (3) Poor construction quality: refers to a building with a very poor main structure. The main structure of the building is seriously damaged and can no longer be used; the building facade is seriously damaged and cannot be repaired, including a dilapidated appearance, uninhabited, Buildings with unreasonable structures; buildings with poor ventilation and lighting, and residents have strong demands for renovation and are planning to implement renovations.

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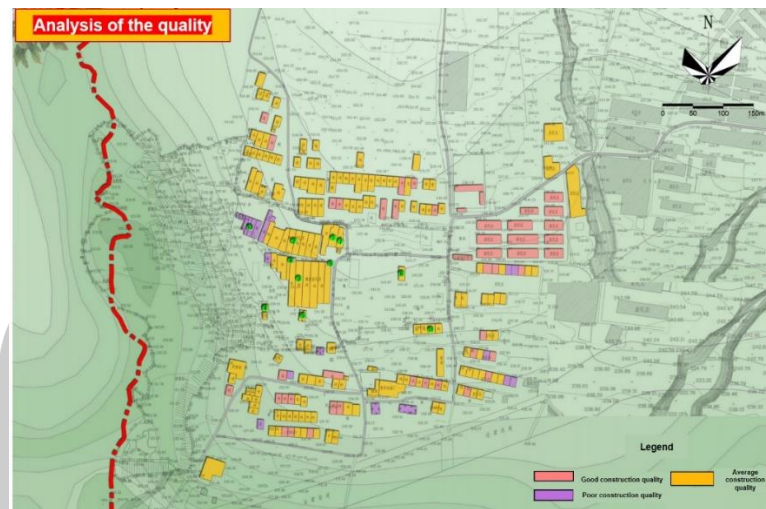


Figure 34 Analysis of the quality

Source: Provided by Chaoyang County Government to which Weijiapo Village belongs. April 2023

2.1.6 Evaluation of building age

The residential buildings in Weijiapo Village can be divided into Qing Dynasty buildings (1644-1911), Republic of China buildings (1911-1949), buildings from the 1950s to 1970s (1950-1979), and buildings after the 1980s (1980-present) according to the construction years.

1. Qing Dynasty architecture (1644-1911): Qing Dynasty architecture is the main body of the traditional style of Weijiapo Village, and the overall style is relatively complete. The north courtyard is a kiln courtyard combined with a courtyard, and the south courtyard is a courtyard style. The architectural shape is basically the same, with three courtyards and five courtyards. The building is mainly made of brick and wood structure, and the exterior wall material is mainly made of brick and stone.

2. Architecture of the Republic of China (1911-1949): There were few buildings during the Republic of China. At the end of the Qing Dynasty, the Wei family gradually declined. After the invasion of the wars at the end of the Qing Dynasty, during the Republic of China, warlords fought, the Anti-Japanese War and other wars continued, and many of the buildings were destroyed.

3. Architecture from the 1950s to the 1970s (1950-1979): The buildings in this period were simpler than those in the Qing Dynasty, and the green bricks used were slightly smaller than those in the Qing Dynasty. The exterior masonry creates hollow walls, which increases the thermal insulation effect of the house. The courtyard wall is divided into square grids with blue bricks, and the square grids are mostly filled with stones. The main branches are located on the periphery of Qing Dynasty folk houses.

4. Architecture after the 1980s (1980 to present): This period began a wave of large-scale development and construction in China. The emergence of reinforced concrete made the construction process of buildings simpler and faster. However, a problem that arises is that reinforced concrete buildings have changed the shape and structure of traditional buildings. Buildings are generally two to three-story flat roofs, and the planes and facades have become monotonous. This was very important to Weijiapo Village in the Qing Dynasty. The overall appearance of the ancient

residential buildings has caused great interference and impact. In this plan, buildings that seriously affect the overall style of Weijiapo Village, a famous historical and cultural village, will be demolished or renovated.

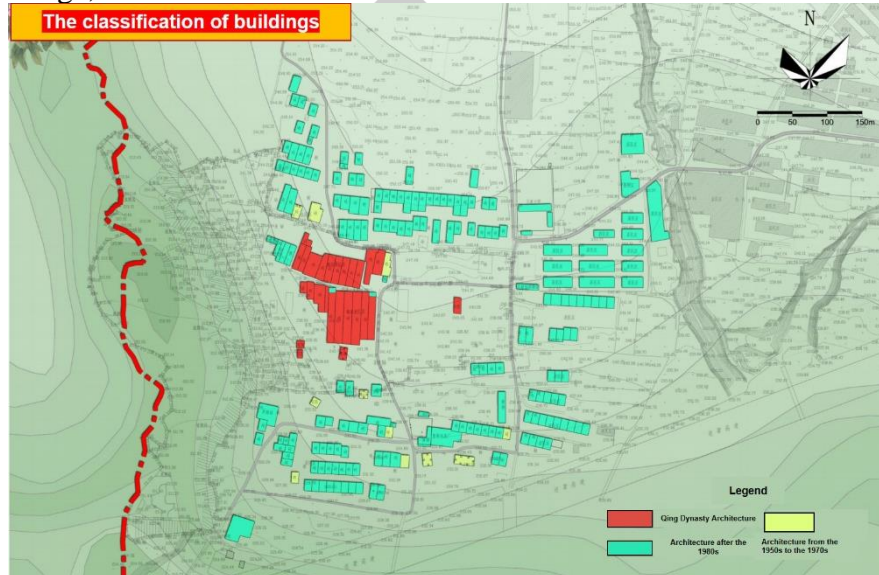


Figure 35 The classification of building

Source: Provided by Chaoyang County Government to which Weijiapo Village belongs. April 2023

2.2 Weijiapo rural intangible cultural identity

2.2.1 The connotation of intangible cultural heritage

The intangible cultural heritage of historical and cultural villages also faces huge threats. The rapid development of the economy has led to changes in people's lifestyles. Some traditional skills and folk activities have been replaced by modern production techniques and living habits. The destruction of intangible cultural heritage is silent and easier to be ignored by people. Therefore, while protecting the tangible cultural heritage of historical and cultural villages, we must also increase the protection of intangible cultural heritage.

Clan culture, Feng Shui culture, festival customs, couplets, architectural and decorative arts, stone carving, brick carving and wood carving skills, food culture, local specialties, local snacks and other cultural series are also important contents of the protection of historical and cultural villages. They are closely related to historical culture. Like the material cultural heritage of famous villages, they must be protected, excavated, displayed and utilized.

2.2.2 Weijiapo Village Intangible Cultural Heritage Project

(1) Weijiapo Paigu

It is said that Weijiapo Paigu originated from Weijia war drums (Figure 35). In the Qing Dynasty, the Wei family had many military generals. Whenever they went to war, the Wei family's war drum troupe would beat the drums to cheer them up, which frightened their opponents. Later, with the decline of the Wei family, war drums gradually became a form of entertainment for the Wei family. Every New Year and festival, drums and gongs are beaten to celebrate. Weijiapo drum platooning activity roughly started in the mid-Qing Dynasty and has a history of more than 200 years. Due to lack of information, the activities of Weijiapo Paigu in the Qing Dynasty are unknown. But we can still get a rough idea of the situation during the Republic of China from some old artists. According to an old drummer in the village, during the Republic of China, the Weijiapo Drum Club was called "Grandma Club". It had 12 drums and was managed by six families of the Wei family in turn. During the Spring Festival, after worshipping ancestors in the ancestral hall, drums are played in front of the ancestral hall. And go to various "houses". On the 13th day of the first lunar month, I went to Luoyang Guandi Temple to participate in the spring festival to Guandi. It is said that because Wei Jiapo is good at playing drums, every social fire organization will let Wei Jiapo perform first.



Figure 36 Weijiapo Paigu

Source: Photographed by the author. December 2021

After the founding of the People's Republic of China, drum troupe activities in Weijiapo still existed, but they were limited to entertainment during the New Year in the village. By the time of the Cultural Revolution, drum platooning activities were considered one of the Four Olds and gradually ceased. It was not until 1994, with the efforts of some enthusiastic villagers, that the masses raised funds to purchase four new drums, several sets of gongs, cymbals, and cymbals. Old artists taught drumming skills, and Weijiapo's drumming activities were resumed. So far, the large-scale folk drum organization, which has grown to 40 drums, goes to cities, counties and villages to participate in relevant festivals every year.

Weijiapo's drum performance is mainly based on drums, accompanied by gongs, cymbals, cymbals and other bronze instruments. The drum used is a double-sided cowhide drum with a wooden waist. The drum head has a diameter of 80 cm, a height

of about 50 cm, and is in the shape of a chess piece. Each drum comes with an associated stand, and the drum is placed on the stand during performance. The performer stands on one side of the drum and strikes the drum head with mallets in both hands. Along with the rhythm of the drums, other performers used gongs, cymbals, cymbals and other bronze instruments to hit the rhythm (Figure 36).



Figure 37 Wei Jiapo performance

Source: On the 13th day of the first lunar month, Weijiapo's lively performance (sohu.com)

(2)Weijiapo Shehuo

Weijiapo Shehuo is extraordinary. In the old society, every year before the Spring Festival, famous Shehuo from various counties in the Luoyang area would go to Guanye Temple to participate in the "Spiritual Sheep" and perform performances here.

The drum honor guard used the sound of drums to simulate the war drums of both warring parties, and used lion dance and monkey fist to direct the gongs and drums, with a consistent rhythm and unique characteristics. The performers may walk freely on stilts, jump and tap their feet, dance with sticks, and create wind in all directions; or they may pretend to be imps and stumble, making the fake look real. The crowd was packed with people, dazzled by the sight, and cheering endlessly. In addition, there are also programs such as rolling over old sergeants and paddling boats, each with superior skills and unique skills (Figure 37).



Figure 38 Festival activities held at Weijiapo Village Museum

Source: Photographed by the author. February 2020

(3) Weijiapo water mat

Weijiapo water mat originated from the famous Luoyang water mat. During the Wei family's heyday, they improved it and created the famous and unique Weijiapo water mat. Luoyang Water Banquet began in the Tang Dynasty and has a history of more than 1,000 years. It is one of the oldest famous banquets preserved in China. The so-called "water mat" has two meanings. One is that it is famous for its soup, and the other is that you eat one dish for another, and each one is like running water, so it is called "water mat". There are 24 dishes in total for the full banquet, including 8 cold cuts, 4 large pieces, 8 medium pieces, and 4 side dishes, including hot and cold, meat and vegetable, sweet and salty, hot and sour dishes. The order of serving dishes is very particular. First, 8 cold dishes are served as accompaniments. Each dish is a combination of meat and vegetables, a total of 16 dishes. After the guests have had three rounds of wine, the hot dishes are served: first, 4 large hot dishes are served, one for each dish. Follow with the two middle dishes (also called side dishes or seasoning dishes), euphemistically called "scallions served to the court"; finally, four table dishes are served, including an egg soup, also known as farewell soup, to indicate that the banquet has been served. Full. Hot dishes must be served with soup. Chicken, duck, fish, fresh produce, fungi, and seasonal vegetables are all included in the dish. They can be shredded, sliced, striped, cubed, or diced. They can be fried, fried, or grilled in endless variations.

In 2019, I visited Mengjin Weijiapo with my friends. At noon, the friends went to the water mat garden in the scenic area to have a water mat. There were a lot of people in the store. The person dining at the next table said: "The reason why we chose to have a water banquet in Weipo is because Mengjin's water banquet is very famous. In addition, there is a performance in Weijiapo in the afternoon. We also I want to visit Weipo again."



Figure 39 Mengjin Water Banquet
Source: Photographed by the author. February 2020

(4) Stone carving, brick carving, wood carving, painted stele carving techniques

There are a large number of stone carvings, brick carvings, wood carvings and painted decorations in the ancient residential buildings in Weijiapo. Doors, door pairs, column foundations, ridge beasts, brick carving plaques, brick carving pictures, wood carving door and window decorations, wood carving peonies, etc. can be seen everywhere with beautiful patterns. The carving is skillful. The doors of ancient residential buildings are often carved with patterns such as plum blossoms, orchids, bamboos, chrysanthemums, peonies, bats visiting longevity, magpies climbing branches, and children's water lilies; the beams inside the houses are often carved with inlay patterns such as dragons and phoenixes showing auspiciousness, and fortune, wealth, health and longevity. ; The brick carvings on the walls and doorways at the entrance are carved with lotus flowers, peonies, birds, plum blossoms, orchids, bamboos and chrysanthemums, etc. There are stone fish tanks placed in the courtyard. Household items such as Eight Immortals tables, Taishi chairs, coffee tables, dressing boxes, canopy beds, flowerpot stands, incense burner stands, etc. are all inlaid with carved patterns, including dragons and phoenixes presenting auspiciousness, unicorns delivering children, and other patterns. These fully demonstrate the exquisite skills and unique knife and carving techniques of the carving craftsmen at that time.

(5) Traditional residential construction techniques

The ancient residences in Weijiapo are divided into north and south courtyards by the ancient street. Houses are mainly divided into two categories, namely courtyard-style houses and kiln-style houses. In terms of construction form, courtyard-style houses can be divided into three-entry type and five-entry type. Each house in the north courtyard is backed by a mountain, and the innermost courtyard is the backing kiln courtyard. The exterior of the ancient residence is built with high walls made of sandstone and blue bricks. It is a city-style building with extraordinary momentum, well-proportioned layout, exquisite architecture and rich connotation. The building materials are mainly built with blue bricks. The roof of the building is mainly a hard gable, covered with green tiles, and a ridge is placed on it. The gable of the building usually extends beyond the eaves column. The eaves are stacked with bricks and stone masonry to make the hard gable eaves to increase the number of houses. In order to improve the sturdiness, a brick carving with various patterns is embedded on the gable side of the hard gable roof, between the continuous eaves and the eaves bricks, which is called "head". The entire courtyard is surrounded on all sides and closed in one direction. It reflects the orderly construction layout of the old days where superiors were superior and subordinates were inferior.

In the traditional residential construction technology of Weijiapo Village, the site selection, facade treatment, courtyard combination, overall layout, etc. of the building have all reached a high level of attainment, demonstrating the superb skills of the craftsmen.

2.2.3 Overview of investment and construction of Weipo ancient residences in recent years

(1) In April 2014, it was named as a pilot project for beautiful rural construction by the Henan Provincial Department of Finance and received provincial fiscal funds of 8.1 million yuan. It mainly focused on improving infrastructure, improving public service facilities, and comprehensively improving the environment to implement four major projects and Road construction, water supply and drainage construction, garbage collection and sewage treatment facilities, and greening and lighting construction have greatly improved living conditions and the quality of the living environment.

(2) At the beginning of 2015, it was rated as one of the second batch of Chinese traditional villages by the Ministry of Housing and Urban-Rural Development, and received a provincial financial bonus of 3 million yuan. The project mainly focused on how to protect traditional villages. The project was planned and designed by China Machinery Shiyuan International Plaza Co., Ltd. So that the traditional culture of ancient villages can be effectively inherited and the characteristics can be highlighted.

(3) The "Heluo Impressions - Weipo Ancient Village" cultural tourism area project is a "cultural tourism" project that is one of the two major characteristic industries in Mengjin County. It is located in Chaoyang Town, covering an area of 475 acres, with an investment of 570 million yuan, and a construction area of 570 million yuan. 112,900 square meters. It mainly constructs facilities such as ancient residence tours, dining areas, wedding squares, shopping areas, etc. Construction started in January 2016 and was completed in December 2018. The restoration of the Weishi North Ancestral Hall and the nine three-entry courtyards on North Street has been completed; Sanliuhang Workshop Street, Heluo Cultural Snack Street, and the Tourist Service Center have been completed; the city gate tower has been built; and the green tile turns of the roads in the historical and cultural blocks have been paved. The Dahuaishu Square has been built; the folk inn and theme hotel projects have been completed; 1,400 meters of asphalt pavement has been paved on the sightseeing avenue into the village, and a sewage treatment plant and a garbage collection station have been built; the roads in the historical and cultural blocks have been leveled and sewage pipes have been installed. There are three tourist toilets. After the project is completed, it will form a viewing and tasting place in the suburbs of Luoyang based on natural ecology, humanistic environment and health care experience, with ancient residential architectural culture, cave culture, folk culture, food culture, wedding customs culture, health culture and night culture as its content. It is an emerging tourist destination integrating leisure, entertainment, shopping and health care. It receives 3 million tourists annually, employs more than 300 people, and achieves a comprehensive tourism income of 300 million yuan.

(4) In April 2018, Mengjin County introduced Hangzhou Blue City Group and Henan Huachuang Company to jointly upgrade and build the "Weijiapo" town. The overall image of the scenic spot was unified planned, improved and operated, and 130 million yuan was invested to develop "Weijiapo". Zibieyuan" B&B industry, investing 30 million yuan to build the "Weijiapo Village Museum".

2.3 Displaying cultural identity of Weijiapo Rural Museum

As a group of ancient dwellings in the Qing Dynasty, the Weijiapo Rural Museum displays its unique cultural identity with its typical landscape pattern and rich historical and cultural resources. The museum is not only an important empirical material on the residential architecture of the Ming and Qing Dynasties in northern China, but also a precious resource for in-depth research on the history, culture, social economy and folk customs of Luoyang.

First of all, the Weijiapo Rural Museum is based on the ancient residential groups of the Qing Dynasty and presents a typical ancient rural village pattern and architectural form. This display provides extremely rich historical information for studying the socio-economic culture of ancient northern villages. From settlement structures to city defenses, the ancient buildings and relics displayed in the museum are of extremely high historical value and provide specific examples for studying the architectural development of this region.

Secondly, as a carrier of history and culture, the Weijiapo Rural Museum vividly displays the history, culture, social economy and folk customs of the Luoyang area through architectural art. This museum is not only a place to preserve ancient buildings, but also a unique space to display the architectural characteristics of Ming and Qing folk houses in the north. Visitors can deeply feel the historical heritage of Weijiapo Village in the museum, and at the same time understand the evolution of local society and people's lifestyle.

Finally, the displaying cultural identity of the Weijiapo Rural Museum is not only a nostalgia for the past, but also provides profound historical enlightenment for contemporary people. Through the protection, research and display of ancient architecture and historical culture, the Rural Museum has successfully reinvented cultural identity and transformed ancient residential groups into a vibrant and attractive cultural complex. This practice provides a sustainable path for rural revitalization, and also makes a positive contribution to the inheritance and promotion of Chinese culture.

As a Qing Dynasty ancient residential complex, the Weijiapo Rural Museum has a typical landscape pattern. The ancient buildings, kiln courtyard ruins and ancient and famous trees in the village are concentrated, large-scale and beautiful in style. The surrounding natural resources and historical and cultural resources are rich. It is an ideal place for research. An important empirical material on the development of residential buildings and regional architecture in Ming and Qing dynasties in northern China. Architectural art is the carrier of history and culture, and the Weijiapo Rural Museum provides precious physical information for the study of Luoyang's history, culture, social economy, and folk customs. The ancient residences in Weijiapo retain a large amount of historical information on typical rural ancient village patterns, settlement structures, architectural forms, and urban defenses, and are of extremely high historical value for studying the socio-economic culture of ancient northern villages.

2.3.1 Display of architectural art of ancient residential buildings in Qing Dynasty Weijiapo Ancient Residential House was a middle-level official residence in the Qing Dynasty. It is not only extraordinary in its momentum and well-organized layout, but also has exquisite architecture and rich connotations. The courtyard layout of the

typical quadrangle of Weijiapo's ancient residences takes advantage of the natural scenery and shapes the environmental space, making the courtyard full of natural interest and possessing a unique residential artistic style.

The buildings in the ancient residential courtyards are made of blue bricks and white seams. The architectural decorations are rich and colorful, including stone carvings, brick carvings, wood carvings, paintings, murals, etc. The contents are mostly about auspicious animals, auspicious clouds, auspicious flowers and plants, etc., which embellish the entire building magnificently. All kinds of carvings are of extremely high artistic quality; lions, elephants, lotuses, peonies, etc. are embossed on the backing board, and peacocks and peonies, egrets and lotus, and halberds and chimes are carved on the partition doors. The carvings are exquisite, skillful in craftsmanship, and profound in connotation. Extremely high artistic level and high artistic value.

The courtyards of Weijiapo's ancient residences are cleverly planned, with doors, halls, halls and corridors arranged. Through the spatial circulation with the central axis as the main line, the space flows, and is supplemented by side passages. Each courtyard is like a free and comfortable small world. It not only has its own side door secret passage, but also has complete drainage, fire prevention, and anti-theft functions. The courtyards are interconnected, separated but not separated, and integrated into one body. This is very rare among ancient dwellings in western Henan and has high research value. Its architectural art design is wonderful, its craftsmanship is simple, majestic and deep, its structure is rigorous, its decoration is exquisite, its brick carvings and wood carvings have smooth lines, it has high scientific value and profound cultural connotation.

Most of the ancient residential buildings in Weijiapo are group courtyards composed of three to five courtyards. Most of the roofs are hard gable roofs, which play the role of heat insulation and drainage; the gables mostly adopt the five-flowered gable style, which is beautiful and has fire protection function; some buildings also use the brick-clad back wall construction technology, that is, the outer layer of the wall is close to the ground. The base of the wall is inlaid with bricks to make it strong and rainproof. The main body of the inner layer and the middle part of the wall are made of loess. It uses local materials, saves building materials, and has specific vernacular architectural characteristics.

There are also a large number of backing kiln courtyards, dustpan-style kiln courtyards and patio-style kiln courtyards distributed in and around Weijiapo Village. Cave dwelling buildings have the characteristics of being strong and durable, saving money, warm in winter and cool in summer, windproof and soundproof, and earthquake-proof. They are called "natural air-conditioning and constant-temperature residences".

The ancient residences in Weijiapo show the ecological residential architectural design ideas of adapting to nature, utilizing nature, and protecting nature in many aspects such as site selection, orientation, floor plan, spatial combination, architectural style, building materials, and structural treatment. High scientific value.

The preface to the complete family tree of Weijiapo Village, a large number of historical documents, family mottos, lintel plaques, brick carvings, inscriptions on stele, relevant celebrity anecdotes, etc., all reflect the ancient Weijiapo villagers' respect for Confucianism and religion, and the "Three Cardinal Principles and Five

Constant Rules" Ethical and moral concepts, the typical courtyard layout of ancient residential buildings emphasizes the order of superiority and inferiority, clear priorities, left and right, and distinction between inside and outside. These relics reflect the profound cultural heritage of the Yellow River Basin, as well as the local customs and folk customs of adhering to rites and worshipping righteousness, and have high cultural value.

As a typical representative of Qing Dynasty residential architecture in western Henan, Weijiapo Ancient House is one of the characteristics of Luoyang as a famous historical and cultural city, and it is also a cultural witness of the city's history. The decorative art of ancient folk houses, especially the carving art, not only displays the architectural function, but more importantly, the humanistic and aesthetic concepts of traditional culture; it conveys the broad connotation of Chinese auspicious culture and the simplicity of western Henan folk culture. Its unique characteristics provide precious physical data for the study of architecture, painting, sculpture, folk customs, etc. in Luoyang during the Qing Dynasty.

2.3.2 Cultural Exchange Exhibition Center

After the ancient courtyard of Weijiapo Rural Museum is restored, different types of cultural relics can be displayed in it; around the patio kiln courtyard and ancient trees and ancient wells, unique local folk objects, such as stone mills and stone mills, are displayed to perform the unique local folk culture. Such as Weijiapo Paigu, Weijiapo Shehuo, etc. (Figure 39). This ancient tree in the square requires several people to hug it. It has become a happy place for people to hold book donation activities during festivals. Every festival, the place is extremely lively, and people hold various activities in front of the ancient tree. performances and celebrations.



Figure 40 Weijiapo Rural Museum Cultural Exchange Exhibition Center

Source: Photographed by the author. February 2020

After the establishment of a cultural exchange and exhibition center, the ancient courtyard of Weijiapo Rural Museum was renovated into a multi-functional cultural venue. Different categories of cultural relics can be displayed here to showcase the rich local history, culture and artistic traditions. The area around the patio kiln can become a display area for unique local folk customs, such as stone mills, stone mills and other traditional agricultural tools. Local craftsmen can also be arranged here to demonstrate and teach relevant skills. An open leisure area is set up around the ancient trees and wells for visitors to enjoy the local natural scenery. In a

specific area of the exhibition center, a special performance area is set up to showcase the unique local folk culture. This includes traditional performances such as Weijiapo Paigu and Weijiapo Shehuo, allowing tourists to personally experience and participate in local traditional cultural activities. It is also a venue for artistic performances and cultural experiences. The ancient trees in the square can become the center of various celebrations and cultural activities. This ancient tree has become a happy place for people to hold book donation activities during festivals, prompting people to gather together and participate in cultural exchanges. During festivals, various performances, celebrations and folk art performances can be held here, making the square an important place for community cultural interaction. A cultural and educational exchange area is set up in the exhibition center to hold lectures, seminars, cultural experience activities, etc. This area can attract students, researchers and cultural enthusiasts, provide a platform for learning and exchange, and promote the inheritance and development of local culture.

Through such a layout and design, the Cultural Exchange Exhibition Center has become a multi-functional cultural venue integrating cultural relics display, folk performances, celebrations and cultural education. It displays the cultural identity of Weijiapo, provides tourists with a comprehensive cultural experience, and at the same time promotes The cultural inheritance and development of Weijiapo Village.

2.3.3 Folk culture display

Folk culture refers to the collective name of the customs and life culture of the folk people. It also generally refers to the customs and living habits created, shared and inherited by the people living together in a country, nation or region. It is a series of material and spiritual cultural phenomena formed in the production and life process of ordinary people (as opposed to the official). Including folk workshop street, food and snack street, wedding customs and cultural experience, etc.

For example, in the thirty-six lines of handmade experience workshop experience (handicrafts, products) project of Weijiapo Rural Museum (Figure 40), the thirty-six lines include: meat shop, palace noodle shop, ready-made clothes shop, jade shop, jewelry shop, silk shop Hemp shop, jewelry shop, paper shop, seafood shop, fresh fish shop, stationery shop, tea shop, bamboo and wood shop, wine and rice shop, ironware shop, embroidery shop, needlework shop, soup shop shop, medicine shop, tying shop Xing, Renzuo Xing, Shaman Xing, Yi Chuan Xing, Clay Xing Xing, Coffin Xing Xing, Leather Xing Xing, Gu Jiu Xing Xing, Sauce Xing Xing, Firewood Xing Xing, Net Number Xing Xing, Hua Ya Xing Xing, Miscellaneous Essential Xing Xing Xing Xing, Drum Music Xing Xing and Flower and Fruit Xing Xing. . Workshops: porcelain mill, steamed bun workshop, wine shop, embroidery workshop, lantern paintings, steamed buns, dried noodles, old oil workshop, old yogurt, oil tea and tofu workshop, copperware workshop, blacksmith shop, paper cutting, cotton shop, cotton shop, string puppets, Pottery workshop, leather workshop, bamboo workshop, old coarse cloth workshop, flower workshop, carpentry workshop, straw weaving workshop, etc. These projects are all fee-based projects, which not only allow tourists to experience culture, but also generate income for the local economy in Weijiapo.



Figure 41 Wei jiapo Rural Museum Handicraft Experience Hall

Source: Photographed by the author. August 2020

It also includes creative industry handicraft workshops, horseback riding and warrior costumes, private school experience, rickshaw rides and other projects. As a very important culture in Wei jiapo, farming and reading culture occupies an important part in the entire rural museum display. The private school is a space for displaying farming and reading culture (Figure 41). The private school is a Sanjin courtyard building. In the Qing Dynasty, it successively trained 54 talents, 3 Jinshi, 4 Juren, and 29 officials of seventh rank or above for the Wei family. Later generations respectfully called the school the "cadre academy" of the Wei family. The stele pavilion in front of the private school is to commemorate Wei Zuolin, the last scholar of the Wei family. It was erected by Wei Zuolin's protégé, Chinese drama master Wang Zhennan, and more than 140 students.

On a weekend day, many parents came to visit the Wei jiapo Rural Museum with their children. One of the parents said: "I have long heard that Wei jiapo is a place full of scholars and is rich in Jinshi. My child is about to take the college entrance examination. I took my child here to visit on the weekend. I want my child to learn and see what their ancestors are like." Those who study hard also want their children to have this luck and strive to get good results in the college entrance examination."



Figure 42 Wei jiapo Village Museum Private School

Source: Photographed by the author. August 2020

2.3.4 Cave Dwelling Experience

The kiln courtyard is an important part of the cave dwelling culture in western Henan. It is commonly known as the pit courtyard. It is a living form created by the common people according to the climate conditions and soil conditions, showing the wisdom of the ancestors. The kiln courtyard in the village has been transformed into a cave hotel with western Henan characteristics, and folk crafts such as spinning and weaving, traditional grain and oil processing, etc. are displayed there, so that tourists can experience the charm of traditional folk crafts while living comfortably.

This renovation project digs into the local cave culture in western Henan and transforms it into a cave hotel with local characteristics. It pays tribute to the wisdom of the ancestors and at the same time shows tourists the unique charm of traditional folk crafts. Kiln courtyards are a form of living created by ordinary people based on climate conditions and soil conditions. By transforming these traditional kiln courtyards, the Weijiapo Rural Museum showcases the rich cultural identity of local residents. This is not only a continuation of the ancestors' living wisdom, but also an expression of the local residents' deep understanding and adaptation to the land. The transformation of cave dwellings into hotels is not only a modern improvement, but also a recognition and respect for traditional culture. By integrating cave dwellings into the modern hotel design, it demonstrates the local residents' deep recognition of traditional residential forms. This not only deepens the villagers' understanding of their cultural roots, but also presents an authentic cultural experience to tourists. The renovation of the cave hotel focuses on the cultural characteristics of western Henan and makes it consistent with the local climate and soil quality. This design not only embodies love for the land, but also demonstrates a deep understanding of regional culture. By retaining the elements of traditional cave dwellings and transforming them into a comfortable and livable hotel, the organic integration of tradition and modernity, culture and comfort is achieved.

The cave hotel (Figure 42) is not only a place to live, but also a vivid display place for traditional folk crafts. Inside the hotel, by setting up a special display area, visitors can personally experience the production process of folk crafts such as spinning and weaving, traditional grain and oil processing. This not only helps to pass on these precious handicrafts, but also provides visitors with interactive opportunities to understand the local culture. The renovation of the cave hotel provides a new platform for cultural exchanges. While enjoying comfortable living, tourists can have an in-depth understanding of local traditional culture, participate in traditional handicraft production, and deepen their identification with local culture. This not only helps promote the inheritance of culture, but also promotes communication and understanding between different cultures. Through such transformation and design, the cave hotel is not only a tourist attraction, but also a symbol of cultural identity, a common tribute to the land, traditional culture and the wisdom of the ancestors. This way of displaying cultural identity allows local culture to be inherited and promoted, while providing tourists with a rich and colorful cultural experience.



Figure 43 Wei Jiapo Rural Museum Cave Hotel
Source: Photographed by the author. August 2020

2.3.5 Wei Zi Cultural Park Exhibition Space

In the displaying cultural identity of Wei Jiapo Rural Museum, Wei Zi Peony, as one of the four famous peonies, embodies the concept of cultural identity. By planning and constructing a precious peony garden with the theme of Wei Purple Peony, it not only displays the regional culture of Wei Jiapo Village, but also creates a place that integrates traditional culture and modern tourism.

The birthplace of Wei Purple Peony is Wei Jiapo Village. It is not only a plant variety, but also a symbol of the cultural identity of the local people. The records in Ouyang Xiu's "Luoyang Peony" endowed this flower with profound historical and cultural connotations, making Wei purple peony a cultural symbol that local people are proud of. By using Wei Zi Peony as its theme, the Peony Garden not only recognizes this local specialty, but also expresses the local people's deep understanding of this unique variety. The construction of this park recognizes traditional farming culture and natural ecology, and also provides tourists with an opportunity to gain an in-depth understanding of local culture.

The story of Wei Purple Peony is told through 3D animation technology, and the production of 3D animation about the story of Wei Purple Peony provides tourists with a more vivid cultural experience. While admiring the precious peonies, tourists can gain an in-depth understanding of the legend and cultural origins of Wei Zi Peony through animation, further deepening their sense of identification with this local feature. The sculptures, sketches, fountains and other facilities in the Peony Park can be integrated into the cultural connotation of Wei Zi Peony, enriching the cultural level of the entire park through artistic landscape elements. These designs not only beautify the environment, but also provide visitors with an immersive cultural experience. The peony garden is not only a place to appreciate flowers, but also has facilities such as children's games, wall paintings, and mazes, enriching the landscape of the park through cultural activities. Taking advantage of terrain changes, an open-air forest theater is arranged to carry out various cultural activities, allowing residents

and tourists to display their talents here and promote cultural exchanges and interactions.

Through such planning and construction, the Wei Zi Peony Garden of Weijiapo Rural Museum has become a multi-functional place with both cultural identity and modern tourism functions. This comprehensive design not only displays local culture, but also provides a platform for tourists to comprehensively perceive and experience local culture.

2.3.6 Farming Experience Park

In Weijiapo Village, the new agricultural form featuring agricultural production and management and farming activities successfully integrates history, culture, agricultural landscape and rural natural environment through the concept of displaying cultural identity and cultural identity, creating an environment that attracts tourists to participate and watch. A unique agricultural tourism format of tasting, shopping, practicing, experiencing, leisure, and vacation (Figure 43). The new agricultural production and management form of Weijiapo Village highlights the rural history, culture and traditional farming activities. Through the presentation of agricultural landscapes and natural environments, local residents' deep understanding of the land and pride in cultural identity are demonstrated. This display method not only promotes traditional culture, but also provides tourists with a real rural life experience. Visitors can personally experience the traditional rural lifestyle in Weijiapo Village and spend pastoral time with farmers. This intimate experience allows visitors to better understand the rural culture of Weijiapo and form an identity with traditional rural life.



Figure 44 Weijiapo Rural Museum Farming Experience Garden
Source: Photographed by the author. August 2020

The success of new agricultural forms lies in the recognition and promotion of traditional rural culture. By combining agricultural production with historical culture, farmers inherit ancient farming traditions in their agricultural activities, and at the same time pass on this identity to tourists, allowing them to better understand and identify with local cultural characteristics. The agricultural landscape and natural environment merge with each other to form a unique rural scenery. This design is not only a rational use of land, but also provides a space for tourists to relax and enjoy the beautiful scenery. Farmland, orchards, and farmers working in the fields have become part of the rural landscape. The new agricultural form successfully combines agricultural production and management with rural cultural life. Farmland has become a platform for tourists to learn about agricultural production, and at the same time, various rural cultural activities are held, such as traditional festivals and farmers' painting exhibitions, providing tourists with a multi-level cultural experience. Visitors have the opportunity to participate in agricultural activities, experience farmers' work first-hand, and learn agricultural skills. This sense of personal experience deepens tourists' identification with rural culture. By working together with farmers, tourists can feel the preciousness of agricultural traditions and develop a deeper sense of identification with this culture.

The combination of agricultural landscape and natural environment in Weijiapo Village, as well as the diversified development of agricultural production and management forms, allow tourists to have a comprehensive experience of Weijiapo Village by participating in agricultural activities, tasting agricultural products, and understanding local culture. In the process of participating in cultural activities in Weijiapo, tourists gradually develop a sense of identity with the local culture. Through these personal experiences, tourists are not only tourists, but also participants and experiencers. This level of participation encourages them to have a deeper understanding and identification with Weijiapo's culture. This sense of identity is not just a superficial understanding of the culture, but an emotional resonance and connection that prompts visitors to have a deep and lasting interest in this land. Through this new agricultural form, Weijiapo Village not only achieves the development of agricultural economy, but also fully demonstrates the rich local cultural connotation, providing tourists with a unique and diverse rural tourism experience. This new form that integrates agricultural production and management with rural culture not only promotes local economic development, but also provides strong support for the inheritance and promotion of rural culture.

2.3.7 Weijiapo Food Display

The Water Banquet Garden Exhibition Hall of the Weijiapo Rural Museum displays the rich cultural identity and profound cultural identity by presenting the traditional banquet used by the Wei family to entertain guests - the "Wei Family Banquet". This traditional water banquet culture is not only a presentation of delicious food, but also a vivid display of guest etiquette and social culture. This is a display of the banquet that the Wei family used to entertain guests, called the "Wei Family Banquet" (Figure 44). The so-called "water banquet" has two meanings: first, all hot dishes are served with soup - soup, soup and water; second, after one hot dish is finished, another one is served, which is constantly renewed like running water. People in Weijiapo regard the water banquet as the top table in various banquets to

entertain guests from far away. It is not only a popular seat in grand banquets, but also in ceremonial occasions such as civil weddings and funerals, birthdays, and New Year celebrations. People also use water seats to entertain their relatives and friends. People affectionately call it "March 8". table".



Figure 45 Weijiapo Rural Museum Water Mat Garden Exhibition Hall

Source: Photographed by the author. August 2020

The water banquet is not only a sumptuous form of banquet, but also the traditional cultural expression of Weijiapo people for entertaining guests. The characteristic of the water banquet lies in its rich and meticulous cooking techniques. Each dish is carefully designed and produced, reflecting the Weijiapo people's unique pursuit of food. This displaying cultural identity reflects the unique food tradition of Weijiapo and highlights the local residents' love for food and the importance they attach to treating guests.

By showcasing the history and tradition of the Wei family banquet, the cultural identity of the water banquet is clearly presented. Water banquet is not only a way of eating, but also an expression of social interaction and interpersonal communication. This food culture reflects the unique way that Weijiapo people treat their guests, emphasizing the relationship between family, friendship and neighbors. While appreciating the water mat culture, tourists gradually recognized this unique and warm way of socializing. The flowing service of the water banquet reflects the thoughtful care for the guests and the etiquette standards for the banquet, making the water banquet a unique existence in social occasions. This social value guides tourists to deeply understand local social culture and deepens their sense of identity with Weijiapo countryside through displaying cultural identity.

By displaying cultural identity in the Shuixi Garden exhibition hall, the Weijiapo Rural Museum successfully displays the water table culture as a traditional way of eating, guiding visitors to deeply understand and identify with the local social culture, and deepening their cultural identity with Weijiapo. This form of cultural inheritance not only promotes tradition, but also injects new vitality into local culture.

2.3.8 Intangible cultural performances

In the layout of the cultural tourism industry in the park, Weijiapo Rural Museum has demonstrated its strong cultural identity and identity by actively organizing local folk culture and art performances, performances, cultural festivals and other activities, and increasing publicity and education on the protection of intangible cultural heritage. . Actively develop folk craft projects, folk art and folk performance projects with national traditions and regional characteristics, and cultivate famous Weipo villages, celebrities, famous flowers, civil affairs and famous products. Accelerate the implementation of the characteristic cultural brand strategy. It is necessary to make full use of the "Cultural Heritage Day" publicity and organize a series of activities such as exhibitions, forums, lectures, training, and exchanges of intangible cultural heritage. It is recommended to expand the dissemination channels of intangible cultural heritage, so that more "intangible cultural heritage" in the Central Plains can be exposed to the masses, onto the stage, on the screen, and on the Internet to meet the people's growing diversified cultural needs.

By holding local folk culture and art exhibitions, the Weijiapo Rural Museum showcases the rich and colorful local culture of Weijiapo (Figure 45). These performances include traditional music, dance, opera and other art forms. This cultural performance allows tourists to deeply feel the unique local cultural charm and deepens their cultural identification with Weijiapo. At the same time, the Weijiapo Rural Museum increases the protection of intangible cultural heritage through publicity and education activities. This includes both the production of traditional handicrafts and the inheritance of intangible cultural heritage such as performing arts. Through these activities, the Weijiapo Rural Museum has demonstrated its sense of responsibility and concern for the inheritance of local culture in its cultural identity.



Figure 46 Weijiapo Rural Museum displays cultural performances
Source: Photographed by the author. August 2020

During the planning and implementation process of the event, Weijiapo Rural Museum accelerated the implementation of its characteristic cultural brand strategy, demonstrating that the museum is committed to creating a cultural brand with local characteristics and unique charm. By exploring elements such as famous villages, celebrities, famous flowers, civil affairs, and famous products, unique cultural symbols are formed, thereby deepening tourists' cultural identification with Weijiapo. It is proposed to expand the communication channels of intangible cultural heritage and make "intangible cultural heritage" more widely available to the masses. Through diversified communication methods such as stage, screen, and the Internet, intangible cultural heritage is presented to more people to meet the growing cultural needs. This not only helps to promote the inheritance of local culture, but also creates recognition and concern for local culture in the whole society.

Through the above measures, Weijiapo Rural Museum has successfully built a bridge connecting tourists and local culture in displaying cultural identity, promoted the in-depth development of cultural identity, and injected new vitality into the inheritance and development of local culture.

2.3.9 Cultural learning research display

The cultural learning and research display of Weijiapo Rural Museum is a multi-cultural learning and research base, covering Huadu culture, Wei Zi culture, farming culture, folk culture, farming and reading culture, Wei culture, residential culture, food culture, and health culture. etc. This unique cultural learning and research base not only provides tourists with the opportunity to have an in-depth understanding of rural culture, but also cooperates with primary and secondary schools and universities to develop various research activities and promote the inheritance and development of rural culture.

The cooperation between the rural museum and the school, especially through various study activities, provides students with a rich and colorful cultural experience and on-site learning opportunities. This kind of cooperation is an important carrier of displaying cultural identity and cultural identity. Through practical teaching models, students can go out of school from books and enter rural museums in person, have close contact with, experience and feel various cultures, thereby deepening their understanding of Understanding and recognition of traditional culture.

Displaying cultural identity is at the heart of this collaboration. As a cultural distribution center, the rural museum presents the multicultural elements of the countryside through rich displays and displays. Students can see rich and unique contents such as Huadu culture, Wei Zi culture, farming culture, and folk culture in the museum. This kind of displaying cultural identity is not only a vivid restoration of traditional rural culture, but also a true presentation of local residents, ethnic groups, history and customs, allowing students to perceive the connotation of this culture through observation and experience. Through personal experience, students are more likely to develop a sense of cultural identity. Field learning enables them to personally participate in cultural activities, interact with local residents, experience traditional crafts, and participate in traditional festivals. This participatory learning model helps students integrate knowledge into real life, thereby gaining a deeper understanding and appreciation of the connotation of culture. At the same time, through communication

with local residents, it is easier for students to establish emotional ties with the countryside and form a deep identification with this culture.

The cooperation between rural museums and schools introduces students to a real and rich cultural world through study activities (Figure 46). Through displaying cultural identity and students' personal participation, it encourages them to deepen their understanding and identification of traditional culture in practice, and realize The organic integration of culture and education. Such cooperation not only provides students with access to knowledge, but also stimulates their strong interest in traditional culture and cultivates new strength for the inheritance and development of culture.



Figure 47 Collaborative study activities between rural museums and schools

Source: Photographed by the author.October 2020

With its unique display method and the integration of multicultural elements, Weijiapo Rural Museum has created a cultural learning and research base that integrates tradition and modernity and is educational and entertaining. Visitors and students can not only appreciate the memories of past civilizations in rural museums, but also find a cultural identity connected with local civilization, promoting cultural inheritance and innovation to flourish in rural areas.

3. The "power field" of rural museums: the operation of promoting the revitalization of rural cultural identity

Rural museums are located in rural areas, inheriting China's excellent traditional culture, promoting core socialist values, and focusing on displaying, disseminating, collecting and inheriting regional history and culture, characteristic culture, revolutionary culture and rural production and life, intangible cultural heritage protection, and witnessing industrial development. It is a cultural venue that is open to the public and has the function of a museum (Long Minfei. 2022). This concept was refined by the Cultural Relics Bureau and is both collaborative, practical and theoretical. The Weijiapo Village Museum is located in Chaoyang Village, Mengjin County, Luoyang City, Henan Province, China. The exhibition content is to spread the local culture of Weijiapo Village and has the function of a museum. In the process of its establishment, accompanied by the game of multi-party forces, different powers determined the display content and development of the rural museum.

3.1 Government and investment developers: dominate the discourse of rural museums

In the cultural production field of rural museums, the power of local government cannot be ignored. As the meta-field of power, the state's political and social capital are exercised through local governments as state agents in grassroots societies. Under the guidance of the national policy of revitalizing rural culture, local governments attach great importance to the cultural construction of rural society. Weijiapo was originally an ancient residence for private residence. The local government took it over and planned to repair and develop the ancient residences in Weijiapo and resettle the villagers who still live in Weijiapo. This requires a large amount of capital investment. Therefore, the government, together with China Founded Yongdao Industrial Group Co., Ltd. and introduced Blue City Group to invest and construct in Weijiapo to comprehensively build the Weijiapo Rural Museum as the center to promote the development of local cultural tourism industry and rural folk customs. The total planned construction area of the project is 2.1 million square meters, with a total investment of approximately 12 billion yuan. In order to comprehensively develop the cultural tourism industry of Weijiapo Rural Museum in Mengjin County, Huachuang Group established Luoyang Huachuang Tourism Development Co., Ltd. with a registered capital of 30 million yuan.

At the local government level, the approval of the Weijiapo Rural Museum business license is the result of multi-faceted considerations. On the one hand, it must be based on the relevant document instructions of the upper-level leaders, and the government must implement its due responsibilities; on the other hand, out of When considering political performance, a flexible and multi-angle approach is needed to achieve results. After seeing the positive impact that the Weijiapo Rural Museum had on the basic public cultural services of the village and nearby communities, the local government began to approve the museum's operating license. It was not until later that as the museum developed, it attracted more foreign tourists. After that, the local government also incorporated the Weijiapo Rural Museum into the local new rural construction project, developed rural cultural tourism, and used its own political capital to interact with museums with cultural capital to achieve the purpose of improving its own political performance. .

At the investment and developer level, with the support of the local government, the Weijiapo Ancient Village Cultural Tourism Area has restored and developed ancient buildings. The most representative ones are Xiaokunwu Medical Center and Shizhiyuan Pharmacy, which are accurately inherited, upright and innovative. Thirty-six rows workshop, traditional food street, cultural theme folk customs, Han wedding square, nostalgia square, children's game area bar style street, private school cultural garden, lotus pond fishing, ecological oxygen bar and other interactive participation experience methods, presenting food, accommodation Luoyang's high-end cultural tourism business card integrating travel, tourism, shopping and entertainment. As of 2020, an investment of nearly 650 million yuan has been completed. Nine three-entry courtyards on the North Street of Ancient Residential Streets, namely Xiaokunwu Medical Center and Shizhiyuan Pharmacy, have been fully restored, and 70% of the seven five-entry courtyards in the south courtyard have been restored. The main body

of Thirty-Six Rows Workshop has been completed and put into use. The main parts of the traditional food street and bar style street have been completed. The visitor service center has been completed and put into use. At present, the main funds are used for the environment construction and supporting facilities of the Thirty-sixing Workshop Area, the theme medical center for seeking medical advice, traditional food street, wedding performance square and ancient residences. The next step is to develop theme hotels, forest oxygen bars, cave hotels, Fishing in the lotus pond and other work. Currently, 400 shops are open to the public. Now, it receives an average of 50,000 tourists every day and has an annual operating income of 200 million yuan. The main aspect is that investment developers use their own financial capital to interact with museums with cultural capital to achieve their own economic goals.

It can be seen from this that in the cultural production field of Weijiapo Rural Museum, the government and investment developers play a key role in leading the right to speak. First, at the local government level, under the guidance of national policies, local governments attach great importance to the cultural construction of rural society. The cooperation between the government and investment developers is to promote the development of rural cultural tourism industry. The government has renovated and developed the ancient residences in Weijiapo, introduced funds for investment and construction, and created a cultural tourism industry with a rural museum as its core, comprehensively promoting the development of local culture, tourism and folk customs. This reflects the role of the government as a national agent in local society and promotes the implementation of the rural museum project by integrating political capital and social capital.

Secondly, the government plays a decisive role in approving the operating license of rural museums. The approval process is not only guided by national policy documents, but also involves the actual operation and performance evaluation of the government in the region. The government only started to approve the museum's operating license after seeing that the village museum had a positive impact on basic public cultural services in the village and nearby communities. Since then, the development of the museum has attracted more tourists, and the government has included it in local new rural construction projects to further promote rural cultural tourism. This shows that in the government's dominance of discourse power, it takes into account both the implementation of national policies and the government's performance considerations at the local level.

At the level of investment developers, the support of local government provides funds, resources and policy guarantees for Weijiapo Rural Museum. Through cooperation with the government, investment developers were able to obtain investment and development rights in the Weijiapo Ancient Village Cultural Tourism Area. With the support of the government, investment developers have restored and developed ancient building complexes and created representative cultural attractions. This kind of cooperation forms a mutual relationship between the government and investment developers. The government promotes the development of rural cultural industries by introducing funds and resources from investment developers, while investment developers realize the importance of rural museums through cooperation with the government. Project investment and operation.

In general, the government and investment developers jointly dominate the construction of the Weijiapo Rural Museum. The government promotes the implementation of the project with its political capital and social capital, while investment developers cooperate with the government through financial capital to realize the investment and operation of rural museums. This synergy reflects the important position of the government and investment developers in making decisions on planning, investment, and approval in the field of cultural production.

3.2 Local villagers: an important role in building rural cultural identity.

As the owners of the countryside, community residents play an important role in building rural cultural identity. The villagers are in the environment of rural culture. Local villagers enter the space of the rural museum to visit. The familiar life-related content in the past appears in front of them in a novel form of exhibition, which allows the villagers to re-examine the culture in which they live. environment.

A visitor to the Weijiapo Rural Museum saw items that he was familiar with in the past or present as objects in the exhibition. He thought this was a novel experience, and this experience also made him re-examine his cultural environment. "Things that used to be everywhere in the house have become rare things now. I have lived for so many years without feeling it. Now looking at these things like this, I feel that the changes are really big. How much do these old objects (Figure 47) cost now? I haven't used it for years, but I can see this thing again here. (Mr. Zhang, Interview, 2022)"



Figure 48 Agricultural tools on display at Weijiapo Rural Museum

Source: Photographed by the author. October 2020

This tourist is very curious about the exhibits in the museum. For him, most of the exhibits are familiar to him. Every time he visits the Weijiapo Rural Museum, he can fully feel the culture of the area where he lives, which arouses his original interest. There are rural memories deep in his mind, and this kind of stimulation also strengthens his existing rural memories. As holders of rural culture, the local villagers' visit to the cultural center strengthened their cultural identity about the countryside, thereby constructing a new understanding of their hometown. Some of the exhibits in Weijiapo Village Museum come from local collectors, and some of the exhibits are

owned by villagers at home and donated to the exhibition hall. Behind these donated old rural objects are stories about Weijiapo Village one after another.

Mr. Dong is a collector of rural cultural relics. Some of the exhibits on display in the Weijiapo Rural Museum were donated by him. As a collector and donor, he believes that these old objects best reflect the identity of rural culture (Figure 48) . He said: "Nowadays, cities are developing faster and faster, and few families have these old objects. I originally collected these things as a hobby, but then I gradually discovered that these things are becoming less and less, and some of them have become rare items. I am donating these things now because I want to allow the elderly to recall the past, let the young people know the past, leave old objects, and remember the cultural identity of the countryside. Some people look at these things and think of the days of hard work. He can better appreciate the current life. In addition, some young people now have not experienced rural life, and these things can also give them a concept of the countryside. (Yanshou Dong, Interview, 2022) "



Figure 49 Mr. Dong Yanshou, a collector of rural cultural relics

Source: Photographed by the author. December 2022

The department manager of the Operation Department of Weijiapo Rural Museum said: "The construction of a rural culture exhibition hall is a good way for people to understand rural culture. It is an important emotional link to stimulate people's cultural identity and identity. Local villagers are the creators and creators of local rural culture. They have a better understanding of local culture. Villagers contribute the homes they originally lived in and the old objects used at home to the government and donate them to museums as exhibits. This process shows the villagers' construction of rural cultural identity, just as Like collector Mr. Dong, when presenting cultural relics to the museum, he specially selected some artifacts that are familiar to local villagers. He hopes that through these contents, the elderly can recall the past and the young people can understand the local rural culture. Construction can only be done by villagers who understand the local culture. (Meng Liu, Interview, 2023)"

Local villagers actively participate in the construction of rural cultural identity through visits, donations and other behaviors in the rural museum. In this way, they deepened their understanding of their hometown culture, strengthened their identification with the countryside, and provided important support and motivation for the revitalization of rural culture. In this process, local villagers have become the

creators and inheritors of rural cultural identity, playing an irreplaceable role in rural cultural identity.

As visitors and constructors, the villagers of Weijiapo Village deepen their understanding of the traditional rural culture of Weijiapo through the display of cultural identity in the rural museum, evoke past memories and emotional connections with the history of their hometown, and enhance their identification and recognition of rural culture. Condensation. Moreover, with a deeper understanding of their hometown culture, villagers can also deepen their understanding of their hometown culture, and will consciously repair and inherit rural culture in subsequent development to promote the revitalization of rural culture.

3.3 Mass media: social capital of cultural identity communication in rural museums

In modern social life, newspapers, television and the Internet play a very important role. It has more social capital due to its strong cultural communication function. That is to say, on the one hand, they serve as an important means for local governments to display local culture; on the other hand, mass media with the characteristics of cultural resource reproduction also require a large number of rich cultural resources as the basic source of its reproduction. The inheritance and development of rural folk culture and the construction of basic public cultural services in rural society are important areas of current rural cultural construction. The vigorous development of rural museums in various regions has increasingly entered the field of mass media, and the development of Weijiapo Rural Museum is also inseparable. Launch active publicity through mass media.

Since its establishment, the Weijiapo Rural Museum has received attention and publicity reports from county, city and national official publicity platforms (Figure 49). Under the influence of social capital such as the Internet and new media, the Weijiapo Rural Museum has been known by more local people. Well-known, the visibility has been greatly improved. From this, we have seen how the cultural capital of rural museums obtains social capital through mass media, which is conducive to further development of rural cultural tourism projects and promotes the transformation into economic capital.



Figure 50 TV news report of Weijiapo Rural Museum
Source: Mengjin TV news report. December 2020

3.4 Visitors: the main body of rural museum construction and practice

Field research at the Weijiapo Rural Museum found that most of the foreign tourists who came to visit the museum were residents of Henan Province, where Weijiapo Village is located. There were only a few tourists from outside Henan Province. These tourists evoked the construction of construction through personal practice. The rural cultural identity of Weijiapo has formed a rural media that connects the local area with the outside world.

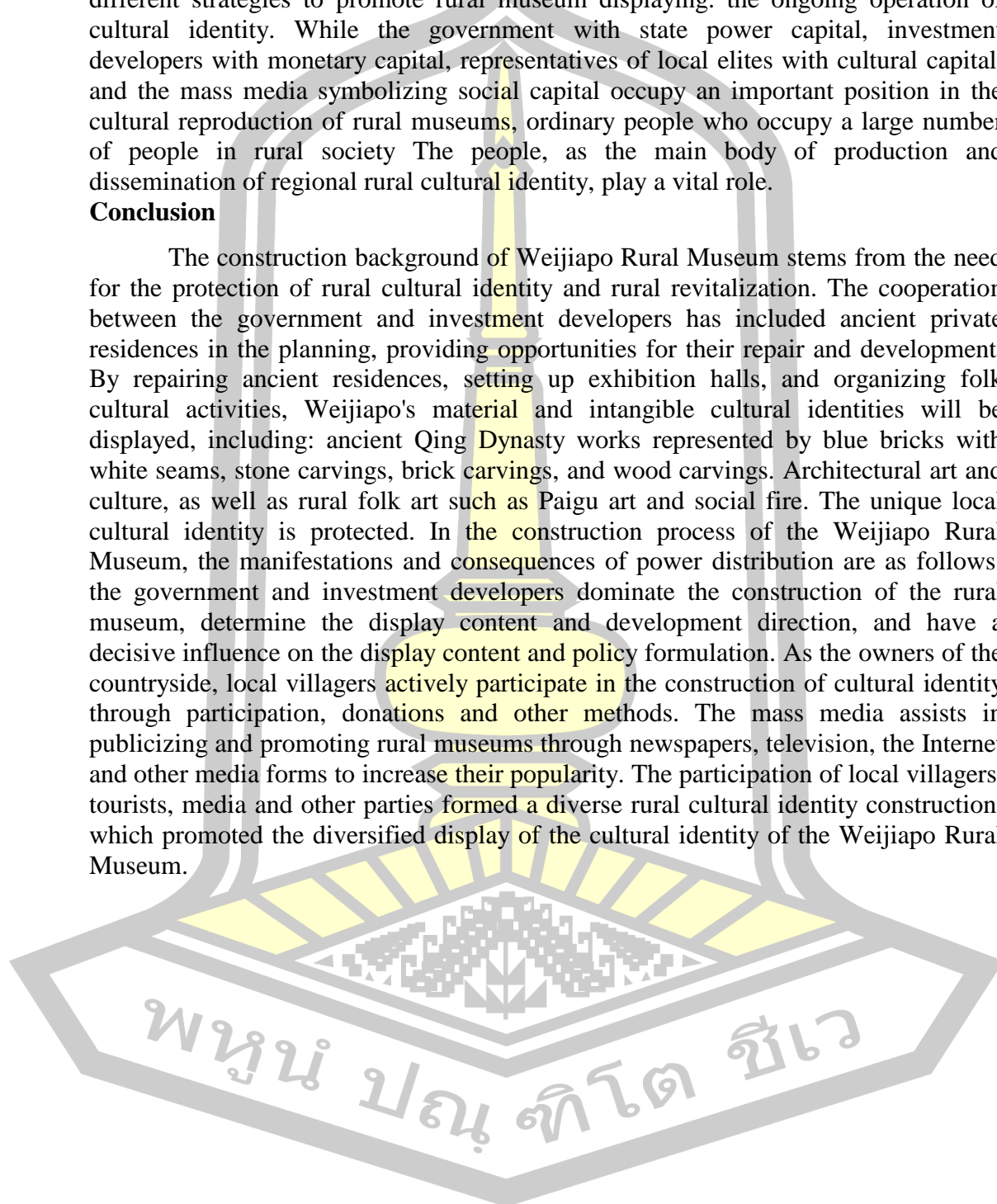
The audience is the subject of cultural identity construction and practice. When the audience enters the space of the rural museum, they enter the officially created space for displaying cultural identity. The rural museum connects individual cultural identity and rural cultural identity through the exhibits in the museum. When an individual enters the exhibition hall, the content in the rural culture display space is presented to the individual. The audience forms a personal culture of the rural museum during the visit. The perception of identity, this personal perception is affected by the factors of the audience themselves.

A tourist said during the visit: "What I like most is this home display environment. It is so similar to when I returned to my hometown when I was a child. Seeing this, I suddenly thought of my childhood. (Mr. Ye, Interview, 2022)" This tourist lived in the countryside for a period of time as a child, but never returned to the village after growing up. The rural cultural identity of his childhood was forgotten in the depths of his memory. However, when this tourist entered the museum, Memories from his childhood came flooding back, so when he saw the exhibits he was immediately reminded of his childhood. But because he is not a villager in the full sense, his perception of rural culture is disciplined and reshaped by the exhibition hall, and he completes his understanding of Weijiapo countryside. Therefore, for tourists who enter the rural museum, they do not understand the cultural identity of the countryside through their daily experiences in the countryside. Their perception of the countryside often comes from literary works, film and television works, or is based on a casual view of the countryside. , or a series of vague impressions of the countryside from childhood. When they entered the rural cultural identity displayed in the rural museum, their previous vague perceptions of the countryside became concrete in the exhibition hall, giving them a clearer understanding of the countryside. Another tourist interviewee said after the visit: "I have lived in the city since I was a child, but my grandparents came here to listen to them telling me stories about their youth in the countryside. But I don't understand the countryside. I can only I rely on my own imagination, and I don't know what the specific scenes of their lives are like, but they are all in this museum, and the scenes that I originally imagined in my mind have images (Miss Wang, Interview, 2022)." For those who used to live in adolescence, For the parents who have lived in the countryside, the old objects displayed in the village museum can directly evoke their memories of the countryside; for the children who have lived in the city for a long time, these exhibits are passed down from the parents to the children. The medium of rural collective memory Through visiting rural museums, parents and children share collective memories from their ancestors and connect their own life experiences with the past and present of the countryside.

In the construction and development process of rural museums, each type of actor embodies different survival mentality. These survival mentality are manifested in certain norms of thinking and behavioral norms, so that actors with capital adopt different strategies to promote rural museum displaying. the ongoing operation of cultural identity. While the government with state power capital, investment developers with monetary capital, representatives of local elites with cultural capital, and the mass media symbolizing social capital occupy an important position in the cultural reproduction of rural museums, ordinary people who occupy a large number of people in rural society The people, as the main body of production and dissemination of regional rural cultural identity, play a vital role.

Conclusion

The construction background of Weijiapo Rural Museum stems from the need for the protection of rural cultural identity and rural revitalization. The cooperation between the government and investment developers has included ancient private residences in the planning, providing opportunities for their repair and development. By repairing ancient residences, setting up exhibition halls, and organizing folk cultural activities, Weijiapo's material and intangible cultural identities will be displayed, including: ancient Qing Dynasty works represented by blue bricks with white seams, stone carvings, brick carvings, and wood carvings. Architectural art and culture, as well as rural folk art such as Paigu art and social fire. The unique local cultural identity is protected. In the construction process of the Weijiapo Rural Museum, the manifestations and consequences of power distribution are as follows: the government and investment developers dominate the construction of the rural museum, determine the display content and development direction, and have a decisive influence on the display content and policy formulation. As the owners of the countryside, local villagers actively participate in the construction of cultural identity through participation, donations and other methods. The mass media assists in publicizing and promoting rural museums through newspapers, television, the Internet and other media forms to increase their popularity. The participation of local villagers, tourists, media and other parties formed a diverse rural cultural identity construction, which promoted the diversified display of the cultural identity of the Weijiapo Rural Museum.



CHAPTER IV

Weijiapo Rural Museum in dimension of Representation cultural identity in the Past

Introduction

This chapter mainly studies the Weijiapo Rural Museum from the dimension of representation cultural identity in the Past. The Rural Museum is the past representative of Weijiapo's rural cultural identity, and at the same time expresses the cultural identity to the outside world. The rural identity of Weijiapo was displayed to local villagers and foreign tourists through the rural museum. After being stared at by local villagers and tourists, cultural identity consumption emerged, which led to changes in various relevant groups in the rural museum and helped rural revitalization. This chapter mainly has three parts: 1) Elaborating on the representation of Weijiapo Rural Museum in the Past; 2) Discussing the accompanying changes and influences after the Weijiapo Rural Museum was stared at and accepted by various audiences; 3) Mainly discussing the Weijiapo Rural Museum Rural museums drive rural revitalization, revealing the "commercialization" phenomenon and development trend of rural museums' involvement in rural revitalization. The writing of this chapter helps to refine the analysis content of Chapter 5 and also echoes the previous text.

1. Representation of Weijiapo Rural Museum in the Past

As the report of the 20th National Congress of the Communist Party of China was proposed, rural revitalization will be comprehensively promoted. As a carrier of rural cultural identity, rural museums play an important role in inheriting rural culture, enhancing cultural confidence, and promoting the integration of culture and tourism. They are a cultural force that cannot be ignored in the rural revitalization boom. The Weijiapo Rural Museum has become a representative of Weijiapo's past cultural identity by displaying traditional life scenes and cultural heritage in local villages, expressing past history and cultural memories to modern people. Not only serving the local community, but also expressing culture to the outside world. Through exhibitions, activities, etc., we attract tourists, scholars and cultural enthusiasts from the outside world, thereby conducting cultural exchanges and interactions with the outside world, and promoting wider recognition and understanding. To activate and perpetuate cultural identity in contemporary society. The rural museum becomes a cultural link connecting the past, present and future, and is also a representation of rural cultural identity in the Past. This expression not only deepens the cultural identity within the community, but also provides a platform for outsiders to understand and participate in rural culture.

1.1 Exhibition space carrying rural historical and cultural identity

The concept of rural museum can be understood from two perspectives: broad and narrow. Rural museums in a broad sense are geographically distinguished and all types of display spaces that exist in rural areas. The main content displayed is all customs, traditional skills and events that have existed in rural history, or stories and legends about local characters, etc. In a narrow sense, rural museums are related to rural life and mainly display rural agriculture, villages, local culture, and rural social changes after the founding of New China. The Weijiapo Rural Museum is established in the broad and narrow sense of the museum category, using all means of expression to fully demonstrate the characteristics and attractions of rural local traditional culture, play the role of inheriting rural culture, and promote the revitalization of rural culture.

The planning scope of Weijiapo Rural Museum is the Weijiapo Village construction control zone, with a total area of 37.40 hectares. The total construction land in the planned area is 21.75 hectares, including 10.63 hectares of residential land, 3.62 hectares of public facility land, 2.66 hectares of road yard land, 4.56 hectares of green space, and 0.16 hectares of engineering facility land. The planning of the entire rural museum includes campsites, streets, courtyards, pavilions, gardens, and alleys. The first line is a circular tourist route from east to west (cultural display area) and from west to east (commercial experience area) in the park. According to the size of the surrounding space, Reasonable layout of courtyards, streets, courtyards, pavilions, gardens, and alleys, with the entrance folk courtyard (ancient watchtower, ancient village fort, ancient courtyard wall), and the ancient village impression courtyard (ancient locust tree, ancient well, ancient tea table, ancient opera) all linked together. building, ancient ancestral hall, ancient archway), Gengdu Changyuan (Gengdu Culture Exhibition), Cultural Changyuan (Luoyang Culture, Central Plains Culture, Silk Road Culture), Wei Zichang Yuan (Wei Zi Culture) 24 Solar Terms Changyuan (Farming Culture) Eight small venues including Luoyang 36th Street, Liushen Health Center, Folk Entertainment Center, Luoyang Thirty-sixing Workshop Street, Ancient Village Exhibition Street, Folk Food Street, Folk Culture and Entertainment Park (Folk Paradise, Water Entertainment Challenge, Development Training Camp , riding and shooting training ground, folk sports challenge), farming experience park (one-divided field area, small farmer experience area, science education base), health accommodation resort (siheyuan, Zen monastery, cave hotel experience), According to the cultural characteristics of each street, supporting facilities such as food, housing, transportation, tourism, entertainment, and shopping are arranged. Weijiapo Rural Museum expresses cultural identity to the outside world through various forms of display.

1.2 Integrate culture and tourism to serve rural revitalization

There is an old saying in China: "A place where water and soil nourish a person." Unlike archaeological and art museums built in cities, the Weijiapo Rural Museum focuses on agriculture, rural areas, farmers and their needs, helping to enhance farmers' understanding of the local area. The sense of cultural identity makes the rural atmosphere more harmonious. An Laishun, vice chairman of the International Council of Museums and professor at Shanghai University, believes that

rural museums have a complex functional positioning. They are not only a link to unite the nostalgia of the people, but also a platform to promote industrial development. The construction of rural museums and related activities can enhance the attractiveness of rural tourism, drive local economic development and increase villagers' income, and provide impetus for rural revitalization.

The Weijiapo Rural Museum has attracted many people since it was completed and opened in 2018. The government and investment developers have seized this opportunity to carry out a more comprehensive layout plan for the Weijiapo Rural Museum. On the basis of visiting exhibitions, they will develop more experiential projects to enhance the interest of rural tourism. In the farming culture experience area, visitors can carry out agricultural activities such as planting vegetables, picking, and burning firewood, and experience the whole process of tilling the land, cultivating seedlings, transplanting seedlings, harvesting, and warehousing, and experience making mochi, cutting sugar slices, making rice balls, Farmhouse projects such as brewing rice wine and making tofu. The integration of culture and tourism has brought popularity and business opportunities. The small village can receive 100,000 tourists a day, greatly increasing the income of the villagers.

The Tang Sancai Exhibition Hall (Figure 50) in the Weijiapo Rural Museum has become a popular place for people to understand and appreciate the history and culture of Tang Sancai and experience the porcelain making skills. The museum displays more than 500 Tang Sancai works, opens an intangible cultural heritage experience area, compiles a variety of courses, and develops study tour routes that are popular among teenagers. While experiencing the Tang Sancai culture up close, visitors can also experience the process of making Tang Sancai. The popularity of experiential consumption has led to employment in surrounding villagers and provided young people with opportunities to stay and develop locally. Many young people come to the museum to learn the production techniques of Tang Sancai.



Figure 51 Tang Sancai Exhibition Hall in Weijiapo Rural Museum

Source: Photographed by the author. November 2023

1.3 Diverse co-creation to express rural culture in an all-round way

In April 2022, China's Zhejiang Provincial Department of Culture and Tourism and Zhejiang Provincial Cultural Relics Bureau issued the "Guidelines for the Construction of Rural Museums in Zhejiang Province (Trial)" (hereinafter referred to as the "Guidelines"), proposing that during the "14th Five-Year Plan" period, the province will build rural 1,000 museums. This is the first nationwide guide to the construction of rural museums, which regulates rural museums in terms of basic definitions, construction requirements, service requirements, operation management requirements, and certification procedures. The "Guide" defines rural museums as follows: "Rural museums are located in rural areas, inherit China's excellent traditional culture, promote core socialist values, and focus on displaying, disseminating, collecting and inheriting regional history and culture, characteristic culture, revolutionary culture and rural culture. It is a cultural venue that bears witness to production and life, intangible cultural heritage protection, and industrial development and is open to the public and has the function of a museum."

According to Chinese industry experts, the "Guide" responds to some problems in the development of rural museums. For example, the theme is unclear, serious homogeneity, lack of relevance to the location, etc. The "Guide" emphasizes that rural museums must have fixed basic displays, clear exhibition themes, diverse contents, reflect distinct local characteristics, and highlight the local characteristics of "one village, one museum, one product".

According to Professor Hou Xiaolei's interview: "The construction of rural museums must strengthen rural characteristics and differences, build a networked pattern with unique characteristics, complementary advantages, and point-to-point coverage, and open up the 'last mile' of museum cultural services. The museum has been built. In order to survive, the lack of human and financial resources required for operation and management is a practical difficulty facing many rural museums. Rural residents are the real main force and beneficiaries of the construction of rural museums. Although they rely on government promotion in the early stages of construction, they can truly revitalize the rural ecology. , economic and social development still rely on the initiative of the villagers themselves. Teacher Hou also pointed out that a multi-party participation mechanism should be established for the operation of rural museums, including government funding, social donations, museum self-raising, special fund operations, etc. At the same time, it will bring jobs to the villagers, positions and promote the development of people's livelihood." Teacher An Laishun believes that if rural museums want to achieve long-term and healthy development, they need extensive participation from social forces, and the integration of museums with other local cultural resources should be promoted to form a gathering place for rural culture. Under the guidance of policies to comprehensively promote rural revitalization, rural museums have broad prospects for development. Rural museums should become the spiritual home of villagers and achieve win-win development with the tourism industry, cultural and creative industries, etc., allowing all stakeholders to find common denominators, draw concentric circles, and jointly draw a picture of a beautiful rural life.

In addition to using physical space to express rural culture, Weijiapo Rural Museum also uses technology to build a multi-business interactive marketing platform for tickets, B&Bs, hotels, merchants, etc., integrating scattered destination resources into online promotions. Online and offline linkage and interaction will promote the development of the museum's fan economy, thereby building an online new media matrix for brand promotion, offline exhibitions and event promotion. Through the protection and dissemination of rural culture, cultural ties are formed, the exposure of rural museums is increased, and people's sense of cultural identity is enhanced.

2. Reshaping of the cultural identity of Weijiapo Rural Museum

With the opening of the Weijiapo Rural Museum, the Rural Museum meets tourists' needs for exploring foreign cultures by displaying rural cultural identity. Through the tourist gaze of tourists, local villagers and tourists have a new identification with rural culture. This new identification has given rise to tourism consumption. Tourists are willing to purchase goods related to local culture and actually participate in the inheritance and inheritance of historical culture. developing. Scholar MacCannell mentioned that in the process of tourist gaze, tourists will construct a new identity with the destination culture through perception, communication, etc., thus becoming participants in cultural consumption. Groups related to the Weijiapo Rural Museum have undergone corresponding changes, jointly promoting the reshaping of rural cultural identity.

It evokes the nostalgic feelings of local villagers and tourists about the past. By visiting museums, you can see familiar objects and scenes from the past, experience the past lifestyle, and then consume with nostalgic emotions. This kind of cultural identity consumption is not only a kind of emotional catharsis, but also a cherishment and protection of past culture. Scholars Holbrook and Hirschman pointed out in their research in the field of emotional consumption that cultural identity consumption is a way for consumers to satisfy their emotional needs by recalling the past and pursuing the good times in their memories (Holbrook, M. B., & Hirschman, E. C, 1982), which is consistent with the cultural identity consumption behavior of local residents towards the traditional culture displayed in the Weijiapo Museum.

2.1 From local identity to identity reshaping

Any built environment contains local people's local identity for their hometown, and the local identity of many people constitutes local culture. However, under the process of modernization and urbanization, the countryside, as a source of resource exports, has a large gap with the city in terms of capital and human resources. Rural culture has become synonymous with poverty and backward culture, which has also caused tourists from cities to Relying on having a higher level of cultural capital, this constitutes a gaze on the countryside. Local residents in rural areas often lack such cultural confidence. As a result, the uniqueness of local culture has accelerated its demise under the impact of the intervention of the leisure tourism industry, and has been quickly and completely replaced by foreign commercial capital culture. This comprehensive replacement of the cultural level in a short period of time was not deliberately done by tourists or capital, but it has shaken the foundation of rural existence and also hit the foundation of the sustainable development of the leisure tourism industry.

From another perspective, the local identity and cultural identity of any place are indeed not static. Its cultural core and extension will be slowly updated with the replacement of cultural subjects and changes in the times. The key is that such a change should not be passively accepted by the subject, nor should it be forced from the outside in a short period of time. The original Weijiapo Rural Museum was a complex of ancient residential buildings from the Qing Dynasty. However, with the development of time and hundreds of years of vicissitudes, residents have moved away from the ancient residential buildings. The once prosperous residential building complex has become uninhabited and overgrown with weeds. (Figure 51). However, in the era of rural revitalization, with the development of China's tourism industry, local governments, investment developers, and the collective efforts of Weijiapo villagers rebuilt Weijiapo from its original dilapidation into the Weijiapo Rural Museum. The tourist attractions that have been developed are based on the reshaping of rural local culture and identity, with the participation of multiple internal and external subjects, and in an active constructive manner, in the process of long-term equal exchanges, integrating the cultural characteristics and identity concepts of both parties, and then developing a common Recognized, new cultural form (Figure 52).



Figure 52 Weipo Ming and Qing Ancient Street before restoration
Source: Provided by Chaoyang County Government to which Weijiapo Village belongs.



Figure 53 The restored Ming and Qing ancient streets in Weipo

Identity reshaping is to integrate the spatial cognition of others and form a new diversified local identity on the basis of maintaining the continuation of local identity. From identity reshaping to spatial reproduction requires that the creation and renewal of rural space should promote the integration of diverse spatial cognitions into spatial identity, promote identity reshaping, and follow the changes in spatial identity while continuing the inherent local identity. Space update requirements.

Based on the construction concept of identity reshaping, the construction of Weijiapo Rural Museum includes three parts: element extraction and integration, creation and situation reproduction. Element extraction is the in-depth exploration and identification of existing local cultural elements and the collective memory of villagers, and extracts elements that can highly summarize the existing local culture or have a key impact on it. Then combine these fragmentary elements with the overall development context to define the specific connotation of the new spatial identity and establish new cultural development goals. Finally, it is implemented into the expression of spatial vocabulary.

2.2 From one-way gaze to mutual gaze between subject and guest

The "gaze" effect is the effect that urban tourists exert on rural society and space through the social capital and cognitive advantages they control, and through the operational tourism capital and administrative power. Due to the huge power positions of both parties, Gap, the "gaze" influence in tourism is usually unidirectional, limited to foreign tourists targeting local residents. This kind of unidirectional gaze will gradually impose the subjective will and imagination of urban tourists on the countryside through the accumulation of time. As a result, the countryside will no longer become a countryside, but can only be an "urban garden" with "subject and object looking at each other." Opposite to gaze, it is not only the projection of rural space and landscape by tourists through their own eyes, but also the reflection of the eyes of objects (Peng Zhaorong, 2012). What it emphasizes is that the multiple subjects in the relationship communicate on an equal footing, reflecting on themselves and sharing what they need on the basis of mutual equality as "others". Therefore, the leisure tourism rural space itself is a kind of original meaning/derivative meaning, now/that time, diachrony/synchrony, here/there, me/other, reality/surreality and other dualities and even It is the scene and result of diverse communication and transportation. Under such conditions, rural space and landscape truly act as the medium of exchange between tourists and local villagers, the dual subjects of inside and outside, and are the concrete carriers of their respective expressions and mutual demands.

The rural construction concept based on "mutual respect between subject and object" consists of two parts. The first is "empowerment of the subject". Due to the imbalance of the power structure, it hinders the formation of the mutual view structure. Empowerment of the subject means strengthening the spatial relationship between rural communities and villagers. The main position of construction activities is based on the villagers' spatial wishes as the decision-making premise, and the improvement of the quality of the rural living environment as the core goal.

During the construction of the Weijiapo Rural Museum, due to the need to relocate Weijiapo villagers from their original ancient residences, and the surrounding areas of the ancient residences to be developed into supporting scenic spots, the

surrounding residents also needed to be relocated. The local government, in collaboration with Huachuang Cooperation Group, held several meetings to discuss the resettlement of local villagers, and finally decided to build a resettlement community near the rural museum scenic area and provide the villagers with a certain amount of compensation funds. After many negotiations with local villagers, the villagers agreed to move out of their original residences and move into a new resettlement community, and a new Party and Mass Service Center in Weipo Village (Figure 53) was established to serve local villagers, as well as Weipo Village of external activities. This has also been included in the Weijiapo Village Rural Revitalization Project.



Figure 54 Double-story patio kiln courtyard
Source: Photographed by the author. July 2012

In the second phase of the Weipo Village rural revitalization and transformation project, the second phase of the Weipo Village rural revitalization and transformation project covers an area of about 127.4 acres. There are about 159 planned residential houses and two buildings of about 60 households and 3900 meters. About 40 residential houses have been renovated. The planned sewage pipe network is about The 4300-meter phase relies on the unique natural geographical conditions of Weipo Village to create a living environment. The road will be upgraded by about 400 meters to improve the overall appearance of Weipo Village, effectively promote the implementation of the rural revitalization strategy, and create a new ecological countryside in Luoyang North District, the first in Xuanye. The green area will be about 28,000 square meters, and the planned lanes will be about 3,100 meters. City and nature are organically integrated. After the completion of the project, it will effectively improve the villagers' planned multi-storey residences. There are about 36 new residential houses (Figure 54), about 36 suites, about 1,000 meters of new lanes, about 1,300 meters of new sewage pipe network, about 400 meters of upgraded roads, about 1,200 meters of new rainwater pipe network, and about 6,000 square meters of new green area.



Figure 55 Newly built residential houses in Weijiapo Village
Source: Provided by Chaoyang County Government to which Weijiapo Village belongs.

Since the completion of the Weijiapo Rural Museum, it has promoted local tourism, and villagers have invested in the tourism development of Weijiapo Village. According to one interviewee: "My family originally grew corn and wheat. Later, the Weijiapo Museum developed. It has become a tourist attraction, and many outsiders come to our village. I see that some of the young people in our village have opened their own restaurants in the snack street in Weijiapo. We are old and don't have that much ability, so I just sit on the roadside. We sell some specialties from our village, and many outsiders buy them. I earn a lot more than I did from farming. My life is much better than before."

Taking advantage of the opportunity of the leisure tourism industry to intervene in rural areas, we can help villagers improve their working conditions, employment opportunities, income levels, living environment, social treatment, etc., and create an urban-rural relationship of "not equal but equal value", thus enhancing the cultural confidence of villagers. , so that they can gain an equal or even more favorable mentality in interacting with tourists. The next step is to promote "host-guest dialogue", which requires exploring specific spatial strategies that can better promote in-depth interactions between internal and external, villagers and tourists, and break the monopoly between tourists and villagers by inducing more colorful communication activities. The directional gaze function establishes a subject-object relationship of equality and mutual trust.

2.3 From rural museum to rural museum industry

Rural settlement space and landscape are not static, but are organisms that continue to evolve under the influence of multiple driving forces of change. The intervention of the tourism industry driven by rural museums, as one of the external forces driving spatial evolution, has resulted in changes in rural settlement space that are continuous, rapid, and irreversible. Weijiapo Rural Museum has gradually evolved from a group of ancient residential buildings to an industry developed based on rural museums. As shown in the picture, the ancient residential building group of Weijiapo is on the far left. Later, the traditional workshop area, traditional food district, traditional theme cultural exhibition area, and handicraft experience area were gradually developed and planned (Figure 55).

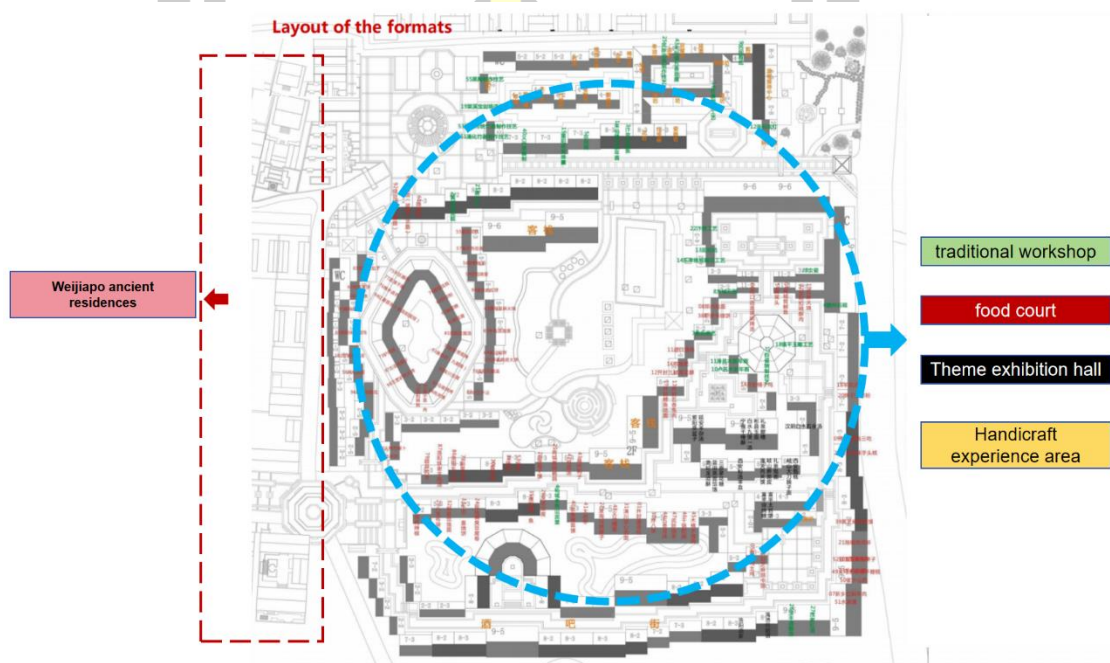


Figure 56 Layout of the formats

Source: Provided by Chaoyang County Government to which Weijiapo Village belongs.

From ancient dwellings to consumer complexes, this series of changes have been caused by the gaze of foreign tourists and the influence of foreign culture. It pays more attention to the sensory experience and entertainment of tourists. The introduction of elements such as traditional handicraft experience and food streets makes the scenic spot not only a display of culture, but also a place to attract tourists to spend money. Tourists gaze at the scenic spot through consumption, and this change shows that the Weijiapo Rural Museum has successfully transformed from a traditional cultural display place into an attractive consumption complex.

Therefore, the traditional planning and design of rural museums as scenic spots is like a surgical operation, trying to formulate an ultimate solution for the rapidly changing countryside. The result is often a sudden change in the overall style of the countryside. Starting from the concept of comprehensive evolution of society

and space, we should have a deep understanding of the action logic of all rural subjects, and understand the dynamic mechanism and change rules of the interaction and comprehensive evolution of society and space. Open design intervention and optimized design promote the development of rural space production in a more benign direction, ultimately realizing the integration of foreign industries and promoting the healthy self-renewal ability of the countryside.

Facing the construction of rural museums is not just about facing immediate problems. It requires a dynamic vision and foreseeable plans to lead the target positioning of rural museums in the entire life cycle of its industry. From the perspective of the alternating influence of social processes and spatial processes, the synchronous dynamic evolution process of social-spatial systems triggered by industrial intervention is included in the scope of program research and judgment, and the integration process of internal and external multiple subjects from villagers to tourist capital is included. Only by resolving the conflicts that may have arisen can the comprehensive evolution of rural museum construction be achieved. From the perspective of tourism gaze, we should not only pay attention to the current needs of tourists, but also consider the entire life cycle of the rural museum industry. This includes proactive planning for future directions to ensure that the Village Museum remains attractive as it evolves dynamically. Through open design intervention, the countryside has a stronger self-renewal ability and can adapt to the development needs of different stages.

3. Changing roles of participants in Weijiapo Rural Museum

Chinese rural studies scholar Ou Ning pointed out that in most cases, rural construction depends on the game relationship between professionals and villagers, capital, and power (Ou Ning, 2013). From the perspective of tourism gaze theory, this paper summarizes the five types of participating subjects in the construction process of Weijiapo Rural Museum: government, capital, villagers, tourists, and professionals, and discusses the demands, influences, and role transformations of the five types of subjects in the construction of rural museums.

3.1 Administration: From Stakeholders to Interest Coordinators

Administrative management departments include governments at all levels, such as provinces, cities, autonomous regions, counties, townships, and towns, as well as various functional departments related to the development of the leisure experience industry and rural construction, such as ecological conservation, agricultural offices, construction bureaus, etc., administrative departments. Ways to influence the construction of rural museums usually include formulating overall strategic directions, promulgating relevant laws, regulations and implementation details, organizing the preparation of high-level plans, investing construction funds in the form of policy subsidies and rewards, directly carrying out infrastructure construction, etc. The administrative departments' motivations for getting involved in rural museums come from political achievements, economic benefits, heritage protection, etc.

3.1.1 The existing role of administrative departments in the construction of rural museums

At present, the role played by the administrative department in the construction of Weijiapo Rural Museum is mostly as a stakeholder in the development of the rural museum industry. Under the strong market-oriented administrative orientation, the economic benefits of rural local development and even the economic interests of the government departments themselves have become the main driving force for the administrative departments to promote the development of the Weijiapo Rural Museum industry. Local governments that have become stakeholders often stand on the opposite side of local villagers. They use coercive administrative means to carry out large-scale demolition and construction of villages against the wishes of villagers. At the same time, they endorse operating capital and even rent-seeking with power, which represents tourism. Development capital suppresses and controls local villagers.

The administrative departments that are deeply involved in the interest disputes in the construction and development of Weijiapo Rural Museum often fall into another embarrassing situation: "multi-party management" by various management agencies. On the surface, "multi-party management" is caused by unclear division of management rights and responsibilities. In fact, the hidden logic behind it is that in the face of future development dividends, each department has a strong desire to get a share of the pie. As a result, various plans such as tourism planning, industrial planning, rural planning, and land planning are implemented separately, which inevitably leads to contradictions and conflicts. This not only results in waste of resources and duplication of construction, but also causes vicious competition among various entities in rural construction, interfering with the The orderly development of Weijiapo Rural Museum.

3.2 Role transformation of administrative departments

The dual game inside and outside the countryside caused by the industrial intervention of Weijiapo Rural Museum is in urgent need of an authoritative third party to mediate and balance the interests of all parties. The administrative department is naturally adapted to such a role. However, from being a stakeholder in the development of the Weijiapo Rural Museum industry to being an interest coordinator, the administrative department still needs to make changes in its implementation philosophy. The first step is to withdraw from the interest game and play the role of "coordinator". Maintain a balance in the game of multiple subjects in the leisure tourism field, listen to the demands of all parties, and ultimately translate them into government decisions that are most beneficial to the development of rural industry and society. Then, use balanced and effective government decisions to guide professionals in the design, and finally Lead industrial capital and rural communities to jointly carry out construction activities, and ultimately test the effectiveness of the decision-making with the participation and interaction of tourists. Secondly, in order to eliminate the inefficiency and waste of resources caused by multi-party management, the administrative department organizes rural construction in various industries and fields as intensively as possible, and organizes and coordinates professionals from multiple fields to jointly carry out design work to strive for leisure experience and rural development. The unified plan of human settlement environment

construction is an effective means to promote the integration of industry and villages and bridge the contradiction between internal and external entities (Table 2).

Table 2 Conversion of the main role of the administrative department

Source: Table made by the author. September 2022

Administration	Existing principal roles	Role reversal
Motivation to participate	The market-oriented administrative assessment has caused the administrative subject to become a stakeholder in industrial development	Clarify their own positioning, change the administrative assessment method, and stay out of the interest relationship
Ways of impact	Organization of construction activities, administrative control	In the construction stage, the goal is established, the strategy is formulated, and the organization is built. Feedback on the effectiveness of the implementation phase, administrative control
Engagement Effect	Transitional intervention and profit from the people	Coordinate the requirements of all parties and control the long-term goals

3.2 Industrial Capital: From Discipline to Complementarity

The industrial capital of Weijiapo Rural Museum generally refers to individuals or groups that invest capital and use the Weijiapo Rural Museum project as a means of operation, with the ultimate goal of obtaining capital returns. The Weijiapo Rural Museum was fully purchased by Hua Chuang Cooperation. Industrial capital not only occupies a limited space with its use of rural resources, but also hopes to make profits by relying on the unique landscape or cultural resource advantages of the countryside. The impact of industrial capital on the countryside is through direct financial investment. It has greatly promoted rural revitalization and provided the funds needed for rural revitalization.

3.2.1 The existing role of industrial capital in the construction of Weijiapo Rural Museum

When industrial capital comes to the countryside to carry out business activities, its goal is always around capital profit. Driven by the short-sighted capital profit motive, industrial capital often chooses to act as a "discipler" for the countryside, especially for resource-utilizing industries. Capital, relying on its own capital advantages, has put forward comprehensive and direct requirements for rural construction. These requirements only include its individual business philosophy and the gaze needs of tourists who constitute the main body of market consumption, but it attempts to escape ecological conservation and social development. Thinking about other responsibilities thus constitutes the "discipline" of the countryside.

Foreign industrial capital, which plays the role of "discipler", uses its one-sided understanding of villagers' rural life and tourists' visit experience to try to create a universal rural life model that has nothing to do with local life. Then the countryside is transformed through the same construction techniques copied from other places,

and then it enters the Weijiapo Rural Museum. Industrial capital generally refers to individuals or individuals who invest capital and use leisure experience projects as business methods, with the ultimate goal of obtaining capital returns. group.

In the construction planning of the Weijiapo Rural Museum, there is a phenomenon similar to the development model and display of the Yuanjia Village Scenic Area in Shaanxi Province. Even in the food streets, Shaanxi cuisine appears in large quantities. In the products sold in folk streets and cultural and creative product stores, a large number of urbanized products appear, losing the original local culture of Weijiapo (Figure 56-57).



Figure 57 Weijiapo Rural Museum Food Street
Source: Photographed by the author. October 2019



Figure 58 Yuanjiacun Scenic Area Food Street
Source: Photographed by the author. October 2017

The impact of disciplining the countryside on the countryside is to make the countryside show a tendency of "de-ruralization" and "pseudo-ruralization". The countryside has become a "specimen", and what such a specimen presents may not even necessarily be what it once was. The slow rural life that has appeared here. Disciplining the countryside will cause long-term damage to the Weijiapo Rural Museum itself.

3.2.2 Role transformation of industrial capital

The role of industrial capital has been highlighted in the role change of China Innovation Cooperation, the investment developer of Weijiapo Rural Museum. The role of industrial capital in the countryside is no longer just investment and development, but also emphasizes deep integration and interaction with the countryside to achieve mutual benefit and win-win situations.

First, industrial capital needs to recognize the complementarity between its advantages (long board) and rural needs (short board). Industrial capital can help rural areas activate economic vitality, improve infrastructure and public service levels, and promote rural revitalization by introducing resources such as capital, talents, technology, and management experience. This complementary relationship allows industrial capital to play a more active role in the countryside, while also meeting the various supports needed by the countryside in the development process.

However, the key is that when industrial capital intervenes in rural areas, it needs to maintain respect and care for rural resources, rather than just focusing on short-term profits. In the long run, industrial capital needs to have an in-depth understanding of the actual situation in rural areas and be guided by rural needs to fill gaps in rural development in a planned way. This can be achieved through deep involvement in rural governance and operations, including establishing good interactive relationships with local residents, listening to their needs, and jointly formulating development plans, rather than adopting a simple development approach.

Huachuang Cooperation has cooperated with the villagers of Weijiapo to jointly operate some industries related to local culture and launch handicrafts, traditional food and other products based on local characteristics. By deeply integrating into rural communities, industrial capital can not only obtain the resources needed for development, but also establish close relationships with local residents and enhance the company's identity and image in the community.

Overall, the role of industrial capital has changed cognitively, from a mere developer to a more responsible and sustainable partner (Table 3). This transformation helps build a healthy and dynamic rural society, allowing industrial capital to not only realize its own profits in the process of rural revitalization, but also bring substantial development to the countryside.

Table 3 The main role of industrial capital is transformed
Source: Table made by the author. September 2023

Industrial capital	Existing principal roles	Role reversal
Motivation to participate	Get back your investment quickly and make short-term profits	Become part of the rural society and benefit from the progress of rural development in the long run
Ways of impact	The utilization and exploitation of rural landscape human resources by business entities	Participate in the rural social ecology, look for shortcomings, and make up for shortcomings through self-construction and business activities
Engagement Effect	Overdraft resources have prompted the life cycle of the rural leisure experience industry to enter decay early	Activate the transformation of rural industries and promote long-term development

3.3 Rural communities: from passive avoidance to active integration

Rural community is used to refer to the whole body composed of a large number of individual behaviors that are intentionally or unintentionally combined when the villagers face the internal and external game of multiple subjects after the establishment of the Weijiapo Rural Museum industry in the countryside, and have relatively unified wishes and interests. Residents are important stakeholders in traditional villages, and their perception of the impact of rural museums will affect their attitudes towards the construction and development of rural museums. Using participant observation and in-depth interview methods, this paper analyzes the process and internal mechanism of the construction of rural museums on the local identity construction of rural community residents, and explains the specific representation of the identity construction of rural community residents through identity process theory (IPT).

When residents perceive the impact of rural museums more positively, their attitudes toward the construction and development of rural museums tend to be more positive. On the contrary, residents will have more negative attitudes. Rural community residents' perceptions and attitudes towards the impact of rural museum construction are affected by their own factors such as age, residence time, education level, income, etc., and are also related to external factors such as the geographical location of rural museum construction and investment in construction and development. Its advantage as a host of a tourist destination is reflected in its daily impact on the specific spatial environment. It fills the uniform and standardized leisure experience space with the villagers' own rich daily life scenes, giving it special meaning. It is also slowly changing the space itself.

Identity process theory (IPT) was first proposed by Breakwell in 1986. It pays special attention to the process of emotion generation in human-land interaction. It strives to gain in-depth insight into the social situation and social resources in which individuals live, such as how symbols, concepts, language, etc. participate in the

construction of their identity (LUO Qiuju& DING Shaolian& PAN Ke, 2018), and explains for the first time how individuals or groups face identity. Strategies for coping with threats. This theory conceptualizes two dimensions: content and value-emotion: (1) content dimension, which is self-identity or identity definition; (2) value-emotion dimension, which corresponds to positive or negative value cognition or emotional expression of the content dimension. . At the same time, the theory also points out that both are regulated by two universal processes, namely the assimilation or adaptation process and the evaluation process. The assimilation or adaptation process refers to the assimilation of new information in identity construction and adjustment so that it becomes part of the identity construction, while the evaluation process refers to giving meaning and value to the identity content (JASPAL R& CINNIRELLA M, 2012).

At present, IPT theory has been widely used by scholars in related research on social identity and national identity construction. This theory was introduced into tourism research at the beginning of the 21st century, and the process of exploring the local identity of tourist destinations is also relatively short. Nunkoo and Gursoy analyzed the relationship between residents' occupation, environment, gender and other local identity elements and their tourism attitudes and behaviors. Later, some scholars took the cities of Indianapolis in the United States and Zhuhai City in China as examples. Based on the principle of identity, they used the local identity scale to further confirm the relationship between community residents' local identity, residents' perceptions, and their attitudes and behaviors toward tourism. Correlation. Based on existing research, it can be found that IPT theory can provide effective theoretical support for the complex and diverse local identity construction phenomenon, and can become a powerful tool for analyzing the relationship between rural community residents and rural museums.

First, through participatory observation, we gain a perceptual understanding of social and cultural phenomena such as the architectural layout of Weijiapo ancient residences, residents' living and business behaviors, and host-guest interactions. Then, as a visitor, through the tour of the rural museum, including the museum exhibition hall, dining area, accommodation area, play area, and shopping area, you can experience the construction and development of the rural museum.

At the same time, based on the local conditions and on the principle of theoretical saturation, 17 interview subjects were selected and conducted in-depth interviews (Table 4). The interviewees were mainly staff related to rural museums, operators of museum dining areas, accommodation areas, and shopping areas, local residents involved in service work, and a few villagers who are not engaged in rural museum tourism development (Figure 58).

Table 4 Sampels of in-depth intervies Source:Table made by the author.September 2023

Interviewee	Gender	Age	Occupaton
A-01	Female	50	Catering operator
B-02	Female	35	Rural museum staff
C-03	Male	34	Rural museum staff
D-04	Male	65	Farmer
E-05	Male	39	Rural museum staff
F-06	Male	28	Cultural and creative store operators
G-07	Female	79	Catering operator
H-08	Male	59	Hotelier
I-09	Male	45	Scenic Area Transportation Coordinator
J-10	Female	29	Rural museum staff
K-11	Male	47	Catering operator
L-12	Female	64	Farmer
M-13	Female	52	Souvenir shop operator
N-14	Male	50	Farmer
O-15	Male	74	Farmer
P-16	Male	27	Souvenir shop operator
Q-17	Female	36	Catering operator



Figure 59 The author interviews Wei jiapo villagers in the field
Source: Photographed by the author.November 2022

The interview questions mainly revolved around two themes: (1) community residents' perception of the impact of rural museums' intervention in the countryside; (2) community residents' perception of sense of place and local identity. According to the specific feedback from the interviewees, the researcher will adjust the content and direction of the interview to ensure that complete and effective information is obtained. First, after the coders were fully familiar with the data, they independently coded the interview data to ensure the reliability of the coding. Based on field surveys and the research results of previous scholars, this article proposes

four dimensions of impact representation, namely, local space reconstruction, livelihood mode transformation, social relationship reconstruction, and cultural customs evolution. At the same time, combined with the analytical framework of this study (the specific content is in Section 3.3), three core themes are further summarized: (1) community residents' perception of the impact of rural museum intervention, (2) community residents' participation in the construction and development of rural museums and Attitude: (3) Community residents' cognitive changes in local identity construction and its meaning representation, that is, how residents' identity changes in the relevant situations of (1) and (2), and through the four principles of IPT theory (unique sexuality, continuity, self-respect and self-efficacy).

Based on the IPT theory, this paper studies the impact mechanism of rural residents' local identity construction under the intervention of rural museums. In the 1980s, Breakwell proposed the IPT theory and elaborated on the four principles that guide the process of local identity construction, including uniqueness, continuity, self-respect, and self-efficacy. This theory states that the violation of any of the above principles will cause an identity crisis (BREAKWELLDGM, 2015). The specific explanation of the four principles is as follows:

(1) The universality of the principle of uniqueness beyond specific cultures is a necessary condition for the construction of individual and group identity meanings. This principle was proposed by Western scholars and was first applied to the study of Western populations, but it is also applicable to non-Western cultural systems. Uniqueness has 3 sources, namely location, difference and separation. People create different self-identities through the above three sources, and feedback this identity characteristics through actions.

(2) The continuity of local identity consists of two parts, namely the local referentiality and local consistency of the identity. Place referentiality emphasizes that place, as a bridge connecting people and historical memory, can give special self-meaning to the past and present. Place consistency refers to personal habits and values that are related to and affected by local characteristics.

(3) Self-respect is an individual's positive evaluation of self-worth through social comparison. It reflects the evaluation significance of self-awareness and is also a positive self-emotional experience.

(4) Self-efficacy is the integration of an individual's assessment and confidence in his or her own abilities. When individuals face challenging work in special situations, they will evaluate and judge their self-efficacy in advance, which ultimately manifests as different execution abilities. This study focuses on exploring the changes and adjustments in residents' self-identity when facing identity threats.

IPT theory can better explain issues such as social identity and identity construction, and has been widely used in the field of social psychology. This study will construct a research framework including rural museum intervention, local identity construction, and the interaction between the two (Figure 59). Among them, the intervention of rural museums is an important driving force in the identity construction of traditional village residents. The intervention of rural museums will have a profound impact on the economy, social culture and environment of tourist destination communities. In order to further focus on the research theme, this article combines field surveys and the characteristics of traditional village tourism

development, and refines and analyzes the impact of the above three aspects (economic, social culture and environment) from the perspective of community residents' identity. Refined, focusing on four aspects: transformation of local space reconstruction, livelihood changes, reconstruction of social relations, and evolution of cultural customs. Rural community residents will have a regulatory effect on the uniqueness, continuity, self-respect and self-efficacy of local identity through further evaluation and "assimilation-adaptation" of these aspects. At the same time, under the action of a series of internal psychological mechanisms (enhancement/hindering), positive identity or identity crisis results are formed.

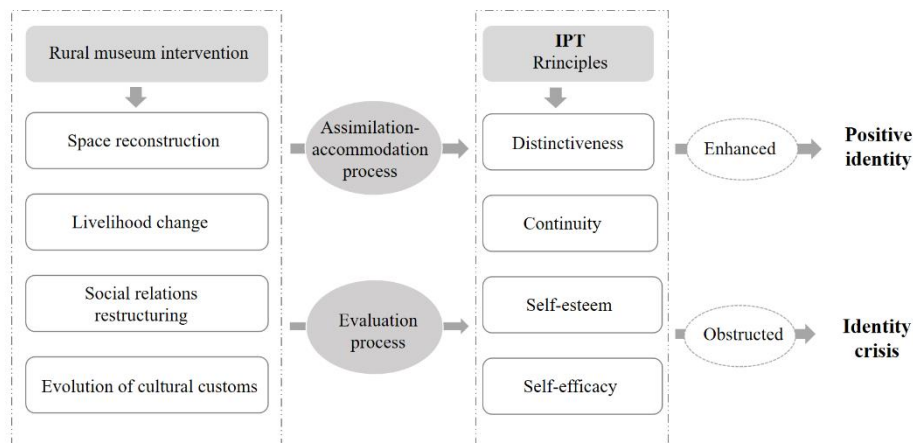


Figure 60 Research framework

Source: Picture drawn by the author. September 2023

The intervention of rural museums will have a multi-faceted impact on the material surface and humanistic interior of rural places. Therefore, in order to clarify the process of residents' identity construction and its representational form under the intervention of rural museums, and to have a clearer correspondence with the four principles of IPT theory, this study refined the comprehensive impact of rural museum intervention into local space reconstruction and livelihood transformation, the reconstruction of social relations and the evolution of cultural customs, and use this as the logical basis for the impact of rural museum intervention on the local identity construction of rural community residents. At the same time, taking into account the possibility that the changes in the above four aspects have cross-influence (non-unilinear relationship) on the four principles of IPT theory, this study will use the impact of rural museum intervention to elicit and deeply describe the significance of community residents' local identity construction. representation.

3.4 Reconstruction of local space: reshaping of identity meaning

With the intervention of the Weijiapo Rural Museum, it has promoted local economic and cultural development, and the form, function and symbolic meaning of its rural space have also changed. The ancient residential buildings in Weijiapo Village are relatively well preserved, and their physical spaces have high integrity and authenticity. From ancient residential buildings to today's rural museums, the reconstruction of their spaces is mainly reflected in functional and symbolic significance. In this process, although the transfer of living space disposal rights of rural community residents reduced their self-efficacy, the intervention of the rural

museum still reshaped the positive significance of their local identity, further highlighting the uniqueness of rural residents' identity construction.

On the one hand, with the development of the tourism industry driven by the Weijiapo Rural Museum, from the perspective of village space users, the original community residents as the absolute subjects have shifted to rural residents sharing with tourists. This has triggered the transformation of village space from a single residential life function to residential tourism. Mixed function transformation. Some interviewees expressed a sense of powerlessness after the transformation of spatial functions. Interviewee No. A-01 said: "We used to live in ancient houses, and that was our home. Now the government and investment developers have recycled the ancient houses, built the current rural museum, and relocated us. There is nothing we can do in the surrounding resettlement houses (Figure 60)." Houses and public spaces that were originally the "private property" of the residents themselves became tourism "public property" during the construction of the Weijiapo Rural Museum. Not only are many daily activities of local residents restricted, but the business activities carried out there are also subject to supervision and management from different departments, making it difficult for them to accept and adapt in a short period of time. This sense of powerlessness caused by the intersection or even conflict between living and business spaces has reduced the self-efficacy of community residents to a certain extent, and their sense of control over themselves and the place has gradually disappeared.



Figure 61 Resettlement housing for villagers in Weijiapo Village

Source : Photographed by the author. March 2023

On the other hand, as the interactions between tourists and community residents become more frequent and in-depth, both parties show different understandings of the meaning of space, while community residents choose to gradually accept tourists' perceptions of place. As an external discourse that introduces economic resources to traditional villages, tourist cognition is in a strong position in the relationship between host and guest. Therefore, in order to ensure the continuous input of external resources, community residents often adjust their local identity construction through emotional assimilation or adaptation and evaluation processes. Interviewee O-15 expressed the residents' awareness of the significance of space before tourism development: "Before, there was not even a cement road in this place. Later, investors came here to visit and thought that tourism could be developed, and then it was taken over by the government. Ancient dwellings, the Weijiapo Rural Museum was built, and tourism has developed."

The survey also found that from May to October every year, many teachers and students from art schools come to the village to sketch, and there are also famous calligraphers, painters and photographers in the village. Artists and scholars have affirmed the ancient residential buildings of the Qing Dynasty. With the popularity of the Weijiapo Rural Museum, tourism activities developed based on the Rural Museum have also continued to develop. Local residents have gradually adapted to and accepted external discourse, and actively participated in tourism reception services and business activities. At the same time, through the intervention of external discourse, community residents gradually realized the unique significance and commercial value of village space. Interviewee J-10 proudly said: "To all of us in China, the ancient houses in Weijiapo Village are the gold ingots of our Weipo Village. Many people from other places come to visit our village." It can be seen that Weijiapo Village The museum's reconstruction of the symbolic meaning of the space enhances residents' positive recognition of the uniqueness of the village and enhances residents' self-esteem of their own identity.

All in all, by promoting the development of local tourism through rural museums (Figure 61), the reconstruction of rural local space is mainly reflected in functional and symbolic significance. The former transforms the traditional "production and living" space exclusive to residents into a mixed living and tourism space shared by "host and guest". The original private space of rural residents is given certain public attributes, and the partial loss of residents' right to dispose of space is reduced. its self-efficacy. The latter helps residents realize the valuable value and significance of local space through external discourse, and enhances residents' positive perception of the uniqueness of the place.



Figure 62 Tourists visiting Weijiapo Rural Museum
Source : Photographed by the author. December 2019

3.5 Changes in livelihood patterns: Multiple identities enhance self-efficacy

The construction and development of the Weijiapo Rural Museum has triggered changes in the livelihood patterns of rural community residents. Originally, local villagers had been engaged in agricultural production methods for generations, but now they are only practiced by a few villagers. Through field investigation, it was found that since the Weijiapo Rural Museum was built, it has greatly promoted local tourism and economic development. The vast majority of families or individuals choose to adapt to the local rural development process by opening farmhouses and selling specialties. Traditional agriculture Means of livelihood were gradually abandoned. In this process, most local residents have transformed from a single

identity of farmers to multiple identities such as businessmen and employees. The continuity of the traditional inherent identity of community residents has been hit like never before. Some villagers expressed concerns about this. Interviewee H-08 said:

“Now most people are doing business, no one is cultivating the land, and all the children are in the city. I am afraid that I will not be able to recognize all the farm tools in the future. “Farmer,” the most unique and traditional local identity, gradually faded after the intervention of the Rural Museum and became an identity label that was not worthy of the name.

At the same time, some villagers who have gone out or immigrated have also returned to villages that were originally "hollowed out" due to the continuous development of local rural tourism. Although only some villagers have returned to the village and the aging of residents is still serious, fleeing the countryside is no longer the only option for villagers. The vast majority of returning community residents have increased their family income by participating in tourism development. Many interviewees affirmed the positive role of rural museum intervention, and expressed a certain degree of recognition and satisfaction with the improvement of family economic conditions and the improvement of quality of life. Interviewee H-06 said: "Now that people working outside have come back, it is better to come back and travel instead of going to work." Interviewee O-17 said, "If you don't farm, you can just do business. The food at Weijiapo Rural Museum Selling the special delicacies of our village in the district makes much more money than what I used to earn from farming." Through field surveys, the researcher found that the tourism economy driven by the construction and development of rural museums has resulted in changes in the production methods of community residents and an increase in income, which has greatly enhanced their self-efficacy. In this process, community residents also reduced their inherent identity as “farmers” through the process of emotional assimilation or adaptation, gradually eliminating its negative impact.

From the perspective of livelihood transformation, most villagers have increased their income and changed their production models by participating in tourism development influenced by the construction of rural museums. Their identities have changed from farmers to service industry practitioners. This process has greatly improved their Self-efficacy. Although the intervention of the rural museum changed the original production methods of community residents, they weakened the negative impact of the destruction of identity continuity through self-regulation.

3.6 Reconstruction of social relations: distinction between internal and external identity self-esteem

The reconstruction of traditional village social relations caused by the intervention of rural museums is specifically reflected in two aspects. First, due to the emergence of new means of production (tourism resources) and production methods (tourism), the existing neighborhood relationships in traditional villages will face challenges of collaboration or competition. Secondly, the intervention of tourists adds a dimension to local social relations, that is, it changes from the original simple local neighborhood relationship network to a relationship pattern in which neighbors, hosts and guests coexist. The reconstruction of the above two social relations has different effects on the local identity construction of community residents.

In terms of neighborhood relations, some interviewees expressed a sense of powerlessness over the uneven distribution of income and resources in the community. Interviewee I-09 said: "With our fixed salary of two thousand yuan a month, we can't afford to buy a house in our lifetime. They only make three or four hundred thousand yuan this year." This accumulation of powerlessness will naturally push the neighbors to the next level. Relationships push toward competition rather than collaboration. The most basic neighborly relationship that connects communities and ethnic groups has gradually been diluted, even reaching the edge of conflict and disintegration. Interviewee D-04 expressed his helplessness at the consolidation of money ideology and the decline of social morality driven by interests, as well as his nostalgia for the original simple community relations. It can be seen that the uneven distribution of benefits will make disadvantaged residents feel powerless. At the same time, the overall negative attitude of residents towards current neighborhood relations has weakened their continuity of identity and respect for traditional community relations.

At the same time, frequent host-guest interactions may also trigger conflicts between villagers and tourists, but when faced with uncivilized tourists, most of the operators interviewed did not bother to argue with them. This reflects the villagers' recognition of their own quality and their confidence in their own lifestyle after the intervention of the rural museum. The newly generated host-guest relationship further stimulates community residents' positive identification with local identity. I-09 said: "Although we are farmers, we receive tourists every day in Weijiapo Scenic Area. The service industry must have a good service attitude." Although tourist consumption is the main source of income for community residents, most of the interviewees The tourists did not overly cater to the unreasonable needs of tourists, but still showed respect for their own identity. M-13 said: "I usually don't conflict with tourists." K-11 said: "We have a peaceful transaction. If you don't like it, you don't have to eat it. I won't force it." In the host-guest relationship, rural areas Community residents have built stronger self-respect and used this positive identity to better adapt to the logic of the market economy.

Faced with the gaze of tourists, disciplinary industrial capital, and administrative agencies involved in profiteering, naturally disadvantaged rural communities are often forced to play a role of antagonist to defend their ownership of their rural homes. External culture, such as tourists and industrial capital, always appears "foreign" and "advanced" in front of villagers whose vision and aesthetic ability are relatively limited. Such an unbalanced situation causes rural communities to first be in a state of collective inferiority in the process of interacting with external subjects brought by the leisure experience industry. Therefore, rural communities are often in a state of collective inferiority in the social field of Weijiapo Rural Museum. It is that both the objective and subjective levels are in a relatively weak position in the right to speak.

The villagers showed different representations of identity construction inside and outside the neighborhood relationship and the host-guest relationship. On the one hand, the income inequality among residents caused by the market has not only weakened the self-efficacy of some residents who are in a relatively weak position in the distribution of interests, but also pushed the originally relatively simple neighborhood relations into a whirlpool of competition. The above phenomenon

reduces the villagers' overall sense of continuity and self-respect within the community. On the other hand, in order to better adapt to the needs of tourists, residents have established a more positive (positive) identity when dealing with the host-guest relationship. Expressed in the pride of community residents as owners of the place. Undoubtedly, the intervention of rural museums allows community residents to realize the unique significance of their local identity.

3.7 Evolution of cultural customs: external discourse activates local identity

After the intervention of the rural museum, the evolution of residents' cultural customs is mainly expressed at two levels: (1) the inheritance of self-culture: (2) the sharing and integration of culture between host and guest. The former refers to the preservation of rural culture and the cultural crisis it faces; the latter refers to the interaction and blending of the traditional village's self-culture and the external culture of others, and this cultural interaction activates community residents' positive attitude toward local identity. Agree.

On the one hand, the continuation and rupture of self-cultural inheritance will have positive and negative impacts on residents' identity. First of all, the vast majority of the interviewees recognized the uniqueness of the historical context of Weijiapo Village, which is conducive to the residents' construction of a positive identity. The local residents of Weijiapo Village all have the surname Wei, and their ancestors have been here for more than 400 generations, and most of them are from official families. Some interviewees had a strong sense of pride in their family's cultural identity. As interviewee C-03 said: "My father and ancestors are all scholars, and our family is all intellectuals." Another interviewee L-12 said: "Although my ancestors are all officials, , but so what, now I am just a farmer." Although the interviewees have different perceptions, the content of the interviews reflects the interviewees' understanding of the uniqueness and continuity of their own historical context. .

On the other hand, the new industrial integration of subject and object culture that emerged after the intervention of the rural museum plays a positive role in the residents' identity. Because Weijiapo Village has well-preserved ancient residential buildings from the Qing Dynasty, it has attracted many scholars, artists, TV program groups and tourists to come for investigation, filming and sightseeing. P-16 said: "In 2018, even CCTV came to record the program. The whole village was very happy and proud." Most of the villagers remembered it deeply and showed a strong sense of pride. In their minds, this It has become a local business card and cultural symbol. The cultural blend brought about by host-guest interaction not only enhances residents' local pride, but also makes them aware of the value of their own resources to the outside world. This sense of control over unique means of production stimulates community residents' perceptions of the uniqueness of the place and effectively enhances their sense of self-efficacy and self-respect.

In summary, it can be seen that the "host-guest" cultural interaction brought about by the intervention of rural museums plays a positive role in residents' local identity. Specifically, external cultural producers integrate external cultural forms and contents with the cultural identity of Weijiapo Village and promote the development of local social culture and regional economy. It can be seen that the intervention of rural museums not only plays a positive role in the inheritance and development of

rural culture to a certain extent, but also makes rural community residents realize the uniqueness of the place, thereby improving their self-efficacy and self-esteem.

From the perspective of rural community residents, taking Weijiapo Rural Museum as the research object, and based on the four principles of IPT theory (uniqueness, continuity, self-respect and self-efficacy), this paper explores the impact mechanism of rural museum intervention on rural residents' local identity construction (Figure 62). The study found that the intervention of rural museums can promote the development of local tourism to a certain extent, and has a profound impact on the rural economy, social culture, and environment. This is specifically characterized by the reconstruction of local space, the transformation of livelihood methods, the reconstruction of social relations, and the cultural Customs change. At the same time, community residents, as the core subjects of the countryside, will also be subtly affected by the intervention of rural museums. In particular, their local identity is continuously shaped in the process, which is specifically reflected in: (1) the interweaving of local space, residence and travel. Functional transformation leads to the loss of residents' spatial disposal rights and weakens their perception of self-efficacy, while external discourse intervention strengthens their sense of self-esteem and their awareness of the uniqueness of spatial meaning. (2) Changes in multiple identities and production methods have interrupted residents' continuous identity construction, but the increase in income has a certain mitigating effect on the formation of potential identity crises. (3) The reshaping of neighborhood relations due to uneven distribution of benefits hinders the construction of residents' continuity and self-respected identities, but from the perspective of "subject-object" relationships, the construction of positive local identities is strengthened; (4) The loss of self-culture weakens the uniqueness Sexuality, continuity of identity, and the interaction with "others" through the intervention of rural museums promote residents' awareness of the uniqueness of local production means and improve their self-respect and self-efficacy perceptions.

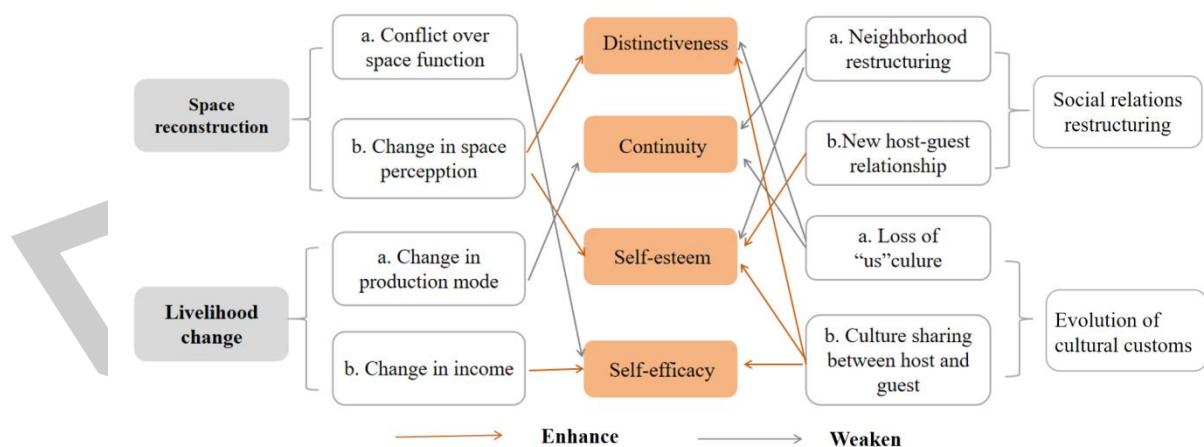


Figure 63 The impact mechanism of rural museum intervention on the local identity construction of community residents under the principle of IPT

Source: Picture drawn by the author. September 2023

Through the above research, it can be found that the intervention of rural museums has both positive and negative impacts on the local identity construction of community residents, and the interaction between the two reflects the complexity of the representation of residents' identity construction. Although residents' awareness of the uniqueness of the historical context is enhanced, the intervention of tourists as external cultural producers enhances residents' awareness of the uniqueness of local production means, thereby strengthening their self-efficacy. It can be seen that with different situations and time, the representation combination of residents' identity construction may also change to a certain extent. Therefore, during the construction and war of rural museums, residents' identity should be examined from a dynamic and comprehensive perspective, and then the positive role of rural museums in constructing residents' local identities should be overall enhanced.

3.8 Tourist groups: from visiting to participating

The tourist group generally refers to the group of people who come to the countryside to obtain leisure experience services through consumption. They are often large in number and highly mobile. Tourists do not directly participate in the construction of the Weijiapo Rural Museum. The way they influence the rural construction can be called indirect influence. They project their own tastes, interests and aesthetic orientations on the rural landscape and space, and through the influence of industrial capital operators. Hand, implement it into a rural physical space.

3.8.1 The existing role of tourist groups in the construction of Weijiapo Rural Museum

Tourist groups play the role of preset gazers in the construction process of existing leisure tourism villages. As one of the main subjects of leisure tourism in the external and rural local society, tourist groups have constructed a vague and abstract image of tourist destinations in their own minds by relying on their own knowledge, self-imagination and media shaping. concept. When tourists arrive at a destination, they project their preset rural image onto the real rural space through their gaze. If there is any discrepancy, tourists often criticize existing rural space practices by virtue of their own advantages in cultural capital. And evaluation, this impact is ultimately transformed into rural spatial entities through direct participants in rural construction such as industrial capital and professionals. Therefore, in the traditional rural tourism model, tourist village tourists often play the role of preset gazers. Since tourists control the ultimate economic resources and are the service targets of industrial capital and professionals in the traditional tourism industry, the tourist group has become the core producer of rural space. The entire tourism industry operating around the gaze of the tourist group is what drives the direction of rural space. The main culprit is commoditization. Therefore, changing the preset gaze position and role of the tourist group is an effective way to fundamentally alleviate the dualistic confrontation inside and outside the Weijiapo Rural Museum.

3.8.2 Role transformation of tourist groups

From sightseeing to leisure experience, the development and evolution trend of the rural museum industry has actually provided opportunities and motivation for tourist groups to realize role transformation. The transformation from ancient residential building groups to consumer complexes places more emphasis on the experience of tourists, and emphasizes that tourists can participate in the slow life of the countryside, relax themselves in the interaction with local villagers and the rural environment, and achieve the purpose of leisure. From participation to constructive participation, further constraints and guidance are needed. What is constrained is the interference of tourists' behavior on the natural environment of the countryside. By limiting the scope of tourists' actions, and at the same time opening up visual corridors as much as possible in the space design, valuable rural landscapes are included in the "desirable but out of reach" experience of tourists. scope. It guides tourists to engage in equal dialogue with rural communities and local residents. Through space design that is conducive to social activities, it encourages in-depth interaction between tourists and villagers, and resolves the sharp opposition between the local and others in a harmonious atmosphere of mutual exchange of needs. game relationship. In the end, foreign and mobile tourist groups can still be included in the main body of rural construction, and work with villagers in a flexible and indirect way to promote the establishment of new rural cultural identity and space under the new situation (Table 5).

Groups of tourists	Existing principal roles	Role reversal
Motivation to participate	Participate in leisure activities, recreation and enjoy the rural imagery created by media publicity	In the process of leisure, we can experience a different kind of natural scenery and lifestyle from the urban environment
Ways of impact	Individual gaze and criticism emerge to form an image consensus about tourist destinations	From gazing to looking at each other, beneficial suggestions and supervision for local construction are realized in the equal interaction between the host and the guest
Engagement Effect	Encourage operating capital to build locally in a way that distorts local realities	Help villages to improve the quality of the environment and reshape cultural identity in a gradual way

Table 5 Transformation of the main role of the tourist group

Source: Table made by the author. September 2023

In the construction of the Weijiapo Rural Museum, the visitor group gradually transformed from a default gazer to a more active role in rural construction. This role transformation is the result of the development and evolution of the rural tourism industry. Through restraint and guidance, tourists can participate in rural construction more deeply and promote the establishment of new cultural identity and rural space.

3.9 Professionals: From self-actualization to construction guidance

Professionals refer to designers engaged in architecture, planning, tourism and other majors who participated in the construction of Weijiapo Rural Museum. Professionals provide overall or detailed technical guidance for rural construction activities through their own vision, ability and professional knowledge. This is different from the indirect influence of tourist groups through abstract concepts, and also different from the bottom-up influence of industrial capital. Direct construction, professionals provide solutions to shape the overall direction and path of rural construction in a top-down manner. However, the implementation plans provided by professionals often reflect the staged results of multi-party games and are not purely the presentation of ideas by individual professionals or teams.

3.9.1 The existing role of professionals in the construction of Weijiapo Rural Museum

In the context of the current market economy, the huge amount of construction has given rise to an assembly line-like working method. At the same time, driven by interests, a large number of professionals have forgotten their role as balancers, ignored public interests, and become vassals of industrial capital, solely focused on pursuing self-realization with the endorsement of capital. The self-realization of professionals has two meanings. On the one hand, it is the self-realization of economic interests. Such professionals only care about getting paid as soon as possible after serving the will of capital and moving to the next project. The disadvantage is reflected in their disregard for other construction projects other than industrial capital. The interests of the main body have been expressed, and the too short program cycle has limited its continuous attention and influence on subsequent rural construction and spatial renewal, resulting in limited utility of the project. Another type of self-realization refers to professionals who have too strong a need for self-expression and transform their understanding of the industry, the countryside, and space into personal so-called "concepts" and "brands" that are forcibly injected into construction activities. In fact, this kind of understanding is often just a temporary trend and cannot withstand the test of time. The shortcomings of such a self-actualizing professional are reflected in the loss of the necessary link and patience to listen to the interests of all parties involved in the Weijiapo Rural Museum. Not only are they unable to reconcile conflicts, but they also add chaos to the already complex rural social field.

3.9.2 Role transformation of professionals

Although professionals have a broader vision and more professional construction knowledge, professionals should not become one of the main bodies in rural construction activities. Therefore, moderate withdrawal is necessary. The moderate withdrawal of professionals in construction activities has two meanings. The first is their own withdrawal, to prevent their own subjective wishes from being forcefully imposed on the rural construction process and withdrawing from the Weijiapo Rural Museum site. Competition for interests and voice, and construction guidance from the sidelines, this is especially important for designers and planners with high social influence to pay attention to. In addition, moderate withdrawal also means that professionals should not be too close to any party involved in the construction. In particular, it is necessary to maintain an appropriate distance from construction entities such as industrial capital and administrative departments that naturally have strong leading capabilities, in a way that coordinates resources and balances interests. Deal with the relationship between multiple subjects and finally solidify this relationship in the construction plan to avoid imbalance in the Weijiapo Rural Museum site. This constitutes the ideal role of professionals involved in the construction of Weijiapo Rural Museum: a resource-coordinating construction instructor (Table 6).

Table 6 Conversion of the main role of professionals Source: Table made by the author. September 2023

Professionals	Existing principal roles	Role reversal
Motivation to participate	Practice the will of capital and realize the pursuit of self-design	Under the premise of coordinating the interests and demands of all parties, we will provide construction guidance to realize our self-worth
Ways of impact	Focusing on self-design expression, we discipline rural construction activities with design solutions that are not realistic and feasible	With a neutral position, we are fully informed of the wishes of all parties and communicate with each other, and the final plan is the presentation of the results of the game of interests of all parties, and it is feasible for rural construction
Engagement Effect	Waste of resources, or the plan is difficult to implement to achieve construction guidance	The scheme is objective and down-to-earth, and has a high construction guidance value

In the construction of the Weijiapo Rural Museum, the existing roles of professionals mainly include providing construction guidance and plans, and playing the role of construction instructors on the basis of resource coordination and interest checks and balances.

4. Representation in the Past of Weijiapo Rural Museum: driving rural revitalization

In the context of rural revitalization, the Weijiapo Rural Museum displays and expresses the rural cultural identity with its unique cultural accumulation and diversified industrial expansion. The Weijiapo Rural Museum reinvents the rural cultural identity through clever protection of ancient residential buildings. Commercializing rural cultural identity has greatly promoted the development of rural local economy and culture. Rural museums transform ancient architectural groups into places for tourists to visit, learn, experience, and entertain, becoming a living carrier of history and culture. The inheritance of this kind of traditional culture not only arouses tourists' nostalgia for history, but also promotes rural cultural consumption, successfully drives the process of rural revitalization, and has become a shining example of rural construction in China.

4.1 From ancient residential buildings to consumer complexes

Weijiapo Ancient Village Cultural Tourism Area, a rural museum that has been carefully restored and developed by Huachuang Tourism Company, is now full of vitality. The Weijiapo Rural Museum has developed into a local representative business card, realizing the revitalization of the Weijiapo countryside.

Since Huachuang Tourism Company took over Weijiapo, it has restored and developed the ancient building complex into a rural museum with the core concepts of accurate inheritance and integrity innovation. On this basis, the company has expanded a series of industries, including Xiaokunwu Medical Center, Shizhiyuan Pharmacy Store, Thirty-Six Lines Workshop, Traditional Food Street, Cultural Theme Folk Customs, Han Wedding Plaza, Nostalgia Plaza, Children's Game Area, and Bar Style Street, private school cultural park, lotus pond fishing, ecological oxygen bar, etc. These projects form a comprehensive cultural tourism experience integrating food, accommodation, transportation, travel, shopping and entertainment.

The author of this study conducted an interview with the director of the operations department of Weijiapo Rural Museum (Figure 64). The operations director said: "For so many years, we have been adhering to the concept of Rural Museum +, which means relying on Weijiapo Rural Museum to make additions, such as Rural Museum + Hotel, rural museum + restaurant, etc., to infiltrate Weijiapo rural culture into various industries, forming an industrial connection of Weijiapo Rural Museum. We strive to build Weijiapo Rural Museum into the living room of Mengjin County."



Figure 64 The author conducted an interview with the Director of Operations
Department of Weijiapo Rural Museum
Source: Photographed by the author. April 2023

As of 2019, investment has reached nearly 650 million yuan, of which projects such as the ancient residential building group, Xiaokunwu Medical Center and Shizhiyuan Pharmacy have achieved remarkable results. Nine three-entry courtyards on the North Street of ancient residential buildings have been completely restored, and 70% of the seven five-entry courtyards in the south courtyard have been restored. The main parts such as Thirty-Six Lines Workshop, traditional food street, and bar style street have been completed. The visitor service center has also been completed and put into use. Currently, 400 shops are open to the public. As of December 2019, Weijiapo receives 50,000 tourists every day and has an annual operating income of 200 million yuan.

The opening of the project not only brought prosperity to Weijiapo, but also injected new vitality into the economy of Mengjin. The local economy has been boosted, job opportunities have been created, and 1,800 Chinese medicine talents have been trained. The construction of the Entrepreneurship Park has attracted a number of migrant workers to return to their hometowns to start businesses. 112 entrepreneurs have been signed and 235 jobs have been provided. This series of development achievements has provided strong support for Mengjin's economic growth.

The core highlight of Weijiapo is to make full use of the connected characteristics of ancient residential courtyards to build the Weijiapo Rural Museum and promote an immersive and highly interactive Heluo cultural experience drama. The first Wei Zi Peony Cultural Park in Luoyang has been built, forming a sustainable tourist hotspot. The introduction of representative products from inside and outside the province has established a brand image for Weijiapo's special cuisine and other aspects.

The current construction land within the construction control zone of Weijiapo Village is 10.66 hectares, including 8.89 hectares of residential land, and 4.47 hectares of unused idle land in the village. Based on the development of the village's tourism industry, this plan reorganizes the layout of construction land and makes full use of unused idle land.

The plan mainly lays out the land within the construction control zone. Other areas of Weipo Village are in the environmental coordination zone. This plan mainly makes appropriate requirements and transformations for the overall style of its architecture and environment to make it integrated with the ancient village. The style is coordinated. Plan and control the land use scale of the environmental coordination area, and rationally utilize the original village homesteads.

The planning scope is the Weipo Village historical and cultural village construction control zone, with a total area of 37.40 hectares. The total construction land in the planned area is 21.75 hectares, including 10.63 hectares of residential land, 3.62 hectares of public facility land, 2.66 hectares of road yard land, 4.56 hectares of green space, and 0.16 hectares of engineering facility land. This plan will improve various infrastructure and public service facilities in the village and enhance the overall environment of Weipo Village.

The first line connects the park, streets, courtyards, pavilions, gardens, and alleys. The first line is a circular tourist route from east to west (cultural display area) and from west to east (commercial experience area) in the park. The venue is reasonably arranged according to the size of the surrounding space. , streets, courtyards, pavilions, gardens, alleys, the entrance folk courtyard (ancient watchtower, ancient village fort, ancient courtyard wall), the ancient village impression courtyard (ancient locust tree, ancient well, ancient tea table, ancient theater, ancient theater) are intertwined. Ancestral hall, ancient archway), Gengdu Changyuan (Gengdu Culture Exhibition), Cultural Changyuan (Luoyang Culture, Central Plains Culture, Silk Road Culture), Wei Zichang Yuan (Wei Zi Culture) 24 Solar Terms Changyuan (Farming Culture), Liushen Health Preservation Eight small venues including Luoyang 36th Street, Ancient Village Exhibition Street, Folk Food Street, Folk Culture and Entertainment Park (Weipo Folk Paradise, Water Entertainment Challenge, Development Training Camp, Riding and shooting training ground, folk sports challenge), farming experience park (one-divided field area, small farmer experience area, science education base), health accommodation resort (siheyuan, Zen monastery, cave hotel experience), order Agricultural planting and breeding gardens are closely linked, and supporting facilities such as food, housing, transportation, tourism, entertainment, and shopping are arranged according to the cultural characteristics of each street.

The successful experience of Weijiapo Village Museum provides useful inspiration for the development of other similar villages. In the process of rural revitalization, through the deep integration of traditional culture and modern industries, rural revitalization is expected to find a sustainable development path that not only retains local characteristics, but also attracts external resources and funds. In the new era, Weijiapo Rural Museum displays its own cultural identity in a variety of ways, and reinvents its own cultural identity by combining elements of the current era, attracting more people to come for cultural identity consumption. This unique development model not only satisfies tourists' nostalgia for history, but also stimulates local innovation and vitality, painting a promising picture for the future of rural revitalization in China.

4.2 The phenomenon of “commercialization” of rural museums

The Weijiapo Village Museum satisfies people's need for nostalgic emotions with its protection and reproduction of historical culture. The museum has created a nostalgic cultural atmosphere by restoring ancient buildings, creating traditional handicraft workshops, and building traditional cultural elements such as Xiaokunwu Medical Center and Shizhiyuan Medicine Shop. This kind of cultural identity consumption is an emotionally driven purchasing behavior, and tourists are willing to spend money to trace history and experience tradition.

With the promulgation of the national rural revitalization strategy, Weijiapo Rural Museum combines traditional culture with modern tourism industry and promotes the upgrading of the rural industrial structure by tapping local cultural resources. The diversified development of the museum, including Xiaokunwu Medical Center, Thirty-Six Lines Workshop, traditional food street, etc., has created more employment opportunities for the local area and promoted rural economic development. Weijiapo Rural Museum builds the rural space into a cultural and tourism complex integrating food, housing, transportation, tourism, shopping and entertainment. This is not only a presentation of history and culture, but also a commercial operation strategy. Various facilities inside and outside the museum, including Weijiapo Village Museum Hotel (Figure 65), private school cultural park (Figure 66), lotus pond fishing, ecological oxygen bar, etc., are all aimed at attracting tourists and increasing participation, forming a production and living space in a commercial village.

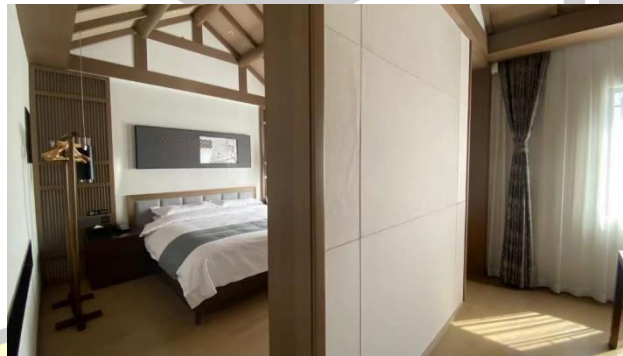


Figure 65 Weijiapo Village Museum Hotel
Source: Photographed by the author. April 2023



Figure 66 Weijiapo Rural Museum Private School Cultural Park
Source: Photographed by the author. April 2023

French sociologist Pierre Bourdieu discussed the relationship between the commodification of culture and cultural capital in his book "Symbolic Power". He believes that cultural commodification is not only for commercial purposes, but also a reproduction of power relations and social status in the cultural field. Cultural commodification is a part of the cultural industry, and its purpose is to spread culture through commercial means and promote cultural innovation, and inheritance (Bourdieu, P, 1993). The museum has created rich themes by integrating Weijiapo's rural cultural elements into major brand IPs, creating Luoyang's first Weizi Peony Cultural Park and other themed cultural activities, as well as introducing special products from inside and outside the province and creating Weijiapo's special delicacies. Experience and cultural and creative industries. These are all based on the re-invention of cultural resources, making the museum not only a place for displaying history, but also an interesting place that can create consumer experiences.

The development of the Weijiapo Rural Museum not only brings commercial benefits to the museum itself, but also brings vitality to the economy of surrounding areas. Providing jobs, training Chinese medicine talents, and building entrepreneurial parks have contributed to local economic and social development.

However, it should be noted that while promoting commercialization, it is necessary to balance economic benefits and respect for the local rural culture, prevent alienation in the process of cultural re-invention, and maintain the uniqueness and sustainable development of the countryside. In the process of promoting commercialization, it is crucial to balance economic benefits with respect for rural local culture. Although commodification can bring economic prosperity to the Weijiapo Rural Museum, we need to beware of the alienation that may occur during the process of cultural reinvention, as well as the adverse effects on rural uniqueness and sustainable development.

First of all, the Weijiapo Rural Museum should pay attention to the respect and protection of local culture when promoting commercialization. During the design and operation process, respect for local history, tradition and customs must be the premise to ensure that commercialization activities will not cause harm to the original cultural characteristics. Maintaining the uniqueness of the countryside is an important factor in attracting tourists. Therefore, while promoting commercialization, it is necessary to avoid excessive commercialization to avoid losing the unique cultural charm of the countryside.

Secondly, balancing economic benefits and cultural respect requires establishing a sustainable development model. During the commercialization process, excessive pursuit of short-term economic benefits may lead to over-exploitation of rural resources and affect the natural ecology and human environment of the countryside. Therefore, it is necessary to seek a balance between economic development and cultural protection, formulate long-term development plans, and ensure that the development of museums and surrounding industries is sustainable and conducive to the overall prosperity of the countryside.

In addition, a cooperation mechanism with local residents should be established to fully respect their wishes and sense of participation. During the commercialization process, we communicate with rural residents and listen to their suggestions and feedback to ensure that they can share in the economic benefits during the development process and feel that their own culture is protected. This helps create a

win-win situation and promotes the organic integration of commercialization and local culture.

Finally, regulatory and policy development is also key to ensuring balance in the commercialization process. Relevant government departments should establish a sound regulatory system to strengthen supervision of rural museums and related industries to ensure that they do not violate the principles of cultural respect and sustainable development while commercializing. Guide rural museums in a direction beneficial to local cultural heritage and community development by formulating clear policies and regulations.

Taken together, balancing economic benefits with respect for rural local culture requires efforts at multiple levels, including cultural protection, sustainable development, resident participation, and policy supervision. Only under such comprehensive considerations can the commercialization process truly become an effective way to revitalize rural areas, bringing more sustainable and comprehensive development to Weijiapo and other places.

4.3 Reasons for the “commercialization” of rural museums

4.3.1 The improvement and transformation of the value of rural space driven by gaze demand

The motivation for the “commercialization” of the Weijiapo Rural Museum is mainly driven by the need for gaze, which is the result of the intervention of the leisure experience industry. Traditional rural spaces are mainly functional and carry the daily life and agricultural production activities of villagers. However, with the intervention of the leisure experience industry, rural space has gradually evolved into a carrier of gaze and an important space that meets the gaze needs of tourists. The need to gaze is the strong desire of people in modern society for specific culture, history and customs, which is realized through visual means. Tourists hope to perceive and experience the unique charm of the countryside through gazing. This demand has led to the redefinition of rural space. Therefore, the Weijiapo Rural Museum has created a more ornamental and attractive place through the transformation and development of the space, meeting the needs of tourists to gaze at rural culture.

The intervention of the leisure experience industry has led to the differentiation of rural space value. The rural space that originally only had use value has gradually derived exchange value and symbolic value. Rural spaces with resource attributes and able to meet the gaze needs of tourists have become a key point in rural economic development. These spaces are not only used to meet the daily needs of villagers, but also become places that can attract foreign tourists, exchange resources and create symbolic images. Therefore, the Weijiapo Rural Museum realizes the differentiation of rural space value by enhancing the exchange value and symbolic value of space. By introducing consumer elements such as traditional handicraft experiences and food streets, the Weijiapo Rural Museum has given the museum space, which originally only had cultural displays, more commodity attributes. Visitors can participate in

various handicrafts and purchase local specialties, which inject elements of economic exchange into the space. For example, at the Weijiapo Academy Experience Museum, visitors can learn how China uses movable type printing to make fans or books. Finally, the fans and books made by visitors can be purchased, realizing the inheritance of skills and the exchange of goods (Figure 67).



Figure 67 Weijiapo Rural Museum Academy Experience Hall
Source: Photographed by the author. June 2022

By designing and creating a unique cultural atmosphere, Weijiapo Rural Museum is not only a scenic spot, but also a symbol representing local culture. Architectural style, landscape layout, cultural display and other elements have become symbols to express and convey local characteristics. We can see special cultural performances, temple fair activities, etc. in the Weijiapo Rural Museum. These have become symbols representing Weijiapo culture, attracting tourists to experience and participate. The differentiation of the museum's internal spaces, such as the establishment of traditional workshop areas, food streets, and handicraft experience areas, provides visitors with different experience scenarios. Each area has a unique cultural atmosphere and activities, and visitors can choose to participate according to their personal interests. This spatial differentiation brings differentiated tour experiences, allowing tourists to make choices based on personal preferences, thus increasing the exchange value of space.

By emphasizing local characteristics, the Weijiapo Rural Museum has successfully created a space with local identity. The architecture, exhibits, cultural activities, etc. in the museum all highlight the local characteristics of Weijiapo, making the entire space a representative of local culture. This emphasis on local characteristics gives the museum more symbolic value and attracts more tourists' attention. It can be seen from these examples that the Weijiapo Rural Museum has differentiated the value of rural space by enhancing the exchange value and symbolic value of space. This strategy not only enables the museum to gain momentum for sustainable development at the economic level, but also successfully demonstrates the value of rural cultural identity.

4.3.2 The choice of rural unique cultural identity under the market mechanism

The motivation for the "commercialization" of Weijiapo Rural Museum stems from the selection of rural unique cultural identity under the market mechanism. This phenomenon manifests itself as differences in unique cultural identities in rural space, which is the premise for the market to choose rural areas for development. In the context of industrial economic development, the market mechanism selects villages

with short investment return cycles and greater industrial development potential, accelerating the tilt of resources.

The unique cultural identity of rural areas refers to the differences between different rural settlements in terms of natural resources, cultural heritage, and cultural landscapes. Under the influence of market mechanisms, rural settlements with superior cultural identities are more likely to receive attention and investment. Weijiapo Rural Museum has become the focus of market pursuit due to its rich historical and cultural heritage, more ornamental natural landscape, and convenient transportation. The market mechanism tends to choose places with better investment returns and greater industrial development potential for investment.

The "commercialization" motivation of the Weijiapo Rural Museum lies in the selection of the development potential of rural cultural identity under the market mechanism. This phenomenon reflects the selectivity of the market in resource allocation, which not only promotes rural development, but also achieves more sustainable rural revitalization by selecting rural unique cultural identities.

The market mechanism shows a certain degree of selectivity in resource allocation and tends to select cultural elements with high market potential and attractiveness for promotion. During the construction of the Weijiapo Rural Museum, the market mechanism prompted managers to deeply explore and package cultural elements that are attractive and can arouse tourists' interest. Such selectivity helps increase the museum's visibility and attractiveness and promotes rural development. Through market mechanisms, Weijiapo Rural Museum evaluates and screens various cultural elements in the countryside to determine which elements are more market attractive. Through screening, closely related cultural elements such as Qing Dynasty architectural art, traditional handicrafts, food, and traditional performances were selected, because these elements are more likely to arouse tourists' interest and increase the commercial value of rural museums. For example, through market mechanisms, the Weijiapo Rural Museum chose to promote and sell unique local traditional handicrafts. By cooperating with local craftsmen to produce handicrafts with local characteristics, these products can both attract tourists and have high market value. Such initiatives not only promote the inheritance of local handicrafts, but also create economic benefits and realize the selective application of market mechanisms in the development of rural cultural identity.

By "commercializing" cultural elements with market appeal, rural museums achieve more sustainable rural revitalization. This is because by attracting more tourists, the economic benefits of rural museums are improved and more development resources are provided for the countryside. This selective marketing strategy helps form a stable model of the rural economy. Overall, the market mechanism's selectivity for rural cultural identity helps promote rural revitalization and improves the sustainable development of rural museums. This strategy plays a positive role in balancing economic benefits and cultural heritage.

4.3.3 Changes in spatial management models in the context of the reconstruction of rural social relations in Weijiapo

With the intervention of the Weijiapo Museum in Weijiapo Township, a large number of outsiders, tourists, and capital have entered the countryside, and traditional rural social relations have been impacted. The social network originally based on mutual trust and mutual support in a society of acquaintances has been broken, and

has been replaced by more indifferent social interactions such as employment relationships and the relationship between service providers and service recipients.

Traditional rural social relations are based on acquaintance society and are maintained through moral constraints and common values. However, with the intervention of the Weijiapo Rural Museum industry, the influx of foreign operators and tourists broke the original social network. Traditional moral norms such as "every family sweeps their own troubles" are difficult to function when facing external stakeholders, leading to the disintegration of rural social relations. In this context, the original moral constraints are difficult to cope with new space management challenges.

In order to cope with the disintegration of social relations, Weijiapo Village has rebuilt social networks and community autonomy mechanisms by promoting interaction among residents, establishing rural organizations, and introducing mechanisms for community participation in decision-making. The local government built a community activity center (Figure 68) around the Weijiapo Rural Museum and held rural cultural festivals and other activities to promote communication and cooperation among residents. Weijiapo Village organizes community activities to encourage villagers to participate in the decision-making process of rural construction, and establishes a rural village committee (Figure 69), composed of village representatives, to participate in decision-making on matters such as land use and development direction around the rural museum, and to enhance community autonomy. participatory. Through the above efforts, it will help to rebuild rural social relations and provide a more sustainable management model for rural revitalization.



Figure 68 Weijiapo Rural Community Activity Center

Source: Photographed by the author. November 2022



Figure 69 Weijiapo Village Village Committee

Source: Photographed by the author. November 2022

Capital intervention is usually accompanied by capital investment and market-oriented operations, which can bring more economic resources to the Weijiapo Rural Museum. It helps to improve the facilities and services of the museum, enhance the visitor experience, thereby attracting more tourists and promoting the prosperity of the local economy. With the promotion of various commercial projects of Weijiapo Rural Museum, there is also a demand for local labor, thus creating more job opportunities. Villagers have the opportunity to find jobs in the daily operations, maintenance and services of the museum, as well as in the development of surrounding industries, which improves employment levels and residents' income.

Through the commercial projects generated by the Weijiapo Rural Museum, more commercial and cultural activities will be brought to the surrounding area of the museum and attract more people to gather. It enhances the vitality of Weijiapo Village Community, promotes exchanges and cooperation among villagers, and creates a more open and diverse rural cultural atmosphere. And by holding various cultural activities, exhibitions and other forms, the interaction between villagers and tourists is enhanced. It breaks down the traditional barriers between the village and the outside world and promotes exchanges and integration between different cultures.

Weijiapo Rural Museum intervenes in the countryside, introduces commercial capital, and cooperates with the village government to develop projects. This has led to the disintegration of the original unified management model of rural space between villagers' collectives and village governments, causing spatial governance to face new challenges. However, the motivations of "commercialization" and the changes in spatial management models under the reconstruction of social relations have jointly shaped the new development pattern of Weijiapo's rural areas. In this process, the original Weijiapo Village cultural identity and spatial governance model have undergone profound changes. The introduction of commercial capital has brought new development opportunities to the Weijiapo Rural Museum, prompting it to achieve positive results at the economic, cultural and social levels. Reform and promote rural revitalization.

5. Representation in the Past of Weijiapo Rural Museum: physical space expansion

5.1 Radio and television media

As a place with profound historical and cultural heritage, the Weijiapo Rural Museum has successfully displayed its local cultural identity through radio and television media and expressed it to the outside world, attracting the attention and recognition of more audiences. Radio and television media, as an important platform for information transmission, provide Weijiapo Rural Museum with a broad space to display local culture. Through TV programs, Weijiapo Rural Museum can spread local history, traditions, customs and other rich cultural elements to a wider audience, helping the audience build resonance on cultural identity. In radio and television media, the unique charm of Weijiapo is conveyed to the audience through in-depth explanations, special reports and other forms. By telling the local historical heritage and local culture, it inspires the audience to identify with the local culture, allowing them to establish cultural identity with Weijiapo on both a perceptual and rational level.

Driven by radio and television media, Weijiapo Rural Museum cooperated with local TV stations to jointly create a series of special topics "Approaching Weijiapo". This series of programs demonstrates the uniqueness of Weijiapo to the audience through in-depth exploration of local ancient legends, historical culture, traditional crafts and other elements, and vivid pictures and plots. Through the introduction of professional commentators, the audience gained an in-depth understanding of Weijiapo's cultural roots, architectural style, local customs and other aspects. This series of special topics were broadcast on radio and television media and successfully aroused widespread attention from all walks of life. When the audience walked into Weijiapo through the TV screen, they felt as if they were in the corridor of history and felt the charm of culture. Not only that, this series of programs also narrows the distance between the audience and Weijiapo culture by interviewing local residents and telling Weijiapo folk stories, allowing them to establish a deep identification with this land deep in their hearts.

Through the display of cultural identity through radio and television media, the Weijiapo Rural Museum has successfully promoted local culture to a broader social stage. This communication method with cultural identity as the core not only helps the inheritance of local culture, but also forms a positive recognition of the cultural identity of Weijiapo Rural Museum in the whole society.

Radio and television media have played a leading role in publicity in rural revitalization. Bird points out that the tourist gaze is a manifestation of social power relations. The presentation, planning and interpretation of attractions are often influenced by power structures and cultural producers, who guide and influence tourists' ways of seeing by shaping the image of the attraction (John Urry, 1990). On the one hand, the radio and television media have launched "rural revitalization" columns and special topics in online new media and offline traditional paper media to provide in-depth policy interpretations with pictures and texts in an easy-to-understand manner, so that farmers can understand and remember them, and give full play to public opinion. Guidance and ideological leadership should ensure that while policy information is "delivered" in place, it should also establish good interactions with farmers to avoid falling into the embarrassing situation of just "passing on the microphone", so that farmers can deepen their understanding of policy measures through communication, exchanges and dialogues. .

In December 2019, a special report was conducted on the Weijiapo Rural Museum in the news broadcast column of Mengjin County TV Station (Figure 70). The Weijiapo Rural Museum is preparing for the "Weijiapo Chinese Year" series of activities. In order to attract more tourists, Weijiapo has invited more shops to settle in with the support of investment developers and the county government. In this report, this information was released during an interview with Mr. Zhang Zhiguo, Weijiapo's quality control director. The speech of the quality control director has a certain degree of authority, and it can make tourists trust the food of Weijiapo Rural Museum, and it is also persuasive.



Figure 70 TV interview with Wei Jiapo Quality Control Director

Source: News broadcast column of Mengjin County TV Station

There are many similar broadcasts of this type across the country. For example: "People's Daily" has repeatedly and continuously published policy interpretation articles focusing on the 2022 Central Committee's No. 1 Document, such as "Promoting Rural Revitalization with Greater Efforts" and "How to Comprehensively Revitalize Rural Areas". "wait. Hunan Satellite TV, Anhui Satellite TV, Shandong Rural Science Channel, etc. have launched special columns, special programs, and special reports such as "Country Story", "My Poverty Alleviation Story", and "Poverty Alleviation on the Front Line". Traditional media and emerging media are linked to each other, and sound screens It is organically integrated with the screen to three-dimensionally publicize the decisions and deployments of the Party Central Committee and the State Council on rural revitalization (CCTV, 2020). On the other hand, radio and television media have widely reported on outstanding typical cases of rural revitalization, continuously increased the placement of public service advertisements for rural revitalization, deeply explored the functional value of agricultural cultural heritage, broken the prejudice and lagging cognition of rural farmers by urban residents, and formed mainstream public opinion. The vast communication landscape connects vivid rural scenes and the vast space of mass communication through smartphones (Chang Bao, 2020), forming a good atmosphere for supporting and participating in rural revitalization in the whole society.

On July 8, 2020, "Thousand-Year-Old Village, Beautiful Wei Jiapo" was featured on China Central Television, and the news summer economic series was broadcast in the financial special column of CCTV-2 "The Way to Make Money" (Figure 71). CCTV reporters walked Entering the ancient village of Wei Jiapo in Mengjin County, you can feel the unique Wei Jiapo culture and experience the different life of ancient houses.



Figure 71 "Thousand-year-old Village, Beautiful Wei Jiapo" was featured on China Central Television

Source: CCTV-2 "The Way to Make Money" financial special column

Radio and television media are an important force that cannot be ignored in the promotion and implementation of the rural revitalization strategy. In a new stage of development in which my country's "agriculture, rural areas and farmers" work has fully shifted to promoting rural revitalization, this article proposes four major positions of radio and television media in rural revitalization based on the functions of radio and television media, and summarizes the role of radio and television media in rural revitalization in the past. for three paths. The rural revitalization strategy is a major decision and deployment made by the 19th National Congress of the Communist Party of China and a major task to achieve the great rejuvenation of the Chinese nation. At present, my country's "agriculture, rural areas and farmers" work has made a historic shift towards comprehensively promoting rural revitalization. In order to adapt to this new historical situation and respond to the requirements of the National Radio and Television Administration's rural revitalization assistance work plan, radio and television media have redefined their functional positioning in rural revitalization, fully leveraged their industry advantages in rural revitalization, and accelerated Promote the comprehensive integration of radio and television media into high-quality development of rural revitalization, and use the power of media to accurately assist rural revitalization.

Weijiapo Rural Museum has successfully demonstrated its profound historical and cultural heritage on the social stage through cultural display through radio and television media. By deeply exploring local ancient legends, historical culture and traditional craftsmanship, the Weijiapo Rural Museum presents rich cultural elements to the audience through TV programs, helping the audience build resonance with their cultural identity, thereby attracting more attention and recognition. As a key platform for information transmission, radio and television media provide a wide range of display space for the Weijiapo Rural Museum. This provides a window for the Weijiapo Rural Museum to convey local history, traditions, customs and other cultural elements to a wider audience through television programs, prompting the audience to resonate with their cultural identity, thereby forming a sense of identity with Weijiapo.

The Weijiapo Rural Museum successfully conveyed the profound local historical and cultural heritage through radio and television media displays, and aroused widespread attention and positive recognition from society. Through in-depth explanations, special reports and successful special programs, the local cultural image has been effectively shaped and new vitality has been injected into rural revitalization and cultural inheritance.

5.2 Short video and live broadcast platform

In the digital age, short videos and live broadcast platforms have become new stages for cultural display. Weijiapo Rural Museum makes full use of these media and successfully presents local culture to a wider audience through various forms of content display, achieving the reinvention of cultural identity. . With the rise of the digital age, Weijiapo Rural Museum is no longer limited to traditional display exhibitions, but gives cultural identity a new form of presentation through short videos and live broadcast platforms.

Short videos are an intuitive and rapid way of communication. Weijiapo Rural Museum releases a series of short videos to record elements such as ancient legends, history and culture, and traditional craftsmanship. These videos vividly demonstrate the uniqueness of Weijiapo and inspire viewers' strong interest in local culture through engaging narratives. Short video platforms have become the main way for the young generation to obtain information. Weijiapo Rural Museum releases exciting content on the short video platform, allowing users to appreciate the museum's thousand-year culture in a short period of time. In these short videos, visitors can see the carved beams and paintings, exquisite brick carvings and rich history and culture of Weijiapo's ancient residences. Through intuitive and vivid pictures, tourists feel as if they are personally visiting the site and feel the historical vicissitudes contained in the ancient buildings, which enhances their sense of identification with Weijiapo culture.

For example, a one-minute short video may demonstrate the carving craftsmanship of ancient residences in Weijiapo in depth, traveling through historical time and allowing the audience to feel the artistic beauty of the architecture. Or, use the camera to record local traditional festival activities, such as Weijiapo Drum Pavilion, Shehuo, etc., to fully display the rich folk culture (Figure 72).

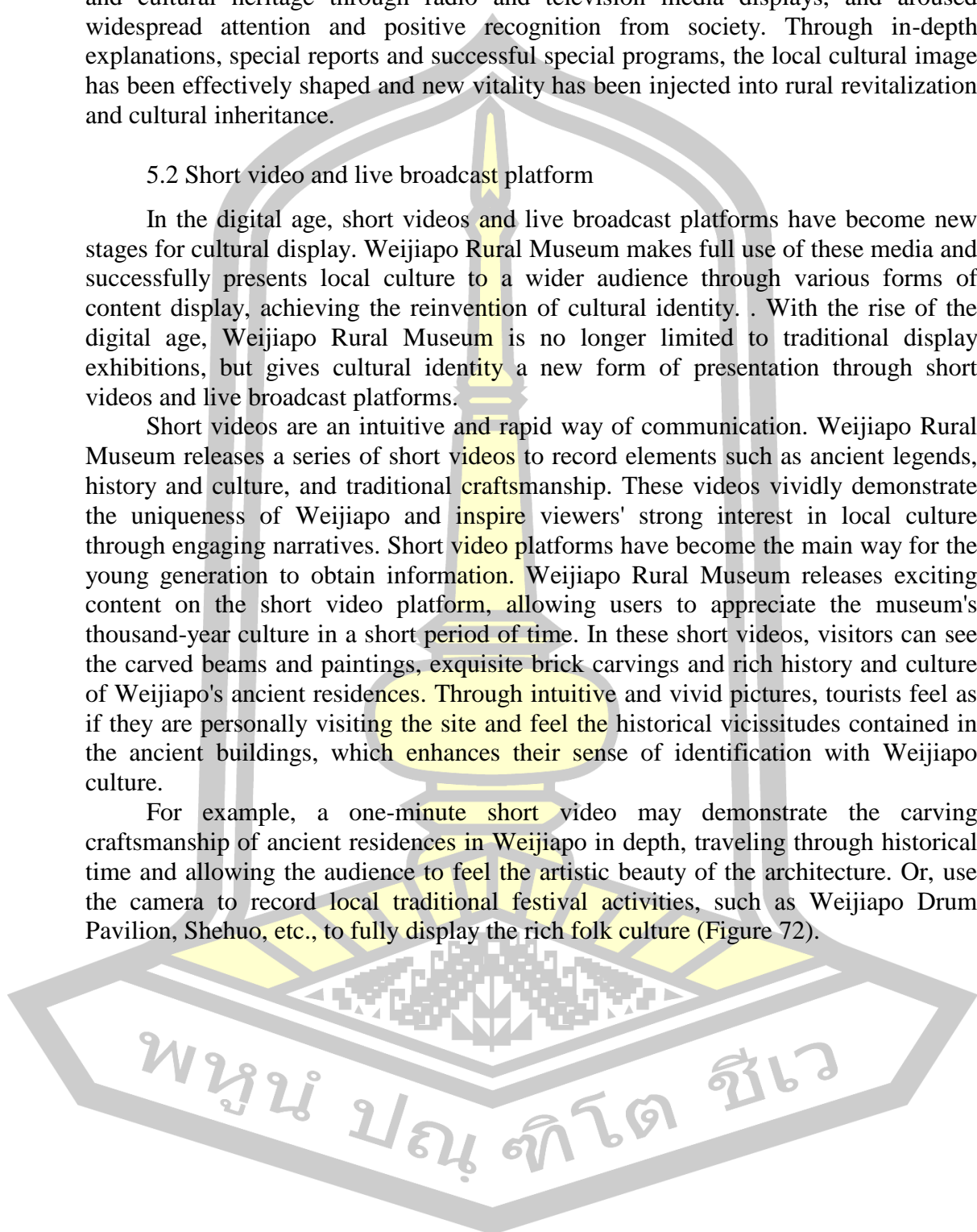




Figure 72 Short video about Wei Jiapo Village on Douyin mobile platform
Source: Photographed by the author. February 2020

The live broadcast platform provides the opportunity to interact with the audience in real time. Wei Jiapo Rural Museum uses this platform to open a window for the audience through "cloud tourism", allowing them to feel the cultural atmosphere of Wei Jiapo thousands of miles away. Through live broadcast, Wei Jiapo's professional commentators can deeply interpret local historical heritage and local culture, display precious cultural relics in the museum, and answer questions from the audience. Audiences can participate in cultural activities in real time, enhancing their sense of participation and intimacy.

On the live broadcast platform, Wei Jiapo Rural Museum organizes cultural activities, special experiences, etc., allowing viewers to feel the vitality of local culture through the screen. Through live broadcast, the traditional handicraft production process and the uniqueness of local food are demonstrated, presenting a cultural re-invention to the audience. This participatory experience enables the audience to have a deeper understanding and acceptance of Wei Jiapo's cultural identity.

Especially during the epidemic period from 2019 to 2023, when on-site tourism was restricted, digital media provided tourists with opportunities for virtual tours. Wei Jiapo Museum displays ancient architecture, beautiful natural scenery, and rich intangible cultural heritage through short videos and live broadcasts (Figure 73). Through the screen, visitors feel as if they are strolling through the ancient streets of Wei Jiapo, feeling the unique beauty of this land. Digital media provides a platform for online cultural processing and reinvention. The museum organized handicraft production and traditional festival celebrations in which virtual visitors participated in the live broadcast, allowing viewers to participate in the re-invention of culture through screens at home. This online experience sparked audiences' emerging interest in traditional culture, prompting cultural processing and reinvention to continue to flourish during the pandemic.

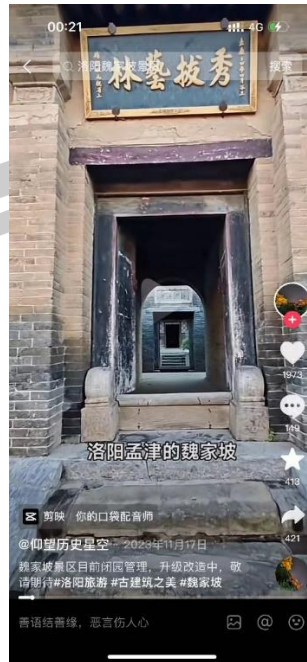


Figure 73 Live screen recording of Wei jiapo Village on Douyin mobile platform
Source: Photographed by the author. November 2022

During the epidemic, Wei jiapo Rural Museum cooperated with the short video platform to launch the "Online Cultural Tour of Wei jiapo" series. Through each live broadcast, museum experts are invited to interpret ancient buildings and tell historical allusions, guiding the audience to perceive the depth of culture through the screen. At the same time, there is an interactive link in the live broadcast, so viewers can participate in discussions online and experience the charm of culture together.

The digital age provides new possibilities for the display of cultural identity during the epidemic. Wei jiapo Rural Museum has moved cultural displays to the cloud through short videos and live broadcast platforms, successfully maintaining contact with the audience. This kind of digital display not only became a bond of cultural identity during the epidemic, but also opened up a new development direction for future cultural processing and reinvention. Through digital media, the Wei jiapo Rural Museum shares the unique cultural charm of this land globally, allowing more people to feel the unique charm of this ancient village in the digital world.

Through short videos and live broadcast platforms, Wei jiapo Rural Museum has successfully implemented a new model of cultural identity display. This not only injects new vitality into the inheritance of local culture, but also allows more people to feel the unique charm of this land through the screen. Through short videos and live broadcast platforms, the beauty of a rural village with profound cultural heritage is shown to the world.

5.3 Interaction model of online e-commerce platform

Weijiapo Rural Museum integrates cultural processing and reinvention into the online e-commerce platform. It is not only a presentation of traditional culture, but also an innovative application of cultural elements. Use innovative interactive models to conduct cultural promotion and sell cultural products. This initiative not only extends the spread of cultural identity, but also radiates vitality through tourism gaze and cultural processing and reinvention. Through online interaction, culture can gain new vitality and be closer to the lives of contemporary people. In addition to cultural promotion, the Weijiapo Rural Museum also cleverly commercializes culture. Sell cultural products with local characteristics through online e-commerce platforms, such as handicrafts, cultural and creative products, local delicacies, etc. inspired by Weijiapo. This is not just the sale of goods, but also the transformation of culture in the commercial field, which enhances the value of culture. The sale of this kind of cultural goods not only inherits local culture, but also expands the influence of culture in the commercial market. Through the interactive model of the online e-commerce platform, the Weijiapo Rural Museum not only promotes the re-invention of local culture, but also provides a broad space for future development. Cultural processing and reinvention will become a new engine to promote the digital and commercial development of rural museums. In the future, with the continuous development of online e-commerce and the in-depth practice of cultural processing and re-invention, Weijiapo Rural Museum will continue to shine with the brilliance of culture in the digital age and find a new development path for traditional culture in contemporary society.

Weijiapo Rural Museum integrates cultural processing and reinvention into the online e-commerce platform. It is not only a presentation of traditional culture, but also an innovative application of cultural elements to commercialize culture. Cultural commodification refers to the process of transforming cultural elements into commodities that can be bought and sold in the market. This process not only involves turning traditional cultural elements into actual commodities, but also involves reinterpreting and packaging cultural values to meet market demand and realize the realization of cultural elements in the commercial field. Through online interaction, culture can gain new vitality and be closer to the lives of contemporary people. In addition to cultural promotion, the Weijiapo Rural Museum also cleverly commercializes culture. Sell cultural products with local characteristics through online e-commerce platforms, such as handicrafts, cultural and creative products, local delicacies, etc. inspired by Weijiapo. This is not just the sale of goods, but also the transformation of culture in the commercial field, which enhances the value of culture.

The Weijiapo Rural Museum has opened the "Weijiapo Rural Cultural and Creative Museum" on the online e-commerce platform. Through this platform, tourists can purchase cultural and creative products inspired by Weijiapo, such as retro stamps and postcards, handmade traditional clothing, and daily necessities with patterns of ancient buildings. The sale of this kind of cultural goods not only inherits local culture, but also expands the influence of culture in the commercial market.

On the snack street of Weijiapo Rural Museum, there are hundreds of shops, each of which sells its own special snacks and delicacies. One of the very popular ones is Chili Fang (Figure 74). The author of this study conducted an interview with Sister Wu, the owner of this shop. She said: "My chili shop originally only had this offline store. It relied on tourists visiting every day for sales, and the business has always been very good. , but with the arrival of the epidemic, there have been fewer and fewer tourists, which has made my business less and less popular. Then my children opened a Douyin account for me, and asked me to live broadcast our chili workshop and my cooking of chili on it. I didn' t expect it to become popular all of a sudden. During the Spring Festival, I sold an average of three to four hundred kilograms a day, which was so busy that my children who worked in other places would come back to help. During the holidays, my relatives would also come to help. . Sometimes I hire two or three more people to help, and I sell non-stop from morning to night every day. The business is even better than before the epidemic."



Figure 74 Chili Fang in Weijiapo Rural Museum Food Street
Source: Photographed by the author. November 2021

On the snack street of Weijiapo Village Museum, there are many shops similar to Chili Fang. Through the e-commerce platform, cultural displays are carried out to outside tourists, allowing more people to learn about the food in Weijiapo Village. Through the e-commerce platform, even more Being able to purchase these delicacies enhances Weijiapo's cultural identity, expands sales channels, promotes Weijiapo's rural economic development, and realizes Weijiapo's rural revitalization.

5.4 Cooperate with brands and artists to shop

Weijiapo Rural Museum cooperates with a number of brands and artists and opens shops. By integrating the power of the brand and the creative ability of the artists, it creates cultural products into more market competitive products. This not only helps promote the product, but also achieves sustainable development economically. By processing and re-inventing culture, traditional cultural elements are injected into modern design and production techniques to create novel and attractive cultural products. This process of cultural re-invention enables traditional culture to gain new vitality in the contemporary era, and at the same time provides rich materials for the creative economy. Weijiapo Rural Museum has achieved an organic combination of cultural processing and re-invention with cultural identity consumption by cooperating with brands and artists for stores.

Weijiapo Rural Museum cooperates with a number of current famous designers to launch creative design works and digital exhibits that combine traditional architectural elements. Through unique design and production technology, these products are more in line with contemporary aesthetics and attract a wider audience. Shops that cooperate with brands and artists transform cultural products into more market-competitive products by integrating the power of brands and the creative abilities of artists.

Cultural processing and reinvention refers to the process of innovating and improving traditional cultural elements to adapt them to contemporary needs and aesthetic trends. This process aims to inject new vitality and appeal into the traditional culture, making it more modern and better meeting the cultural consumption needs of contemporary people. Cultural identity consumption is a consumption behavior that satisfies feelings about the past by purchasing or participating in goods or services that evoke memories of a specific historical period or past lifestyle for an individual or society. Cultural identity consumption emphasizes the yearning and memories of the past, and seeks emotional resonance through consuming products or experiences. Launch cultural identity consumption products to allow consumers to find emotional resonance with the past by purchasing or experiencing these products. These products stimulate nostalgic emotions by evoking memories of traditional lifestyles and cultural elements. Cooperative stores may produce antique-style daily necessities to trigger consumers' nostalgia for past lives.

Wei Jiapo cooperated with China's famous "Wild Dog" brand design studio to launch the "Wei Po Travel Guide" series of works. Dingo Shop was founded by a group of young illustration artists. Combining China's current trendy art, it mainly sells domestic and foreign independent magazines, art publications, design peripherals, etc. It now also has an independent exhibition space doog room.

In an interview with the "Wild Dog" brand, the researcher of this study said: "When I received the invitation from Wei Jiapo, I was very excited. I have always wanted to do the Chinese trend. Culture, I want to express China's traditional culture through the art of illustration. Weijiapo, as the most complete Qing Dynasty ancient building complex in western Henan, has very high artistic value. I am very honored to be able to communicate with Weijiapo this time. The Rural Museum will work together to produce this special issue called "Weipo Taobao" (Figure 75). Starting from the urban area of Luoyang, which has been prosperous for thousands of years, we can find a place less than six kilometers away to experience the splendor of the glorious Heluo civilization. Treasure place: Weijiapo."

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Figure 75 Special issue of "Weipo Tabloid"
Source: Photographed by "dingo" brand.November 2023

The brand manager explained the design concept of this cooperation like this: "We use the way of traveling through time to feel the civilization and scenery, history and longing of this land, and hold up the bouquet of flowers from thousands of years ago. The faint twinkling starlight turns it into concrete and touchable time and temperature, ruins and words, murals and buildings, ancient trees and courtyards, poems and songs. We experience this by traveling through time. The civilization and scenery, history and longing of this land, hold up the faint starlight that flickered from thousands of years ago, and turn it into concrete and touchable time and temperature, ruins and words, murals and Architecture, ancient trees and courtyards, poems and songs. What time and history tell us will also guide the new generation of creators to use more idealistic courage and actions to let the starlight continue to bloom more gracefully. , lasting, dreamlike, and at the same time embracing the constantly renewing light and heat in real life. Therefore, we want to use illustrations to lead readers and tourists to travel back to the place where time began based on our magazine."

In this series of designs, the designer has designed a series of characters, including scholars and top scholars in Weijiapo in ancient times, as well as a series of contemporary young people of various types, and placed these characters together in the historical city of Weijiapo. Thousands of years of ancient dwellings allow modern people to have conversations with ancient people, as if traveling through time (Figure 76).



Figure 76 Character design of Wei Jiapo Rural Museum
Source: Photographed by "dingo" brand. November 2023

Wei Jiapo cooperated with the "Wild Dog" brand design studio to launch the "Wei Po Travel Guide" series of works, showing the concept of cultural re-invention. Cultural re-invention emphasizes the re-examination and interpretation of traditional culture, presenting it in a modern way and giving it new connotations. Through the expression of the brand owner, it can be seen that the designer uses the method of "traveling through time" to experience the civilization and scenery of Wei Jiapo, holding up the faint starlight from thousands of years ago, and turning it into concrete time, temperature, ruins, Text and other elements. This reflects respect for history and a deep understanding of traditional culture.

The designer uses illustrations to create a series of characters, including ancient scholars, top scholars, and various contemporary young people. Placing these characters in Wei Jiapo, an ancient residence with a history of thousands of years, achieves the effect of dialogue between ancient and modern times. This technique realizes time and space travel through art form, presenting a re-invention of traditional culture. At the same time, a cultural expression with both historical tradition and modern elements is created. This kind of design makes it easier for contemporary people to resonate and establish a sense of identity with local culture. Comparing modern people with ancient characters allows the audience to feel the collision of time and space. This dialogue method goes beyond traditional historical statements, showing the existence of people from different eras in the same space through design, emphasizing the continuation and change of culture. This kind of time and space travel allows the audience to feel the cultural integration of the past and the present, tradition and modernity, and deepens people's identification with the history and culture of Wei Jiapo. The dialogue between ancient and modern times in the illustrations not only narrows the distance between modern people and ancient people, but also provides a common point of identity for people of different generations. Both young people and the older generation can find resonance with their own cultural identity in these works, forming a bond of cultural identity between generations.

By integrating cultural elements into fashionable and trendy illustration designs, the designer demonstrates an artistic re-creation of traditional Chinese culture. Such creative expression not only makes traditional culture more fashionable, but also makes it more attractive, attracting a wider young audience. By integrating cultural elements into illustration design, the designer presents a re-understanding of traditional culture in an artistic way. Such artistic expression not only gives traditional culture a new sense of fashion and trend, but also makes it easier for the audience to resonate emotionally and establish cultural identity. The designer emphasized the information conveyed by time and history, expressed his understanding of historical teachings, and called on the new generation of creators to use idealistic courage and action to let the stars of culture continue to bloom in real life. This combination emphasizes the symbiotic relationship between cultural tradition and modernity.

Based on the above design elements and output, Wei Jiapo Rural Museum and the Wild Dog brand jointly opened a Wei Jiapo cultural and creative store (Figure 77). What is sold in the store are cultural and creative derivative products redesigned based on the cultural identity of Wei Jiapo Village. It is loved by the majority of people and promotes the cultural and economic development of Wei Jiapo Village.



Figure 77 Wei Jiapo Cultural and Creative Store
Source: Photographed by “dingobrand. November 2023

Through the above analysis, cultural re-invention has been vividly reflected in the cooperation between Wei Jiapo and the "Wild Dog" brand design studio. Through creative design and expression, traditional culture has been successfully given a new era connotation and injected into Wei Jiapo's cultural reshaping. new vitality. This not only helps promote the product, but also achieves sustainable development economically. Wei Jiapo Rural Museum may cooperate with well-known brands to combine the brand's market influence with local culture and launch cultural products with the brand's signature. At the same time, by inviting artists to participate in the design, more creative elements are injected to make the product more unique and attractive. By cooperating with brands, the museum's cultural products can better enter the market through the brand's market channels. The integration of brands not only increases product visibility, but also injects commercial elements into cultural products. Cooperative stores can invite artists to create, making products more creative based on cultural reinvention. The participation of artists adds a lot of color to the product and enhances its uniqueness. Cultural processing and reinvention refers to the process of innovating and improving traditional cultural elements to adapt them

to contemporary needs and aesthetic trends (Anthony Giddens. 1991). This process aims to inject new vitality and appeal into the traditional culture, making it more modern and better meeting the cultural consumption needs of contemporary people.

The "Weipo Travel Guide" series of works successfully reinvents traditional culture in illustration design through the presentation of cultural identity. This cultural identity not only deepens people's understanding of local culture, but also prompts them to develop a more positive sense of identification with Weijiapo's history and culture. By cooperating with brands and artists, shops not only realize the creation of economic value, but also contribute to the inheritance and innovation of local culture. This cooperation model not only promotes the development of rural economy, but also creates cultural value for society.

Through the combination of cultural processing, re-invention and creative economy, Weijiapo Rural Museum cooperates with brands and artists to achieve a win-win situation of innovation, inheritance and economic value of local culture. This business model helps to better adapt traditional culture to contemporary needs and provides a sustainable cultural and economic development path for rural revitalization. Through this combination of cultural processing and reinvention with cultural identity consumption, the shops of Weijiapo Rural Museum not only meet contemporary people's needs for innovative culture, but also draw on nostalgic emotions to create a store that has both traditional cultural heritage and contemporary consumption. Trending cultural products. This provides a viable business model for rural cultural and economic revitalization.

Conclusion

Through the rural museum, it is displayed to local villagers and foreign tourists. After being stared at by local villagers and tourists, it promotes cultural identity consumption and expresses cultural identity, including the expression of past rural cultural identity and expression to the outside world. As a result, various groups in the rural museum have changed. Cultural identity consumption and tourist gaze converge in rural museums, forming a mechanism of representation in the Past. The rural cultural identity has been transformed from the original ancient dwellings into a consumption complex of ancient residential architectural art in the Qing Dynasty, and its rural cultural identity has been reshaped. Relevant interest groups have also undergone a series of changes. The construction and development of rural museums have affected the living environment, livelihood and cultural identity of villagers. From sightseeing to in-depth experience, foreign tourists indirectly work with villagers to promote the establishment of a new cultural identity and space in the countryside. Investment developers have shifted from being mere developers to becoming more responsible partners that contribute to sustainable rural development. From stakeholders to interest coordinators, the administrative department strategizes the planning and management of rural museums, ultimately tests the effectiveness of decisions, organizes and coordinates multiple personnel, and provides professional support for local cultural inheritance and display. From self-realization to construction guidance, professionals provide construction guidance on the premise of coordinating the interests and demands of all parties to realize their self-worth.

Through the construction of the Weijiapo Rural Museum, the economic model of Weijiapo Village has changed from a farming economy to a cultural tourism economy. The Weijiapo Rural Museum reuses and reinvents the rural cultural identity, commercializes its cultural identity, and diversifies the rural The display and expression of cultural identity promotes the development of rural economy and realizes rural revitalization. From this we can also see that rural revitalization includes cultural reuse, re-invention and commercialization.



CHAPTER V

The socio-economic reflections in the "Wei Jiapo Chinese Year" series of cultural activities of Wei Jiapo Rural Museum in the context of China's rural revitalization

Introduction

This chapter takes the "Wei Jiapo Chinese Year" series of activities as an example to analyze how folk activities rely on the display and historical expression of rural cultural identity in the Wei Jiapo Rural Museum to achieve rural revitalization. This chapter is divided into three parts. 1) Analyze the "Wei Jiapo Chinese Year" series of activities, and introduce the activities' cultural identity display based on the Wei Jiapo Rural Museum and its relevant power parties. 2) Analyze the transformation of relevant interest groups after the "Wei Jiapo Chinese Year" series of activities rely on rural museums to express history. 3) Analyze the driving role of the "Wei Jiapo Chinese Year" series of activities in rural revitalization using rural museums as theaters. The content of this chapter echoes the content of the previous three chapters.

1.The "Wei Jiapo Chinese Year" series of activities relies on the Wei Jiapo Rural Museum to display cultural identity and related rights.

Chinese Year usually refers to the Lunar New Year, also known as the Spring Festival. This is one of the most important traditional festivals in China and is also celebrated in many other Asian countries. During this period, many places held unique cultural performances, temple fairs, parades and other activities. Various traditional customs and folklore made Chinese Year a colorful and lively celebration. However, with the rapid development of China, modern Chinese people's enthusiasm for Chinese Year has gradually decreased, showing that they do not know what to do during the Spring Festival. For the Chinese New Year, a certain crisis has also occurred.

In order to inherit Wei Jiapo's rural culture and better express the culture of Wei Jiapo's countryside to the outside world, we can achieve the revitalization of Wei Jiapo's countryside. The "Wei Jiapo Chinese Year" series of activities were jointly organized by government departments, investment developers, local cultural and tourism departments, and non-governmental organizations. Through Chinese Year folk activities and tours, the many cultural identities of Wei Jiapo Village are displayed. It effectively dealt with the cultural crisis in the countryside and also dealt with the cultural crisis during the Chinese Spring Festival. And achieved the cultural and economic revitalization of rural areas. The "Wei Jiapo Chinese Year" series of activities are carried out based on the Wei Jiapo Rural Museum, which uses the Wei Jiapo Rural Museum as a theater to display rural cultural identity. Every year during the Spring Festival, China's largest festival, Wei Jiapo Village holds a series of "Wei Jiapo Chinese Year" activities. Relying on the Wei Jiapo Rural Museum, we will carry out Spring Festival ballad recitation, ancient costume folk dance dramas, situational

level-breaking games, modern fashion doll performances and other forms to reproduce the folk customs of Weijiapo countryside, restore the ritual sense of the Chinese Year, and inherit the traditional rural culture. By analyzing folk cultural activities and relying on rural museums for theaters to display cultural identity, the process of displaying cultural identity is based on the actual needs of one's own production, life and cultural entertainment. At present, it continues to integrate tradition and modernity. On the one hand, it diversifies the rural cultural identity and promotes the development of rural culture. On the other hand, relying on this folk culture, the government, village collectives, farmers, social groups, etc. The joint participation of multiple subjects in the development of rural culture not only conveys the national discourse, but also effectively connects the country and the countryside.

1.1 Background of the "Wei Jiapo Chinese Year" event

China has proposed a rural revitalization strategy in 2018, aiming to promote comprehensive rural development by improving rural infrastructure, promoting agricultural modernization, and increasing farmers' income. In the context of this policy, in order to improve the image of the village, attract tourists, and promote the development of rural tourism, the local government of Weijiapo Village launched a series of "Wei Jiapo Chinese Year" activities during the Spring Festival based on the Weijiapo Rural Museum to promote the rural cultural identity. The display attracted a large number of foreign tourists. In recent years, with the rapid development of China, it has become increasingly difficult for people to be satisfied in the material and spiritual realms. Facing China's biggest festival every year, the Spring Festival, they have shown indifference. Many people feel that the Spring Festival is not as lively as in previous years. , every New Year, I don't know what to do more and more, and the modern buildings and lifestyles around me lose the original Chinese New Year flavor. The live expansion of the "Wei Jiapo Chinese Year" series not only provides urban and rural populations with space and activities during the Chinese New Year, but also inherits and displays the culture of the Chinese Year, effectively responding to the culture of the "Chinese Year" crisis.

1.1.1 Response to rural revitalization policies

Chinese Year, also known as the Spring Festival, is one of the most important and lively festivals in traditional Chinese culture, and the "Wei Jiapo Chinese Year" series of activities have gradually emerged with policy support. The rise of this series of activities is closely related to multiple factors such as the government's rural revitalization strategy and cultural heritage protection policies.

The Chinese government has proposed a rural revitalization strategy since 2018, aiming to promote comprehensive rural development and increase farmers' income. As part of the implementation of the strategy in Wei Jiapo Village, the "Wei Jiapo Chinese Year" series of activities has received the attention and support of the government. Behind this strategy is a strong emphasis on rural economic development, and the "Chinese Year" activity has become a powerful means to promote rural economic diversification. Through celebrations, it not only showcases rural cultural identity and attracts tourists, but also promotes the development of local rural industries, thereby achieving a win-win economic benefit.

The Chinese nation has a history and culture of five thousand years. In recent years, our country has vigorously supported the enhancement of national cultural confidence and cultural identity from the policy level, aiming to build a socialist culture with Chinese characteristics. From a basic level, China's society is rural. China has been a large agricultural country since ancient times, and a large part of the foundation of Chinese culture is rural culture. Therefore, it is necessary to enhance the cultural identity of the general public and vigorously promote rural culture from the display level, which can greatly enhance the construction of rural culture (Fei Xiaotong, 2019).

The government's policy support for the inheritance and protection of rural culture has made the "Wei Jiapo Chinese Year" series of activities a platform for the promotion of rural traditional culture. In today's society, traditional culture is facing the threat of loss. In order to protect and inherit rural traditional customs, the government has formulated relevant policies to encourage rural areas to hold cultural activities with local characteristics. The "Wei Jiapo Chinese Year" series of activities has become an important carrier of cultural inheritance, allowing more people to understand and experience the traditional rural lifestyle, effectively protecting the unique cultural identity of Wei Jiapo Village.

In addition, the government's policy support for the development of rural tourism has also promoted the rise of the "Wei Jiapo Chinese Year" event. Driven by tourism, rural areas are no longer just representatives of traditional agriculture, but also tourist destinations full of cultural connotations and tourism value. The government encourages villages to hold cultural activities with local characteristics to attract tourists, enhance local visibility and stimulate the development of rural tourism. In this context, with the help of the spatial theater of the Weijiapo Rural Museum, a series of rural cultural and folk activities were launched, making the "Wei Jiapo Chinese Year" event an important tourism highlight of the Weijiapo Rural Museum, attracting tourists from afar and promoting the local economy. of prosperity. In general, the rise of the "Wei Jiapo Chinese Year" series of activities was launched with the support of government policies. The government's support through rural revitalization strategies, cultural heritage protection policies, and tourism development policies has provided a solid policy foundation for the holding of the "Wei Jiapo Chinese Year" series of activities. This series of activities not only enriches rural cultural life, but also promotes the healthy development of rural economy and tourism, and promotes the revitalization of Weijiapo Village.

1.1.2 Coping with the "Chinese Year" cultural crisis

Chinese Spring Festival culture faces a series of challenges in modern society. Due to the rapid advancement of urbanization and modernization in China and the changes in social values, the Chinese Spring Festival is facing a series of challenges in modern society, and the traditional "Chinese Year" culture has been impacted. People's awareness of traditional culture is gradually fading, and some traditional celebration methods, customs and cultural elements are gradually declining.

In the 1990s, young people in the village began to go out to work. According to a business owner who had gone out to work and now returned to the village to open a shop, "When I was a child, the village was very lively during festivals, including social games, horse racing, stilt walking, and horse racing. Sky lanterns and other collective activities later, when I grew up, all the young people in the village went out

to work, and my father also went out to work. My mother and grandparents lived at home all year round. With the decrease in the permanent population, especially young people There were fewer and fewer people, and then there were almost no festivals. The Chinese New Year was also deserted."

Another interviewee said: "You know the temple fair, right? It's very lively. When we were young, there would be a gathering every year around August of the lunar calendar. But it doesn't exist anymore. Most of the old people are gone, and the young people are all in other places. I'm not interested in singing a big show, it won't make it lively."

The "Wei Jiapo Chinese Year" series of activities relied on rural museums to carry out activities and effectively responded to this crisis. Some traditional Spring Festival customs, such as setting off fireworks and firecrackers, are restricted by factors such as environmental protection, safety and regulations, and have gradually declined. Setting off fireworks is originally a must-do during the Chinese Spring Festival. It best embodies the lively atmosphere of the New Year and is one of the most anticipated things during the Spring Festival. Whether adults or children, setting off fireworks and firecrackers can make them happy. However, in cities, due to safety and environmental protection factors, fireworks and firecrackers are prohibited, which makes many residents living in the city feel regretful. One of the activities in "Wei Jiapo Chinese Year" is "Tiehuahua" (Figure 78), the viewing effect is comparable to setting off fireworks. Ironwork is a large-scale folk traditional fireworks and one of the national intangible cultural heritages. It is a folk cultural performance technique discovered by ancient Chinese blacksmiths during the process of casting utensils. It began in the Northern Song Dynasty and flourished in the Ming and Qing Dynasties. It has a history of more than a thousand years. During the iron flower performance, a furnace is often set up in an open space on the riverside or in a square, and the pig iron is smelted with steel carbon to a temperature of over 1,650 degrees to form molten iron. Yudu stood shirtless among the iron flowers, hitting the molten iron into the sky, and the iron flowers bloomed more than 20 meters in size, showing the brilliant scene of modern fireworks. It is thrilling, festive and lively, which also means that the year is prosperous. It is generally used to pray for a year of peace and prosperity for the country and the people, a happy family, peace and joy. The principle of ironwork is actually to take advantage of the fact that metal has the characteristics of fast thermal conductivity. It conducts heat quickly and cools quickly. It will cool down quickly in the air. Performers take advantage of this feature to hit the high-temperature molten iron high into the air, and it will quickly turn into pulverized metal. Tiny particles, when flying upward or downward, are like sparks falling from electric welding, and will basically not burn people. Iron flowers are often performed in winter, because the temperature is low in winter, and the opened iron flowers can cool down quickly, making it safer for performers. According to a tourist who went to Wei Jiapo Village to participate in the "Wei Jiapo Chinese Year" series of activities: "Without fireworks and firecrackers, you can't feel the atmosphere of the Spring Festival. Now they are not allowed to be set off in the city, and the New Year seems deserted. Come here to watch them Watching the fireworks, it's so lively, it's the Chinese New Year."



Figure 78 Wei Jiapo Chinese New Year Iron Flower Activities
Source: Photographed by the author. February 2021

The "Wei Jiapo Chinese Year" series of activities cleverly introduces traditional folk performances such as "Iron Beating Flowers" to replace the restricted fireworks in the city. This kind of activity not only retains the traditional festive atmosphere, but also meets the requirements of modern society such as environmental protection, safety and regulations, and successfully fills the gap where traditional customs are restricted.

With the continuous changes in society, the Spring Festival, as an important festival of Chinese traditional culture, has gradually been impacted by commercialization. Commercial activities have become the main focus during the Spring Festival, causing traditional cultural elements to be gradually replaced by commercialized celebration methods. This phenomenon involves many aspects, from the penetration of commercialization into traditional culture to consumers' pursuit of commercial activities, which have affected the traditional celebration of the Spring Festival to varying degrees. Some merchants often integrate promotional activities with traditional culture, such as launching special promotions with traditional festival themes to increase the attractiveness of their products. Although this fusion of commercial activities and traditional culture attracts some customers, it also makes the Spring Festival celebrations more commercial. For example, some large-scale evening parties led by businesses are popular during the Spring Festival to replace traditional temple fair activities. These evening parties focus on commercial benefits and promoting business brands, while the religious nature and traditional cultural atmosphere of traditional temple fairs have gradually faded. In addition, some large companies also like to increase brand awareness by launching large-scale celebration parties during the Spring Festival. These parties often use luxurious stage effects, celebrity support and other means to attract a large number of people, making traditional temple fairs and other activities much more deserted than before, losing some of the authentic atmosphere of traditional culture. Generally speaking, the impact of commercialization on the traditional culture of the Spring Festival is reflected in many aspects such as businesses using traditional elements for promotions, the integration of commercial activities with traditional culture, and the replacement of traditional cultural elements with commercialized celebration methods. The rise of this commercialization trend has not only changed the way of celebrating the Spring Festival, but also triggered thinking about the balance between cultural inheritance and commercial interests.

In order to enrich villagers' festival activities and promote rural economic development, the local government of Wei Jiapo Village jointly planned the "Wei Jiapo Chinese Year" series of activities with investment developers and relevant

cultural and tourism departments. The "Wei Jiapo Chinese Year" series of activities in the Wei Jiapo Rural Museum provides a rich and diversified display of rural folk activities and culture, attracting a large number of people to visit. The launching ceremony of traditional annual activities was successfully held at the Centennial Sophora Tree Square of the Wei Jiapo Rural Museum in Mengjin, a traditional village in Luoyang. On the day of the Little New Year solar term of the traditional Spring Festival, the "Wei Jiapo Chinese Year" folk performance of "Welcoming good fortune and offering sacrifices to the kitchen official" was held at the Wei Jiapo Rural Museum. The event was the beginning of the centralized performance of traditional Chinese Year customs in Wei Jiapo, as Luo. One of the series of activities "Wei Jiapo Chinese Year" kicked off the folk activities of "Wei Jiapo Chinese Year" (Figure 79). The twenty-third day of the twelfth lunar month is commonly known as "Little New Year", also known as "Zao Sacrifice Festival". It is also one of the most important festivals for the Chinese. The Chinese Spring Festival usually kicks off with a sacrifice to the stove. In the folk song: "Twenty-three, sacrifice to the Kitchen God." It refers to the 23rd day of the twelfth lunar month as the day to worship the Kitchen God. There is a folk saying that "officials, three people, four boat owners and five people", that is, the official day is on the 23rd of the twelfth lunar month, the ordinary people are on the 24th, and the people on the water are on the 25th. Sacrificing stoves is a custom that has great influence and spread among Chinese people, no less than celebrating the Spring Festival. In the old days, almost every kitchen had a "Kitchen Lord" statue. People called this god "Si Ming Bodhisattva" or "Kitchen Lord Siming". Legend has it that he was the "Nine Heavens East Chef Si Ming Kitchen Lord" conferred by the Jade Emperor. ", responsible for managing the hearth fires of each family, and is worshiped as the protector of the family. Subsequently, through the recitation of Spring Festival folk songs, ancient costume folk dance dramas, situational level-breaking games, and modern fashion doll performances, Heluo folk customs were reproduced, the ritual sense of the Chinese Year was restored, and the traditional Chinese Spring Festival culture was inherited.

Luoyang Traditional Village Mengjin Wei Jiapo Rural Museum has launched a variety of traditional New Year activities from the 23rd to the 16th of the twelfth lunar month in the Chinese Year calendar every year since 2018. The content of the activities is wonderful, and the scenic spot is free to all tourists. Wei Jiapo has fully explored the cultural connotation of the traditional Xiaonian solar terms and demonstrated the richness and variety of Chinese New Year customs through folk performances such as "Welcoming auspiciousness, receiving blessings and worshipping the kitchen official". The activity scenes in the rural museum enable participants to deeply feel the heritage of traditional culture and enhance their sense of identity with tradition. By combining local characteristics, highlighting local culture, and displaying rural cultural identity, the Wei Jiapo Rural Museum successfully created a Chinese Year celebration with local characteristics. This not only injects new elements into traditional culture, but also makes the Chinese Year series of activities more attractive and participatory, effectively attracting a large number of tourists to visit and play.



Figure 79 Wei Jiapo Chinese New Year Iron Flower Activities
Source: Photographed by the author. February 2021

The "Wei Jiapo Chinese Year" series of activities has successfully responded to a series of challenges faced by Chinese Spring Festival culture in modern society by relying on rural museums, and solved the problem of the dilution of traditional cultural cognition and the reduction of customs. Faced with the rapid advancement of urbanization, modernization, and changes in social values, the traditional "Chinese Year" culture has been impacted in modern society. However, through the innovative practice of a series of activities, Wei Jiapo demonstrated how to effectively inherit it in the unique theater of the rural museum, and promote traditional Chinese culture and showcase rural cultural identity. By organizing a series of traditional cultural activities in rural museums, it cleverly filled the modern gap in the Spring Festival celebrations and successfully responded to the cultural crisis of the Chinese Year. This series of activities not only preserves traditional culture, but also introduces innovation and modern elements, allowing traditional culture to gain new vitality in the context of rural revitalization, providing a useful example for the inheritance and development of rural culture.

2. Analyze the cultural identity preservation and display of the "Wei Jiapo Chinese Year" event relying on rural museums for theaters

"Chinese Year", also known as the Spring Festival, is an important festival in the traditional Chinese lunar calendar. This festival usually starts on the first day of the first lunar month and lasts until the Lantern Festival on the 15th day of the first lunar month. Chinese Year is one of the most solemn and traditional festivals in China, and it is also a festival celebrated by Chinese people all over the world. The traditional way of celebrating represents good expectations for happiness, reunion, prosperity and good luck. Chinese Year is an important festival that symbolizes a new beginning and celebrates a good harvest. Through a series of activities, the Chinese New Year displays its own national memory and values, conveys its own traditional culture, and is also a symbol of traditional values and social cohesion in Chinese culture. . The overall activity of "Wei Jiapo Chinese Year" is divided into four items: special performances, intangible cultural heritage performances, special snacks, and entertainment projects. The featured performances include Kaicheng performances, ancient musical instruments, classical song performances, traditional Spring Festival

folk performances such as dragon dance, lion dance, sedan chair, land boat, yangko, flower drums, and stilt walking, Sichuan opera face-changing, kung fu performances and acrobatic performances. The intangible cultural heritage performances include peony paintings, Tang Sancai, Dukang, pyrography, pumpkin sachets, Luo embroidery, paper-cutting and other intangible cultural heritage performances. The Special Snacks Food Street brings together hundreds of special snacks from Henan, Shaanxi and other places. Entertainment items include real-life whack-a-mole, balloon playing, level-breaking Bagua formation, luxury flying chair, mini shuttle, cute pet paradise, etc. The "Wei Jiapo Chinese Year" series of activities uses Wei Jiapo Rural Museum as a space theater and Chinese Year as a time node, making full use of Wei Jiapo's rural cultural identity advantages to continuously develop more attractive rural cultural features, attract more tourists, and promote consumption. , to achieve rural revitalization.

The "Wei Jiapo Chinese Year" series of activities showcases the identity of rural culture in two ways: (1) Making full use of the material culture of the Wei Jiapo Rural Museum, leveraging the important position of Chinese Year in the minds of Chinese people and the advantages of celebrating folklore activities, to develop into a more Attractive rural cultural tourism attracts many tourists, promotes consumption, and has a significant impact on the economic and social development of Weijiapo Village. (2) Use the physical space of Weijiapo Rural Museum to display rural intangible culture through folk performing arts activities. It displays the rich and colorful rural culture in the historical process of rural development, and displays the rural cultural identity of Weijiapo countryside such as production and lifestyle, spiritual culture, and folk culture.

2.1 Rural material culture display in the "Wei Jiapo Chinese Year" series of activities

The cultural identity of the Weijiapo Village Museum was created by the Weijiapo Village over hundreds of years. It includes the production, lifestyle and culture of the villagers of past generations. It is the cultural identity of the Weijiapo Villagers themselves, as well as their sense of belonging and pride in the Weijiapo Village after being stared at by foreign tourists. feel. Taking the century-old sacred tree *Sophora japonica*, Peony Queen Wei Zi, and the complete residential building complex of the Qing Dynasty as the three major cultural elements, it integrates the characteristics of ancient residential buildings with modern diversified elements, relies on the rich local cultural and historical resources, and fully considers market demand. , from the perspective and starting point of tourists, in order to meet the basic needs of tourists, feel the charm of Heluo and experience the historical heritage. Through the construction of the Weijiapo Rural Museum, the rich historical culture of western Henan is displayed. Traditional workshops are built on the east side of the ancient residential buildings in Weijiapo to display traditional workshops such as wine shops, weaving shops, and pepper shops, so that tourists can both Watch the production scene in the handicraft workshop and have the pleasure of working by yourself. The constructed specialty food street covers a more comprehensive tourism experience such as "eating, drinking, playing, housing and shopping": in addition to Luoyang local delicacies such as Luoyang water banquets, a variety of non-local snacks such as dandan noodles and biangbiang noodles are also gradually introduced,

as well as cultural and creative products. Through the production, display and sale of cultural tourism products such as embroidery, Tang Sancai, peony porcelain, etc., the street displays authentic folk customs and folk handicrafts in a multi-faceted manner that is popular with the public. It helps protect and promote the rural culture of Weijiapo, while promoting the cohesion and identity of Weijiapo villagers.

The Weijiapo Rural Museum is not only a Qing Dynasty architectural art group, but also a carrier that preserves Weijiapo's rural cultural identity and displays it to the outside world. It is a cultural symbol and an expression of rural self-identity. In 1997, Jonathan noted in *Design in the Twentieth Century* that "study of international exhibitions reveals many designs with a sense of national identity, although the design and content of national pavilions often consist of descriptions of particular aspects of the nation-state or political polity. ." Therefore, as an exhibition space, the Weijiapo Rural Museum is an important display medium for rural areas to generate regional identity, national identity, and cultural identity, and plays an irreplaceable role in enhancing national self-confidence and national identity recognition. As an important cultural symbol of China, the Chinese Year is the carrier of collective memory, cultural expression and national identity. Through the "Wei Jiapo Chinese Year" series of activities, the Wei Jiapo Rural Museum combines rural architectural art culture, folk culture, food, traditional handicrafts, Clothing and other material culture are displayed together.

The material displaying cultural identity of Weijiapo Village in the Chinese Year series of activities covers rich traditional cultural elements and is presented through various objects and exhibitions to display and promote rural culture. As the most complete group of ancient residential buildings from the Qing Dynasty in western Henan, China, the Weijiapo Village Museum is the most proud cultural identity of Weijiapo Village. The architectural art of the Qing Dynasty is a unique period in the history of Chinese architecture and represents one of the pinnacles of ancient Chinese architectural art. During this period, the architectural art community demonstrated a unique and rich cultural identity, which was reflected in the design, construction, and decoration of buildings. During the Chinese New Year, every household hangs lanterns in the streets and alleys to highlight the prosperous festive atmosphere. When the Weijiapo Rural Museum held a series of Chinese Year activities, strings of red lanterns were hung on the exterior of the building and the ancient streets, creating a different feeling from usual Weijiapo, which looked extremely prosperous and lively (Figure 80).



Figure 80: Streets in Weijiapo during Chinese New Year

Source: Photographed by the author. February 2021

In order to welcome tourists from all over the world to Weijiapo to celebrate the New Year, the ancient houses have also been decorated with a New Year flavor. The windows and pillars are covered with window grilles symbolizing good fortune. In order to inherit the ancient culture of Mengji and add to the atmosphere of returning home for the New Year, I created various representative folk window grilles and door grilles based on the national style and pasted them on the pillars of every third and fifth entrance of the ancient houses. , attract foreign tourists, have a deeper understanding of the cultural connotation of Weijiapo Village, and allow tourists to truly feel the flavor of the New Year in Weijiapo (Figure 81).



Figure 80 Window grilles on pillars

Source: Photographed by the author. February 2021

Weijiapo Qing Dynasty Ancient Residential Architectural Art Group uses Chinese Year traditional decoration methods to layout buildings and spaces, inherit and innovate traditional culture, attracting a large number of foreign tourists to visit and play, creating a new cultural identity for Weijiapo Rural Museum, displaying It has established a unique rural cultural identity, pushed Weijiapo's architectural art to a new peak, and vividly demonstrated the unique charm of Weijiapo's Qing Dynasty ancient residential architectural groups. In the Weijiapo Chinese Year series of activities that started in 2018, the Weijiapo Rural Museum combined the cultural expression methods of Chinese Year to show another visual effect, attracting the attention of foreign tourists, establishing the cultural confidence of Weijiapo villagers, and establishing national identity. .

Chinese Year is an important time full of food and traditional culture. During the Spring Festival, families gather together to share sumptuous New Year delicacies, and traditional delicacies play an indispensable role. In rural areas, the cooking process of traditional food often carries rich cultural connotations. Every household is busy preparing New Year delicacies, including dumplings, glutinous rice balls, rice cakes and other traditional foods. The preparation of these delicacies usually requires the participation of the whole family, from making dough, making stuffing, to steaming, boiling, and frying. The whole process is full of laughter and laughter, showing a strong atmosphere of rural life. Among the Chinese Year series of activities in Weijiapo, the most lively one is the New Year Street (Figure 82). There are rows of wooden antique stalls on both sides of the road. The gold-edged flags at the bottom are particularly bright under the blue sky. Natural and delicious handmade vermicelli, fragrant but not greasy Pingle preserved meat, soft and fragrant Luoning steamed

pork, crispy and delicious hemp leaves, sweet and soft handmade steamed buns, etc., according to Li Haoran, director of the Weijiapo Cultural Tourism Area Office, The special feature of the New Year Goods Street activity is the on-site production of traditional New Year goods, which are fresh, delicious and safe. At the New Year Goods Street site, in addition to the existing merchants in the scenic area, there are also more than 20 merchants who specialize in making traditional New Year goods. "I haven't had glutinous rice for many years." In the courtyard, a tourist from the urban area said with emotion: "It seems like I have returned to the New Year's Eve when I was a child." Every delicacy is not just food, but also a cultural inheritance, carrying the cultural identity of the local people. Through the inheritance of food, these cultural meanings become a vivid expression of rural cultural identity. Through Chinese Year traditional food activities, rural cultural identity is richly presented. This is not only respect and inheritance of traditional culture, but also a display of rural community community.



Figure 81 New Year Street

Source: Photographed by the author. February 2021

"The number one scholar of the Wei family has arrived to accompany you to write your name on the gold medal list" - a series of cultural tour activities for the number one scholar of the Wei family. This event reproduces the important moments in the life of Zhuangyuan, using a full sense of ritual and sincerity to let visitors feel the charm of Zhuangyuan culture. One hundred young champions recited the Chinese classic "Disciple Rules", and the writing ceremony recreated the Chinese classic culture. The activity will organize a performance team of 20 children from Weijiapo. There will be a parade every day. The "little champions" dressed in Ming and Qing costumes and holding scriptures in their hands will sing "Disciple Rules" and conduct a series of large-scale poetry reading activities (Figure 83).



Figure 82 Wei Family Scholar Cultural Tour Series Activities
Source: Photographed by the author. February 2021

According to legend, Wei Jiapo was the back garden of Wei Renpu, the prime minister of the Song Dynasty. With historical changes, Wei Tianlu, the ancestor of the Wei family, moved here from Jiyuan during the Shunzhi period of the Qing Dynasty, and his family business flourished here. Since the Wei clan adhered to the ancestral motto of "farming, reading and passing down the family line", many of them served as officials in the court during the Ming and Qing Dynasties. After nearly a hundred years of construction, a relatively complete deep house compound was formed that integrates ancestral halls, private schools, embroidery buildings, and old houses in the north and south. The ancient streets and old houses are large in scale and have a rich traditional cultural atmosphere such as history, humanities, rural customs and folk customs. The Wei Jiapo Rural Museum is a bridge connecting time and a display space that inherits local civilization. Among them, the corner that displays the cultural identity of farming and reading is like an open history book, leading us into the cultivation of farmland and the fragrance of ink in the academy, and feeling the profound heritage of rural civilization. In the Wei Jiapo Rural Museum, the study scenes of the Wei family when they were young are restored (Figure 84). This arrangement allows the audience to not only watch but also experience the essence of farming and reading culture in person during the visit. This is like a feast that dialogues with history, awakening people's sense of pride and identity in rural culture.



Figure 83 Scene creation of Qing Dynasty school in Wei Jiapo Rural Museum
Source: Photographed by the author. February 2021

The Chinese Year blessing culture is a profound tradition during the Spring Festival, which reflects people's yearning for a better life, happiness and health. Wei Jiapo has produced many number one scholars in the past dynasties. People in the Wei family have changed their own destiny through studying hard. In the "Number One Scholar Study Tour" event organized by Chinese Year, traditional cultural items such as pens, ink, paper, and inkstones, which are among the Four Treasures of the Study, were displayed. These objects reflect both the tradition of calligraphy and painting and the people's love for literature and art. This is not only a tribute to the past, but also an inspiration for the future, allowing the farming and reading culture to be continuously passed down in the museum. Many parents will bring their children here to visit and experience it, and to pray, hoping that their children will make academic progress in the new year or have success in the college entrance examination. According to a parent who brought his children to visit, "It's a new year and a new era. Come with your children to pay homage and appreciate the luck of Weijiapo's top scorers. I hope your children can do well in the college entrance examination this year and go to college."

Chinese Year means a good harvest in the new year. China is a big agricultural country. Farming culture is indispensable in the identity of Chinese rural culture. A soil-covered hoe and a pile of ancient farm tools seem to tell the story of the hard work of rural people, and tenacity. These exhibits are not only witnesses of past life, but also an extension of farmers' deep emotions for the land. Through physical display, people can intuitively feel the hardship of farming and the joy of harvest, and evoke memories and emotions of agricultural culture. In a corner of the Weijiapo Rural Museum, the farmyard recreates ancient rural life scenes. There is smoke coming from the stove and the fragrance of books filling the study, which makes people feel like they have traveled back in time and returned to the past. Through the display of these documents, the audience can have a deeper understanding of how the culture of farming and reading permeates every aspect of farmers' daily lives and the impact this has on the entire community. In this process of cultural identity, rural museums are not only places to display history, but also a platform for communities to build consensus. By holding cultural activities and celebrating traditional festivals, the museum has brought farming and reading culture to the contemporary era, allowing the younger generation in rural areas to better understand, inherit and develop this cultural identity.

Through the Chinese Year series of activities, Weijiapo Rural Museum will display many material cultures, such as New Year pictures and paper-cut art, traditional costumes, folk crafts, etc. The material cultural identity elements displayed are intended to convey the charm and uniqueness of traditional culture and inspire the audience to The identity of rural culture and promote and inherit these cultural traditions in the Chinese Year series of activities.

2.2 Intangible cultural display of the "Wei Jiapo Chinese Year" series of activities

The festival itself contains the nature of a cultural performance and has the characteristics of a performance. The "Wei Jiapo Chinese Year" series of activities creates a space for concentrated display of performances through the Wei Jiapo Rural Museum, and also provides a stage for performances. With the development of tourism, people's economic level has gradually improved. During the Chinese New Year holiday, Chinese people like to travel with their families. Due to urban people's curiosity about rural life and their demand for heterogeneous cultural experiences, the countryside has also become an object of gaze and experience for tourists during the tourism process. In the process of gazing and experiencing, the outside culture and the rural culture influence each other, return and help, gain the self-identity of their own group and the affirmation of tourists, and then inherit and develop step by step in the identification of others.

Wei Jiapo showed his reading culture to the outside world through folk cultural performances. Designed as a cultural activity for the Golden List Number One Scholar Tour, the activity mainly focuses on the number one scholar culture and shows visitors a rare number one scholar themed venue at the Weijiapo Rural Museum. A large-scale costume performance will recreate the glorious achievements of the Wei-style family, and a well-known Luoyang dance studio will also organize performances such as the "No. 1 Dance" (Figure 85).



Figure 85: Series of cultural tour activities for the Wei family's number one scholar
Source: Photographed by the author. February 2021

The Number One Scholar's Welcoming Event—recreating a century-old traditional wedding (Figure 86). The event will be based on the story of number one Golden List nomination and wedding, creating a century-old wedding scene show. Recreating a century-old historical scene, visitors can also participate in experiencing a century-old wedding ceremony.



Figure 86: Welcoming event for the number one scholar
Source: Photographed by the author. February 2021

The Weijiapo Scenic Area in Mengjin, Henan Province makes the story of the Party "alive" and tourists are immersed in it and their spirits are baptized. On March 28, 2021, tourists were visiting an old house in the Weijiapo Scenic Area of Mengjin, Luoyang with great interest. Suddenly music sounded, and a melodrama called "A Letter from Home" was staged on the spot around the tourists (Figure 87) .



Figure 87: The melodrama of "A Letter Home"
Source: Photographed by the author. February 2021

The protagonist of the story, Wei Sihai, participated in the War to Resist U.S. Aggression and Aid Korea and died heroically. His father and sister Xiulan actively participated in pre-support production at the call of the Party. Through the actors' exquisite performances and the chronological scene decorations, scenes of historical

scenes from the past come across time and space, allowing visitors to fully understand the indomitable national spirit through personal participation and witnessing.

The actor who plays "Father" is named Xu Baoliu. He is 56 years old this year. He has been influenced by revolutionary stories since childhood and has a profound understanding of the mood of the characters in the play. In the "reading the letter" scene, Xu Baoliu was filled with passion and sadness, and tears fell from his eyes. Many tourists were deeply affected and brought to tears.

"It's great that the country is strong! Long live the Communist Party of China!" A tourist at the scene felt a sore nose and burst into tears when he saw the emotional part. She said: "In this kind of show, there is no preaching or talking to oneself. The actors are right in the audience and even rub your shoulders. When the people in the show are happy, we will also be happy. When the people in the show are in pain, we will also be sad. Watch. Once you do it once, you'll never forget it!"

In fact, the play is adapted from a true story, and it happened in Weijiapo. The person in charge of the scenic spot said that Weijiapo Scenic Spot has rich resources and convenient conditions and has a duty to promote the study and education of party history. The three actors worked overtime to rehearse, striving for excellence in performance, and strived to make the party's story truly "alive", allowing visitors to gain inner shock and spiritual baptism through an immersive and interactive visit experience.

"Learning party history every day and studying party history everywhere has become a conscious action of Mengjin party members and cadres!" The main person in charge of Mengjin said that party history learning and education has its own characteristics and laws. Mengjin attaches great importance to the methods and methods of learning and education, strengthens the research on the history of the Party in Mengjin, focuses on promoting learning and education at different levels, different fields, and different object classifications, and integrates single training and two-way interaction, classroom training and immersive cultural activities, online Combined with offline, the attraction and appeal of learning and education are continuously enhanced.

"Get up the sedan chair" and "all the rattles" are blowing to pick up the new daughter-in-law! The "number one" who marries a daughter-in-law in a young age can't pick a day. At 10 o'clock in the morning, at the entrance of Weijiapo Village, the suonas were blaring, the gongs and drums were noisy, and there was a sea of people. The villagers surrounded the street. The crowd was filled with water, and the middle of the crowd was red. After a while, the sound of a suona sounded. A "number one scholar" riding a tall horse was dressed in red and decorated. The wedding team behind him was in gorgeous clothes, with signs saying "number one scholar" and "welcoming bride". They walked all the way and shouted, "Color", the procession of sedan chairs arrived in front of the main gate of the Wei family (Figure 88). "The auspicious time has come, get off the sedan, the groom dismounts, and welcomes the bride! "The ceremony officer shouted, which immediately attracted everyone's attention. Everyone followed the sound and looked, oh, the "Mrs. Zhuangyuan" is here - surrounded by the maids, the "bride" appeared with a phoenix crown and a beautiful face, all the way. Everyone following the "No. 1 Scholar" took out their mobile phones and clicked their cameras, and the wedding scene suddenly turned into a "celebrity meeting." "Marrying a wife in such a young age, this "No. 1 Scholar"

knows how to choose a date! "Someone booed loudly, causing everyone to burst into laughter.



Figure 84 Welcoming event for the number one scholar
Source: Photographed by the author. February 2021

In the context of rapid changes between urban and rural areas, the cultural identity of rural areas is facing various crises. The rural museum embeds the museumized rural heritage into the original place. These cultural identities displayed in the museum space bear witness to the historical changes of the countryside, and the cultural identity that connects the past and present of the countryside can be fully displayed. Rural museums preserve local production and lifestyle, traditional folk customs, and cultural heritage in the form of museums, and display them to visitors.

Since 2018, the "Wei Jiapo Chinese Year" series of themed activities has been launched every year during the Spring Festival. It receives more than 1 million tourists every year, arranges more than 300 jobs, and promotes the development of peony planting, hotel management, land transfer and other industries in the village, and has made great achievements. Good social and economic benefits. Weipo Village, also known as Wei Jiapo, has a history of thousands of years. There are 16 existing courtyards of Qing Dynasty dwellings. It is the largest and best preserved ancient Qing Dynasty dwelling group in western Henan. There are also well-preserved patio kilns and courtyards. A large number of ancient and valuable trees. In recent years, the village has relied on the ancient dwellings of the Qing Dynasty and in accordance with the requirements of "solid protection, living inheritance, and business development" to effectively protect and develop traditional villages, embarking on a path to develop rural tourism, help the masses get rid of poverty and become rich, and promote the collective economy. path of development. In the "Wei Jiapo Chinese Year" series of activities in 2018, the maximum number of tourists in a single day reached 100,000, and the CCTV "Beautiful China Rural Tour" program was recorded, and the first Luoyang "Chinese Farmers Harvest Festival" home event was hosted and the second "Chinese Farmers Harvest Festival" Henan main venue event, which won honors such as Chinese Traditional Village, Henan Province Rural Revitalization

Demonstration Village, Henan Province Thousand Villages Renovation Demonstration Village, and Provincial Beautiful Village.

3. Powerful party of "Wei Jiapo Chinese Year" series of activities

Based on the analysis of the above chapters, we can see that the "Wei Jiapo Chinese Year" series of activities uses the Wei Jiapo Rural Museum as a spatial theater and national festivals as a time opportunity to create a series of rural cultural tourism experiences, which serve as a foundation for Wei Jiapo's rural cultural identity. Preservation and presentation offer important opportunities. The development of this festival cultural activity involves multiple relevant parties, including the government, investment developers, culture and tourism bureau, etc.

3.1 Analyze the power and role of the government in the "Wei Jiapo Chinese Year" series of activities

The government plays a vital role in the holding of the "Wei Jiapo Chinese Year" series of activities. The government's role in the rural Chinese Year series of activities is multi-faceted, including economic support and organizational planning, as well as cultural inheritance and Community Building. Government power plays a leading role in policies, rural planning, fund management, operation and development, etc. This series of functions helps to enhance the overall image of the countryside, promote the inheritance of rural cultural traditions, promote the sustainable development of the economy and community, and assist rural revitalization.

In the context of the policy of rural revitalization, the Weijiapo Chinese Year series of activities relies on the Weijiapo Rural Museum. Since 2018, it has been led by the government and operated by enterprises, and the activities have achieved remarkable results. The Weijiapo Chinese Year series of activities has developed into the most important festival and cultural event in Weijiapo Village every year, playing a positive role in promoting the development of the local economy, society, culture and tourism in the countryside. None of these can be separated from government administration. In order to further improve the development, construction, operation and management level of Weijiapo, innovate the system and mechanism, and strive to build the Weijiapo Rural Museum into a model village for rural revitalization and achieve win-win economic and social benefits, on the afternoon of February 14, 2018, Luoyang City The Weijiapo Tourism Development Seminar was hosted by the Tourism Development Committee and Mengjin County People's Government, and hosted by Mengjin County Tourism Promotion Bureau, Weipo Ancient Village Cultural Tourism Zone Management Committee, Chaoyang Town People's Government, and Luoyang Weizi Tourism Development Co., Ltd. in Weipo The village held a meeting (Figure 89). In accordance with the national rural revitalization policy, the Municipal Tourism Development Committee invited experts, comrades from government departments, heads of tourism companies, and media to discuss and offer suggestions on the future development, construction, and management of Weijiapo, with a view to making Weijiapo a better place. develop.



Figure 85 Weijiapo Tourism Development Seminar

Source: Provided by Chaoyang County Government to which Weijiapo Village belongs.

The government's power and role in the "Wei Jiapo Chinese Year" series of activities are mainly reflected in the following aspects:

(1) Cultural policy formulation and guidance: The government plays the role of cultural policy maker and guider in the rural Chinese Year series of activities. By formulating relevant policies, the government affects the direction, content and form of activities to ensure that activities are consistent with national cultural policies and help to inherit and promote traditional culture.

Under the guidance of the rural revitalization policy, the rural revitalization policy emphasizes the inheritance and promotion of traditional culture and regards it as an important part of rural revitalization. The Weijiapo local government fully supports the inheritance of rural characteristic culture. In the Chinese Year series of activities, the Chaoyang County Government to which Weijiapo Village belongs has formulated relevant policies to support the inheritance of rural characteristic culture and protect and promote the display of Weijiapo's rural cultural identity.

In the Chinese Year series of activities, the government encourages rural artists to perform traditional folk programs, art performances or handicraft production in the Chinese Year activities, and based on corresponding salary remuneration, while dealing with the originally lonely rural folk culture, it also solves the problem Economic income issues of rural craftsmen. Throughout the Chinese Year series of activities, the Chaoyang County Government has guided activities to be integrated with local culture, and the rural revitalization policy emphasizes a development model based on local culture. In the Chinese Year series of activities, the government guided the activities to be integrated with local culture to make the activities closer to rural traditions. For example, in the Chinese Year celebrations, the government promotes the organization of parade performances, allowing residents to play traditional roles and display unique local traditional cultural elements, such as the Wei Family Zhuangyuan Cultural Tour Series, to enhance the local characteristics of the activities.

Local cultural tourism development policies usually focus on improving the attractiveness of local tourism. Consideration of local cultural tourism development policies guides the integration of activities into tourism development planning. The government has coordinated the Chinese Year series of activities in rural areas with local tourism development plans to make Chinese Year cultural events a cultural

event that attracts tourists. In the planning of the "Wei Jiapo Chinese Year" event, the government cooperated with the Luoyang cultural and tourism department to arrange special B&Bs and guided tour services to provide a more complete tourism experience.

Throughout the event, the government formulated cultural tourism incentive policies to encourage participants in the rural Chinese Year series of activities to showcase the unique local cultural charm during the activities. This includes training and support for tourism practitioners, as well as financial support for organizations promoting cultural tourism. The Chaoyang County Government has set up special funds to support this event to encourage villagers to actively participate and showcase traditional handicrafts, folk performances, etc. At the same time, the government can also cooperate with the local tourism department to incorporate activities into local cultural tourism promotion plans, attract tourists by holding Chinese Year celebrations, and promote the development of local tourism. Such policy formulation and guidance makes the rural Chinese Year series of activities not only in line with rural revitalization policies, but also in line with local cultural tourism development policies, achieving a win-win situation for all parties involved in cultural activities.

(2) Economic investment and resource allocation: The government provides partial economic support during the event, and cooperates with Luoyang Weizi Tourism Development Co., Ltd. to provide necessary funds and resources for the smooth development of the event. Including venue layout, equipment purchase, personnel arrangements, etc., the government's economic investment has a direct impact on the scale and quality of the event. The government's economic investment and resource allocation in the rural Chinese Year series of activities are key factors for the success of the activities. For example, during the Chinese Year event, the public square, cultural auditorium and other exhibition areas were arranged and decorated based on the traditional customs of the Chinese Year. In the early stages of the Chinese Year event in Weijiapo, the local government teamed up with a number of investment companies to publicize and promote the event, including producing promotional materials, conducting social media promotion, and designing billboards. This series of activities has greatly increased the visibility and influence of the event, thereby attracting more visitors and participants.

In terms of human resources, in order to ensure the service quality and safety issues during the Chinese Year event, the Chaoyang County Government provided volunteer training for the event, and coordinated with the Mengjin County Public Security Bureau to ensure event security personnel, transportation organization personnel, etc., to ensure the orderly conduct of the event. , ensure the safety of tourists and participants, and enhance the overall event experience. In the Mengjin County local TV station's promotional report on Weijiapo Chinese Year, a representative of the Mengjin County Public Security Bureau said in an interview: "The "Wei Jiapo Chinese Year" series of activities has begun, and our Public Security Bureau will make every effort to ensure the Weijiapo Rural Museum Scenic Area during the Spring Festival. Safety. So that tourists who come to our village can spend a harmonious and safe Spring Festival." (Figure 90).



Figure 86 Weijiapo Chinese Year promotional report
Source: Picture from Mengjin County TV News

The Chaoyang County Government also subsidizes the equipment and equipment needed for the event, such as speakers, stages, display booths, etc. Ensure the quality and completeness of event facilities and improve event effectiveness. Through these economic investments and resource allocation, the government has successfully expanded the scale and improved the quality of Chinese Year activities in Weijiapo Village, further promoting local rural revitalization and cultural inheritance.

Guidance of rural identity and rural cohesion and development: The government guides residents to identify with rural cultural identity through the Weijiapo Rural Chinese Year series of activities. In fact, it is shaping a common cultural identity and promoting the overall development of rural communities. Through the organization and publicity of activities, the Chaoyang County Government emphasizes the value of rural culture in the community and shapes and guides villagers' sense of identity with their own cultural identity. And organize villagers to participate in it, improve residents' sense of identity with rural culture, promote the overall development of rural communities, and improve the cohesion and development of rural communities. Through event organization and publicity, the government emphasizes the distinctive symbols of rural culture, such as traditional handicrafts, local delicacies, folk performances, etc. These symbols have become cultural symbols recognized by residents and form a symbol of rural identity. By participating in cultural experiences, temple fairs and other activities, villagers deeply feel that they are part of this cultural heritage. At the same time, the government encourages residents to participate in the organization and planning of activities, so that rural cultural activities have more local characteristics and can better reflect the cultural needs of villagers. The government advocates community collaboration by organizing villagers to participate in activities. During cultural displays or performances, villagers need to work together, and this collaboration strengthens their connections with each other and deepens their recognition of a common cultural identity. During the holding and planning of the event, the government invited Weijiapo villagers to participate in the decision-making process, especially regarding the content and format of the event. Through democratic participation, villagers feel their active participation in cultural activities and become more actively involved in them. Through the guidance of activities, the revitalization of the Weijiapo village economy was promoted. Cultural activities attract tourists, promote the development

of rural tourism, increase residents' income sources, and promote the prosperity of the entire rural economy.

(4) Social influence and external communication: The government increases the influence of the event through communication and publicity with the outside world during the event. The government actively participates in the external promotion of activities, promotes cultural exchanges with the outside world, and promotes the visibility of Weijiapo Village. The rural Chinese Year series of activities is also an opportunity to showcase the local image. Weijiapo Rural Museum uses major media platforms and television platforms to carry out publicity and reporting. In China's most influential agricultural program CCTV, there was a special report on the Weijiapo Chinese Year series of activities to promote rural revitalization. Mengjin County TV Station, Luoyang TV Station and other TV platforms where Weijiapo Village is located have reported on the Weijiapo Chinese Year series of activities many times. Wei Jiapo Using modern social media platforms, the government can disseminate event information more widely. By sharing event photos, videos, participant stories, etc. on social media, governments are able to spread the cultural elements of the event further afield. The government takes this opportunity to create a positive public image through careful planning and organization of activities, so that more people can understand and pay attention to Weijiapo Village. Through this series of efforts, the government has created a positive and outward public image of Weijiapo Village during the activities, enhanced its popularity, and made more people aware of this village with rich cultural traditions. This is also a typical example of the government's positive impact on society through the rural Chinese Year series of activities.

Taken together, the government's power and role in the rural Chinese Year series of activities are multi-faceted, including the formulation and guidance of cultural policies, investment in the economy and resources, and guidance of social cohesion and cultural identity. . These functions contribute to the display of cultural identity in Weijiapo countryside, promote the inheritance of traditional culture, and achieve rural revitalization. They are also a manifestation of the government's cultural management functions.

3.2 Analyze the power and role of villagers in the "Wei Jiapo Chinese Year" series of activities

In the "Weijiapo Chinese Year" series of activities, basically all Weijiapo villagers participated. Whether as participants in cultural activities or store operators, Weijiapo villagers participated in the Chinese Year series of activities in various capacities. Weijiapo villagers It plays an important role in building rural cultural identity.

(1) Villagers decide the inheritance of cultural elements: As participants in activities and practitioners of traditional culture, villagers have the power to decide the inheritance of cultural elements. By participating in temple fairs, traditional performances and other activities, they pass on local traditional cultural elements to the next generation, which plays a decisive role in the continuation of culture. Villagers played the role of cultural inheritors in the activities. By participating in temple fairs, traditional opera performances, etc., they passed on ancient traditional

cultural forms to the new generation, maintaining and inheriting the unique cultural identity of the village.

In the "Weijiapo Chinese Year" series of activities, villagers spontaneously organized various celebration activities, such as traditional dances, opera performances, traditional handicraft displays, etc., showing their rich cultural traditions. Through their own participation, the villagers have preserved and passed down their unique folk culture, such as stove sacrifices, dragon and lion dances and other traditional activities. These are concrete manifestations of their power in cultural inheritance.

As participants in the activities and practitioners of traditional culture, villagers have the power to determine the inheritance of cultural elements in the "Weijiapo • Chinese Year" series of activities. This is mainly reflected in their participation in temple fairs, traditional performances and other activities to integrate local traditional culture Elements are passed on to the next generation, playing a decisive role in the continuation of culture.

In the "Weijiapo • Chinese Year" series of activities, villagers actively participated in religious ceremonies such as temple fairs, which is an important part of traditional Chinese culture. The temple fair is an event that integrates religious beliefs, folk beliefs, and cultural inheritance. Through participation, villagers determine the inheritance methods of traditional rituals, sacrificial forms, god worship and other cultural elements in the temple fair activities. During temple fairs, villagers pass on ancient religious beliefs and folk beliefs to future generations by organizing sacrifices, dragon and lion dances and other celebration ceremonies. For example, the statues of gods in sacrificial activities, the layout of shrines, and traditional sacrificial procedures are all examples of villagers inheriting cultural elements through participation and organization.

Villagers also played the role of traditional opera performers in the "Weijiapo • Chinese Year" series of activities. By participating in opera performances, villagers are not only performers, but also cultural inheritors. They undertake the task of performing traditional repertoire, conveying ancient stories and traditional values to the audience through opera, and play a role in maintaining and inheriting the unique cultural identity of the countryside. In traditional opera performances, villagers learn and pass on ancient scripts, play classic roles, and present ancient stories to the audience in a vivid form. By performing traditional operas, villagers have inherited the unique rural opera culture and protected ancient literary and artistic forms.

In general, by participating in temple fairs, traditional operas and other activities in the "Weijiapo Chinese Year" series of activities, villagers have exerted their power to determine the inheritance of cultural elements, and have become cultural inheritors through practical actions, contributing to the unique cultural identity of the village. made positive contributions to its maintenance and inheritance.

(2) Shape the atmosphere of the event and become a promoter of community cohesion: Villagers jointly shape the atmosphere of the event through their own participation and interaction. Their celebration methods, laughter, gatherings of relatives and friends and other elements all build a unique cultural scene and inject a rich flavor of life into the event. The participation of villagers made the event a platform for community cohesion. Through joint participation and celebration,

villagers strengthen their connections with each other, form a closer community, and promote the accumulation of social capital.

The villagers of Weijiapo celebrated in various ways through Chinese Year activities. Villagers showed a variety of celebration methods during the event, including traditional dragon and lion dances, traditional opera performances, temple fairs, etc. Each celebration reflects the unique local cultural characteristics, and the enthusiastic participation of villagers makes these traditional celebrations come alive during the event. The laughter of the villagers continued throughout the entire event. During the temple fair, villagers wore traditional festival costumes and waved colorful dragon and lion dances to convey a strong festive atmosphere. By playing traditional music and participating in sacrificial activities together, they filled the entire temple fair scene with a festive and peaceful atmosphere. Whether participating in temple fairs or watching traditional opera performances, the villagers showed a relaxed and happy attitude, creating a cheerful and festive atmosphere together. This positive emotion was conveyed to the participants, making the entire event full of positive energy.

Rural Chinese Year activities have also become a good opportunity for villagers to gather with relatives and friends. People gather together to taste traditional food, share laughter and excitement, and form a strong family affection and friendship. The villagers gathered with relatives and friends to participate in the activities, making the atmosphere of the activities more warm and friendly. In the cultural experience of gatherings of relatives and friends, villagers prepare traditional delicacies together, such as dumplings, rice cakes, etc. Everyone sits around a table, shares delicacies, and talks about life. Traditional New Year customs are integrated into daily gatherings, forming a common bond between family and community. cultural experience.

With the spontaneous organization and participation of villagers, the "Weijiapo • Chinese Year" series of activities has become a platform for community cohesion. Villagers celebrate the Spring Festival together through collective preparations for New Year's goods and gala parties, which deepens the relationship between community residents and promotes the community to form a closer group. This also demonstrates the practical role of villagers in promoting community cohesion during activities.

Taken together, through their own participation and interaction, the villagers used diverse celebration methods, laughter, gatherings of relatives and friends and other elements to jointly shape the unique cultural atmosphere of the "Weijiapo • Chinese Year" series of activities, making the activities more attractive and The sense of participation further stimulates the villagers' love for and inheritance of traditional culture. With the spontaneous organization and participation of villagers, the "Weijiapo • Chinese Year" series of activities has become a platform for community cohesion. Villagers celebrate the Spring Festival together through collective preparations for New Year's goods and gala parties, which deepens the relationship between community residents and promotes the community to form a closer group. This also demonstrates the practical role of villagers in promoting community cohesion during activities.

To sum up, the power and role of villagers in the "Weijiapo • Chinese Year" series of activities are mainly reflected in their inheritance of traditional culture and promotion of community cohesion. Through their participation, they have created a rural image with unique cultural identity and social cohesion.

3.3 Analyze the power and role of mass media in the "Wei Jiapo Chinese Year" series of activities

In the "Weijiapo Chinese Year" series of activities, mass media has had a profound impact on the cultural identity dissemination and social capital acquisition of rural museums. It is the social capital for the dissemination of Weijiapo's rural cultural identity and a tool for the reproduction of rural culture. By analyzing the power and role of mass media in this activity and combining it with examples, we can more clearly understand its role in promoting rural cultural construction.

(1) Cultural dissemination and construction: Mass media such as television, newspapers and the Internet are one of the main means for local governments to display local culture. Through these media, the rural museum can convey the rich culture of Weijiapo to a wider audience and promote the inheritance and development of rural culture. These media not only present traditional culture, but also inject modern elements into it, making it more attractive.

Through media such as television, newspapers and the Internet, the cultural concepts and characteristics of rural museums can be conveyed to a wider audience. This includes traditional celebrations, folk activities, handicraft production, etc. This kind of dissemination helps to arouse people's cultural identity towards Weijiapo and stimulate interest in local culture. In order to better adapt to the needs of contemporary society, mass media not only presents traditional culture, but also injects modern elements. For example, when showing traditional folk activities through TV programs, modern filming technology, sound effects, and editing techniques may be used to make traditional culture more modern and more relatable to young audiences.

A special TV documentary "The Charm of Time: Wei Jiapo's Chinese Year" was broadcast on a local TV channel. By recording the lives, traditional activities, handicrafts and other content of local villagers, the program conveys the unique culture of Weijiapo to the audience in a simple and easy-to-understand way. When presenting traditional festivals, modern photography and editing techniques are used to make traditional culture glow with a modern charm on the TV screen. Mass media is a means of cultural reproduction. Through reports, special programs or social media push, Weijiapo's rural museum can be reproduced in the media, and cultural elements can be expressed in various media. This helps shape the image of the countryside and attract more visitors and participants. The local TV station produced a special program on the "Weijiapo • Chinese Year" series of activities, which deeply explored the cultural connotation and activity highlights of the rural museum. By showcasing traditional celebration methods, the rich connotations of rural culture, and the enthusiasm of participants, the program aroused a keen interest in the event to a wider audience. This not only increases the museum's visibility but also inspires more people to actively participate. A series of articles about the "Weijiapo • Chinese Year" series of activities were published in newspapers. These articles detail the

planning and organization of the event, the enthusiasm of the participants, and the cultural significance of the rural museum. Through text description, readers can more intuitively feel the cultural heritage of Weijiapo, stimulating their curiosity about local culture. In addition, tweets, pictures and videos on social media platforms show the unique activity scenes of the rural museum, attracting a large number of netizens' attention and reposts. In this way, the information of the "Weijiapo • Chinese Year" series of activities is spread more widely and becomes a source of accumulation of social capital. Zhang Yong, Secretary of the Party Leadership Group of Luoyang Municipal Culture, Radio, Television and Tourism Bureau, Lu Yi, member of the Party Leadership Group of Luoyang Municipal Culture, Radio, Television and Tourism Bureau and researcher, Yang Shaochun, Secretary of the Mengjin County Committee of the Communist Party of China, Tian Daomin, Member of the Standing Committee of the Mengjin County Committee and Deputy County Mayor, Lu Yuxiang, Member of the Standing Committee of the Mengjin County Committee and Propaganda Minister, Lu Xiangling, deputy county-level cadre of Mengjin County, participated in this event (Figure 91). More than 10 media reporters from provincial, municipal and county radio and television, newspapers, magazines, the Internet and self-media participated in the event. The role of mass media in cultural dissemination and construction is not only the inheritance of traditional culture, but also a strong support for its modern expression.



Figure 87 Many leading cadres participated in the event
Source: Provided by Chaoyang County Government to which Weijiapo Village belongs.

(2) Accumulation of social capital: As a tool for the reproduction of cultural resources, mass media needs sufficient cultural resources to maintain its attractiveness. As a place full of cultural connotations, rural museums provide rich materials for mass media. The Weijiapo Rural Museum has not only received more attention and publicity through newspapers, television and the Internet, but also provided mass media with content with traditional characteristics, promoting its reproduction in the cultural field.

Mass media such as newspapers, television and the Internet convey Weijiapo's cultural information to a wider audience by reporting on the cultural activities and exhibit features of the rural museum. This kind of publicity helps to increase the museum's visibility and increase its social influence. In the headlines of the Luoyang Evening News, a traditional handicraft exhibition at the Weijiapo Rural Museum was

reported. The report details the traditional craftsmen participating in the exhibition, the production process of the exhibits and the situation that attracted local people. Such reports enable more people to learn about Weijiapo's traditional handicraft culture and increase society's awareness of the museum. In an agricultural program on Mengjin Local TV Station, the director of the Weijiapo Rural Museum was specially invited for an interview, introducing the history of the museum, the characteristics of its exhibits and the cultural activities held (picture). Through the medium of television, the museum's information can be quickly transmitted to a wider audience, forming a dissemination of local culture. The Village Museum posted some short videos related to temple fair activities on social media platforms. These videos recorded the event and demonstrated the enthusiasm of the participants and the charm of traditional culture. Through sharing and comments on social media, residents formed an interactive community to discuss and convey the cultural connotation of the rural museum.



Figure 88 Weijiapo Chinese Year News Report
Source: Picture from Mengjin County TV News

As a tool for cultural reproduction, mass media requires a steady stream of cultural materials. Rural museums provide rich content of traditional culture and sustainable cultural resources for mass media, allowing them to continuously introduce new things and maintain their appeal. While mass media presents the cultural content of rural museums, it also becomes a platform for social interaction. Through social media, Internet forums, etc., residents can share their experiences and opinions on cultural activities, forming a social discussion space and further strengthening community cohesion.

(3) Increased visibility and social impact: With the attention of the mass media, the visibility of Weijiapo Rural Museum has been significantly improved. Newspapers publish detailed introductions, TV stations broadcast special programs, and Internet platforms push relevant information, all of which provide strong support for the museum to attract more tourists, participants, and partners. Media publicity has made the "Weijiapo Chinese Year" series of activities not only a local cultural celebration, but also a unique national cultural brand.

Increased visibility directly affects tourist attraction. More people are interested in the "Weijiapo • Chinese Year" series of activities and hope to personally participate in and experience this unique cultural event. The increased popularity has made the museum a popular destination for tourists to visit. After its popularity increased, the "Weijiapo • Chinese Year" series of activities attracted more

participants, including artists, cultural inheritors, etc. At the same time, companies and cultural institutions are more willing to cooperate with museums to jointly promote cultural activities. Such cooperation helps to enrich the content of the event and improve its professionalism and artistry. With the attention of the mass media, the "Weijiapo • Chinese Year" series of activities have gradually transcended local limitations and become a unique national cultural brand. This not only enhances Weijiapo's status in the cultural field, but also wins more support for the inheritance and development of local rural culture.

Henan TV Station produced a cultural special program with the theme of the "Weijiapo • Chinese Year" series of activities. The program deeply explored the museum's historical origins, traditional cultural elements and various celebration activities. Through the dissemination of television media, more audiences became interested in Weijiapo's cultural activities and promoted the museum's popularity. Major new media platforms, such as Weibo, WeChat, Xiaohongshu, Douyin and other digital media platforms, have launched travel guides with the theme of "Weijiapo • Chinese Year", introducing the museum's exhibitions, surrounding attractions and Local specialties. This kind of promotion attracted a large number of tourists to visit, which promoted the prosperity of the local tourism industry and also won more social attention for the Weijiapo Rural Museum.

Overall, the mass media, through its power and role, has accelerated the dissemination and recognition of the "Weijiapo • Chinese Year" series of activities in society, and has become a tool for the reproduction of rural culture, contributing to the dissemination of cultural identity and social capital of rural museums. Accumulation provides strong support.

The "Weijiapo Chinese Year" series of activities relies on the Weijiapo Rural Museum as a theater and is established by the Chaoyang County Government on the basis of Weijiapo's rural culture. This process is the government's reinvention of Weijiapo's rural culture. And the integration with cultural capital such as Chinese Year. For the Weijiapo Rural Museum, the organization of this folk cultural event is jointly constructed by the government, investment developers, Weijiapo villagers, and mass media. This requires the government and villagers to work together. During the festival, the Weijiapo Village Museum and its related stakeholders interact with tourists to enhance the self-identity of Weijiapo Village, construct the identities of others in the eyes of tourists, and rebuild the cultural identity of Weijiapo Village.

4. "Wei Jiapo Chinese Year" series of activities rely on rural museums to express history and the transformation of relevant interest groups

Through the research on the "Wei Jiapo Chinese Year" series of activities, the rural museum serves as a platform for historical expression, influencing and transforming relevant interest groups. Rural museums shape and influence the changes of relevant interest groups through the gaze of tourism in historical expression. In the context of rural revitalization, rural museums have become an important platform for historical expression. Through the "Wei Jiapo Chinese Year" series of activities, rural museums have culturally reinvented their rural cultural identity under the guidance of tourist gaze. The role of rural museums in cultural activities, as well as interest groups such as tourists, local residents and businesses, have changed, shaping new social dynamics.

4.1 Analyze the transformation of tourists through the "Wei Jiapo Chinese Year" series of activities

In the "Wei Jiapo Chinese Year" event, the rural museum, as a theater for displaying history and culture, guides visitors to participate in the reproduction of rural culture from a more in-depth perspective by arranging colorful activities and interactive links. By guiding tourists to look at the destination in a new way, they no longer just passively accept the landscape, but actively participate in and understand and experience the culture they see.

(1) Changes in tourists' perception of rural culture: Tourists' perception and understanding of history in the "Wei Jiapo Chinese Year" series of activities guide tourists' interest in the historical expression of rural museums through a series of folk cultural activities, which profoundly affects tourists' understanding of history. Perception of rural culture.

In traditional tourism, tourists often simply appreciate the past landscapes and cultural relics about history. In the "Wei Jiapo Chinese Year" series of activities, through event planning and historical expression in rural museums, tourists' historical perceptions have changed. In the "Wei Jiapo Chinese Year" event, visitors are guided to pay attention to and understand the history of the countryside in a deeper way by arranging exhibitions, performances and interactive sessions with rural cultural themes. This guiding role stimulates tourists' desire to actively explore history and prompts them to become keenly interested in the historical expression of rural museums. The museum organically integrates historical information into activities through themed rural history exhibitions, such as "Weijiapo Water Mat Garden", "Weijiapo Medical Museum", "Weijiapo Study Room", etc. Visitors can not only learn about the development of the countryside in the exhibition, but also experience historical changes first-hand through interactive exhibits.

Set up a historical role-playing session in the Chinese Year event and invite visitors to participate and become historical figures. By playing historical roles, visitors can experience the history of the countryside more deeply, making historical expressions more vivid and concrete. By setting up scenes from different historical periods, visitors can choose to play various historical figures, such as ancient farmers, traditional craftsmen, village leaders, etc. Participants will be guided through time and experience life scenes at different historical moments. This kind of personal experience allows tourists to have a deeper understanding of the past life and culture of Weijiapo Village. Historical role-playing is not limited to superficial costumes and props, but also focuses on the participants' emotional resonance with the characters they play. In the "Wei Jiapo Chinese Year" series of activities, a tourist who plays the role of an ancient farmer feels a close connection with history when experiencing traditional farming activities, which enhances the real feeling of past life. Historical role plays encourage interaction among visitors and provide a platform for communication and learning. Visitors interact in the characters and share their understanding of history, thus enriching each other's knowledge and promoting the inheritance of historical culture. Another tourist was experiencing traditional Chinese handicrafts and making clay figurines. By operating traditional crafts with his own hands, he understood and experienced the cumbersomeness and skills of ancient crafts (Figure 93).



Figure 89 Tourists experiencing traditional Chinese handicrafts
Source: Photographed by the author. February 2021

This practical participation experience gives tourists a deeper sense of identification with rural history, making historical expressions vivid and concrete in their hearts. The Chinese Year event provides visitors with a unique historical experience. This not only makes the historical expression more interesting and vivid, but also promotes tourists' in-depth understanding and recognition of rural culture, injecting richer and more emotional historical elements into the event.

The change of role from passive spectator to active participant: Analyze tourists' in-depth experience of local culture through participation in activities, and the impact of this experience on their acceptance of historical expressions. In traditional tourism activities, tourists are often passive spectators, simply appreciating the local scenery and culture. Through the "Wei Jiapo Chinese Year" series of activities, the role of tourists has changed. They are no longer just tourists, but become participants and experiencers of events. For example, by participating in traditional handicrafts and learning local traditional dances, tourists gain a deeper understanding of rural culture during their participation. Visitors have the opportunity to learn and participate in local traditional handicrafts, such as weaving, carving, etc. Through personal experience, they gained an in-depth understanding of the cultural connotations behind these handicrafts and became practitioners of cultural reproduction. The traditional dance performances organized in the event are no longer just for tourists to enjoy, but invite tourists to participate together. In the process of learning and dancing, tourists feel the vitality of culture and realize the role transformation from passive spectators to active participants. In the "Wei Jiapo Chinese Year" series of activities, tourists experienced a role change from passive spectators to active participants, which not only expanded their in-depth experience of local culture, but also greatly affected their expression of history. acceptance level.

Event organizers use clever designs to integrate tourists into various interactive activities, such as traditional handicrafts, dance performances, etc. This design allows visitors to become participants in the activity instead of just passively watching. Visitors can deeply experience local culture by participating in various interactive activities, such as learning traditional handicraft making skills and participating in traditional dance performances. This personal experience allows visitors to get closer to the local culture and understand its deep history and heritage. Through personal participation, visitors develop a stronger emotional connection and

sense of identity. They are no longer just spectators but part of the event. This sense of immersive participation prompts visitors to become more actively interested in local cultural expressions. The in-depth experience of tourists in the activities makes them have a more positive attitude towards historical expression. Through practical participation, they are more likely to understand and accept the history of the countryside, placing it within a wider historical context.

The change in the role of tourists from passive spectators to active participants not only enriches their tourism experience, but also deeply integrates into the local culture of Weijiapo Village. This change in role has had a positive impact on their acceptance of historical expressions of the countryside, making life in the countryside no longer strange and distant, but an integral part of their personal experiences.

4.2 Analyze the transformation of local villagers and businesses through the "Wei Jiapo Chinese Year" series of activities

In the "Wei Jiapo Chinese Year" series of activities, not only tourists have experienced transformation, but local villagers and businesses have also experienced positive changes. This change is reflected in many aspects such as community cohesion, economic development and cultural identity. Through the event, local villagers participated in the organization and planning, making the event a grand event for the community to participate in. This shared experience not only strengthens the connection between villagers, but also deepens their sense of identity with their hometown culture. The "Wei Jiapo Chinese Year" series of events attracted a large number of tourists and provided development opportunities for local businesses. By participating in the activities, villagers and enterprises have discovered local cultural resources and transformed them into economic benefits, promoting the prosperity of the local economy.

Villagers' recognition and transformation: Local residents' recognition of the historical expression of the rural museum has changed during the activities, and through the "Wei Jiapo Chinese Year" activities, residents' new understanding of rural culture has been shaped. In terms of the transformation of villagers' identity, the "Wei Jiapo Chinese Year" series of activities, as part of the historical expression of the rural museum, has produced a positive change in the identity of local residents. This transformation is reflected in residents' deeper understanding of local culture, re-identification of traditional values, and awareness of the importance of rural museums in cultural inheritance. On the other hand, villagers have a deeper understanding of local culture. By participating in Chinese Year activities, local residents have a deeper understanding of local culture. Traditional celebrations, artistic performances, handicraft production and other activities allow residents to have a more comprehensive understanding of many aspects of local culture. This deepening of understanding is not just at the level of knowledge, but also further integrated into life through personal participation.

The Chinese Year event emphasizes the importance of traditional culture and enables local residents to re-identify with traditional values. Traditional customs, etiquette, etc. are reflected in the activities, stimulating residents' willingness to cherish and pass on traditional values. This shift in identity has a profound impact on the inheritance of traditional culture. For example, the traditional temple fairs and

sacrificial ceremonies held during Chinese New Year activities have made villagers, especially young people in the village, re-recognize the cultural connotation of these traditional ceremonies and strengthened their recognition of traditional values. The Chinese Year activity has given residents a clearer understanding of the value of rural museums. Through the rich content of museum exhibitions, residents realize that museums are not only storers of history, but also carriers of cultural inheritance. This shift in awareness has led to an increased role for museums in the local community. Through the Chinese Year activities, local residents' recognition of local culture has undergone a positive change. They have a deeper understanding of the connotation of traditional culture, a new recognition of traditional values, and a clearer understanding of the value of rural museums. . This identity change helps promote the inheritance and development of local culture.

Corporate opportunities and social responsibility: The participation of enterprises in the "Wei Jiapo Chinese Year" series of activities brings business opportunities to enterprises with the help of historical expressions, and at the same time assumes social responsibility. By participating in the "Wei Jiapo Chinese Year" series of activities, companies have gained business opportunities related to historical expression. On the New Year Goods Street of Weijiapo Rural Museum, merchants make traditional New Year goods on-site, which are fresh, delicious and safe. There are more than 200 merchants in the scenic spot. During the Chinese Year series of activities, there are more than 20 merchants specializing in making traditional New Year goods. Move in (Figure 94). Local catering companies have made huge profits by providing traditional food to meet the taste needs of tourists.



Figure 90 New Year Street in Weijiapo during the Chinese New Year
Source: Photographed by the author. February 2021

The event itself is a cultural feast that attracts tourists, and companies gain economic benefits by providing related services, products or participating in event sponsorships. These business opportunities are not limited to the event period, but are also expected to create a foundation for the long-term development of enterprises in the local cultural tourism field. While participating in activities, enterprises actively assume social responsibility and contribute to the development of the community. This sense of responsibility is reflected in support of local cultural heritage, concern for local communities, and concern for the well-being of employees and residents. By developing together with the community, enterprises not only gain business opportunities, but also contribute actively to social construction. By participating in the "Wei Jiapo Chinese Year" series of activities, companies have the opportunity to

enhance their image in the community. Active participation in cultural activities shows that companies not only care about economic interests, but also care about the inheritance of local culture and the prosperity of the community. This helps companies establish a more positive image locally and enhances the brand's sense of social responsibility. By participating in the "Wei Jiapo Chinese Year" series of activities, companies not only gain business opportunities, but also assume social responsibility. This organic combination encourages enterprises to play a more active role in local development and grow together with the community.

By participating in the "Wei Jiapo Chinese Year" series of activities, companies have the opportunity to integrate into the local cultural atmosphere and engage in dialogue and exchanges with traditional culture. This not only provides business opportunities for companies to launch products or services related to local culture, but also prompts companies to pay attention to cultural inheritance and innovation. The participation of enterprises has become part of the culture and also injected new elements into the inheritance of culture. By cooperating with local artists, the company launches customized cultural souvenirs, which not only meets the needs of tourists, but also provides new channels for the development of traditional handicrafts. Huachuang Cooperation and local paper-cutting artists in Weijiapo jointly opened a paper-cutting art store on the commercial street of Weijiapo Village Museum (Figure 95). This showcases the art of handmade paper-cutting in Weijiapo. The traditional Chinese paper-cut art has been turned into merchandise to provide secondary expression to the outside world.



Figure 91 Paper-cut Art Shop at Weijiapo Rural Museum
Source: Photographed by the author. February 2021

In the process of participating in activities, enterprises' sense of responsibility to society is reflected. This is reflected in the company's concern for local communities, protection of employees' rights and interests, and support for sustainable development in culture, environment and other aspects. In the process of participation, enterprises not only pursue short-term economic returns, but also focus on long-term development that harmoniously coexists with the community. While the company moves into the Weijiapo Village Museum, it also provides employment opportunities for local villagers and promotes the development of the local economy. It also pays attention to the training and welfare of villagers and promotes the practice of social responsibility.

The "Wei Jiapo Chinese Year" series of activities provides enterprises with opportunities to integrate into the local community. Enterprises are no longer simple economic participants, but have formed closer ties with local villagers and other enterprises. This connection provides support for the development of the community, allowing businesses and communities to work together to create a more prosperous future. By participating in the "Wei Jiapo Chinese Year" series of activities, while developing the economy, enterprises pay attention to cultural heritage and social responsibility, and contribute positively to the sustainable development of the community.

5. The "Wei Jiapo Chinese Year" series of activities uses rural museums as theaters and plays a driving role in rural revitalization.

The "Wei Jiapo Chinese Year" series of activities are held in the unique theater of the Rural Museum, which not only displays and expresses the rural cultural identity, but also serves as an important driving force for rural revitalization. Through the Weijiapo Rural Museum, a cultural venue, activities have played a positive role in promoting the economy, inheriting culture, and shaping community identity, and promoted the process of rural revitalization.

5.1 Using rural museums as theaters, a series of activities drive rural culture and economic revitalization

The Wei Jiapo Rural Museum serves as the theater for the "Wei Jiapo Chinese Year" series of activities, attracting a large number of tourists and participants. This not only brings business opportunities to local businesses, such as catering, tourism services, etc., but also promotes the sales of local specialty products. Through activities, rural museums have become an engine of economic revitalization, providing local residents with a way to increase their income and realizing rural economic revitalization. Through the village museum, the event successfully combined traditional culture with modern elements, allowing historical stories and traditional skills to be passed down during the event. This not only inspires residents' pride in their native culture, but also provides a profound cultural experience for future generations. As a platform for cultural inheritance, the rural museum delivers cultural values to more people and realizes the cultural revitalization of Weijiapo countryside.

5.1.1 Internal influence of rural museums: revitalization of rural cultural identity

The "Wei Jiapo Chinese Year" series of activities relies on rural museums to display rural cultural identity, which has profoundly affected rural cultural identity and injected new vitality into its revitalization. The rural museum has not only become a venue for Chinese Year celebrations, but also a protector and inheritor of cultural identity. Through display, education and interaction, it has inspired residents to identify with local culture and promoted the revitalization of rural cultural identity. The Weijiapo Rural Museum displays rural culture with the help of ancient residential building groups and collections of artifacts, providing a space for display and development for the local inheritance and protection of rural cultural heritage. Rural museums have the characteristics of "popularization" and "de-elitization" (Zhen Shuonan, 2001). Specifically, judging from the content and form of the "Wei Jiapo

Chinese Year" series of activities, it mainly includes the material and intangible culture of rural society, and is a cultural space that reflects the characteristics of rural folk customs. With the continuous acceleration of urbanization in today's society and the development of urban-rural separation, countless rural folk cultural heritages are facing the dilemma of disappearing. At the same time, the continuous advancement of the rural folk heritage movement has made folk museums rely on their rich cultural heritage. Collections have become the spatial carrier of rural society. With the implementation of my country's rural cultural revitalization strategy, rural museums, as important preservation institutions of rural cultural memory, have been given the responsibility of inheriting and protecting excellent local cultural heritage. The "Wei Jiapo Chinese Year" series of activities have become a way of expressing cultural identity through rural museums. It is one of the important ways to inherit and protect rural cultural heritage. The reason mainly includes two parts. One is that the museum itself has the basic function of popularizing cultural knowledge and public education; second, rural museums are born in rural fields. , can achieve "localized" and "living" protection of rural cultural heritage.

Specifically, the inheritance methods of cultural heritage in rural museums are divided into static and dynamic parts. Traditionally, static cultural performances are mainly realized through the display of collections, creation of space and introduction of pictures and texts. Dynamic cultural inheritance methods are mainly realized through the display of collections, the creation of space and the introduction of pictures and texts. It refers to the individual's real participation in cultural performances. The Weijia Po Family Folk Museum, which is the subject of this study's fieldwork, has representative static displays of farm tools, ceramic pots, contracted food stamps, paper-cuts, and handmade molds. The "Wei Jiapo Chinese Year" series of activities are dynamic performances, including rural folk custom performances, participating craftsmen making wooden lanterns, learning to draw intangible cultural heritage opera masks, etc., and with the support of county and township governments, the museum has set up an intangible cultural heritage exhibition room , promote the excavated traditional handicrafts of the village through pictures, on-site demonstrations, online social media, etc. In addition, the Weijia Po Family Folk Museum has carried out many "Visiting Rural Museum" activities with local primary and secondary schools. Through the personal practice of the participants, the connotation of folk culture is understood and stored in individual memories.

Cultural identity refers to the consensus and acceptance of local cultural values and ideas among individuals or between individuals and groups. Rural cultural identity generally refers to the recognition and acceptance of local culture by villagers, which mainly includes the recognition and compliance with rural lifestyle and cultural thinking patterns (Maurice Halbwach, 2002). Mr. Fei Xiaotong also pointed out in Rural China that cultural identity constitutes a very important internal foundation for the orderly operation of rural society, and the lack of cultural identity mainly stems from the differences between individuals and individuals, individuals and groups, and groups and groups. cultural barriers (Fei Xiaotong, 2019).

At present, the crisis of rural cultural identity is mainly manifested in three levels: rural customs, nostalgia and nostalgia. Specifically, on the one hand, rural society is in a very unfavorable marginal position when it is forced to be involved in the process of modernization and urbanization. The huge pressure for survival has

further led to people in rural society acting in an excessively economic and rational manner. The harmonious state of mutual help in traditional society has been broken, and the fine rural customs no longer exist. On the other hand, the rural acquaintance society based on blood and geographical identity has been broken, and the close and strong interpersonal network of traditional rural society is no longer so obvious. Many young generations working hard in the city find it difficult to find a sense of identity in their native rural society, and a sense of belonging, therefore, rural culture has begun to lose its cohesion, and escaping from the countryside has gradually become a helpless choice for rural people's destiny. There is a crisis in cultural expression in rural areas. Local cultural expression is missing. Excellent rural handicrafts, memories, operas and other tangible and intangible cultural heritage have no successors and are gradually forgotten by the new generation of villagers. It is difficult to continue the local cultural bloodline and there is a crisis of cultural identity. The presence of the novel also intensified the nostalgia. The emergence of the Wei Jiapo Rural Museum has reconstructed the cultural space of rural society. Through the "Wei Jiapo Chinese Year" series of activities, vivid display and expression have increased the cultural self-confidence of the villagers and cultivated the spiritual strength and culture of the community in the rural society. Sense of identity. Specifically, it participates in the construction of rural cultural revitalization through the practice of folk heritage through folk museumization. Take the Weijia Po Family Folk Museum as an example. Its main function is to collect, inherit and protect various cultural relics, skills and handicrafts that reflect local folk culture. Specifically, it includes an intangible cultural heritage exhibition hall showing local dramas and handicrafts, and comprehensive entertainment for villagers. The cultural auditorium for performances, as well as agricultural tools and agricultural items showing traditional rural production and life, are dynamically displayed in conjunction with the "Wei Jiapo Chinese Year" series of activities. The museum cultural services of rural museums return to the public. Rural museums demonstrate the cultural identity of rural regional culture representatives to the outside world, strengthen the collective values of villagers, and inspire the inheritance and protection of excellent rural folk culture.

The "Wei Jiapo Chinese Year" series of activities conducts a series of displaying cultural identity through rural museums, which is also an expression of local feelings. China's current socialist new rural construction project continues to advance in depth, adapting to the normalized cultural development trend in the new era. On the basis of "holding nostalgia", it is also necessary to "remember nostalgia". Therefore, we must always remember The important mission of inheriting China's excellent traditional culture is to strengthen the construction of cultural soft power. In the process of transformation and change of modern society, farmers have left their land and moved into urban society for work and life. However, in order to realize the transition from rural people to urban people, the household registration system under the urban-rural dual system is still a gap that is difficult to bridge. In the new era, Young people who grew up in rural society are in an embarrassing situation, which is manifested as being unable to integrate into the city and unable to return to the countryside. In this context, the development of rural museums in rural society has reconstructed the memory space and place of memory in rural society, and aroused people's inner nostalgia through the connection of "people-space-emotions".

Therefore, in the current modern society, Rural feelings have become an indelible part of modern people's experience. This kind of nostalgia has dual attributes. It is not only a desire for things that are missing today, but also a yearning for goals that are currently unattainable. It is a characteristic of yearning for the past and the future, but also being isolated from the future. As a psychological plot, nostalgia also uses memory as a carrier. Halbwachs pointed out that, generally speaking, the group memory of collective memory is realized through individual memory, embodying itself in individual memory while continuing the aggregation of people.

Weijiapo Rural Museum expresses local feelings. Folklore activities that belong to rural cultural identity are not only the culture that villagers take for granted in their lives, but are also seen as an important way to construct collective memory and reshape cultural identity. At present, the development of various types of rural folklore museums and museums in our country not only reflects the inability to place people's nostalgia in the rapid process of modernization, but also reflects the awakening of rural people's cultural awareness in local society and the participation of more rural people. In the rescue and protection of rural regional culture, the symbols of old rural utensils condense the individual and collective memories of past life. The characteristic of Weijiapo Rural Museum is that through the creation of specific past life scenes, when individuals are in the museum, they can experience the past life. Memories are constantly reappeared to achieve the reconstruction of past cultural memories. While providing cultural services to the villagers, the Weijiapo Rural Museum also brings changes to rural social life and local protection of folk culture. The museum in the countryside not only serves as a "cultural landscape" where visitors can place their trust in the native land. The main position of villagers' enthusiasm and feelings is also demonstrated in the cause of rural revitalization.

5.1.2 External impact of rural museums: revitalization of rural cultural economy

The "Wei Jiapo Chinese Year" series of activities held in rural museums have become an important factor in attracting tourists and boosting the rural cultural tourism economy. During the event, tourists not only participated in the Chinese Year celebrations, but also enjoyed the cultural displays of the village museum, making the countryside an attractive tourist destination. The Chinese Year series of activities provides new opportunities for the development of cultural and creative industries by displaying and promoting rural traditional culture in museums. Taking the event as an opportunity, local handicrafts and specialty products have become creative products with unique cultural connotations, bringing economic benefits to the countryside.

The folk culture festival relies on the development of rural museums and has become a new public cultural space. In the context of industrialization, rural civilization is declining, and village communities lack cultural confidence. Rural museums, as a public welfare public cultural space, have emerged, based in the countryside, and aim to inherit and protect regional social folk cultural heritage. The Weijia Po Family Museum is open to the public free of charge and integrates into the daily lives of villagers. It protects folk cultural heritage locally and while providing public cultural services, it also drives changes in the social and cultural life of the village. In the process of reshaping the spiritual home of villagers' cultural memories in the Weijiapo Rural Museum, the government also participated in the cultivation of rural public spaces. After the museum was built, it combined with traditional Chinese

festivals to form a new cultural identity and display it to the outside world. and expression.

When the author interviewed the director of the Weijiapo Rural Museum, the director said: "Whether it is the construction of the Weijiapo Rural Museum or the various folk activities held based on the Rural Museum, they are all part of the new rural construction project. The overall spatial distribution is rectangular. form. Among them, it combines the popularization of traditional folk culture among local primary and secondary school students and carries out patriotic memory education centered on the "Red Memory Hall". When the "Wei Jiapo Chinese Year" series of activities were first planned, it was targeted at the villagers of Wei Jiapo. During the Spring Festival, the villagers provided an entertainment venue, which consisted of a stage, auditorium, and lighting. The space of more than 300 square meters could accommodate one or two hundred people. Later, when negotiating with our investor, Hua Chuang Cooperation, we included The activity has expanded to target people outside the village, targeting more tourists from other places, inviting them to come to our village to celebrate the New Year, celebrate the Chinese New Year, and celebrate the Chinese Year with flavor and culture. So many group activities have been added in Here, for example, opera performances, acrobatic performances, etc. were held. Before this, the village lacked public cultural venues. After the Weijiapo Rural Museum was built, basic cultural facilities were built around it to provide space for villagers and tourists to participate. "

It can be seen that the Weijiapo Rural Museum's on-site protection of regional cultural heritage, on the one hand, serves as a guardian of cultural memory, evoking the individual memories of villagers, jointly participating in the collection and protection of the Weijiapo Rural Museum, and preserving the changing times. collective memory. On the other hand, the active integration of museums as basic public cultural facilities in rural areas has brought about a series of chain reactions. The government has participated in new rural construction projects and continued to improve basic rural public cultural services, especially "Wei Jiapo Chinese The successful development of the "Year" series of activities is based on the public space structure based on "folk culture" and guided by modern culture, and the combination of the "material carrier" of cultural concepts and the "landscape carrier" creates a new cultural memory space. The Weijiapo Rural Museum reshapes the rural cultural memory space through various exhibition halls and the organization of cultural activities. Through the cultivation of public cultural space, it restores the subjectivity value of villagers and engages in "entertainment" in public interactions rather than "consumption". "Gain satisfaction in life.

The successful holding of the "Wei Jiapo Chinese Year" series of activities has greatly enriched rural cultural life. In our country's "14th Five-Year Plan" cultural development planning outline, it focuses on the construction of rural public cultural services and the orderly advancement of various cultural projects to benefit the people in rural society (Fan Zhijie, 2013). Specifically, it includes improving the network of public cultural facilities, creating new urban and rural public cultural spaces, coordinating the development of museums in different regions, levels, attributes, and types, fully exploring rural traditional cultural resources, and developing rural folk

tourism²³. Enriching rural cultural life is one of the important tasks in revitalizing rural culture. The development of cultural life space in rural society has attracted more and more attention from all walks of life. Since the reform and opening up, rural areas have restored a pattern in which the family is the basic living unit. The original institutionalized and organized form of public space has been weakened. Villagers' spiritual homes and new public cultural spaces are in urgent need of reconstruction. Cultural auditoriums, Village history museums and cultural exhibition halls have appeared in large numbers in contemporary rural society. They are not only cultural venues, but also comprehensive rural cultural venues integrating cultural entertainment activities, ideological and moral construction, and popularization of knowledge and skills.

The Weijiapo Rural Museum meets the needs of villagers' daily cultural life and creates a new type of public cultural space for the countryside. Village public space serves as an intermediate zone between individual villagers and the national government. It is also a place for carrying out rural cultural activities and inheriting village culture. important carrier. Compared with museums located in urban spaces, rural museums can be more goal-oriented towards the basic needs of villagers' cultural development, combine village conditions and village history, and develop into public activity centers for people in rural communities with the participation of rural cultural elites. The Weijiapo Village Museum is not only a place for society to collect memories, but also a media space for the development of new trends in civilization while promoting the nation's excellent traditional culture. Take the Weijiapo Village Museum in Weijiapo selected for this article as an example. In addition to the main exhibition hall of the museum, there are also other cultural and entertainment exhibition halls. During festivals and celebrations, village representatives perform dragon dances, lion dances, and operas in the square surrounding the museum. . It can be seen that the Weijiapo Rural Museum has improved the social and cultural life of rural grassroots people to a great extent.

While shouldering the function of public cultural services, the Weijiapo Rural Museum also takes into account tasks such as the dynamic inheritance of rural cultural heritage and the integrated development of culture and tourism industries. In this sense, the development orientation of rural museums is not only to pursue superficial effects such as the number of collections and exquisite decorations, but also to invest important energy and funds into the display, protection, promotion and poverty alleviation of excellent rural traditional culture. Rural folk cultural heritage belongs to the villagers, who create it, enjoy it and remember it. Rural folk tourism is not only a tourism method, but also a cultural model. Rural production and lifestyle, compared with urban people, have become a kind of tourism product and consumption object, and the countryside has become the object of gaze. At the same time, the local government has provided attractions for tourists to watch. Basic public service facilities such as roads, toilets, parking lots, etc. Before tourism came to villages, due to the huge difference in development between urban and rural areas in China, it was difficult for rural people to have the same convenient and diverse public service facilities as in urban society. Since its opening in 2018, the Weijia Po Family

²³ General Office of the CPC Central Committee. Issued by the General Office of the State Council "The 14th Five-Year Plan for Cultural Development"

Folk Museum has received a total of more than 100,000 tourists from Zhengzhou, Luoyang and other surrounding cities as well as local primary and secondary school students, teachers and students through the promotion of multiple platforms such as online short videos and other new media, and also promoted the development of local rural tourism. The local government relies on the Weijia Po Family Folk Museum and the surrounding forest parks and agricultural ecological sightseeing parks to actively cultivate a number of rural tourism brands.

Rural museums use culture to support rural poverty alleviation, and combine it with Chinese folk festivals to promote the commercialization of products of intangible cultural heritage craftsmen. The government, schools, and enterprises jointly participate in the labor skills training of professionally employed villagers in rural areas. The Weijia Po Family Folk Museum uses a new method of intangible cultural heritage protection and inheritance to connect with the local government's poverty alleviation projects and expand the museum's service functions. Director Wei Jiapo:

"The museum was rated as an outstanding poverty alleviation unit in Henan Province in 2018, mainly because I often participate in organizing poverty alleviation activities. These projects are generally organized by the county Human Resources and Social Security Bureau and cooperated with municipal vocational schools. It is free to sign up for training. Several projects have been carried out in our village with the purpose of cultivating villagers' new work skills. The training time is one week or two weeks, and the lectures and guidance are given by teachers from professional schools. The venue is in Happy Hometown. There are tables, chairs, benches, air-conditioning, water and electricity facilities here in the Jule Hall. Every time, many women from our village sign up, and there are still some who can't register and will come back next time." According to the report of China Economic Weekly Economic Network News: Into In Weipo Scenic Area, Mengjin County, Henan, rows of unique wooden houses come into view. This is an entrepreneurial poverty alleviation project created by the village by seeking 200,000 yuan in poverty alleviation funds from superiors. The project purchased 57 cabins and encouraged poor households to start their own businesses by renting out the cabins. During holidays, the various specialty snacks and exquisite handicrafts sold in the cabin are in short supply. At present, this entrepreneurial project has helped 26 poor households to steadily increase their annual income by more than 947 yuan.

Since Weijiapo Village is located at the eastern end of my country's Loess Plateau, above the Beiman Mountains, the terrain is hilly, with less cultivated land per capita and low groundwater levels, which are mainly replenished by precipitation. The village is criss-crossed with ravines, the land is barren, and soil erosion is serious. Agricultural planting depends on the weather and the income is low. The current income of villagers mainly comes from peony planting, specialty breeding and migrant work. The average annual income of villagers is about 6,000 yuan, and the level of economic development is still relatively backward. Due to lack of funds, the village has not made much progress in protecting the ancient residential and historical buildings. Over the years, some ancient buildings and kiln courtyards have gradually collapsed and collapsed in the wind and rain without effective protection and restoration, which is a pity. With the growing growth of the leisure industry and the popularity of cultural tourism, the tourism industry has gradually become a lifestyle that people aspire to. In order to restore prosperity and sustainable development to

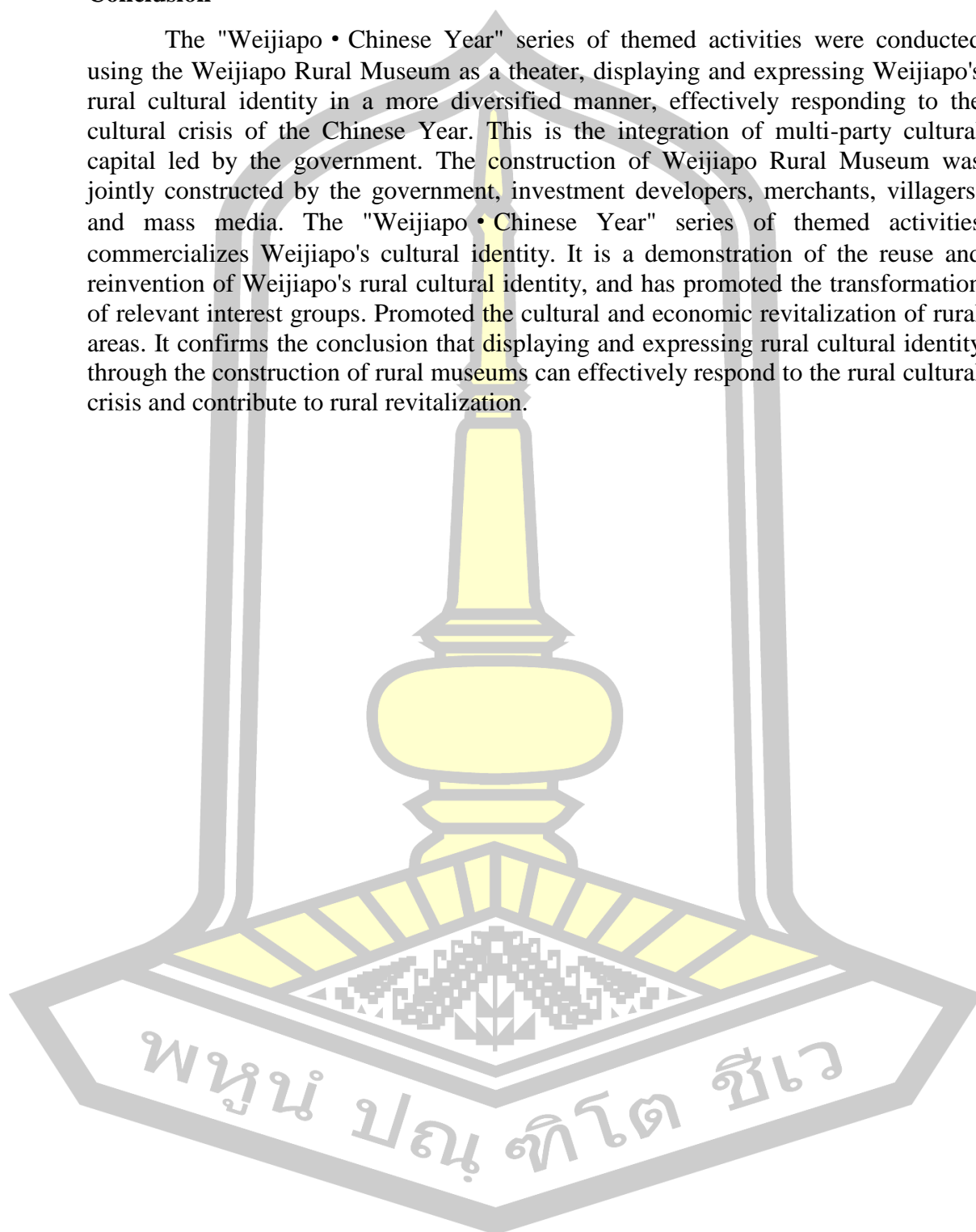
Weipo Village, the local government has given full play to Weipo Village's close proximity to Luoyang City and its extremely convenient transportation conditions. With good location advantages and the unique resource advantages of the village itself as a rare and well-preserved ancient residential building complex from the Qing Dynasty in western Henan, the Wei Jiapo Rural Museum will be built to display the culture of the ancient village and combine it with the "Wei Jiapo Chinese Year" series of activities Promote cultural exchanges between the village and the outside world, and become a rural cultural space that integrates folk cultural experience, leisure and entertainment, ecological sightseeing, heritage protection, and environmental protection. It accelerates the change of the current economic structure of the village, vigorously improves infrastructure and public service facilities, and through The development of industries such as culture, tourism, exhibitions, sightseeing, and leisure has transformed the industrial structure of Weipo Village from the traditional primary industry to the tertiary industry, achieving the purpose of repairing and protecting cultural relics while maximizing economic, social, and cultural benefits. change.

Since the "Weijiapo • Chinese Year" series of themed activities was organized in 2018, a total of 1.12 million tourists have been received from the 23rd to the 16th of the twelfth lunar month, including 80,000 tourists on the first day of the lunar new year. The number of visitors exceeded 100,000 for the first time. In April 2018, Mengjin County introduced Hangzhou Blue City Group and Henan Huachuang Company to jointly upgrade and build the Weijiapo Rural Museum, implement unified planning, improvement and operation of the overall image, and officially opened to welcome guests on April 1, 2019 , the 2019 Spring Festival "Weijiapo • Chinese Year" event once again detonated the Mengjin tourism market. During the Spring Festival of 2020, the park will be closed to receive tourists due to epidemic prevention and control. In 2021, we will coordinate epidemic prevention and control with the recovery of the cultural and tourism economy, strictly implement the requirements of "limited quantity, reservations, and peak staggering" and welcome more than 50,000 tourists every day for a week. Since the opening of the scenic spot, it has injected new vitality into the local economic development. There are currently 50 merchants and more than 100 jobs. A pattern of beautiful countryside supporting industries that enrich the people is taking shape. The benefits brought by rural tourism have become increasingly prominent, making farmers rich. A win-win with retaining nostalgia.

From this point of view, rural museums not only serve as guardians of rural cultural memory, but also are practical individuals with endogenous motivation, empowering rural revitalization with culture and reshaping rural cultural memory in the new era. The rise of rural folklore expos has led to the construction of a wider range of rural basic public cultural facilities, cultivated new public cultural spaces in villages, led rural folklore tourism, expanded the service functions of museums, and helped rural poverty alleviation in a deeper level.

Conclusion

The "Weijiapo • Chinese Year" series of themed activities were conducted using the Weijiapo Rural Museum as a theater, displaying and expressing Weijiapo's rural cultural identity in a more diversified manner, effectively responding to the cultural crisis of the Chinese Year. This is the integration of multi-party cultural capital led by the government. The construction of Weijiapo Rural Museum was jointly constructed by the government, investment developers, merchants, villagers, and mass media. The "Weijiapo • Chinese Year" series of themed activities commercializes Weijiapo's cultural identity. It is a demonstration of the reuse and reinvention of Weijiapo's rural cultural identity, and has promoted the transformation of relevant interest groups. Promoted the cultural and economic revitalization of rural areas. It confirms the conclusion that displaying and expressing rural cultural identity through the construction of rural museums can effectively respond to the rural cultural crisis and contribute to rural revitalization.



CHAPTER VI

Summary, Discussion, and Suggestion

"Weijiapo Rural Museum at Luoyang City, China: Displaying Cultural Identity and Representation of the Past in the context of Rural Revitalization" is a basic research using qualitative research methods. The research team includes the management staff of Weijiapo Rural Museum, local government, investment developers, tourists, villagers, relevant scholars and other personnel. As China's urbanization process accelerates, China's nearly one million villages are facing a serious cultural crisis. After the Chinese government realized the rural cultural crisis, it launched a rural revitalization policy and protected rural cultural identity by building rural museums. , display and expression as a way to respond to the rural cultural crisis and achieve rural revitalization. Weijiapo Village was originally a poor village in China. Under the background of China's rural revitalization, the Weijiapo Rural Museum was built through the efforts of local governments, investment developers, etc., to display and express the rural cultural identity, and successfully contributed to the development of Weijiapo Village. cultural and economic revitalization. Therefore, this study uses Weijiapo Rural Museum as the research text and Displaying Cultural Identity and Representation of the Past as the main research concept. By analyzing the research data collected from literature research and field work, the research results are presented and descriptively combined with photos. analyze. The summary, discussion and recommendations of this study are as follows:

Summary of Research Results

This study includes 4 important objectives: 1) To study the development of Weijiapo Rural Community at Luoyang City, China, 2) To study the process of construction and displaying the Rural Museum of Weijiapo at Luoyang City, China, 3) To study Weijiapo Rural Museum in dimension of Representation cultural identity in the Past, 4) To study the socio-economic reflections in the "Wei Jiapo Chinese Year" series of cultural activities of Weijiapo Rural Museum in the context of China's rural revitalization. The research results are summarized below according to the research objectives.

1. Development of Weijiapo Rural Community at Luoyang City, China

Weijiapo Village is a poor village in China, but it has a rich cultural identity. It is an ancient residential building for middle-level officials in China's Qing Dynasty. The ancient streets with blue bricks and white seams are well preserved, highlighting the historical evolution. This physical space presents a unique cultural identity, carrying family traditions, architectural art and local characteristics. Since China's reform and opening up, its economy has developed rapidly and urbanization has accelerated, resulting in a large number of farmers flowing into cities. This process has brought about the widening of the gap between urban and rural areas, and the emergence of imbalances in rural economy and culture, causing China's rural areas to face multiple crises, including rural cultural identity crisis, economic crisis, trust crisis, etc. These crises have affected the economic development, social stability and cultural inheritance of rural areas and urgently require a comprehensive policy to solve them.

Therefore, China adopts rural revitalization to deal with these crises in order to protect and inherit excellent traditional culture. This is not Random, but an inevitable product of its historical, social and economic background. China emphasizes its recognition of local culture and believes that culture is the soul of a country and a nation. By revitalizing rural culture, we can improve farmers' cultural literacy and maintain the inheritance of socialist core values. The rural museum is a cultural carrier that integrates display, inheritance and protection. Through the construction of rural museums, the cultural identity of the countryside can be preserved and displayed, and it can coexist with the countryside. This helps to avoid the loss of rural traditional culture, thereby preserving rural cultural identity, helping to solve the rural cultural crisis, and at the same time assisting rural revitalization.

2.Process of construction and displaying the Rural Museum of Weijiapo at Luoyang City,China

The construction background of Weijiapo Rural Museum stems from the need for the protection of rural cultural identity and rural revitalization. The cooperation between the government and investment developers has included ancient private residences in the planning, providing opportunities for their repair and development. By repairing ancient residences, setting up exhibition halls, and organizing folk cultural activities, Weijiapo's material and intangible cultural identities will be displayed, including: ancient Qing Dynasty works represented by blue bricks with white seams, stone carvings, brick carvings, and wood carvings. Architectural art and culture, as well as rural folk art such as Paigu art and social fire. The unique local cultural identity is protected. In the construction process of the Weijiapo Rural Museum, the manifestations and consequences of power distribution are as follows: the government and investment developers dominate the construction of the rural museum, determine the display content and development direction, and have a decisive influence on the display content and policy formulation. As the owners of the countryside, local villagers actively participate in the construction of cultural identity through participation, donations and other methods. The mass media assists in publicizing and promoting rural museums through newspapers, television, the Internet and other media forms to increase their popularity. The participation of local villagers, tourists, media and other parties formed a diverse rural cultural identity construction, which promoted the diversified display of the cultural identity of the Weijiapo Rural Museum.

3.Weijiapo Rural Museum in dimension of Representation cultural identity in the Past

Through the rural museum, it is displayed to local villagers and foreign tourists. After being stared at by local villagers and tourists, it promotes cultural identity consumption and expresses cultural identity, including the expression of past rural cultural identity and expression to the outside world. As a result, various groups in the rural museum have changed. Cultural identity consumption and tourist gaze converge in rural museums, forming a mechanism for representing cultural identity in the Past. The rural cultural identity has been transformed from the original ancient dwellings into a consumption complex of ancient residential architectural art in the Qing Dynasty, and its rural cultural identity has been reshaped. Relevant interest groups have also undergone a series of changes. The construction and development of rural museums have affected the living environment, livelihood and cultural identity of

villagers. From sightseeing to in-depth experience, foreign tourists indirectly work with villagers to promote the establishment of a new cultural identity and space in the countryside. Investment developers have shifted from being mere developers to becoming more responsible partners that contribute to sustainable rural development. From stakeholders to interest coordinators, the administrative department strategizes the planning and management of rural museums, ultimately tests the effectiveness of decisions, organizes and coordinates multiple personnel, and provides professional support for local cultural inheritance and display. From self-realization to construction guidance, professionals provide construction guidance on the premise of coordinating the interests and demands of all parties to realize their self-worth.

Through the construction of the Wei Jiapo Rural Museum, the economic model of Wei Jiapo Village has changed from a farming economy to a cultural tourism economy. The Wei Jiapo Rural Museum reuses and reinvents the rural cultural identity, commercializes its cultural identity, and diversifies the rural The display and expression of cultural identity promotes the development of rural economy and realizes rural revitalization. From this we can also see that rural revitalization includes cultural reuse, re-invention and commercialization.

4.The socio-economic reflections in the "Wei Jiapo Chinese Year" series of cultural activities of Wei Jiapo Rural Museum in the context of China's rural revitalization

The "Wei Jiapo Chinese Year" series of themed activities were conducted using the Wei Jiapo Rural Museum as a theater, displaying and expressing Wei Jiapo's rural cultural identity in a more diversified manner, effectively responding to the cultural crisis of the Chinese Year. This is the integration of multi-party cultural capital led by the government. The construction of Wei Jiapo Rural Museum was jointly constructed by the government, investment developers, merchants, villagers, and mass media. The "Wei Jiapo Chinese Year" series of themed activities commercializes Wei Jiapo's cultural identity. It is a demonstration of the reuse and reinvention of Wei Jiapo's rural cultural identity, and has promoted the transformation of relevant interest groups. Promoted the cultural and economic revitalization of rural areas. It confirms the conclusion that displaying and expressing rural cultural identity through the construction of rural museums can effectively respond to the rural cultural crisis and contribute to rural revitalization.

Research Discussion

The research title is "Wei Jiapo Rural Museum at Luoyang City, China: Displaying Cultural Identity and Representation of the Past in the context of Rural Revitalization». Researchers have gained an understanding of the phenomenon of "Wei Jiapo Rural Museum". The academic issues are: Displaying Cultural Identity and Representation of the Past. In order to better analyze field phenomena, it also involves related key concepts including cultural crisis, display politics, cultural identity consumption, tourism gaze, and Processing and reinvention.

Cultural crisis is related to social risks. Ulrich Beck (1986) proposed the risk society theory, believing that risk society is a specific product of the development of productive forces to a certain stage, and it is closely related to technological change. With the rapid acceleration of China's urbanization process, the gap between urban and rural areas has inevitably widened and rural risks have arisen. The realistic

consequence of rural risks is rural crisis. Among the many rural risks, cultural risk is the root cause, and cultural crisis is followed by cultural risk. Kostras (2002) believes that cultural risk is the main source of social risk. Risk society is followed by the advent of risk culture. In the era of risk culture, social governance through customs, morals, ethics, values, ideas, etc. is more effective than systems. Secretary Xi Jinping put forward the scientific conclusion of "five rural revitalization" at the first session of the 13th National People's Congress, pointing out that the rural revitalization strategy should be systematically promoted from five aspects: industrial revitalization, talent revitalization, cultural revitalization, ecological revitalization, and organizational revitalization, among which cultural revitalization Revitalization is the soul, while other revitalization is the foundation and guarantee. It can be seen that culture is the most powerful spiritual driving force for rural revitalization. Researchers use this concept to explain why China responds to the rural cultural crisis and promotes rural revitalization by building rural museums.

Any display of politics is purposeful and selective. Michel Foucault (1976) mentioned in the recognition of knowledge/power theory: The phenomenon of "being seen" in the display is neither automatic nor a natural process, but is related to what power/knowledge induces people to see. It depends on people. "Ordained to see" this. This study takes this as an important guideline to support the explanation of the construction process of the Weijiapo Rural Museum and to clearly explain the phenomenon of displaying cultural identity in the rural museum. At the same time, researchers used Goulding's (1999, 2001) concept of cultural identity consumption. Explain the motivations of tourists to spend money in Weijiapo Rural Museum and the reasons for their consumption behavior. In addition, researchers proposed from the book "The Tourist Gaze" by John Urry (1990) that the tourist gaze involves the construction and presentation of scenic spots. What is considered an "attraction" is influenced by the social and cultural context, and tourist sights and expectations will also shape the meaning of the attraction to a certain extent. It helps researchers study the relationship and impact between the Weijiapo Rural Museum and the gazers. Finally, based on Pierre Bourdieu's (1970) Cultural Capital theory, he proposed cultural re-invention, in which individuals give themselves new cultural logos and identities by redefining and reshaping cultural elements. It helps researchers analyze the phenomenon of Weijiapo Rural Museum commodifying its rural cultural identity. In this research work, I discuss some major new knowledge and new academic findings from the research results as follows:

1. The construction of the Weijiapo Rural Museum is a dynamic display process. Under the influence of the interaction with the outside world and social development, the display form of the Rural Museum evolves to display the rural cultural identity.

The Weijiapo architectural group has evolved from a building space where villagers lived, to a museum building exhibition space, to today's comprehensive tourism consumption building group. Its cultural identity changes with changes in time and social environment, which is a dynamic display process. The ancient residences in Weijiapo were originally a place where villagers lived. The villagers lived here. The century-old production and lifestyle constituted its rural cultural identity. With the development of the times and the acceleration of urbanization, the ancient residences have developed into museum exhibition spaces. However, after

being stared at by others, in order to cater to the preferences and vision of outsiders, rural museums have gradually developed from a single display space into a comprehensive tourism consumption building group. The display form will evolve to display the rural cultural identity.

2. The emergence of rural museums is not only a response to the crisis of rural culture, but also the crisis of self-identity of former rural people in the city.

With the advancement of urbanization, many rural residents choose to leave the countryside and enter the city in search of better livelihoods and living conditions. During this process of urbanization, rural people are facing multiple changes in culture, society, and economy, and their lifestyles and self-identities have also changed accordingly. The living environment in the city is very different from that in the countryside. Rural people face cultural shock in the city, including differences in language, values, social norms, etc., which triggers their self-identity crisis. While adapting to the new urban culture, they also have complex emotions of nostalgia and identification with their rural identity and background. Problems such as rural economic difficulties and population outflow may make these people miss their original rural lifestyle and culture, thus affecting their self-identity. The rise of rural museums can be seen as a means of responding to this complex social phenomenon. Rural museums provide a vehicle for displaying rural cultural identity, allowing these former rural residents and urban descendants to re-examine and understand their past, and it is also a way to alleviate and reconstruct their self-identity crisis. Displaying rural cultural identity through rural museums can help individuals find a new balance in cultural identity in the process of urbanization.

3. In the construction process of rural museums, the display of rural cultural identity and the politics of display are in a mutually influencing and interactive relationship.

In the context of rural revitalization, the construction process of rural museums involves multiple parties of power and games between multiple parties. This relationship involves how to select, present and interpret rural history, tradition and culture, and how this process is affected by factors from various power parties. Here are a few aspects that elaborate on this relationship: Political factors largely shape the themes and content of rural museum displays. Government policies, the influence of local political forces, etc. may all play an important role in the museum's curatorial process. Powerful decision-makers (governments, investment developers) may tend to select specific elements of rural culture to emphasize a particular historical narrative, consistent with their political goals or ideology. The construction and operation of rural museums require interaction with the community, and this also involves political games. The power of powerful parties influences museum presentations through interaction with the community to ensure that their intentions are reflected. At the same time, the expectations and feedback of the community also affect the role and influence of power parties on museums. Overall, there is a complex and reciprocal relationship between rural museum displays and political power. Power shapes the display content of rural museums. At the same time, museum displays can also become a platform for power parties to express and symbolize. This interaction reshapes the way rural cultural identity is presented.

4. The entire rural museum can become a performance stage and a cultural activity theater, thereby diversifying the rural cultural identity and representing cultural identity in the Past.

By turning the village museum into a performance stage, it can provide a venue for different forms of performances and cultural activities. The rural museum has become a place to represent cultural identity in the Past. It can restore historical scenes through drama, dance and other forms, and vividly present the life and stories of rural past. Through such representation of cultural identity in the Past, tourists can be guided to have a deeper understanding of the history of the countryside and enhance their sense of historical and cultural identity. At the same time, the rural museum provides a wider space for interactive experiences. The audience can participate in the performance and become part of the performance. This interactive experience deepens tourists' understanding of rural culture and allows them to become more deeply involved in the history and traditions of the countryside. Turning the rural museum into a performance stage and cultural activity theater will help realize the diversified display of rural cultural identity and represent cultural identity in the Past, and provide new possibilities for the inheritance and development of rural culture.

5. Rural revitalization is a complex process that includes the reinvention and commodification of rural cultural identity.

Rural revitalization is a complex process involving multiple levels. The reinvention of rural cultural identity involves the re-cognition and inheritance of rural history, tradition and culture in order to construct a more distinctive and attractive cultural identity. Weijiapo Rural Museum reshapes its cultural identity by organizing cultural activities, traditional festivals, etc. These activities not only attract tourists, but are also a way of cultural heritage within the community. The Weijiapo Rural Museum combines the cultural identity of the countryside with the development of the cultural industry. By supporting artists, craftsmen, traditional industries, etc., we create unique cultural products and thereby establish a more prominent cultural brand in the market.

Rural revitalization is often accompanied by the development of cultural products and tourism resources. The Weijiapo Rural Museum has attracted many tourists and promoted economic development by skillfully transforming rural cultural identity into specific goods and services, such as cultural artworks, B&Bs, cultural experiences, etc. And commercialization also means brand building of rural image. By creating a unique cultural brand, including rural cultural construction and rural artistic image design, we can establish our own unique position in the market and achieve external communication and expression. Commercialization is closely linked to rural revitalization, promoting the development of rural economic industries and providing tourists with more rich cultural experiences. By purchasing rural specialty products, tourists also participate in the recognition and redevelopment of rural cultural identity. Inventing. In the process of rural revitalization, the reinvention and commercialization of rural cultural identity are complementary to each other. Through clever combination, the comprehensive development of the countryside at the cultural, economic and social levels can be achieved. This is the phenomenon of rural museum construction and development in the context of rural revitalization.

Suggestions

1. Suggestion to Academic Circle

China provided a detailed definition of rural museums for the first time in April 2022. Previously, there was no clear definition of rural museums in museology, and there is still little research on rural museums in the academic community. At present, most academic research on rural museums focuses on the planning and design methods of rural museums, as well as elucidation and research from the perspective of nostalgia. Scholars can conduct more in-depth and comprehensive research across cultures, explore the role of rural museums in rural revitalization, and emphasize the importance of social participation. Research can focus on how rural museums promote the participation of community residents and the sustainable development of rural areas. It can also be compared with similar international studies to explore the commonalities and differences of rural museums in different cultural backgrounds, thereby promoting international academic exchanges and cooperation. It aims to promote more in-depth and comprehensive research on rural museums in related fields and provide more substantial and practical academic support for rural revitalization.

2. Suggestions for the construction and development of rural museums

With the advent of the digital age, research can focus on how rural museums can better utilize and reinvent their cultural identities and expand the display forms and spaces of rural cultural identities. For example, new technologies and digital means can be combined to digitally express and display cultural identity online. How to better integrate social resources to promote public participation in the construction of rural museums. Research in this area can expand the understanding of digital cultural heritage and enable rural museums to better adapt to the development of modern society.

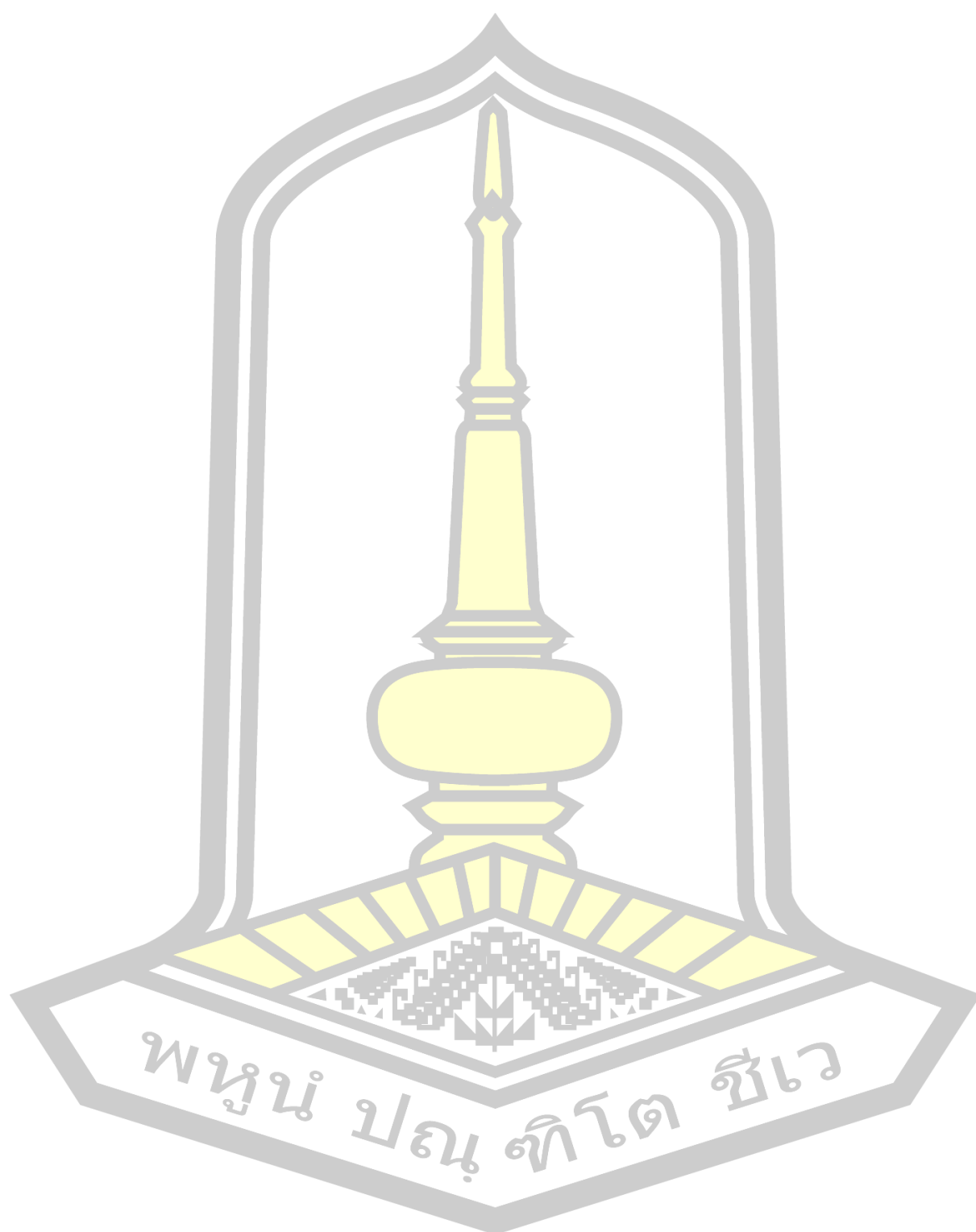
3. Suggestions to government departments

3.1 Develop clear policies to support and encourage the construction and development of rural museums. The government can provide financial support, tax exemptions and other incentive policies to promote the construction of more rural museums.

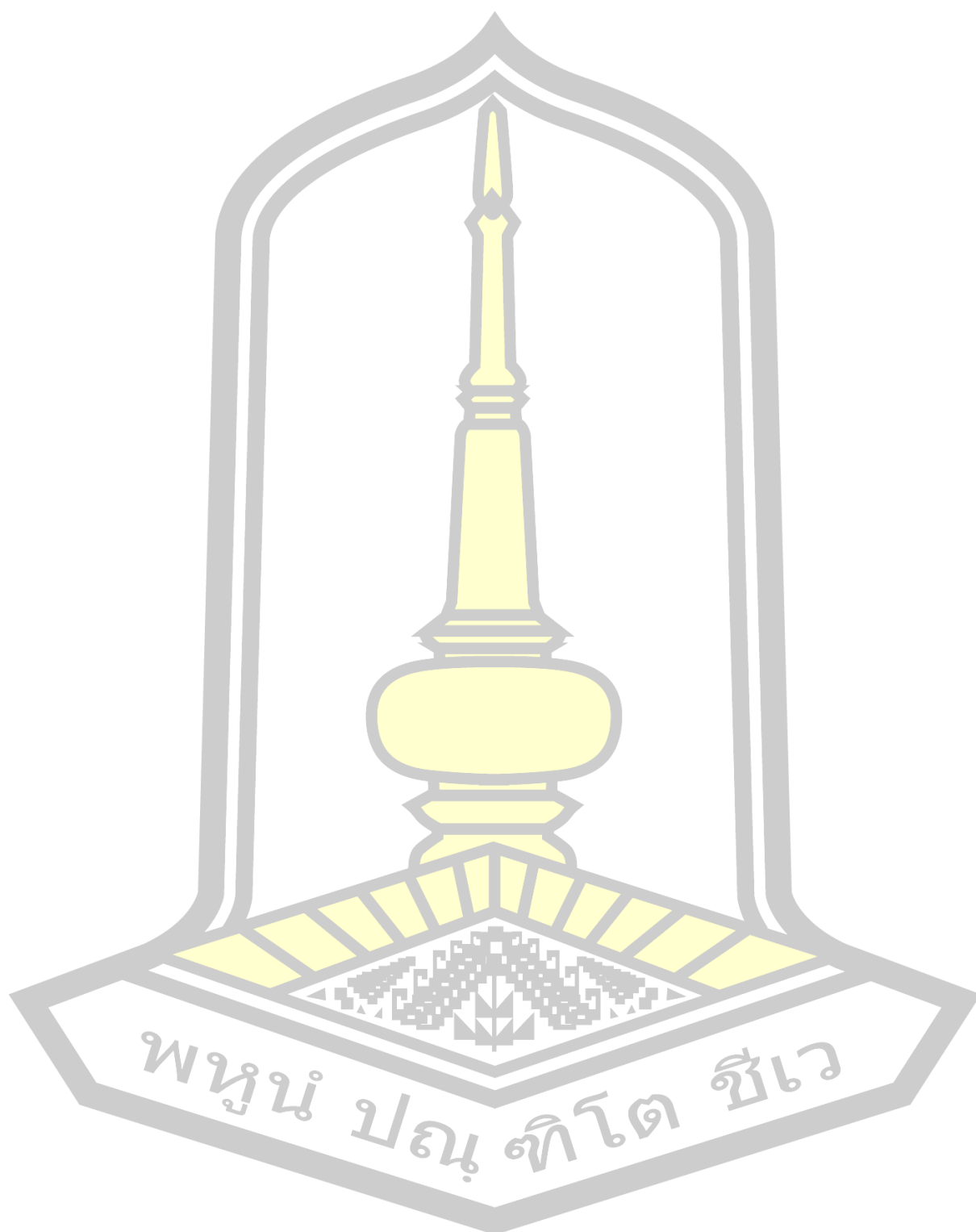
3.2 Build a collaborative mechanism to integrate resources from all parties, including resources in culture, tourism, education and other fields, and promote the coordinated development of rural museums and rural revitalization policies.

3.3 Provide relevant training programs to improve the professional level of rural museum practitioners. Encourage relevant professionals to devote themselves to rural museums and support the construction of rural museum talent teams.

3.4 Strengthen the understanding of the cultural and educational functions of rural museums, better support the cause of rural museums by organizing relevant cultural activities, promoting tourist routes, etc., give full play to the positive role of museums in rural revitalization, and promote cultural inheritance, community development and economy Prosperity.



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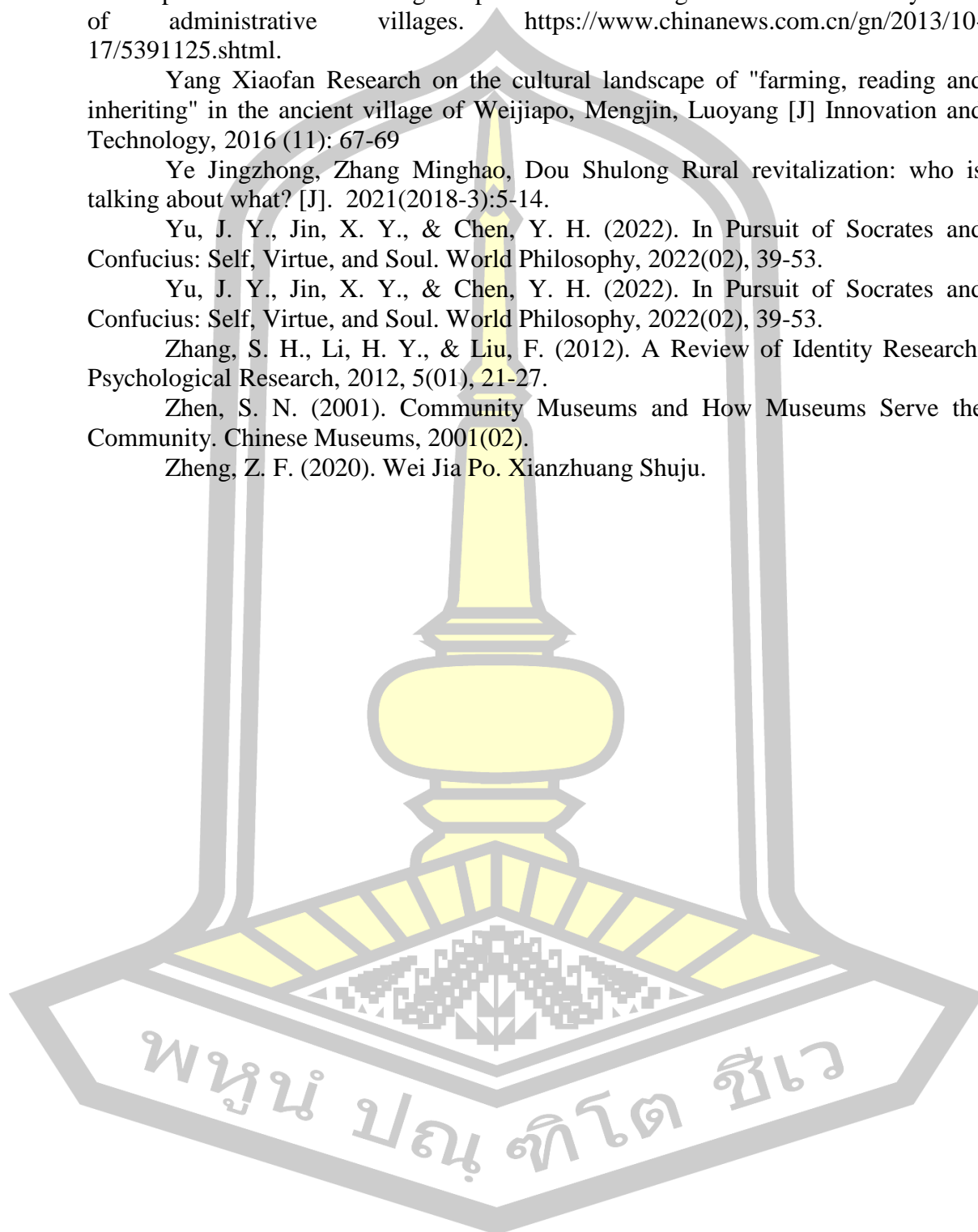
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BIOGRAPHY

NAME	Ms. Yao Zhang
DATE OF BIRTH	Feb. 12, 1992
PLACE OF BIRTH	Luoyang, Henan Province, China
ADDRESS	No. 34, Chundu Road, Laocheng District, Luoyang City, Henan Province
PLACE OF WORK	From 2010 to 2014 :Received bachelor's degree in Art Design from Shaanxi University of Science & Technology
EDUCATION	From 2014 to 2017: Received master's degree in Art Design from Shaanxi University of Science & Technology From 2021 to 2024:Doctor of Philosophy in Fine and Applied Art Research and Creation, Faculty of Fine-Applied Arts and Cultural Science, Mahasarakham University, Thailand

