



Folk murals in Pingnan County, Guangxi: protection and inheritance of cultural heritage

Haowen Liao

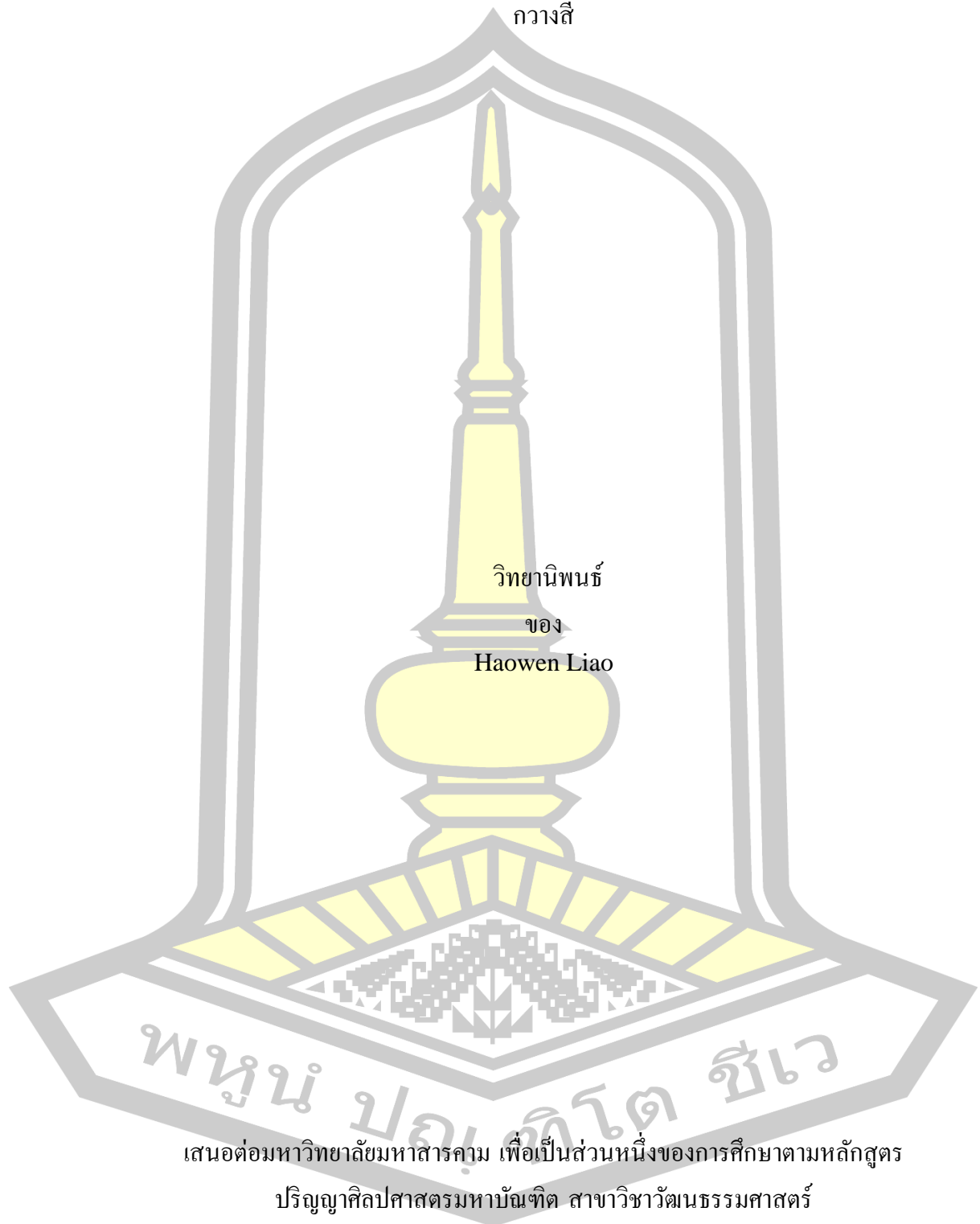
A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Arts in Cultural Science

November 2024

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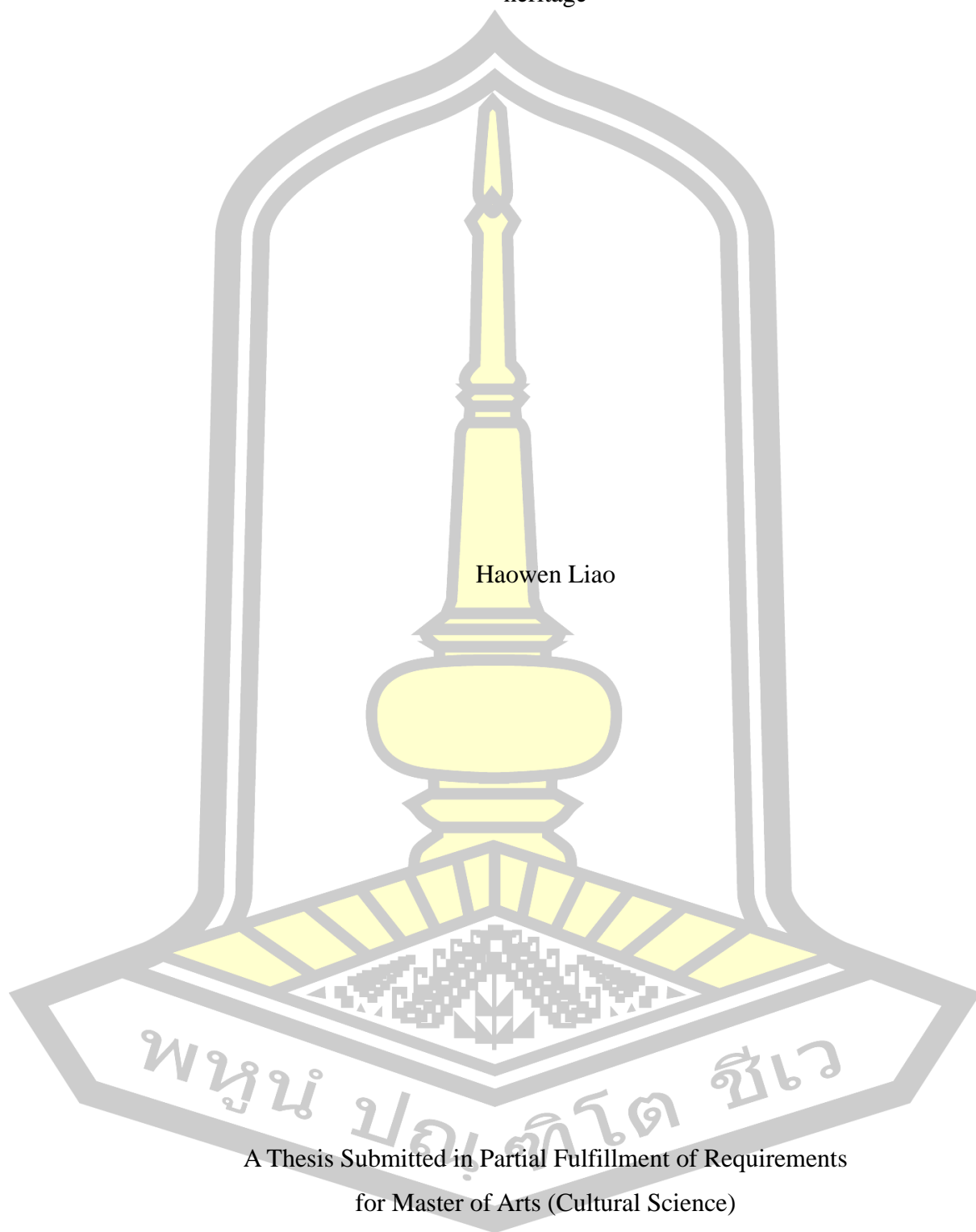
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ABSTRACT

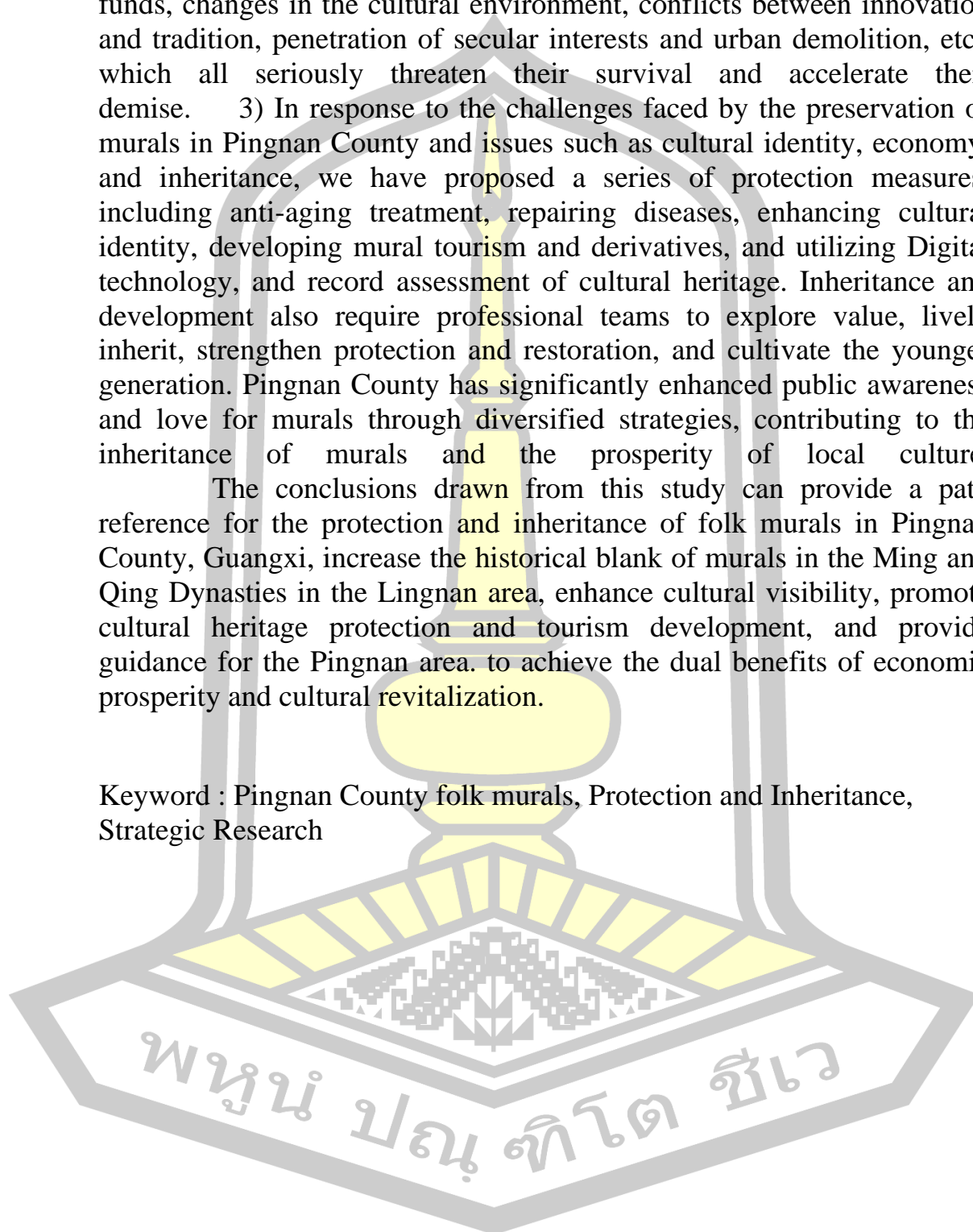
The research purposes of this article are: (1) To study the history and development of Pingnan folk murals. (2) Study the current situation and problems of folk murals in Pingnan County, Guangxi. (3) Study the protection and inheritance of folk murals in Pingnan County, Guangxi. This article uses qualitative methods to research and analyze relevant information and literature on folk murals in Pingnan, Guangxi. This study selected 7 key informants, 15 informal informants and 20 general informants to collect and organize data through field research, in-depth interviews and focus group discussions. Research achieves research results through data analysis and research. The result is as follows:

1) Before the formation of folk murals in Pingnan, the Pingnan area was incorporated into the Central Plains from the Qin and Han Dynasties. After the Tang and Song Dynasties to the Ming and Qing Dynasties, it was deeply integrated with the Central Plains culture, allowing murals to form a trend and spread through population migration. From the Ming and Qing Dynasties to the Republic of China, modern military immigrants brought mural culture. During the Republic of China, Chinese and Western elements were integrated to show a new style, forming today's existing murals. However, between the Republic of China and 2024, murals encountered war turmoil and marginalization, and their number decreased sharply. Modernization and urbanization once again challenged the survival of murals. After three development periods (Qin and Han - Ming and Qing Dynasties, Ming and Qing - Republic of China, and Republic of China - 2024), after the founding of New China, the government attached great importance to protection and brought new changes. 2) Folk murals in Pingnan County, Guangxi carry profound historical and cultural charm. This study explains that murals

face multiple difficulties: erosion of the natural environment, shortage of funds, changes in the cultural environment, conflicts between innovation and tradition, penetration of secular interests and urban demolition, etc., which all seriously threaten their survival and accelerate their demise. 3) In response to the challenges faced by the preservation of murals in Pingnan County and issues such as cultural identity, economy, and inheritance, we have proposed a series of protection measures, including anti-aging treatment, repairing diseases, enhancing cultural identity, developing mural tourism and derivatives, and utilizing Digital technology, and record assessment of cultural heritage. Inheritance and development also require professional teams to explore value, lively inherit, strengthen protection and restoration, and cultivate the younger generation. Pingnan County has significantly enhanced public awareness and love for murals through diversified strategies, contributing to the inheritance of murals and the prosperity of local culture.

The conclusions drawn from this study can provide a path reference for the protection and inheritance of folk murals in Pingnan County, Guangxi, increase the historical blank of murals in the Ming and Qing Dynasties in the Lingnan area, enhance cultural visibility, promote cultural heritage protection and tourism development, and provide guidance for the Pingnan area. to achieve the dual benefits of economic prosperity and cultural revitalization.

Keyword : Pingnan County folk murals, Protection and Inheritance, Strategic Research



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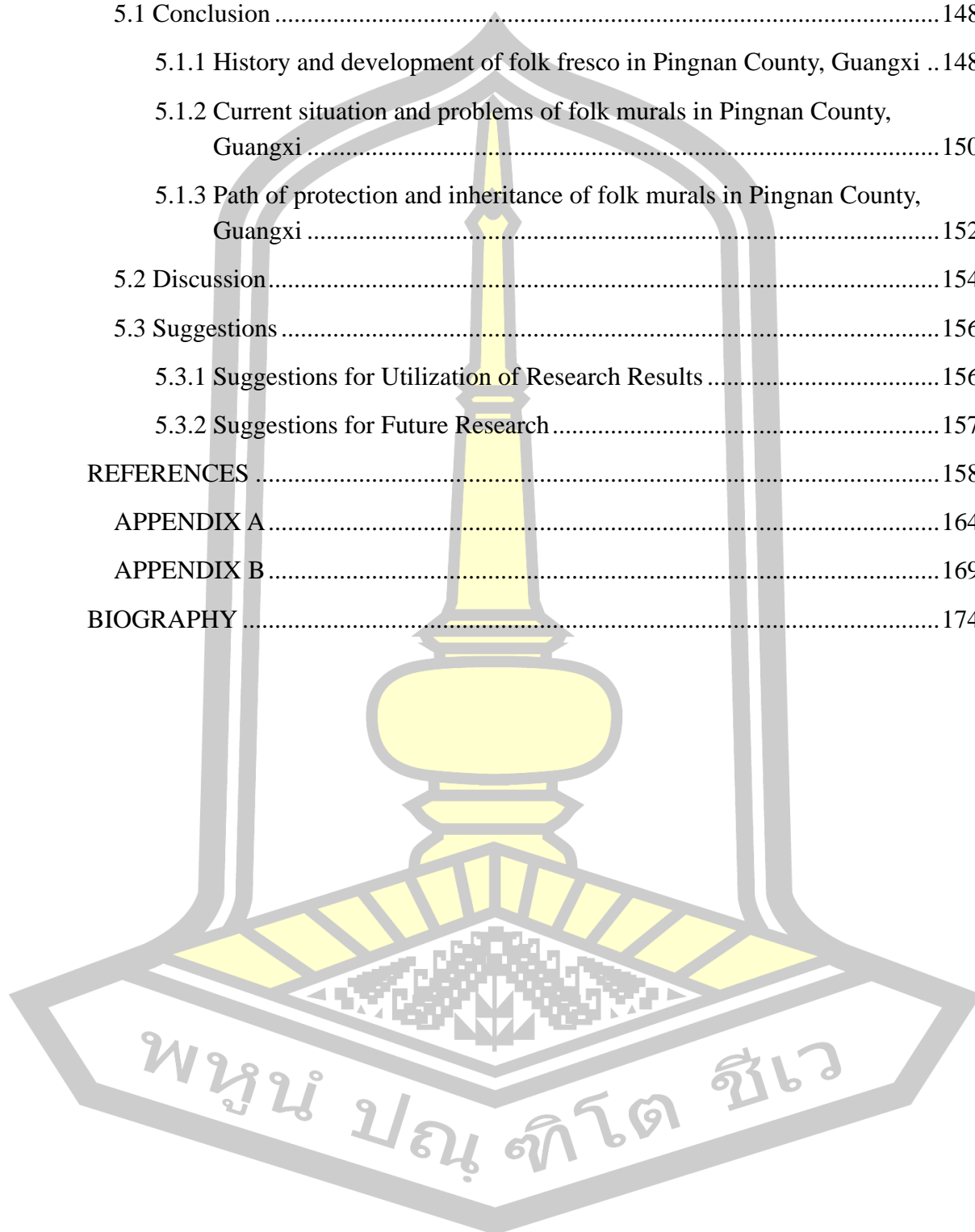
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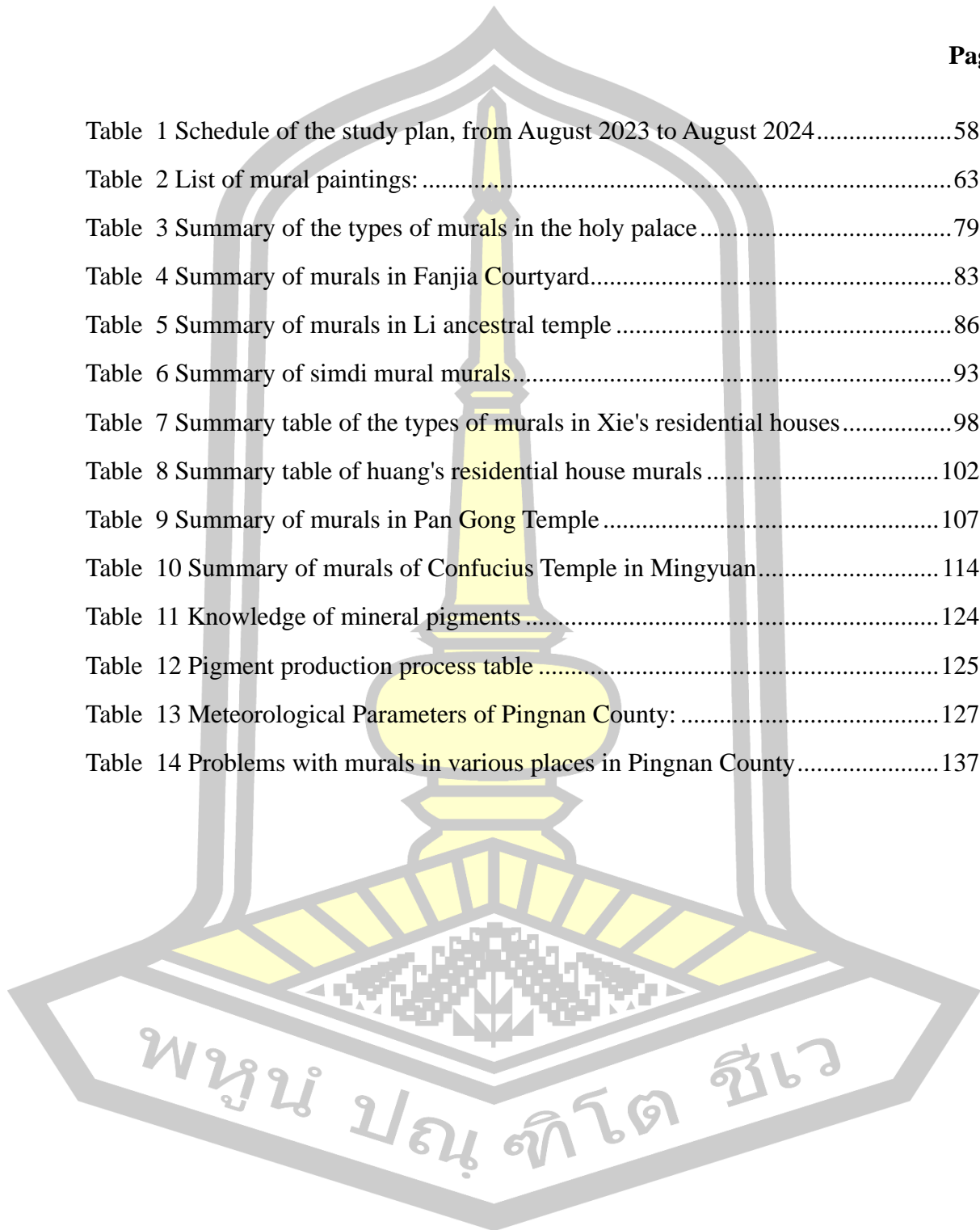
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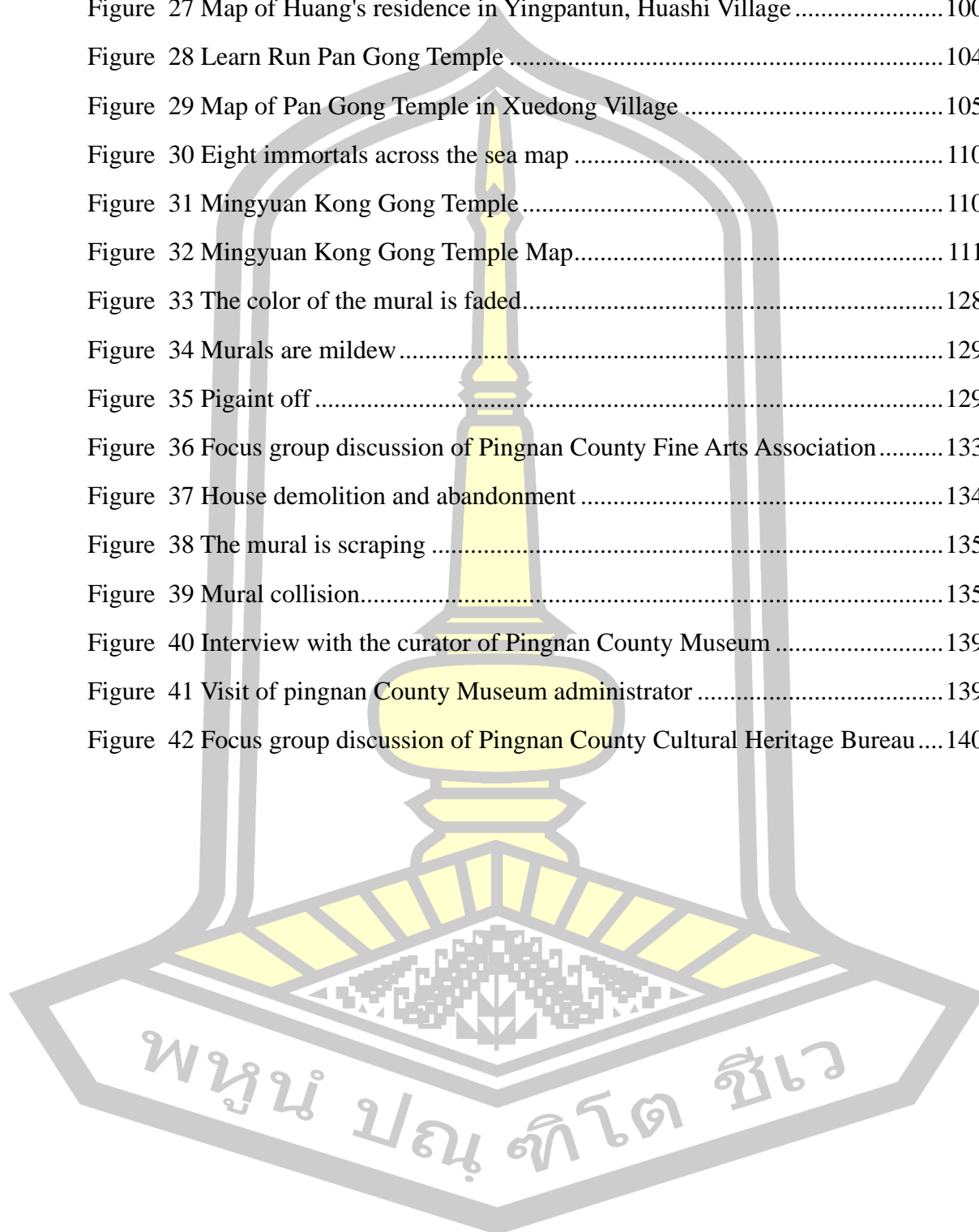
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CHAPTER I

INTRODUCTION

1.1 Research Background

General Office of the Central Committee&Chinese State Council (CPC) (2021)
In the context of the global economic and cultural era, China attaches great importance to the protection and inheritance of cultural heritage. In order to promote cultural prosperity, in 2021, the General Office of the Central Committee of the Communist Party of China and the General Office of the State Council issued the "Regulations on Further Strengthening the Protection of Intangible Cultural Heritage" "Opinions" pointed out that we should establish the concept of great responsibility in protecting historical and cultural heritage, enhance the awe of historical cultural relics, and strengthen the protection of intangible cultural heritage. Cultural heritage is the crystallization of the wisdom and creativity of the Chinese nation, and is also an important carrier of inheriting history. Protecting, inheriting and making full use of cultural heritage is of great significance to inheriting history and building a strong cultural nation. Cultural heritage integrates the wisdom and creativity of the Chinese people, is the essence of traditional Chinese culture, and is an important source of cultural confidence for the Chinese nation.

In accordance with relevant laws and administrative regulations, the Guangxi Zhuang Autonomous Region has formulated a regulation "Implementation Opinions on Further Strengthening the Protection of Intangible Cultural Heritage in Guangxi" to strengthen the protection and preservation of intangible cultural heritage. The implementation of this regulation will help protect and inherit Guangxi's intangible cultural heritage, promote the nation's excellent traditional culture, and promote the construction of a culturally strong region. The General Office of the Party Committee of the Autonomous Region and the General Office of the People's Government of the Autonomous Region issued implementation opinions on April 8, 2022 to comprehensively promote the protection of intangible cultural heritage in Guangxi. Implementation opinions adhere to the guidance of Xi Jinping Thought on Socialism with Chinese Characteristics for a New Era, implement the work policy of "protection

first, rescue first, rational utilization, inheritance and development”, deeply implement the intangible cultural heritage inheritance and development project, and enhance the intangible cultural heritage Protect the level of inheritance.(Guangxi daily, 2022)

The folk murals in Pingnan County, Guangxi are an important part of the traditional culture of the Chinese nation and an intangible cultural heritage. They have unique artistic and historical values. The state attaches great importance to the protection and inheritance of folk culture, providing a strong guarantee for the inheritance and development of culture. These policies and regulations not only emphasize the protection and inheritance of folk culture, but also encourage and support folk artists to carry out various forms of artistic creation and cultural exchange activities to promote the development and dissemination of folk culture.

The development process of Guangxi not only represents the development process of the region, but also shows the evolution of China's multi-ethnic integration. The "Guangxi Ancient Architecture Map" mentions that Guangxi and Guangdong belonged to the ancient Yue Kingdom in ancient times. Although Han immigrants arrived in the following thousands of years, their number was not large. It was not until the Ming and Qing Dynasties that a large number of people poured into Guangxi to settle down for various reasons, with military immigrants from Guangdong dominating. Coupled with trade, a large number of immigrants from Guangdong gathered here. Guangdong merchants not only brought the language of Lingnan, but also passed on its architectural culture, and were deeply influenced by Guangdong culture. (Li,H.Xie,X.&Tang, 2023) Folk ancient buildings usually have murals painted on the walls as decoration. Subsequently, this architectural culture gradually migrated and developed in various parts of Guangxi, and merged with local culture to form murals with unique contents. During the migration from Guangdong to Guangxi, a cultural migration route was formed. During the large-scale relocation process of this period, murals were also produced along with the construction.

The book "Murals of Traditional Cantonese Architecture" points out that the traditional architectural decorative art of Lingnan is known as "three carvings, two sculptures, and one painting", among which "one painting" refers to murals. These murals are generally painted by rural painters on the front doors, corridors or walls of halls of ancestral halls or temples. It is an important traditional architectural

decorative art. The murals from the Qing Dynasty to the Republic of China were mainly attached to ancestral halls, temples, residential houses and gatehouses. Its themes are diverse, including figure paintings, flower and bird paintings, landscape paintings, etc.; its content is rich, including legends, historical figures, allusions, poetry and calligraphy, plum, orchid, bamboo, chrysanthemum, pine and stone, birds, beasts, insects, fish, high mountain fishing, etc., which contain many traditional Chinese cultural factors and have important historical and cultural value, artistic value and scientific value. Most of these murals are painted on the interior walls of ancient buildings, and a small number are painted on wooden boards or in the form of relief as wall decorations. This painting technique and painting subject matter were brought to various places in Guangxi with the relocation, including Pingnan County.(Guangdong Culture Bureau, 2014)

During the field investigation in Pingnan County from August to November 2023, these murals are usually distributed in various villages in Pingnan County. The existing Pingnan folk murals are mainly distributed in 20 villages in Pingnan County. During the visits to these villages, more than 400 murals were collected. According to statistics, more than 300 of them were well preserved and 80 were damaged by various diseases.

Through investigation of literature and interviews with relevant people, we learned that the folk murals in various places were produced successively until 2024, and the "age" of the murals in various villages is about 200 years. They are scattered in various villages, and the villages are far apart. Some of the buildings have not been repaired, and the integrity and damage of the buildings will directly affect the preservation of the murals. In response to this problem, the government has listed the buildings in various places as provincial or county cultural heritage protection, but there is no specific protection method for murals. Because the murals are distributed in remote villages, they have not received much attention and attention, and generally only local people know about them. However, as time goes by, folk murals face a series of problems. Some murals on the wall are eroded by various factors, including the long-term effects of the natural environment, social use functions, slow aging of materials, collisions and frictions during the construction repair process, and the surface pollution caused by the roof tiles falling and leaking due to disrepair of the

house for a long time, and the murals are seriously damaged or disappear due to demolition and construction. The murals have a variety of diseases, mainly pigment fading, wall cracking, white powder layer shedding, spot shedding, scratches and other diseases. Due to the particularity of mural art, professional protection and restoration technology and knowledge are indispensable. However, the lack of professional protection has led to the inability of some murals to be protected and restored in a timely and effective manner, and the relevant skills are also facing the risk of loss. Although some houses are being restored, if the restoration and protection of murals are not taken into account, the murals will slowly disappear. In the future, if the problem is not solved, more problems will arise. First, more murals will not be protected and passed on, resulting in more loss of cultural heritage. Secondly, the loss of this unique cultural art form will seriously weaken the diversity and uniqueness of local culture. Finally, folk murals are a form of traditional Chinese painting art, which has caused losses to the traditional knowledge and skills of traditional Chinese painting art.

In summary, the following is concluded through literature review: the study of Cantonese traditional architectural murals, including the works of Yang Ruishi, a master of Lingnan murals in the Qing Dynasty, and its cultural influence, the history, technology and cultural value of the murals in Xujiang Ancestral Temple in Foshan, the construction of a database of folk murals in ancient Lingnan villages, the number, distribution, theme and characteristics of murals in traditional buildings in southeastern Guangxi, and the discussion and protection of murals in traditional ancient buildings in the Nanjiang River Basin in Guangdong. These studies aim to fully understand the murals in Cantonese traditional buildings, reveal their history, themes, artistic schools and protection measures, and provide strategies and mechanisms for the protection and development of the mural culture in the region. Most of them are about the murals in Guangdong, and the development of protection and policies in various places is different, so it is necessary to find a suitable protection path for the murals in Pingnan County, Guangxi.

At the same time, the folk murals in Pingnan County, Guangxi are an important folk art form in Guangxi, with unique historical, cultural and artistic values. Although many scholars have studied the murals of traditional Cantonese buildings, the study of

folk murals in Pingnan County, Guangxi is still of great significance: First, enrich the field of mural research: The folk murals in Pingnan County, Guangxi are a unique cultural heritage in Guangxi. Research on them can enrich the field of mural research and fill the gaps in related research. Second, protect and inherit folk art: The folk murals in Pingnan County, Guangxi are the crystallization of the wisdom of the local people. Protecting and inheriting them will help preserve and carry forward local folk art. Third, promote cultural exchange and dissemination: Through the study of folk murals in Pingnan County, Guangxi, people's understanding of local culture can be enhanced and cultural exchange and dissemination can be promoted.

Therefore, whether in the research field of traditional Cantonese architectural murals or folk murals in Pingnan County, Guangxi, it has important value and significance. At the same time, murals are facing the danger of disappearing due to environmental erosion, lack of attention from the general public, and protection from relevant policies. Therefore, the purpose of this study is mainly to study the history and development of folk murals in Pingnan County, understand their current situation and problems, and explore the path of their protection and inheritance. In order to protect the murals, modern technologies such as shooting and archiving can be adopted. At the same time, suggestions to support the formulation of policies for government departments to protect and inherit this precious cultural heritage. The purpose of these measures is to preserve local cultural heritage, improve public awareness of murals, explore protection methods, and provide support for education promotion and tourism. This will not only protect the unique artistic value of murals, but also have a positive impact on the inheritance and development of local culture. Through in-depth research on the history and development of folk murals in Pingnan County, Guangxi, we can better understand its artistic form and cultural connotation, and provide guidance and support for its protection and inheritance. At the same time, by increasing the public's awareness and promotion of murals, the tradition and innovation of local culture can be promoted, which will have a positive effect on local economic development and the prosperity of tourism.

1.2 Objectives of the Research

1.2.1 To study the history and development of folk murals in Pingnan County, Guangxi

1.2.2 To study the current situations and problems of folk murals in Pingnan County, Guangxi

1.2.3 To study the protection and inheritance of folk murals in Pingnan County, Guangxi

1.3 Research Questions:

1.3.1 What is the history and development of folk murals in Pingnan County, Guangxi?

1.3.2 What are the current situation and problems of folk murals in Pingnan County, Guangxi?

1.3.3 What are the ways to protect and inherit the folk murals in Pingnan County, Guangxi?

1.4 Importance of Research

1.4.1 As an important part of local history and culture, folk murals in Pingnan, Guangxi not only have unique artistic styles and forms of expression, but also carry the treasures of local ethnic culture. This study systematically explains the social memory of folk murals in Pingnan County by studying the historical development, current situation and problems of folk murals in Pingnan, Guangxi. This study applies knowledge from sociology, anthropology and cultural studies to enrich the academic theoretical knowledge of this study.

1.4.2 This study provides a development path for the development of folk murals in Pingnan County, so as to protect and inherit murals, and at the same time help spread local murals and increase public awareness. This can not only better understand the local history and culture, folk beliefs, social outlook, etc., and provide important physical materials for the study of local history, but also better protect and inherit this precious cultural heritage and promote the inheritance and development of national culture.

1.4.3 This study can provide support for government departments to formulate policies on the protection and inheritance of folk murals in Pingnan County, and provide reference for the protection and revitalization of other intangible cultural heritage. Researching folk murals can enable more people to understand and recognize local culture and art, enhance national pride and cultural confidence, and thus promote the development of social education.

1.5 Definition of Terms

1.5.1 Pingnan Folk fresco:

The murals painted on ancient buildings in all villages in Pingnan County, Guangxi, were created between 1662 and 1936. Folk murals are a form of mural art based on the lives of ordinary people. They are patterns and pictures painted on walls by folk artists, usually on the walls of houses, guild halls, public spaces and public buildings in rural areas. These murals often depict local customs, folk traditions, historical events, myths and legends, social issues and other content. Folk murals are usually painted with bright colors, simple lines and bold images, emphasizing the love and record of life.

1.5.2 Pingnan County, Guangxi

Pingnan County is a county under the jurisdiction of Nanning, Guangxi Zhuang Autonomous Region, China. It is located in the southeast of Guangxi, with geographical coordinates of 23°20'~23°51'N, 110°18'~110°55'E. Pingnan County is located in the southeast of Guangxi, with an area of about 2983.97 square kilometers. This area with a long history has a history of nearly 1700 years. Pingnan County is an area with a long history and cultural heritage, with many ancient buildings and murals. These murals are an important carrier of Pingnan County's history and culture. They reflect the local history, culture and social features, and have high artistic and historical value. These murals are distributed in the Ming and Qing Dynasties, with a large number, basically preserving the original mural style, and are widely distributed.

1.5.3 Protection and inheritance of Cultural Heritage:

Cultural heritage refers to the folk murals in Pingnan County studied in this study. It includes the historical development related to murals, the current situation and problems of murals, and the knowledge related to murals. Protection refers to the

study of the protection of folk murals in Pingnan County. Using cultural knowledge, it mainly studies its historical development and current problems from the perspectives of aesthetic theory, cultural identity theory, cultural protection and inheritance theory, social memory theory, cultural communication theory, and functional structure theory. On this basis, modern technology and photography technology are used to comprehensively record and preserve murals, and then new guarantees and development paths are sought through the current situation and problems. It is mainly through strengthening the public's awareness of protecting murals, building a protection system for building owners, strengthening government functions, establishing and improving cultural heritage laws and regulations, optimizing assistance models, activating the vitality of the cultural heritage market, and broadening publicity channels. Inheritance mainly involves in-depth research and discussion on the history, artistic value, and technical characteristics of murals, so as to better understand the historical background, artistic style, and technical characteristics of murals.

1.5.4 History and development

The history and development of murals can be divided into the following three time periods:

1.Origin and initial development period (Qin and Han Dynasties to Ming and Qing Dynasties)

Origin stage: Initially, these murals may appear as part of religion, sacrifice or life records in the form of simple patterns and symbols, reflecting the living customs and beliefs of people at that time.

Initial development stage: With the evolution of history, folk murals have been initially developed in the Ming and Qing Dynasties. At this time, the themes of murals began to diversify, including myths and legends, historical stories, folk customs, etc. The painting skills have also improved, the lines are smoother, and the colors are richer.

2.Prosperty and maturity period (Ming and Qing Dynasties to the Republic of China)

During the Ming and Qing Dynasties, it was already very prosperous, the society was relatively stable, and the economy and culture had developed to a certain

extent, providing a good environment for the creation of folk murals. The number of murals increased dramatically, and the themes of murals became more extensive, including religious themes, folk stories, folk customs and mythological stories, etc. There are murals in many temples, ancestral halls, houses and other buildings. At the same time, the painting skills of murals have been further improved, forming a unique artistic style. These murals have different contents and styles and have high artistic value.

3. Decline period (Republic of China to 2024)

During the Republic of China period, due to social unrest and war, mural art suffered a great impact. However, some people of insight are still committed to protecting and inheriting folk murals, so that this traditional art can continue. In modern times, with the development of society and people's emphasis on traditional culture, Guangxi Pingnan folk murals have received more attention and support. Some folk artists and cultural institutions have begun to re-explore and organize this traditional art form and pass it on to more young people. At present, Guangxi Pingnan folk murals have become one of the important resources for local cultural tourism.

1.5.5 Current situation and problems

The villages where the existing murals are located are geographically remote, so they have not attracted widespread attention and attention. Usually only local people know of their existence. At present, some buildings have not been properly repaired, and the integrity of their buildings directly affects the preservation of the murals on them. Among the more than 400 murals collected, more than 80 are damaged. The main damages are: fading of pigments, cracking of walls, shedding of white powder layers, spot shedding, scratches, rainwater residues, etc. Due to the scattered distribution of murals and aging and damage, more energy and resources need to be invested in protection and management. At the same time, the inheritors of murals are aging and lack successors. It is necessary to strengthen training and inheritance work so that young people can understand and master the art of murals. In addition, there are no relevant policies on murals.

1.6 Concept Framework

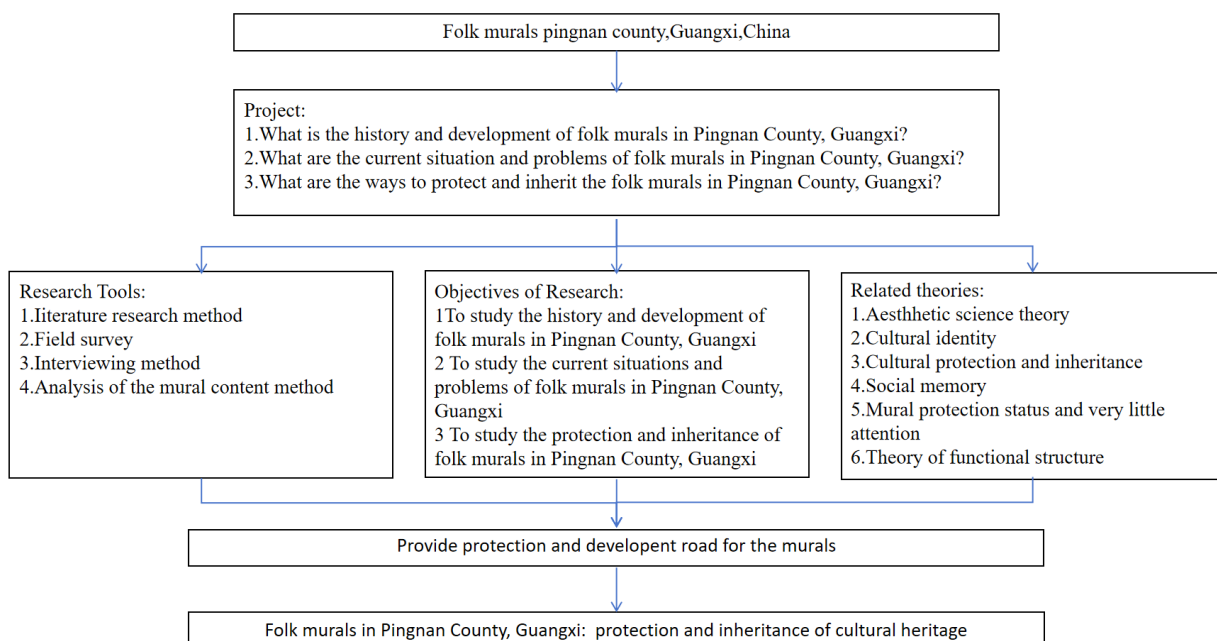
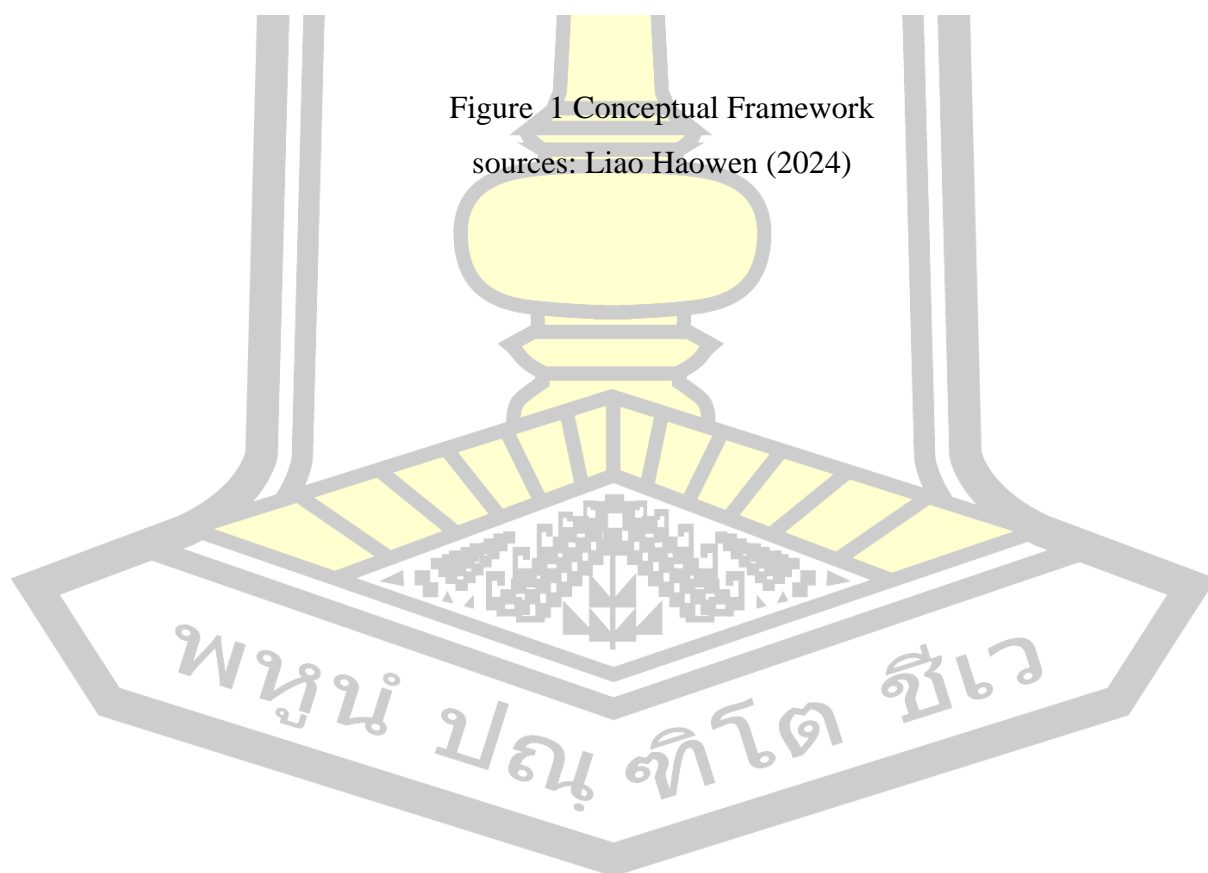


Figure 1 Conceptual Framework
sources: Liao Haowen (2024)



CHAPTER II

LITERATURE REVIEWS

This chapter mainly introduces the basic situation of murals, including the origin, historical development, relevant knowledge of murals, and relevant laws and policies. It also introduces relevant Chinese and international topics and the current status of each topic. The theories discussed in this section mainly include aesthetic theory, cultural identity theory, cultural protection and inheritance theory, social memory, cultural communication theory, functional structure theory, etc., which provide a research basis for further research in this article.

2.1 Origin and historical development of murals

2.1.1 Origin of murals

2.1.2 Historical development of the fresco

2.2 Knowledge of murals

2.2.1 Theme and content of the murals

2.2.2 Theme development of murals

2.2.3 Unique value of the murals

2.2.4 Status of the murals

2.2.5 Mural protection status and very little attention

2.3 Relevant laws and policies

2.4 Related theories

2.4.1 Aesthetic theory

2.4.2 Cultural Identity

2.4.3 Cultural protection and inheritance

2.4.4 Social memory

2.4.5 Theory of cultural communication

2.4.6 Theory of functional structure

2.5 Relevant of Research

2.5.1 Domestic research

2.5.2 foreign research

2.1 Origin and historical development of murals

2.1.1 The Origin of murals

"Murals of Traditional Buildings in Guangzhou" points out that Chinese mural art has a long history, and murals have been handed down as early as the Qin and Han Dynasties. During the Sui and Tang Dynasties, mural art reached its peak, and masters such as Wu Daozi and Yan Liben emerged, which had a profound impact on the history of Chinese art. Folk murals were also influenced by the Central Plains murals, but as time went on, they gradually integrated into the folk culture and artistic style of the local area, forming a mural art with distinct local characteristics. Most of these murals were painted in ancestral halls, private houses, temples and other places. They not only have decorative functions, but also carry rich historical and cultural connotations.

Since the Song Dynasty, rice paper paintings have emerged, and the social status of murals has begun to decline. Most of the artists are folk artists at the bottom of the painting world. However, murals have not declined. On the contrary, they have been more widely loved because of their move to Guangzhou, becoming a popular "vulgar" culture. The theme of murals has changed to secular Guangzhou traditional culture, which has been widely circulated and continuously developed in history. Compared with rice paper paintings, murals show more of the aesthetic tastes, values and moral customs of the lower class society.

From the Ming Dynasty to the Qing Dynasty in China, folk murals first appeared in Guangdong, and then developed further in the course of historical development.

From the Qing Dynasty to the Republic of China, folk murals reached their heyday. With the development of the economy, the growth of Cantonese wealth prospered the construction industry. People who became rich through business built new houses, ancestral halls, academies and temples, and had high requirements for architectural decoration. As a high-end decorative art, murals were widely popular in the Cantonese area. Especially in the more than 100 years from Emperor Qianlong to Emperor Xianfeng of the Qing Dynasty in China, the Cantonese area in the Pearl River Delta accumulated rich family property due to the benefits of Guangzhou's exclusive trade. The development of Shatin also contributed to the cohesion and

growth of clan power. The construction of the clan temple and other factors promoted the popularity of mural art. The Cantonese artists at that time created exquisite murals through their superb skills and rich imagination. These murals not only reflect the social life and cultural features of the time, but also show the outstanding talents and infinite creativity of Cantonese artists. (Guangdong Culture Bureau, 2014)

These murals are exquisitely crafted, with complete pictures, bright colors and clear inscriptions, showing the pursuit of beauty and love of life by the Cantonese people. At the same time, they also record the historical changes and cultural heritage of the Guangfu region, providing valuable information for us to understand and study Guangfu culture.

At the same time, this technology and mural themes were further developed during the migration to Guangxi and other regions.

2.1.2 Historical development of the fresco

During the Ming and Qing Dynasties, the "Map of Ancient Architecture in Guangxi" mentioned that a large number of Han people poured into Guangxi to settle down, mainly military immigrants from Guangdong. As Wuzhou City in Guangxi became the military station of the Governor-General of Guangdong and Guangxi, many businessmen gathered here. These immigrants brought foreign architectural culture and mural techniques, forming unique architectural styles and decorative murals in different regions. Pingnan folk murals developed a lot as architectural decorative paintings during this period, enriching the local artistic atmosphere and showing unique historical and cultural characteristics. (Guangdong Culture Bureau, 2014)

In the process of migration and development, in the early historical stage, folk murals were mainly influenced by the Central Plains culture, and the themes, styles and techniques of murals were similar to those of murals in the Central Plains. However, with the gradual formation and development of Cantonese culture, these murals began to integrate the folk culture and artistic characteristics of various places, and gradually formed a mural style with local characteristics. The murals at this time were more mature in technique and more diverse in style. In addition to traditional myths and legends and historical stories, the content of the murals also began to reflect more the living customs and aesthetic tastes of the Cantonese people.

Since modern times, with the changes in society and the introduction of Western culture, folk murals have also undergone some changes. On the one hand, traditional mural painting skills faced challenges in their inheritance, and many highly skilled painters were gradually lost; on the other hand, new art forms and aesthetic concepts also had a certain impact on folk murals, and this type of murals gradually declined.

2.2 Knowledge of murals

2.2.1 Theme and content of the murals

Murals are mainly found on the exterior and interior walls of ancestral halls and temples, as well as on the door lintels of residential houses. Painters often paint on a dry white lime surface, first applying a layer of white lime about 1 cm thick. Each building's murals are usually painted by one or two painters, and the number varies, from just a few to dozens. Among multiple murals on the same building, the main works may be signed and dated by the painter, while other works are usually anonymous. This information helps determine the year and author of the murals.

The Cantonese traditional architectural murals from the late Qing Dynasty to the Republic of China have distinct personalities, which are different from the Dunhuang Buddhist murals and the murals of the life of the Central Plains nobles, and highlight the secular Cantonese cultural characteristics. (Guangdong Culture Bureau, 2014) "Guangzhou Traditional Ancient Building Murals" divides the contents of Cantonese traditional architectural murals from the Qing Dynasty to the Republic of China into three categories:

The first category: still life paintings with auspicious meanings, such as vases, grapes, bats and other objects and animal paintings that symbolize peace, fertility, happiness and longevity.



Figure 2 Still life map
source: Liao Haowen (2023)



Figure 3 Animal map
source: Liao Haowen (2023)

The second category: landscape paintings such as mountains, rivers, flowers and birds, which are used as decorations and are often painted in the last room of a building. They reflect the Cantonese aesthetic and the connotation of praying for good luck.

พหุบัน ปณ ทัโต ชีเว



Figure 4 Landscape map
source: Liao Haowen (2023)



Figure 5 Flower and bird map
source: Liao Haowen (2023)

Category 3: Paintings depicting historical allusions, mainly based on historical figures or legends. This type of murals is large in number and rich in information. They are usually painted on the doors and main halls of buildings and on prominent wall locations.



Figure 6 Figure map
source: Liao Haowen (2023)

In ordinary houses, the first two types of murals are the main ones, while in ancestral halls and temples, there are all kinds of murals, among which historical allusion paintings are the most numerous.

2.2.2 Theme development of murals

In ancient buildings, murals are a common form of decoration. From the Qing Dynasty to the Republic of China, they were divided into two main styles: painted and ink. Painted murals usually depict landscapes, flowers and birds, and figures. They are colorful and delicate, presenting vivid characters and exquisite layouts, and are deeply loved by local villagers. Ink murals are relatively rare, and the themes are mostly dragons, clouds, and dragons. This kind of mural outlines the image of a flying dragon in black and white ink, giving people a calm and profound sense of art. The production skills of ink dragon murals are extremely high, and they are highly respected by the mural community. Some murals even use ink dragons as the theme of creation. These murals show the charm and uniqueness of traditional art and reflect the rich connotation and unique charm of folk ancient architectural culture. The earliest paintings of this theme can be seen in the works of Liang Hanyun of Fudang Maigong Temple in Huangge Dongli Village, Nansha District in the 26th year of Daoguang. Because this kind of painting requires a fairly high level of skill, it was highly respected by the mural community at the time. In the late Qing Dynasty, there were even murals with "ink dragons" as the theme. (Guangdong Culture Bureau, 2014)

2.2.3 Unique value of the murals

Guangdong Culture Bureau. (2014) Murals play an important role in the inheritance of traditional Chinese architecture and national culture, such as the historical allusions and Buddhist stories shown in the Dunhuang murals. Since ancient times, murals have carried the tradition of "promoting education and helping human relations" of traditional Chinese murals, and have inherited a wide range of traditional cultural content. These works illustrate traditional culture, legends and concepts, and provide intuitive traditional cultural information to the grassroots people. In temples, ancestral halls and residential buildings, these murals symbolize the traditional Chinese cultural values and undertake the important mission of clan customs and traditional cultural concepts. Therefore, as an important part of architecture, murals

play an indispensable role in many aspects, enriching and inheriting Chinese traditional culture.

2.2.4 Status of the murals

Guangdong Culture Bureau. (2014) In rural society, buildings such as ancestral halls enjoy a high status. The murals on these buildings are not random graffiti, but reflect the importance of murals and the artistic significance they are endowed with. These murals represent folk art, and the skill level of muralists symbolizes the cultural style and artistic level of the regional society. Although most muralists belong to painters at the bottom of society and their paintings are often standardized, there are also some masters with superb skills and high reputation. These artists had a great influence in the society at that time and were invited to create murals for some powerful ancestral halls and other institutions.

As image materials, folk murals show the cultural ecology of the society at that time and the precipitation of traditional culture, revealing many social contents and intangible cultural heritage that cannot be expressed in words. The murals give special value to folk culture through the exquisite depiction of details, make up for the shortcomings of traditional official historical documents, and are precious historical records of folk customs and market culture.

2.2.5 Mural protection status and very little attention

Guangdong Culture Bureau. (2014) From the late Qing Dynasty to the Republic of China, the painting art in Guangdong and Guangxi showed a diverse and rich appearance, and the paintings showed unique styles and characteristics during this period. In addition to the works of literati painters, we should also pay attention to the importance of traditional architectural murals as a folk art form. As an art form attached to Cantonese architecture, folk murals are easy to understand and are deeply loved by the general public. However, due to their easy disappearance and insufficient protection, many murals have been damaged in the course of history. Some of them have been covered, and some have disappeared with the reconstruction of buildings.

There are many challenges in protecting murals, including the lack of effective protection methods, the scarcity of mural materials, and the disappearance of murals due to building reconstruction. To continue the cultural connotation and artistic life of murals, urgent measures need to be taken, such as backing up and recording existing

murals, promoting research and discussion, and raising people's attention to the protection of murals, so as to ensure that these precious artistic heritages can be passed on and preserved.

2.3 Relevant laws and policies

China has taken a series of effective measures to protect murals in accordance with relevant laws and policies. Through the ever-improving Cultural Relics Protection Law of the People's Republic of China (1982, most recently revised in 2018), mural protection has a clear legal basis. The law stipulates that murals with historical, artistic and scientific value are protected by the state. Murals are often attached to traditional buildings, and many traditional buildings are listed as cultural relics protection units or immovable cultural relics due to their cultural value. This means that murals are also protected at the same time. The renovation of registered ancestral halls, temples, residential buildings and other buildings must be reviewed by cultural relics administrative departments and experts to ensure that the protection of murals is fully considered during the renovation process.

Chapter 2, Article 2 of the Cultural Relics Protection Law of the People's Republic of China also makes corresponding provisions for the registration, repair, relocation and reconstruction of buildings that serve as the base of murals. These regulations not only help to standardize mural restoration work, but also promote the professional development and research of relevant experts and institutions. The formulation and implementation of relevant regulations have effectively reduced the damage to murals caused by non-compliant repair activities, and further improved people's awareness and attention to cultural relic protection.

In addition, China also pays attention to strengthening the cultivation of people's awareness of cultural relic protection. By continuously holding cultural relic protection publicity activities and popularizing cultural relic protection knowledge, guiding, educating and mobilizing the public to participate in mural protection work, the purpose of raising the awareness of cultural relic protection in the whole society is achieved.

In summary, China has formulated and improved relevant regulations for mural protection work and strengthened the supervision of mural repair work. By combining

with the protection of traditional buildings, the damage to murals caused by construction is reduced. At the same time, cultural relic protection publicity and education are actively carried out to raise people's awareness of cultural relic protection. These efforts and measures have effectively protected the historical, artistic and scientific value of murals and promoted the development of China's mural protection cause.

The General Office of the CPC Central Committee and the General Office of the State Council issued the "Opinions on Further Strengthening the Protection of Intangible Cultural Heritage", emphasizing that protecting, inheriting and utilizing intangible cultural heritage is of great significance to building a socialist cultural power. Intangible cultural heritage is an important part of China's excellent traditional culture, a vivid witness to the continuous inheritance of Chinese civilization, and an important foundation for connecting national sentiments and maintaining national unity. These heritages need not only to be protected, but also to be inherited and utilized to continue the historical context, strengthen cultural confidence, and promote exchanges and mutual learning among civilizations.

In order to strengthen the protection and preservation of intangible cultural heritage, inherit and promote the excellent traditional culture of the nation, in accordance with the Intangible Cultural Heritage Law of the People's Republic of China and other relevant laws and administrative regulations, and in combination with the actual situation of the Guangxi Zhuang Autonomous Region, the 26th meeting of the Standing Committee of the 12th People's Congress of the Autonomous Region passed a regulation. The content of the regulation includes: general principles, investigation of intangible cultural heritage, list of representative items of intangible cultural heritage, inheritance and dissemination of intangible cultural heritage, protection and reasonable use of intangible cultural heritage, safeguard measures, legal responsibilities, etc. The purpose of the regulation is to strengthen the protection and preservation of intangible cultural heritage, inherit and promote the excellent traditional culture of the nation, and promote cultural diversity and cultural innovation. The implementation of the regulation will help protect and inherit Guangxi's intangible cultural heritage, promote the excellent traditional culture of the nation, and promote the construction of a culturally strong region.

On April 8, the General Office of the Guangxi Zhuang Autonomous Region Party Committee and the General Office of the People's Government of the Autonomous Region issued the "Implementation Opinions on Further Strengthening the Protection of Intangible Cultural Heritage in Guangxi" to comprehensively promote the protection of intangible cultural heritage in Guangxi. The opinions adhere to the guidance of Xi Jinping Thought on Socialism with Chinese Characteristics for a New Era, fully implement the spirit of the 19th National Congress of the Communist Party of China and the previous plenary sessions of the 19th CPC Central Committee, and thoroughly implement the spirit of General Secretary Xi Jinping's "4.27" important speech during his inspection of Guangxi and his series of important instructions and requirements for Guangxi's work. The protection work should adhere to the guidance of the socialist core values, adhere to creative transformation and innovative development, implement the working principle of "protection first, rescue first, reasonable use, inheritance and development", and thoroughly implement the intangible cultural heritage inheritance and development project to improve the level of protection and inheritance of intangible cultural heritage.

2.4 Related theories

2.4.1 Aesthetic theory

Aesthetics is a discipline that studies aesthetic experience, aesthetic consciousness, and the nature, principles, laws, and values of beauty. By exploring the aesthetic significance and aesthetic characteristics of ancient architectural murals, we can provide theoretical guidance and aesthetic value judgment for their protection and inheritance, thereby promoting the inheritance and development of ancient architectural mural culture. The theory of aesthetics can help us fully understand the aesthetic connotation of ancient architectural murals, promote their artistic value and cultural significance, guide us to solve the challenges in protection and inheritance, and formulate corresponding strategies to maximize the display and inheritance of the value of ancient architectural murals.

In "Aesthetic Theory and the Experience of Art", he argues that aesthetics should be more widely applied to everyday life, rather than just limited to a small part of artistic experience. He points out that some existing aesthetic theories may be too

narrow, causing aesthetics to become too theoretical. He advocates that aesthetic experience should be understood by considering the creative contribution of artworks, and points out that this experience is similar to religious or moral experience, but has not yet been fully understood. He believes that aesthetics should explore the complexity of aesthetic experience, attract a wider audience, and help people better understand themselves through aesthetics. The core of his criticism lies in the effort to make aesthetics more understandable and closer to the actual experience of daily life. (Elliott, 1966)

When studying murals, we should use aesthetic perspectives more widely and avoid the limitations and over-theorization of aesthetic theories. By deeply understanding the creative contribution of murals, we can discover their commonalities with daily life experiences such as religious and moral experiences, thereby revealing their artistic connotations and cultural values more comprehensively. This research method not only helps to attract a wider audience, but also helps people better understand and understand themselves through the art form of murals, making aesthetics closer to the actual experience of life.

In "FORM AND CONTENT: AN AESTHETIC THEORY OF ART", it is analyzed that works of art have unique aesthetic qualities and can meet our aesthetic needs through the perfect combination of form and content. When we recognize that something is a work of art, we can better understand the artist's creative motivation, the significance of artistic development, the importance of art to our lives, and the discussion and controversy about art. Artists are committed to creating works with this aesthetic quality, which is also a challenge to our minds, rational reactions and interpretations, and this challenge is crucial to the development of community and rationality. In summary, the value and significance of works of art lies in showing human nature and inspiring our wisdom, and this enlightenment is crucial to the growth of human society and mind. (Eldridge, 1985)

As a work of art, murals have unique aesthetic qualities and meet our aesthetic needs through the perfect combination of form and content. When exploring murals, we can have a deeper understanding of the artist's creative motivation, the significance of murals in the history of artistic development, and its important impact on our lives. Murals not only show human nature, but also inspire our wisdom, and

play an indispensable role in the development of community and rationality. Therefore, we can study the value and significance of murals more comprehensively and deeply, so as to better appreciate and inherit this precious cultural heritage of mankind.

In "Aesthetic Theory and the Aestheticization of Everyday Life Henrik Kaare Nielsen" mentions that the process of aestheticization is ambiguous and uncertain, involving the meaning and participation between internal integration and dialogue, as well as cognitive and moral discourse formed by constant competition and propositional reduction complexity. However, it is now clear that the consumerist variant of aestheticization is advancing. Public space and its meaning are essential for the development of civil society. Therefore, the main task of aesthetic practice and aesthetic theory today is to critically reflect this relationship, promote practices that challenge and disrupt the dominant scenes of pleasing, single assumptions and harmony, and capture the key parts of hegemony in the public sphere, thereby promoting dialogue between citizens. This secular struggle seems to be a prerequisite for realizing the fundamental empowering potential of the aesthetic experience process today. (Nielsen, 2005)

The uncertainty and internal complexity of the aestheticization process suggest that when studying murals, we should pay attention to the meaning of internal integration and dialogue, and how it reflects the connection between public space and civil society. Critically examine the scenes dominated by pleasing, single assumptions and harmony in murals to promote dialogue between citizens. This research path not only reveals the aesthetic value of murals, but also demonstrates their importance as a tool of social criticism, helping us to more comprehensively understand the status and influence of murals in human culture.

2.4.2 Cultural Identity

From the perspective of the protection and inheritance of murals, the theory of cultural identity has shown its important value and significance in the literature. As an important part of cultural heritage, murals not only carry rich historical information and cultural connotations, but are also an important carrier of national identity and cultural inheritance.

The study "Identity Theory and Social Identity Theory" points out that in social psychology, we need to build a comprehensive theory about ourselves, taking into account the influence of both individual and group levels, and not repeating different aspects of the self. Identity theory and social identity theory are two different research methods, but combining them can better understand the self. The key points include the source of identity (such as ethnicity or role), the importance and activation of identity, and the thinking and behavioral impact of different identities. Combining the views of these two theories can help us understand the diversity and development process of the self more comprehensively. (Stets, J. & Burke, 2000)

When protecting and inheriting folk murals, we are not only preserving cultural heritage, but also maintaining individual and collective identity. By recognizing and cherishing these murals, we can have a deeper understanding of our cultural background and feel connected to the community and traditions. This can enhance our self-esteem and self-identity, while also promoting understanding and respect between different communities. Therefore, when protecting and inheriting folk murals, we are not only preserving historical and artistic values, but also promoting cultural identity and group cohesion.

In the study "From Social to Political Identity: A Critical Examination of Social Identity Theory", it is pointed out that people have recently become more and more interested in the concept of identity, especially in the humanities and social sciences. But strangely, the impact of discussions on identity on our political behavior and political psychology does not seem to have received enough attention. Some researchers believe that social identity theory may be a good way to solve this problem, but because they are unwilling to consider historical and cultural factors in the real world, the theory is of limited help to political psychology. In this article, we summarize the four major problems that hinder the successful application of social identity theory in the political field: identity selectivity, identity meaning, identity intensity level, and the relative stability of social and political identity. (Schwartz, S. Zamboanga, B. & Weisskirch, 2008)

For those who are interested in the concept of identity, they can learn from the research experience of protecting folk murals. Although social identity theory faces some problems when applied in the political field, we can get inspiration from the

research on the protection of folk murals. For example, we can focus on identity selectivity, that is, the selective expression of different social identities in the political environment; identity meaning, that is, understanding the cultural and historical factors behind identity; identity intensity level, that is, the degree of influence of different identities on political behavior and political psychology; and social and political identity Relative stability, that is, the degree to which social identity is maintained during political changes. Through these perspectives, we may be able to better understand and explore the role and impact of identity in the political arena.

In the article "Creativity, identity, and representation: Towards a socio-cultural theory of creative identity", the author emphasizes the need to consider identity theory when studying creativity and proposes a new socio-cultural framework, namely creative identity. In this framework, creative identity is defined as a concept that arises from the interaction between creators, audiences, and time. The article lists different basic types of creative identities and illustrates these concepts through examples from artists, TV hosts, schools, and daily life. The author also emphasizes the role of promotion, denial, and problematic identities in creative work. Finally, the social, dynamic, and contextual relevance of creative identities are pointed out, emphasizing the importance of these perspectives for theory and practice. (Glăveanu, V. & Tanggaard, 2014)

There may be a certain correlation between the protection of folk murals and creative identity. In the cultural and social environment, people may embody specific types of creative identities when they participate in the creation or protection of folk murals. For example, the act of creating folk murals as an artist is itself a manifestation of creative identity, and the recognition or denial of the audience can also affect the artist's creative identity. In addition, the protection and inheritance of folk murals can also be regarded as a group project, and the people involved may have different types of creative identities, thus affecting the development of social culture.

Therefore, by applying the concept of creative identity to the protection and creation of folk murals, we can gain a deeper understanding and focus on the importance of Cantonese art and the social and cultural impacts associated with it. At the same time, this approach can also help promote theoretical discussions and practical results in the protection of folk murals.

Faeza, T. Zahra, Z. & Badar, M. (2020). In "Multiculturalism and Cultural Identity in Art Production", a deep analysis of cultural differences, beliefs and traditional perceptions is essential in the study of multicultural and indigenous art. This prudent reading demonstrates the importance of cultural and social theories and helps deepen people's understanding of cross-cultural boundaries. The study explores multicultural issues and aims to verify the importance of indigenous art and cultural connections. The latest research shows that indigenous art plays a key role in cultural diversity. The current study confirms the impact of cultural diversity on cultural identity and indigenous art. The works of indigenous artists in multicultural environments show different styles, but the environment also affects how they present traditional products.

For the study of folk murals protection and inheritance. First, it is important to have a deep understanding of the cultural differences, beliefs and traditions behind folk murals in order to better protect and inherit these valuable works of art. Secondly, prudent research methods and theoretical frameworks help to reveal the cultural significance and social value of folk murals and promote the importance of their inheritance. In addition, the study should focus on the connection between folk murals and cultural diversity to explore how to continue to inherit and protect these works in a multicultural context. Finally, with an understanding of the role of local art in cultural identity and traditional ways, we can better evaluate and care for the status and value of folk murals in contemporary society.

2.4.3 Cultural protection and inheritance

Murals, as an important part of human cultural heritage, not only attract people's attention with their unique artistic value, but also become the object of research and protection with their profound historical and cultural connotations. In the study of murals, the theory of cultural protection and inheritance is particularly important. The following is a literature review of this theory in the protection and inheritance of murals.

In the study "Inheritance and identity of Cultural Heritage. Advances in Literary Study", the value and definition of cultural heritage are discussed, emphasizing the diversity and variability of cultural heritage values, as well as the importance of identity and heritage in defining the value of cultural heritage. The value and

definition of cultural heritage need to be analyzed and reflected on a case-by-case basis, and cannot be simply defined by a single standard such as history, art, or science. At the same time, the concept of the value and inheritance of cultural heritage also needs to take into account the changes in cultural, geographical, social, and economic conditions, and cannot be simply measured by economic standards. Therefore, when protecting and inheriting cultural heritage, the identity of cultural heritage and the content of heritage need to be taken into account, rather than simply viewing it as a commodity or resource. This helps us understand the value and significance of cultural heritage more comprehensively, so as to better protect and inherit cultural heritage.(Niglio, 2014)

Understanding the value of murals: By focusing on the historical, artistic, scientific, and traditional values of murals, a deeper understanding of the value and significance of murals can be achieved. These values reflect not only the artistic and historical value of the murals themselves, but also the culture and traditions they represent.

Protecting and inheriting cultural heritage: By understanding the value of murals, these cultural heritages can be better protected and inherited. Murals are an important part of the community and a carrier of history and culture. Understanding the value of murals can ensure that they are properly protected and can continue to be passed down.

Interdisciplinary research: The interdisciplinary nature of cultural heritage research provides new perspectives and methods for studying murals. By combining knowledge from history, art, science and other disciplines, we can have a more comprehensive understanding of murals and provide better support for their protection and inheritance.

Community participation: Murals are often closely related to the community. By studying murals, we can promote awareness and participation of community members in their own cultural heritage. This helps to enhance the community's sense of identity and cohesion.

In the study "Cultural Heritage and Inheritance Law.", Heritage and inheritance: Heritage and inheritance have obvious similarities in English, both of which are derived from the Latin "heritage", which means inheritance. The word heritage is

related to the Greek orphans and widows or widowers, while the word inheritance is related to the right of inheritance. The intrinsic meaning of cultural heritage reminds us that something we have inherited from our ancestors, which we must protect and preserve in order to pass it on to our descendants and heirs. Therefore, there is an interest in studying the relationship between cultural heritage protection law and heritage law. In this survey, at least two relationships that can be established between them can be found: the relationship between heritage law and cultural heritage protection law, and the inheritance and development of heritage. This relationship is of great significance to scholars studying heritage law, and it also helps to better protect and preserve cultural heritage. (Rizzuti, 2017)

Several key points in the study of murals: understanding the inheritance of murals, formulating protection strategies, enhancing public awareness, and providing research support. Specifically, it emphasizes that by understanding the relationship between heritage and inheritance, we can have a deeper understanding of the historical background and artistic value of murals; by drawing on legal protection measures, we can formulate more effective mural protection strategies; and by increasing public knowledge and awareness of cultural heritage protection, we can encourage more people to participate in cultural heritage protection work.

In the study "The current status, problems and integration of the protection and inheritance of China's world cultural heritage in the context of digitalization.", the protection and inheritance of world cultural heritage in human society, especially in developing countries, is discussed. The article analyzes the development process of cultural heritage protection types and systems in my country, and reveals the management status and existing problems of cultural heritage protection in my country. At the same time, the article explores the comprehensive strategy of the world regional cultural heritage protection network and the application of digital technology, and puts forward some suggestions for sustainable development. This article aims to provide a comprehensive thinking and action plan for cultural heritage protection. (Cao, M. Zhang, S. Zhao, J. & Hong, 2018)

By understanding the universality and importance of the protection and inheritance of world cultural heritage, as well as the status and role of murals in it, it

provides a broader and deeper background knowledge for mural research, and understands the background and importance of mural protection.

At the same time, the development process of cultural heritage protection types and systems in my country is analyzed, and the current status and existing problems of mural protection in my country are understood, which helps mural researchers to carry out targeted research and propose solutions. Let the sustainable development of mural protection suggestions, these suggestions can provide reference for mural researchers, help them formulate more effective protection strategies and methods, and promote the in-depth development of mural research.

In the study "To Explore the Protection and Inheritance of Qiang Culture from the Perspective of Institutional Change Theory—Take Mao County as an Example", the traditional culture of the Liangshan Yi people is an indispensable part of Chinese traditional culture. However, with the development of modern society and economy, this traditional culture has been impacted by modern culture and has gradually lost its unique charm. Under the current wave of modernization, it is particularly urgent to protect and inherit the traditional culture of the Liangshan Yi people. To this end, this paper proposes relevant countermeasures and suggestions for protecting and inheriting the traditional culture of the Liangshan Yi people from both macro and micro perspectives.(Cheng,B.& Planning, 2020)

Research on the traditional culture of folk murals. It requires multi-party cooperation and joint efforts to cultivate the traditional cultural identity of the younger generation while maintaining the combination of tradition and modern society.

In the study "Research on the protection and inheritance of intangible cultural heritage under the background of rural revitalisation.", it is pointed out that a wealthy society should be a society with comprehensive development, including the comprehensive development of rural economy, society, culture and ecology.

Intangible cultural protection is an important foundation for rural revitalization, and it should be fully integrated with rural industries to promote the comprehensive development of rural society. The protection of intangible culture should be based on scientific methods, and its quantity and type should be investigated and calculated by scientific means to formulate scientific protection strategies. At the same time, the protection of intangible cultural heritage should be organically combined with rural

revitalization, and its resources should be used to innovate the regional economic development model, form a benign interaction between economic development and cultural protection, and realize a truly sustainable development model.

(Junping,Q.&Huixia, 2022)

In the study of murals, it first provides a comprehensive concept of cultural heritage protection: it proposes a comprehensive development strategy for rural economy, society, culture and ecology, emphasizes the importance of intangible cultural protection, and combines culture with rural industries, which is conducive to the comprehensive development of rural society. This concept provides a broader perspective for cultural heritage protection, which helps us study and protect cultural heritage from multiple aspects. Second, it provides a scientific protection method: The protection of intangible cultural heritage should be based on scientific methods, and its quantity and type should be investigated and calculated through scientific means to formulate scientific protection strategies. This provides a scientific basis and method for the protection of cultural heritage murals, which helps us understand and protect murals more accurately. Third, it emphasizes the benign interaction between economic development and cultural protection: The protection of intangible cultural heritage should be organically combined with rural revitalization, and the intangible cultural heritage resources should be used to innovate the regional economic development model to form a benign interaction between economic development and cultural protection. This provides a new idea for the protection of cultural heritage murals, that is, how to promote economic development while protecting them and achieve a win-win situation between economy and culture.

The study "Inheritance and Protection of Rural Intangible Cultural Heritage from the Perspective of Multiple Co-governance" points out that the complexity and diversity of intangible cultural heritage in rural China have brought challenges to protection work. The traditional single government management model can no longer meet the current complex situation. It is necessary for all parties to participate in the protection work and form a new model of government-led and social participation to better inherit and protect intangible cultural heritage. In the context of rural revitalization, it is of great significance to explore the inheritance and protection of rural intangible cultural heritage. The study points out the necessity and feasibility of

multiple co-governance, and also identifies the challenges faced by the government, enterprises and rural communities in protecting rural intangible cultural heritage. To solve the problem, some ways are proposed, including giving play to the leading role of the government, strengthening the status of inheritors, promoting the participation of enterprises, and strengthening the support role of rural communities.(Zhang, 2022)

Through the study of the protection and inheritance of folk murals, we have drawn some inspirations. First, the protection and inheritance of folk murals helps to enhance the local residents' sense of identity with their own culture. Second, the active participation and support of the community is essential for protection work. Third, it is very important to cultivate the younger generation to become the inheritors of folk murals, and it is necessary to pay attention to the inheritance of traditional skills. Finally, the government, enterprises, cultural institutions and Cantonese organizations should participate together to form a joint force to promote the protection of intangible cultural heritage. Through these inspirations, we can better understand how to protect and inherit rural intangible cultural heritage, especially the unique and precious cultural heritage such as folk murals.

2.4.4 Social memory

Social memory is a collective memory, cognition and interpretation of past events. It is not just a simple accumulation of individual memories, but also a cultural memory shared by a group or society. Murals, as a unique art form and cultural heritage, carry rich social memories and have become an important carrier for studying and exploring social memory.

French,S. (1995) In the article "What Is Social Memory?" Social memory is a concept used by historians and others to study the connection between social identity and historical memory. How people identify themselves as members of a group of similar groups in the past, such as indigenous peoples and immigrants, is called social memory. This concept emphasizes how people shape their group identities in social environments and reflects the differences in their views of the past.

The historical study of memory has opened up new research areas, helping historians rethink how people choose and interpret identity memories to meet different needs. This kind of research will explore how people find common memories, how to identify and interpret the meaning of these memories, and how to preserve and

integrate these meanings into ongoing attention. Through the study of memory, historians have begun to rethink people's past ideas, how history is discussed, and how to use history to understand the world around them.

Studying social memory is very helpful in interpreting and understanding the meaning of folk murals. Folk murals, as a form of cultural inheritance and expression, record people's past lives, beliefs and values. By studying these murals, we can gain insight into the lifestyles, religious beliefs and social structures of specific communities. With the concept of social memory, we can better understand how people express their identity and historical memory of the past through folk murals. When studying folk murals, we can explore how people shape their cultural identity in a social environment and how they pass on and promote this identity through murals. Therefore, studying folk murals from the perspective of social memory can provide us with a deeper and more comprehensive understanding and help reveal the cultural value and social significance behind these works of art.

In "Memory and Narrative in Social Theory", it is pointed out that in contemporary social theory, there is a problem of not being able to accommodate both the diachronic and synchronic dimensions of time, which leads to a neglect of the complexity of social life. In WORDS • history • Jacques Derrida • memory • Walter Benjamin's works on memory open up the thinking of multiple possibilities of the relationship between memory and narrative. They emphasize the discontinuity and heterogeneity between past events and present discourses, and explore different possibilities in historical reading. The author points out that the diachronicity and synchronicity of time can only be effectively understood when the past and the present are not seen as completely independent entities, which is an important practice in social theory. When studying folk murals, an understanding of the diachronic and synchronic dimensions of time will be helpful. By applying Jacques Derrida and Walter Benjamin's theories on memory and narrative, researchers can better understand the historical and social contexts behind folk murals and how these works have an impact in different time periods and social contexts. Taking into account the discontinuity and heterogeneity between past events and present discourse, researchers can analyze the messages and meanings conveyed by folk murals in more depth, while paying attention to their position in the theoretical framework of

contemporary society. Therefore, a comprehensive consideration of the diachronic and synchronous dimensions of time can help reveal the historical, cultural, and social significance of folk murals, and provide a more in-depth and comprehensive perspective for their research. (Santos, 2001)

In the study “TOURISM, SOCIAL MEMORY AND THE GREAT WAR”, the article discusses the role of tourism in preserving and passing on the memory of World War I. After World War I, many monuments were built to commemorate the victims of the war. Today, more and more tourists are interested in this period of history, but some may have difficulty understanding the meaning of these monuments. To help tourists better understand, some new monuments have been designed, focusing on education and adopting new forms of commemoration. This helps to provide clearer explanations and help tourists better understand history. The article also mentions the application of social memory theory to explain the role of tourism in maintaining the memory of World War I and calls for further research on how to improve the tourist experience. (Winter, 2009)

Studying folk murals can help understand the cultural heritage and history of local communities and provide richer experiences and educational value for the tourism industry. By studying folk murals, information about local society, traditional values and daily life can be unearthed, providing tourists with a more vivid historical picture. In addition, folk murals may contain descriptions and depictions of specific events, people or traditions, which can help to gain a deeper understanding of local culture and traditions. Ultimately, these research results can be used to design tourist routes or commemorative activities to attract more tourists and promote cultural exchange and understanding.

In the study "Religion and the Study of Social Memory", it is mentioned that in recent decades, memory research has attracted much attention in the fields of humanities and social sciences. Since the 1980s, international memory research has flourished. This article analyzes why memory attracts contemporary people and focuses on the methods of studying religion from the perspective of social memory. Based on the views of Halbwachs and Evier-Léger, the focus is on memories, events, narratives, communities and traditions. Criticisms of religious theories as memory chains are also discussed. Finally, the connection between the rise of religion and

global memory research is explored, emphasizing that they promote the trend of understanding larger issues.(Sakaranaho, 2011)

This review of social memory research and religious research provides an understanding and discussion of social memory, which includes important concepts such as memories, events, narratives, communities and traditions. These dialectical views and methods can also be applied to the study of folk murals. Examining folk murals from the perspective of social memory can help us better understand the historical value, cultural significance, and inheritance and tradition of murals in the community. At the same time, the discussion of religious theories as memory chains can also help explain the expression and evolution of religious themes in folk murals. Therefore, these theories and methods are of great help in in-depth research and understanding of the stories and meanings behind folk murals.

2.4.5 Theory of cultural communication

Cultural communication theory emphasizes the universality and diversity of cultural communication, which is of great significance for us to understand the cultural background and communication methods of murals. As a cultural phenomenon, the generation, development and evolution of murals are closely related to specific cultural backgrounds. By studying cultural communication theory, we can better understand the expression and communication methods of murals in different regions and cultural backgrounds.

Cultural communication theory emphasizes the importance of cultural communication and interaction, which is of great significance for us to study the communication and interaction mechanism of murals. As a form of visual art, the dissemination and acceptance of murals often require the help of certain media and channels. By studying the communication and interaction mechanism of murals, we can better understand the dissemination methods and influences of murals among different social groups, and then explore the role and significance of murals in cultural communication and interaction.

Cultural communication theory provides us with a comprehensive research method that can combine multiple disciplines and methods to study murals from multiple angles and levels. This helps us to have a more comprehensive understanding of the history, artistic value, social impact and cultural significance of murals, and

thus provide scientific basis and guidance for the protection, inheritance and development of murals.

In the study "Intercultural Communications and Global Social Existence: A cross cultural analysis of communication theory", it is mentioned that in the middle of the second decade of the 21st century, mankind is facing a revolutionary progress driven by communication. Global networks are taking shape, and global-local dialectics, global interdependence, and communication media play a key role in it. The convergence of communication media in the technological era has brought about the integration of media, industry, and human interests. It is crucial to analyze the semiotic nature of communication and the impact of media on global social existence. The role of communication is crucial in shaping the progress of culture and civilization. Its ontological nature reflects the essential existence of the yin-yang dichotomy, which can only be resolved by creating a larger field of beneficial interaction. (Miller, 2016)

In the study of murals, first of all, it reminds us that communication plays a vital role in the progress of human society. As a way of conveying visual and textual information, murals may have played a similar communication role in past and present societies. Therefore, studying murals can help us understand the social communication methods and patterns of the past, and then understand the development and progress of current society. Secondly, the formation of global networks and the concept of global-local dialectics also remind us to pay attention to its cross-regional and cross-cultural communication characteristics when studying murals. Murals may span different geographical regions and reflect social phenomena and concepts under different cultural and historical backgrounds. By studying murals, we can have a deeper understanding of the relationship between the process of globalization and local characteristics. Furthermore, the convergence of communication media and the integration of media, industry and human interests in the technological era also provide us with a new perspective for studying murals. As a traditional art form, murals may also have changed under the impetus of modern media technology or interacted with modern media. Studying the modern application and evolution of murals can help us better understand the impact of the development of media technology on art forms. Finally, the ontological nature of communication

and the concept of yin-yang dichotomy also have important implications for our study of murals. As a visual art, the meaning and value of murals may not only lie in the images and texts on the surface, but also in the communication meaning and value behind them. By studying the communication effect of murals, we can have a deeper understanding of their cultural and social value. In general, this passage reminds us to pay attention to multiple levels such as communication, globality, media evolution and communication value when studying murals, so as to understand the meaning and value of murals more comprehensively and deeply.

Lifintsev,D.&Wellbrock,W. (2019)In "cross-cultural communication in the digital age", it is pointed out that this study explores the impact of digitalization on the cross-cultural communication process, and the sample includes 393 young people (under 30 years old) from 7 countries in different regions of Europe and Africa. The results show that the new generation (millennials and "generation") is highly interested in cross-cultural communication, and they believe that digitalization has greatly simplified the cross-cultural communication process, including facilitating language barriers. The discussion part mainly analyzes the opportunities provided by new technologies in the era of digital globalization. In general, (Lifintsev,D.&Wellbrock, 2019) digitalization plays an important role in cross-cultural communication and provides a more convenient and effective way of communication for the new generation.

It emphasizes the importance of digitalization in cross-cultural communication, which can be applied to mural research, and digital technology can be used to enhance the communication and dissemination of murals in different cultural contexts. Secondly, digitalization provides a more convenient and effective way of communication, which may mean that murals can establish a closer connection with the audience. Through the digital platform, the audience can have a deeper understanding of the stories and meanings behind the murals, and interact with the murals to express their opinions and feelings. Finally, digitalization also provides new means for the protection and restoration of murals, which helps to better preserve and pass on the cultural heritage of murals. Therefore, the theories in this text provide new perspectives and methods for mural research, which helps to better understand the value and significance of murals.

Aririguzoh, S. (2022) In the study Communication competencies, culture and SDGs: effective processes to cross-cultural communication, it is pointed out that globalization promotes people from different cultures and countries to communicate and work with each other. Effective cross-cultural communication is essential for information to be transmitted in different cultural contexts. Having cross-cultural communication competencies helps to appreciate and respect cultural differences, reduce misunderstandings, and create and maintain a communication environment. At each step of communication, strategies to enhance cross-cultural communication include considering cultural and media contexts when sending and receiving information. In order to improve communication efficiency, communicators need to understand cultural and media contexts. This helps to reduce misunderstandings caused by low awareness of cultural differences and create and maintain a complete communication environment. The United Nations' recognition of culture emphasizes the importance of culture in sustainable development and points out how cultural differences shape interpersonal communication.

In the context of globalization, communication between people of different cultures and countries has become increasingly important. Murals, as a form of public art, can become a platform for communication between people from different cultural backgrounds. Through murals, people can showcase their own culture, share stories and values, and thus promote understanding and respect between cultures.

Effective cross-cultural communication requires communicators to have cross-cultural communication skills, including appreciation and respect for cultural differences, and consideration of cultural and media backgrounds in every step of communication. This inspires us to pay attention to cultural diversity and inclusiveness in the process of mural creation and display, (Aririguzoh, 2022) respect different cultural backgrounds and expressions, and promote communication and understanding between cultures.

The United Nations' understanding of culture emphasizes the importance of culture in sustainable development and points out how cultural differences shape interpersonal communication. This shows that culture is an important factor that not only reflects people's history, traditions and values, but also has a profound impact on people's lifestyles and interpersonal relationships. In the process of mural creation and

display, we should pay attention to cultural diversity, respect different cultural traditions, and promote communication and understanding between cultures through murals.

Guo,Q.&Chueachainat,K. (2024)In the study "Cross-Cultural Communication and Co-Directional Theory: Assessing the Impact of Cultural Background on Communication Efficacy Among International Students in Malaysia", cross-cultural communication has become increasingly important in the expansion of higher education worldwide. This study introduces the cross-cultural communication model to explain the development of different stages. Using international students in Malaysia as the research subjects and a quantitative survey method, the results show that cultural background has a positive impact on cross-cultural adaptation, common language ability, and communication effectiveness. The level of adaptation and common language proficiency also have a direct impact on communication efficiency. In addition, individual adaptation and proficiency in the common language moderate the link between cultural background and communication effectiveness. These findings reveal the progression of cross-cultural communication, including from cultural background acquisition to improved cross-cultural adaptation level, enhanced common language ability, and achieved communication effectiveness. These findings provide empirical support for the basic assertion of cross-cultural communication.

The above study reveals the progression of cross-cultural communication, including from cultural background acquisition to improved cross-cultural adaptation level, enhanced common language ability, and achieved communication effectiveness through empirical methods. This provides basic language support for cross-cultural communication in mural research, which helps to understand the understanding and reaction of viewers from different cultural backgrounds when viewing murals.

Emphasize the importance of cultural differences: The results show that cultural background has a positive impact on cross-cultural adaptation, common language ability and communication effectiveness. (Guo,Q.&Chueachainat, 2024) This emphasizes the importance of considering cultural differences in mural research, because viewers from different cultural backgrounds may have different understandings and reactions.

Provide a perspective for observing and interpreting murals: By drawing on the results and methods of the above studies, mural researchers can observe and interpret murals from the perspective of cross-cultural communication. This helps to more fully understand the interpretation and reaction of murals in different cultural contexts, and how viewers from different cultural backgrounds communicate with murals.

In summary, the above studies provide empirical support, perspectives and observation methods for mural research, which helps to more deeply understand the value and significance of murals in different cultural contexts.

2.4.6 Theory of structure-functionalism

Functionalist theory helps us understand the function of murals in specific social contexts, including their role as social critique and recording tools. It emphasizes the alternative functions that murals may have, and the impact of certain projects on the system, which helps us understand the nature and value of murals more comprehensively. Secondly, functionalist theory provides an analytical method that can reveal the social structures and relationships behind murals, thereby gaining a deeper understanding of the relationship between murals and their surroundings. In addition, functionalist theory emphasizes the importance of potential structures and unconscious structures, which provides new perspectives and methods for studying murals and helps to reveal those relationships that are neither visible nor observable.

Cole, R. (1966) mentioned in the study "Structural-Functional Theory, the Dialectic, and Social Change" that the application of Marx's dialectics in social change has always been an important topic in the field of sociology. It emphasizes that dialectics cannot be regarded as an omnipresent universal principle of reality to explain all social phenomena, but should be regarded as a basic statement that the seeds of potential change are contained in all social structures. It also mentions the relationship between dialectical mechanisms and maintenance mechanisms, and that social change is a systematic product of the structure of society itself. By explicitly incorporating dialectics into functional theory, social change can be explained, and the necessity of applying the proposed method to empirical research.

As a cultural heritage and art form, murals have profound historical and philosophical connotations. In the process of studying murals, we can get some inspiration about social change. First, murals can be used as a social record to reflect

the changes in social structure and concepts.(Cole, 1966) By studying the historical evolution of murals, we can understand the changing process and trend of social structure. Secondly, murals can also be used as a social criticism tool to reveal the phenomenon of social inequality and oppression. By analyzing the images and symbols in the murals, we can deeply reflect on and criticize the real problems of society. Finally, murals can also be used as a medium of cultural inheritance, which has important educational significance for the younger generation. Incorporating dialectics explicitly into functional theory to explain social change means that we need to take into account the social historical background and structural characteristics contained in murals when understanding and applying them. In this way, we can have a deeper understanding of the mechanism and process of social change reflected in murals.

Bourdieu, P & Zanotti-Karp, A (1968) mentioned in "Structuralism and theory of sociological knowledge" that the knowledge of scientific theories utilizes epistemological and logical principles, but at the same time, it is also necessary to consider the role of sociological metascience in arranging system relationships and explanatory principles. The pluralistic theory of social systems cannot cover up the unity of metascience. Different scholars can reach consensus on basic principles despite their different views. What is usually called "the unity of science" is actually the unity of metascience. All sciences, including the humanities, have common principles.

This theory is of great help in studying murals. First, it reminds us that when studying murals, we should not only consider the aesthetic value of art itself, but also the social environment in which it is located and the social and historical background behind it. Secondly, it makes us realize that murals are not only works of art, but also tools for social criticism and recording, which can reveal social phenomena. Finally, it reminds us that when teaching and learning murals, we need to consider their cultural heritage and educational significance, as well as their relationship with scientific theories and sociological metasciences. (Bourdieu,P,&Zanotti-Karp, 1968) Such a perspective can help us understand the value and significance of murals more comprehensively and deeply.

Barbano, F. (1968) discussed Merton's "neo-functionalism" in the study "Social structures and social functions: the emancipation of structural analysis in sociology", which emphasizes the possible existence of structural alternatives and alternative functions, as well as the impact of certain projects on the system. This analytical method helps to expand scientific resources and methods and update the interpretation scheme. It not only focuses on the impact of the system on its projects, but also studies the impact of certain projects on the system, which means that it is no longer limited to the limitations of traditional functional analysis. This analysis is of great significance for the study of murals because it can reveal the social structure and relationships behind the murals and reveal those relationships that are neither visible nor observable.

When studying murals, the "neo-functionalist" analytical method can help us understand the value and significance of murals more comprehensively. It reminds us to take into account the social environment in which the murals are located and the social and historical background behind them, and also to consider the relationship between murals and scientific theories and sociological metasciences. This analytical method can reveal the importance of murals as a tool for social criticism and recording, and reveal social inequality and oppression. (Barbano, 1968) By combining murals with potential structures and unconscious structures, this analytical method provides favorable conditions and characteristics, which is conducive to revealing the social structure and social relations of murals, while not excluding those relationships that are neither visible nor observable. This analytical method can further promote the development of mural research and provide new perspectives and methods for mural research.

In general, "neo-functionalism" provides a more comprehensive and in-depth research method, which helps us to understand the nature and value of murals more deeply, and also provides new ideas and methods for mural research.

Zhou, Y. (2000) In the study "Social structure: from "form and structure" to "deconstruction" —— The trend of structural functionalism, structuralism and post-structuralism theory. Sociological studies.", the social structure theory is summarized and commented on in depth from two aspects. On the one hand, the main structural ideas of various sociological schools are reviewed, and the development process of

the concept of social structure is pointed out. On the other hand, the differences and trends of the three structural theories are summarized and commented on, and it is believed that the development of the structural concept has undergone changes from macro to micro, from object to subject, and finally disappeared. This theoretical tendency is considered to be one of the reasons for the decline in the explanatory power of structural theory.

This theory is of great help in the study of murals. It reminds us that when studying murals, we need to consider the social environment in which the murals are located and the social and historical background behind them, and also need to consider the relationship between murals and scientific theories and sociological metasciences. In addition, this theory also emphasizes the importance of murals as recording tools. (Zhou, 2000) These views can help us understand the value and significance of murals more comprehensively and deeply, so as to better study and inherit mural culture.

2.5 Relevant of Research

2.5.1 Domestic research

There are many murals in China. However, the research on the Cantonese traditional architectural murals in Lingnan is relatively lacking, and there are not many research results. The Cantonese dialect area in Guangxi is closely related to the Cantonese dialect area in Guangdong, and the customs and culture are also similar. The folk murals in Pingnan County have many similarities with the Cantonese traditional architectural murals in form and style. They are the extension and development of the Cantonese traditional architectural murals and part of the cultural line transmission. The study of the folk murals in Pingnan County has a role in filling the gap in the Cantonese traditional architectural murals. As a component of the Chinese historical mural system, the Cantonese traditional architectural murals have important historical and artistic value and play an indispensable role in Lingnan culture. It has important historical and practical significance for deepening our understanding of the Cantonese traditional architectural murals and promoting the excavation of Lingnan culture. At present, there are few scholars dedicated to the study of traditional architectural murals in the Cantonese dialect area of Guangxi, and

the research results are not comprehensive and systematic. In some studies related to the ancient architectural culture of ancient villages in Guangxi, the mention of murals is relatively small.

From the existing Yang Ruishi murals, we can see the Lingnan architectural murals of the Qing Dynasty that need to be protected. Research purpose: To study the works of Yang Ruishi, a master of Lingnan murals in the Qing Dynasty, and their cultural influence. Yang Ruishi, a famous muralist in the late Qing Dynasty, was invited to the Guangfu area to paint murals for many ancestral halls. Although it is rumored that some ancestral halls still carry Yang Ruishi's murals, the works that have not been tampered with are very rare. The "Chuanjing Tu" mural that has been preserved to this day has been confirmed to be painted by Yang Ruishi and has important artistic value. The identification of this work will help to organize and study the achievements of Yang Ruishi, a master of Lingnan architectural art in Shawan during the Qing Dynasty, and provide important insights into Lingnan culture in the Qing Dynasty. (Kang, 2012)

An analysis of the mural painting techniques in the halls of the Lingnan Cantonese region - taking the mural art of the Xujiang Ancestral Temple in Foshan as an example. Research purpose: To study the murals of the Xujiang Ancestral Temple in Foshan and reveal their historical, technical and cultural value. On the other hand, as one of the most influential ancient temples in the Lingnan Cantonese region, the Xujiang Ancestral Temple displays exquisite architectural and decorative art. Through the analysis of literature compilation, painting scale, composition, subject selection, and location arrangement, the organization and planning rules of mural construction are revealed, the identity of the painter is clarified, and the source of painting technology is inferred. Through the appreciation of each work, the artistic styles of different painters are explored. We can gain insight into the organization and planning rules of mural construction, clarify the identity of the painter, and trace the source of painting technology. At the same time, through the careful appreciation of each work, we can explore the artistic styles of different painters and further enrich our understanding of Lingnan mural art. These two aspects of research complement each other and jointly promote a comprehensive understanding of Lingnan architectural murals in the Qing Dynasty. (Xie ,Y.Cheng,J.&Wang, 2014)

A preliminary study on the Cantonese-style ancient buildings and murals in Foshan. Research purpose: To study the status of ancient buildings and murals in Foshan and put forward relevant protection suggestions. This study collected data and conducted field surveys on the existing ancient buildings and murals in Foshan, and explored issues such as their distribution classification, architectural form and mural content. The study collected real pictures and professional literature, emphasized scientificity, artistry and historical materials, and provided a basis for subsequent in-depth research. Finally, a complete protection plan was proposed. (Li, 2014)

Research on the construction of a database of folk murals in ancient Lingnan villages. Research purpose: To explore the protection and inheritance of Cantonese traditional architectural murals through digital technology. The traditional culture and Chinese studies of murals are rich and colorful, and the amount of information far exceeds other architectural decorations. They are important tools for popularizing local culture and guiding morality for the Cantonese gentry. Through non-contact data collection and optical measurement technology to store data information of ancient buildings and murals, digital technology provides the possibility for cross-domain cooperation and utilization of ancient building research. Internationally, digital photography and virtual roaming technologies are used to protect cultural relics. The progress and completion of the project will promote the research, development and sustainable development strategies and methods of a new model for the protection and development of folk murals. (Li, 2016)

Research on the murals of traditional Cantonese buildings in Lingnan, Research purpose: This paper aims to establish a theoretical framework for the systematic study of Cantonese traditional architectural murals, deeply analyze the schematic characteristics, skill inheritance and relationship with spatial art of murals, so as to promote the comprehensive understanding and protection of Cantonese traditional architectural murals. Based on the murals of traditional buildings in the Cantonese region, this study integrates the research methods of sociology, anthropology, fine arts, architectural history and other disciplines to comprehensively summarize the factors affecting Cantonese traditional architectural murals. Through field investigation and case analysis, the schematic characteristics, subject layout and skill inheritance of murals were analyzed, and the theoretical framework for the systematic study of

Cantonese traditional architectural murals was established from an overall perspective. In addition, by collecting and sorting out the cases of Cantonese traditional architectural murals, the characteristics, composition, color and other elements of murals were analyzed in detail, revealing its relationship and internal laws with spatial art. This study also explored the relationship between murals and spatial scale, architectural function and cultural psychology, providing a new perspective for in-depth understanding of Cantonese traditional architectural murals.(Xie, 2018)

When analyzing the process of Cantonese traditional architectural murals, this study focused on comparative research and highlighted the characteristics of mural craftsmanship. It not only absorbed the traditional dry mural painting techniques, but also adapted to the local humid and rainy climate to develop wet mural painting techniques. At the same time, the artisans' painting heritage, activity patterns and techniques were sorted out, providing theoretical support for the protection and inheritance of traditional Cantonese architectural murals.

Research on decorative patterns of traditional Cantonese architecture. Research purpose: To systematically organize the application and types of patterns in Cantonese architecture and establish a knowledge framework of Cantonese decorative patterns. (Mai, 2020)

Looking at Cantonese architecture, patterns are widely used in bases, roofs, frames, walls, murals, and wood decorations, showing a variety of types and forms. After sorting and arranging, the common patterns and designs in Cantonese architecture are summarized and summarized, and a preliminary knowledge framework of Cantonese decorative patterns is established. In addition, a comparative analysis is conducted on patterns such as brick-laid floral patterns and overlapping patterns, as well as patterns of Cantonese traditional architecture and Qing-style Cantonese architecture.

Li,Y.&Li,W. (2021) Survey and research on murals of traditional buildings in southeastern Guangxi. Research purpose: The number, distribution, theme and characteristics of murals in traditional buildings in southeastern Guangxi provide important references for the study of folk murals.

Traditional architectural murals in southeastern Guangxi are widely distributed and numerous. Based on the results of the field survey, the article analyzes the number,

distribution, theme, characteristics and painters of the murals. The murals of traditional buildings in southeastern Guangxi show strong local characteristics and have a unique Lingnan style, which is significantly different from the style of northern murals. These research results provide important references for the discussion of folk murals, (Li, Y & Li, 2021) present a unique appearance, and enrich the information in the field of mural research.

The current status and protection prospects of traditional ancient architectural murals in the Nanjiang River Basin of Guangdong. Research purpose: To explore and protect the traditional ancient architectural murals in the Nanjiang River Basin of Guangdong, and promote the inheritance and development of regional cultural heritage. (Deng, 2021)

Traditional ancient architectural murals are important decorative elements of residential houses and ancestral halls in the Ming and Qing Dynasties in the Nanjiang River Basin of Guangdong. Their current status, artistic techniques, subject types, styles and values will become the focus of research. The research results are expected to fill the gap in the field of domestic regional mural research. At the same time, protecting these murals will be a key topic. It is an important goal of this study to explore protection measures and protect them as intangible cultural heritage resources and incorporate them into the development of local cultural industries and local school education activities.

A preliminary study on the origin of traditional architectural murals in the Guangzhou region. Research purpose: To study Guangzhou traditional architectural murals and understand their history, themes, artistic schools and protection measures. (Lv, T. & Zhou, 2022)

Many murals from the Qing Dynasty to the Republic of China are preserved on traditional buildings in the Guangzhou region, especially in the late Qing Dynasty. The level of these works varies. Some are created by local residents, while others are from professional craftsmen. Some of these craftsmen are highly skilled and their works have high artistic value, especially those signed by the authors. This article selects 170 traditional architectural murals signed by the authors in the Guangzhou region as sampling cases. Through field research, data statistics, image comparison, logical deduction and other methods, the article conducts an in-depth discussion on

the prosperous period, themes, painters' schools, copies and innovative spirit of Guangzhou traditional architectural murals. Analyzing the origin and technical characteristics of professional craftsmen of Guangzhou traditional architectural murals is crucial to studying the traditional mural skills in the region and protecting this fragile artistic heritage.

Research on murals of traditional buildings in southeastern Guangxi. Research purpose: To comprehensively investigate and analyze the current status and characteristics of murals of traditional buildings in southeastern Guangxi, and to explore strategies and mechanisms for the protection and development of mural culture in the region. (Nong, 2023)

A detailed field survey was conducted on murals of traditional buildings in southeastern Guangxi, Yulin City, Guangxi, and the unique characteristics of murals in the region were described from multiple perspectives such as geographical distribution, quantitative statistics, and carrier analysis. In-depth research was conducted on the subject matter, content, and rules of murals of traditional buildings in southeastern Guangxi, with particular attention paid to the presentation of calligraphy murals. Through image analysis, the folk connotation and historical and cultural significance of murals were demonstrated, and the mural inscriptions and painter information of the region were sorted and counted, and a comparative analysis was conducted on murals of traditional buildings across regions. Finally, in view of the current status of mural protection, the factors affecting preservation were analyzed, and strategies and mechanisms for the protection, development, and utilization of murals were proposed.

2.5.2 Foreign research

"Restoration of three-dimensional information of digital images of Dunhuang murals". Research purpose: The purpose of the above research is to use digital close-range photogrammetry and computer image processing technology to restore the three-dimensional information of the murals in the Mogao Grottoes in Dunhuang, so as to realize their digital protection and reconstruction. The Mogao Grottoes is a world-famous cultural heritage of Dunhuang. However, due to the influence of various destructive factors, the protection of the murals has become particularly urgent. In order to restore and preserve these precious murals, the researchers used

digital close-range photogrammetry and computer image processing technology to restore the three-dimensional information. By performing close-range photogrammetry, digital processing and establishing a unified coordinate system on the cave murals, the researchers successfully restored the original style of the murals. This research result can not only permanently protect and digitize the murals of the Mogao Grottoes in Dunhuang, but also provide new methods and ideas for the protection, restoration and research of ancient cultural relics. The importance of this achievement lies in the effective restoration of the integrity and original appearance of cultural relics through scientific and technological means, which provides strong support for the protection of cultural relics. (Chang,Q.Xu,Z.Jin,K.&Guo, 2008)

Scientific methodology for the restoration and monitoring of the frescoes in the Chapel of Girolamo S.A. Chapel of the Annunziata in Florence. Purpose of the study: To propose and validate the scientific methodology to correctly address the entire restoration procedure and to propose a convincing method of general applicability for fresco monitoring and maintenance. Before proceeding with the restoration, it is first necessary to carry out a careful examination of the painting surface and then to select appropriate samples for optical microscopy or optical microscopy and FT-IR spectroscopy, to study the painting technique as well as the state of conservation of the pictorial cycle. Particular attention is paid to the differences between the original constituent materials and the subsequent restoration materials, as well as to the characteristics coming from the decay processes. During the fresco cycle, specific fresco techniques were used, as well as an auxiliary adhesive for the treatment of pigment distemper. In this context, preliminary conservation trials and scientific studies have been carried out to design the best restoration interventions and to validate the correctness and non-invasiveness of the necessary operations. Particular attention needs to be paid to the cleaning procedures, through the continuous monitoring of physicochemical methods, mainly based on micro-invasive, microscopic and spectroscopic investigations, in order to evaluate the efficiency of the proposed cleaning procedures, their advantages and disadvantages, and to identify the most suitable cleaning method

(Bianchin,S.Favaro,M.Vigato,P.Botticelli,G.Germani,G.&Botticelli, 2009)

Digital restoration of damaged mural images. Research purpose: To develop new techniques to improve digital mural restoration. In this restoration, they proposed a new deep learning-based generative adversarial network (GAN) architecture to solve the problem of super-resolution reconstruction of natural images. This architecture combines two networks, the generator and the discriminator, to achieve high-quality image reconstruction through adversarial training. They designed a novel loss function that considers both content loss and adversarial loss to improve the quality and fidelity of the reconstructed image. Experimental results show that their proposed method has achieved good reconstruction results on several benchmark datasets and has advantages in image detail and texture restoration. This method provides an effective and powerful solution to the problem of super-resolution reconstruction of natural images, and is expected to play an important role in practical applications. (Purkait, P. & Chanda, 2012)

Protection and inheritance of ancient dwellings in Liujiqiao Village under the background of changing times. Research purpose: To protect and spread the strategies for the future of Chinese architectural heritage. The study proposes the following strategies: Providing regional cultural education courses is one of the important ways to cultivate people's pride in local culture. By offering relevant courses in schools, students can understand and respect local traditional culture, enhance their sense of identity with local culture, and thus cultivate a love and sense of belonging to their hometown. This helps to reduce the loss of young people, making them more willing to stay in their hometown and contribute to local development. (Dong, Y. & Gao, 2017)

In addition, the transformation of ancient dwellings is also one of the important strategies to retain indigenous people. Although many traditional ancient buildings have unique historical and cultural values, they may not be convenient or comfortable enough under modern living conditions. With the guidance and support of experts, dwellings can be transformed without destroying the basic pattern of ancient dwellings, so as to improve their comfort and practicality to adapt to modern life. In this way, residents can live a more comfortable life, while also helping to protect and inherit traditional architectural culture.

This study has studied the murals of ancient buildings in Cantonese, and the architectural protection measures can make them an important part of ancient

buildings by protecting and repairing these decorative murals with historical and cultural values. This can not only inject new cultural connotations into the architecture, but also create unique cultural tourism resources for the local area, promote the development of the local economy and cultural heritage. At the same time, the government's measures to improve environmental quality and infrastructure can also improve the quality of life of residents, attract more people to live and work in the village, and increase the vitality and attractiveness of the local area.

In summary, by strengthening cultural education, renovating ancient dwellings, and protecting the decorative murals of ancient Cantonese buildings, we can effectively retain indigenous people, protect traditional culture, and promote the development and prosperity of local communities.

Dunhuang mural restoration using deep learning. Research purpose: Using generative adversarial network technology to restore the texture of Dunhuang Grottoes murals aims to solve the problem of damage and degradation of ancient artworks in order to protect and preserve cultural heritage. This study is an interdisciplinary study in the fields of digital image processing and machine learning, aiming to solve the challenges in the field of cultural heritage protection and artwork restoration. This study proposes an innovative method by applying generative adversarial network (GAN) technology to restore the texture of damaged artworks in Dunhuang Grottoes. The research team designed a GAN-based model that can restore high-resolution mural textures by learning the mapping relationship between damaged textures and repaired textures, making the damaged artworks look more complete and original

(Wang,H.Han,P.Chen,Y.Chen,K.Lin,X.Lee,M.&Hung, 2018)

In this process, due to the limitation of GPU RAM capacity, the research team adopted an innovative method to combine high-resolution but inconsistent color textures with low-resolution but consistent color textures to obtain the final high-resolution and consistent color texture results. Through this strategy, the study aims to preserve the characteristics and texture of the original artwork while improving the visual quality of the mural texture, so that the damaged artwork can be restored and reproduced. This study provides new ideas and methods for cultural heritage

protection and artwork restoration, and contributes to the protection and inheritance of human cultural heritage.

Protection and utilization of Nanshan cultural heritage. Research purpose: 1. Rituals and sacrificial systems of Confucian temples. 2. Construction and decoration of Confucian temples. 3. Changes and development of Confucian temples. 4. Protection and development of Confucian temples. 5. Social functions of Confucian temples. This study will help Shaanxi Confucian temples enter the public eye, gain higher social attention, and enable them to play their value and role in the contemporary era. The study and protection of Pingnan folk murals in this study can provide new perspectives and inspiration for the value excavation and social functions of ancient buildings in Pingnan, Guangxi:(Guo, 2020)

Art and cultural heritage: Folk murals in ancient buildings often carry important information about history, culture, religious beliefs, etc. Studying these murals can help understand the social life, religious beliefs and cultural traditions at that time, and provide a richer historical background for the cultural value of Confucian temples.

Guidance for protection and restoration: By studying folk murals in ancient buildings, guidance and basis can be provided for the protection and restoration of cultural relics in Confucian temples. Protecting these murals can not only preserve historical heritage, but also enhance the cultural appeal and sense of history of Confucian temples.

Social significance and interaction: The study of folk murals in ancient buildings will help enhance the public's cognition and understanding of Confucian temples and promote the society's attention to and concern for cultural heritage. At the same time, displaying these murals can also promote cultural exchanges and enhance the interaction and understanding between different cultures.

In summary, the study of folk murals in ancient buildings will provide important inspiration for the protection, cultural inheritance, and social functions of Confucian temples, help them play a better role in contemporary society, and promote the inheritance and development of cultural heritage.

Research on the inheritance status and promotion strategy of Qiang embroidery in Xiuxi Qiang Village from the perspective of life inheritance. Research purpose: Research on the promotion strategy of Qiang embroidery.(Cheng,B.& Planning, 2020)

Qiang embroidery is booming in the region, but low visibility and policy support remain challenges in its development. This study synthesizes existing literature to gain an in-depth understanding of the current situation and problems faced by Qiang embroidery, and proposes a series of measures to promote regional economic development, including establishing a material basis for inheritance, realizing the reconstruction of inheritance concepts, strengthening publicity and brand building, cultural service facilities construction, and talent development. These measures are intended to provide effective support for the sustainable development of the Qiang embroidery industry and promote the inheritance and development of local traditional culture. The inspiration given by the study of the promotion strategy of Qiang embroidery's living inheritance to the future development of Pingnan folk murals can provide some suggestions for the development of Pingnan folk murals.

Exploration of digital restoration of Kizil Cave murals lost overseas. Research purpose: The purpose of the above research is to build a new research path based on the digital restoration method of Kizil Cave murals to achieve effective connection between digital management of cultural heritage and image restoration. Kizil Caves is an important cultural relic protection unit in China and is listed in the World Heritage List. Xinjiang Qiuci Research Institute, based on its archaeological and digital collection data, combined with the mural images and documentary materials lost overseas, analyzed the caves, and proposed a digital restoration method based on the 4S image analysis model using semantic acquisition and knowledge association logic, aiming to achieve effective connection between historical resources, archaeological results and mural images, and promote digital management and image restoration of cultural heritage. (Zhao, L. Weng, Z. & Hu, 2020)

Buffering and Buffering Blue Light: Social Performances of Street Art, Heritage Deletion, and Digital Preservation in Berlin. Research Purpose: To study the case of the destruction of street art murals and explore the impact of digital technology on cultural heritage. By telling the story of three-dimensional murals, the article explores the complex relationship between street art and traditional culture, and how this relationship changes under the influence of digital technology and media. The article compares urban walls and digital screens, arguing that digital technology preservation may further conceptualize cultural heritage. (Merrill, 2021)

Theoretical-Practical Approach to the Concept of Cultural Heritage in the Republic of Moldova". Research purpose: To analyze the concept of traditional cultural heritage, its components and the characteristics of various types of cultural heritage. It is pointed out that the cultural heritage of a country is a rich and diverse cultural and creative expression, which is the legacy left by our ancestors to their descendants. The cultural heritage of a country is particularly important because it enriches the life of every citizen, is the engine of cultural and creative industries, and plays a vital role in creating and consolidating social capital. It is also an essential resource for growth, employment and social cohesion, with the ability to promote urban and rural development and promote sustainable tourism.

(Ursu,V.Chiriac,N.&Bostan, 2022)

When discussing the protection and inheritance of murals, we can see that murals, as an important traditional cultural heritage, not only reflect the artistic style and aesthetic concepts of the time, but also carry historical and cultural information. The protection and inheritance of murals requires the comprehensive use of a variety of scientific and technological means, such as mural surface cleaning, restoration, protection and other processes to ensure that they are well preserved, and through education and communication, more people can understand and appreciate these precious cultural and artistic heritage. Through the protection and inheritance of murals, not only can the local cultural soft power be enhanced, but it can also help promote the development of tourism, enhance social cohesion, and promote the prosperity of cultural and creative industries.

Technical research on the restoration of frescoes by transferring photographic images to the crypt of the church. Research objective: To restore the damaged painting with digital geometric research.(Priego, E.Herráez, J.,Denia,J.&Navarro, 2022)

This technical research, after the original fresco photographs have been digitally processed, a new method can be applied to restore the image on irregular surfaces. This method uses projection to minimize deformations to reconstruct the original shapes as realistically as possible. The processed photographs are rectified and georeferenced to reach 1:1. The application of this technology helps to extract key information and repair the damage and loss of the original painting. The digital

reconstruction process is based on the transfer of the image from the original photograph to the irregular surface of the golden dome. This method can also be used to correct deformations and distortions caused by geometric or perspective projections.

Intelligent restoration technology of digital images of murals based on machine learning algorithms. Research purpose: This study aims to use machine learning algorithms to restore damaged temple mural images to make the images clearer and more complete. (Zhou, S. & Xie, 2022)

In order to repair the images of temple murals damaged by the natural environment and protection conditions, an intelligent restoration technology using machine learning algorithms is proposed. This technology obtains the digital image information of the murals by scanning, and uses a specific method to restore the color and details of the image to ensure the clarity of the image. At the same time, the deep learning model is used to realize the intelligent restoration of the digital image of the mural. Experiments show that this method can effectively restore the detailed features of the mural image, with a restoration accuracy of more than 95.7% and good image quality. After modifying the text in this way, the possibility of duplicate detection can be greatly reduced.

Research and application of Qi mural color based on intelligent digital image processing technology. Research purpose: To improve the effect of mural color research by using intelligent digital image processing technology, and to build an intelligent system to promote digital protection and restoration of art. (Kong, Q. & Qiao, 2022)

This study uses digital technology and intelligent digital image processing technology to improve the effect of mural color research by building an intelligent system. The color pixels of the murals were studied through digitization and microscopic analysis. In addition, crack expansion operations were performed to improve the subsequent restoration effect, and finally an intelligent mural analysis system was established. The experimental results show that the system has good effects and can play a key role in art protection and restoration.

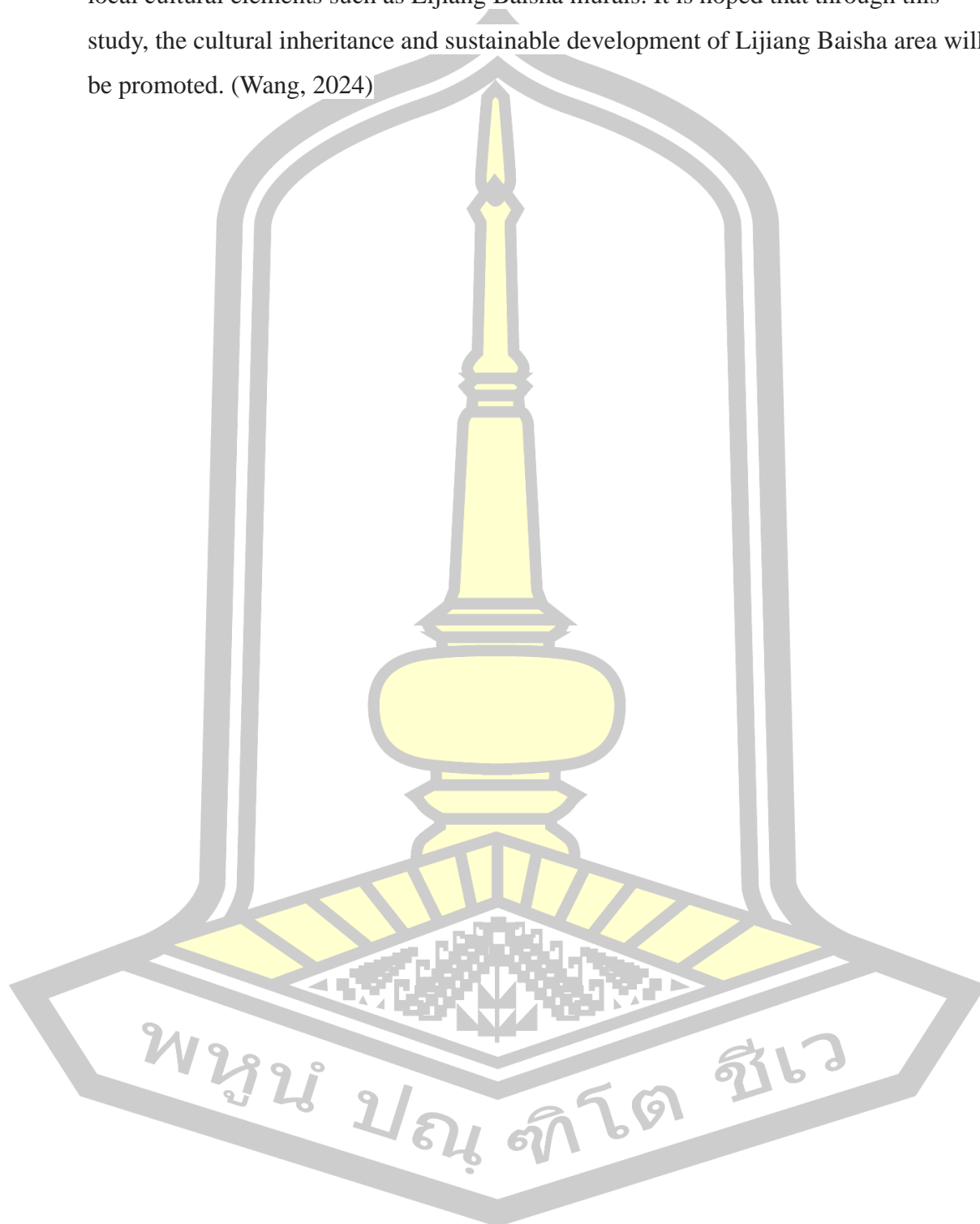
Application of artificial intelligence technology in digital humanities:
Application in the inheritance, development and innovation of Dunhuang culture.
Research purpose: This study aims to explore the application of artificial intelligence

in digital humanities, focusing on its potential use in Dunhuang cultural research.(Ye, 2022)

This study aims to explore the relationship between digital humanities and artificial intelligence, with a special focus on the application of artificial intelligence in the field of digital humanities, specifically focusing on the application examples of Dunhuang cultural research. Its goal is to propose how to use artificial intelligence technology to promote the inheritance, development and innovation of traditional culture. The study will combine the development history of digital humanities with the latest development trends of artificial intelligence to explore the potential application methods of artificial intelligence technology in the study of intangible cultural heritage. Specific methods include using intelligent data to analyze cultural heritage information, using cross-media intelligent technology to reconstruct and disseminate culture, and protecting and restoring cultural heritage through human-computer collaboration. The study will also specifically explore the specific practices of applying these methods to Dunhuang cultural research, such as analyzing text through natural language processing, changing image style with intelligent data technology, displaying digital museums with virtual reality and augmented reality, and restoring Mogao Grottoes murals through human-computer collaboration. Finally, the impact of these technologies on cultural heritage and future development directions will be discussed.

Exploration of the inheritance and innovation carriers of national culture in the teaching mode of art design major in higher vocational colleges: Integrating Lijiang Baisha murals into the art design curriculum system of higher vocational colleges. Research purpose: This study aims to promote the inheritance of intangible cultural heritage in Yunnan Province, and promote local cultural development by taking the teaching of Baisha mural art design as an example. The main goal of this study is to promote the innovation and development of national culture in Lijiang area on the basis of protecting and inheriting intangible cultural heritage. The study will deeply explore the historical background, cultural significance, protection status and inheritance challenges of Lijiang Baisha murals, and explore how to effectively protect this precious heritage. At the same time, the study will also focus on improving the teaching quality of art design majors in Yunnan vocational colleges,

and promote students' professional development and innovation ability by integrating local cultural elements such as Lijiang Baisha murals. It is hoped that through this study, the cultural inheritance and sustainable development of Lijiang Baisha area will be promoted. (Wang, 2024)



CHAPTER III

RESEARCH METHODOLOGY

This chapter adopts qualitative research methods to study the history and development, current situation and problems of folk murals in Pingnan County, and to find a path suitable for the protection and inheritance of murals. The village with murals in Pingnan County, Guigang City, Guangxi Zhuang Autonomous Region is used as the research area. This chapter introduces the research methods used in this study, mainly including research content, research methods, research period, research field, population and sample, research tools, data collection, data processing and analysis, research results, etc. Therefore, this study will conduct the following research:

3.1. Scope of Research

- 3.1.1 Research Content
- 3.1.2 Research Period
- 3.1.3 Research Method
- 3.1.4 Research Area
- 3.1.5 Population and Sample

3.2. Research Administration

- 3.2.1 Research Tools
- 3.2.2 Data Collecting
- 3.2.3 Organizing and analyzing data
- 3.2.4 Presentation of Research Results

The details of each topic are explained as follows.

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3.1 Scope of Research

3.1.1 Research Content

To study the history and development of folk murals in Pingnan County, Guangxi

To study the current situation and problems of folk murals in Pingnan County, Guangxi

To study the path of the protection and inheritance of folk murals in Pingnan County, Guangxi

3.1.2 Research Period

Table 1 Schedule of the study plan, from August 2023 to August 2024

	Stage	Time
1	Basic survey: visit relevant institutions in Pingnan County and heads of cultural relics to investigate whether there is research and investigate the specific geographical location of existing murals	One month
2	Preresearch stage: determine the topic and scope of the study, collect relevant literature and external resources, and establish the research framework and objectives	One month
3	Field research stage: go to the site of the mural for field investigation and observation, take photos and record relevant information, and understand the historical background, production technology and artistic style of the mural	Three months
4	Data collation stage: sort out the collected data and data, classify, file and analyze, establish database and files, and provide the basis for subsequent research	One month
5	Reference research stage: indepth study of related academic literature and works, understand the cuttingedge achievements and theoretical framework in the field of mural research, and increase the understanding of the research object	Two months
6	Data analysis and interpretation stage: According to the results of field research and experimental research, the data analysis and interpretation of murals are conducted, and the historical significance, artistic value,	One month

	current situation and cultural inheritance of murals are discussed	
7	Academic paper writing stage: According to the results of preliminary research and analysis, write academic papers or research reports, summarize research results and findings, and put forward theoretical research points and suggestions	Four months

Source: Liao Haowen (2024)

3.1.3 Research Method

This study is a qualitative study. The history and development of Pingnan folk murals are studied, and the path of its protection and inheritance is found through the current situation and problems of murals. The researcher will collect data from relevant documents and research papers. The field research will collect data and information by using documentary research methods, field investigation methods, interview methods, and analysis of mural content methods. In addition, photos, videos, and audio recordings will be taken. These data will be analyzed using concepts, theories, literature, and related research, and classified according to the research objectives through descriptive analysis methods.

3.1.3.1 literature research

In the process of studying the history and development of folk murals, I adopted a variety of research methods to explore this topic in depth. First, I conducted extensive and systematic literature collection, including historical documents, archaeological reports, professional papers and other materials. By reading these documents, I was able to understand the origin, evolution and influencing factors of murals, and to grasp their development context in history.

I conducted a detailed collation and analysis of these documents, classified and summarized them according to time, region, subject matter, etc., and extracted important information and trends. Through this process, I established an overall understanding of the development history of murals, and sorted out the characteristics and connections of different styles and periods. I gradually gained a deeper understanding of the importance and complexity of the field of Cantonese ancient architectural murals, and at the same time provided a solid theoretical foundation and practical support for the research. These accumulated experiences and methods will

provide important guidance and help for me to better explore the cultural significance and future development of murals.

3.1.3.2 Field survey

The field investigation method was used to gain an in-depth understanding of the history, problems, current situation and inheritance and development of murals. Field investigation is a method of directly going to the site to investigate and collect information, which can get closer to the research object and obtain first-hand information and observations. The following are the steps and experiences of my field investigation:

First, several representative and well-known ancient architectural sites were selected, including ancient houses, temples, etc., which usually preserve a wealth of mural works. Detailed data collection and background understanding were first carried out, including the study of historical documents and the consultation of on-site maps, so as to better prepare for the field investigation.

Then, I went to these ancient architectural sites for field investigation. On site, I first made a comprehensive observation and record of the building structure and decorative style, including the age of the building, wall structure, mural theme and color. I also used a camera to take pictures for subsequent sorting and analysis.

During the field investigation, I actively communicated and interviewed local managers, museum experts and scholars, and relevant practitioners. They can not only provide me with valuable information and opinions on the history, production techniques and restoration and protection of murals.

In addition to investigating the mural works in the ancient buildings recorded in the literature, I also spent time visiting surrounding communities and villages. Under the guidance of the villagers, I discovered murals that were not in the literature. At the same time, I learned about the local residents' cognition and attitude towards murals. Through communication with local residents, I better grasped the status and influence of murals in local social life, and also learned some opinions and suggestions on inheritance and development.

In general, field investigation is one of the important methods for studying murals. In this way, I can fully and deeply understand the historical origins, current

problems and future development of murals, which provides a solid empirical basis and unique perspective for my research.

3.1.3.3 Interview

Interviews allow me to have close contact with experts, practitioners and local residents, so as to obtain their insights and experiences, and provide valuable information and perspectives for research.

First, I identified the groups of people who need to be interviewed, including mural experts, ancient building protectors, village heads, etc. By consulting literature and relevant materials, and communicating with local people, I established a list of interviewees with various backgrounds and professional fields.

Then, I contacted these subjects face to face and explained my research purpose and interview plan. After confirming the time and place of the interview, I began to prepare the interview outline and questions to ensure that the interview content was organized and targeted.

When conducting the interview, I followed the principles of openness and targeting, giving the interviewees sufficient space to express themselves, while also focusing on the issues and topics of research concern. Communicate with the interviewees with a respectful and listening attitude, and strive to establish a good interactive relationship to obtain real and in-depth information.

During the interview, take notes or record, and organize and summarize the interview content in a timely manner. Multiple interviews will also be conducted as needed to gain a deeper understanding of the interviewees' views and insights.

Finally, the views and opinions of different interviewees are compared and comprehensively analyzed to find the commonalities and contradictions in the history, problems, current situation and inheritance and development of murals. This will provide a more comprehensive and multi-angle understanding for the research and also help to put forward more practical and inspiring suggestions and conclusions.

3.1.3.4 Content Analysis

In the study of murals, the method of analyzing the content of murals is very critical, because murals, as an art form, contain rich historical and cultural connotations.

Through field investigations and the collection of literature, a detailed mural sample library has been gradually established, including murals of different periods, themes and styles, so as to conduct subsequent content analysis and comparison.

Secondly, the theory is used to interpret the content of murals. The elements such as pictures, images, symbols and colors presented in the murals are studied in depth, and their symbolic meaning and information conveyed in the social and cultural background at that time are analyzed. By comparing murals of different periods and themes, the overall understanding and understanding of the content of murals are gradually established.

Then, the content of murals is interpreted and classified in detail using methods such as text description, image analysis and comparative research. Try to explore the themes, stories, characters, religious significance and other aspects presented in the murals from different angles and levels, and deeply explore the historical, cultural, religious and other connotations contained therein.

In the actual analysis process, it is found that the content of murals in different periods presents rich and diverse characteristics, reflecting the characteristics of politics, religion, aesthetics and other aspects of the society at that time. Through systematic content analysis, we gradually discovered the important role of murals in carrying historical memory, conveying cultural values, and expressing aesthetic emotions, and we also realized the importance of their protection and inheritance in today's society.

Finally, through in-depth research and analysis of the content of murals, we hope to reveal the significance and role of murals in historical development, social changes, and cultural inheritance, and provide useful inspiration and suggestions for their protection and inheritance. This process not only broadens our horizons and understanding, but also provides richer and deeper thinking for the study of murals, an ancient art form.

3.1.4 Research Area

Pingnan County is located in the southeast of Guangxi, northeast of Guigang City, and in the upper reaches of the Xijiang River. It has an area of about 2,983.97 square kilometers. This county has a long history. It was called Gongzhou in ancient times and has a history of nearly 1,700 years. Pingnan County is a region with a long

history and cultural heritage, with many ancient buildings and murals. These ancient building murals are an important carrier of Pingnan County's history and culture. They reflect the local history, culture and social style and have high artistic and historical value. The existing murals from the Ming and Qing Dynasties are widely distributed and numerous, and the original mural style is basically preserved. The specific details are as follows: There are 20 villages with murals in Pingnan County, Guangxi, see Table 2 for details, and the specific geographical distribution of the villages has been circled in the picture, see Figure 7. Pingnan County, Guigang City, Guangxi Zhuang Autonomous Region, China, is located in the southeast of Guangxi, see Figures 7, 8 and 9.

Table 2 List of mural paintings:

	Building name	Mural year	Place	Number of murals
1	Lie Sheng Palace	1662	Liesheng Palace in Da'an Town, Pingnan County	8
2	Fan Family Courtyard	1755	Shangsong Tun, Shuangshang Village, Siwang Town, Pingnan County	75
3	Li Family Ancestral Hall	1803	Shimen Ancient Village, Dapeng Town, Pingnan County	34
4	Sima Di Residence	1828	Liangshantun, Simian Town, Pingnan County	40
5	Xie's Residence in Zhongtuan	1862-1874	Zhongtuan Village, Zhenlong Town, Pingnan County	39
6	Zhu's Ancestral Hall	1875-1908	Yu Liu Tang Tun, Chongxiu Village, Siwang Town, Pingnan County	4
7	Guitang on duty	1875-1908	Low Village Tun, Simian Village, Simian Town, Pingnan County	15
8	Dengtang	1875-	Pingnan Liuchen Dengtang Village	6

	residents	1908		
9	Guo Family Ancestral Hall	1875-1908	Malian Jiuhuai Village, Pingnan County	8
10	Huang Family Residence	1876	Taiping Tun, Xinzheng Village, Siwang Town, Pingnan County	20
11	Zhang's Jingyu Hall	1878	Mengdu Village, Peng Town, Pingnan County	50
12	Huang's Residence	1979-1820	Yingpan Tun, Huashi Village, Siwang Town, Pingnan County	43
13	Zhu Ancestral Temple	1886	Xianhua Tun, Xinxian Village, Wulin Town, Pingnan County	16
14	Xuedong Pan Gong Temple	1889	Xuedong Tun, Landong Village, Pingshan Town, Pingnan County	11
15	Zheng Zanxu Temple	1890—1895	Xinbu Tun, Yabu Village, Shangdu Town, Pingnan County	30
16	Luoshi Residence	1904	Xinluotun, Xinxian Village, Wulin Town, Pingnan County	16
17	Huang's Ancestral Hall	1904	Lilitun, Tongchao Village, Tonghe Town, Pingnan County	3
18	Mingyuan Confucius Temple	1919	Yutang Tun, Bagui Village, Pingshan Town, Pingnan County	33
19	Cen Clan Ancestral Hall	1920	Taiping Village, Pingshan Town, Pingnan County	18
20	Maishi Residence	1936	Old Village of Tanlong Village, Dazhou Town, Pingnan County	10

Source: Liao Haowen (2024)



Figure 7 Map of Guangxi

Source: Baidu (2024)



Figure 8 Map of Guigang Guangxi

Source: Baidu (2024)



Figure 9 Distribution map of folk murals in Pingnan County, Guigang City, Guangxi Province Source: Liao Haowen (2024)

3.1.5 Population and sample

This study adopts a qualitative research method. The sample collection group of the study is mainly concentrated in the ancient buildings with existing murals in Pingnan County.

The information providers mainly include: government officials, experts engaged in mural research, museum administrators, village heads, cultural relics protection leaders, descendants of the building, art associations, artists, tourists, students, villagers and businessmen, a total of 42 people. This information is classified in order of importance:

The first group (KI key informants): provided key information about Pingnan folk murals, and was able to provide important information about the history and cultural connotation of Pingnan County folk murals and suggestions for protection and inheritance, a total of 7 people. They are mainly relevant government officials, relevant mural industry experts, museum administrators, and cultural relics protection leaders to interview and collect relevant information and data, and provide explanations.

The second group (CI Casual informants) provided mural knowledge related to the value, significance, subject matter, techniques materials of Pingnan County folk

murals, a total of 15 people, mainly including descendants of the building, art associations, and relevant artists.

The third group (GI General informants): provided information on the current application of murals and opinions on the protection of Pingnan County folk murals, and understood the current consumer needs and other information, a total of 20 people. They include tourists, villagers, students, businessmen, etc. Collect relevant information and data through conversation.

The samples mainly include: the form, content, painting materials, painting techniques and painting steps of the murals are described in detail as follows.

Mural form: It adopts the form of traditional Chinese ink painting, such as landscape, flowers and birds, characters, etc. The sizes of murals vary, small ones are painted on a wall, and large ones can be hung on large buildings. The form of murals is mainly hand-painted, with clear and delicate pictures and high artistic value.

Content reflects the lifestyle of residents: The content of folk murals in Pingnan County, Guangxi is very rich, mainly showing the lifestyle of local residents and the favorite themes of building owners. For example, the characters in the murals are lifelike, depicting the daily life scenes of local residents, historical allusions, myths, etc. In addition, the murals also involve local customs and traditional culture, such as sacrifices, festivals, etc. These murals not only reflect the lifestyle of local residents, but also show the local cultural heritage.

Painting materials: The painting materials of folk murals in Pingnan County, Guangxi are mainly traditional Chinese materials, using mineral pigments, natural glue, etc. These materials have high color saturation and durability, which can ensure the long-term preservation of murals. In addition, the inheritors also choose different painting materials according to different mural needs, such as mineral pigments for landscape painting and white powder for figure painting.

Painting skills: The painting skills are very exquisite, mainly in terms of composition, color matching and line drawing. In terms of composition, the inheritors pay attention to the layout and overall sense of the picture, which makes the murals have high artistic value. In terms of color matching, they choose different color matching schemes according to different mural themes, making the murals rich and

coordinated. In terms of line drawing, they pay attention to the fluency and expressiveness of the lines, which makes the murals have high artistic appeal.

3.2 Research Administration

3.2.1 Research Tools

This study adopts qualitative research methods, mainly through field investigation, literature investigation, interviews, etc. The content is based on the research questions, focusing on the history and development of major murals, the current status and problems of murals, and the path of protection and inheritance of murals. The specific contents are as follows:

3.2.1.1 Basic survey

Through the research objectives, we visited the mural sites, took photos and conducted interviews to gain an in-depth understanding of the characteristics of the murals and the cultural connotations behind them; finally, we conducted a comprehensive data analysis to explore the value and influence of the murals. We ensured that the logic was clear and the data was accurate, so as to reveal the unique charm and deep meaning of the murals.

3.2.1.2 Literature Survey

Literature survey is an important tool for collecting information about the historical development and current status of murals. First, determine the scope through the research purpose, and investigate the types and sources of relevant documents, such as journal articles, doctoral and master's theses, etc. Secondly, use the resources of institutions such as libraries, archives, and museums, as well as Internet databases and academic search engines to collect relevant documents extensively. In the process of collection, pay attention to screening and identifying the authority and reliability of the documents. Then, carefully read and analyze the documents to extract key information related to the historical development and current status of murals, such as the creation background, artistic style, technical techniques, and preservation status of murals. At the same time, compare the information differences and connections between different documents, and conduct cross-validation to ensure the accuracy and reliability of the information. Finally, organize, classify and analyze the collected literature information to form systematic

research materials, providing a solid literature foundation for in-depth research on murals.

3.2.1.3 Interview

In this study, a detailed interview outline was developed to ensure that key content such as the historical context, important events, artistic style, and current protection status of the murals were covered. Then, industry experts, government officials, museum staff, etc. were selected to ensure the authority and accuracy of the information. During the interview, a semi-structured interview method was adopted, and questions were flexibly adjusted to gain an in-depth understanding of the historical development and current status of the murals. After the interview, the interview records were promptly sorted and analyzed to extract key information, and verified and supplemented with other research tools and methods. Through the interview, we can have a deeper understanding of the historical development and current status of the murals, providing an important basis for the protection and inheritance of the murals.

3.2.1.4 Group Discussion

In the study of murals, group discussion was used to collect relevant information on the path of protection and inheritance. According to the research purpose and specific issues, the preservation status and inheritance challenges of the murals were discussed. Then, a diverse group consisting of museum administrators, cultural relics protectors and community representatives was formed. In the preparation stage, a detailed discussion agenda was formulated, necessary background information was provided, and discussion rules were set to ensure effective communication. After the discussion, the recorded content was sorted and analyzed to extract key information and suggestions. Based on this information, specific protection and inheritance paths were proposed.

3.2.2 Data Collection

This study mainly collects the history and development of folk murals, the current situation and problems of folk murals, and the protection and inheritance paths of folk murals. The main sources of information are as follows:

History and development of murals: related books and documents are mainly obtained through China National Knowledge Infrastructure, Baidu Academic Website, libraries, etc.

Current situation and problems of folk murals: mainly through field investigations and interviews

Paths of protection and inheritance: investigations of areas where murals are protected, case studies of related mural protection work, expert interviews, and focus group discussions to obtain relevant protection paths and inheritance paths.

3.2.3 Data processing analysis

When studying murals, the data and processing and analysis parts are very critical. Here are the steps and methods:

Data collection: First, you need to collect relevant data on the murals, including historical documents, on-site investigation materials, etc. These data should cover the age, style, theme, techniques, etc. of the murals.

Data collation: Sort the collected data and establish a database for subsequent analysis and research. Use professional data management software to organize and store data.

Image processing: Digitally process the images of the murals, and use professional image processing software to better present the details and colors of the murals.

Text analysis: Perform text analysis on historical documents related to the murals to mine information and clues about the murals. Text analysis tools can be used to assist in keyword extraction and thematic analysis.

Geographic Information System (GIS) analysis: Import the geographic information and spatial distribution data of the murals into GIS software for spatial analysis and visualization to reveal the laws and characteristics of the distribution of the murals and provide an intuitive route for historical and cultural migration.

Comprehensive analysis: Finally, synthesize the analysis results of the above aspects, and extract the historical development context, problems and challenges of the murals to provide theoretical support and practical suggestions for inheritance and development.

Through the above methods and steps, a systematic study and analysis of the murals was conducted, providing strong data support and analysis results for achieving the research objectives.

3.2.4 Presentation of Research Results

Research Results and Presentation This study adopts qualitative research methods and collects data through surveys, observations, interviews, focus group discussions and other methods. According to the research framework, the data are sorted out, and the theoretical concepts such as aesthetic theory, cultural identity, cultural protection and inheritance, social memory, cultural communication theory, and functional structure theory are used to conduct descriptive analysis of the data to achieve the research purpose. This study takes folk murals in Pingnan County, Guangxi as the research object, aiming to protect and inherit the local cultural heritage. Finally, the study is presented through descriptive analysis.

History and development of murals:

When studying the history and development of murals, the origin, evolution and style characteristics of murals can be traced. Through literature research and field investigations, the historical context of murals, the characteristics of murals in different historical periods, the changes in pattern styles, and the development of artistic techniques in various periods are revealed. In the research results, the changes in the styles and styles of murals in different periods, the changes in the theme content, and the status and influence of Cantonese ancient architectural murals in the history of Chinese murals are presented in depth.

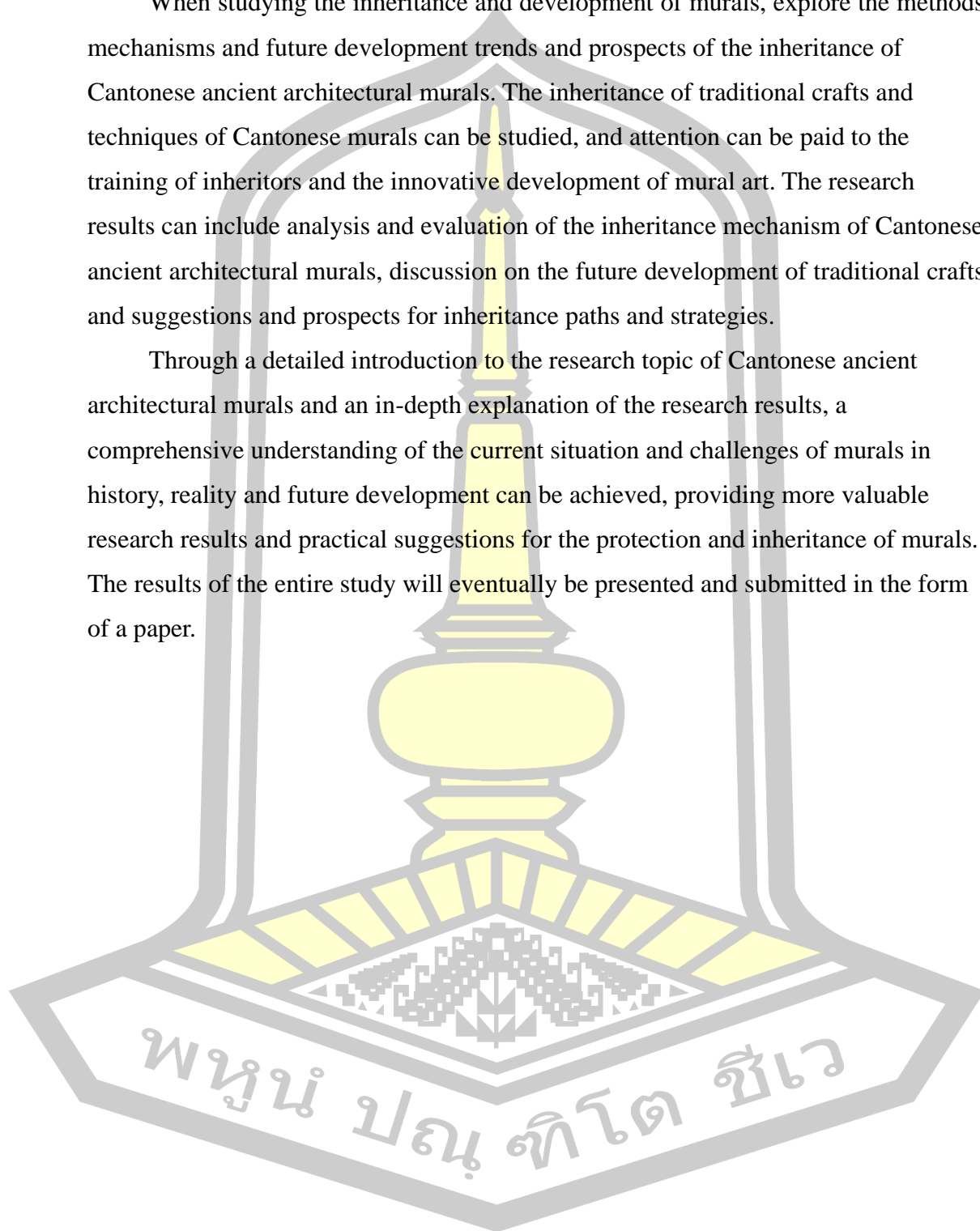
Problems and current situation of murals:

When studying the problems and current situation of murals, investigate the challenges and difficulties faced by Cantonese ancient architectural murals, such as protection and inheritance issues, damage caused by natural environment and human destruction, lack of resources and lack of professional talents. The research results can include evaluation and suggestions on the current mural protection work, as well as strategies and measures to solve the problems of murals, pointing out the shortcomings of the current mural protection and suggestions for improvement.

Inheritance and development of murals:

When studying the inheritance and development of murals, explore the methods, mechanisms and future development trends and prospects of the inheritance of Cantonese ancient architectural murals. The inheritance of traditional crafts and techniques of Cantonese murals can be studied, and attention can be paid to the training of inheritors and the innovative development of mural art. The research results can include analysis and evaluation of the inheritance mechanism of Cantonese ancient architectural murals, discussion on the future development of traditional crafts, and suggestions and prospects for inheritance paths and strategies.

Through a detailed introduction to the research topic of Cantonese ancient architectural murals and an in-depth explanation of the research results, a comprehensive understanding of the current situation and challenges of murals in history, reality and future development can be achieved, providing more valuable research results and practical suggestions for the protection and inheritance of murals. The results of the entire study will eventually be presented and submitted in the form of a paper.



CHAPTER IV

RESEARCH RESULTS

This chapter mainly analyzes the research objectives of the paper, which includes three parts. The first part analyzes the origin, history and development of folk murals in Pingnan County through literature review and interviews. The second part explains the problems existing in folk murals in Pingnan County. In this part, the researcher mainly understands the problems existing in murals from different classes and roles through field visits, in-depth interviews and focus group discussions. The third part combines the first and second parts and the actual local situation, and proposes the protection and inheritance path of murals through group discussions. The three research objectives of this paper are as follows:

- 1.To study the history and development of folk murals in Pingnan County, Guangxi,
- 2.To study the current situations and problems of folk murals in Pingnan County, Guangxi.
- 3.To study the protection and inheritance of folk murals in Pingnan County, Guangxi.

This chapter focuses on the profound origins and long history of folk murals in Pingnan County, and specifically selects the surviving murals from the Ming and Qing Dynasties in 20 villages in the county as the research object. Study their history, find out the problems they face, and find the path for mural protection and development through problems. During the field survey, we found the Liesheng Palace and Yuedong Guild Hall in Da'an Town, the Fan Family Courtyard in Siwang Town, the Li Family Ancestral Hall in Shimen Ancient Village in Dapeng Town, the Sima Houses in Si Mian Town, and Zhongtuan Village in Zhenlong Town. The Xie family's residence in Xinjiang, the Huang family's residence in Yingpantun, Siwang Town, and the Pan Gong Temple and Mingyuan Temple in Xuedong Village, Pingshan Town, all have relatively well-preserved murals. These locations provided rich field data and a good research environment for this study.

As a unique ethnic cultural resource in the region, Pingnan County folk murals, with their rich and colorful content and unique artistic style, are not only an important symbol that distinguishes them from other regions, but also an important highlight in the development of cultural tourism in Pingnan County. By in-depth excavation and sorting out the historical development, cultural connotation and artistic characteristics of these murals, Pingnan County's cultural soft power can be further enhanced, the diversified development of tourism can be promoted, cultural heritage can be activated and used, local economic growth can be driven, and community cohesion and community cohesion can be enhanced. Cultural confidence.

4.1 History and development of folk fresco in Pingnan County, Guangxi

4.1.1 The Qin and Han Dynasties to the Ming and Qing Dynasties

4.1.2 The Ming and Qing Dynasties to the Republic of China period

4.1.3 Republic of China to 2024

4.2 Current situation and problems of murals

4.2.1 Current situation of murals

4.2.2 Mural painting problem

4.3 The protection and inheritance of folk murals in Pingnan County, Guangxi.

4.1 History and development of folk fresco in Pingnan County, Guangxi

Through Baidu Academic, Pingnan Library and other channels, we systematically collected historical documents and records of Pingnan murals, supplemented by field investigations, in-depth interviews with cultural leaders and local residents, and obtained first-hand information. Given that the historical context of murals in other regions has been elaborated in Chapter 2, this chapter will focus on Pingnan murals, especially the qualitative research from the Ming and Qing Dynasties to the Republic of China. Based on China's economic development trajectory and government policy orientation, we divide the research into three stages: the first stage: from the Qin and Han Dynasties to the Ming and Qing Dynasties; the second stage: from the Ming and Qing Dynasties to the Republic of China; the third stage: from the Republic of China to 2024.

4.1.1 The Qin and Han Dynasties to the Ming and Qing Dynasties

The historical origin and initial development period of the mural (from the Qin and Han Dynasties to the Ming and Qing Dynasties) is a colorful and profound history. During this period, the Lingnan region experienced many political, economic, and cultural changes and integrations, providing a broad background for the emergence and development of murals.

During the Qin and Han Dynasties, the Lingnan region was gradually incorporated into the ruling scope of the Central Plains Dynasty. As Qin Shihuang unified the six kingdoms and conquered Baiyue in the south, the Lingnan region began to have closer exchanges and integration with the Central Plains. The Lingnan murals of this period were mainly influenced by the Central Plains culture and showed a strong Qin and Han style. The contents of the murals are mostly historical allusions, myths and legends, court life, etc., with bright colors and smooth lines, showing a simple and solemn artistic style.

Entering the Tang and Song Dynasties, the Lingnan region was economically prosperous and culturally prosperous, and the mural art also ushered in a new peak of development. At this time, the Lingnan murals, on the basis of inheriting the traditions of previous generations, began to incorporate more regional characteristics and cultural elements. The content of the murals is more extensive, including various themes such as landscapes, flowers and birds, and figures, and the techniques are more mature, and many innovative expressions have emerged.

During the Ming and Qing Dynasties, the mural art in Lingnan further developed and gradually formed a style with distinct regional characteristics. At this time, Lingnan murals were not only more sophisticated in technique, but also richer and more profound in subject matter and connotation. The content of the murals not only depicts the natural landscape, but also reflects social life, recalls history, and thinks about reality. At the same time, Lingnan murals were also influenced by foreign cultures, such as the introduction of Western painting techniques, which brought new artistic styles and expression methods to Lingnan murals.

During this period, literati and scholars in Lingnan also actively participated in the creation of murals. Their participation not only improved the artistic level of murals, but also made murals occupy a more important position in the culture of

Lingnan. Their works often incorporate artistic elements such as poetry and calligraphy, making murals more culturally rich and artistically valuable.

In general, the historical origin and initial development period of Lingnan murals is a colorful and transformative history. In this process, Lingnan murals not only inherited the traditional essence of Central Plains culture, but also incorporated regional characteristics and cultural elements, forming a style with distinct regional characteristics. At the same time, Lingnan murals were also influenced and inspired by foreign cultures, and continued to innovate and develop, laying a solid foundation for Lingnan mural art in later generations.

4.1.2 The Ming and Qing Dynasties to the Republic of China period

With its unique artistic charm, murals show the wisdom and talent of the local people and have become an important part of Pingnan culture. From the Ming and Qing Dynasties to the Republic of China, Pingnan folk murals ushered in its golden age of prosperity and maturity.

During the Ming and Qing Dynasties, Pingnan's economy achieved unprecedented development, business was prosperous, and cultural exchanges were frequent. During this period, folk murals, as a form of visual art, were widely spread and developed in the Pingnan area. The contents of the murals are diverse, including traditional mythological stories, historical figures, and scenes reflecting local folk customs. These murals not only beautify the environment, but also become an important carrier for inheriting historical culture and promoting national spirit.

In terms of mural skills, Pingnan folk murals in the Ming and Qing Dynasties have reached a fairly high level. Painters use rich imagination and superb painting skills to make the murals vivid and full of vitality. They skillfully use colors, lines and composition to create a unique artistic atmosphere, giving the murals a strong visual impact. At the same time, painters also pay attention to the practicality of murals, combining them with practical items such as buildings and furniture, making murals an indispensable part of life.

The following is the history of the existing murals in various towns in Pingnan County, from their initial creation to their gradual enrichment and development.

Lisheng Palace and East Guangdong Association Hall (1662)

In Da'an Town, Pingnan County, Guangxi, and its surrounding areas, there is a name that is often mentioned by the older generation of residents, that is "Liesheng Palace", and it also has a more down-to-earth common name "Dawang Temple Mouth". In their hearts, this word is like a bridge connecting the present and the past, and it carries their deep nostalgia and endless awe for a glorious era.

According to historical records, the predecessor of Liesheng Palace was Dawang Temple, and its history can be traced back to the first year of Emperor Kangxi's reign in the Qing Dynasty (1662). At that time, it was just a very small and simple temple with only one house. However, it carried the local residents' pious reverence for the gods and their wishes for a better life. The content of the murals seemed simple and the number was small. As time went by, the influence of Dawang Temple gradually expanded, with more and more believers and increasingly prosperous incense. In the 59th year of Emperor Kangxi's reign, the temple was expanded to meet the religious needs of believers. After careful design and construction, Dawang Temple finally formed a grand pattern of two entrances and three pillars, and at the same time enshrined many gods, and the incense was more prosperous. To commemorate this expansion, the temple was renamed "Liesheng Palace" and the number of murals used as decorations increased.

Today, the Dawang Temple we see is actually a building left over from the first year of the Guangxu period. Its main part consists of three entrances, three rooms wide, including the front gate, the middle seat, the rear hall and the Wenchang Pavilion. The existing location of the murals only retains a few murals on the wall at the entrance.



Figure 10 Lie Sheng Palace

Source: Liao Haowen (2024)



Figure 11 Map of Lie Sheng Palace

Source: Google (2024)

The Liesheng Palace was built at the confluence of the Baisha River and the Shangsi River, and is similar to the Mazu Temple that fishermen worship on the coast. In today's economically developed and legally advanced world, the function of the Liesheng Palace, like the woodcarvings of gods and Buddhas, glazed eaves tiles, and wall paintings and couplets, has become a support for exploring the traces of ancient culture.

These murals depict ancient myths and legends, historical stories, and reflect the aesthetic concepts and value orientations of the society at that time. In terms of artistic style, its murals are influenced by the traditional artistic style of the Lingnan region. The Lingnan School of Painting is famous for its unique use of colors, composition layout, and technical expression, and the murals of the Liesheng Palace may also reflect these characteristics. Religion and folklore: As a place for worshiping gods, the murals of the Liesheng Palace contain religious elements, such as images of gods and talismans. At the same time, due to the local people's belief and worship of gods, some folk elements are incorporated into the murals, such as themes such as blessing and exorcism.

EastGuangdong hall

The Guangdong East Guild Hall was built next to the Liesheng Palace. This guild hall with strong Lingnan architectural characteristics deeply reveals that the contribution of Guangdong merchants to Guangxi is far more than the economic level, and has left a deep imprint in the cultural field. It is particularly good at carving art,

and the carved beams and painted buildings are full of ingenuity, vividly showing the charm of Lingnan culture. Inside the guild hall, the four walls are densely covered with galleries under the eaves, with rich and colorful contents, from delicate flowers, plants, insects and fish to vivid birds and beasts, all of which are lifelike and compete for beauty. The wood carvings in front of the door are the finishing touch. Each group carries a moving legend, such as the magic of the Eight Immortals Crossing the Sea and the justice of Bao Gong's trial. The characters are of different shapes, and their joys, anger, sorrows and joys are all shown on the wood carvings, which are lifelike, showing the profound heritage and exquisite craftsmanship of Lingnan culture.

Table 3 Summary of the types of murals in the holy palace

figure painting	
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Source: Liao Haowen (2024)

Fan Family compound (1755)

Fanjia Courtyard is located in Shangsongtun, Shuangshang Village, Siwang Town, Pingnan County. It was built during the Qianlong period of the Qing Dynasty (1755) and has a history of more than 260 years. This ancient building complex is one of the oldest and best-preserved ancient dwellings in Pingnan. It was built by the Fanjia Daru Gong. Fanjia Courtyard is not only large-scale, but also has a profound cultural heritage. It is an important local cultural heritage. Its building is large-scale, with three sets of four buildings in total, covering an area of more than 7,600 square meters. It not only reflects the exquisite ancient architectural craftsmanship, but also becomes an important carrier for studying Chinese traditional dwelling murals with its unique mural art. The distribution of murals, whether under the eaves, screens, roof ridges, or doors, windows and lotus seat top beams, all show a variety of artistic styles with unique ideas. In particular, the human and animal customs, flower and bird patterns on the ridge, and the themes of pine and crane evergreen, dragon and phoenix playing with pearls on the screens and window lattices are not only exquisitely crafted, but also imply harvest, peace and peace. After experiencing the baptism of wind and rain, these murals are still clearly visible and intact, becoming a valuable resource for studying China's traditional mural art and its historical changes.



Figure 12 Fan Family Courtyard

Source: Liao Haowen (2024)



Figure 13 Map of Fan Family Compound

Source: Google (2024)

The murals in Fan's courtyard are mainly painted on the walls under the eaves, screens, roof ridges, doors and windows, and lotus pedestal beams. These murals have diverse themes and unique ideas, showing an artistic level of ingenuity. The following data was obtained through group discussion, and the specific content mainly includes the following aspects:

Landscape painting: In terms of painting style, these landscape paintings integrate the characteristics of the Lingnan School of Painting, pursue the harmonious unity of nature and artistic conception, use natural and vivid colors, and smooth and varied lines, showing the unique spirituality of Lingnan landscape. These landscape paintings not only imply the Fan family's pursuit of the beauty of natural harmony, and their yearning for a peaceful home and a happy life, but also the landscape elements in the landscape paintings may also symbolize the family's solid foundation, prosperous business, and the fact that future generations can continue like mountains and rivers.

Flowers, birds, insects, fish and auspicious animals:

Murals often depict various exquisite patterns of flowers, birds, insects, fish and auspicious animals. These patterns are not only colorful, but also varied and lifelike. They imply auspiciousness, wealth and happiness, reflecting people's yearning and pursuit for a better life at that time.

Humanities and customs:

In addition to natural elements, the murals also depict some scenes of humanities and customs, such as people's labor, life, and entertainment. These scenes vividly show the style of the society at that time and people's living conditions, providing valuable historical materials for future generations.

The sculptures in Fanjia Courtyard are also exquisite, mainly carved under the eaves, screens, window lattices and other locations. Most of these sculptures are made with traditional craftsmanship, with exquisite and smooth knifework, moderate proportions, and high artistic value. The content of the sculptures mainly includes the following aspects:

Human and animal customs and flowers and birds:

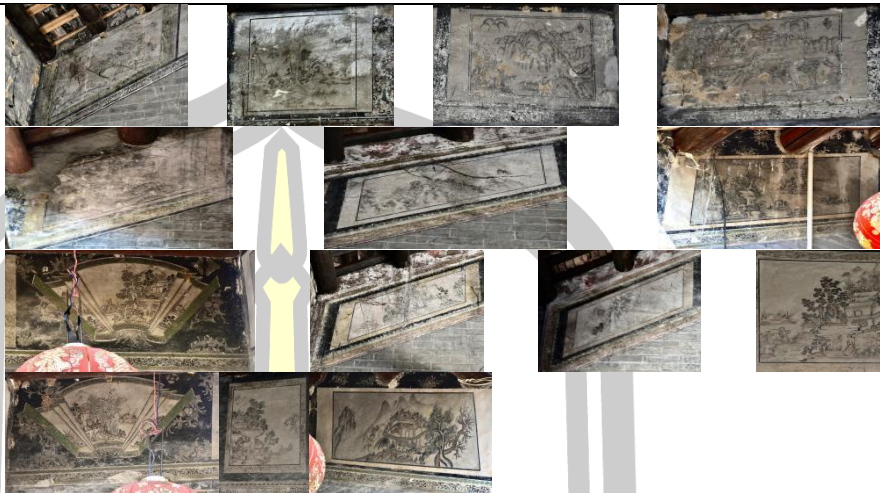
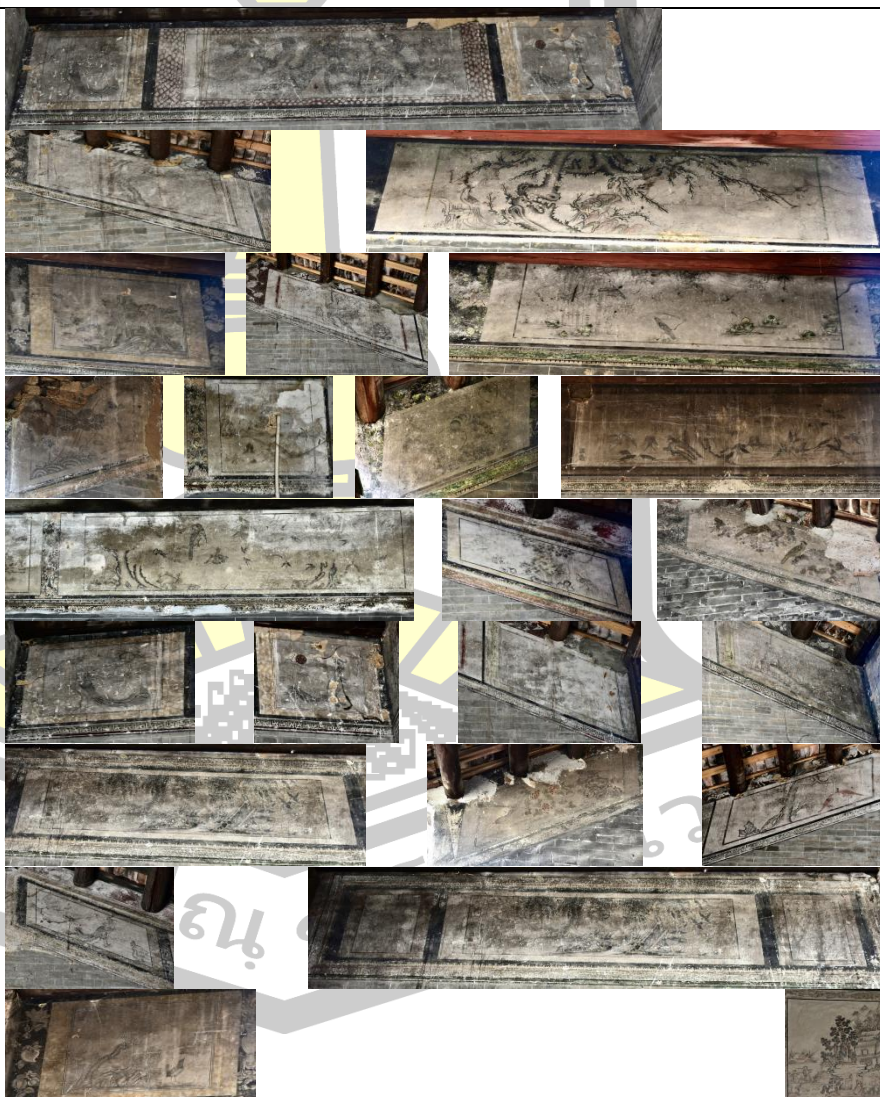
The patterns of human and animal customs and flowers and birds are common in sculptures, which imply the beautiful vision of harvest, peace, and peace and prosperity. They not only show the cultural aesthetics of the society at that time, but also reflect people's yearning and pursuit for a harmonious life.






Figure 14 Interview with the descendants of the Fan family compound

Source: Liao Haowen (2024)

Table 4 Summary of murals in Fanjia Courtyard

landscape painting	
landscape painting	

	
Chinese monochromes	
Other types of painting	

Source: Liao Haowen (2024)

Li Family Ancestral Hall (1803)

The Li Family Ancestral Hall in Shimen Ancient Village, Dapeng Town, Pingnan County, is an ancient building with nearly 221 years of history. Its foundation was laid in 1803 AD. After two centuries of baptism, it has witnessed the changes of times and the rise and fall of the family. A Hakka cultural treasure that has carried more than 200 years of vicissitudes, it was moved here by the sage Li Bideng from

Meixian, Guangdong in the late Jiaqing period of the Qing Dynasty. The site was chosen to be surrounded by mountains and rivers, laying its unique geographical and cultural foundation. After years of baptism, Shimen Ancient Village not only retains the unique architectural style and dialect customs of Hakka dwellings, but also shows a profound cultural heritage and humanistic landscape under the infiltration of Confucianism, Taoism and clan culture. In recent years, Shimen Ancient Village has won many awards, including "Chinese Traditional Village", "National Unity and Progress Demonstration Village" and "Guangxi Ethnic Characteristic Village". These honors are not only an affirmation of its historical value, but also encourage the local people to continue to maintain and protect the ancient village and inherit its culture.



Figure 15 Li Family ancestral Hall in Shimen Ancient Village

Source: Liao Haowen (2024)



Figure 16 Map of Li Family Ancestral Hall in Shimen Ancient Village

Source: Google (2024)

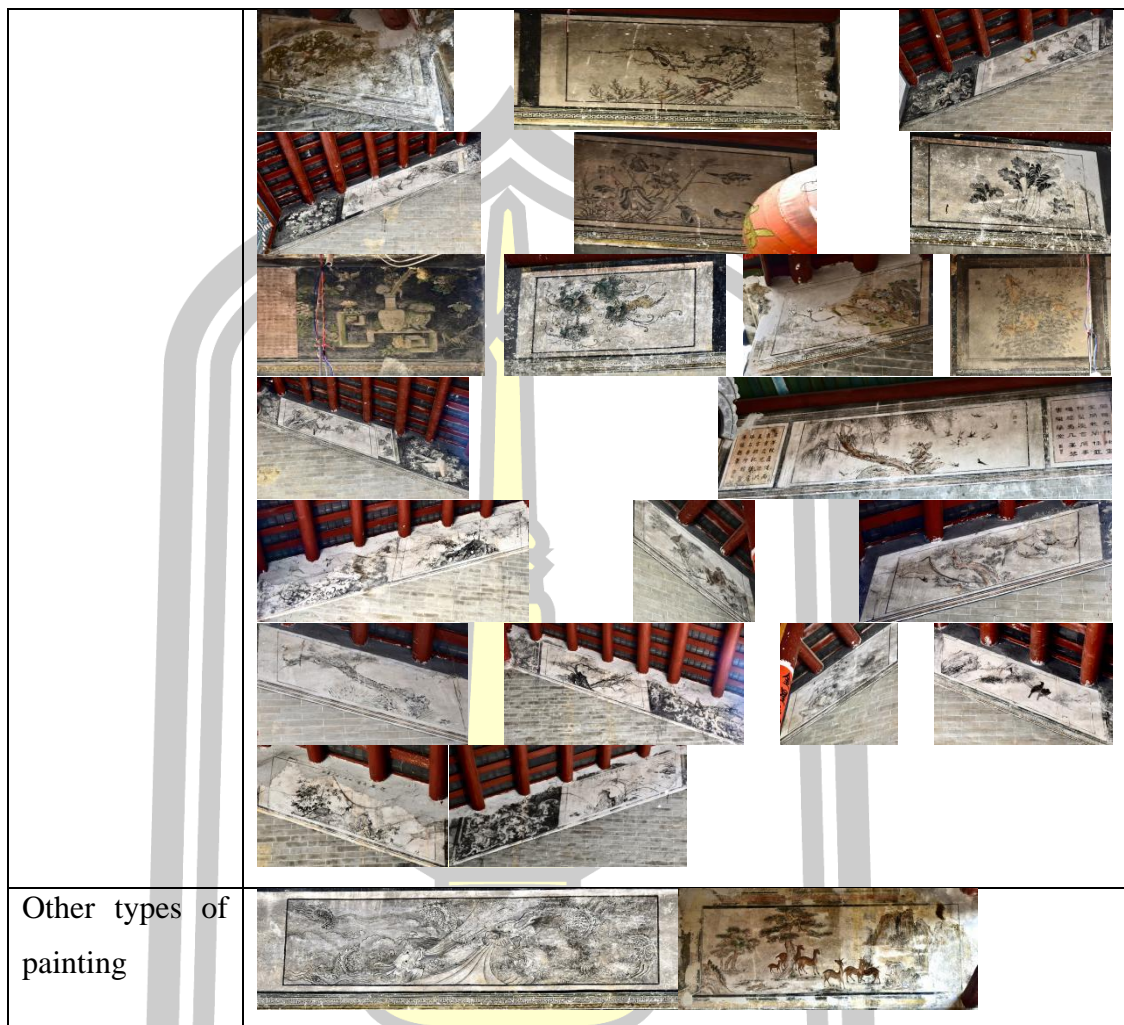
During the construction of the Li Family Ancestral Hall, their ancestors showed extraordinary taste and foresight. They absorbed the essence of the residence design of a wealthy family at that time, invited painters to carefully draw the house map, and went to Guangdong to hire skilled civil craftsmen and painters to build it together. After three years of ingenuity, this residence was finally completed. Its exquisite architectural craftsmanship was unique in Dapeng Town at that time, especially those murals from famous masters, which brought the beauty of art to the extreme, unmatched, and became a beautiful landscape in the town.

Murals, as the finishing touch of the Li Family Ancestral Hall, each one contains a profound cultural heritage and superb artistic attainments. They depict the vastness of mountains and rivers, show the agility of flowers and birds, with bright colors without losing harmony, and smooth and rhythmic lines. People seem to be able to travel through thousands of years while gazing and feel the elegant feelings from ancient literati. The design of the living wall is also unique, with clean-cut blue bricks, simple and generous. The top of the wall is cleverly inlaid with exquisite landscape paintings, surrounded by exquisite strip patterns, which not only adds to the elegant atmosphere of the residence, but also reflects the exquisite craftsmanship of the craftsmen.

From 2008 to 2012, in order to further protect this historical and cultural heritage, the Li Family Ancestral Hall once again launched a comprehensive original restoration project, and the three main buildings were carefully restored and protected.

Table 5 Summary of murals in Li ancestral temple

Landscape painting		
Nectaromycetes		



Source: Liao Haowen (2024)

Sima Di Residence (1828)

This house is located in Luoquan Liangshantun, Simian Town. It was built in the eighth year of Daoguang in the Qing Dynasty (1828 AD). After many vicissitudes, it was officially listed as a county-level key ancient building protection unit in 1989. Its historical value and cultural significance are self-evident. Luoquan House is not only a living space entity, but also a model of the integration of Qing Dynasty architectural aesthetics and regional culture. Its unique architectural style and exquisite craftsmanship have left a valuable cultural heritage for future generations. It covers an area of 2,200 square meters, with a rigorous overall layout. It adopts brick, wood and tile structures, presenting a typical rectangular residential form. With the main seat three entrances and three bays as the axis, the left and right attached houses

are staggered, and the ancillary buildings such as the flower hall, flower base, and corridor are basically symmetrically distributed, showing the ancients' profound understanding and ingenuity of architectural layout.



Figure 17 Sima Di

Source: Liao Haowen (2024)



Figure 18 Map of Sima Di, Luoquan Village

Source: Google (2024)

It is particularly worth mentioning that the architectural details of Luoquan Mansion reveal the exquisite craftsmanship of the craftsmen and the elegant taste of the owner. Under the hard mountain roof, the beam structure is stable and beautiful, and the roof covered with small green tiles has a soft luster in the sun. The carvings on the eaves are intricate and delicate, the lattice window grilles are exquisite, the murals of character stories, flowers, plants, insects and birds on the eaves are lifelike, and the landscapes, figures and scenery piled on the ridges and exterior walls are even

more ingenious, especially the dragon-shaped ridges and the pigeons eager to fly between the eaves, as well as the clever use of various animal and plant shapes. What is particularly eye-catching is the rich and colorful murals and sculptures in Simadi's residence. Outside the hall is a concentrated display area for murals and sculptures. The murals such as "Banquet Picture", "Nine Lions Picture" and "Jingkui Picture" are lifelike, not only depicting vivid scenes, but also containing profound cultural connotations. The mural "Hundred Lu Picture" under the eaves uses delicate brushstrokes to outline the vivid forms of flowers, plants, insects, fish, bamboo, wood, birds and beasts.

This type of mural is used to decorate and reflect the social outlook, cultural customs and life interests of the owner at that time. This type of mural has appeared in many historical periods and regional cultures, such as the Han Dynasty, Tang Dynasty, Song Dynasty, etc., reflecting the artistic style and aesthetic pursuit of different eras. The following is an analysis of some of Sima Di's murals:

Banquet

The Banquet murals show the lively scenes of ancient people gathering and feasting with vivid pictures. They are an important window to understand ancient social etiquette, food culture and artistic style. The characters in the murals are lifelike, including the host, guests and attendants of the banquet. They are dressed gorgeously and have different postures, reflecting the class structure and character relationships in ancient society. The content of the picture not only depicts the sumptuous banquet, exquisite tableware and wine utensils, such as jars and ear cups, but also shows the interaction between guests, music and dance performances, such as playing the piano, flute, dancing, etc., adding a rich atmosphere to the banquet. In terms of artistic characteristics, the murals not only focus on realism, strive to truly reproduce the grand occasion of ancient banquets, but also incorporate freehand elements, and enhance the expressiveness and appeal of the picture through exaggeration, deformation and other techniques. At the same time, the murals are very rich and diverse in the use of colors, creating a lively atmosphere of the banquet scene through contrasting and harmonious color matching. In terms of technique, the painters used smooth lines to outline the characters and scenes, showed the rich details of the banquet scene through delicate color rendering, and enhanced the spatial

and three-dimensional sense of the picture through clever layering, making the banquet mural one of the treasures of ancient painting art.



Figure 19 Banquet

Source: Liao Haowen (2024)

Nine Lions

The mural is themed on "Nine Lions". Lions symbolize strength, courage and auspiciousness in Chinese culture. In the picture, the nine lions have different shapes, some are majestic and majestic, and some are lively and agile, showing the different faces and personality characteristics of lions. They are playing, fighting or performing various actions, forming a lively picture. In addition to the image of lions, the mural may also depict the environment in which the lions are located, such as natural elements such as mountains, rocks, flowers and plants, as well as cultural landscapes such as people and buildings, which together form a complete picture. The layout of the mural is ingenious. It uses a balanced composition technique to arrange the lions in the picture, forming a visual harmony and beauty. At the same time, through the contrast techniques of distance, height, size, etc., the spatial sense and layering of the picture are enhanced. This mural is not only ornamental, but also carries rich symbolic meanings, representing beautiful qualities and values such as strength, courage, auspiciousness and harmony. As a part of Chinese traditional culture, "Nine Lions" has distinct national and regional characteristics, reflecting the Chinese people's worship and love of lions, as well as the cultural tradition of conveying auspicious meanings through the image of lions.



Figure 20 Nine Lions

Source: Liao Haowen (2024)

Hundred Deer

The mural takes "Lu" as its core theme, and conveys auspiciousness, wealth and good wishes through the form of painting. In traditional Chinese culture, "Lu" and "Deer" are homophones, so deer are regarded as a symbol of Lu, representing a smooth career and a generous salary. The mural depicts a deer lying down and resting, showing the vitality and vigor of the deer. In addition to deer, auspicious elements such as bamboo, cypress, and grass may also appear in the mural, which complement the deer and create a harmonious and beautiful picture atmosphere. In terms of composition, "The Hundred Lu" pays attention to balance and harmony, and combines many elements organically through clever layout to enhance the spatial sense and layering of the picture. At the same time, the mural is also very rich and diverse in the use of colors, creating an auspicious and festive atmosphere through contrasting and harmonious color matching.





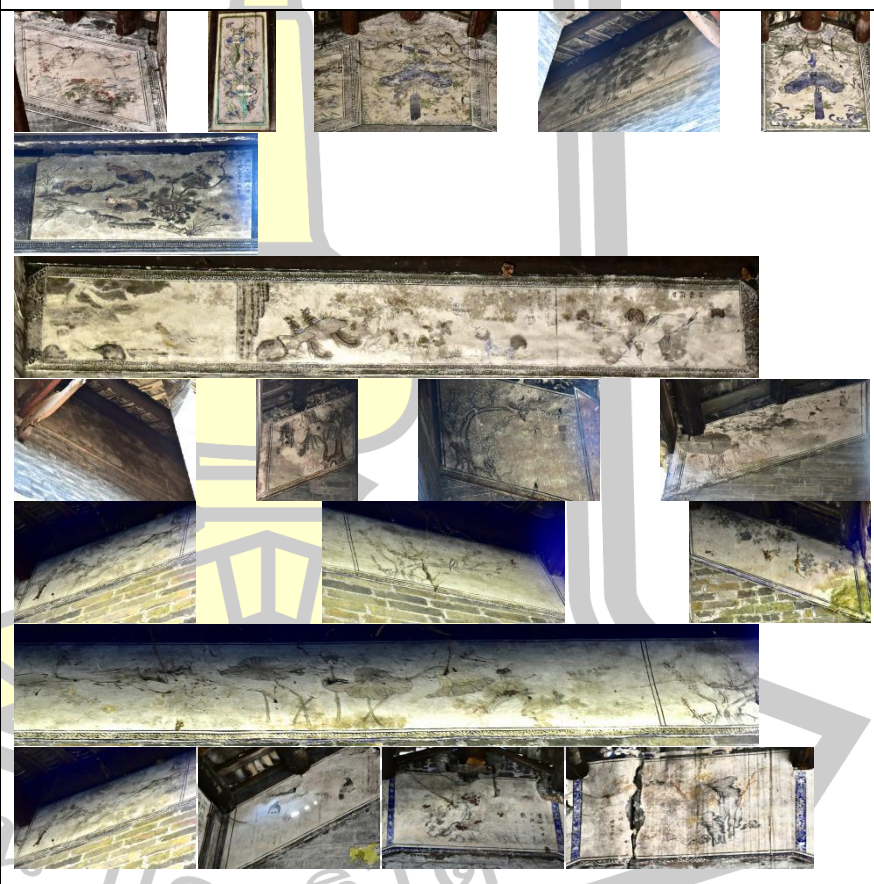

Figure 21 Hundred Deer

Source: Liao Haowen (2024)

In addition, the dragon shape on the roof and the pigeon sculptures between the eaves perfectly blend the beauty of movement and stillness, showing the harmonious coexistence of the vitality of nature and architectural art. These murals and sculptures are not only decorations, but also witnesses of history. With their unique artistic charm, they tell the glorious past of Sima Di Residence. It is worth mentioning that Ouxiang Garden and Wangyue Pavilion were built on the west side of Sima Di Residence. The flower gardens in the garden are fragrant, and the flower pots used are glazed with blue and green, which originated from Guangdong, adding a sense of exotic style. Today, although time has passed, Sima Di Residence still attracts many scholars and tourists to visit with its unique architectural style and rich cultural connotations. As a county-level key cultural relic protection unit, Sima Di Residence not only carries a heavy historical memory, but also is a rare physical material for studying the architectural craftsmanship and art of the Qing Dynasty. The exquisiteness of its murals and sculptures is even more amazing, and has become one of the treasures of Chinese traditional culture. Tracing the construction history of Luoquan House, we have to mention the outstanding contributions of Wei's ancestors. According to local people, when the Wei family's ancestors were officials, they traveled extensively and studied the architectural styles of different regions in depth, accumulating rich architectural materials and inspiration. After resigning and returning home, he decided to build this mansion to comfort the spirits of his ancestors with his admiration for his ancestors and his love for architecture. It took four and a half years from the groundbreaking to the completion, and it condensed the efforts and wisdom of countless craftsmen.

With the changes of the times and the booming tourism industry, Luoquan Mansion has gradually become a new local tourist attraction. The Party Committee and Government of Simian Town and the Luoquan Village Committee attach great importance to its protection and restoration work. Through a series of effective measures, this ancient building that has experienced more than 190 years of wind and rain has been rejuvenated. Today, Luoquan Mansion not only retains the original atmosphere of life and population, but also shines in the long river of time, becoming an important carrier for inheriting and promoting China's excellent traditional culture.

Table 6 Summary of simdi mural murals

Figure painting	
Landscape painting	
Nectaromycetes	
Animal painting	

Other types of painting



Source: Liao Haowen (2024)

Xie's Residential House in Zhongtuan Village (1862-1874)

The whole village is basically a natural village inhabited by people with the surname Xie. There are 72 ancient buildings built during the Jiajing period of the Ming Dynasty. The Zhongtuantun ancient building complex has gone through nearly 500 years of wind and rain, and still maintains the ancient style of blue bricks, black tiles, carved beams and painted buildings. In particular, the garden-style courtyard represented by three ancestral halls, three high chairs and a western-style mansion fully demonstrates the exquisiteness and elegance of the Qing Dynasty architectural style. Among them, Duyan Mansion, as the residence of the wives of active military officers who have been rewarded for their meritorious service, has a quadrangle-style layout and exquisite decorations, which not only reflects the social hierarchy at that time, but also reflects the outstanding contributions of the Xie family in the military field. The former residence of the doctor's house, Xie Xi, a university scholar in the Qing Dynasty, has become a good story in the writings of literati and poets with its similar architectural style and rich cultural connotations. Under the eaves of the wall, there are brick-built mud reliefs and meticulously painted murals, including the picture of winter pines and the picture of green birds, which are finely crafted and lifelike. Each painting contains an allusion, with elegant humanistic style and profound meaning, becoming an important physical material for future generations to study the ancient social landscape and literati thoughts.

Winter Pine

This mural is themed on pine trees. Through exquisite painting techniques, it vividly shows the tenacious posture of pine trees standing proudly in the severe cold. In the picture, the pine tree has a thick trunk, lush branches and leaves, layers of needles, and lush greenery, as if showing its tenacious vitality to the world. The background may be a simple and elegant landscape, highlighting the noble quality of pine trees that are not afraid of the severe cold and proudly independent. The whole mural has a rigorous composition, calm colors, and powerful brushstrokes, which not only shows the morphological beauty of the pine tree, but also conveys its inner spiritual beauty. Looking at it, people can't help but have a deep respect for the tenacity and tenacious vitality of the pine tree, and it also implies that people should be like pine trees in adversity and maintain a tenacious spirit.



Figure 22 Winter Pine

Source: Liao Haowen (2024)

Cui Ming Tu

This mural, with its unique artistic charm and profound connotation, vividly shows the harmony and vitality of nature. In the picture, green trees occupy the main position, with luxuriant branches and leaves, which not only provides a green tone for the picture, but also symbolizes the stability and prosperity of nature. The whole mural is bright in color, harmonious in contrast, delicate in brushstrokes, and smooth in lines, showing the painter's superb painting skills and deep understanding of the beauty of nature. In terms of expression techniques, the mural focuses on the combination of realism and freehand brushwork, vividly reproduces the morphological characteristics of trees and birds, and at the same time incorporates the

painter's subjective emotions and aesthetic pursuits, making the picture full of poetry and artistic conception. The use of color is also a highlight of this mural. The painter skillfully uses a variety of colors to create a fresh, natural and vibrant atmosphere. In addition, the painter used a variety of techniques in the creative process to make the picture more vivid and realistic.



Figure 23 Cui Ming Tu
Source: Liao Haowen (2024)



Figure 24 Xie Residence in Zhongtuan Village
Source: Liao Haowen (2024)

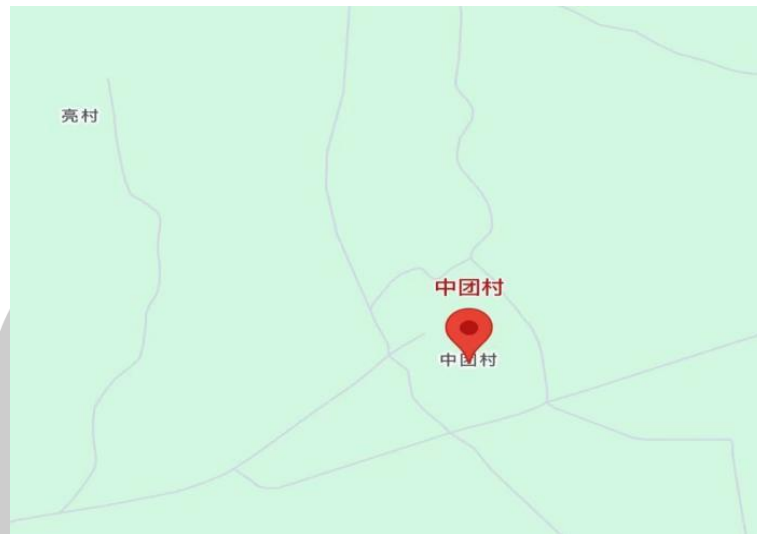




Figure 25 Map of Xie's residence in Zhongtuan Village

Source: Google (2024)

It is worth mentioning that the wok-ear houses in Zhongtuantun, as a representative of traditional Lingnan dwellings, not only demonstrate the wisdom and skills of ancient craftsmen with their unique shapes and exquisite craftsmanship, but also remain standing after hundreds of years of vicissitudes, becoming the most vital witness among the ancient buildings in Zhongtuantun. However, with the changes of the times and the erosion of the natural environment, these ancient buildings are also facing varying degrees of damage and destruction, and are in urgent need of effective protection and repair. Against this background, Xie Qijin, a successful entrepreneur from Zhongtuantun, resolutely devoted himself to the protection and repair of Zhongtuantun ancient buildings in 2015 with his strong sense of family responsibility and cultural mission. Through a series of measures such as convening villagers for consultation, raising funds, and organizing repair teams, he not only restored the original appearance of the ancient buildings, but also promoted the development of the local rural economy while protecting cultural heritage. With the in-depth implementation of the rural revitalization strategy, Xie Qijin has combined the Zhongtuantun ancient buildings with the surrounding unique folk scenery to create a Fuzang Village Tourist Scenic Area that integrates cultural heritage, sightseeing, and leisure and vacation, contributing to the cultural tourism industry in Guangxi and even the whole country.

Table 7 Summary table of the types of murals in Xie's residential houses

Landscape painting	
Nectaromycetes	



Source: Liao Haowen (2024)

Huang's Residence (1979-1820)

The Yingpan Huang Family Residence is located in Yingpan Village, Huashi Village, Siwang Town, Pingnan County, Guigang City. It was built during the Jiaqing period of the Qing Dynasty and has gone through more than 200 years. This ancient house faces southeast from the northwest, has a rigorous layout, and is rectangular, covering an area of about 1,980 square meters, 36 meters deep, and 55 meters wide. Its architecture is exquisite, with a four-entry design. The front seat is spacious with five bays, while the second, third, and fourth seats are cleverly reduced to three bays. There are corridors symmetrically built on the left and right sides. The whole is constructed with brick and wood structure, covered with small green tiles, simple and elegant. What is particularly striking is that whether it is the front door, or the walls and gables of the second, third, and fourth seats, they are all decorated with colorful flower and bird murals. These murals are carefully painted with gray sculpture and color painting techniques, the patterns are lifelike, and flowers and birds depend on each other. It not only shows superb artistic attainments, but also adds to the cultural heritage and visual beauty of the residence, becoming a highlight of the Yingpan Huang Family Residence.



Figure 26 Huang's dwellings in Yingpan

Source: Liao Haowen (2024)



Figure 27 Map of Huang's residence in Yingpantun, Huashi Village

Source: Google (2024)

In an interview with Ling Fan, president of the Pingnan Art Association, he said: "When I saw the murals in the Huang's residence in Yingpan, I was deeply moved by those exquisite murals. The main content of these murals revolves around flowers and birds, and each one seems to be a small world, which not only adds infinite vitality to the cold walls, but also contains rich meanings, symbolizing auspiciousness and beauty. They are not just decorations, but also a vivid portrayal of the ancient residents' eager anticipation and unremitting pursuit of a happy life.

Speaking of skills, I just want to applaud those ancient craftsmen. They cleverly used the combination of gray sculpture and color painting techniques to make each mural lifelike, with bright colors and withstanding the test of time. I admire the exquisiteness of this skill, as if I can see every moment of the craftsmen's hard work and careful carving.

In terms of layout, these murals also show a high level of artistic The murals show a rigorous left-right symmetrical layout, whether it is the front door, or the second, third, or fourth seats deep inside, or even on the gables. This layout not only makes the overall look harmonious, unified, beautiful, but also deeply reflects the unique pursuit and profound understanding of the beauty of symmetry in ancient Chinese architecture and art.

What makes me even more impressed is that these murals are not only a display of beauty, but also a cultural heritage. As an indispensable part of ancient architecture, they carry rich cultural connotations, and through vivid patterns and delicate brushstrokes, they show us the life interests, aesthetic concepts, and cultural background and customs of the ancient residents at that time. They are like silent history books, allowing us to cross the boundaries of time and space to feel the style and atmosphere of that era. "(Ling Fan.2024:interview)

Therefore, the murals in Huang's residence in Yingpan have the following notable features:

Rich content: The content of the murals is mainly flowers and birds. These flower and bird patterns not only decorate the walls, but also imply auspiciousness and beauty, reflecting the ancient residents' yearning and pursuit of a better life.

Exquisite craftsmanship: The murals use a technique that combines gray sculpture and painting. The patterns are lifelike, the colors are bright and timeless. This shows the superb artistic attainments and exquisite skills of ancient craftsmen.

Symmetrical layout: Whether it is the front door, or the walls and gables of the second, third, and fourth seats, the murals all show a symmetrical layout. This layout is not only beautiful and elegant, but also reflects the symmetrical aesthetics of ancient Chinese architecture and art.



Profound cultural heritage: As an important part of ancient architecture, murals carry rich cultural connotations. The murals in Huang's residence in Yingpan not only

show the life interests and aesthetic concepts of ancient residents, but also reflect the cultural background and customs of the society at that time.

Well-preserved: Despite the vicissitudes of more than two hundred years, the murals in the Huang family residence in Yingpan are still well-preserved, thanks to the exquisite skills of ancient craftsmen and the careful protection of cultural heritage by future generations.

To sum up, murals are famous for their rich content, exquisite skills, symmetrical layout, profound cultural heritage and well-preserved features. These murals are not only treasures of ancient art, but also important physical materials for future generations to understand and study ancient culture.

Table 8 Summary table of huang's residential house murals

Nectaromycetes	
Landscape painting	



Source: Liao Haowen (2024)

Learn Pan gong Temple (1889)

The Pan Gong Temple of Runtong is quietly located in Xuedong Village, Pingshan Town, Pingnan County. The site is wide, flat and full, with harmonious coexistence of natural scenery and artificial layout. The water surrounds the Shawan, and the scenery is picturesque. In addition, the six bends of the lantern plate cleverly lock the water outlet, and the rice dragon and the blue dragon echo each other from a distance, just like a tiger catching a pig. It is indeed a rare Feng Shui treasure land.

This temple is located in the middle of the noon and faces the child. Although it covers an area of only 353 square meters, it is unique among the ancient buildings in Lingnan with its rigorous structure and extraordinary momentum. Its layout is a two-courtyard courtyard connected by the front and back seats. The back seat is towering above the front seat, forming a spectacular scene of "tiger pouncing on food", and the design of the entrance of the temple is even more ingenious, with a shape like a tiger's mouth, majestic and elegant.

Particularly commendable is the mural art of the Pan Gong Temple of Runtong. Inside the building, carved beams and painted buildings are decorated in classical style. Among them, wood carving, brick carving, plaster sculpture and other techniques are exquisite, and the murals are lifelike, becoming a highlight of the ancestral hall. These murals are not only colorful and rich in content, but also contain profound cultural connotations. They are an important part of the artistic treasures of Lingnan. They show the life scenes, religious beliefs and aesthetic tastes of the ancient people with delicate brushstrokes and vivid images. People can't help but admire the talent and wisdom of ancient artists while appreciating them.

In addition, the overall structure of Runtong Pan Gong Temple is well preserved, and the front corridor columns are made of thick Kundian square columns. This

unique building material and architectural style are very representative in the ancient ancestral hall architecture in Lingnan, showing the excellent skills and profound cultural heritage of ancient craftsmen.

After a hundred years of vicissitudes, although the Runting Pan Gong Temple is slightly dilapidated, its brilliance is still dazzling, and the magnificent Lingnan ancient architectural style is still amazing. Today, this ancestral hall with extremely high historical and artistic value has become a key cultural relic protection unit in the county, and as the cradle of the spread of Pan's culture, it continues to inherit the ancient culture and spirit. The murals in Runting Pan Gong Temple are unique in many aspects, which are not only reflected in the artistic style, but also contain profound cultural connotations.



Figure 28 Learn Run Pan Gong Temple

Source: Liao Haowen (2024)

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Figure 29 Map of Pan Gong Temple in Xuedong Village

Source: Google (2024)

In the interview, Ling Fan, President of Pingnan Art Association, said: "The uniqueness of the mural art style and the vividness of the colors, pointed out that this use of color not only highlights the aesthetic orientation of ancient artists, but also visually gives the ancestral hall a solemn and mysterious atmosphere. The wide range of mural content, believes that the selection of these themes is not only a vivid reproduction of the social and cultural landscape of the time, but also deeply reflects the ancient people's longing and pursuit for a better life. At the technical level, the exquisite skills displayed in the mural painting process, the ancient artists successfully created a series of murals with extremely high artistic value through the precise outline of lines, the exquisite rendering of colors and the clever handling of layers, demonstrating their profound artistic skills and creativity. The cultural connotation and educational function carried by the murals. The murals of Runting Pan Gong Temple are not just a It is not only a form of visual art, but also a cultural carrier that carries Confucian cultural ideas and values. These murals educate and hint people through the use of image language by telling historical stories, myths and legends, and realize the dual functions of artistic education and cultural inheritance.

The frequent appearance of auspicious animal images such as dragons, phoenixes, cranes, and decorative patterns of words such as blessing, longevity, and joy in the murals not only adds to the artistic beauty of the murals, but also expresses

people's good wishes and blessings for a happy life. At the same time, as an important place for the dissemination of Pan's culture, the murals of Runting Pan Gong Temple also contain rich clan cultural information. Through the interpretation of patterns and symbols, we can deeply understand the historical origins, cultural traditions and values of the Pan family. "(Interviewed by Ling Fan. 2024)

The following is a summary of its uniqueness:

1. Unique artistic style

Bright colors: The murals of Pan Gong Temple in Runting are bright in color, with strong contrast, giving people a strong visual impact. This use of color not only shows the aesthetic pursuit of ancient artists, but also adds to the solemnity and mystery of the temple.

Rich content: The murals have a wide range of content, covering folk legends, historical allusions, mythological stories, and characters in social life. The choice of these themes not only reflects the cultural style of the society at that time, but also embodies people's yearning and pursuit for a better life.

Exquisite skills: The murals use a variety of techniques in the painting process, such as line sketching, color rendering, and layering, showing the superb painting skills and profound artistic skills of ancient artists.

2. Deep cultural connotation

Educational function: The murals of Pan Gong Temple in Runting are not only an art form, but also a cultural carrier. Through the historical stories, myths and legends in the murals, Confucian cultural ideas are conveyed, achieving the purpose of education. These murals have played an educational and suggestive role in people in a subtle way.

Auspicious meaning: The murals often feature auspicious animal images such as dragons, phoenixes, cranes, and magpies, as well as decorative patterns such as the word "Fu", "Shou", and "Xi". These elements not only add to the artistic beauty of the murals, but also convey people's good wishes for peace, auspiciousness, and family prosperity.

Clan culture: As the cradle of the spread of Pan's culture, the murals of Runting Pan Gong Temple also contain rich clan cultural information. Through the patterns

and symbols in the murals, we can understand the historical origins, cultural traditions, and values of the Pan family.

3. Integration with the architectural environment

Reasonable layout: The murals of Runtong Pan Gong Temple have a reasonable layout and are in harmony with the overall architectural environment. They are either hung in the hall or inlaid on the wall, which not only beautifies the architectural space, but also adds to the cultural atmosphere.

Light and shadow effects: Under the illumination of light, the colors and patterns in the murals will present different light and shadow effects, making the entire ancestral hall more vivid and interesting. This light and shadow effect not only enhances the artistic expression of the murals, but also enhances the ornamental value of the ancestral hall.

Table 9 Summary of murals in Pan Gong Temple

Nectaromycetes	
Figure painting	

Source: Liao Haowen (2024)

Confucius Temple of Mingyuan (1919)

Mingyuan Konggong Temple, a building carrying profound Confucian culture and family sentiment, is located in Yutangtun, Bagui Village, Pingshan Town, Pingnan County, Guangxi, and has gone through a century of wind and rain. The temple was built by the descendants of the Kong family to commemorate the first ancestor who moved to the local area, Mingyuan Gong (Kong Hongxiao, the 61st generation

descendant of Confucius, with the name Mingyuan), aiming to inherit the core values of Confucianism, benevolence, righteousness, courtesy, wisdom, and trustworthiness, as well as the ancient family traditions.

The story can be traced back to the heroic deeds of Mingyuan Gong when he followed the army to the Datong Gorge in Guiping. Although he died unfortunately, his family gradually prospered in Yutangtun with the tenacious support of his widow. In 1919, in order to commemorate their ancestors and promote Confucian culture, the Kong clan initiated and built this Confucius Temple, which faces northwest and southeast and has a construction area of 513 square meters, in 1923 after four years. Its unique architectural style combines the architectural features of Lingnan in the early Republic of China. It is based on pinewood piles and granite, and adopts a patio courtyard design, showing a solemn and imposing appearance.

It is particularly worth mentioning that the murals and wood carvings in the Confucius Temple are unique. The three characters "Zhaomu Hall" in the worship pavilion not only show the long history of the ancestral temple, but also through the carefully carved dragons, unicorns, cranes, bats, fish and other auspicious birds and beasts, implying the family's power, five blessings, and surpluses every year. These wood carvings are rich in layers and beautiful in patterns. They not only show the superb skills of ancient craftsmen, but also deeply reflect the harmonious coexistence of Confucian culture and traditional folk customs. They have extremely high artistic value and scientific research significance.

Particularly eye-catching is the "Eight Immortals Crossing the Sea" on the screen wall of the ancestral hall. It is not only a vivid mural, but also an earnest expectation for the Kong clan members-encouraging future generations to innovate and achieve extraordinary achievements based on their own strengths. Although these murals and wood carvings have gone through the baptism of time and their colors are no longer as bright as before, the exquisite craftsmanship and profound cultural heritage are still breathtaking.

Eight immortals across the sea map

This is a mural with profound cultural heritage and superb artistic value. It vividly and delicately depicts the legendary story of the Eight Immortals showing their magical powers and drifting across the East China Sea. The mural takes the

Eight Immortals as the core element. Each immortal shows his magical powers and personality with a unique posture and magic weapon. The rolling East China Sea serves as an important background, which not only creates a tense atmosphere for crossing the sea, but also further sets off the extraordinary abilities of the Eight Immortals. The picture is frozen at the moment when the Eight Immortals cross the sea. They either walk on the waves or ride on the clouds and mist, which together show the climax of the story and leave a deep impression on the audience. At the same time, the mural depicts the image and magic weapons of the Eight Immortals in detail, enriching the content of the picture and enhancing the appeal of the story. In terms of artistic characteristics and techniques, the mural is bright and rich in color, with blue and green as the main colors, creating the vastness and depth of the ocean, and the costumes and magic weapons of the Eight Immortals also use a variety of colors, making the whole picture more vivid and colorful. The composition is ingenious and the layout is reasonable, which not only highlights the image characteristics of the Eight Immortals, but also maintains the overall harmony and unity. The painter used superb painting techniques to make the characters vivid and the details of the instruments exquisite, showing his profound painting skills and deep understanding of art. In terms of cultural connotation and implication, "Eight Immortals Crossing the Sea" is not only a work of art, but also a vivid embodiment of the culture of the Eight Immortals. Through the murals, we can understand the image and story of the Eight Immortals in folk legends, as well as their status and influence in Taoist culture. At the same time, the behavior of the Eight Immortals crossing the sea together in the murals embodies the concept of harmonious coexistence, which is in line with the "harmony" thought in Chinese traditional culture, and also reflects human respect and love for the natural environment. In addition, the story of the Eight Immortals crossing the sea is full of romanticism and surrealism, showing human yearning and pursuit for freedom, happiness and a better life.



Figure 30 Eight immortals across the sea map

Source: Liao Haowen (2024)

In addition, Mingyuan Confucius Temple was used as the school building of Yutang Primary School for a period of time after the founding of New China, witnessing the vigorous development of local education. With the changes of the times, although its function as an ancestral temple has been restored, the history of being the cradle of education is still remembered by the locals.

In summary, Mingyuan Confucius Temple is not only a building to commemorate ancestors and inherit culture, but also a living history textbook. With its unique murals and wood carvings, it shows the profoundness of Confucian culture and the brilliance of folk crafts to the world.



Figure 31 Mingyuan Kong Gong Temple

Source: Liao Haowen (2024)



Figure 32 Mingyuan Kong Gong Temple Map

Source: Google (2024)

During the interview, Ling Fan said: "The multi-dimensional manifestation of Confucian culture in mural art shows a profound and delicate understanding of this traditional culture. He mentioned that the "Confucian Rites and Music" series created by Mr. Wang Zheng in the auditorium of Nishan University Hall is particularly eye-catching. Through five murals such as "Enlightenment Rites", "Teacher Rites", "Capping Rites", "Wedding Ceremony" and "Village Drinking Rites", the solemnity and norms of Confucian etiquette are vividly reproduced, which not only highlights the status of "ritual" as the core of Confucian thought, but also deeply reveals the values of order, harmony and respect behind it. The characters in the murals are all shown in a positive way, with solemn and kind facial expressions and upright and natural postures.(Xie, 2018) They are not only an intuitive interpretation of the qualities advocated by Confucianism, such as integrity, humility, and kindness, but also a visual communication of positive values in Confucian culture. At the same time, as the carriers of cultural symbols, the exquisite design of clothing and accessories not only reflects the strict requirements of Confucianism on etiquette, aesthetics and identity recognition, but also shows the unique aesthetic concepts and values of Confucian culture.

In terms of composition and layout, the interviewer emphasized the embodiment of the aesthetic principles of symmetry and balance in Confucian culture in the creation of murals, believing that this layout not only gives the work a visually

harmonious beauty, but also, at a deeper level, is an artistic expression of the Confucian sense of order of "ritual".

In addition, the composition technique of "mainly big and small" is considered to be a reflection of Confucian ethical principles and hierarchy in visual art, which enhances the layering of the picture and the depth of social significance. Talking about the aesthetic pursuit of Confucian culture, it is believed that it advocates simplicity and nature, while not losing the interest of splendor and magnificence. In terms of color application and technical display, the mural works cleverly combine the simple style of the Spring and Autumn Period with the gorgeous elements of modern aesthetics, reflecting the inclusiveness and innovation of Confucian culture at the aesthetic level.

The traditional expression technique of "shaping with lines" is widely used in Confucian cultural murals. It is believed that the agility and change of lines are not only a display of the artist's skills, but also a symbol of Confucian culture's unremitting pursuit of formal beauty and artistic conception. " (Ling Fan. 2024: interview)

In the murals, there are various details that reflect the essence of Confucian culture, and these details often contain the core values and aesthetic pursuits of Confucianism. The following are some of the mural details that best reflect the essence of Confucian culture:

1. Five ritual murals: such as the "Confucian Rites and Music" created by painter Wang Zheng in the auditorium of Nishan University, which includes five murals such as "Enlightenment Rites", "Teacher Rites", "Capping Rites", "Wedding Ceremony" and "Village Drinking Rites". These murals show the Confucianism's high attention to rituals and standardized practice through specific ritual scenes. These scenes not only reflect the ritual sense and solemnity of Confucian "rituals", but also convey the order, harmony and respect in Confucian culture.

2. Positive image: Confucian culture emphasizes qualities such as integrity, humility, and kindness, which are fully reflected in the characters in the murals. The characters in the murals often appear in a positive image, with solemn and kind facial expressions and upright and natural body postures. This shaping method not only

reflects the Confucian pursuit of personality beauty, but also conveys the positive values of Confucian culture.

3. Clothing and accessories: The clothing and accessories of the characters in the murals often have strong Confucian cultural characteristics. The style, color, pattern and other details of the clothing are carefully designed to meet the Confucian requirements for etiquette, aesthetics and status. These clothing and accessories not only show the identity and status of the characters, but also convey the aesthetic concepts and value orientation of Confucian culture.

4. Composition and layout: Symmetry. Confucian culture pays attention to symmetry and balance. This aesthetic concept is fully reflected in the composition and layout of the murals. For example, the murals of the Confucian spirit in the outdoor murals of Jinan mostly focus on the symmetry of form in composition. This layout method is not only beautiful and generous, but also implicitly coincides with the Confucian pursuit of "ritual" and sense of order.

5. The main is big and the secondary is small: In the murals, the main characters or scenery are often depicted as tall and majestic, while the secondary characters or scenery are distributed around them as a foil. This composition method of the main and the secondary not only enhances the layering and three-dimensional sense of the picture, but also reflects the ethical principles and hierarchy in Confucian culture.

6. Simplicity and magnificence coexist: Confucian culture pursues both the beauty of simplicity and nature and the brilliant and gorgeous visual effects. This aesthetic pursuit is fully reflected in the murals. Painters use rich colors and exquisite techniques to paint murals with both the simple colors and textures of the Spring and Autumn Period and the brilliant and gorgeous effects that meet modern aesthetic needs.

7. Modeling with lines: In terms of expression techniques, Confucian cultural murals often use the method of "modeling with lines" to express traditional meanings and charm. The smoothness and changes of lines not only show the painter's skill level, but also convey the Confucian culture's pursuit of formal beauty and artistic conception.

In summary, the murals can best reflect the essence and core values of Confucian culture through the depiction of ritual scenes, the shaping of characters, the

design of composition and layout, and the use of colors and techniques. These details not only show the unique charm of Confucian culture, but also provide valuable artistic resources and spiritual wealth for future generations to inherit and promote Confucian culture.

Table 10 Summary of murals of Confucius Temple in Mingyuan

Figure painting	
Nectaromycetes	
Other types of painting	

Source: Liao Haowen (2024)

During the Republic of China period, Pingnan folk murals not only inherited the tradition, but also incorporated new elements and styles. With the introduction of Western culture, some painters began to try to combine Chinese and Western art styles to create murals with the characteristics of the times. These works not only retain the essence of traditional murals, but also incorporate elements of modern art, showing a unique artistic charm. In addition, the social changes during the Republic of China period also had a profound impact on Pingnan folk murals. Against the background of national salvation, some murals began to reflect social reality and express people's patriotic feelings and spirit of resistance. These works not only have extremely high artistic value, but also have important historical significance.

4.1.3 Republic of China to 2024

The history of folk murals in Pingnan, Guangxi is a long and colorful cultural phenomenon, which deeply reflects the living customs, religious beliefs and aesthetic concepts of the local people. However, detailed information about the history of folk murals in Pingnan during the specific period from the Republic of China to 2024 may be relatively limited, because the mural works in this period may have suffered losses or damage due to various reasons (such as war, social changes, cultural shocks, etc.). Nevertheless, we can still try to piece together the historical context of Pingnan folk murals during this period from the existing documents, physical objects and oral materials.

During the Republic of China period, China was in a critical period of social unrest and cultural transformation. The Pingnan area was also deeply affected by this era. During this period, folk murals, as a traditional art form, gradually lost their former glory. Due to the influence of war and natural disasters, some ancient buildings were also damaged to varying degrees. Especially during the Anti-Japanese War, some important buildings such as the county government were bombed and destroyed by the Japanese army, causing huge losses to the local cultural heritage. There is a direct relationship between the preservation of murals and the destruction of buildings. During this period, many mural works were not properly protected. At the same time, with the introduction of Western culture and the rise of modern art forms, traditional folk murals have gradually lost their competitiveness in aesthetic concepts and market demand.

After the founding of New China, the Pingnan County Government attached great importance to the protection of ancient buildings. Through a series of measures, important historical buildings such as the Da'an Ancient Buildings Group have been effectively repaired and protected, so that they can be preserved intact. At the same time, the government has also actively promoted the development of urban and rural construction, rural revitalization and other policies, and many buildings have been protected and restored. The murals of this period have been greatly protected.

After the founding of New China, Pingnan folk murals ushered in new development opportunities. The government began to attach importance to the protection and inheritance of traditional culture, and provided strong support for the

development of folk murals. During this period, some representative folk murals were restored and protected, and new works continued to emerge. These works not only inherited the artistic style of traditional folk murals, but also incorporated modern aesthetic elements, showing new artistic charm.

However, with the deepening of reform and opening up and the acceleration of the modernization process, Pingnan folk murals are once again facing challenges. On the one hand, modern lifestyles and aesthetic concepts have impacted traditional culture; on the other hand, with the advancement of urbanization, many traditional villages and buildings have been demolished or rebuilt, resulting in the destruction of the living environment of folk murals. These factors have made the inheritance and development of folk murals more difficult.

After entering the 21st century, with the country's attention and promotion of the protection of intangible cultural heritage, Pingnan folk murals have gradually received more attention. The government and all sectors of society have begun to increase the protection and publicity of folk murals, and promote this unique art form through exhibitions, seminars and other activities. At the same time, some artists and scholars have also begun to conduct in-depth research on Pingnan folk murals to explore their artistic value and cultural connotation. In recent years, with the rise of tourism and the development of cultural tourism, Pingnan County's historical buildings have become an important tourist resource. The government has increased its efforts to protect and develop ancient buildings, and through various cultural activities and exhibitions, it has shown tourists the rich historical and cultural heritage and unique architectural style of Pingnan County.

During this period, although the number of folk murals did not achieve large-scale growth, the quality and connotation have been significantly improved. Some artists focus on exploring and innovating traditional art elements in their creation process, making their works both traditional and modern. In addition, with the development of tourism and people's pursuit of cultural diversity, Pingnan folk murals have gradually become a major attraction for tourists.

4.2 Current situation and problems of murals

4.2.1 Current situation of murals

1. The distribution and preservation of murals are as follows:

In the vast rural areas of Pingnan County, there are traces of murals in almost every village. These murals are mostly painted on the walls of ancestral halls, temples, houses and other buildings in the village. They are not only numerous but also widely distributed. Whether it is a remote village in the mountains or a prosperous area near the county town, these murals can be seen. This distribution reflects the popularity and extensiveness of folk art in Pingnan County.

In recent years, with the continuous strengthening of cultural heritage protection by local governments and cultural departments, these precious murals have been better protected. However, since most of the murals are distributed in rural and remote areas, their preservation still faces many challenges. Since these murals are mostly distributed in rural areas, their preservation is affected by both natural environment and human factors.

2. The themes of murals are roughly divided into three categories, as follows:

Religious beliefs: In Pingnan County, Guangxi during the Ming and Qing Dynasties, folk murals were deeply influenced by religious beliefs. The themes of the murals are mostly based on religious stories such as Buddhism and Taoism, such as "Guanyin Bodhisattva" and "Eight Immortals Crossing the Sea". These works not only show the local people's piety to religious beliefs, but also reflect the religious atmosphere of the society at that time.

Historical stories: The folk murals in Pingnan County, Guangxi also take historical stories as the theme, and show the local people's respect and inheritance of history by depicting historical events and characters. For example, historical stories such as "Romance of the Three Kingdoms" and "Water Margin" that often appear in murals not only enrich the content of the murals, but also enhance the cultural connotation of the works.

Folk life: Folk murals also take the daily life of the local people as the theme, such as landscape, pastoral, animal and plant paintings and other themes. These works vividly show the living conditions and cultural customs of the local people, with a strong breath of life and local characteristics.

3. The steps and characteristics of mural painting are summarized as follows:

The steps of mural painting mainly include the following aspects:

Prepare the wall: First, apply a layer of primer on the brick wall, and then apply a layer of shell ash after it dries, and brush on the filtered shell ash water, which is equivalent to applying a thin layer of mortar on the wall for painting.

Mix pigments: Use mineral pigments and mix them by hand to ensure the quality and color effect of the pigments.

Plan the composition: Plan the overall composition of the mural on the wall or paper, and determine the position and layout of the characters in the middle, the landscapes on the left and right, flowers and birds and other elements.

Drafting and outlining: According to the composition, use light ink or light colors to draft on the wall to outline the basic outline and lines of the mural.

Coloring: Use the outlining and filling technique to gradually fill in the colors of each part according to the designed color scheme. Lingnan murals usually use warm colors such as ochre and gamboge as the main colors, green as the embellishment color, and use black and white as the coordination color to achieve the color effect of "bright but not vulgar, thick but not heavy, complicated but not messy, light and appropriate". At the same time, attention is paid to the use of composite colors, such as blue-black, beige, brown, etc., to enrich the layering and color softness of the picture.

Adjustment and modification: After the mural is basically completed, necessary adjustments and modifications are made to make the picture more vivid and harmonious. Including adjusting details such as color and lines, as well as adding inscriptions and seals.

Maintenance and care: After the mural is completed, regular maintenance and care are required to ensure its long-term preservation and display effect.

Characteristics of murals:

Bright and lively: The folk murals in Pingnan County, Guangxi during the Ming and Qing Dynasties focused on bright and lively colors. Painters mostly used pure colors (such as red, green, etc.) to make the picture look bright and lively. This way of using colors not only conforms to the aesthetic habits of the local people, but also reflects the distinctive characteristics of folk painting.

Strong contrast: In terms of color matching, folk murals are good at using contrasting color combinations, such as red and green, yellow and purple. This contrast makes the picture more visually impactful and expressive, and also reflects the unique charm of folk art.

Composition skills: Pay attention to the fullness and balance of the picture. Painters pay attention to the overall layout of the picture and the distribution of elements, so that the picture can achieve a harmonious and unified effect visually. At the same time, they are good at using various composition techniques (such as symmetry, balance, etc.) to make the picture more layered and three-dimensional.

Plot coherence: When expressing the plot, folk murals pay attention to the coherence and integrity of the plot. Painters vividly present the plot through clever composition arrangements and detail processing, so that the viewer can clearly understand the content and theme of the story.

Vivid image: When shaping the image of the characters, folk murals pay attention to the vividness and authenticity of the image. Painters use fine descriptions and exaggerated techniques to make the characters more vivid and prominent, with strong appeal and expressiveness.

4. The relationship between murals and the lives, religious beliefs, and folk activities of local people is summarized as follows:

(1) The relationship between folk murals and local people:

In the ancient land of Pingnan County, Guangxi, folk murals from the Ming and Qing dynasties are like mirrors of history, reflecting the life scenes, values, and aesthetic tastes of local people. These murals depict colorful folk activities such as farming, fishing, hunting, marriage, and festivals with vivid brushstrokes and bright colors, showing the hardworking, wise, and optimistic spirit of local people. At the same time, the characters in the murals also reflect the local people's worship and pursuit of heroes, myths and legends, and embody their yearning for qualities such as justice, bravery, and wisdom.

The local people are not only the creators of the murals, but also the inheritors and guardians of the murals. They have passed down the painting skills and the cultural connotations behind the murals through generations. These murals have not only become an indispensable part of the lives of local people, but also an important

carrier for them to express their emotions and place their wishes. For example, during festivals, local people would hold grand celebrations in front of the murals, praying for good weather and good harvests; during wedding ceremonies, newlyweds would also hold a worship ceremony in front of the murals, praying for a happy marriage and a happy family.

(2) The connection between folk murals and religious beliefs

In Pingnan County, Guangxi, religious beliefs are an indispensable part of the lives of local people. Among the folk murals from the Ming and Qing dynasties, many works are based on religious stories such as Buddhism and Taoism. By depicting the images of gods, religious stories, and doctrines and legends, they show the piety and awe of local people in religious beliefs. These murals not only record the inheritance and development of local religious culture, but also reflect the important position and role of religious culture in people's lives.

At the same time, the religious elements in the murals also enrich the spiritual world of local people. During religious ceremonies, local people will deepen their understanding and recognition of religious beliefs by watching the religious stories and images of gods in the murals. These murals not only provide spiritual sustenance and spiritual comfort for the people, but also promote the inheritance and development of local religious culture.

(3) The connection between folk murals and folk activities

Pingnan County, Guangxi has rich folk activity resources. These activities not only enrich the lives of local people, but also provide rich materials for the creation of folk murals. Among the folk murals in the Ming and Qing Dynasties, many works record local folk activity scenes, such as temple fairs, dragon boat races, lion dances, etc. These murals show the viewers the grandeur and characteristics of local folk activities through vivid images and rich plots.

At the same time, folk activities also provide an important opportunity for the inheritance and development of murals. During the folk activities, local people will invite painters to draw murals to record the grandeur of the activities and pass on the culture. These murals have not only become an important part of folk activities, but also provide precious materials for future generations to study local folk culture. In

addition, by viewing these murals, people can also have a deeper understanding and inheritance of local folk culture.

5. The following is a summary of the style of mural painters, the meaning of murals, pattern forms, color types and painting tools used:

(1) Painter style: The painter style of Lingnan murals is characterized by the integration of Chinese and Western elements, emphasis on realism and expression, attention to people's livelihood and society, emphasis on artistic conception, and innovative techniques and materials. These characteristics together constitute the unique artistic charm and profound cultural connotation of Lingnan murals.

The painter's style is mainly reflected in the following aspects:

Integration of Chinese and Western elements: In the process of creation, Lingnan mural painters focus on integrating traditional Chinese painting elements with Western painting techniques, forming a unique Chinese and Western mixed style. This style not only retains the charm of traditional Chinese murals, but also incorporates the three-dimensional sense and light and shadow effects of Western paintings, making the works more contemporary and innovative.

Focus on realism and expression: Lingnan mural painters emphasize both realism and expression. They focus on observing nature and life, and vividly reproduce natural scenes and character expressions through delicate brushstrokes and rich colors. At the same time, they are also good at using exaggeration, deformation and other techniques to express personal emotions and aesthetic pursuits, making the works have a strong artistic appeal.

Focus on people's livelihood and society: Lingnan mural painters have a strong sense of national mission and social responsibility. Their works often focus on people's livelihood, reflect social reality, and convey positive energy and values through the art form of murals. This spirit of focusing on people's livelihood and serving society is also an important part of the Lingnan mural style.

Innovative techniques and materials: Lingnan mural painters also dare to innovate in the use of techniques and materials. They constantly try new painting techniques and materials, such as using techniques such as water and powder collision, and using modern scientific and technological means to create, making Lingnan murals more colorful in terms of techniques and materials.

Focus on artistic conception: Lingnan painters pay great attention to the creation of artistic conception in mural creation. Through careful composition and delicate description, they integrate natural scenery with humanistic emotions, so that the works not only have visual beauty, but also contain profound artistic conception and rich cultural connotations. This expression method of focusing on artistic conception is particularly prominent in the murals of Lingnan during the Ming and Qing Dynasties.

Regional characteristics: The unique geographical environment and cultural heritage of the Lingnan region have had a profound impact on the creation of painters. They incorporated the natural scenery and cultural landscape of the Lingnan region into their murals, giving the works distinct regional characteristics.

(2) The moral of the murals:

Stories about landscape paintings, flower and bird paintings, animal paintings, and plant paintings often do not directly narrate a complete plot, but convey a certain emotion, philosophy, or moral through the elements and artistic conception in the picture.

Landscape paintings

Story artistic conception: Landscape paintings often depict the magnificent scenery of natural mountains and rivers, creating a transcendent artistic conception through elements such as the ups and downs of mountains, the lingering clouds and mist, and the gurgling of water. In these paintings, viewers can feel the majesty and tranquility of nature and experience the beautiful vision of harmonious coexistence between man and nature.

Meaning: Landscape paintings often imply people's reverence and yearning for nature, and also embody the painter's pursuit of an ideal living environment. It encourages people to put aside worldly troubles, return to nature, and find inner peace and freedom.

Flower and bird paintings

Story artistic conception: Flower and bird paintings mainly depict flowers and birds, and through delicate brushstrokes and vivid colors, they show the beauty of flowers and the agility of birds. In these paintings, flowers are either in bud or in full

bloom; birds are either dancing or standing still on branches, forming a series of vibrant pictures.

Meaning: Flower and bird paintings imply the vitality and beauty of life, and also convey the painter's love and praise for natural life. It encourages people to cherish the good times in front of them and feel every detail of life with their hearts.

Animal paintings

Story conception: Animal paintings depict various animals, and through animal images of various shapes, they show the diversity of nature and the wonder of life. In these paintings, animals are running on the grassland, soaring in the sky, or diving in the deep sea, each showing a unique way of survival and charm of life.

Meaning: Animal paintings imply the tenacity and indomitable spirit of life, and also reflect the balance and harmony of nature. It reminds people to respect every life form, protect the natural ecological environment, and achieve the symbiosis and prosperity of man and nature.

Plant paintings

Story conception: Plant paintings focus on depicting the images and postures of various plants, from towering trees to tiny grasses, all of which show the tenacity and beauty of life. In these paintings, the lush branches and leaves of plants and the fragrance of flowers and fruits seem to make people feel the breath and pulse of nature.

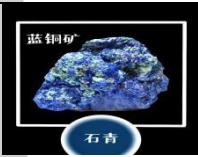
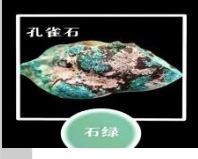

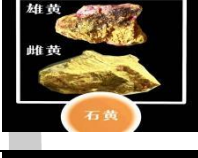
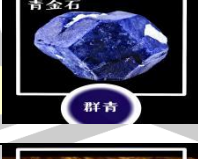
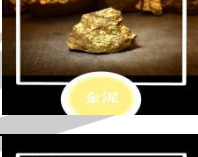

Meaning: Plant paintings symbolize the growth and hope of life, and also express the painter's yearning and pursuit for a better life. It encourages people to take root in the earth like plants, constantly absorb nutrients and thrive; it also reminds people to cherish natural resources, protect the ecological environment, and leave a better home for future generations.

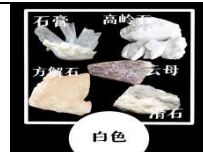
(3) Pattern form: The pattern forms of folk murals in Pingnan County are diverse, including figures, animals, plants, landscapes, and abstract symbols. These patterns appear alone or in combination, forming a colorful picture effect. Among them, the figure patterns are often lifelike and varied; the animal and plant patterns are profound and full of vitality; the landscape patterns show the beauty of nature and humanistic feelings. In addition, some murals also use allegorical patterns and

symbols, such as auspicious clouds and lotus, to enhance the artistic appeal and cultural connotation of the picture.

(4) Color types: Mineral pigments used in murals mainly include colors extracted from various natural minerals, including azurite, malachite, cinnabar, realgar, orpiment, lapis lazuli, gold, ochre and chalk. The details are as follows:

Table 11 Knowledge of mineral pigments


Name	Color	Effect	Ore pictures
Azurite	Blue	Blue natural landscapes such as sky and water	
Stone Green	Green	Green elements such as plants, landscapes, etc.	
Cinnabar	Red	Lips, halos, red sun, etc.	
Realgar	Orange	Used as yellow and red pigment	
Orpiment	Lemon yellow		
Lapis lazuli	Dark Blue	Often used to paint religious or symbolic blue parts	
Gold	Golden	Gold coating, gold drawing, gold foil, etc.	
Limonite	Earthy yellow	Painting soil, rocks, or other parts of a mural that require warm tones	

Chalk	White	Generally the same as the background color of the mural	
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Source: Liao Haowen (2024)

Table 12 Pigment production process table

Collection and cleaning	First, collect the required ore raw materials, remove surface impurities and clean them.	
Crushing and sieving	The ore is crushed into powder and separated into different colors through sieving and other steps.	
Washing and rinsing	To improve the purity of color, multiple washing and rinsing may be required to remove impurities.	
Grinding	The extracted color is ground to the desired fineness. This process is called "water flying". By continuously adding water to the grinding, the pigment is suspended and convenient for subsequent use.	

modulation	Finally, add clear glue prepared with gelatin or other adhesives to allow the pigment to adhere stably to the surface of the mural.	
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Source: Liao Haowen (2024)

(5) Painting tools: The brush is the main tool for traditional painting, used for drawing lines and coloring. Pigments and blending materials: The pigments used in murals are mostly mineral or plant pigments, which need to be blended with specific liquids (such as water, glue, etc.) to achieve the ideal color effect and adhesion. Charcoal or pencil: Before formally drawing, the artist may use charcoal or pencil to sketch to plan the layout and composition of the mural.

Engraving knives and carving tools (for some murals with carving elements): If the mural contains carving elements, then carving knives and other carving tools will also be necessary. Auxiliary tools: brushes, palettes, buckets, etc., used for mixing, applying and cleaning paint brushes.

4.2.2 Problems faced by the murals

Table 13 Meteorological Parameters of Pingnan County:

Temperature	Average annual air temperature: 21.5°C	Yearly precipitation	About 1,630 mm
Sunshine	The annual average sunshine hours ranged from 1712 hours to 1714.7 hours	Predominant wind direc	On the whole to the southeast wind, the southwest wind
Annual mean wind speed	1.2 Meter / s	Frost-free season	About 340 days

Source: Liao Haowen (2024)

The following factors affect the protection of murals:

Geographical factors: Pingnan County is located in the southeast of Guangxi Zhuang Autonomous Region, along the upper reaches of the golden waterway of Xijiang River. It has a unique geographical location, between 23°2'19" and 24°2'19" north latitude and 110°3'54" and 110°39'42" east longitude, with a total area of 2,988 square kilometers. Its unique geographical location gives Pingnan County typical subtropical monsoon climate characteristics.

Pingnan County's unique subtropical monsoon climate has laid a solid foundation for the long-term preservation of murals. Its mild climate characteristics, with an average annual temperature of 21.5°C, slowly age in a relatively constant temperature environment. At the same time, the annual rainfall is as high as 1,630 mm, which brings challenges to humidity control, but abundant rain promotes vegetation growth, especially in the rainy season. Excessive rain may cause excessive humidity in the environment where the murals are located, increasing the dampness and mold of the murals. In addition, the average annual sunshine time is as long as 1,712 hours, and the light resources are sufficient. Sufficient light and excessive ultraviolet rays will accelerate the fading of the mural pigments.

Long-term exposure to moisture can cause the surface of murals to become moldy and fall off. A humid environment makes it easy for mural pigments to absorb

moisture, which accelerates the fading and peeling of the pigments. At the same time, moisture can easily breed mold, causing further damage to the murals. Secondly, sun and rain can also damage murals. Ultraviolet rays in the sun can fade the mural pigments, while rain can wash away the pigments and soil layers on the surface of the murals, causing the picture to be blurred. In addition, acidic and alkaline substances in the air can also erode the murals and accelerate their aging process. Memory loss: As a visual carrier of a specific historical period and regional culture, the disappearance of murals means the loss of this part of collective memory. Social memory theory believes that memory is constructed by individuals and groups. The disappearance of murals makes it difficult to intuitively perceive the historical scenes, character stories, cultural symbols, etc. related to them, which in turn affects people's understanding and cognition of the past.

Weakened regional identity: murals are often symbols and signs of specific regional culture. Their disappearance may lead to a weakening of local residents' sense of identity and belonging to regional culture. Social memory is closely related to the identity of individuals and groups. The disappearance of murals may blur the regional cultural characteristics and affect people's identity.

In the field survey, the murals in villages such as Liesheng Palace, Fan Family Courtyard, Li Family Ancestral Hall, Sima House, and Xie Family Residence in Zhongtuan Village all had many murals with fading, mildew, and falling off, as shown in the following figure:



Figure 33 The color of the mural is faded

Source: Liao Haowen (2024)



Figure 34 Murals are mildew

Source: Liao Haowen



Figure 35 Pigaint off

Source: Liao Haowen (2024)

Economic factors: Economic factors are an important basis for the development of folk murals. With the gradual development of Pingnan County's economy, people's living standards have improved, and the demand for cultural life has also increased. This provides the necessary material conditions for the creation and preservation of folk murals. At present, murals are distributed in various towns and villages. The development of each town is different, and the protection of murals varies greatly. Most of the large-scale and long-standing ancient buildings have been well restored by 2024, and some buildings in remote areas have not yet been restored. The quality of the building directly affects the damage of the murals. Although economic

development has provided more resources for cultural undertakings, the capital investment may still be insufficient in the protection, restoration and inheritance of folk murals, resulting in some precious murals that cannot be properly maintained. From the perspective of social memory theory, murals are an important carrier of history and culture. They record the changes of the times, social outlook and folk customs in the past in the form of images. These murals are like vivid history textbooks, allowing future generations to intuitively feel the lifestyles and thoughts and emotions of their predecessors. Preserving murals is to preserve these precious historical memories, so that future generations can draw cultural nourishment from them and better understand their own cultural roots. Secondly, the theory of cultural identity believes that culture is an important part of individual or group identity. As a unique expression of local culture, the preservation of murals helps local residents establish and strengthen their cultural identity. When people see their culture being passed down and displayed in the form of murals, they will be more proud and confident to identify with their cultural identity, thereby enhancing their sense of belonging and cohesion to the community. The preservation of murals is also an important part of maintaining cultural diversity and promoting cultural exchanges. With the increasing globalization today, the uniqueness of local culture faces the risk of being homogenized. As a vivid display of local culture, the preservation of murals helps to preserve and promote the cultural characteristics of different regions and ethnic groups.

Cultural environment factors: The cultural environment of Pingnan County has a profound impact on the development of folk murals. The national culture and historical traditions here are important sources for the creation of folk murals.

Cultural homogenization: In the process of modernization, the phenomenon of cultural convergence in different regions has become increasingly serious, which has led to the weakening of the uniqueness of folk murals in Pingnan County and affected the embodiment of their cultural value. **Cultural inheritance fault:** With the gradual reduction of the older generation of artists, the younger generation may not have enough understanding and interest in folk murals, resulting in a fault in cultural inheritance. From the perspective of functional structure theory, the necessity of protecting folk murals in Pingnan County is also prominent. In the cultural

environment of Pingnan County, folk murals are not just decorations or artistic expressions. They carry profound national culture and historical traditions and are an important part of the local cultural structure. These murals have played a role in inheriting culture, recording history and showing local characteristics. However, the cultural homogenization brought about by the modernization process threatens the uniqueness of folk murals and may lead to the dilution or neglect of their cultural value. At the same time, the cultural inheritance fault is also an issue that cannot be ignored. The reduction of the older generation of artists and the lack of understanding and interest of the younger generation in murals may cause this important cultural heritage to face a break. Therefore, protecting folk murals is not only to maintain the integrity of Pingnan County's cultural environment, but also the key to ensuring that its cultural functions can be continued and exerted.

Rural clan social and cultural factors: This factor is one of the important backgrounds for the creation of folk murals in Pingnan County. Elements such as clan concepts and family history are reflected in the murals. The fading of clan concepts: With the changes in society, clan concepts have gradually faded, affecting the embodiment and inheritance of related elements in murals. Social memory refers to the past experience and history that a society or group has, inherits and reconstructs. It is not just a simple recollection of past events, but also includes the social construction of the meaning, value and emotion of these events. Social memory is maintained and transmitted in groups through culture, tradition, history and narrative, which is of great significance for shaping group identity, strengthening social ties and inheriting cultural heritage.

Rural clan social and cultural factors are one of the important backgrounds for the creation of folk murals in Pingnan County. Elements such as clan concepts and family history are reflected in murals, which are actually a visual expression and inheritance of rural clan social memory. They not only record the history and traditions of rural clans, but also carry the emotions and memories of clan members, and are an important part of rural culture. However, with the changes in society, clan concepts have gradually faded, which has affected the embodiment and inheritance of relevant elements in murals. From the perspective of social memory, the fading of clan concepts may lead to the forgetting or neglect of rural clan history and traditions,

which in turn affects the use and expression of these elements in mural creation. This change reflects the dynamics and adaptability of social memory, and also reminds us that in the process of protecting and inheriting Pingnan County folk murals, we need to pay attention to the influence of rural clan social and cultural factors to ensure that these precious cultural heritages can be effectively protected and inherited, thereby maintaining the historical memory and cultural identity of rural society.

Cultural ideological factors: The influx of modern cultural ideological trends has had an impact on the development of folk murals in Pingnan County. On the one hand, new artistic concepts and creative techniques have injected new vitality into folk murals; on the other hand, they have caused the style of traditional murals to be diluted or changed. **Cultural impact:** Modern cultural trends may have an impact on traditional murals, causing some young artists to ignore traditional elements and techniques in their creations. The influx of modern cultural trends has had a significant impact on the development of folk murals in Pingnan County. On the one hand, new artistic concepts and creative techniques have injected new vitality into folk murals. This innovation reflects the dynamic and adaptable characteristics of culture and promotes the diversified and modern development of murals. These new elements and techniques enrich the expression of murals and make them more in line with the aesthetic trends and cultural needs of contemporary society. However, on the other hand, modern cultural trends may also have an impact on traditional murals, causing some young artists to ignore traditional elements and techniques in their creations. This phenomenon reflects the challenge of cultural identity, that is, how to maintain and inherit the uniqueness and value of traditional culture under the impact of modern culture. If the style of traditional murals is diluted or changed, the cultural identity of Pingnan County folk murals will be threatened, which will affect the continuity and depth of its cultural inheritance.

The influence of art: The popularization of art education and the prosperity of art creation have provided more inspiration and technical support for the creation of folk murals. But there are issues with the inheritance of traditional techniques in China: some traditional mural techniques may be at risk of being lost due to a lack of inheritors. **The balance between innovation and tradition:** How to incorporate modern art elements while maintaining traditional features is one of the challenges that folk

mural creators need to face. From the perspective of aesthetic theory, the loss of traditional techniques means the disappearance of a unique aesthetic experience and aesthetic approach, which is a huge loss for maintaining cultural diversity and artistic innovation. In addition, folk mural creators also need to face the challenge of how to incorporate modern art elements while maintaining traditional features. From the perspective of aesthetic theory, this is both a creative issue and an aesthetic issue. Creators need to explore how to subtly integrate modern art elements into mural creation on the basis of respecting tradition, so as to create works with both traditional charm and modernity. This balance requires not only the support of technical skills, but also the creator's deep understanding and unique insights into aesthetics.



Figure 36 Focus group discussion of Pingnan County Fine Arts Association

Source: Liao Haowen (2024)

The infiltration factor of secular interest: This factor makes folk murals closer to people's actual life and aesthetic needs. Excessive secularization may cause folk murals to lose their original cultural connotations and artistic values. Aesthetic fatigue: Long-term influence of secular interest may cause audiences to feel fatigued in the aesthetics of folk murals. Under the influence of modern cultural trends, folk murals in Pingnan County are closer to people's actual life and aesthetic needs, which reflects the functional adaptability in functional structure theory. Functional structure theory is a social science research method that emphasizes the analysis of the structural and functional relationship of each part in social or cultural phenomena, and how these parts work together to maintain the stability and operation of the whole. However,

excessive secularization has caused folk murals to lose their original cultural connotations and artistic value, which is a manifestation of functional imbalance. Under the influence of secular interest for a long time, the audience may feel tired of the aesthetics of folk murals, which reflects that in the functional structure theory, if the function of a certain part is overemphasized or abused, it may lead to a decline in the overall function and aesthetic fatigue of the audience. Therefore, it is necessary to carry out moderate innovation and development on the basis of maintaining the cultural connotation and artistic value of folk murals to maintain the stability of their overall functions and the continuous interest of the audience.

Historical factors of mural decoration: Insufficient protection of historical relics. Some mural relics with historical value may be seriously damaged due to lack of effective protection. Historical inheritance and innovation, how to integrate modern elements to achieve innovation while inheriting historical traditions is one of the issues that mural creators need to think about.

Human factors: Human factors are also an important factor affecting the preservation of murals. With the acceleration of urbanization, some rural areas are facing demolition and reconstruction, and some murals may disappear as a result. These murals are often buried in ruins and cannot be effectively protected and inherited. On the other hand, the builders are not aware of the protection of murals during the process of repairing houses. There are situations such as scratches and knocks on the wall, which cause irreversible damage to the murals. As shown in the following figure:



Figure 37 House demolition and abandonment

Source: Liao Haowen (2024)



Figure 38 The mural is scraping

Source: Liao Haowen (2024)



Figure 39 Mural collision

Source: Liao Haowen (2024)

Summary:

Murals in rural areas of Pingnan County are widely distributed, showing the popularity of folk art. Although they have been protected by the government and cultural departments in recent years, their preservation still faces dual challenges from natural and human factors because they are mostly located in rural and remote areas. The folk murals in Pingnan County, Guangxi during the Ming and Qing Dynasties have a wide range of themes, mainly including three categories: religious beliefs, historical stories, and folk life. Religious murals revolve around religious stories such as Buddhism and Taoism; historical murals depict historical events and figures; folk life themes use landscape paintings, flower and bird paintings, animal paintings, plant paintings and other themes to convey emotions, philosophy and meaning. The murals are characterized by bright and lively colors, strong contrasts, full and balanced

composition, coherent plots, and are closely related to the lives of local people, showing folk customs and values. They are also an important carrier of religious beliefs and folk activities. The painter has a unique style, integrating Chinese and Western elements, focusing on realism and artistic conception, and his works have profound meanings.

Almost all murals in Pingnan County have the following problems: Pingnan County's subtropical monsoon climate poses challenges to the preservation of murals. Environmental factors such as humidity, light, and acid-base erosion accelerate the aging of murals. Now murals in various places generally have problems such as fading of pigments, cracking of walls, shedding of white powder layers, and spot shedding. The disappearance of murals has led to a loss of collective memory and a weakening of regional cultural identity. The development of folk murals in Pingnan County is affected by both the economic and cultural environment. The gradual development of the economy has provided material conditions for the creation and preservation of murals, but insufficient capital investment has led to the inability of some murals to be properly maintained. As an important carrier of history and culture, the preservation of murals is of great significance to maintaining cultural diversity, promoting cultural exchanges, and strengthening the cultural identity of residents. However, the phenomenon of cultural homogenization and the fault of cultural inheritance threaten the uniqueness and cultural inheritance of folk murals. Protecting murals is crucial to maintaining the integrity of Pingnan County's cultural environment and ensuring the continuation of its cultural functions. The creation of murals is deeply influenced by rural clan social and cultural factors, but the weakening of clan concepts has affected the embodiment and inheritance of these elements. The influx of modern cultural trends has brought new vitality to murals, but it has also had an impact on traditional murals. Creators need to maintain a balance between innovation and tradition. In addition, murals also face challenges such as insufficient protection of historical relics and human destruction in the process of urbanization. How to innovate in inheritance is a question that creators need to think about. At the same time, the infiltration of secular interests makes murals closer to real life and aesthetic needs, but excessive secularization may lead to the loss of cultural connotations and artistic values, causing aesthetic fatigue.

Table 14 Problems with murals in various places in Pingnan County

Name	Years	Material	Problems
Palace of Saints	1662	Mineral Pigments	Pigment fading, white powder layer falling off, spot falling off
Fan Family Courtyard	1755	Mineral Pigments	Pigment fading, white powder layer peeling, spot peeling, rainwater stains, mural scratches
Li Family Ancestral Hall	1803	Mineral Pigments	Pigment fading, white powder layer falling off, spot falling off
Simadi Residence	1828	Mineral Pigments	Pigment fading, wall cracking, white powder layer falling off, spot falling off
Xie's Residence in Zhongtuan Village	1862-1874	Mineral Pigments	Paint fades, rainwater stains

Source: Liao Haowen (2024)

4.3 Path of the protection and inheritance of murals

(1) Policy and regulatory support

According to the relevant provisions of the Cultural Relics Protection Law of the People's Republic of China, folk murals in Pingnan County, as cultural heritage with historical, artistic and scientific value, are strictly protected by national laws. The law clarifies the scope of protection of cultural relics, protection measures and legal liabilities for illegal acts, providing a solid legal basis for the protection of folk murals. The Pingnan County Government and relevant departments actively implement the law, strengthen the protection and management of folk murals, and ensure the safety and integrity of the murals.

Second, the Pingnan County Government has also formulated a series of local laws and policy documents to further strengthen the protection and inheritance of folk murals. These laws and policy documents may include specific protection measures,

restoration plans, financial support and public participation mechanisms for folk murals. Through these measures, the government not only provides policy guarantees for the protection of folk murals, but also encourages all sectors of society to actively participate in the inheritance and development of murals.

In addition, the Pingnan County Government has also strengthened cooperation with other government departments, universities, scientific research institutions and non-governmental organizations to jointly promote the protection and research of folk murals. Through cross-departmental collaboration and resource sharing, the government can more effectively integrate resources, formulate scientific and reasonable protection plans, and promote the transformation and application of research results. This cooperation model not only helps to improve the professionalism and scientific nature of folk mural protection, but also enhances the public's awareness and interest in mural culture.

Finally, it is worth noting that the support of policies and regulations is only part of the protection of folk murals. In actual operation, it is also necessary to formulate practical protection measures and plans based on specific circumstances. For example, comprehensive measures can be taken through strengthening supervision, establishing archives, formulating protection plans, strengthening research, increasing investment, and establishing laws and regulations. At the same time, it is also necessary to focus on public participation and education and guidance, improve the public's awareness and attention to mural culture, and form a good atmosphere of common concern and participation in the whole society.

In summary, Pingnan County, Guangxi has made positive efforts in policy and regulatory support for folk murals. Through the implementation of national laws, the formulation of local laws and policy documents, the strengthening of cross-departmental collaboration, and the promotion of public participation, it has provided strong guarantees for the protection and inheritance of folk murals.



Figure 40 Interview with the curator of Pingnan County Museum

Source: Liao Haowen (2024)



Figure 41 Visit of pingnan County Museum administrator

Source: Liao Haowen (2024)

(2) Protection and management measures

The protection and management of folk murals in Pingnan County, Guangxi is a complex and meticulous task that requires the joint efforts and collaboration of the government, all sectors of society and professional teams.

Pingnan County, Guangxi, as a region with rich historical and cultural heritage, its folk murals are not only a treasure of local culture and art, but also an important part of the traditional culture of the Chinese nation. These murals carry rich historical information, artistic value and social memory, and are of great significance for studying local history and inheriting national culture. Therefore, strengthening the protection and management of folk murals in Pingnan County is an inevitable requirement for maintaining cultural diversity and promoting cultural prosperity.

Strengthening policy guidance and legal construction:

First, a sound policy and legal system related to the protection of folk murals should be established. The government should formulate and issue specific protection and management measures based on the national and autonomous region's policy spirit on the protection of intangible cultural heritage and the actual situation in Pingnan County, clarify the protection responsibility subject, protection measures, legal responsibilities and other contents, and provide solid legal guarantees for the protection of murals. At the same time, strengthen policy publicity, raise the awareness of the whole society on the importance of mural protection, and form a good atmosphere of government-led and social participation.

The following figure shows a focus group discussion between me and government officials from the Pingnan County Cultural Relics Bureau:



Figure 42 Focus group discussion of Pingnan County Cultural Heritage Bureau

Source: Liao Haowen

The subtropical monsoon climate of Pingnan County has brought problems to the preservation of murals. In order to further protect the murals, we can also treat the surface of the murals with anti-aging coatings, and use special moisture-proof, mildew-proof, and acid-proof paints to form a protective layer.

The murals in various places in Pingnan County are generally prone to problems such as pigment fading, wall cracking, white powder layer shedding, and spot shedding. A series of remedial measures can be taken. First, for pigment fading,

polymer reinforcement can be used for reinforcement, and local or overall coloring can be performed when necessary. Secondly, the cause of wall cracking needs to be analyzed, the basic structure needs to be reinforced, and professional crack repair materials need to be used to fill the cracks. If the white powder layer falls off, the fallen part needs to be removed, the base needs to be reinforced, and the white powder layer needs to be re-scraped. For spot shedding, the loose materials in the falling area and its surroundings need to be removed, and the same or similar materials need to be used for local repair. These measures are aimed at restoring the original appearance of the murals while preventing the recurrence of diseases.

The problem of low cultural recognition of murals in remote areas and economically deficient areas. To enhance the cultural identity of murals, the specific feasible methods and steps include: first, through educational institutions and media platforms, strengthen the publicity and education of mural art and the culture behind it, so that more people can understand the history, skills and cultural connotation of murals; second, organize mural exhibitions and cultural exchange activities to let the public experience the charm of murals in person and promote the exchange of mural art in different regions and cultural backgrounds; in addition, encourage the innovation and development of mural art, combine traditional skills with modern aesthetics, and create more mural works that meet the characteristics of the times to attract more young people's attention and love.

In view of the lack of economic resources faced by mural protection work in Pingnan County, economic income can be increased through diversified channels. First, we can make full use of the rich mural resources in Pingnan County, develop mural tourism, create mural tourism routes with local characteristics, attract tourists to visit, thereby driving the development of local catering, accommodation and other related industries, and increasing tourism income. At the same time, strengthen the publicity and promotion of mural attractions, use the Internet and social media platforms to expand influence, and increase the popularity and appeal of murals.

Secondly, developing mural derivatives is also a feasible way. Mural elements can be integrated into cultural and creative products, and cultural and creative products with local characteristics, such as mural replicas, postcards, handicrafts, etc., can be designed and sold through online and offline channels. In addition, it is also

possible to cooperate with well-known brands or designers to jointly develop high-end derivatives with mural themes to enhance the added value and market competitiveness of products.

Third, providing mural protection and restoration services is also an important way to increase economic income. Pingnan County can set up a professional mural protection and restoration team to provide one-stop services such as technical consultation, scheme design, construction and restoration for mural protection projects at home and abroad. By undertaking external projects, it can not only obtain protection and restoration service fees, but also enhance Pingnan County's professional image and reputation in the field of mural protection.

In addition, the digital use of murals is also a future development trend. Pingnan County can use digital technology to collect and record murals with high precision and establish a digital resource library for murals. Through technical means such as virtual reality (VR) and augmented reality (AR), the online display and interactive experience of murals can be realized, providing tourists with a more convenient and rich way of viewing. At the same time, the development of digital products based on the digital resource library of murals, such as electronic picture albums, interactive games, educational software, etc., can also bring certain economic benefits to Pingnan County.

In view of the threat of cultural homogenization and cultural heritage fault to the uniqueness and cultural heritage of folk murals, a comprehensive survey of folk murals should be launched immediately, and a professional team should be organized to conduct detailed records and assessments of murals in Pingnan County and its surrounding areas. This includes but is not limited to information on the geographical location, creation time, artistic style, technical characteristics, and preservation status of the murals, ensuring that every precious cultural heritage can be accurately recorded. At the same time, modern scientific and technological means, such as digital scanning and 3D modeling, can be used to make high-precision copies of murals and establish a detailed digital archive to provide a solid foundation for subsequent protection, research and inheritance work.

In view of the impact of human factors on the preservation of murals, specific practical methods include: first, in the process of urbanization, we should strengthen

the investigation of cultural heritage such as murals in rural areas, formulate scientific demolition and reconstruction plans, and ensure that important murals are protected in situ or relocated; second, enhance the public and builders' awareness of mural protection, and enhance their understanding of the value of murals and their protection skills through publicity, education, and training; finally, use advanced scientific and technological means to record and repair murals, such as digital imaging technology to record mural information, and use environmentally friendly materials and processes for repair to reduce secondary damage to murals. These measures can be implemented together to effectively alleviate the impact of human factors on the preservation of murals.

(3) Research and inheritance

Pingnan County folk murals, as the shining pearl of the county's profound cultural heritage, have become important materials for studying local history, folk customs and artistic development with their unique artistic style and rich cultural connotations. In order to effectively study and inherit these precious cultural heritages, a multi-dimensional and systematic strategy needs to be adopted.

First, in-depth research is the prerequisite for inheritance. A professional team should be organized to conduct a comprehensive and systematic investigation and research on Pingnan County folk murals. Through scientific methods and technical means, the current status, production process, artistic characteristics and historical stories behind the murals should be recorded. At the same time, the connection between the murals and the local society, economy and culture should be explored to reveal their unique artistic value and cultural significance. In this process, the power of universities, scientific research institutions and folk scholars can be used to form interdisciplinary and cross-field research cooperation to jointly promote the in-depth development of mural research.

In terms of inheritance, we should focus on the combination of dynamic inheritance and static protection. On the one hand, by holding exhibitions, lectures, workshops and other activities, we can show the charm of murals to the public and enhance the public's awareness of the value of murals. At the same time, we should encourage artists and craftsmen to learn and inherit the mural production skills, so that this traditional art can be reborn in modern society. On the other hand, we should

strengthen the protection and restoration of the original site of the murals to ensure the safety and integrity of the murals. Through scientific methods and technical means, we should repair and protect the damaged murals, extend their service life, and give more people the opportunity to witness these historical treasures.

In addition, we should also focus on the transformation and application of mural research results. The research results will be organized and published in the form of books, papers, videos, etc., to provide rich reference materials for the academic community and the public. At the same time, we should explore the application of mural elements in modern design, cultural and creative industries and other fields, so that mural culture can be integrated into modern society in a more diverse form, and realize the creative transformation and innovative development of traditional culture.

In the process of inheritance, we should also focus on cultivating the interest and love of the younger generation for murals. By holding youth summer camps, mural creation competitions and other activities, we can stimulate young people's interest in traditional culture and cultivate their sense of identity and belonging to murals. At the same time, we should strengthen cooperation with schools, incorporate mural culture into the school education system, let the younger generation feel the charm of traditional culture in learning, and cultivate more talents for the inheritance and development of murals.

In summary, the research and inheritance of folk murals in Pingnan County is a long-term and arduous task. It requires the joint efforts and collaboration of the government, all sectors of society and professional teams. Through the comprehensive use of in-depth research, living inheritance, static protection, transformation and application of results, and training of the younger generation, this traditional art will shine more brilliantly in the new era.

(4) Public participation and education

Pingnan County folk murals are a treasure of local culture. Their public participation and education are of great significance to the inheritance and promotion of this traditional culture. In order to enhance the public's awareness and interest in murals and promote the inheritance and development of mural culture, Pingnan County has taken a variety of measures to promote public participation and education in murals.

First, by holding mural exhibitions and public art activities, Pingnan County provides a platform for the public to get close to and appreciate murals. These activities not only showcase the artistic charm of murals, but also allow the public to have a deeper understanding of the historical stories and cultural connotations behind the murals through interpretation, interactive experience and other methods. In the process of participating in these activities, the public can feel the unique charm of mural culture, thereby enhancing their sense of identity and pride in traditional culture.

Second, Pingnan County pays attention to integrating mural culture into the education system, and popularizes mural knowledge to students and the public through offering relevant courses, lectures and workshops. Schools can invite mural artists or experts to give lectures at school, allowing students to experience the process of mural production and feel the charm of traditional culture. At the same time, mural art interest classes or clubs can also be opened to provide students with more opportunities for learning and communication. This practice of integrating mural culture into the education system will help cultivate the younger generation's interest in and love for traditional culture and lay a solid foundation for the inheritance and development of murals.

In addition, Pingnan County also encourages communities and non-governmental organizations to actively participate in the inheritance and protection of mural culture. By organizing volunteer teams and carrying out mural restoration projects, the public can be more deeply involved in the protection and inheritance of mural culture. This way of public participation can not only effectively relieve the pressure on government departments, but also enhance the public's sense of responsibility and mission for mural culture, and form a good atmosphere of common concern and participation by the whole society.

Finally, Pingnan County also makes full use of modern scientific and technological means to promote the dissemination and popularization of mural culture. By establishing a mural culture website and opening a WeChat public account, mural culture is presented to the public in a digital and networked form. This way of communication is not only convenient and fast, but also can attract more young people's attention and participation, injecting new vitality into the inheritance and development of mural culture.

In summary, Pingnan County actively promotes public participation and education in folk murals through various means such as holding exhibitions, integrating education, encouraging community participation, and using modern scientific and technological means. These measures not only enhance the public's awareness and interest in mural culture, but also help promote the inheritance and development of mural culture, and make important contributions to the cultural construction of Pingnan County.



CHAPTER V

CONCLUSION DISCUSSION AND SUGGESTIONS

This chapter summarizes the history and development, current situation and problems of murals, as well as the paths of protection and inheritance. It also includes its unique artistic expression, profound historical heritage, and the national emotions and memories it carries. It also proposes practical protection strategies and inheritance paths for the current practical problems faced in the protection of murals. In the discussion section, the selection process of research texts and concepts is reviewed to ensure the scientificity and accuracy of the research. Finally, this chapter puts forward suggestions on how to use existing research results to promote the protection and inheritance of folk murals in Pingnan County, as well as the expansion and deepening of future research directions. The three objectives of this study are:

- 1.To study the history and development of folk murals in Pingnan County, Guangxi
- 2.To study the current situations and problems of folk murals in Pingnan County, Guangxi
- 3.To study the protection and inheritance of folk murals in Pingnan County, Guangxi

5.1 Conclusion

- 5.1.1 History and development of folk fresco in Pingnan County, Guangxi
- 5.1.2 Current situation and problems of folk murals in Pingnan County, Guangxi
- 5.1.3 Path of protection and inheritance of folk murals in Pingnan County, Guangxi

5.2 Discussion

5.3 Suggestions

- 5.3.1 Suggestions for Utilization of Research Results
- 5.3.2 Suggestions for Future Research

5.1 Conclusion

5.1.1 History and development of folk fresco in Pingnan County, Guangxi

From the Qin and Han Dynasties to the Ming and Qing Dynasties, because Pingnan County is located in southern China, it belongs to the Lingnan region in the process of historical development. Since the Qin and Han Dynasties, Lingnan murals have gradually been incorporated into the ruling scope of the Central Plains Dynasty, and began to have a deep exchange and integration with the Central Plains culture. This process has gone through the long years of the Qin and Han Dynasties, the Tang and Song Dynasties, the Ming and Qing Dynasties, and the mural art has also gone through the stages of origin, initial development, and the formation of a unique regional style. During the Qin and Han Dynasties, the murals mainly reflected the profound heritage of the Central Plains culture and showed a simple and solemn artistic style; during the Tang and Song Dynasties, with the prosperity of Lingnan's economy and culture, the mural themes were widely expanded, the techniques became more mature, and more regional characteristics and cultural elements began to be incorporated; during the Ming and Qing Dynasties, Lingnan murals reached a new height in art. Not only did they strive for excellence in techniques, but they were also influenced by foreign cultures such as Western painting techniques, forming a unique style that combines tradition and innovation, regional and foreign cultural characteristics. At the same time, the active participation of literati and scholars has made mural art not only stay at the level of visual beauty, but also integrate the cultural essence of poetry and calligraphy, greatly enhancing its artistic value and cultural connotation. Therefore, the historical origin and initial development period of Lingnan murals is a colorful process full of changes and innovations. It not only records the historical changes and cultural evolution of the Lingnan region, but also provides valuable experience and inspiration for the artistic creation of later generations. In general, from the budding of mural culture in the Qin and Han Dynasties, it has been formed and flourished in the Tang and Song Dynasties, and reached its peak in the Ming and Qing Dynasties, and laid a solid foundation for the widespread dissemination and further development of mural culture in the later immigration migration.

From the Ming and Qing Dynasties to the Republic of China, folk murals began to develop. Thanks to the large number of immigrants brought by modern military activities, the Pingnan folk murals experienced a glorious journey from prosperity to maturity from the Ming and Qing Dynasties to the Republic of China, which deeply reflected the changes in local social culture. During the Ming and Qing Dynasties, with the unprecedented economic development and flourishing cultural exchanges in Pingnan, folk murals were widely spread as a unique art form, covering traditional myths, historical figures and folk customs. They not only beautified the environment, but also became an important carrier for inheriting historical culture and promoting national spirit. The mural art reached its peak during this period. Painters used their superb skills and rich imagination to create lifelike and vibrant works, and cleverly integrated colors, lines and composition to form a unique artistic style. Entering the Republic of China period, Pingnan folk murals, on the basis of inheriting the essence of tradition, dared to accept new elements. Chinese and Western art styles intersected and collided here, giving birth to murals with the characteristics of the times. These works not only retain the charm of traditional murals, but also incorporate the innovation of modern art, showing the vitality and openness and tolerance of Pingnan folk art. At the same time, the torrent of social change has also injected new souls into mural art. Works that reflect social reality, express patriotic feelings and the spirit of resistance have emerged. They are not only treasures of art, but also witnesses of history, carrying the indomitable and courageous national spirit of the Pingnan people.

Entering the historical period from the Republic of China to 2024, Pingnan folk murals have encountered unprecedented challenges. The social turmoil and cultural transformation during the Republic of China, coupled with the invasion of wars and natural disasters, caused many precious murals to suffer serious losses. Especially during the Anti-Japanese War, the destruction of important buildings caused an immeasurable blow to mural culture. At the same time, the influx of Western culture and the rise of modern art forms have also gradually marginalized traditional folk murals in terms of aesthetic concepts and market demand.

After the founding of New China, Pingnan folk murals ushered in a turning point. The government attaches great importance to the protection of ancient buildings and cultural heritage. The implementation of a series of repair and protection

measures has provided a strong guarantee for the preservation and inheritance of murals. In addition, the government has actively promoted the revival of traditional culture and injected new vitality into the development of folk murals. During this period, the government issued relevant policies on cultural protection, the restoration of buildings by descendants of buildings, and the restoration of buildings as a carrier indirectly protected the murals.

With the deepening of reform and opening up and the acceleration of the modernization process, Pingnan folk murals are once again facing challenges. The changes in modern lifestyles and aesthetic concepts, as well as the demolition and reconstruction of buildings in the process of urbanization, have all posed a threat to the living environment of murals. Fortunately, after entering the 21st century, the country's emphasis on the protection of intangible cultural heritage has brought new hope for the protection and inheritance of Pingnan folk murals. The joint efforts of the government and all sectors of society have made this unique art form gradually attract more attention and love.

In summary, the history of Pingnan folk murals in Guangxi is a history of cultural inheritance full of twists and turns and hope. It has gone through a process from glory to decline and then to revival, and has always been closely linked to the changes of the times. Today, with the joint efforts of the government and all sectors of society, Pingnan folk murals are attracting more and more people's attention with their unique artistic charm, and have become an important window to showcase the local historical and cultural heritage and unique style.

5.1.2 Current situation and problems of folk murals in Pingnan County, Guangxi

The folk murals in Pingnan County, Guangxi are widely distributed in rural areas. The themes cover religious beliefs, historical stories and folk life. The colors are bright and lively, the contrast is strong, the composition is full and balanced, the plot is coherent and the image is vivid. These murals are not only a direct reflection of the lives, religious beliefs and folk activities of the local people, but also an important carrier of cultural inheritance and development. However, the current predicament faced by the murals in Pingnan County is complex and profound, which is specifically manifested in the following aspects:

First, the erosion of the natural environment poses a serious threat to the murals. The humidity and mildew brought by the tropical monsoon climate in Southeast Asia have caused the murals to suffer from fading and peeling for a long time. This not only affects the ornamental value of the murals, but also increases the speed of their damage.

Second, the uneven economic development has led to a shortage of funds for the protection of murals in remote areas. Due to the lack of funds, the restoration work is difficult and the current protection status is worrying. Many precious murals cannot be protected in a timely and effective manner and face a serious risk of extinction.

Furthermore, the changes in the cultural environment have also had a profound impact on the murals. The trend of cultural homogenization has weakened the uniqueness of the murals, and the inheritance gap has put traditional skills at risk of being lost. At the same time, the weakening of clan concepts has also weakened the social and cultural functions of murals, making their status in local society gradually marginalized.

In addition, there is a conflict between the innovative trend in the field of fine arts and the protection of traditional murals. Some innovative attempts may have destroyed the traditional charm and artistic value of murals, and the excessive penetration of secular tastes has posed a challenge to the maintenance of the artistic value of murals. How to find a balance between innovation and protection has become an important issue facing the current protection of murals. More urgently, the demolition and reconstruction in the process of urbanization and improper operations in the restoration process are directly threatening the survival of murals. These behaviors have not only accelerated the demise of murals, but also led to the loss of a large number of murals with historical and cultural values.

Despite the protection of the government and cultural departments in recent years, the preservation of murals in rural areas of Pingnan County still faces dual challenges from natural and human factors. The disappearance of murals has not only led to the loss of collective memory and the weakening of cultural identity, but also has an adverse impact on local cultural diversity and cultural exchanges. Therefore, protecting the folk murals in Pingnan County is crucial to maintaining the integrity of the local cultural environment and ensuring the continuation of its cultural functions.

In the face of these challenges, creators need to maintain a balance between innovation and tradition. They must not only respect and protect the uniqueness and artistic value of traditional murals, but also explore how to combine them with modern art elements to create works that are both traditional and modern. At the same time, they also need to avoid excessive secularization that leads to the loss of cultural connotations and artistic values.

In summary, the protection and development of murals in Pingnan County faces severe challenges from the natural environment, economic conditions, cultural changes, artistic innovation and human destruction.

5.1.3 Path of protection and inheritance of folk murals in Pingnan County, Guangxi

Pingnan County, Guangxi has adopted a full range of policy and regulatory support measures for the protection of folk murals. The government has formulated local regulations and policies based on the Cultural Relics Protection Law to strengthen the legal basis for the protection of murals. At the same time, through cross-departmental cooperation, resource integration and public participation mechanisms, the professionalism and social participation of protection work have been improved. These efforts have jointly constructed a legal framework and action system for the protection of folk murals, laying a solid foundation for the inheritance and development of mural culture.

In view of the challenges brought by the subtropical monsoon climate in Pingnan County to the preservation of murals, as well as the low cultural recognition of murals in remote and economically deficient areas, economic deficiencies, cultural homogeneity and cultural inheritance faults, we can take a series of specific steps to further protect and inherit the mural culture.

First, in response to the aging problem of murals caused by climate, we can apply anti-aging coating to the surface of the murals, and use special moisture-proof, mildew-proof and acid-proof paints to form a protective layer to resist climate damage. At the same time, for the problems of pigment fading, wall cracking, white powder layer shedding and spot shedding, we can take measures such as reinforcing pigments, repairing cracks, re-scraping white powder layer and local repair, aiming to restore the original appearance of the murals and prevent the recurrence of the disease.

Secondly, in order to enhance the cultural identity of murals, we can strengthen the publicity and education of mural art and the culture behind it through educational institutions and media platforms, organize mural exhibitions and cultural exchange activities, encourage the innovation and development of mural art, and create more mural works that are in line with the characteristics of the times to attract more young people's attention and love.

In response to the problem of economic shortage, we can make full use of the mural resources in Pingnan County, develop mural tourism, create mural tourism routes with local characteristics, and increase tourism income. At the same time, develop mural derivatives, such as mural replicas, postcards, handicrafts, etc., and sell them through online and offline channels. Provide mural protection and restoration services, provide one-stop services for mural protection projects at home and abroad, obtain protection and restoration service fees and enhance professional image. In addition, digital technology is used to collect and record murals with high precision, a digital resource library of murals is established, and digital products such as electronic picture albums, interactive games, educational software, etc. are developed to bring economic benefits to Pingnan County.

Finally, in order to cope with the threat of cultural homogenization and cultural heritage faults to the uniqueness and cultural heritage of folk murals, we should immediately launch a comprehensive survey of folk murals, and conduct detailed records and evaluations of murals in Pingnan County and its surrounding areas to ensure that every precious cultural heritage can be accurately recorded. At the same time, modern scientific and technological means are used to reproduce murals with high precision and establish a detailed digital archive to provide a solid foundation for subsequent protection, research and inheritance. Through the implementation of these specific steps, we can effectively protect and inherit the mural culture of Pingnan County and give it new vitality in modern society.

Inheritance and development require all-round and in-depth efforts. This includes forming a professional team to conduct a comprehensive and systematic study of murals using scientific methods and technical means to explore their artistic value and cultural significance; at the same time, the mural skills are passed on in a living way through exhibitions, lectures, workshops, etc., to improve public

awareness, and to strengthen the protection and restoration of the original site; in addition, the research results need to be transformed into books, papers, etc., and the application of mural elements in modern design and other fields should be explored to achieve innovative transformation of traditional culture; it is particularly important to cultivate the interest and love of the younger generation for murals, and make them the main force of mural inheritance through educational activities. Only when the government, all sectors of society and professional teams work together and take comprehensive measures can we ensure that the folk murals in Pingnan County continue to shine in the new era and become a bridge connecting the past and the future. Pingnan County is committed to using diversified public participation and education strategies, including holding mural exhibitions, integrating mural art into the education system, encouraging communities and non-governmental organizations to participate in protection, and using modern scientific and technological means to spread mural culture, which has significantly enhanced the public's awareness, interest and love for folk murals, laid a solid foundation for the inheritance and development of mural art, and also made positive contributions to the prosperity of local culture.

5.2 Discussion

From the Qin and Han Dynasties to the Ming and Qing Dynasties, with the in-depth exchange and integration of Lingnan and Central Plains culture, the folk murals in Pingnan, Guangxi, have gone through the stages of origin, development and formation of a unique regional style. From the Ming and Qing Dynasties to the Republic of China, folk murals were widely spread, rich in content and exquisite in craftsmanship, becoming an important carrier for inheriting historical culture and promoting national spirit. However, the social unrest and cultural transformation during the Republic of China, coupled with the invasion of wars and natural disasters, caused serious losses to the mural culture. After the founding of New China, the government attached importance to the protection of ancient buildings and cultural heritage, which provided guarantees for the preservation and inheritance of murals. After the reform and opening up, the modernization process and urbanization development posed a threat to murals, but the country's emphasis on the protection of

intangible cultural heritage in the 21st century brought new hope for the protection and inheritance of Pingnan folk murals.

Under the background of globalization, cultural diversity and rural revitalization, it is a key element to promote the transformation and upgrading of rural economy and promote the integrated development of cultural tourism. In view of the challenges brought by the subtropical monsoon climate in Pingnan County to the preservation of murals, as well as the low cultural identity of murals in remote and economically deficient areas, economic problems, cultural homogenization and cultural inheritance faults, we can take a series of specific steps to further protect and inherit the mural culture. This includes anti-aging coating treatment on the surface of murals, repairing pigment fading, wall cracking and other diseases; strengthening the publicity and education of mural art through educational institutions and media platforms, organizing exhibitions and cultural exchange activities, and encouraging innovation and development; making full use of mural resources to develop mural tourism, develop derivatives, provide protection and restoration services, and use digital technology to bring economic benefits; at the same time, launching a comprehensive survey of folk murals, recording and evaluating cultural heritage, and using modern scientific and technological means to establish a digital archive to provide a solid foundation for subsequent protection, research and inheritance. Through the implementation of these measures, we can effectively protect and inherit the mural culture of Pingnan County and let it radiate new vitality in modern society.

This study also uses cultural communication theory, which emphasizes the universality and diversity of cultural communication, which is of great significance for our understanding of the cultural background and communication methods of murals. (Miller, 2016) mentioned that "the convergence of communication media in the technological era has brought about the integration of media, industry and human interests." I deeply agree with this view. In the field of murals, we can use the integration power of modern communication media to not only allow ancient mural art to transcend the boundaries of time and space, but also to spread its unique charm and cultural value more widely, and promote the coordinated development of related industries such as cultural tourism and art education, and achieve the harmonious coexistence of human cultural diversity and economic interests. Specifically, murals

can be restored and displayed through digital technology, combined with social media, virtual reality and other platforms, so that audiences around the world can experience the charm of murals in person, thereby promoting a win-win situation of cultural inheritance and innovation.

Related research in modern China, from Li, M. (2014)'s field survey of ancient buildings and murals in Foshan, to Li, M. (2016)'s use of digital technology to open up new paths for the protection of traditional Cantonese architectural murals, to Xie, Y. (2018)'s theoretical framework to deepen the understanding of the relationship between murals and regional culture. These studies were all conducted in Guangdong and have been studied and developed to a certain extent. There are very few studies in Guangxi and Hainan provinces. This study on the murals in Pingnan County, Guangxi, has added to the system of Chinese Lingnan murals, which is mainly reflected in the supplement of historical development. The existing problems have been deeply analyzed and explained through aesthetic theory, cultural identity theory, cultural protection and inheritance theory, social memory, cultural communication theory, and functional structure theory. Finally, feasible suggestions are put forward.

5.3 Suggestions

5.3.1 Suggestions for Utilization of Research Results

This study only involves the protection and inheritance of murals in Pingnan County. There is still a lot of room for the development and growth of murals. Therefore, there are three suggestions for the future:

1. Deepen research and interdisciplinary cooperation: In order to more comprehensively understand the unique value of folk murals in Pingnan County, future research needs to further deepen the exploration of its historical, cultural and artistic characteristics.

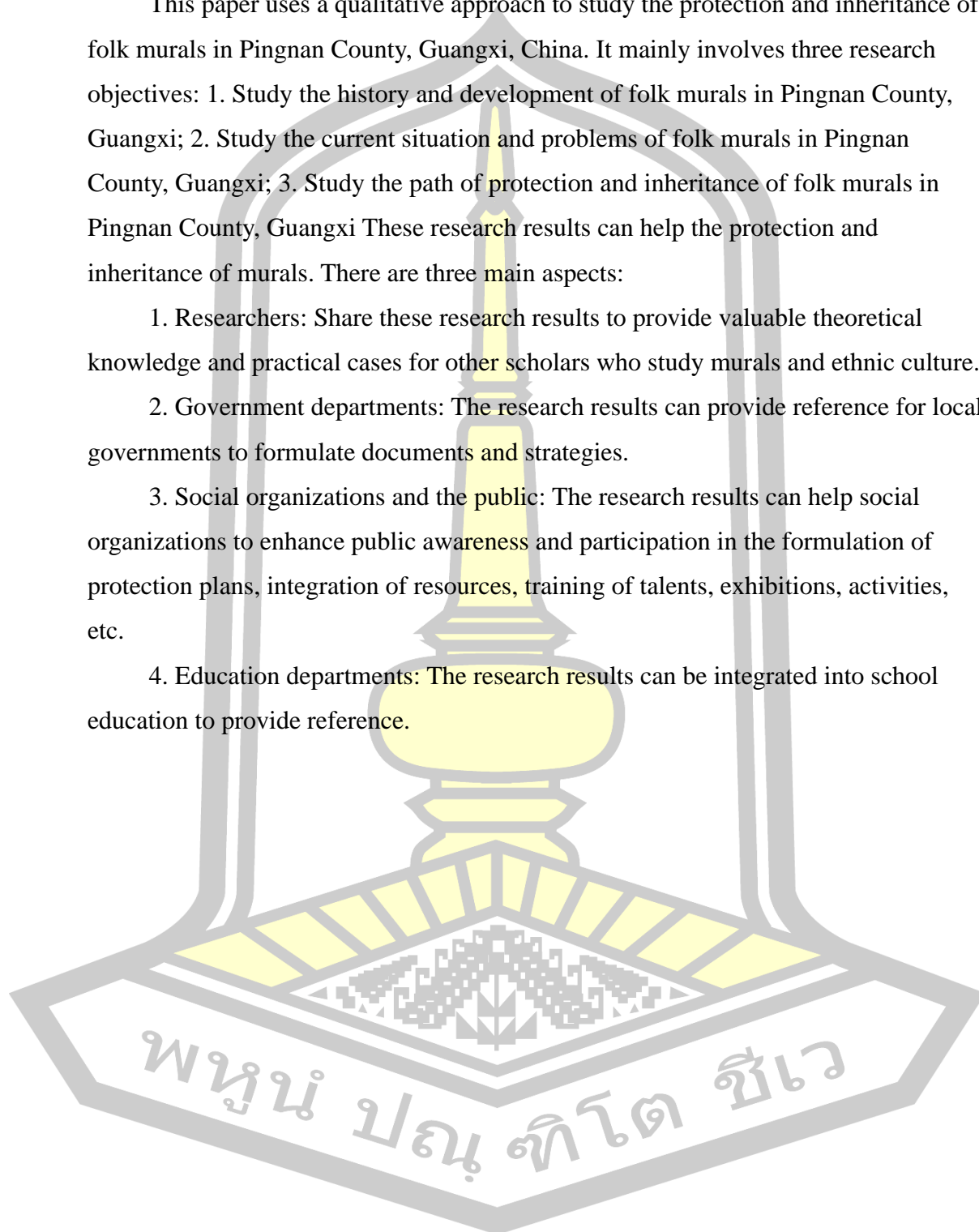
2. Digital protection and cultural communication: In the face of the advent of the digital age, future research should make full use of modern scientific and technological means, such as high-precision scanning, three-dimensional modeling and virtual reality technology, to digitally protect murals.

3. Innovative inheritance: Through the integration of the education field, realize the creative transformation and innovative development of traditional culture.

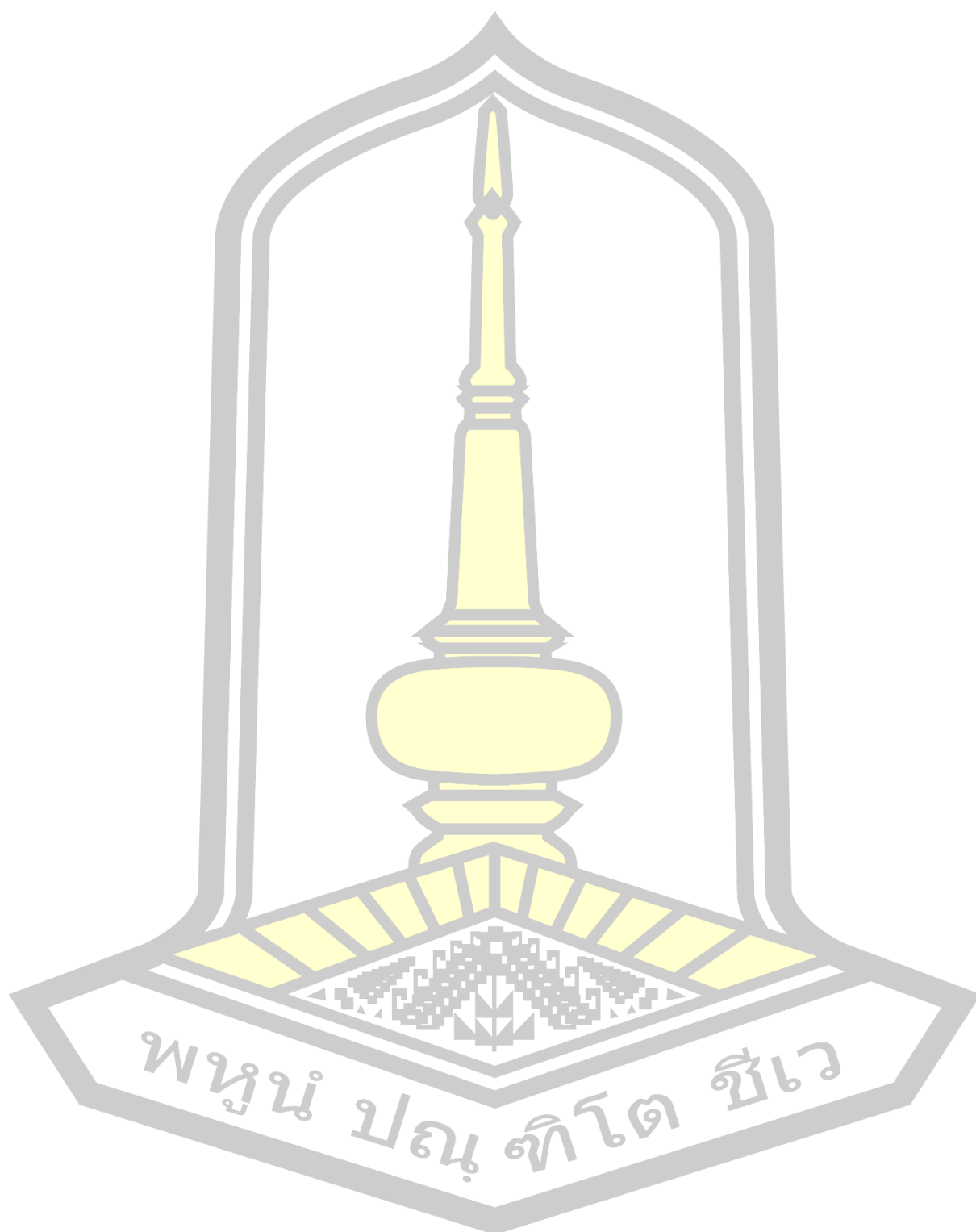
5.3.2 Suggestions for Future Research

This paper uses a qualitative approach to study the protection and inheritance of folk murals in Pingnan County, Guangxi, China. It mainly involves three research objectives: 1. Study the history and development of folk murals in Pingnan County, Guangxi; 2. Study the current situation and problems of folk murals in Pingnan County, Guangxi; 3. Study the path of protection and inheritance of folk murals in Pingnan County, Guangxi. These research results can help the protection and inheritance of murals. There are three main aspects:

1. Researchers: Share these research results to provide valuable theoretical knowledge and practical cases for other scholars who study murals and ethnic culture.
2. Government departments: The research results can provide reference for local governments to formulate documents and strategies.
3. Social organizations and the public: The research results can help social organizations to enhance public awareness and participation in the formulation of protection plans, integration of resources, training of talents, exhibitions, activities, etc.
4. Education departments: The research results can be integrated into school education to provide reference.



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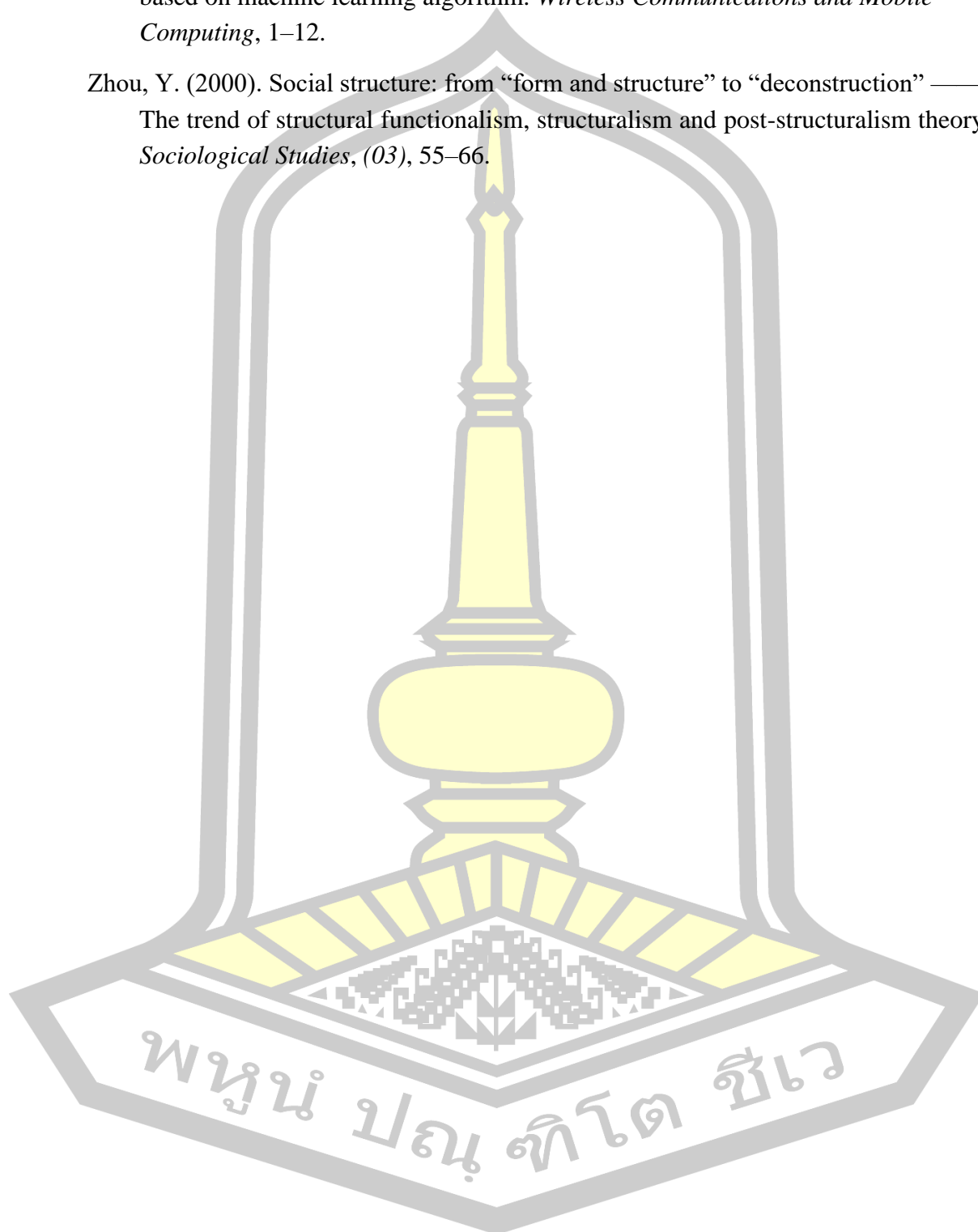
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APPENDIX A

Key Informants

Title: Folk murals in Pingnan County, Guangxi: protection and inheritance of cultural heritage

1. Personal information

-Name (optional):

-age:

-sex:

-educational background:

2. The history and development of murals

A) What do you know about the historical origin and development process of folk murals? Please briefly describe your knowledge.

3. The current situation and problems of the murals

A) What do you think are the main problems faced by the current folk murals?

B) What do you think of the status and value of folk murals in contemporary society?

4. Protection and inheritance of murals

A) Who do you think should assume the responsibility for the protection and inheritance of folk murals? Government, social organizations, individuals, or other institutions?

B) What measures do you think should be taken to protect and inherit the folk mural culture?

5. Attitude towards the protection and inheritance of folk murals

A) What do you think is the significance of protecting the folk mural culture? Please share your opinion.

B) Do you think the publicity and promotion of folk mural culture should be strengthened to promote its inheritance and development?

6. Actively participate in protective action intentions

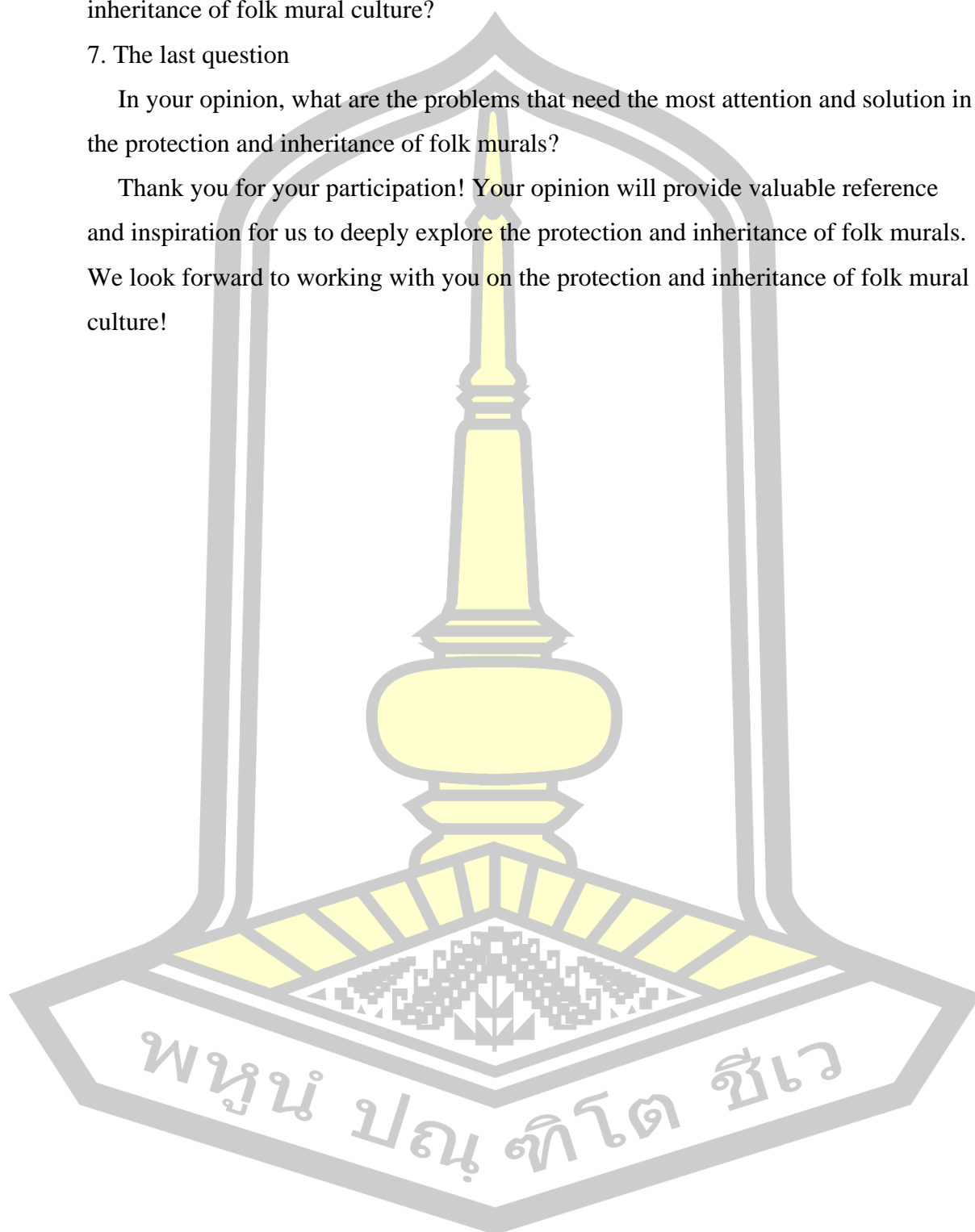
A) Are you willing to actively participate in or support the activities related to the protection and inheritance of folk murals?

B) What specific ideas or suggestions do you have to promote the protection and inheritance of folk mural culture?

7. The last question

In your opinion, what are the problems that need the most attention and solution in the protection and inheritance of folk murals?

Thank you for your participation! Your opinion will provide valuable reference and inspiration for us to deeply explore the protection and inheritance of folk murals. We look forward to working with you on the protection and inheritance of folk mural culture!



Casual Informants

Title:Folk murals in Pingnan County, Guangxi: protection and inheritance of cultural heritage

This interview is designed to understand your views and experience on the inheritance, protection and development of folk murals. Please fill in the following questions patiently. Your participation is of great significance to our research and the promotion of the inheritance of folk art. Thank you for your cooperation!

1. Basic information

- Your name:
- Your ethnic or geographical background:
- The art community, organization or organization you belong to:
- Your contact information (optional):

2. Understanding and inheritance of folk murals

A) How did you contact and learn the traditional art of folk murals?

B) As the inheritor of folk murals, what significance and value do you think traditional folk murals still have in today's society?

3. Creative experience and skills

A) What themes, forms, and styles do you often choose when creating folk murals? Could you please share some of your creative experiences and skills?

B) In the process of inheritance and innovation, how do you think balance the characteristics of traditional folk murals with the needs of modern society?

4. The integration of tradition and modernity

A) How do you think we can better integrate and communicate the traditional folk murals with the modern culture and art forms?

B) Have you ever tried to use modern technology (such as digital tools) to create or spread folk murals?

5. Social cognition and support

A) How do you think the public recognizes and attaches great importance to folk murals? What social support is essential in promoting the inheritance and development of folk murals?

6. Challenges and prospects

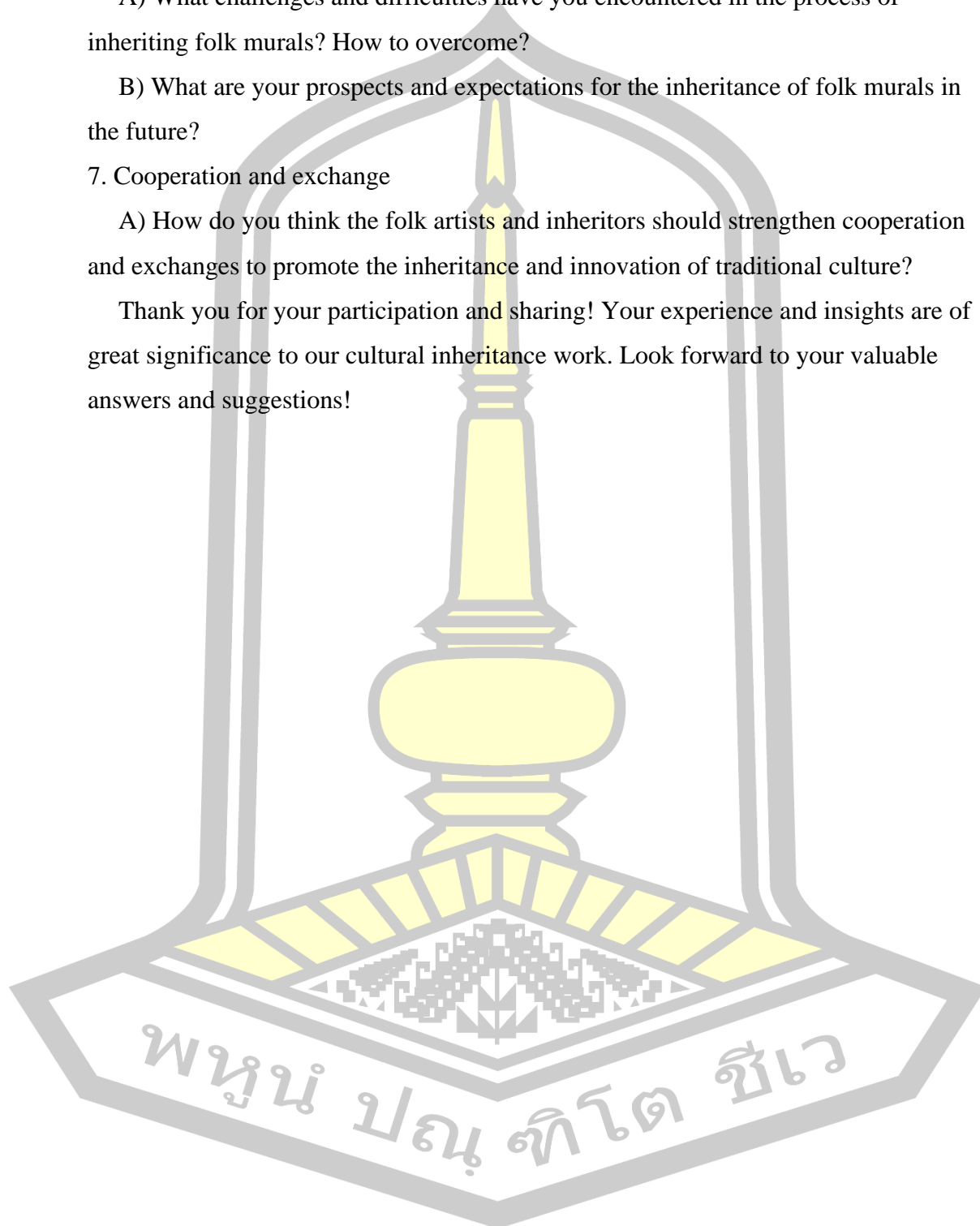
A) What challenges and difficulties have you encountered in the process of inheriting folk murals? How to overcome?

B) What are your prospects and expectations for the inheritance of folk murals in the future?

7. Cooperation and exchange

A) How do you think the folk artists and inheritors should strengthen cooperation and exchanges to promote the inheritance and innovation of traditional culture?

Thank you for your participation and sharing! Your experience and insights are of great significance to our cultural inheritance work. Look forward to your valuable answers and suggestions!



General Informant

Title:Folk murals in Pingnan County, Guangxi: protection and inheritance of cultural heritage

1. Basic information

-sex:

-age:

-City or country where you live:

2. Understanding of folk murals

A) What do you know about folk murals? Where have I ever enjoyed the folk murals? What's the impression?

3. Love of folk murals

A) Do you think that folk murals are an important cultural experience in travel?why?

4. Protection and inheritance of folk murals

A) Do you think the folk murals face the challenge of protection and inheritance in today's society? What do you think?

B) How do you think the folk murals should be better protected and inherited?

5. Feeling about the folk murals

A) What do you think of the folk murals add to your travel experience? Is it helpful to your understanding of the local culture?

6. Views on mural art

A) What do you think of the status of the folk mural art in the contemporary society? Is it worth paying more attention to and learning from more people?

7. Future expectations

A) What kind of opportunities do you hope to appreciate the folk murals in your trip in the future?

B) How do you think the promotion and protection of folk mural culture can better serve the needs of tourists?

Thank you for your participation! Your opinions and suggestions are of great significance to the protection and inheritance of our folk murals. We sincerely thank you for your support and cooperation!

APPENDIX B

List of interviewees

Interview Ms.Cai Yuan (Pingnan County Culture, Radio, Television, Sports and Cultural Heritage Bureau. On May 17,2024.

Interview with Ms.Huang Zishan (Cultural Relics Bureau of Culture, Radio, Television, Sports and Tourism Bureau. On May 17,2024.

Interview Mr.Yang Shihua (Pingnan County Culture, Radio, Television, Sports and Cultural Relics Bureau. On May 17,2024.

Interview with Mr Li Chao (Pingnan County, Pingnan County Museum. On May 17,2024.

Interview with Mr.Li Nancai (Pingnan County Museum, Pingnan County. On May 17,2024, the interviewer Liao Haowen was interviewed.

Interview with Mr.Ling Vanadium (Pingnan Cultural Center. On June 8,2024, the interviewer Liao Haowen was interviewed.

Interview with Mr.Liu Yequan (Pingnan Cultural Center. On June 8,2024, the interviewer Liao Haowen was interviewed.

Interview with Mr.Huang Bin (Pingnan Cultural Center. On June 8,2024, the interviewer Liao Haowen was interviewed.

Interview with Mr.Tian Dong (Pingnan Cultural Center. On June 8,2024, the interviewer Liao Haowen was interviewed.

Interview with Mr.Pan Ziyan (Pingnan Cultural Center. On June 8,2024, the interviewer Liao Haowen was interviewed.

Interview with Ms.Luo Manye (Pingnan Cultural Center. On June 8,2024, the interviewer Liao Haowen was interviewed.

Interview with Ms.Liu Luman (Pingnan Cultural Center. On June 8,2024, the interviewer Liao Haowen was interviewed.

Interview with Mr.He Luwen (Da'an Town Holy Palace. On June 8,2024, the interviewer Liao Haowen was interviewed.

Interview with Mr.Descendants of Fan Jia (Fan Jia Courtyard. On June 8,2024, the interviewer Liao Haowen was interviewed.

Interview Mr.Xie's descendants (Xie's residence in Zhongtuan Village. On June 9,2024, the interviewer Liao Haowen was interviewed.

Interview Mr.A descendant of the Li family (the Li family ancestral hall in Shimen Ancient Village, Dapeng Town. On June 10,2024, the interviewer Liao Haowen was interviewed.

Interview Mr.Village head of Luoquan Village (Sima di residence of Luoquan Village. On June 10,2024, the interviewer Liao Haowen was interviewed.

Interview Mr.Village Head of Bagui Village (Mingyuan Confucius Temple, Yutang Village, Bagui Village. On June 11,2024.

Interview Mr.Huang descendant (Yingpan Village, Huashi Village, Siwang Town. On June 11,2024.

Interview Mr.Head of Ldong Village (Run ong Temple, Xuedong Village, Long Village, Pingshan Town. On June 12,2024, the interviewer Liao Haowen was interviewed.

Interview Mr.Zhu descendant (Zhu ancestral hall of Chongxiu Village, Siwang Town. On June 12,2024, the interviewer Liao Haowen was interviewed.

Interview Mr.Guo descendants (Guo family ancestral hall of Jiuhuai Village, Ma Lian Town. On June 14,2024, the interviewer Liao Haowen was interviewed.

Interview with Mr.CAI Wanglin (Da'an Town Holy Palace. On June 14,2024, the interviewer Liao Haowen was interviewed.

Interview with Mr.Liao Weiwen (Sheng Palace, Da'an Town. On June 14,2024, the interviewer Liao Haowen was interviewed.

Interview with Ms.Li Liming (Holy Palace, Da'an Town. On June 14,2024, the interviewer Liao Haowen was interviewed.

Interview with Mr.Huang Yunfei (Fan Jia Courtyard, Siwang Town. On June 15,2024.

Interview with Mr.Wei Yongcheng (Fan Jia Courtyard, Siwang Town. On June 15,2024.

Interview with Mr.Liang Siyuan (Xie Shi Residential House in Zhongtuan Village. On June 16,2024.

Interview Mr. Yang Jingchuan (Li family ancestral hall of Shimen Ancient Village, Dapeng Town. On June 18, 2024.

Interview with Mr. Lu Qingjun (Li family ancestral hall in Shimen Ancient Village, Dapeng Town. On June 18, 2024.

Interview Mr. Lin Shengwen (Li family ancestral hall of Shimen Ancient Village, Dapeng Town. On June 18, 2024.

Interview Mr. Mo Yuhang (Luoquan Village. On June 19, 2024.

Interview Mr. Chen Keng an (Luoquan Village. On June 19, 2024.

Interview Mr. Liang Haozeng (Mingyuan Confucius Temple, Bagui Village. On June 20, 2024, the interviewer Liao Haowen was interviewed.

Interview Mr. Huang Haonan (Huang Residence, Huashi Village, Siwang Town. On June 21, 2024.

Interview with Ms. Huang Rui (Runpan Temple, Xuedong, Landong Village, Pingshan Town. On June 22, 2024.

Interview Ms. Qin Rudan (Runpan Gong Temple, Xuedong Village, Landong Village, Pingshan Town. On June 22, 2024.

Interview Ms. Liang Xiaoxin (Runpan Gong Temple, Xuedong Village, Landong Village, Pingshan Town. On June 22, 2024.

Interview Ms. Zeng Jiahui (the ancestral hall of the Zhu family, Chongxiu Village, Siwang Town. On June 23, 2024.

Interview Mr. Cen Shunhua (the ancestral hall of the Zhu family, Chongxiu Village, Siwang Town. On June 23, 2024.

Interview Mr. Meng Shilin (Guo family ancestral hall in Jiuhuai Village, Ma Lian Town. On June 24, 2024, the interviewer Liao Haowen was interviewed.

Interview Mr. He Peigao (Ma Lian Town Jiuhuai village Guo family ancestral hall. On June 24, 2024, the interviewer Liao Haowen was interviewed.

Key Informants

No.	Name	Gender	Role	Age
1	Cai Yuan	Female	Government officials	35
2	Huang Zishan	Female	Government officials	26
3	Shi-hua Yang	Male	Government officials	34
4	Li Chao	Male	Museum curator	52
5	Li Nancai	Male	Museum administrator	44
6	Ling Fang	Male	President of the Fine Arts Association	61
7	Liu Yequan	Male	Specialist	75

Casual Informants

No.	Name	Gender	Role	Age
1	Huang Bing	Male	Specialist	60
2	Tian Dong	Male	Artist	48
3	Pan Ziyan	Male	Artist	35
4	Luo Manyi	Female	Artist	30
5	Liu Luman	Female	Artist	29
6	He Luwen	Male	Head of cultural heritage	43
7	Descendents of Fan family	Male	Head of cultural heritage	62
8	Descendents of Xie family	Male	Head of cultural heritage	67
9	Descendents of Li family	Male	Head of cultural heritage	56
10	Village head of Roquan Village	Male	Head of cultural heritage	51
11	Village head of Bagui Village	Male	Head of cultural heritage	54
12	Descendents of Huang family	Male	Head of cultural heritage	66

13	Village head of Oandong Village	Male	Head of cultural heritage	49
14	Descendens of Zhu family	Male	Head of cultural heritage	55
15	Descendens of Guo family	Male	Head of cultural heritage	60

Casual Informants

No.	Name	Gender	Role	Age
1	Cai Wanglin	Male	Businessman	25
2	Liao Weiwen	Male	Teacher	26
3	Li Liming	Female	Villager	22
4	Huang Yunfei	Male	Visitor	18
5	Wei Yoncheng	Male	Businessman	35
6	Lian Siyuan	Male	Businessman	43
7	Yang Jinchuang	Male	Visitor	31
8	Lu Qingjun	Male	Visitor	27
9	Lin Shengwen	Male	visitor	50
10	Mo Yuhang	Male	visitor	53
11	Chen Jianan	Male	Visitor	46
12	Lian Haozeng	Male	Visitor	36
13	Huang Haonan	Male	Visitor	34
14	Huang Yui	Female	Visitor	27
15	Qing Roudan	Female	Student	17
16	Lian Xiaoxin	Female	Student	17
17	Zeng Jiahui	Female	Student	24
18	Cen Shunhua	Male	Student	23
19	Meng Shilin	Male	Student	22
20	He Peigao	Male	Student	22

BIOGRAPHY

NAME Haowen Liao

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