



Miao Drum Festival in Xijiang : Cultural Protection and Tourism Development
Strategiess

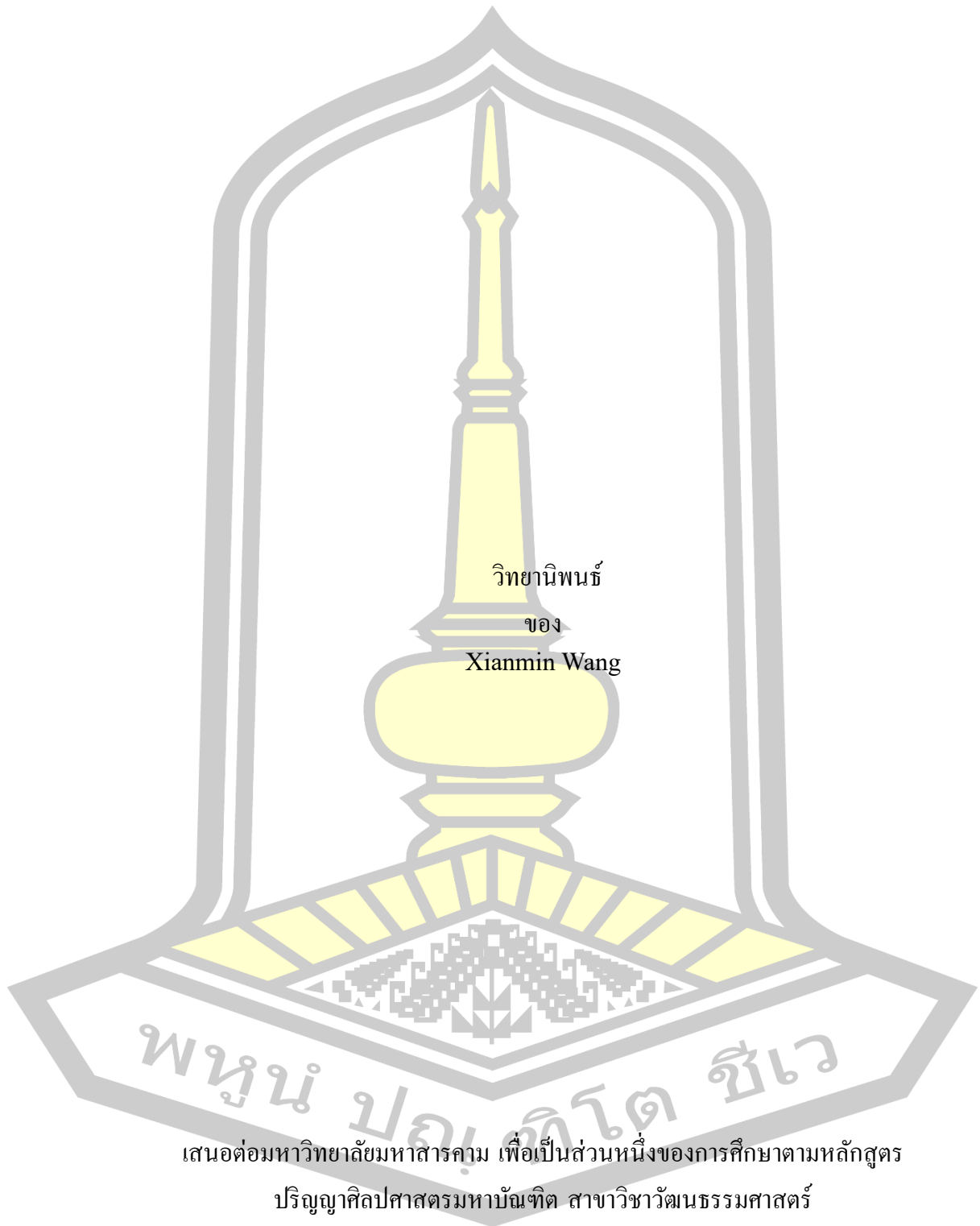
Xianmin Wang

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

November 2024

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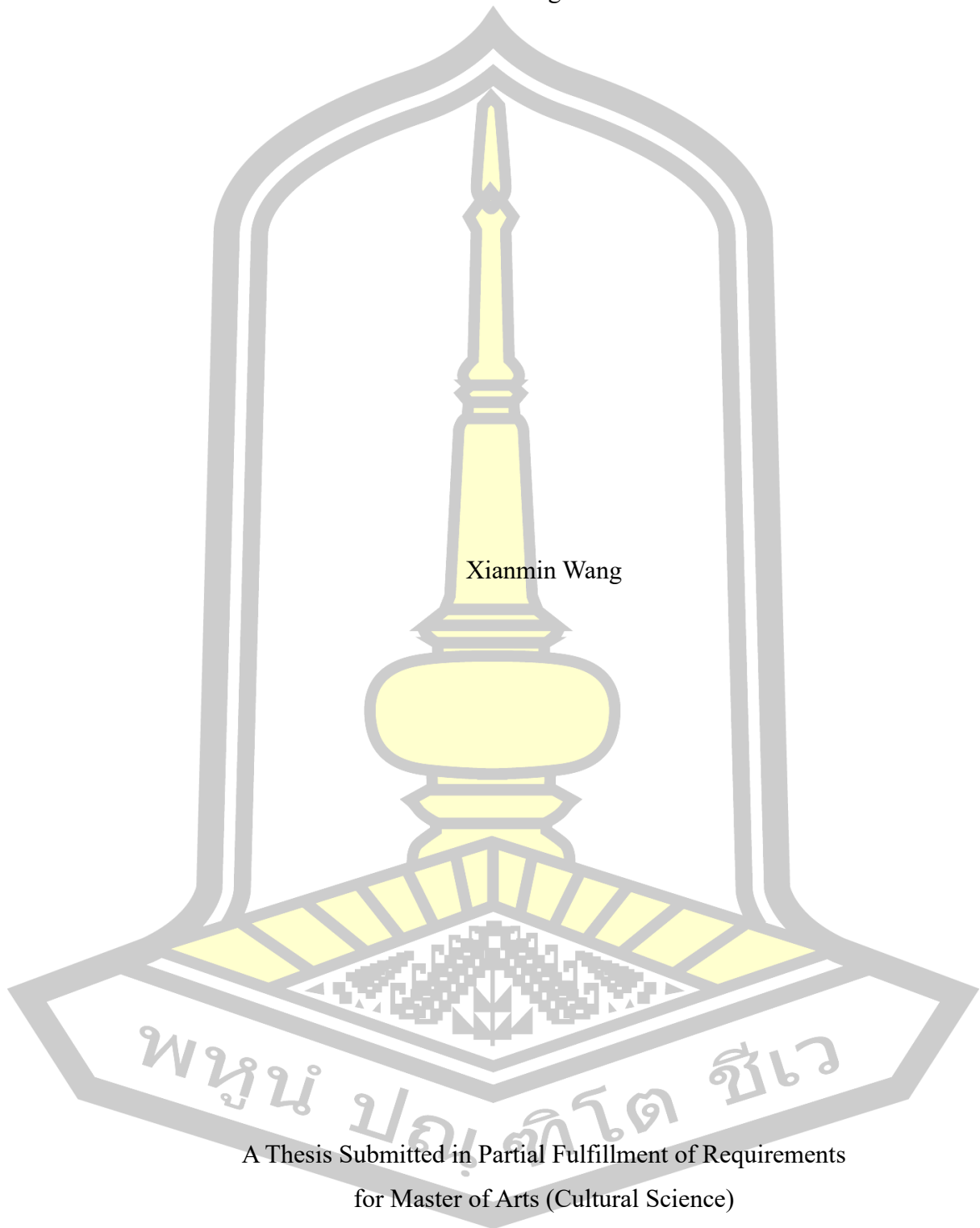
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Strategiess

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November 2024

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TITLE	Miao Drum Festival in Xijiang : Cultural Protection and Tourism Development Strategiess		
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ABSTRACT

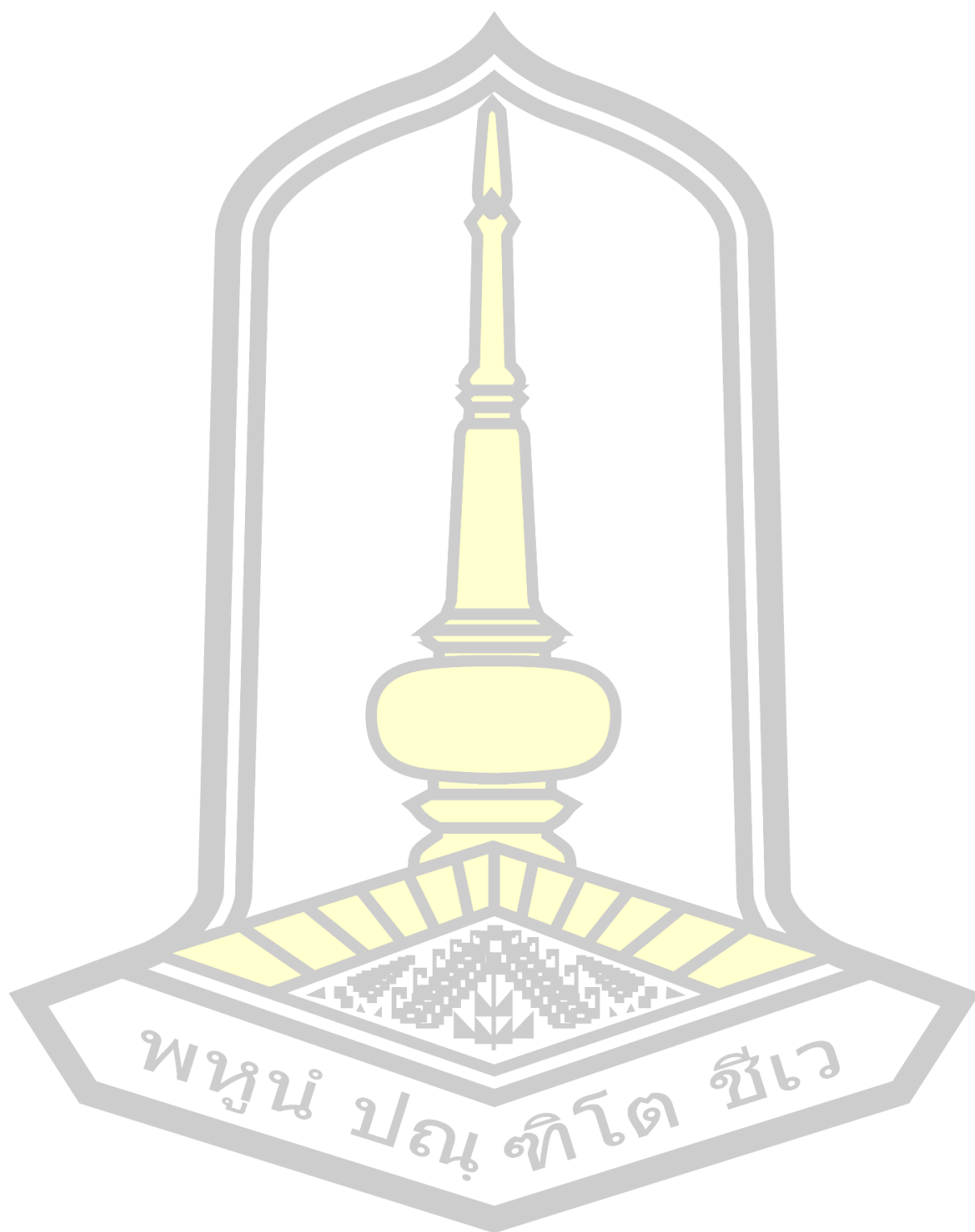
The research objective of the article were:1)To Study the history of Drum Festival in Xijiang.2)To Study the Drum Festival protection and cultural tourism SWOT analysis in Xijiang.3) To Study the Drum Festival protection and cultural tourism SWOT Strategy in Xijiang. This paper uses qualitative methods to study and analyze the relevant information and literature of Drum Festival in Xijiang . 5 key informants, 15 Casual informants and 20 General informants andwere selected and distributed for this study, and the data were collected and organized through field research, in-depth interviews, SWOT analysis and other methods. The study obtained research results through data analysis and research.The results are as follows:

(1)The origin of the Xijiang Miao Drum Festival is the drum society system of the Miao people, Intangible Cultural Heritage has developed from ancestor worship to a festival with various functions such as entertainment and socialization, and the connotation of the festival has been enIntangible Cultural Heritageed continuously, while the process of the festival has been constantly evolving.

(2)Through the analysis of the compiled data and information, The conclusion drawn is: The strengths of the protection and tourism development of Xijiang Miao Village Drum Festival include:l: 1. Rich culture,2. Policy support, 3. Beautiful scenery; Weaknesses: 1. Insufficient promotional capabilities, 2. Limited experiential projects, 3. Unreasonable benefit distribution mechanism; Opportunities: 1. Expansion of cultural tourism market, 2. Development of cultural and creative industries, 3. Utilization of digital technology;Threats: 1. External cultural influences, 2. Uncontrollable factors, 3. Over-commercialization.

The SWOT strategy for the protection and tourism development of the Xijiang Miao Village Drum Festival is as follows: 1,SO strategy: Utilize rich culture to create immersive cultural experience projects; WO strategy: Optimize the benefit distribution mechanism. WT strategy: Protect the authenticity of culture; ST strategy: Promote the drum festival through various media, enhance the competitiveness of the scenic area, and cultivate cultural heritage practitioners.

Keyword : Miao Drum Festival in Xijiang, protection, cultural tourism



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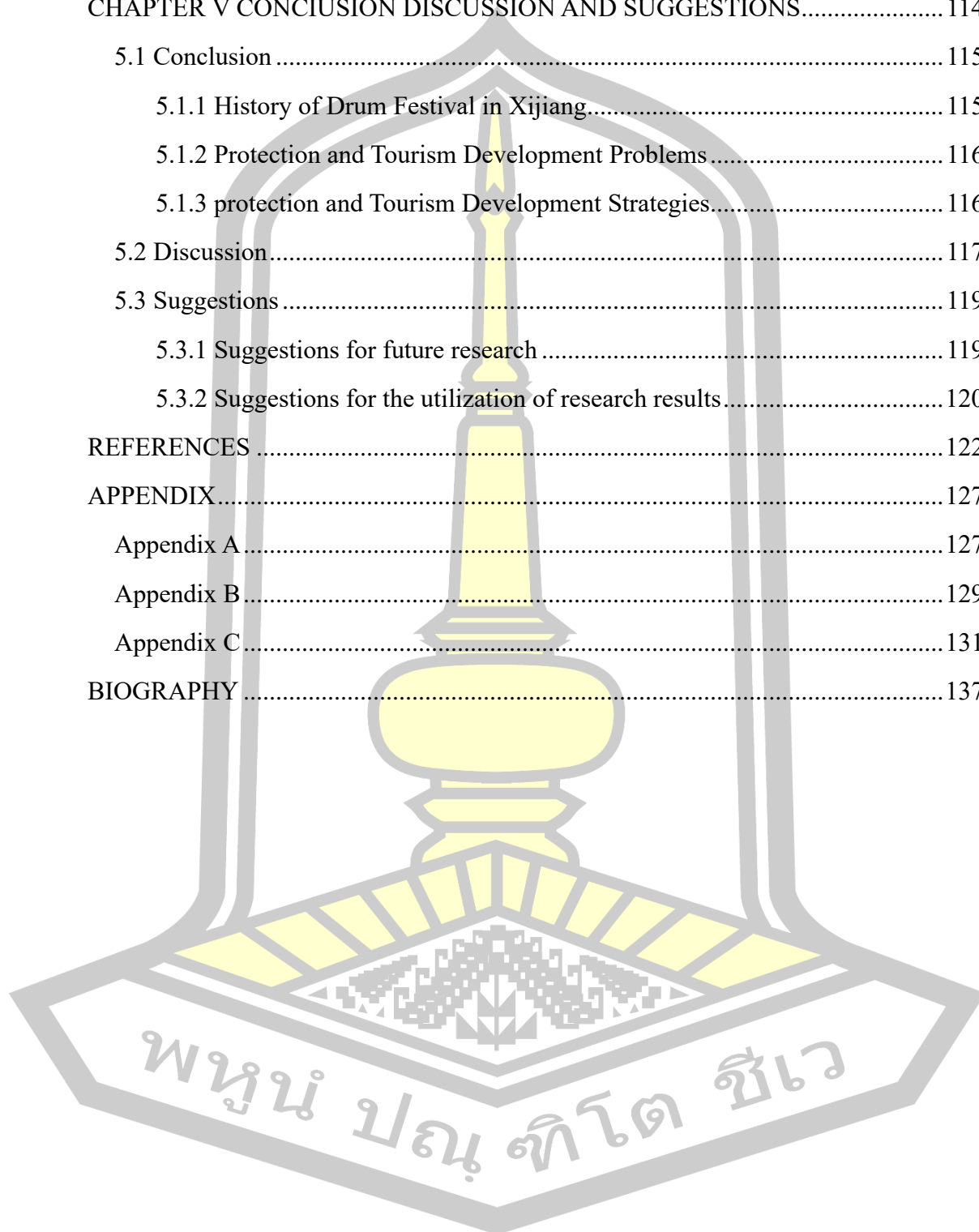
Xianmin Wang

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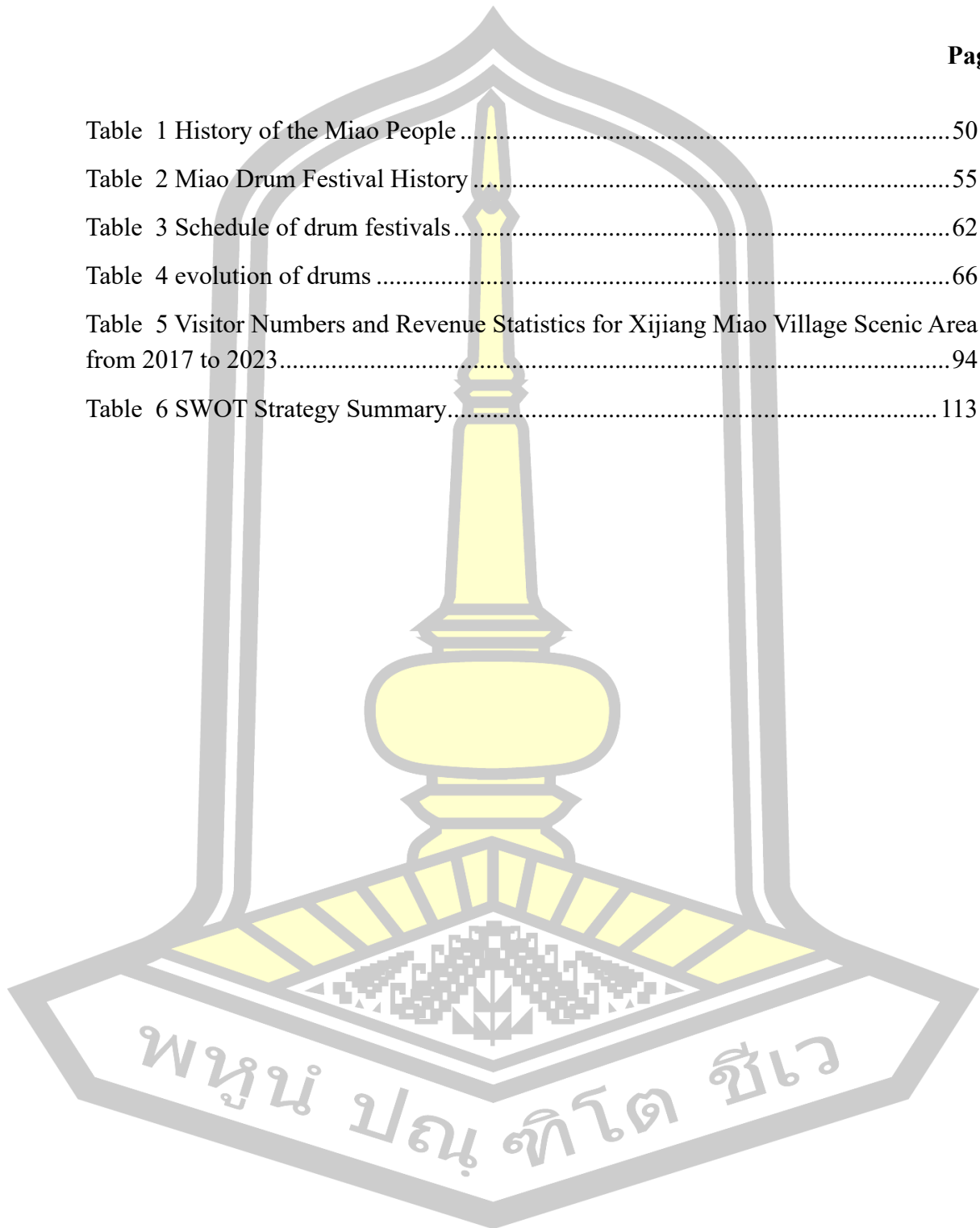
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CHAPTER I

INTRODUCTION

1.1 Research Background

Intangible cultural heritage (ICH), as an important carrier of cultural heritage, contains Intangible Cultural Heritage historical and cultural information and carries the values and cultural memory of a nation. Against the backdrop of deepening globalization, Intangible Cultural Heritage is facing a huge impact in the form of fewer inheritors, the disappearance of cultural spaces and the loss of Intangible Cultural Heritage skills. Therefore, the safeguarding and transmission of Intangible Cultural Heritage is not only related to the maintenance of cultural diversity, but also an important task for the sustainable development of society. In the Convention for the Safeguarding of the Intangible Cultural Heritage, the United Nations Educational, Scientific and Cultural Organization (UNESCO) clearly states that Intangible Cultural Heritage is an important source of cultural diversity and an important driving force for human innovation and creativity.

In China, the protection and inheritance of intangible cultural heritage has become an important part of the national cultural policy. Under the vigorous promotion of the State and local governments, the protection and inheritance of intangible cultural heritage has gradually moved towards the path of institutionalization, standardization and diversification. However, in the process of rapid economic and social development, the protection of intangible cultural heritage is still facing serious challenges, such as the weakening of cultural identity, the fault line of inheritors, the impact of marketization and commercialization, and the disappearance of cultural originality. Especially in remote ethnic minority areas, the plight of intangible cultural heritage inheritance has become even more pronounced with the massive exodus of young people and changes in traditional lifestyles. Therefore, how to effectively protect and pass on intangible cultural heritage is an important issue that needs to be addressed urgently.

Xijiang Miao Village is located in Leishan County Guizhou Province, Intangible Cultural Heritage is a predominantly Miao settlement area with Intangible Cultural Heritage resources of intangible cultural heritage. The intangible cultural heritage of Xijiang is diverse and unique, including Miao embroidery, Miao silver jewelry forging techniques, ancient songs of the Miao, and Lusheng dance. As of August 2024, Leishan County has 233 representative lists of intangible heritage at all levels. Among them, there are 15 national-level intangible cultural heritage lists and 15 provincial-level intangible cultural heritage lists; there are 417 representative bearers of intangible cultural heritage at all levels. Among them, there are 4 national-level intangible cultural heritage bearers and 10 provincial-level intangible cultural heritage bearers; these intangible cultural heritage programs not only show the unique cultural creativity of the Miao people, but also reflect their wisdom of living in harmony with nature. Among these Intangible Cultural Heritage intangible cultural heritage cultures, Xijiang Miao Drum Festival has become one of the most representative intangible cultural heritage programs in Xijiang with its unique cultural connotation and profound historical accumulation.

The Miao Drum Festival is a traditional festival of Xijiang . Drum Festival, also known as drum festival, is the same branch of the Miao people sacrificed to the branch series of ancestral gods of the ceremony, May 20, 2006, Guizhou Province declared the Miao drum festival included in the first batch of national intangible cultural heritage list. Drum Festival in the Qin Dynasty period of the ancient three Miao country has existed, in the Chinese text on the Miao "drum festival" in the text records began to see the Qing Dynasty. The cultural significance of the Drum Festival is not only reflected in its Intangible Cultural Heritage ceremonial activities, but also in its role as an important link in the social structure and cultural identity of the Miao people. The various rituals, songs and dances, and bullfighting activities during the Drum Festival not only enhance the cohesion of the Miao community, but also maintain the social order and cultural inheritance of the Miao to a certain extent. The content of the Drum Festival is colorful and varied, ranging from ancestor worship to the gods of heaven and earth, to harvest celebrations, including singing, Lusheng dancing, and the organization of traditional sports and recreational activities.

However, with social changes, the inheritance of the Xijiang Miao Drum Festival is facing many challenges. Traditional cultural practices are gradually neglected by the younger generation, many details and rituals of the festival are disappearing, and the cultural and social functions of the festival are being weakened. In addition, the rise of tourism development has had a far-reaching impact on the traditional forms of drum festivals. Driven by the tourism market, some drum festival activities are obviously commercialized, and the cultural connotation is gradually dissolved. How to protect and pass on this precious cultural heritage under the conditions of modern society, and how to maintain its cultural authenticity and integrity in tourism development have become important issues that need to be solved urgently.

Cultural tourism, as a form of combining culture and tourism, is an important way to protect intangible cultural heritage and an important impetus to promote local economic development. By displaying and spreading the intangible cultural heritage culture, cultural tourism can improve the social cognition and attention to intangible cultural heritage and stimulate the vitality of local culture. At the same time, the development of cultural tourism also provides a new platform and channel for the inheritance of intangible cultural heritage, attracting more young people to participate in it, thus alleviating the problem of intangible cultural heritage inheritance population discontinuity to a certain extent. However, the development of cultural tourism has also brought new challenges. Driven by interests, the development of cultural tourism in some areas has been characterized by over-commercialization, formalization of cultural performances, and shallow cultural connotations, leading to the damage of the authenticity and integrity of Intangible Cultural Heritage. Therefore, how to realize the protection and inheritance of intangible cultural heritage in the development of cultural tourism, and how to balance the relationship between the economic benefits of cultural tourism and cultural protection have become key issues in the development of cultural tourism.

Therefore, the purpose of this study is to propose effective Strategies for the protection and inheritance of the drum festival culture through an in-depth analysis of the status quo and problems of the cultural tourism development of the Xijiang Miao Drum Festival, and at the same time to explore the balanced paths between the

cultural tourism development and the protection of the intangible cultural heritage, with a view to providing theoretical support and practical guidance for the cultural inheritance and tourism development of the Xijiang Miao Drum Festival.

1.2 Research Objectives

1.2.1 To Study the history of Miao Drum Festival in Xijiang

1.2.2 To Study the Drum Festival protection and cultural tourism SWOT analysis in Xijiang

1.2.3 To Study the Drum Festival protection and cultural tourism SWOT Strategy in Xijiang

1.3 Research questions

1.3.1 What is the origin of the Drum Festival in Xijiang, and how has it developed?

1.3.2 What are the Drum Festival Strengths, Weaknesses, opportunities, threats of the protection and development in Xijiang?

1.3.3 How to analyze the Drum festival protection and cultural tourism SWOT strategies?

1.4 Importance of Research

1.4.1 Research the Origin and History of the Drum Festival

This study will detail the origin, development, customs, traditions, timing, processes of the Drum Festival, providing detailed information for researching the history and development of the Drum Festival. It will also provide data for exploring the historical, cultural, and social values of the Miao Drum Festival in Xijiang.

1.4.2 This study systematically researched the Xijiang Drum Festival using the SWOT model, analyzing the strengths, weaknesses, opportunities, and threats of the festival's protection and cultural tourism. It utilized theories such as cultural identity and experience economy to guide the development of Strategies for protecting and promoting cultural tourism of the Drum Festival, providing theoretical guidance.

1.4.3 Providing Recommendations to Government and Relevant Departments

This study, utilizing the SWOT model and based on the systematic analysis conclusions, developed SWOT Strategies to provide recommendations for local governments and relevant departments. Additionally, this research can serve as a reference for the development of cultural tourism of other ethnic minorities.

1.5 Definition of Terms

1.5.1 Drum Festival

In this study, the “Drum Festival” refers to a festival held by the Miao people in the Xijiang Miao Village area to commemorate their ancestors. In the practical life of the Miao people, it has gradually evolved into a festival with multiple functions such as ancestor worship, family connection, entertainment, cultural dissemination, making friends, and love. The Drum Festival is held every 12 years, known as the Grand Drum Festival, while the Miao New Year Festival held annually is also known as the Small Drum Festival.

(1) Drum Festival Beliefs, Traditions, Rituals

The origin of the Drum Festival can be traced back to the migration of the ancestors of the Miao people, who were unable to return to their homeland or pay respects at the graves of their ancestors. With a deep sense of gratitude towards their ancestors but unable to perform traditional ceremonies, the Miao people began to regard wooden drums as the resting place of their ancestors' souls, transforming ancestor worship rituals into drum worship ceremonies. The hosting of the Drum Festival reflects the unique traditional cultural significance of the Miao people, embodying values such as remembering ancestors, respecting the elderly, living in harmony, being diligent and thrifty, and embracing a healthy and happy lifestyle.

The Drum Festival is Intangible Cultural Heritage in folklore activities, during Intangible Cultural Heritage ancestors are worshipped, copper drums are sounded, copper drums are danced, lusheng dances are played, lusheng dances are danced, young men ask young women for flower ribbons, perform in costumes, cultural parades and other performances; there are also competitions such as cockfighting, bullfighting, basketball and Miao songs; and there are also activities

closely related to production and life, such as killing pigs, chickens and ducks, playing patties, catching fish and so on.

Miao Drum Festival is divided into "Big Drum Festival" and "Small Drum Festival" according to the length of time between the holding of the festival, the Big Drum Festival is held once every 12 years, and it is the most solemn ceremony for the ancestors of the Miao people in the Xijiang area. The Small Drum Festival (also known as the Miao New Year Festival) is held once at the end of the Miao calendar year. The time of the drum festival varies from to , and the of the same drum society clan have the drum festival in the same year.

(2) Equipmen

In the "Drum Festival" ceremony of the Xijiang Miao people, essential equipment must be prepared, including "bronze drums," "single-faced bronze drums," "reed pipes," "Miao ethnic costumes," "black-haired pigs," etc. Each item has its specific function, cultural significance, and symbolic meaning.

(3) Process

The traditional Drum Festival spans over 3 years. The first year is the "Dragon Summoning Ceremony," preparing for the Drum Festival. The second year is the "Awakening Drum Ceremony," and the third year is known as the Drum Year, Intangible Cultural Heritage is the most important year in the entire Drum Festival cycle. The activities usually last for 10 to 15 days and include processes such as welcoming guests, ancestor worship, drum dances, and sending off the drums.

(4) Organizers and participants

The "Drum Leader" is the overall leader during the Drum Festival, holding a supreme position. The Drum Leader is elected by the villagers and must rotate each term, typically lasting for twelve years without the possibility of reelection. The participants of the Drum Festival include all members of the same drum society clan group, involving performances, parades, and more. With the development of society and the advancement of tourism, participants not only consist of important relatives and friends of the village residents but also include visitors from all walks of life, coming together to celebrate the Drum Festival.

(5) Performances

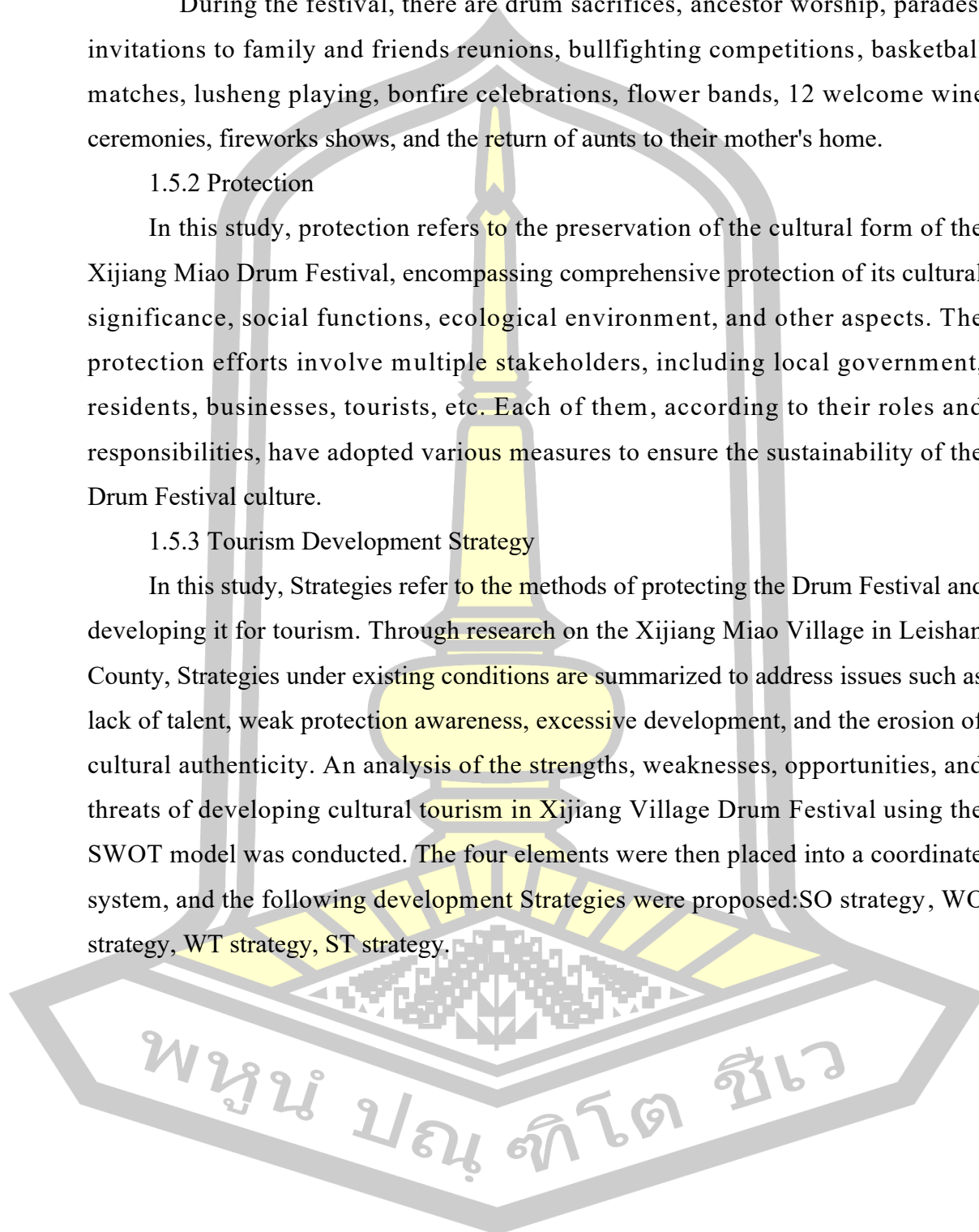
During the festival, there are drum sacrifices, ancestor worship, parades, invitations to family and friends reunions, bullfighting competitions, basketball matches, lusheng playing, bonfire celebrations, flower bands, 12 welcome wine ceremonies, fireworks shows, and the return of aunts to their mother's home.

1.5.2 Protection

In this study, protection refers to the preservation of the cultural form of the Xijiang Miao Drum Festival, encompassing comprehensive protection of its cultural significance, social functions, ecological environment, and other aspects. The protection efforts involve multiple stakeholders, including local government, residents, businesses, tourists, etc. Each of them, according to their roles and responsibilities, have adopted various measures to ensure the sustainability of the Drum Festival culture.

1.5.3 Tourism Development Strategy

In this study, Strategies refer to the methods of protecting the Drum Festival and developing it for tourism. Through research on the Xijiang Miao Village in Leishan County, Strategies under existing conditions are summarized to address issues such as lack of talent, weak protection awareness, excessive development, and the erosion of cultural authenticity. An analysis of the strengths, weaknesses, opportunities, and threats of developing cultural tourism in Xijiang Village Drum Festival using the SWOT model was conducted. The four elements were then placed into a coordinate system, and the following development Strategies were proposed: SO strategy, WO strategy, WT strategy, ST strategy.



1.6 Conceptual framework

In this study, takes the Drum Festival in Xijiang Miao Village, Guizhou Province, China as the research object, and collects and studies data on the history and development, cultural significance, and resource value of the Xijiang Miao Drum Festival, as well as cultural tourism development of the festival. This research adopts qualitative methods such as literature review, field investigation, in-depth interviews, participant observation to guide the research process and provides its research framework.

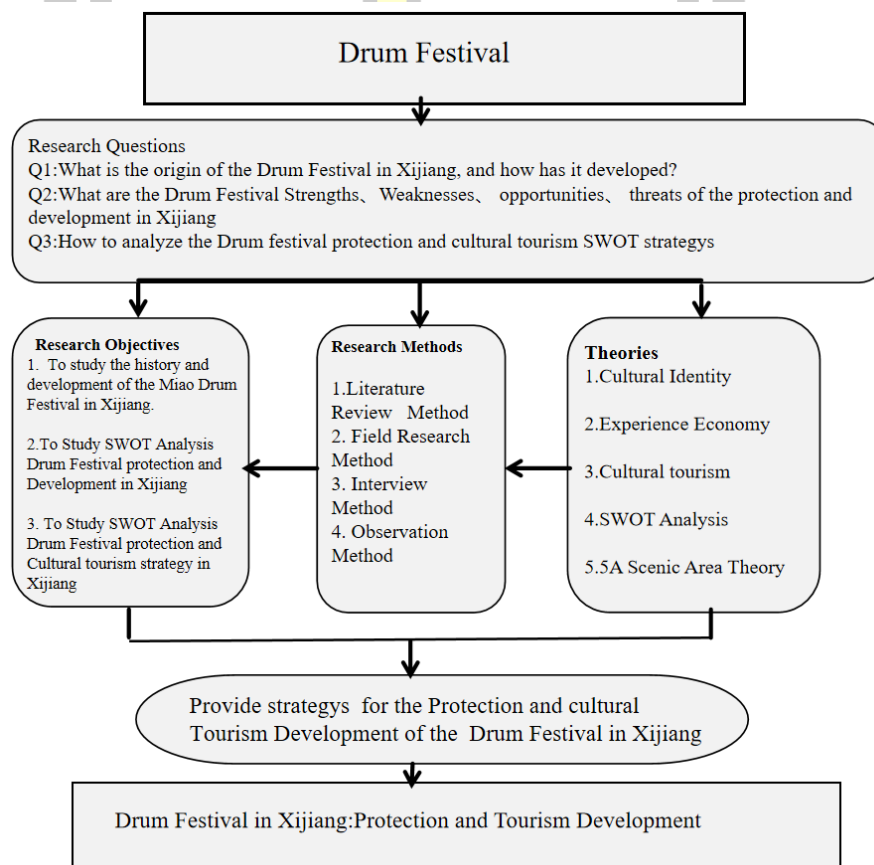


Figure 1 Conceptual Framework

Sources: Wang xianmin (2024)

CHAPTER II

LITERATURE REVIEWS

This chapter will introduce Related knowledge about intangible cultural heritage and the basic information of the Xijiang Miao Drum Festival, including its origin and development. It will also provide a literature review of related studies, analyze the issues faced in the protection and tourism development of the Xijiang Miao Drum Festival, and present a research overview. Rational recommendations will be given to address these issues. This chapter will discuss cultural identity theory, experience economy theory, and cultural tourism concepts, providing theoretical support for the subsequent chapters.

- 2.1 Importance of intangible cultural heritage
- 2.2 Research on intangible cultural heritage protection and tourism development
- 2.3 Research on protection and Tourism Development of Drum Festivals
- 2.4 Related laws and policies
 - 2.4.1 Related laws
 - 2.4.2 Related Policies
- 2.5 Related Theories and Concepts
 - 2.5.1 Cultural Identity
 - 2.5.2 Experience Economy
 - 2.5.3 Cultural Tourism
 - 2.5.4 SWOT Analysis
 - 2.5.5 5A Scenic Area Theory
- 2.6 Related of Research
 - 2.6.1 Domestic research
 - 2.6.2 foreign research

2.1 Importance of intangible cultural heritage

Intangible cultural heritage (ICH) refers to the cultural heritage of human beings in the intangible domains of oral traditions, performing arts, social customs, festive activities, intellectual practices and craft skills. Intangible cultural heritage is the product of human creative thinking and practice, Intangible Cultural Heritage has been inherited, preserved and developed to this day. The Opinions on Further Strengthening the Protection of Intangible Cultural Heritage issued by the General Office of the CPC Central Committee and the General Office of the State Council point out that the intangible cultural heritage is an important part of the excellent traditional Chinese culture, a vivid testimony to the continuous inheritance of the Chinese civilization, and an important foundation for linking national emotions and maintaining national unity. Protecting, inheriting and utilizing intangible cultural heritage is of great significance for the continuation of the historical lineage, firming up cultural self-confidence, promoting exchanges and mutual learning among civilizations, and building a strong socialist cultural country. In this study, intangible cultural heritage refers to the Miao Drum Festival in the Xijiang area, including the traditional ceremonies, ethnic customs, and handicrafts presented during this festival. These Intangible Cultural Heritages play an important role in protecting the cultural diversity of the Miao people in Xijiang and promoting cultural inheritance, development, and innovation. As of August 2024, Xijiang in Guizhou Province has 28 items on the list of intangible cultural heritages, including folklore, music, traditional skills, folklore, traditional music, traditional arts, traditional medicine, traditional dances, folk knowledge and so on.

The drum festival, Intangible Cultural Heritage is the subject of this study, The drum festival was listed in the first batch of national intangible cultural heritage list in 2006. (Liu, B & Zhong, 2024) Festival-type intangible cultural heritage is not only a vivid presentation of the value of excellent traditional Chinese culture, but also an important symbol of local historical lineage. As a representative of regional cultural symbols, festivals have significant advantages such as vividness and Intangible Cultural Heritage, therefore, it is of great significance to protect, pass on, and develop festival-type intangible cultural heritage. As the first batch of national intangible cultural heritage of Leishan County, the Miao Drum Festival has diversified values,

Intangible Cultural Heritage are mainly reflected in the social value, cultural value, economic value and ecological value. (Wang,J.& Zhao, 2019) summarizes that traditional minority festivals can enhance people's awareness of life, promote people's unity and friendship, and promote social harmony. (Cen, H.& Guo, 2017) summarized in their article "Discussing the Cultural Characteristics and Social Values of the Buyi Festivals" that the traditional festivals of the Buyi ethnic group have the following values: inheritance of China's excellent traditional culture, strengthening of the national centripetal force, and promotion of regional economic development. Through the research on the festival culture of the Buyi people, it helps to inherit and protect the festival culture of the Buyi people, and promotes the economic and social development of the ethnic regions.

(1) Social value

Traditional festivals are celebrations in Intangible Cultural Heritage people participate together, Intangible Cultural Heritage can increase the unity among members of the society, Intangible Cultural Heritage is the source of social cohesion, the symbol of cultural identity, and Intangible Cultural Heritage is of great significance in promoting social stability and harmonious development. The Xijiang Miao Drum Festival as a link between the Miao people, in the festival, the same drum community people to strengthen the communication of kinship, deepen the friendship, the same ethnic group of people to celebrate together, by participating in colorful festivals, people can enhance the sense of identity and pride in their own culture, and deepen the understanding of their own ethnic culture and love. In the process of the drum festival, the Miao people will give each other gifts, and the gifts are a direct response to the relationship between the Miao groups, and the gifts, as physical symbols, strengthen the kinship links between the Miao people. In his article "Cultural Connotation of Miao Festivals and Paths of Heritage Protection--Taking Gao Pai as an Example," (Bao, 2016) argues that drum festivals are an important part of the festival culture of the Miao people in Qiandongnan, Guizhou, constituting their It constitutes an organic combination of their "material world" and "spiritual world". It is an important criterion for the identity of local Miao groups and communities. Over the years, the Drum Festival has played an irreplaceable role in the stability and development of the Miao community. Similarly, in today's era of strong

modernization, in-depth exploration and study of the cultural connotations and functions of the Miao Drum Festival is of great practical significance to the construction of a harmonious Miao and a harmonious society.

(2) Cultural values

Edward, T. (1871) offered a definition of culture in his book *Primitive Culture*. He saw culture as encompassing all knowledge, beliefs, arts, morals, laws, customs, and the inherent characteristics and habits of individuals as members of a society. This definition has had a profound impact on subsequent studies in fields such as anthropology and sociology, and is considered the cornerstone of cultural studies. Traditional festivals are an important vehicle for the transmission and development of traditional culture and are an important part of national culture; by celebrating traditional festivals, national culture can be passed on and promoted, and the history, traditions, values and customs of the nation can be preserved and passed on.

Edward, W. (2018) in his book *Sources of Cultural Creativity* elaborates on the impact of culture on social order and public identity, stating that "collective prosperity" is the breeding ground for human social and cultural creativity. The importance of shared memory and collective consciousness in building social order and cohesion is emphasized, as well as the forces that build social order. Shared memories create cohesion and a "collective consciousness", and drum festivals are organized to share, not privatize, collective memories, and the more people involved, the more accurate the memories recalled. "Memory" no longer refers to a biological phenomenon alone, but is infused with sociological specificity. (Paul, 2000) in his book *Social Memory Theory* argues that social memory exists and that collective memory is preserved and transmitted through commemorative rituals and bodily practices. In this regard, collective memory is not the private memory of each individual in the group, but belong to the group and the collective itself.

As the first batch of national intangible cultural heritage, the Miao Drum Festival is an important part of the traditional culture of the Miao people. (T. Edward, 1871) The Drum Festival has distinctive traditional ethnic cultural connotations and is an important part of the traditional culture of the Miao people. life values of the Miao people It is a display of the life values of the Miao people, and the prayer theme of the Drum Festival is diligence, thrift, prosperity and well-being. Developing national

festivals into tourism products can promote the inheritance and promotion of local traditional culture, and let more people understand and experience the unique charm of national culture. (W. Edward, 2018) Drum Festival has the role of enhancing cultural exchange. In the process of organizing the drum festival, cultural collision and exchange is bound to happen, traditional festivals is a platform for people to communicate and exchange, through participation in festivals, can promote communication and interaction between people, enhance interpersonal relationships. Using the drum festival as a medium to attract tourists from all over the world to participate in the cultural activities of the Miao Drum Festival not only publicizes the culture of the drum festival, but also allows other cultures to communicate with the drum festival and promotes the diversified integration of cultures. Through the protection and inheritance of the drum festival, the Intangible Cultural Heritage cultural heritage of the Miao people can be preserved and inherited, so that it can be continued and developed.

(3) Economic value

Xijiang Miao Drum Festival, Intangible Cultural Heritage in cultural resources, through the tourism development of the cultural resources of the Miao Drum Festival, in order to achieve the purpose of enhancing the popularity of the local Xijiang and the city's image, as a unique cultural activity, the Xijiang Miao Drum Festival can provide tourists with distinctive tourism experience, attract more tourists to participate, enhance the attractiveness of the local tourist destinations, promote the development of the tourism industry, and drive the income of local residents. The drum festival cultural activities, as an important resource, are systematically developed. (Xu, 2020) Under the guidance of the concept of experience economy, the development of national intangible cultural heritage festival tourism, innovative development concepts, improve product quality, and revolutionize the development mode can not only attract more tourists; bring greater economic benefits at the same time, but also improve the visibility of the tourist destination, influence and brand effect, and promote the benign development of the social, economic, cultural, and environmental development of the tourist destination. (Yin, Z. & Huang, 2024) tourism industry factor level and tourism industry performance level will significantly promote the wealth and common degree of enhancement, confirmed the development

of tourism on the common wealth of the promotion effect of tourism development is conducive to promote the urbanization process, optimize the industrial structure, and thus promote the realization of the common wealth of the proposal to the development of the tourism industry as an important way to achieve the common wealth of the means to continue to promote tourism. It is suggested that the development of tourism should be regarded as an important way and means of realizing common prosperity, and that it should be continuously promoted in terms of quality enhancement, transformation and upgrading, so as to strengthen the promotion effect on common prosperity through the high-quality development of tourism.

(4) Ecological values

General Secretary Xi Jinping emphasized that "green water and green mountains are golden silver mountains", and researchers still need to draw wisdom and strength from traditional festivals to build an ecological civilization and a beautiful countryside. In the traditional festivals in Xijiang, people offer sacrifices to the gods in different ways, praying for good weather and peace in the family and country, all of Intangible Cultural Heritage show the idea of "unity of heaven and mankind". Drum Festival, not only from ancestor worship, but also emphasize the nature worship, people to worship the sacred tree and other ways to express their immense love for the land and deep feelings. During the Drum Festival, many traditional activities are held in the open outdoors, enabling people to better get close to and integrate into nature, Intangible Cultural Heritage is conducive to the establishment of a harmonious relationship between human beings and human beings, and between human beings and nature. The development and effective protection of the drum festival helps to enhance people's ecological concept. Tourism industry is known as the "green industry", "smokeless industry", Xijiang on the protection of the drum festival and tourism development, both in line with the requirements of the construction of ecological civilization. It can also realize sustainable development. When developing tourism for ethnic festivals, we can pay attention to the protection of local ecological environment, promote sustainable development, and realize the harmonious coexistence of cultural tourism and ecological environment.

2.2 Research on Intangible Cultural Heritage Protection and Tourism Development

The safeguarding of intangible cultural heritage refers to a series of measures and actions taken to safeguard, pass on and promote intangible cultural heritage of special value in terms of history, culture and folklore in order to ensure the transmission, development and dissemination of these cultural elements. Such safeguarding aims to protect the uniqueness, traditions and diversity of the Intangible Cultural Heritage, while at the same time promoting social awareness of and appreciation for the Intangible Cultural Heritage, and facilitating the transmission and innovation of cultural traditions. The safeguarding of Intangible Cultural Heritage is a comprehensive endeavour that includes, but is not limited to, recording and organizing Intangible Cultural Heritage items, conducting research and surveys, formulating Related policies and regulations, carrying out the transmission and training of traditional skills, organizing exhibitions and performance activities, and carrying out education and publicity, among other multifaceted activities. Safeguarding intangible cultural heritage requires the participation and cooperation of all parties, including the Government, social organizations, academic institutions and civil society, in order to form a safeguarding mechanism that is jointly promoted by many parties.

Dai, B. (2024) There exists a natural coupling relationship between culture and tourism, and the combined development of the two is the inevitable trend of industrial development. The development of tourism can not only maintain the vitality of intangible cultural heritage, but also Intangible Cultural Heritage the connotation and extension of tourism. The integration of intangible cultural heritage elements into tourism activities creates new tourism attractions and provides tourists with differentiated tourism experiences. At the same time, tourism provides space for the production and display of intangible cultural heritage, provides a carrier for cultural exchange and dissemination, and helps cultural resources to form scale efficiency. Through the organization of tourism activities, festivals and ritual performances, and the promotion of intangible cultural heritage cultural and creative products, intangible cultural heritage has become the highlight of tourism activities, Intangible Cultural Heritage can enhance the popularity of intangible cultural heritage, thus increasing the

value of cultural resources. (Zou, T. Hu,X. Qiu ,Z. & Zhang, 2024) proposes to actively look for the connection point of each link of the intangible cultural heritage and tourism industry chain, and to build a "intangible cultural heritage + tourism" fusion mode and cultural experience space. (Dai, 2024)Characteristic intangible cultural heritage resources drive the integrated development of tourism, performing arts and other fields, forming a perfect industrial chain and ecosystem, and realizing the effect of "1 + 1 > 2" industrial superposition. Taking "intangible cultural heritage + festival", "intangible cultural heritage + study", "intangible cultural heritage + performing arts" as the core, promoting experience and quality tourism supply mode. Tourism supply mode. (Lin, J. & Tang, 2024) believes that the integration of intangible cultural heritage and tourism has Intangible Cultural Heritage the cultural connotation of tourism, and intangible cultural heritage tourism promotes economic interaction, demonstrates a Intangible Cultural Heritage sense of subject interaction and spatial and temporal overlap in the presence of practical action, skillfully transforms the ethnicity and regionality of intangible cultural heritage into a differentiated experience for tourists, and builds a multi-ethnic cultural identity based on collective memory and shared interaction. Intangible cultural heritage tourism forges the sense of community of the Chinese nation in a multi-dimensional direction.

Liu, L.&Qiu,Y. (2024) Taking the integrated development of culture and tourism as an entry point, starting from the necessity of Zhoushan's intangible cultural heritage tourism product development, sorting out the functional types and status quo of Zhoushan's intangible cultural heritage tourism product development, and analyzing the degree of importance and actual perception of the source market on the factors affecting the quality of Zhoushan's intangible cultural heritage tourism experience. It puts forward the ideas and countermeasures to develop Zhoushan's intangible cultural heritage tourism products, such as playing the leading role of the government, promoting regional linkage, innovating the development ideas, promoting multi-location and multi-domain integration, as well as transforming and upgrading the existing intangible cultural heritage tourism product categories, integrating and upgrading Zhoushan's intangible cultural heritage festivals and events, and transforming the intangible cultural heritage tourism resources into tourism products.

2.2.1 Research on the preservation and tourism development of festival-type intangible cultural heritage

Liu, K. (2010) The Chinese festival system is an accumulation of national history, Intangible Cultural Heritage in philosophy of life and cultural connotations. Festivals can promote cultural identity internally and become a symbol of national identity externally. Festivals are folk cultures created collectively by people in the course of long-term social practice. Compared with the daily life of the people, festivals are a kind of unconventional state different from the daily life style, a kind of collective overdue behavior, whose content involves the knowledge of nature and the universe, the regional community and historical memory, the social relationship and the organizational structure, the material and technical life and the spiritual beliefs, etc., and it has a specific sacredness, publicity and cultural nature. They are an important part of the intangible cultural heritage and should be protected.

Yu, D. (2009) festival type of intangible cultural heritage protection mainly from three aspects, one is the protection of the inheritor, the second is the protection of the physical carrier, the third is the protection of cultural venues. And the development of folk festival tourism festival is relying on the tourism destination community's economy, history, culture, ethnic customs and other aspects of the unique resources, integrated packaging, can produce a unique image with the destination's landmarks and attraction, in a relatively fixed time and place to repeat the tourism activities. In the folk festival tourism activities, the protection of the inheritors is realized through the performances and displays of the folklore of the local inheritors; the dissemination of folk culture and the protection of the physical carrier of the folklore are achieved through the tourists' watching, participating and experiencing the folklore activities; and the communication and interaction between the tourists and the local communities achieve the purpose of the identification of the folklore culture, and the protection of the cultural venues, Intangible Cultural Heritage in turn realizes the protection of the intangible cultural heritage. The protection of intangible cultural heritage is also realized through the communication and interaction between tourists and local communities. (Fang, Y & Tian, 2023) compares and analyzes Japan's safeguarding model of festival-type intangible cultural heritage, and provides a

reference for China's festival-type intangible cultural heritage safeguarding through an in-depth analysis of the core rituals, organizational practices, and celebrations of the Miyahi Festival. He proposes to use the legislative protection of festival heritage as a strong institutional support; to shape the ritual landscape of festival identity; to carry out diversified activities and performances to generate festival economy; to emphasize the community operation of festivals to promote a new type of geo-structure and intergenerational inheritance; and to break the temporal and spatial limitations of festivals to create a museum for the cultural reproduction of festivals. He believes that festival museums provide a good storage, management and maintenance space for the material landscape of festivals, and through the objects, documents, specimens, collections, and the technology of museum preservation, interpretation and communication, they reproduce the belief space of festivals that does not exist at present, Intangible Cultural Heritage is conducive to enhancing the public's awareness of the traditional festivals and their preservation. (H. Wang, 2014) argues that tourism development of festival intangible cultural heritage is an effective way to protect intangible heritage and to create tourism revenue. Folk festival intangible cultural heritage, easy to understand, participatory and wide audience, its development can attract more tourists to visit and experience, Intangible Cultural Heritage is beneficial to the dissemination and protection of folklore. He took the Dai Water Festival in Xishuangbanna, Yunnan Province as an example. The integration of the Water Festival with the tourism industry has gradually transformed the Water Festival from a traditional religious event into today's "Oriental Carnival". During the festival, various celebrations will be held locally, such as dragon boat races, catching the pendulum, Kongming lanterns, splashing water blessing and so on. Among them, the water-splashing activity is the highlight of the whole event. It attracts tourists from all over the world to experience it and creates tourism funds that can be used to contribute to the protection and inheritance of intangible cultural heritage for sustainable development. (Jia, 2019) Through the development of festival tourism, tourist destinations are able to enhance their attractiveness, extend the tourist season, increase their popularity, and gain economic benefits. In particular, festivals, as an important part of culture with numerous connotations and expressions such as entertainment, socialization, sharing and revelry, are no less attractive to tourists than

the local attractions themselves. Yu ,D.(2009) believes that the development of folk festival tourism and the protection of intangible cultural heritage is a kind of benign interaction mode, folk festival tourism development, is a combination of inheritance and innovation, folk festival Intangible Cultural Heritage the connotation of tourism products, for the protection of intangible cultural heritage to seek a new living space and soil, and give full play to the double pulling effect of tourism and cultural industry, in the development and protection of the formation of a benign interactive cycle between. The development and protection of intangible cultural heritage will form a benign interactive cycle. (Hong, 2024) believes that festivals are an important part of intangible cultural heritage, and combining them with tourism can realize the integration of intangible cultural connotation and tangible material form, Intangible Cultural Heritage can let tourists intuitively perceive the cultural charm of intangible cultural heritage. It can excavate the potential value of intangible cultural heritage. Carrying out festival experience activities can enhance the attractiveness of tourist attractions, such as simulating ancient sacrificial ceremonies, displaying traditional handicraft techniques, etc., so that tourists can participate in local unique folk activities and understand local cultural traditions better.

In summary, Researchers believe that the protection of festival-type intangible cultural heritage can promote cultural identity, through the protection of inheritors, physical carriers and cultural venues, and provide a strong guarantee for the protection of intangible cultural heritage through the enactment of legislation and the formulation of policies; and that the development of festival-type intangible cultural heritage in the field of cultural tourism can enhance the recognition and attractiveness of the region, and play the role of pulling up the cultural tourism industry.

2.3 Research on protection and Tourism Development of Miao Drum Festivals

Bao, L. (2016) takes Gao Pai as an example, pointing out that the protection and inheritance of the drum festival needs to mobilize the participation of three aspects of the force, the Gao Pai Miao drum festival" culture holders themselves, this community of people is the core force of the whole "drum festival" cultural inheritance and development. Improve their "cultural self-confidence" and "cultural self-awareness", so that they have a deep understanding of their own cultural

connotations and values, so as to establish the national cultural self-confidence, cultivate new cultural inheritors, to ensure that the cultural continuity of the development of the future generation of power; Second, the national power. Mainly national policy orientation, for the healthy and orderly development of the Miao "drum festival" culture to provide a good policy environment. In the policy to be guaranteed, in the ideological advice and guidance. Third, the social force. Fully explore the connotation and value of the Miao "drum festival" culture, provide corresponding needs for the community, encourage all walks of life to actively participate, and continue to grow the inheritance and development team and strength.

Xiong, C. (2023) proposed that Xijiang should give full play to the advantages of the drum festival, integrate related tourism resources, shape the brand of folk festivals, and form the Xijiang Miao cultural tourism industry belt, in order to promote the sustainable development of the local ethnic festival tourism, break the traditional single development, and can take advantage of the Xijiang Scenic Area to create the opportunity of the national 5A level tourism scenic spot, highlighting the local characteristics, and not only to retain the traditional drum festival content, but also with the Miao culinary culture, food culture and cultural heritage, to promote the development of the local cultural tourism industry, to promote the development of the local cultural tourism. It should not only retain the traditional drum festival content, but also combine it with the Miao diet culture, dress culture and architectural culture to create the golden name card of the drum festival, Intangible Cultural Heritage is the festival culture of the Miao people, so as to make the local area more attractive and give full play to the economic value, educational value and cultural value of the drum festival. (Zhang, 2012) believes that the drum festival is worthy of encouragement for tourism development, but attention should be paid to protect the originality of the culture. Taking the changes that occurred in Xijiang after tourism development as an example, the article points out that the government has deliberately changed certain local cultural practices in order to pursue abundant economic profits, Intangible Cultural Heritage is not conducive to the sustainable development of tourism in Xijiang . In the development of the tourism industry, cultural tourism products are treated as "real" and are put on the stage to show to the tourists with the purpose of protecting the traditional culture of the local people from being destroyed. However, it

is unwise to deliberately change local cultural practices in the pursuit of profits. She suggests that only by protecting the cultural traditions of local characteristics can we attract more tourists and be more conducive to the sustainable development of local tourism. (Xiong, 2023) To summarize, scholars believe that the protection of drum festivals cannot be separated from local residents, national forces, and social participation, and that the tourism development of drum festivals needs to build the drum festival brand and enhance its attractiveness, while paying attention to the problem of over-development.



Figure 2 The villagers of Xijiang Miao Village perform lusheng dances
Sources: WeChat Official Account YouranLeishan (2023)

2.4 Related laws and policies

2.4.1 Related laws

For the legislative work of intangible cultural heritage is the common thinking of the international community, and the policies and regulations of many countries provide important reference for the sound construction of laws and regulations for the protection of intangible cultural heritage in China.

In 1950, the Japanese Cultural Properties Protection Act was enacted to provide for the protection of intangible cultural heritage in the form of a law, and to clearly define the roles and responsibilities of the state, local public organizations, owners, and nationals in the protection of intangible cultural heritage. 1954 saw the implementation of the "Human National Treasure System" for the protection of

representative bearers of intangible cultural heritage items. In 1954, the Japanese government implemented the "Human National Treasure System" for the protection of representative bearers of intangible cultural heritage items, and thereafter listed valuable customs and folklore performing arts as "Important Intangible Folklore Cultural Properties" for protection. "In 1930, France enacted the Law on the Protection of Landscapes, Intangible Cultural Heritage included natural monuments in the scope of protection, together with natural and humanistic landscapes, and in 1960, the French government adopted a strong national policy to implement a top-down project for the overall protection and rescue of cultural heritage, set up the Cultural Heritage Day, and promoted private protection and the protection of cultural heritage. In 1960, through strong national policies, the French government implemented a top-down overall protection and rescue project for cultural heritage, established the "Cultural Heritage Day", advocated the protection and rational use of cultural heritage by private individuals, and utilized incentives such as financial incentives or tax exemptions to form its own unique and regulatory set of mechanisms for cultural heritage management and development and evaluation.

The American Folklore Protection Act, enacted by the United States Government in 1976, deals with the protection of intangible cultural heritage of folklore and intellectual property rights. In 1889, the Venice region of Italy enacted the Literary and Artistic Copyright Law, Intangible Cultural Heritage made the region the first region to implement the protection of folk culture through intellectual property rights, and the Venice region of Italy also formulated a relatively complete legal statute for the protection of traditional handicrafts and cultural heritage. The Convention for the Safeguarding of the Intangible Cultural Heritage adopted by UNESCO in 2003 points out that intangible cultural heritage has unique value for the survival and sustainable development of human beings, and in 2004 China became the sixth State Party to the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, Intangible Cultural Heritage provides the basis and reference for the safeguarding of intangible cultural heritage in China. 2005, the Opinions of the General Office of the State Council on Strengthening the Safeguarding of Intangible Cultural Heritage in China was adopted. Intangible Cultural Heritage provided references to the objectives, principles and methods of the protection of China's

intangible cultural heritage. In October 2006, the Ministry of Culture issued Interim Measures for the Protection and Management of the Intangible Cultural Heritage of the National Level. Intangible Cultural Heritage is the earlier national regulatory document on the collection, protection and inheritance of the intangible cultural heritage. In February 2011, the Intangible Cultural Heritage Law of the People's Republic of China (hereinafter referred to as the Intangible Cultural Heritage Law) was promulgated and came into force on June 1 of the same year, providing legal provisions for the investigation of intangible cultural heritage items, the identification of intangible cultural heritage items, and the system of intangible cultural heritage inheritance and dissemination in China, and providing a basis and constraints for the implementation of the methodology, measures, and steps of the safeguarding of intangible cultural heritage in China. It provides the basis and constraints for the implementation of methods, measures and steps for the safeguarding of China's intangible cultural heritage, and has led to remarkable achievements in the survey of intangible cultural heritage items and the identification of various items in China. The Intangible Cultural Heritage Law not only fills the legislative gap in the field of intangible cultural heritage protection in China, but also provides a solid legal guarantee for the inheritance and promotion of the excellent traditional Chinese culture, and has immeasurable practical significance and far-reaching historical impact on the promotion of the construction of the socialist spiritual civilization and the strengthening of the protection and inheritance of intangible cultural heritage.

2.4.2 Related policies

In 2003, China launched the "Chinese National Folk Cultural Heritage Protection Project," leading the whole society to comprehensively and deeply carry out the protection of intangible cultural heritage, marking China's entry into a national and comprehensive stage of surveying, recording, and protecting intangible cultural heritage resources. In August 2004, China joined the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, and under the guidance of the global policy framework for safeguarding intangible cultural heritage, China embarked on the path of formulating and implementing protection policies with Chinese characteristics. In March 2005, the General Office of the State Council issued the "Opinions on Strengthening the Protection of China's Intangible Cultural Heritage,"

Intangible Cultural Heritage outlined the goals, principles, and basic principles of China's intangible heritage protection work. In June 2011, the "Law of the People's Republic of China on Intangible Cultural Heritage" was officially promulgated and implemented, elevating the guidelines and policies on heritage protection to a national will. In May 2021, the Ministry of Culture and Tourism issued the "14th Five-Year Plan for the Protection of Intangible Cultural Heritage," Intangible Cultural Heritage clarified the overall requirements and main tasks of protecting intangible cultural heritage. In August 2021, the General Office of the Communist Party of China Central Committee and the General Office of the State Council issued the "Opinions on Further Strengthening the Protection of Intangible Cultural Heritage," raising the protection, inheritance, and utilization of intangible cultural heritage to a strategic height of continuing the historical context, enhancing cultural confidence, promoting exchanges and mutual learning among civilizations, and building a strong socialist country with a Intangible Cultural Heritage culture. Among them, Article 14 "Promoting Extensive Communication" is one of the specific opinions on increasing the dissemination and popularization of intangible cultural heritage. Since the 18th National Congress of the Communist Party of China, the Central Committee of the Communist Party of China with Comrade Xi Jinping at its core has attached great importance to the protection and inheritance of intangible cultural heritage. In November 2021, the Sixth Plenary ceremony of the 19th Central Committee of the Communist Party of China also emphasized the revitalization and utilization of historical and cultural heritage. With the successive introduction of Related policies, the system for protecting intangible cultural heritage is becoming increasingly perfected, gradually forming a distinctive Chinese practice model for intangible heritage covering national, provincial, municipal, and ethnic levels. In December 2022, General Secretary Xi Jinping made important instructions on the protection of intangible cultural heritage, demanding solid systematic protection of intangible cultural heritage to better meet the growing spiritual and cultural needs of the people, promote cultural confidence and strength, drive the creative transformation and innovative development of outstanding traditional Chinese culture, continuously enhance the cohesion of the Chinese nation and the influence of Chinese culture. General Secretary Xi Jinping's systematic discourse on the protection and inheritance

of intangible cultural heritage constitutes an important part of Xi Jinping's cultural thought. Therefore, comprehensively grasping and solidly promoting the protection and inheritance of intangible cultural heritage, and building modern civilization of the Chinese nation, are inevitable for the development of Chinese-style modernization.

Summary: The successive introduction of Related policies provides new ideas for the protection and utilization of intangible cultural heritage resources, supporting the development of rural tourism and other formats using intangible cultural heritage resources as carriers, designing tourism routes, study tours, performances, and other activities featuring intangible cultural heritage themes.

2.5 Related Theories

2.5.1. Cultural identity

Cultural identity refers to an individual's or group's sense of identification with and belonging to the culture or social group to Intangible Cultural Heritage it belong, as well as the degree of recognition and acceptance of cultural values, traditional customs, language, religious beliefs, historical traditions and other aspects. Cultural identity reflects the individual's or group's cognition and emotional attachment to their own cultural identity, and is an important part of the individual's or group's uniqueness and identity. Cultural identity not only includes the recognition of one's own culture, but also may involve the recognition or acceptance of other cultures. Cultural identity can be expressed through language, clothing, food, festivals, customs and other means, and is an important basis for establishing ties and a sense of community between individuals and societies and groups.

Identity theory was first proposed by Erikson in 1950, and its theoretical contribution is to affirm the importance of "self-identity" in identity theory, and at the same time, to examine cultural identity as a social psychological process. According to Erikson, cultural identity refers to the psychosocial process by Intangible Cultural Heritage individuals internalize and develop a sense of belonging to their own culture and cultural group in order to acquire, maintain and innovate their own culture. According to (Selim, 2008), cultural identity has three meanings: first, identification with the cultural heritage of the nation, second, identification with the homogeneous culture of the nation, and third, identification with the common culture

of the supra-national. In this theoretical framework, cultural identity can be viewed as a social behavior or process rather than a simple concept. Regarding the shaping of cultural identity, cultural identity has both an original aspect and is under constant construction.

In terms of the function of cultural identity, scholars believe that cultural identity has a twofold function, namely, cultural identity has an impact on cultural development and cultural identity has a facilitating effect on pluralistic identity . (Zhang,X., 2008) to a large extent, the development of culture is influenced by cultural identity, Intangible Cultural Heritage is due to the fact that people's identification with culture guides their daily behavior. When people unanimously agree that the existence of a culture has significance and the culture has development prospects, the culture can be recognized, preserved, developed and improved. Therefore, there is a close connection between cultural identity, national identity and state identity. (Han, 2017) cultural identity is like a bridge that connects people's identity to the group and people's identity to the nation. In terms of cross-cultural identity, with the deepening of exchanges between different cultures in the world, borrowing, imitation, appropriation, transplantation, blending, integration and mutual penetration between cultures have become an integral part of people's daily lives. In this context, cultural boundaries are gradually fading, and the number of experiences, concepts and behavioral patterns shared with each other is increasing, and the situation of human existence is becoming more and more pluralistic and cross-cultural, so cross-cultural identity has become an extension of cultural identity. Intercultural identity is a product of communicators' cross-cultural boundaries, mutual adaptation and mutual construction with members of other cultures, reflecting their tolerance and open-mindedness, coherent knowledge structure, and ability to break down ethnocentrism and integrate different cultural perspectives. (Li, 2011) says that cultural identity is a defense of values and verification of qualifications based on reflection on "interculturality". When individuals answer the question of "who am I", and when groups answer the question of "who is the researcher", they are validating their cultural identity, or solving the problem of "identity crisis". By analyzing the context of economic globalization and answering the questions of "who am I" and "who is the researcher", it is concluded that cultural identity is a matter of value rather

than implementation. The synergy of cultural identity is analyzed in (Xing, 2017) Cultural identity: synergy, power mechanism and self-organization. First, culture is a holistic structural existence consisting of four levels of cultural elements: tools, norms, behaviors (symbols), and concepts. Second, the process of self-consciousness of cultural identity, that is, the identification activities and processes that produce a culture with new characteristics. Third, the basic elements of culture, i.e., the parameters, Intangible Cultural Heritage are fundamental to the system of cultural identity. Thus, an individual or group produces a new culture and perceptions in the process of cultural identity, and the whole process works synergistically with tools, norms, behaviors (symbols), and perceptions.

2.5.2 Experience Economy

In 1999, the American scholar James Gilmore and Joseph Pine created the book "Experience Economy", Intangible Cultural Heritage pointed out that the experience economy, is in the agricultural economy, the industrial economy, the service economy after the development of the fourth stage. (Wu, W & Zhuang, 2003) believe the so-called experience is the enterprise to service as a stage, products, commodities as props with the activation of the positive initiative of the inner psychological space of the consumer, caused by the strong inner repercussions of the creation of an unforgettable experience of the consumer's activities. Experience economy from the product, commodity, service, experience of the role of conversion in the continuous appreciation so that "experience" has become a new source of value. The difference between experience economy and service economy lies in the fact that consumers are intoxicated by the whole process of emotional experience, and willingly pay a certain amount of money for such a wonderful psychological feeling while obtaining a sense of satisfaction. The intrinsic connection between experience economy and tourism, firstly from the nature of tourism experience is one of the core attributes of tourism. Secondly, from the point of view of the content of experience, tourism is a stage for experience. Experience is a participatory experience it can provide participants with physical and mental enjoyment leaving unforgettable memories. It includes four areas: entertainment, education, escape and aesthetics. (Jia, 2019) believes that in the tertiary industry has emphasized the "experience" today, the integration of the cultural economy and tourism economy needs to be carried out under the umbrella of the

experience economy. This is related to the nature of culture and tourism, as well as the pursuit of experience by tourists themselves. In the process of integration of culture and tourism, each development body needs to pay special attention to the experience of tourists, and develop tourism products of experience-based integration of culture and tourism. For example, festivals; (Zhou, 2023) believes that the experience economy comes to be a product of the stage of economic development, and people are more willing to pay for getting experience. Festival tourism as a kind of tourism products, with its distinctive experience attributes, more in line with the experience economy characteristics law. The article takes Sanya tourism as an example, pointing out that Sanya traditional seashore, tropical rainforest and other natural scenery is difficult to meet the growth of tourists' tourism demand. It also proposes to create Sanya International Music Festival as a typical representative of festival tourism, and studies the development status of Sanya International Music Festival, problems and gives countermeasures and suggestions from the perspectives of experience economy and festival tourism. Zheng, Y. (2017) analyzed the intrinsic connection between experience economy and tourism from the aspects of experience attribute of tourism, experience demand of tourists, tourism supply of enterprises, and analyzed the development trend of tourism industry in the era of experience economy. (Pi,P.&Wu,C., 2023) thinks that in the face of new type of tourism consumption in the era of experience economy, the tourism industry should make efforts to innovate and develop experiential tourism products, Intangible Cultural Heritage can be achieved from the perspective of creating an emotional atmosphere, reinforcing the brand image, designing the theme, increasing customer experience, increasing interactive participation and widely adopting science and technology, to develop tourism products featuring personalization, humanization, greenness and value to meet the demand for tourism consumption in the era of experience economy. From the above literature, the feasibility and necessity of analyzing tourism products from the perspective of experience economy can be seen by analyzing the intrinsic connection between experience economy and tourism, and giving countermeasures for tourism development and marketing in combination with the theory of experience economy.

2.5.3 cultural tourism

In 1985, the World Tourism Organization (WTO) defined cultural tourism in both narrow and broad definitions, with the broad definition referring to "all activities that meet people's needs, increase their cultural cultivation, and improve their experiences, knowledge and opportunities", while the narrow definition refers to "activities that are carried out to satisfy basic human cultural needs, including festival tourism, folklore tourism, monument tourism, performing arts tourism, study tourism and pilgrimage tourism, etc." In the existing research, scholars generally believe that culture and tourism are a mutual benefit. Activities carried out to meet the basic cultural needs of people, including festivals and tourism, customs and folklore tourism, monuments tourism, performing arts tourism, study tourism and pilgrimage tourism, etc." In the existing research, scholars generally believe that culture and tourism is a mutually beneficial relationship, culture attracts tourists to tourism to improve the attractiveness of tourism for the culture to provide an audience; in general, culture is the soul of tourism, tourism is a carrier of culture, it is not detachable. Scholars roughly divide the concept of cultural tourism into four categories, 1. cultural tourism is an activity. This part of scholars think that cultural tourism is a special kind of activity, an activity that can obtain cultural information or experience cultural information, and the knowledge, experience as well as feelings gained in the whole process of tourism is cultural tourism, 2.cultural tourism is a product. Some scholars believe that cultural tourism is a special tourism product, and this product mainly refers to the cultural tourism operators to provide tourists with the purpose of learning, investigation of the culture of the tourist destination, customs of the tourism product, such as: folk culture tourism, historical and cultural tourism, etc. 3.cultural tourism is a kind of consciousness. Some scholars believe that cultural tourism is a reflection of the concept of consciousness, cultural tourism is through tourism to achieve the purpose of perceiving, understanding and understanding the specific content of human culture behavior process. Standing in the point of view of tourism operators, cultural tourism is a product design strategy ideas, is a creative; Standing in the point of view of tourists, is a method of tourism is a kind of consciousness. 4.all tourism is cultural tourism. This point of view that culture and tourism is an inseparable whole, any tourism activities are accompanied by the

emergence of culture, culture is to better attract tourists to complete the tourism, and thus any tourism has a cultural presence, tourism and cultural tourism is the same concept, tourism activities are centered on culture and entertainment to provide tourists with tourism products, in the process of the formation of a new culture, from this point of view, the tourist activity itself is cultural tourism.

2.5.4 SWOT Analysis

SWOT analysis is a management theory tool proposed by American management experts Edwin Feigenbaum, Albert Humphrey, Kenneth Andrews, and others in the 1960s. SWOT analysis is a method used to assess the internal and external environments of an organization, which mainly includes:

1. Strengths: The organization's internal strengths and core competitiveness, including advantages in terms of resources, skills, experience, and other aspects.
2. Weaknesses: The organization's internal weaknesses and shortcomings that may affect its competitiveness and development.
3. Opportunities: Opportunities and potential favorable factors in the external environment that the organization can leverage to promote its development.
4. Threats: Factors in the external environment that may pose threats and challenges to the organization, potential threats that may affect its development.

Through SWOT analysis, organizations can gain a deeper understanding of their strengths and weaknesses, seize opportunities, address challenges, and thus formulate more effective strategic directions and development plans.

In studying the development of cultural tourism using the SWOT analysis method, scholars mainly analyze and apply it from the following aspects. (Liang, 2024) SWOT analysis of the development of health tourism in Lingshui County, Hainan, the strengths of health tourism in Lingshui County, Hainan, include natural resource advantages and policy environment advantages; weaknesses include insufficient infrastructure construction and insufficient development of the health tourism industry chain; opportunities refer to the construction of the Hainan Free Trade Port; threats include strong competitive pressure in health tourism and the challenge of environmental protection. (Hu, Y. & Wang, M. & Zhou, 2024) SWOT analysis of the tea cultural expo tourism model in Guizhou - using the cluster of Meitan Modern Tea Culture Museum as an example, the analysis of Guizhou's tea

cultural expo tourism reveals strengths such as having a modern core concept of tea technology, high recognition, shaping the unique image of Meitan Tea City, good regional driving effect, expanding the cultural matrix of Guizhou's tea industry, high educational value, leading enterprises injecting cultural vitality, and integrating new development. However, weaknesses include insufficient concentration in cluster management and weak profitability of museums; lack of independent cultural brands; opportunities include the national rural revitalization development demand, Guizhou's tea industry development plan, and the plan to create a pilgrimage site for tea lovers. Threats include the replication of the "tea + museum + tourism" model in various regions.

Su, J. (2024) SWOT Analysis of the Integrated Development of Red Cultural Tourism Industry in Shaanxi. In this study, the strengths identified in the SWOT analysis refer to the rich historical heritage of red culture in Shaanxi, abundant resources for red tourism, advantageous geographical location, convenient regional transportation, growth in red tourism consumption, and a younger demographic of visitors. Weaknesses include the ineffective exploration of the contemporary value of red culture, the relatively low level of development of red tourism resources, a lack of high-quality brand effects in the integration of red cultural and tourism industries, limited diversity in the forms of integration, a narrow scope of involvement, and an imperfect professional talent pool for the integration of red cultural and tourism industries. Opportunities include the high level of national attention, strong support from local governments, broad development prospects for the red cultural tourism market, strong demand from a large number of tourists, and the synergy of red culture and tourism driving the high-quality development of Shaanxi's cultural tourism industry. Threats include imbalanced development between regions, serious homogenization in red cultural tourism attractions, and intense competition in the integration of red cultural tourism industries.

In summary, when applying the SWOT analysis method to study the cultural tourism industry, attention should be paid to strengths, weaknesses, opportunities, and threats. These four elements are determined based on the specific research sample and represent an extension of the use of the SWOT model.

2.5.5 5A Scenic Area Theory

A 5A-level scenic area refers to the highest level in the quality rating of tourist attractions in China, known as "AAAAA-level" scenic area. The evaluation criteria include the following aspects:

1. Scale and Quality of the Scenic Area: The scenic area is large in scale, with a variety of attractions, high-quality landscapes, and unique natural and cultural scenery.
2. Service Facilities and Management Level: The scenic area has comprehensive supporting facilities, high service quality, standardized management, and adequate safety measures.
3. Tourist Reception Capacity: The scenic area has strong tourist reception capacity, can effectively organize and guide visitors, and provide high-quality guided tour services.
4. Cultural Heritage and Display: Highlighting local cultural characteristics, rich cultural display activities and projects, and the ability to convey profound cultural heritage to visitors.
5. Social Impact and Sustainable Development: Positively promoting the local economy, society, and environment, achieving sustainable development, and gaining recognition and praise from various sectors of society.

To be rated as a 5A-level scenic area, certain requirements and standards must be met in the above aspects to ensure the highest level of quality and service in the scenic area.

5A-level scenic areas were initially proposed by the China National Tourism Administration in 2001 and later implemented by the National Tourism Resource Quality Grading Agency in 2007, following the standards outlined in the "Management Measures for the Quality Grading of Tourist Attractions" and the "Classification and Evaluation of Tourist Attraction Quality Grading." This evaluation is a significant and influential recognition activity in the field of tourism, characterized by its long duration, strict assessment criteria, and wide-reaching impact. As of February 2024, China has designated 339 5A-level tourist attractions. Scenic areas awarded the "National 5A-level Tourist Attraction" plaque represent

world-class tourism destinations in China, offering excellent recreational experiences and high market attractiveness.

According to data released by the Ministry of Culture and Tourism of China, although the number of 5A-level tourist attractions accounts for less than 1% of the total number of attractions nationwide, these 5A-level tourist attractions contribute half of the total tourist traffic in the country and generate nearly 70% of the operating income. They play a crucial role in promoting the development of the tourism industry in China. However, the designation of 5A-level tourist attractions is not permanent. If various aspects such as environmental quality do not meet the standards, the National Tourism Administration may take measures such as warning notices, criticism notices, downgrading, or revocation of the rating to ensure the quality of 5A-level tourist attractions. For example, attractions like Shanhaiguan Scenic Area in Qinhuang island and Shenlongjia Scenic Area in Nanchuan District lost their 5A status due to factors such as environmental hygiene not meeting assessment standards. This ongoing evaluation mechanism requires 5A-level tourist attractions to maintain high standards of service quality and environmental standards at all times, or face corresponding penalties. This ensures that tourists visiting 5A-level tourist attractions enjoy the best service and environmental experience, while also promoting the sustainable development of the tourism industry nationwide.

2.6 Related of Research

2.6.1 Domestic research

Currently, academic research on the Miao Drum Festival focuses on many aspects such as social system, cultural connotation, ritual process and social function, intangible cultural heritage protection, cultural communication, cultural tourism, interdisciplinary art design, and music of the Miao Drum Festival.

Yu, L. (2012) states that the Miao Drum Festival can be used as a tool to study the history and culture of the Miao. By participating in and observing the ceremonies and activities associated with the Miao Drum Festival, one can experience a comprehensive, three-dimensional view of Miao culture. The cultural significance of the Miao Drum Festival involves the traditional grassroots social management organizations of the Miao, such as the social management traditions of the drum

societies. Participation in the Drum Festival not only allows one to appreciate traditional Miao embroidery and silver jewelry crafts and finished products, and to experience Lusheng, drum, and dance cultures, but also to witness the Miao outlook on life. Intangible Cultural Heritage includes ancestor worship, harmonious coexistence, and autonomous love and marriage. Ancestor worship is based on primitive religious beliefs, such as "everything has a soul" and "souls are immortal". Through offerings, the Miao invite their ancestors from heaven and earth to return to the human kingdom to celebrate the festivals with their descendants and share the joy of a good harvest. Through the Drum Festival, interaction and communication between the and others are deepened, promoting a harmonious society. The festival also promotes the freedom of love and marriage, as young men and women participating in the Drum Festival can express love, emotions, deepen understanding and move towards marriage through interaction in various activities.

On the preservation of intangible cultural heritage, that the preservation of the Miao drum festival is particularly important from the perspective of intangible cultural heritage. The inheritance and protection of Miao drum festivals should first respect traditional wisdom, and the understanding and application of cultural festivals should first be based on respecting them. Every culture has its intrinsic value and meaning, and researchers must not only understand the nature of cultural festivals, but also learn to treat their cultural heritage and development correctly. In addition, while respecting the traditional aspects of the Miao Drum Festival, it is important to adhere to scientific principles and attitudes, mobilize all kinds of participatory forces and forms, and strive to seek an innovative path of development, so as to incorporate contemporary elements while genuinely maintaining the excellent traditions, and to ensure the orderly and healthy development of the Miao Drum Festival culture. At the same time, researchers should also correctly understand the true value of the Miao Drum Festival and its lasting spiritual support. It carries the beliefs and hopes of many people and serves as the foundation of a nation and the soul of a people. Based on a full understanding of its cultural value, researchers should protect the festival itself to ensure better continuity.

In terms of rituals and social functions, (L. Wang, 2023) argues that rituals are the oldest and most common social and cultural phenomena in the dragon history of

mankind. In terms of the origins of rituals, ancient ancestors used collective rituals, celebrations, dances and other ceremonial activities to gain self-identity and group recognition. The Miao Drum Festival is a form of ancestor worship in Intangible Cultural Heritage the entire clan is the primary group and each family performs its own rituals. It is essentially a ceremony held every 12 years to honor ancestors. In Udong , during the Miao Drum Festival, wooden drums representing ancestors stored in caves are brought out to be worshiped, and then a ceremony is held to return the drums to the caves. These ceremonies express the descendants' respect for their ancestors and the blessings and blessings of the ancestors and for the descendants, making them special ceremonies for the Miao. Research on the function of the Miao Drum Festival, the ceremony is solemn and sacred, reflecting the rs' sincere belief in and reverence for their ancestors. (Yu, 2012)This special ritual process not only highlights the order of social power centered on ancestors, but also demonstrates the power structure of the social network based on blood and marriage relationships, and its hierarchical pattern. Thus, the existing power order is further recognized and reconstructed in the practice of drum festival rituals. In the field of interdisciplinary art design, (Su, 2021)proposes to extract highly representative artistic elements from the Miao Drum Festival, process them artistically through the form of illustrations, and apply them to cultural creative products. Firstly, by examining the origin, ceremonies and other related activities of the Miao Drum Festival and combining them with the market demand, the illustration works are created to convey the essence of the festival to the tourists, to promote the in-depth integration of the local Miao cultural characteristics and tourism products, and to promote the development of the local tourism economy.

Based on personal participation in and experience with the Miao Drum Festival, the basic attributes of the communication process of intangible cultural heritage are summarized using the research methodology of communication research. It analyzes the current situation, addresses the difficulties and solutions encountered in the communication process in the context of local intangible cultural heritage, and advocates adherence to folk communication of intangible cultural heritage, full use of local educational resources, and effective use of mass media for comprehensive

communication. Only in this way can the protection and development of China's intangible cultural heritage embark on the right path.

In terms of cultural tourism, Xiong, C. (2023) firmly believes in continuously exploring the essence and extension of the Miao Drum Festival, focusing on contemporary characteristics, injecting fresh elements, innovating the design and development of tourism projects that are effectively connected with the traditional festival culture from the perspective of public participation, gradually expanding the tourism scope of the Miao Drum Festival, forming the Xijiang Miao Ethnic Cultural Tourism Industrial Belt, and promoting the sustainable development of the tourism of the local ethnic festivals. Digital technology is used to establish a digital intangible cultural heritage museum, digital Miao embroidery, virtual ethnic legend reality theater, interactive performance stage, etc., to realize highly immersive experience through audio-visual, virtual reality, human-computer interaction and other technical means.

Yang, M. (2011) believes that the traditional ethnic festival culture, government promotion is necessary. Fully understand and respect the uniqueness of the national festival culture, from the leading point of view, to guide the tourism development entity, to avoid the alienation of tourism activities on the traditional national festivals. Further explore the essence and extension of traditional ethnic festival culture, enhance the cultural value of traditional ethnic festivals as a tourism carrier, protect the cultural ecology of traditional ethnic festivals, improve the related supporting infrastructure, and promote the development and utilization of traditional ethnic festival culture.

Research on Miao Drum Festival Music Tan, H. (2017) provides an overview of the stages of research on Miao drum festival ceremonial music, categorized into the budding period (before 1840), the early period (1840-1949), the developing period (1950-1999), and the expansion period (2000-2016). It is pointed out that the melodies, rhythms and styles of Miao drum festival ceremonial music vary and have obvious regional characteristics. A cross-regional study is necessary to understand the relationship between musical forms and cultural ecology. Based on the principles of scientific, systematic and comprehensive research, the research objectives were followed up comprehensively to present a complete "structure" of ritual music.

Religious ceremonies involve ethnic taboos and are characterized by mystery and uniqueness. During fieldwork, researchers are often restricted from participating in certain ritual elements, Intangible Cultural Heritage are "hidden" elements that are crucial to the whole ritual, reflecting the cosmology, values, outlook on life, and musical viewpoints of the ethnic group. (Yang, 2011) This lack of information directly affects the completeness and depth of the research. In some regions, there is a tendency to simplify the rituals and music of Miao drum festivals, so comparative studies of both ephemeral and synchronized aspects are needed. The relationship between the state and the ritual music of the Miao drum festival needs to be further explored.

Summary: scholars' research on the Miao Drum Festival focuses on cultural connotation and social function, while fewer scholars have researched the perspective of developing the festival as a cultural tourism resource. This study aims to explore the exchange of cultural resources integration through the Drum Festival to promote the development of cultural tourism in Xijiang

2.6.2 Foreign research

There are relatively few foreign studies on the Miao Drum Festival. Therefore, the researcher expands the scope of the literature to include the social function and culture of the ceremony, the festival and tourism, and cultural tourism and economy to analyze foreign studies.

Regarding the social function side of the study of rituals, (Turner, 2006) introduced the concept of the social function of rituals in his book *The Ritual Process: structure and anti-structure*. Turner believes that religious rituals are an important form of behavior in society. They are not only a cultural activity, but also an important constructor of social order and personal identity. Rituals communicate social values, power relations, and cultural meanings through the presentation and interpretation of symbols to help individuals understand their positions and roles. Through participation in rituals, individuals connect with society and collectively maintain social order. In addition, Turner introduces the concept of "structure and anti-structure", pointing out that rituals not only reflect and strengthen social structures, but also have the potential to subvert existing structures. In rituals, individuals can transcend everyday social norms and identities and experience a state of 'anti-

structuring', thereby redefining themselves and their social relationships. In Clifford (1999) *Interpreting Culture: The Interpretation of Rituals*, he delves into the symbolism and cultural interpretation of rituals, introducing the concept of ritual as a symbolic system. According to Clifford ritual is a symbolic system in Intangible Cultural Heritage actions, language, costumes, etc. carry symbolic meanings. He emphasized that ritual is a form of cultural expression in Intangible Cultural Heritage cultural values and social order are communicated through symbols. Clifford advocates understanding the meaning of rituals through cultural interpretation, interpreting rituals in a particular cultural context. He argues that the meanings of rituals are not fixed, but are influenced by cultural perceptions and social contexts, and that cultural interpretations are needed to reveal their nature.

Smith, E. (2019).has made efforts around the preservation of the cultural heritage of the Xijiang Miao Drum Festival and emphasized the importance of sustainable tourism development to ensure the Longevity of the festival. His research emphasizes the need for collaboration between local communities, government agencies, and tourism stakeholders to implement effective protection measures while increasing the festival's appeal to tourists. (Doe, F.&Preko, 2021) In his article "Festival Tourism and Socio-Economic Development: The Case of the Kwa Traditional Region of Ghana", Alexandra Preko presents the impact of festival tourism on the socio-economic capital of the people of Ghana and how festival tourism in the region can bring economic benefits to businesses and communities. The findings show that festival tourism has a positive impact on community cohesion and economic gains, for festival tourism to achieve realized economic and social benefits in Ghana, the Tourism Board needs to ensure that festivals do not erode deeply rooted traditional values and negate the efforts to develop the social fabric and systems by taking measures to reduce the negative impacts of commoditization of festivals on the cultural authenticity in the community. Law enforcement officials should be significantly strengthened to reduce crime and social vices. (Zheleva, 2019) by observing the development of festival tourism in the city of Kazanlak and assessing the attitudes and satisfaction of participants and tourists of traditional rose celebrations. The results of the study confirm that the available natural and anthropogenic resources in Bulgaria are prerequisites for the development of the

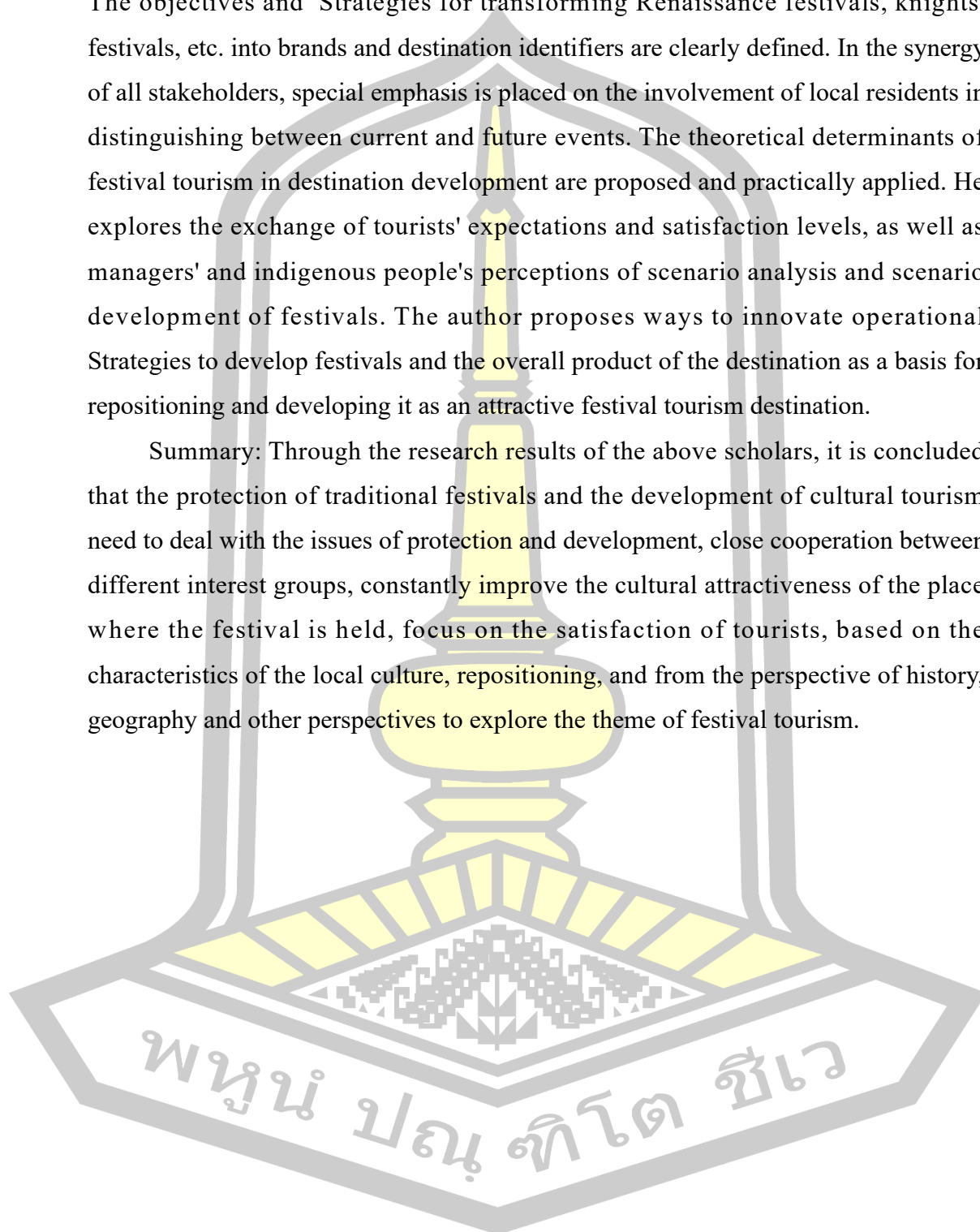
festival form of tourism. It is mainly shown that the value of such tourism is quite positive and based on the possibility of combining active recreation with the preservation of Bulgarian national traditions. It also points out the cultural attractiveness of the region and its tourism potential, as well as opportunities for development and improvement.

Emanuel, O.K.(2014) proposes religious tourism, he believes that religion is a spiritual exchange between man and God, Intangible Cultural Heritage also involves personal and social and economic dimensions. If the government invests in religious tourism. Religious tourism as a means of sustainable development, it can even solve problems such as social disruption caused by the desires, of religious groups. By exploring the potentials of religious tourism embedded in the Eyo Festival in Lagos State, Nigeria. Using the Eyo Festival in Lagos State, the link between religion and tourism in Africa was established and this study proves that the Eyo Festival, the festival embodies a lot of tourism potentials and if the government is able to capitalize on this potentials, it will ultimately lead to sustainable development in Nigeria.

In terms of analyzing festival tourism issues, (Ma, L .& Lew, 2012) point out that in order to understand the issues and challenges facing festival tourism events, it is important to understand the historical and geographic contexts in Intangible Cultural Heritage they take place. Conceptually, historical context can be viewed through the extent to Intangible Cultural Heritage an event has indigenous Native origins or is a new creation. On the other hand, the geographical context reflects the extent to Intangible Cultural Heritage a festival is defined by the location in Intangible Cultural Heritage it takes place or is more global in its thematic orientation. A contextual framework for festival tourism that takes these two factors into account produces four types of festival events: local heritage festivals, local contemporary festivals, national heritage festivals, and global contemporary festivals, Intangible Cultural Heritage face issues related to local identity, uniqueness, threshold, and authenticity. The contextual framework of festival tourism applied to the rapid development of festivals in China suggests that the development of festival tourism in China requires a greater focus on historically and geographically significant thematic development in collaboration with local residents to achieve sustainable festival tourism. Christian, S.& Elena, R.(2017) explores the positive role of Renaissance

festivals in the region in the article "Festival Tourism in the Repositioning of Croatia". The objectives and Strategies for transforming Renaissance festivals, knights' festivals, etc. into brands and destination identifiers are clearly defined. In the synergy of all stakeholders, special emphasis is placed on the involvement of local residents in distinguishing between current and future events. The theoretical determinants of festival tourism in destination development are proposed and practically applied. He explores the exchange of tourists' expectations and satisfaction levels, as well as managers' and indigenous people's perceptions of scenario analysis and scenario development of festivals. The author proposes ways to innovate operational Strategies to develop festivals and the overall product of the destination as a basis for repositioning and developing it as an attractive festival tourism destination.

Summary: Through the research results of the above scholars, it is concluded that the protection of traditional festivals and the development of cultural tourism need to deal with the issues of protection and development, close cooperation between different interest groups, constantly improve the cultural attractiveness of the place where the festival is held, focus on the satisfaction of tourists, based on the characteristics of the local culture, repositioning, and from the perspective of history, geography and other perspectives to explore the theme of festival tourism.



CHAPTER III

RESEARCH METHODOLOGY

This paper adopts a qualitative research method and focuses on the protection and tourism development of the Xijiang Miao Drum Festival. This chapter describes the research methodology used in this study, the content of the study, the research period, the study area, the population and the sample, the research tools, the data collection, the data processing and analysis, and the results of the study and the people's information. Specifically, the following information is included.

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

3.1 Scope of Research

3.1.1 Research Content

- 1 To Study the history of the Miao Drum Festival in Xijiang
- 2 To Study the protection and tourism development Problem of the Miao Drum festival in Xijiang
- 3 To Study the protection and tourism developmen Strategies of the Drum Festival in Xijiang

3.1.2 Research Period

This study starts in October 2023 and ends in August 2024. A total of 11 months.

October to December 2023, a total of 3 months for data collection plus the first research, mainly through a large amount of collection of data and information, to study the origin, development, migration, distribution and cultural commonalities of the Xijiang Miao; to study the origin, development, connotation and change of the Xijiang Miao drum festival culture. Through interviews with local elders, government administrators, non-genetic inheritors, travelers, etc., to understand the dragon history and culture. Then determine the research area, research tools, research objectives, research methods, etc.

January to April 2024, a total of 4 months, collate and analyze the research data of this study, develop textual and tabular descriptions, sort out the historical lineage of the Xijiang Miao drum festival culture, the cultural connotation of the festival content, the emotional identity behind the culture, and analyze what difficulties have been encountered by the Xijiang Miao s in the process of utilizing the drum festival culture in the development of cultural tourism? What are the reasons for these difficulties? From what angles can this study explore the exchange in depth and give reasonable suggestions? Therefore, these questions need to be explored and studied more deeply.

May to August 2024, a total of 4 months: summarize research findings and complete the paper.

3.1.3 Research Method

This study adopts a combination of qualitative and quantitative research methods. First, information and literature were collected to sort out the history and development of the Xijiang Miao Drum Festival. Second, field research and in-depth interviews are used to collect the current situation of the Xijiang Miao Drum Festival and organize the existing problems. Third, through in-depth interviews and participatory observation and questionnaire methods, Strategies for the protection and cultural tourism development of the Xijiang Miao Drum Festival are summarized.

(1) literature research method

Make full use of GoogleScholar, CNKI and other databases to obtain electronic literature. Utilize Xijiang library, Xijiang government cultural management department, etc. to obtain historical documents.

(2) Field survey

This study traveled to Xijiang several times, interviewed the staff of the Bureau of Culture and Tourism of Xijiang, interviewed the chiefs, elders, and rs of the , conducted field research, and collected cultural information, tourism development data, and cultural protection and inheritance data research on the Miao drum festival in Xijiang .

(3) Interviewing method

This study utilized structured interviews, and three interview forms were developed for different interviewees, covering the core questions and key information, in order to obtain professional answers to the interview form used to interview key informants, and the rest of the interviews were conducted with "Casual informants" and "general informants", respectively. The rest of the interviews were conducted with "casual informants" and "general informants". This study also utilized unstructured interviews to supplement the information from the structured interviews mentioned above. We mainly interviewed elders, senior citizens, and intangible cultural heritage inheritors in the , and did not set any fixed questions or directions, but allowed the interviewees to freely answer questions on the topic of the drum festival in order to obtain unexpected information.

(4) Observation Method

This study utilizes participant observation, a common research method in anthropology and sociology. It emphasizes the acquisition of materials and information needed for research through observation, listening and questioning in the natural environment. In order to better understand and study the cultural connotation of the Xijiang Miao Drum Festival and the development of cultural tourism, through the preliminary literature review, prepare pre-questions in advance, and then go into their living space to interview intangible culture inheritors, cultural managers, tourists, etc., and make Related records to obtain different groups' First-hand information about the cultural connotation, cultural resources and cultural tourism of the Xijiang Miao Drum Festival

(5) SWOT Analysis Method

This study utilized the SWOT analysis method (Strengths, Weaknesses, Opportunities, Threats) to conduct an in-depth analysis of the cultural preservation and tourism development of the Drum Festival in Xijiang Miao Village. By collecting literature and on-site research data, the cultural resources, tourism development status, and existing issues in Xijiang Miao Village were summarized and classified, and a systematic analysis was conducted from the perspectives of internal strengths and weaknesses, external opportunities, and threats. This method helps to comprehensively understand the strengths and weaknesses of the Drum Festival in Xijiang Miao Village in cultural heritage and tourism development, as well as identify the opportunities and challenges faced in cultural tourism development, providing a basis and direction for proposing further protection and development Strategies.

3.1.4 Research Area

The area of this study mainly focuses on Xijiang in Leishan County, Guizhou Province, as the main area of the study, Intangible Cultural Heritage retains a large number of Miao original folk culture, and the study of the culture of the Miao drum festival is highly Related and representative. Xijiang is a model area for the development of cultural tourism industry, Intangible Cultural Heritage is vigorously supported by the local government and is an important area for the study of the utilization and development of Miao cultural resources.

3.1.5 Population and sample

The sample collection population of this study mainly focuses on Xijiang Miao Village. The reasons for selecting Xijiang Miao Village as the research subject are as follows: Xijiang Thousand-Household Miao Village is one of the classic tourist attractions in Guizhou Province and an important area for the tourism development of the Drum Festival. As a national 4A-level scenic area, Xijiang Miao Village cultural preservation and tourism development are relatively mature. Its experience in cultural heritage and modern tourism industry development is representative and provides valuable insights for studying the protection and development Strategies of the Drum Festival of the Miao ethnic group in Leishan.

Xijiang Miao Village is the largest Miao ethnic village in the world, with unique cultural value and tourism appeal. The Drum Festival here is not only an important part of Miao culture but also a cultural tourism brand that attracts a large number of

tourists. Studying the cultural tourism development of the Drum Festival in Xijiang Miao Village can help reveal the impact of large-scale tourism development on Miao traditional culture and its corresponding Strategies.

The population sample consisted of: Miao residents, Miao elders, intangible culture bearers, government administrators, businessmen, tourists from outside the province, and tourists from the province. The information was categorized by importance.

Group1: key informants (KI): 5 Persons include intangible cultural heritage inheritors, government officials, and a tourism company manager. The intangible cultural heritage inheritors provide historical information about the Miao Drum Festival. Government officials offer information on protecting the Drum Festival, while the tourism company manager provides details on cultural tourism development related to the festival.

Group 2: casual informants (CI): 15 Persons provide information about the Drum Festival. They include merchants, staff from tourist attractions, villagers, offerRelated information about the Drum Festival.

Group 3: General informants (GI): 20 Persons mainly consisting of villagers and tourists, offer information on the organization of Miao Drum Festival activities and share their experiences of participation. They provide suggestions for the protection and cultural tourism development of the Miao Drum Festival.

3.2 Research Administration

3.2.1. Research Tools

(1) Literature survey

Literature is one of the important tools for anthropological and cultural research. This study mainly utilizes the resources of cultural monographs, academic articles in journals, and academic papers to find and obtain some information about the history of the Xijiang Miao Drum Festival and the research required for this study. By analyzing the results of previous research, we provideRelated theoretical basis and methodological information for this study.

(2) Interviews

Interview data is an important tool for gathering information in qualitative social anthropology research. The researcher of this study formulated the interview questions through pre-preparation. Entering the life circle of the respondents, the questions are distributed to the respondents in the form of written interview questionnaire, or in the form of questions and answers, and then address the questions that the respondents do not understand or do not understand, and conduct the face-to-face interview while making sure that the respondents understand everything. The researcher took notes during the interviews, using pen and paper, tape recorder, computer, etc. Saving the contact information of the interviewees, details of their home address, contact number, etc. for subsequent more in-depth interviews.

(3) Observations

The observations used in this study consisted mainly of direct observation and participant observation. In the course of the study, the method of direct observation was used. As a bystander, he or she observed the event ceremonies, event processes, and event details of the Xijiang Miao Festival and recorded the Related information. This study also utilizes participant observation to go deep into the activity site and rs' homes to establish close relationships with local Miao people. The researcher changes into drum festival dress and assumes certain roles in the drum festival, and participates deeply in the whole process to feel the Miao Drum Festival from the perspective of the Miao people, Intangible Cultural Heritage helps to communicate with the local people in depth and to obtain broader and deeper information.



Figure 3 Researchers change into Miao ethnic costumes and take photos with the villagers.

Sources: Wang xianmin (2023)

3.2.2 Data Collection

In this study, the researcher mainly collected the history and development of the Xijiang Miao Drum Festival, and the current status of tourism development of the Xijiang Miao Drum Festival. The main sources are as follows: 1. The history and cultural connotation of Xijiang Miao Drum Festival: The related literature is mainly obtained through the China National Knowledge Infrastructure Database, Leishan County Library, etc. 2. Problems in the protection and tourism development of Xijiang Miao Drum Festival: It is mainly collated through the field research and in-depth interviews. 3. Tourism development of Xijiang Miao Drum Festival: It is mainly obtained through the official website of the government and the official website of the Bureau of Statistics of Qiandongnan Miao and Dong Autonomous Prefecture

3.2.3 Data Analysis

Data analysis can help us understand the research content and objectives clearly, obtain more accurate data, and find solutions to problems. In this study, certain rules and steps were followed in obtaining data, with a focus on uncovering hidden information in the data, conducting reasonable analysis of the data to make it effective, and solving research problems. The qualitative research methods employed in this study mainly include:

(1) Data Requirements: Clearly define the data collection objectives of the deterministic research, specifying the types of data needed, what kind of data or issues the researcher intends to collect for analysis, and selecting the appropriate population and samples for the study.

(2) Data Collection: Based on the data requirements mentioned above, collect the data needed for the research from the data sources. Generally, after determining the research samples, methods such as field surveys, interviews, and observations are used to ensure the integrity and reliability of the data required for the research.

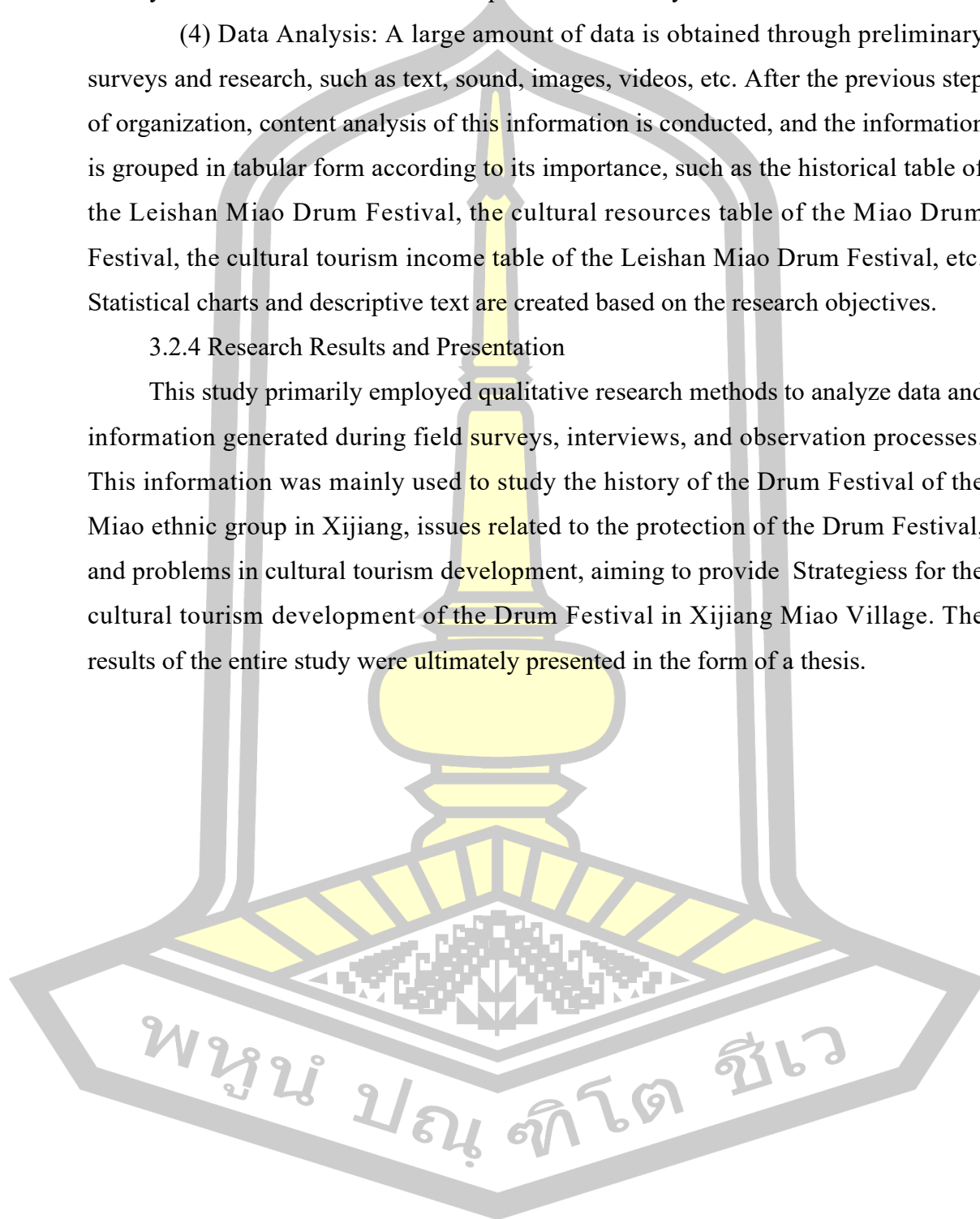
(3) Data Organization: This step is crucial and cannot be overlooked by the researcher. Data collected in its natural state inevitably has flaws and deficiencies,

such as typos, duplicate records, spaces, etc. This requires researchers to organize and modify the recorded information to improve the accuracy of the data.

(4) Data Analysis: A large amount of data is obtained through preliminary surveys and research, such as text, sound, images, videos, etc. After the previous step of organization, content analysis of this information is conducted, and the information is grouped in tabular form according to its importance, such as the historical table of the Leishan Miao Drum Festival, the cultural resources table of the Miao Drum Festival, the cultural tourism income table of the Leishan Miao Drum Festival, etc. Statistical charts and descriptive text are created based on the research objectives.

3.2.4 Research Results and Presentation

This study primarily employed qualitative research methods to analyze data and information generated during field surveys, interviews, and observation processes. This information was mainly used to study the history of the Drum Festival of the Miao ethnic group in Xijiang, issues related to the protection of the Drum Festival, and problems in cultural tourism development, aiming to provide Strategies for the cultural tourism development of the Drum Festival in Xijiang Miao Village. The results of the entire study were ultimately presented in the form of a thesis.



CHAPTER IV

RESEARCH RESULTS

This chapter presents the results of the study, including the history and development of the Drum Festival, an analysis of the Related profiles and values of the Drum Festival, as well as an analysis of the problems faced by the protection and tourism development of the Drum Festival, and research recommendations are given for the problems.

4.1 Research on the history and evolution of Miao drum festival

4.1.1 History of the Miao People

Miao, an ancient people, the Miao can be traced back to the era of the Yanhuang legend, 5,000 to 6,000 years ago. At that time in the Yellow River lower reaches of the Yellow River and the Yangtze River the middle and lower reaches of the Yangtze River, there appeared a group of people known as Chi You leaded by Jiu Li tribal alliance, and in the Gan-Shaan Loess Plateau on the Loess Plateau of Gansu and Shaanxi formed the Yan Di and Yellow Emperor Xuanyuan Clan as the leader of the other two major tribal groups. The Yan Emperor and the Yellow Emperor developed adragon the Yellow River from west to east, and successively developed with Chi You in the Zhuo Lu The war took place in the area of Zhuo Lu. Chiyu first defeated Yandi, then Yandi and Yellow Emperor jointly defeated Chiyu, after Chiyu's death, Chiyu's Jiu Li group defeated most of them migrated to the south, began the migration history of the Miao people who suffered a lot and had a lot of difficulties. Three Miao period, Yu continued to cut " Miao "descendants, the Central Plains region of historical documents no have" three Miao "records. Instead, they were replaced by different names such as Jing Chu, Intangible Cultural Heritage referred to the Miao community in general, and the descendants of "San Miao" appeared in the history books again in the late Warring States period, after the Shang and Zhou dynasties. But the name of the Miao people and other ethnic groups mixed together. It was only after the Song Dynasty that the Miao were separated from a number of mixed names and became a single ethnic name.

With the development of history, the Miao gradually entered the feudal society and formed a more perfect feudal lord system in the Ming and Qing Dynasties. Under the policy of the feudal dynasty, the class division of the Miao society intensified, and some of the Miao chiefs became hereditary tusi, who owned a large amount of land and serfs, forming a typical feudal lordship economy. However, with the implementation of the policy of "land reclassification", the Tusi system was gradually abolished, and the Miao society began to transform into a modernized one. After the Qing Dynasty, with the disintegration of the feudal society and the establishment of the capitalist economy, the Miao society also underwent great changes. Especially after the Opium War, the Miao region was gradually reduced to a semi-colonial and semi-feudal society, and the Miao people, together with other ethnic groups, carried out a strenuous struggle for national independence. After the founding of New China, they were collectively known as the Miao, written in English as MIAO or Miao, and used to this day. The Miao region has gone through land reform and socialist transformation, and has gradually realized regional ethnic autonomy, and the economy and culture of the Miao society have developed significantly.

Table 1 History of the Miao People

The legendary era (5000 to 6000 years ago)	The Miao people, led by Chiyu, lived in the Yellow River Basin. They were defeated by the tribes of the Yan Emperor and the Yellow Emperor in the Battle of Zhuolu, leading to their migration.
Xia, Shang, and Zhou Dynasties	Yu continued to exterminate the descendants of the Miao people. There were no dragoner records of the Miao people in the Central Plains literature. The Miao people, adragon with other ethnic groups, were collectively referred to as the Jing and Chu tribes.
Song Dynasty	The Miao people became independent from the shared name "Jing" and "Chu" used by multiple ethnic groups.
Qing Dynasty	The Qing government issued policies to abolish the traditional chieftain self-governing system of the Miao people, leading the Miao people to submit to the central dynasty.

Modern times	After the founding of the People's Republic of China, the Miao ethnic region underwent land reform and socialist transformation, achieving ethnic regional autonomy.
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Since the Miao have historically carried out six major migrations and hundreds of minor migrations, the Miao people, scattered all over the world, have migrated six times from the middle and lower reaches of the Yellow River to the Jiangnan Plain to the southwestern part of the country to the Yunnan-Guizhou Plateau. Since the Ming and Qing Dynasties, some Miao people have migrated to Southeast Asian countries, and in recent times, they have migrated to Europe and America from these places. Now the Miao population is mainly distributed in Guizhou, Hunan, Yunnan, Hainan and other provinces and regions of China, as well as Thailand, Laos, Vietnam and other countries and regions in Southeast Asia. The Miao have their own language, Intangible Cultural Heritage belong to the Miao branch of the Miao-Yao language family of the Han language family, and is divided into three major dialects, namely, Xiangxi, Qiandong, and SIntangible Cultural Heritageuan-Guizhou-Yunnan. The historical development of the Miao has gone through a transition from a matrilineal society to a patrilineal society, with the early matrilineal clan-based social structure gradually evolving into a patriarchal-centered family system. In this process, the Miao society formed a unique "drum society" system, the drum society is a social organization linked by common ancestors, Intangible Cultural Heritage undertakes a variety of functions in the Miao society, such as management, religion, economy and so on. The Drum Festival is held on the basis of the Drum Society, reflecting the continuation of ancestor worship and the importance of blood ties in the Miao society. The Miao Drum Festival in this study is a representative festival of nature worship and ancestor worship among the Miao people.



Figure 4 Migration route map for 5 times

Sources: Wang xianmin (2024)

4.1.2 Xijiang Miao Village History

Located in Leishan County, Guizhou Province, Its history can be traced back to the Eastern Han Dynasty. At that time, the Han Dynasty sent troops to suppress the "Wuling people", forcing the Miao people to carry out large-scale migration. One part of the Miao people entered the northeast region of Guizhou (present-day Tongren area), while the other part went south to Rongshui in Guangxi, and then traveled up the Duliu River into Rongjiang, Leishan, Taijiang, and Shibing in Guizhou. During this migration, the Miao gradually differentiated into several branches. Among them, the Liu Clan, the Xi Clan, the You Clan, and the Gou Clan arrived in Rongjiang, Guizhou almost simultaneously. However, the fact that the Xi Clan moved around in Rongjiang many times, they finally arrived in Xijiang later than the Liu Clan, about 600 years ago. Before arriving at Xijiang, the Miao "Reward" clan was already living there. Xijiang in the name of the "West" on behalf of the West Clan, and "Jiang" through the "begging", meaning that the West Clan to the reward clan begging to the place, so the name " Xijiang". After the settlement of the West Clan, a Miao fusion was gradually formed with the West Clan as the main group. During the Qing Dynasty, in order to strengthen the control over the Miao area, the Qing government

implemented household registration for the Miao, forcibly canceling the Miao tradition of using the Chinese surname for the name of the father. The Xijiang Miao surnames of Jiang, Tang, Hou and Yang came from this. Qing Yongzheng seven years (1729), Guizhou governor Zhang Guangsi opened up the Miao border, set up "Xinjiang six halls", Xijiang under the Danjiang Wei. Qing Qianlong three years (1738), Danjiang Wei set up a sub-Tuji, Xijiang was included in the governance of the Central Plains regime. During the Republic of China (R.O.C.) period, Danjiang was changed to Danjiang County in 1914, and Xijiang was under its jurisdiction. In the 33rd year of the Republic of China (1944), Xijiang was returned to the jurisdiction of Leishan and changed to Xijiang Town. In 1945, Danjiang was abolished, and Xijiang was transferred to the jurisdiction of Taijiang County.

In the modern period, in 1950, Leishan set up the county people's government, Xijiang belong to the second district office. 1954, Xijiang Thousand Households Miao belong to the Xijiang District of Leishan County Miao Autonomous Region. 1961, restored the establishment of Leishan County, the Thousand Households Miao belong to the Xijiang Town. 1992, after the withdrawal of districts and townships, the Thousand Households Miao is still under the jurisdiction of the Xijiang Township.



Figure 5 The villagers are celebrating a reunion.

Sources: WeChat Official Account YouranLeishan (2023)

4.1.3 Miao Drum Festival History

Ancient period (pre-Qin to Sanmiao period)

The origin of the Drum Festival can be traced back to the ancient San Miao State in the pre-Qin period. According to the Ancient Songs of the Miao People, the Drum Festival existed during the period of the Three Miao State. With the disintegration of the Three Miao Kingdom in the war with the Xia Dynasty, the Miao people began to migrate to the southwest. Despite the difficult migration path, the Drum Festival as an important ritual activity was still inherited and preserved within the Miao people.

Qing Dynasty (17th century - early 20th century)

The earliest record of the Drum Festival in Chinese literature was found in the Qing Dynasty. The Qing Dynasty document "Qiannan Literature" describes the Miao "eat water bullock cattle entrails" custom, that is, ten years to raise water bullock cattle to sacrifice heaven and earth ancestors, this custom was very prevalent in the Miao society at that time. The drum festival continued to develop during this period, becoming an integral part of the Leishan Miao culture.

Mid-20th century (1950s-1970s)

Between the early 1950s and the late 1970s, drum festivals were interrupted for historical reasons, including political movements and social changes. During this period, many traditional cultural practices were forced to cease and the organization of drum festivals was greatly restricted.

Post-reform and opening up (1980s to present)

As China's reform and opening up progressed, the State began to emphasize the protection and inheritance of minority cultures. Drum festivals were gradually revitalized during this period and were respected and supported by the Government. However, with the rapid development of society and changes in ideology, the participation of some Miaos in the Drum Festival has gradually become a formality, and some of the traditional "drum festival taboos and code words" have gradually been lost.

Modern protection and development (2006-present)

In 2006, the Miao drum festival in Leishan County, Guizhou Province, was

included in the first national list of intangible cultural heritage. This initiative marked the official entry of the drum festival into the realm of cultural protection at the national level. The Leishan county government subsequently set up a leading group for the protection of ethnic folk culture and formulated a 10-year protection plan and established the Leishan Miao Cultural Research Center, with the aim of systematically protecting and passing on the drum festival and its cultural connotations.

Table 2 Miao Drum Festival History

Ancient times (from the Pre-Qin period to the Three Miao States period)	Drum festival, as a ritual to worship ancestors, spread with the migration of the Miao people.
Qing Dynasty (17th century to early 20th century)	The Qing Dynasty document "Qian Nan Shi Lue" recorded the Miao people's custom of "eating water buffalo," which involves raising water buffaloes for ten years to sacrifice to the heavens, earth, and ancestors.
Mid-20th century (1950s-1970s)	Drum festival was affected by political movements and ceased to be held.
After the reform and opening up (1980-2006)	With the rapid development of society and the change in ideological beliefs, some Miao villagers no longer participate in drum festival activities, leading to the loss of some traditional customs and skills.
Modern preservation and development (2006 to present)	Drum festival has been listed as a national-level intangible cultural heritage, and the festival content has become more enriched.

4.1.4 Miao Drum Festival

1 Beliefs

Drum Festival is the most solemn and grandest festival in Xijiang area, with distinctive traditional cultural connotation of the Miao people. It demonstrates the ideology of the Miao people. Regarding the origin beliefs of the Drum Festival, researchers have summarized the following points of view in their fieldwork:

(1) Originating from myths and legends

In the field research and interviews, the Mr. Yang told the researcher that a mythological story of the sacred tree maple is the tree of life for all things, this tree of life in the ancient times by the goddess Nyuka cut down, the roots of the tree into the loach The trunk of the tree turned into copper drums. The branches of the tree become magpie doves, and the heart of a tree gives birth to a Butterfly , the butterfly laid twelve eggs and became the mother of twelve eggs. The mother butterfly incubated the eggs for three years and hatched eleven, including Lei Gong, the ghosts and gods, dragon and snake tigers and leopards, Jackal wolves, embracing yea (the earliest man), nyea (the earliest woman) and other people, ghosts, gods and beasts. But the one remaining egg remained an egg after three years of incubation. Mother Butterfly had to ask for help from the storm, Intangible Cultural Heritage blew the egg off the cliff, the The egg shell The egg shell cracked and a bull came out. The calf resented Mama Butterfly for not hatching it herself, so she got into trouble and made Mama Butterfly angry. They plowed the land with the bullock, but they never had a good harvest. The ghosts and spirits told them that because the bullock had killed Mother Butterfly, the fields the bullock plowed would not produce a good crop. The only way to get a good crop was to kill the bullock and pay homage to Mother Butterfly. They listened to the spirits and killed the bullock and worshipped Mother Butterfly, and they had a good harvest.

During the field trip, Ms. Chen shared another legend.

It is said that Jiang Yang and Jiang Nai were originally brother and sister, and they survived a flood disaster in Intangible Cultural Heritage mankind was almost destroyed, leaving only brother and sister, so they were forced to marry and have children. After they got married, they worked hard year after year and had a great

harvest of food every year. One year, however, a severe drought broke out, resulting in no crops. Jiang Yang seeks help from a sorcerer for answers. The sorcerer revealed that Jiang Yang's son, had failed to look after the buffalo, Intangible Cultural Heritage had repeatedly stepped on Mother Butterfly's grave while grazing outdoors, angering her spirit. The sorcerer instructs Jiang Yang to slaughter the buffalo and sacrifice it to Mother Butterfly after the fall harvest as a sign of respect. Before the sacrifice, the two buffaloes must be allowed to will a battle to appease the spirit of Mother Butterfly. Following the instructions of the shaman, Kang Yeung organizes a bullfight and kills the buffalo for the sacrifice of Mother Butterfly. After Jiang Yang performed the ritual, the Miao was restored to the good weather conditions and the rice was piled up in the barn. Since then, the Miao ancestors have formed the custom of sacrificing to Mother Butterfly every year. But the agricultural era, the buffalo is an important tool of agricultural production, year after year to kill the cattle on the local productivity caused significant losses, later, Jiang Yang begged to help the shaman to pray to the ancestor, the ancestor's promise, and then every year in the fall after the harvest, according to the twelve branches of the celestial calendar every year to hold a small festival (later called the year of the Miao). A big festival was held every 12 years.

In the actual interview with the researcher, Mr. Pan told the researcher why he kills cows and eats beef during the Drum Festival. A Miao family in ancient times had two sisters, beautiful, kind, hardworking and intelligent, the sister was called Flower and the sister was called Bug. One day the sisters went up the mountain to cut firewood, was two tigers, the tiger in order to coax the sisters, so the illusion of two young people, invited the two sisters together into the mountains to pick fruit, the tiger so the sisters will be tricked into the mountains to eat. The whole was devastated by the death of the sisters, their father and brother designed a trap to catch and kill the tigers, and at the same time closed the gate of the . The gate of the After killing a calf to pay tribute to the two dead sisters, they invited all the people in the to eat the Beef to warn everyone not to to be deceived again. to be deceived again.

(2) Originally from the drum club system

The Drum Festival, pronounced "gunongjiangnie" in the Miao language, means a festival that links members of the community by means of a "drum festival"

and is a ceremonial activity based on the extended clan family. The social system linked by the "drum" is a unique social management system of the Miao. Li, Y. (1999) in his article "A Brief Discussion on the Social Organization of the Miao People", pointed out that in the ancient Miao society, the "drum society" was the basic unit of society. The "drum society" is a family organization formed by people during the migration period, and a common bronze drum represents the same "drum society". The people in the same drum society symbolize that they have the same ancestors, common bloodline and collective memory. Wei ,W(1983) pointed out in his article, "Further Exploration of the Origins of the Miao Drum Society and the Discussion Hammer," that the Miao Drum Festival originated in the ancestral matrilineal clan society of the Miao people, during Intangible Cultural Heritage the drum society was an interracial marriage group. The origins of the Drum Festival and the Drum Society system reflect the Miao's social order of ancestry, order of elders and children, respect for the elderly and love for the young, and the concept of living in harmony with one's neighbors. All ceremonies of the Drum Festival are organized by the Drum Society. All the ceremonies of the Drum Festival are organized by the leaders of the Drum Society, "Drum leaders", who are elected by the masses. The "Drum leader" is elected by the people, and the "Drum leader" organizes and arranges a series of procedures



from the killing of cows for the ancestors to the festival activities, and the people must obey them.

Figure 6 The scene of the Drum Festival activities in Huangli Miao Village.

Sources:Wang xianmin (2023)

(3) Originated from nature worship

The Miao people believe that everything has a spirit, and that nature has its own gods for mountains, trees, thunder, electricity, wind, and rain. Intangible Cultural Heritage are the gods of mountains, trees, thunder, electricity, wind, and rain. For example, in most Miao s, every family has its own tree of life. Whenever an old man is not feeling well, his family will hold the ceremony of adding food to the old man from time to time to worship the tree of life to add to his happiness and dragonevity. In addition, in the totems of Miao costumes, there are trees, butterflies, buffaloes, fish, frogs and other natural objects, reflecting the Miao people's worship of nature. Therefore, the origin of the Drum Festival can be traced back to the Miao people's worship of nature. The Miao people, who mainly live on agriculture and planting, have formed a practical view of conforming to nature, respecting nature and protecting nature in the course of living with nature for a dragon period of time. Before the Drum Festival, the dragon Recruitment Ceremony will be conducted. It also confirms the nature worship of the Miao people.

Miao Ancient Songs In the Maple Song, it is written that in the earliest days there were 12 water dragons and 12 dry dragons in the world. Dry dragons The 12 water dragons were controlled by water buffaloes, while the dry dragons were controlled by human beings. The Miao people mainly focus on farming activities and need water to water the land and water buffaloes to plow the land, therefore, the Miao people mainly recruit "water dragons" to attract dragons. Hope to recruit water dragon , people and animals will be prosperous, and the grains will be plentiful. Therefore, inviting the dragon is not only a custom, but also the desire of the Miao people for a better life.

(4) Originated in remembrance of ancestors

Miao ancestors Chi You, in the war with Emperor Huangdi defeat, the ancestors of the Miao people can only be generations of frequent relocation, they did not establish their own country in the whole history, often relocated without a fixed habitat, and many times by the powerful central dynasty of exclusion and expulsion, it is difficult to return to their hometowns. It is difficult to return to their hometowns,

nor can they go back to the tombs of their ancestors to pay homage to them. Miao people remember their ancestors in their hearts, so they were inspired by the "butterfly mother is born from the heart of the maple tree" legend, they cut down the maple (later used other high-quality wood) sawed into about five feet dragon, hollowed out the heart of the maple wood, the two ends of the hoop on the animal skin, made of cylindrical drums, as the ancestral spirit of the place of residence, ancestor sacrifices have evolved into sacrifices to the drums. They believe that a quiet and peaceful life comes from the shelter of the ancestors, ancestor worship has become the most important cultural activities and beliefs of the Miao people, so that future generations will not forget the ancestral teachings of the ancestors through the



drum ancestor worship rituals, to seek a common identity of the community, to enhance the inner cohesion of the clan, and to maintain the normal functioning of the Miao society.

Figure 7 Drum worship ceremony

Sources: WeChat Official Account YouranLeishan(2023)

2 Traditions

The Drum Festival is Intangible Cultural Heritage in folklore activities, during Intangible Cultural Heritage ancestors are worshipped, copper drums are sounded, copper drums are danced, lushengs are played, lushengs are danced, young

men ask young women for flower ribbons, dresses are worn, and cultural parades are held; competitions are organized for cockfighting, bullfighting, basketball, and Miao songs; and production activities such as killing pigs, chickens, ducks, patties, and catching fish are also held.

3. Rituals

(1) Election of drum leaders

"Drum leader" is the main commander during the "Drum Festival", all the activities are arranged by the drum leader to prepare the staff one by one, the drum leader has the supreme status. The drum leader is elected by the rs and needs to be rotated in every ceremony, the term of office is usually twelve years and cannot be re-elected. As soon as the current "drum festival" is completed should be immediately re-elected the next drum leader. Drum leaders must be elected among the male youth of the , recommended by the 's respected elders, after Intangible Cultural Heritage the meets to exchange arguments and is voted on by the 's leader of the family. The election of the "drum leader" must be based on the following principles: the drum leader must be of high moral character, loyal and sincere, his words and behavior must set an example for the rs and represent the image and prestige of the whole , he needs to have a certain degree of cultural knowledge, be able to speak and write, be married, have two children, have both parents alive, and be from a well-off family. In addition, the alternative's "year, month, day and hour of birth" must match the bronze drum. If the "year, month, day and hour of birth" does not match with the drum, he or she cannot become a drum leader. They believe that if the "year, month, day and hour of birth" does not match with the drum and he becomes the leader of the drum, the drum will bring disaster to his family or the whole (Liu, 2010)

(2) Determine the time

Miao Drum Festival is divided into "Big Drum Festival" and "Small Drum Festival" according to the length of time between the holding of the festival, the Big Drum Festival is held once every 12 years, and it is the most solemn ceremony for the ancestors of the Miao people in the Xijiang area. The Small Drum Festival (also known as the Miao New Year Festival) is held once at the end of the Miao calendar year. The Drum Festival is held once every 12 years and lasts for 3 years each time. Using the Heavenly Stem and Earthly Branch dating method, the festival is actually

held once every twelve years following the signs of the zodiac. Specifically, it means that according to the names of the twelve signs of the Chinese zodiac (mouse, cattle, tiger, rabbit, dragon, snake, horse, sheep monkey, chicken, dog and pig), it is projected year by year and month by month, so that if the first Drum Festival is held in the year of the rat, the second Drum Festival will be held in the year of the rat, Intangible Cultural Heritage will be held in the following twelve years. Each branch is based on the year, month and day of the beginning of migration, or the year, month and day of moving into the current residence, or the phases of the leader of the first migration to this place to determine the year, month and schedule of the Drum Festival in the . The time of the Drum Festival varies from to , and s of the same Drum Society clan have the Drum Festival in the same year, assuming that they are descended from a common ancestor. At the time of the Drum Festival, the leader drummer holds a collective meeting of the clan of the drum community in July-August of the same year, and convenes highly respected elders, cadres, and agricultural production managers in each to discuss and decide on the specific time for the annual activities of the Drum Festival.

Leishan County, Guizhou Province contains 137 administrative s under its jurisdiction, and of the 137 administrative s, about 96 will organize drum festivals. The Miao ancestors had a wise arrangement of the festival time. Xijiang Miao people pay more attention to the you come and go, between the and the , and , many are relatives, in order to ensure that the people can be courteous, Miao forefathers after discussion, the annual festival of the various drum community clan in the time to separate over, so as to ensure that everyone's convenience to go around.

Table 3 Schedule of drum festivals

Name	Date	Village	element	Level of visitor participation
Drum festivals	November 18-30, 2023	Tao Yao , HuYang , Lang Dang	Lusheng Dance, flower belt exchange, bullfighting contest, Miao song contest,	5

Drum festivals	November 19- 31, 2023	Huangli , Wuyao , Zhongzhai , Yangwu	Basketball games, Miao song contests, bonfire celebrations, Lusheng dancing,	6
Drum festivals	November 16-31, 2023	Kaitun	Basketball games, Miao song contests, bonfire celebrations, Lusheng dancing,	4
Drum festivals	November 14-30, 2023	Ganjiao	LushengDance , flower belt exchange, bullfighting contest, Miao song contest,	7
Drum festivals	November 4-14, 2023	Langde	LushengDance, flower belt exchange, bullfighting contest, Miao song contest,	7
Drum festivals	November 9 - 19, 2022	Dongyin Yangpai Pingzhai Nangui	Welcome Ceremony, Lusheng Dance,Flower Ribbon Exchange, Basketball Competition, etc.	6
Drum festivals	November 19 - 30, 2022	Baibi Wu Yang	bullfighting contest, Miao song contest, etc.	5
Drum festivals	April 23-30, 2024	Kai li	dragon Dance Ceremony	4

(3) Regulation of production activities

In the year when the Drum festivals approaching, the elders and people make arrangements and adjustments in their agricultural life accordingly during the year in order to be able to participate in the drum festival on time. Sowing and harvesting of food is done in time to ensure that there is time to participate in the celebration of the drum festival.

4. Equipment Evolution

In the Miao Drum Festival ceremonial activities, people prepare one-sided copper drums, lusheng, Miao dress, water bullock, black hair pig, and other essential items for the festival. ", "water bull", "black hair pig" and other essential items for the festival, each item has its specific function and cultural connotation and symbolism. The leader of the drum is responsible for the preservation of the bronze drum, the drum festival rs, need to raise a good festival in advance with a fat pig, if the rs do not have a plan to raise a pig, we have to prepare for other s to look for and buy a black hair pig. So that they can kill the pigs for the festival, eat pork to celebrate, and give them to their friends and relatives. Those who go to the Drum Festival as guests need to prepare fish, male ducks, firecrackers and so on.

1) Evolution of sacrificial offerings

According to the traditional custom of organizing the Drum Festival, the Miao people in the Xijiang area will slaughter buffaloes to sacrifice to their ancestors. They believe that cattle have a close relationship with their ancestors, so buying cattle becomes the top priority of the Drum Festival. As the cattle for ancestor worship, the selection standard is relatively high, so the Miao people need to choose and buy good quality cattle in advance before the Drum Festival is held. Therefore, on the eve of the Drum Festival, the price of cattle skyrockets. This increased the rs' expenses, and the excess spending was not a small financial burden for the Miao people, Intangible Cultural Heritage then evolved into a situation where several families pooled their money to buy a cow. And to the farming era, the buffalo as an important production tool, it has a very important significance for agricultural production, kill the buffalo

sacrifice will cause greater damage to agricultural production, gradually, the Miao people will use pigs instead of cattle as sacrifices to ancestors.

2) Evolution of the drum





In the Miao Drum Festival, the drum serves as a central cultural symbol and ritual tool with important religious and social functions. Drums are used in sacrificial ceremonies to symbolize the cohesion and inheritance bond of the community. With the development of history and social changes, the type, shape and use of drums have evolved to some extent.

The types of drums used by the Xijiang Miao vary in different historical periods and rituals. Usually, these drums are distinguished by material, shape, size and weight, and different drums serve different purposes in the ceremonies. The following are some of the main types of drum (J. Su, 2024)

Wooden drum used in early times were usually carved from a single piece of maple trunk, hollowed out inside and covered with animal skins at both ends. Larger in size and heavier in weight, wooden drums were used primarily in large-scale ceremonies. It symbolizes a direct connection with nature. With the development of smelting technology, the Miao began to use copper drums. These drums not only symbolize authority and ancestral patronage, but are also used in important sacrificial ceremonies. Because of their complexity and symbolism, copper drums are considered one of the most sacred ritual tools of the Miao. Often large and loud, copper drums are the central element of the Miao drum festival and the main instrument of the drum festival. Single-sided drums are used in some ceremonies for specific prayers and ancestor worship. Compared to double-sided drums, single-sided drums are lighter, but equally important in terms of sound effects and rituals. Single-sided drums are lighter and are mostly used for specific ceremonies in modern drum festivals, especially in occasions where flexibility and mobility are required. Although they are smaller and lighter than brass drums, they are equally important in terms of sound and ceremonial function. Small brass drums are usually used to assist in large-scale rituals or used as performance instruments, especially in cultural events such as the Lusheng dance. Their smaller size makes them easy to carry and maneuver, making them suitable for use in ceremonial accompaniments and

celebrations. The following table details the shapes, sizes (width, height) and weights of the different types of drums and how they are used in the different ceremonies of the Drum Festival:

Table 4 evolution of drums

Types of drums	Period of use	geometry	sizes (width x height)	Weight (kg)	Usage Scenarios	Picture
percussion instrument in the form of a drum	Ancient and Early Drums	cylindrical	80cm x 120cm	50-70	Early rituals and prayers for rain	
copper drum	Medieval to modern	Round, Double Sided	60cm x 100cm	80-100	Major rituals and ancestral ceremonies	
Single-sided brass drum	modernity	Round, Single Sided	50cm x 80cm	40-60	Specific Blessing and Ancestor Ceremony	
Small bronze drum	modernity	cabochon	40cm x 60cm	20-30	Auxiliary rituals, small ceremonies	

3) Cultural connotation of copper drums

The earliest bronze drums were created around the 7th century BC, more than 2,600 years ago. According to historical records, copper drums were introduced into Guizhou between the end of the Warring States period and the Western Han Dynasty. Early copper drums were regarded as representatives of power and divine strength, and needed to be properly preserved so that they could be brought out to perform during grand festivals, while today's copper drums have been widely spread in the ethnic minority regions of southwestern China as an important folklore activity. From the point of view of the copper drum in Xijiang area of Qiandongnan, basically

belong to the Majiang style copper drum, the time is about in the Tang and Song dynasties. Drum body is short, the drum surface center for the 12 mango pattern, surrounded by travel flag pattern, flowers, plants, animals and other patterns. Xijiang Miao drum festival used by the copper drum weighing 29 kg, about 26 cm dragon, drum diameter 46.5 cm. The drum surface is the key decoration of the bronze drum. The plane of the bronze drum is circular, with a slightly convex center, resembling a sun with 12 raised lines radiating out from the center, like the rays of the sun. The decorative pattern on the bronze drum is also known as "sun pattern." Starting from the sun pattern at the center, there are 9 circles expanding outward, with various patterns decorating each halo. It can be seen that the bronze drum displays the



materialized embodiment of early human sun worship, originating from the sun worship rituals where ancestors prayed to the heavens and the earth for good weather and bountiful harvests.

Figure 8 Sun Pattern Bronze Drum

Sources: Wang xianmin (2023)

5. Process

Drum Festival for a total of three years for a cycle, the first year for the "dragon Ceremony" to prepare for the drum festival, the second year to wake up the drum ceremony, organized by the leader of the drum a few young people to complete the third year is known as the year of the drum, the drum is the entire cycle of drum

festivals, the most important ceremonial year, most of the activities lasted for 10 to 15 days, including into the guest, ancestor worship, welcoming drum, farewell drum.

In the first year of the festival, the " dragon Calling Ceremony" and the "Drum Receiving Ceremony" are held, and the dragon Calling Ceremony is held in February of the first year of the festival. All the men, women and children of the drum society need to gather at the dragon Welcoming Ceremony. Maple Tree Under the maple tree, the "drum chief" presides over the " dragon Recruitment Ceremony". Under the guidance of the Ghost Master, the representatives elected by each family in the carry the bronze drums and offerings adragon the highest mountain peak of the . At the top of the mountain, the ghost master and the elders of the set up the sacrificial table. The Ghost Master started to throw the " dragon Inviting Rice" and began to recite the dragon Inviting Words. After the ghost master finished reading the words of inviting the dragon, all the people began to return home. Adragon the way, the ghost master threw out the rice of inviting the dragon, and every time they went over a hill, they also inserted a white paper money of inviting the dragon. And the rest of the men, women and children are waiting at the dragon Welcoming Ping and need to be at the Offering Table The ghost master will distribute the rice collected by the dragon inviting team and the soil dug from the mountain, together with pork, to every family in the , indicating that the dragon has been introduced to every family, and that with the protection of the dragon, there will be good weather and good harvests. Receiving the drum refers to the brass drum from the previous drum leader's house to the new drum leader's house in the drum hall to place, to receive the drum to hold a grand ceremony.

In the second year of the Drum Festival, five smart and capable married men are elected by the drumleaders to purchase bullocks under the leadership of the drumleader chiefs, and at the same time complete the task of waking up the drums, Intangible Cultural Heritage refers to the brass drums in the drum hall, turning them over a bit, not to be struck, informing the ancestors of the imminent killing of the bullocks to be sacrificed to the ancestors, and to give a preview of the festival to the ancestors.

The third year of the Drum Festival refers to the Year of the Drum, Intangible Cultural Heritage will complete the ceremonies of entering the guest, ancestor worship, drum jumping and sending off the drum. The specific process is as follows:

(1) Welcome ceremony

On the day of entry, s celebrating the drum festival will set up 12drinks at the entrance to the .To meet friends and relatives, friends and relatives to celebrate the drum festival, you need to prepare gifts, can not go empty-handed guests, to prepare a basket of glutinous rice, a pot of rice wine (5-10 pounds), fish should be singular, not even, for 3, 5, 7, 9, the fish must be used to hemp rope through the mouth of the tie hanging on the flat, a duck (can not send a rooster), a number of firecrackers.



Figure 9 Children bringing gifts to visit relatives' homes

Sources: WeChat Official Account YouranLeishan (2023)



Figure 10 Drum Festival gifts prepared by villagers for relatives (Odd number fish)

Sources: Wang xianmin (2023)

Guests to the host's door, will be prepared for the firecrackers, in the host's doorway, said to the host family, said their arrival, firecrackers will lay a layer of red firecrackers after the firecrackers, said to be a red carpet of festivities, the host family came to the door to meet the guests. Some families also set up a small barrage of wine at the door, and guests can enter the house only after drinking. On the evening of the festival day, the host family will slaughter the ducks and fish brought by the guests, and the ducks and fish will be boiled in fresh water so that they can be used whole to offer to the ancestors. In addition, the hosts discharge the other gifts brought by the guests in front of the ancestral hall to offer to the ancestors. And read to the benediction to pray for the ancestors to bless everyone with peace and health. And when the guests leave on the day of sending off, the hosts need to prepare return gifts such as pork, pig legs, glutinous rice, and home-brewed glutinous rice wine for the important guests. Among them, all four legs of the pig should be left for relatives and friends, but the one with the tail must be left for the uncle's family, otherwise the uncle's family will be unhappy.

(2) Ancestor worship ceremony

Ancestor sacrifice is to kill a pig to sacrifice ancestors, generally first by the drum leader home first killed, walled city on the other families can only after the kill, Intangible Cultural Heritage if the leader of the family robbed before the drum to kill the pig, often regarded as unlucky. After the pig is killed, the ancestors and drums will be sacrificed to open the grandest feast during the Drum Festival; the drum sacrifice link, organized by the drum leader drum ceremony, the same drum community of the elderly, family members, men, women and children must be dressed in Miao attire to attend the ceremony.

(3) Drum ceremony, Intangible Cultural Heritage is a collective term for all the activities such as lusheng dance, bonfire celebrations, and the exchange of flower ribbons, starts after the festival ceremony and usually lasts for about ten days.

(4) Send the drum link, is the end of the whole drum festival activities, after all the activities, the copper drum will be sent back to the drum hall, in the middle of the drum can not be struck, waiting for the next drum festival.

6. Related Performances

During the Drum Festival, the people of Xijiang Miao Village will hold performances including grand costume parade, lusheng dance, exchange of flower belts between young men and women, 12 rounds of welcoming wine, bonfire party, and other performances.

1) Lusheng Dance Performance

During the Drum Festival, the lusheng dance performance is composed of villagers from the Miao village, divided into three groups, each consisting of over ten men playing lusheng and dozens of Miao women in elaborate costumes following closely behind, dancing the lusheng steps. The performance teams move in a counterclockwise direction around the performance area, with the men playing lusheng tunes "Welcoming Tune" and "Stepping Dance Tune." The "Welcoming Tune" has a deep and melodious melody, with footwork known as "exploratory steps," where there are "three steps and one exploration," as the feet linger momentarily in the air, simulating the difficult journey of the Miao ancestors migrating westward. The women's arms move rhythmically back and forth with their bodies, fully displaying the elegance of Miao women. The "Stepping Dance Tune" is lively and cheerful, using "fast stepping steps," with "three steps and one step," where the left foot steps quickly forward and lands, followed closely by the back foot stepping down, and the women's arms swinging "two steps and one swing." The lusheng dance performance



adds extraordinary liveliness to the Drum Festival.

Figure 11 Miao girls dressed in traditional costumes Performance lusheng dance

Sources: WeChat Official Account YouranLeishan (2023)

2) Exchange of Flower Belts Ceremony

The Miao youth uphold the ancient custom of free love. During the Drum Festival, it is a great opportunity for young men and women to meet. Unmarried girls can wear a red flower on their chest, attend the flower belt exchange activity in their best attire, and men must learn to play the lusheng in order to win the hearts of the girls (D. Yu, 2009)

The segment where young men and women express their emotions is called the exchange of flower belts. Men play the lusheng and lead the dance, while unmarried girls follow along with their sisters, mothers, and other relatives, moving in a counterclockwise direction. The tune played by the men is the "Exchange of Flower Belts Dance Tune," with a "fast stepping" dance step. Unmarried women in their best attire are positioned on the outermost circle of the entire circle, waiting for unmarried men to play the lusheng and follow their steps. If the two are in agreement, the woman will hang her flower belt or silver ornament on the man's lusheng, signifying a willingness to get to know each other better. After the exchange of tokens, if both



parties are willing to understand each other, whether there will be a subsequent marriage depends on the emotions of both sides. If a man completes three circles

without receiving a token of affection from a woman, he must leave the performance venue.

Figure 12 Boys playing lusheng to express affection

Sources: WeChat Official Account YouranLeishan (2023)

3) Bonfire Celebration Performance

The bonfire celebration is one of the traditional customs of the Drum Festival. To align with the current trend of revelry and dance culture, the traditional bonfire celebration performance in Xijiang Miao Village during the Drum Festival has evolved into a collision of traditional and modern disco performances, while also initiating live streaming online to engage virtual audiences in the disco festivities. The bonfire celebration dance performance is typically arranged on the evening following the "Exchange of Flower Belts" ceremony for young men and women, celebrating successful matchmaking and the night of revelry as the Drum Festival draws to a close. Miao girls will shed their elaborate attire for everyday clothes, and as the bonfire roars to life, people at the venue, regardless of age or gender, all join in the celebration, waving glow sticks in time with the music, jumping, twisting, swaying, and cheering. Visitors from outside the area can also participate in the performance. The locals showcase some lusheng dance skills such as handstands, somersaults, and



spins, while other tourists join in with elements of breakdance, hip-hop, jazz, and other physical movements, intertwining various dance elements to create impromptu displays. This caters to the current trend of tourists pursuing fashion, self-expression,

and enjoying the present moment, portraying interpersonal warmth and friendly relationships through diverse clothing, varied music, and multiple types of dance.

Figure 13 Bonfire Celebration

Sources: Wang xianmin (2023)

Summary Research Objective 1: Through methods such as literature analysis and on-site interviews, the historical background of the Drum Festival has been explored. This includes the origin of the Drum Festival, which originated from mythological legends, social systems, ancestor worship, and nature worship. The development of the Drum Festival has undergone five periods: ancient times, Qing Dynasty period, mid-20th century, 1980-2006 period, and from 2006 to the present. The traditions of the Drum Festival include electing a drum leader, determining the festival time, and preparing festival materials. The activities of the Drum Festival involve various rituals and ceremonies such as the dragon dance ceremony, welcoming guests, ancestor worship ceremonies, and festive celebrations.

4.2 To Study SWOT Analysis Drum Festival protection and Development in Xijiang

This chapter applies the SWOT analysis method (Strengths, Weaknesses, Opportunities, Threats) to conduct an in-depth analysis of the cultural protection and tourism development of the Drum Festival in Xijiang Miao Village. Through the collection of literature and on-site research data, the current situation of tourism development in Xijiang Miao Village and the existing issues are summarized and classified. (Emmanuel, 2014) A systematic analysis is conducted from the perspectives of internal strengths and weaknesses, as well as external opportunities and threats. This helps to fully understand the strengths and weaknesses of the Drum Festival in Xijiang Miao Village in terms of cultural inheritance and tourism development, while also identifying the opportunities and challenges faced in cultural tourism development, in order to propose Strategies for protection and development.

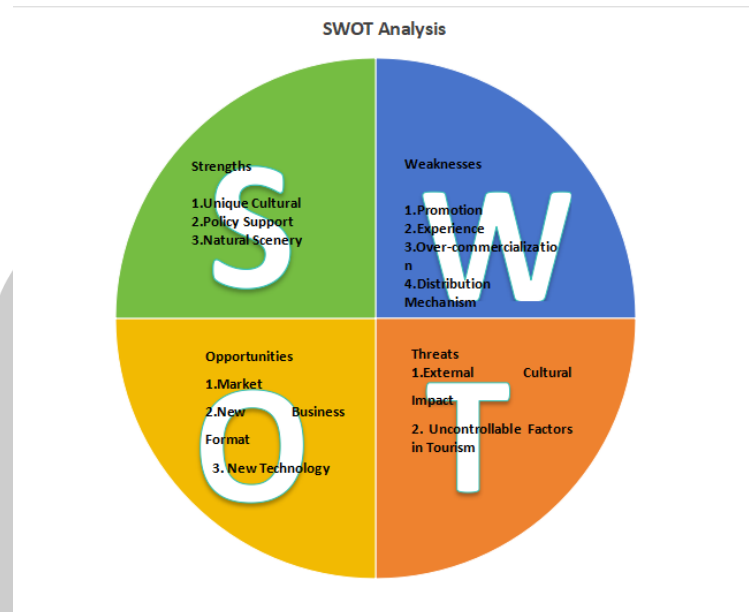


Figure 14 SWOT Analysis Pie Chart
Sources: Wang xianmin (2024)

4.2.1 Strengths

(1) Rich and unique Miao culture

The Drum Festival of Xijiang Miao Village is an important traditional festival of the Miao people. The rich and unique culture of the Drum Festival provides rich cultural resources for the development of cultural tourism. These unique cultural resources can bring tourists a differentiated experience and play a very important role in attracting more tourists to Xijiang Miao Village. Among these rich cultural resources, according to the closeness between the cultural resources of the Drum Festival and the development of the cultural tourism industry, the cultural tourism resources of the Drum Festival can be divided into: core cultural layer, indirect cultural layer, and related cultural layer. These rich and unique resources are the advantages of Xijiang Miao Village in developing cultural tourism.

1) Core cultural layer

The core cultural layer refers to the Miao culture that tourists can directly participate in and experience in person during the tour, including folk activities, food culture, and clothing culture of the drum festival.

During the drum festival, tourists go to Xijiang Miao Village, a tourist destination, to participate in and experience the traditional folk activities of the drum festival, and can have a deeper understanding of the Miao culture. As the core area of Miao culture, Xijiang Miao Village has preserved the traditional rituals and cultural expressions of this festival, providing tourists with a rich cultural experience. The authenticity and originality of the culture allow tourists to feel the strong historical atmosphere, which is undoubtedly a major advantage of the Xijiang Miao Village Drum Festival. A series of folk activities held during the drum festival, such as reed pipe dance performances, flower belt exchange, 12 welcoming wine performances, basketball games, fireworks shows, bonfire parties, Miao costume parades, bullfighting competitions and other cultural activities, have a strong cultural appeal, allowing tourists to have an intuitive and profound experience of Miao culture in a short period of time. Become the core way for tourists to understand the Miao culture. The core concepts of the Drum Festival, such as respecting nature, remembering ancestors, uniting family members, making friends and falling in love, have generated emotional resonance and enhanced the cultural identity of the Drum Festival.

At the same time, during non-holiday periods, Xijiang Miao Village also carries out regular performances of drum festival culture to create a good cultural atmosphere for tourists, which has become an advantage of cultural tourism in Xijiang Miao Village. Xijiang Tourism Company has absorbed more than 300 villagers who are familiar with Miao songs and dances and reed pipe performances to participate in the scenic area's drum festival cultural publicity activities, such as Miao ancient song singing, 12 welcoming wine performances, and folk customs of exchanging flower belts, which have promoted the inheritance and revitalization of Miao drum festival culture. The preservation of cultural venues and the reproduction of drum festival cultural activities provide tourists with a channel to understand Miao culture while also promoting the inheritance and development of traditional drum festival culture.

Clothing is an important symbol and external symbol of a nation's identity, and it is also an important carrier of a nation's culture. The Miao costumes in Xijiang Miao Village are famous for their exquisiteness, beauty, and superb skills. The production of Miao costumes in Xijiang Miao Village includes two national intangible cultural heritage skills, namely Miao embroidery skills and Miao silver jewelry



Figure 16 Middle-aged women dressed in festive attire for the drum festival
Sources: WeChat Official Account YouranLeishan (2023)

Food ranks first among the six elements of tourism: "eating, accommodation, transportation, sightseeing, shopping, and entertainment". It can be seen that tasting special food is important for carrying out tourism activities. The diverse and special food of Xijiang Miao Village has become an important advantage for Xijiang to develop cultural tourism.

In the Miao people's dietary system, the Miao people in Leishan area like to eat glutinous food. The output of glutinous food is not high, but in their opinion, glutinous food is easy to carry and easy to preserve in agricultural production, and can resist hunger for a dragon time. It has become one of the favorite foods of the Miao people, and therefore many glutinous rice-related foods have been produced, such as colored glutinous rice, glutinous rice cakes, and glutinous rice wine.

The meat is mainly pork, supplemented by chicken, duck, rice field fish, etc. During the drum festival, the villagers will pool their money to buy cattle and slaughter them to share the food for guests. Sour soup beef hot pot is bound to become an indispensable dish on the table. The production of beef, from buying cattle, slaughtering to the final product, is completed by the whole village. Making

delicious food can not only maintain the interpersonal relationships of the Miao people, but also attract tourists to taste it. In addition, during the drum festival, Xijiang Miao Village will also hold a dragon table banquet. The longest banquet can accommodate hundreds of people at the same time, so it is called a dragon table banquet. The dragon table banquet is the highest form of Miao banquet and the highest etiquette for entertaining guests. The dishes on the dragon table banquet are mainly traditional Miao delicacies, chicken porridge, beef from Leigong Mountain area, black pork, sour soup fish, etc. During the festival, people also drink rice wine made from glutinous rice. Miao girls hold the wine glasses and toast songs. The host and guests toast each other and taste the food. When they are happy, they pick up benches and dance cheerfully, creating a festive atmosphere of joy and peace. The dragon table banquet of the festival turns into a sea of singing and dancing. Tourists can also participate in it to add an unforgettable experience to the journey. This dragon-standing food culture, with singing and dancing and rich fun activities, is difficult to be directly copied and imitated by other regions, so it is an advantage for Xijiang Miao Village to develop cultural tourism.(Liu, L.&Qiu, 2024)

2) Indirect cultural layer

During the Drum Festival, the handicraft culture indirectly displayed through folk activities, clothing displays and other channels formed the indirect layer of the Drum Festival cultural resources. The ornamental nature of these handicrafts has become an important factor in attracting tourists to Xijiang Miao Village.

The Miao people in Xijiang Miao Village have intangible cultural heritage such as Miao embroidery and silver jewelry. Among them, Miao embroidery is famous for its exquisite embroidery skills, delicate embroidery, exquisite stitches, and complex and layered patterns. The embroidery techniques of Miao embroidery include needlework, threadwork, pattern design, etc., which require dragon-term training and accumulation to master; Miao embroidery has a variety of pattern designs, including flowers and birds, insects and fish, landscapes, and figures. These patterns are not only decorative, but also carry the culture and emotions of the Miao people.

Each Miao embroidery work is the result of the Miao people's heart and wisdom; the themes rich in ethnic characteristics, the patterns and themes of Miao embroidery are often related to the Miao people's traditional culture, myths and legends, and living customs, such as Miao festivals, weddings, farming life, etc., reflecting the Miao people's love and respect for nature and life; the colorful color matching, Miao embroidery is famous for its colorful color matching, and the commonly used colors are red, green, blue, yellow, etc. These colors are bright and lively, giving people a visual impact, showing the Miao people's passion and yearning for life. It is a precious work of art in the Miao cultural heritage.



Figure 17 Miao embroidery patterns

Sources: Wang xianmin (2023)

Silver jewelry occupies an important position in the traditional culture of the Miao people, with unique characteristics and style. The production process of Miao silver jewelry is very exquisite. The traditional production of silver jewelry requires

many processes, including casting, forging, inlaying, carving, etc., and the process is complex and meticulous. The design style of Miao silver jewelry is unique, and often uses traditional ethnic patterns and symbols, such as dragons and phoenixes,

flowers and birds, etc. These patterns are full of symbolic meanings and represent the beliefs, culture and emotions of the Miao people; Miao silver jewelry is of various categories, including earrings, bracelets, necklaces, rings, hair accessories, etc. Each piece of silver jewelry represents the identity, status and cultural identity of the Miao people, and is an indispensable decoration in their daily life and festivals; Miao silver jewelry is not only a decoration, but also a carrier and expression of Miao culture. Through silver jewelry, we can understand the living customs, beliefs, aesthetic tastes, etc. of the Miao people, which is an important part of the Miao cultural heritage.



Figure 18 Miao ethnic silver jewelry
Sources: Wang xianmin (2023)

3) Related cultural layer

The related cultural layer refers to the architecture of the Miao people. Architecture is not only a place for local people to live, but also a carrier of Miao culture. Visiting ancient buildings, eating and staying in characteristic stilt houses have become an important part of tourists' cultural tourism.

The stilt houses that have been preserved for thousands of years. It is an ancient residential architectural style formed by the migration of Miao ancestors. The stilt houses in Xijiang Miao Village are gradually improved by the Miao people in the mountainous environment. It is also a living fossil for studying the residential architecture in the south of China in ancient times. The Miao people have many etiquette and particularities in the process of building stilt houses, and integrate the history and culture of the Miao people into the stilt house residential architecture. The traditional houses in Xijiang Miao Village are built adragon the mountains and distributed in parallel. They are typical mountain Miao villages. The spatial pattern of the village is characterized by "large concentration and small dispersion". Most residents gather together, and a small number of residents live scattered on nearby mountains. Xijiang Miao Village is built with wood, and the materials are taken from the fir in the Leigong Mountain forest. It is a typical "stilt house" style residence. The stilt house is usually divided into three floors. The bottom floor is used for pig pens, chicken coops, firewood, production tools and other sundries. Some families will arrange toilets here. The middle floor is where people live. The middle is the main room, which usually houses the rankings symbolizing ancestors. Every New Year or important ceremony at home, Wine, meat, incense, paper and other items are used for sacrifice, so family ancestor worship, banquets, meals or reception of guests are mostly held here. Some families also place flowers and trees on the pillars of the second floor to ensure the safety, health and strong growth of their children. In addition, a unique "beauty backrest" is built on the outside of the main hall. The Miao language is transliterated as "jiexie". Beauty backrest is generally a dragon board installed outside the main hall on the second floor as a bench, with rows of curved and oblique wooden strips extending outward, mainly used for coolness, viewing and rest.

พหุ ประถมศึกษา



Figure 19 Miao ethnic wooden architecture
Sources: Wang xianmin (2023)

In summary, the first major advantage of the Xijiang Miao Village Drum Festival in developing cultural tourism is the rich and unique Miao culture, including folk activities, clothing experience, and food experience at the core cultural layer; handicraft appreciation and experience at the indirect cultural layer; Miao characteristic architecture at the related cultural layer. These rich and unique Miao cultures stimulate tourists' unique experience from multiple senses of tourists, vision, hearing, taste, and touch, and enhance the cultural appeal of Xijiang Miao Village.

(2) Government protection policy support

In recent years, the national and local governments have issued a number of policies on the protection of intangible cultural heritage, clarifying the importance of cultural protection and tourism development. Driven by these policies, Xijiang Miao Village has received a large amount of funds and resources for the protection of the cultural carrier of the Xijiang Miao Village Drum Festival, cultural tourism development, and infrastructure construction. Yu, D. (2009) mainly carries out the protection of festival-related intangible cultural heritage from three aspects: first, protecting the inheritors, second, protecting the material carrier of intangible cultural

heritage, and third, protecting cultural venues. Xijiang Miao Village has different protection policies and measures in these three aspects, which has enabled the Xijiang Miao Village Drum Festival culture and cultural carriers to be well preserved, becoming an important advantage for Xijiang Miao Village to develop tourism.

1) Use tourism funds to protect cultural inheritors

The protection of intangible cultural heritage requires financial support. In order to better protect and develop the intangible cultural heritage projects of Xijiang Miao Village, Xijiang Miao Village established Xijiang Miao Village Tourism Co., Ltd. in 2008. The company adopts a dynamic protection model that combines Miao culture with tourism. It is managed by the scenic spot and sells tickets. 18% of the ticket revenue is used for the protection of local ethnic culture each year. The development of festival tourism has increased the income channels of local residents. They not only have operating income, asset income, employment income, but also ethnic cultural protection income. From 2009 to 2017, the scenic spot has distributed a total of 110 million yuan in ticket revenue to villagers who have protected intangible cultural heritage, with an average of more than 70,000 yuan per household. Through material rewards, local people are encouraged to protect Miao culture and pass on the Xijiang Miao Village Drum Festival. The development of festival tourism has increased the income channels of local residents. They not only have operating income, asset income, employment income, but also ethnic cultural protection income. By establishing a long-term management mechanism, it is ensured that residents can obtain tangible economic benefits in the process of tourism development, thereby enhancing their sense of participation and responsibility in the protection of traditional culture. The increase in villagers' income and the decrease in the number of people going out also ensured the smooth holding of the Drum Festival. People generally participated in the Drum Festival, thus achieving the protection of the inheritors of the Drum Festival culture.

2) Introduce policies and rewards to protect cultural carriers

In order to protect the cultural carriers of traditional festivals such as the Miao Drum Festival from being lost, Xijiang Miao Village, under the leadership of the government, has introduced protection policies, such as the "Xijiang Miao Village Cultural Protection Rating and Reward Measures", "Qiandongnan Miao and Dong

Autonomous Prefecture Ethnic Cultural Village Protection Regulations", and "Leishan Xijiang Qianhu Miao Village Rural Tourism Complex Master Plan". At the same time, the scenic area has established an ethnic cultural relics and architectural committee to strictly control the architectural appearance standards of the scenic area, including the protection of traditional ancient buildings and the decoration of new buildings, in order to preserve and highlight the characteristics of local architectural landscapes. Encourage community residents to actively participate in cultural protection. Since 2008, the "Xijiang Miao Village Cultural Protection Rating and Reward Measures" have been continuously improved. This measure evaluates and rewards ethnic cultural protection from three aspects: "architectural protection", "behavioral norms" and "environmental protection", and establishes a sharing mechanism for ethnic cultural interests. These measures have effectively improved the awareness and enthusiasm of community residents in cultural protection.

3) Integration of culture and tourism, protection of cultural space

Through the integration of cultural tourism and market-oriented operation model, Xijiang Miao Village has created tourism economic benefits and provided financial support for cultural protection. Through the development of tourism, it has driven villagers to protect traditional residential buildings. With the help of tourism funds, the scenic area has established a number of "Miao cultural courtyards", such as batik workshops, rice wine workshops, drum halls, etc., to ensure that the cultural scenes of Miao culture are protected; at the same time, Xijiang Miao Village has successfully combined the clothing culture of Miao drum festival culture with tourism experience through the development of cultural tourism, and has achieved remarkable results in promoting Miao clothing culture.

The costumes of Miao women are a major highlight of Miao culture. During the Drum Festival, young girls must wear Miao costumes and perform related performances. Xijiang Miao Village combines traditional Miao costumes with travel photography in the tourism industry and launches the "Miao Costume Tourism Photography" project, which is widely welcomed by tourists. Tourists wear exquisite Miao costumes, distinctive Miao silver headdresses and silver collars, and take photos on the streets of Miao Village, which becomes an unforgettable experience in the trip. This form of cultural experience not only enhances the participation of tourists, but

also drives the prosperity of the local tourism industry and forms the so-called "beautiful economy". The project makes the use of traditional Miao costumes not only stay during the Drum Festival, but also integrates them into tourists' travel itineraries, increasing the application scenarios and scope of Miao costumes.

In summary, Xijiang Miao Village protects the cultural carriers, cultural spaces, and cultural inheritors in the scenic area through different protection policies, making the cultural landscape and cultural atmosphere of Xijiang Miao Village an advantageous competitive advantage in the development of cultural tourism.

(3) Beautiful natural scenery

The beautiful natural environment and the unique cultural background of the Miao people make Xijiang Miao Village a tourist destination that perfectly combines culture and nature. Xijiang Miao Village is located in the mountains of Xijiang Town, Leishan County, Guizhou Province, where natural scenery and Miao culture complement each other. The Miao village is built on the mountain, and the unique terraced landscape, clear rivers and ancient stilt houses constitute a unique natural and cultural landscape.

Especially during the Drum Festival, the various rituals of the Drum Festival are full of mystery. The various performances of the festival are intertwined with the natural landscape, creating a sacred and harmonious atmosphere. This organic combination of culture and nature makes Xijiang Miao Village not only a place for cultural experience, but also an ideal destination for eco-tourism. For tourists, being able to experience the rituals of the Drum Festival in such an environment is undoubtedly a unique experience, which further enhances the attractiveness of Xijiang Miao Village as a cultural tourism destination.

In summary, the SWOT analysis model shows that the Strengths(S) of the Xijiang Miao Village Drum Festival in developing cultural tourism are the rich and unique Miao culture, the support of the government's protection policy, and the beautiful natural scenery.

4.2.2 Weaknesses

(1) Insufficient publicity for the Drum Festival

In the fiercely competitive tourism market, how to attract more tourists to participate and enhance the popularity of the Drum Festival is a challenge, and it is

necessary to strengthen promotion and marketing efforts. Although the cultural aspects of the Xijiang Miao Village Drum Festival have been promoted and achieved certain results, attracting a certain number of tourists, the intangible cultural heritage of the Drum Festival as a brand has not been significantly recognized, and its influence is limited.

At present, the Leishan County-level Media Integration Center now has a media promotion matrix of WeChat, Weibo, TikTok, etc., and has built a "news + government affairs + live broadcast + video" communication model. The Xijiang Miao Village Scenic Area has also opened official Weibo, TikTok and WeChat accounts. However, from an overall perspective, there are still many deficiencies in the communication efforts, and the influence needs to be improved. For example, the official website of the Leishan County Media Integration Center has been downloaded less than 10,000 times, and the number of fans of the Xijiang Miao Village Scenic Area's Weibo account is only 15,000, and the highest number of likes is only 9,073 times, and its communication effect is not obvious. The reason is that the content of the dissemination is not innovative enough, and the content is difficult to attract the attention of a large number of fans. For example, the short videos posted on the TikTok platform often only show a single Miao village scenery or ethnic costumes, lacking the sense of interaction, presence and substitution with fans, and lacking the care for the daily life of local residents and the presentation of a civilian perspective. There is no more intuitive and diverse presentation of ethnic culture, Miao village stories and local customs, and the storytelling and appeal are insufficient. In addition, the integration of the Leishan County-level Media Integration Center needs to be strengthened. The form of media integration is mostly superficial. It only mechanically transfers the content of traditional media platforms to new media platforms, and has not yet formed a trend of deep media integration and development. This is also a major obstacle to the external publicity of the local drum festival culture. During the drum festival, the drum festival was not fully displayed, and the richness and diversity of the folk culture of the drum festival, and its promotion positioning were not clear. Regarding the time, place and method of holding the drum festival, Xijiang Miao Village did not promote it in time through advertising, television, websites, new media and other relevant media channels, and lacked

information about festival tourism to foreign tourists, thus weakening their willingness to visit the drum festival in the area.

(2) Tourists cultural experience is shallow

At present, the cultural tourism market attaches great importance to tourists' unique experience. As an intangible cultural heritage, the core tourism value of the Miao Drum Festival in Xijiang Miao Village is that it has rich cultural activities and customs, which can bring differentiated experiences to tourists. For tourists, in-depth participation and experience are the most attractive points of traditional festival tourism. In the process of in-depth participation in festival tourism, tourists can meet their psychological needs for interaction with cultural heritage. However, in actual experience, tourists have limited opportunities to participate. They mainly watch and appreciate, lacking immersive interactive experience. Even during the drum festival, there are a variety of folk activities, such as costume parades, reed pipe dances, and flower belt exchanges, but there is a lack of tourist-participatory experience projects, and the forms of tourists' experience are very limited. Tourists cannot truly integrate into the core rituals of the festival, resulting in their cultural cognition of the drum festival remaining on the surface. This not only reduces tourists' sense of participation and satisfaction, but also limits the inheritance and dissemination of culture. If folk activities continue to maintain this shallow display form, they may miss a good opportunity to promote cultural inheritance and economic development through cultural tourism. Tourists' participation in folk activities in Xijiang Miao Village is low.

In the Xijiang Miao Village scenic area, the elements of Miao culture are still at a shallow level and have not been deeply excavated and developed sustainably. At the same time, Miao culture also has a tendency to merge with other ethnic groups. For example, Miao costumes are not limited to traditional Miao patterns, but also incorporate elements of other ethnic cultures. Through interviews with local residents and merchants engaged in catering and homestay hotels in the scenic area, it was found that local residents and merchants fully affirmed the role of Xijiang Miao Village's unique ethnic cultural resources in local tourism. B&B operators believe that Xijiang Miao Village has an advantage that cannot be surpassed by other scenic spots, that is, its cultural heritage, which is incomparable to some man-made scenic spots,

but the local development of culture is still at a shallow level. For example, the Miao drum festival, although there will be related activities in the scenic area, many tourists do not really understand the relevant customs of this festival. In the actual interviews with tourists, when asking tourists "What do you think of the development of local festival cultural tourism?", nearly half of the tourists believe that the development of local festival tourism needs to be increased. According to the analysis of data collected from interviews, most tourists showed great interest in Miao village culture, and 43.9% of tourists learned about the Drum Festival through recommendations from relatives and friends. However, when participating in the Drum Festival, only 38.9% of tourists expressed great satisfaction with the sense of participation and interactivity, reflecting the limitations of the Drum Festival in tourists' experience in cultural tourism.

(3) Commercialization of cultural performances

With the continuous development of tourism, some traditional cultures of Xijiang Miao Village are facing the risk of over-commercialization and gradually losing their original characteristics. In order to attract more tourists, some traditional architectural styles have been transformed to be more in line with the aesthetic tastes of foreign tourists. Buildings such as stilt houses that originally had unique Miao characteristics have been redesigned and decorated, gradually losing their original ethnic customs. At the same time, some activities in traditional festivals have been simplified or completely commercialized in order to more quickly adapt to the consumption needs of tourists. This trend of over-commercialization has not only caused Xijiang Miao Village to lose its cultural uniqueness, but also made some older generation Miao residents feel that their culture is being distorted and diluted.

With the rapid development of cultural tourism, the drum festival of Xijiang Miao Village has gradually been packaged as a tourist commodity, and some traditional rituals and cultural performances have tended to be superficial and formalized. In order to cater to the needs of tourists, many traditional rituals and performances of the drum festival have been simplified, losing their original cultural depth. For example, some sacrificial rituals have been weakened or replaced by entertainment performances due to their complexity and sacredness. This performance trend has caused tourists to understand the culture superficially and unable to truly

appreciate the rich cultural connotations behind the drum festival. Feedback from tourists also confirms this problem: many people think that the performances they saw were more of a "show" than a true representation of traditional culture. The formalization and commercialization of such cultural performances make tourists' cultural experience superficial, and the protection of cultural heritage has gradually become a simple commercial activity, resulting in a clear imbalance between cultural authenticity and tourism experience. The real cultural content will gradually be lost, replaced by formal and entertaining performances. In the dragon run, this may weaken the cultural core of the drum festival and affect its continued appeal.

(4) Imperfect profit distribution mechanism affects the enthusiasm of community participation.

During the tourism development process of Xijiang Miao Village, a tourism development model with company operation and villagers' dividends as the core was adopted, attempting to motivate villagers through a fair profit distribution mechanism. However, in actual operation, the implementation of company operation and villagers' dividends often lacks transparency and unified standards, resulting in uneven distribution of benefits. The villagers' labor contribution has not been properly recognized in calculation, especially those villagers who have invested more energy in participating in tourism reception and cultural performances, who often do not receive corresponding economic returns. This situation has caused some villagers to question and be dissatisfied with the company operation and villagers' dividend distribution model, which in turn affects their enthusiasm for participating in tourism activities. Over time, some villagers gradually lost interest in tourism development and no longer actively participated in the collective affairs of the village, resulting in a decline in the cohesion of the entire village. As villager Mr. Hou said in an interview: "Although the tourism development of the drum festival has brought economic benefits, we feel that our culture is being 'sold'." This problem is particularly prominent in Xijiang Miao Village. Although the tourism industry in the scenic area has developed rapidly, receiving a large number of tourists every year, and the economic benefits of the village have increased significantly, many villagers have not been able to obtain the benefits they deserve. Villagers' participation is generally low, and one of the reasons behind this is the uneven and opaque distribution of

benefits. 18% of Xijiang Miao Village's ticket revenue is used for local ethnic cultural protection funds, which is an important means to encourage villagers to participate in cultural protection and tourism development. However, due to the lack of transparency in the allocation and use of funds, many villagers are skeptical about the actual effect of this policy and believe that their interests are not fully protected. A villager mentioned in an interview: "The villagers feel that their voices have not been fully valued in the process of benefit distribution and decision-making, and this feeling has gradually weakened their trust in the village management." As an important cultural heritage of the Miao people, the Drum Festival should be led by the local community and protected and passed on. However, in the current tourism development model, the community's initiative is low, and the development and management of many cultural projects are mainly dominated by external forces, which has led to community residents' alienation from the cultural protection and tourism development of the Drum Festival.

The tendency of tourism revenue to be centralized has further exacerbated the inequality of interests within the village. Most of the economic benefits flow to a few people or the village management agencies, while ordinary villagers get relatively few benefits. This situation has led to intensified conflicts among villagers, and some villagers feel marginalized, believing that their voices and needs have not been effectively expressed and met in the process of tourism development. This unequal distribution of benefits not only weakened the villagers' enthusiasm for participation, but also damaged the internal unity of the village to a certain extent, causing the villagers' trust in the village management to gradually weaken, and even to question and dissatisfaction. Although the tourism industry in Xijiang Miao Village is booming, they have not gained reasonable benefits from it. Instead, they feel that their culture is being exploited without due respect. This situation may cause community residents to lose interest in cultural protection, and even cause a break in cultural inheritance, which will ultimately affect the sustainable development of cultural tourism.

In summary, the weaknesses (W) of the development of cultural tourism in Xijiang Miao Village Drum Festival are insufficient promotional capabilities, limited cultural immersive experiences, and an unreasonable benefit distribution mechanism.

4.2.3. Opportunities

(1) Expansion of the cultural tourism market

In recent years, with the continuous development of my country's economy and society, residents' income has continued to increase, people's living standards have gradually improved, consumption upgrades have continued to accelerate, and tourism demand has changed. Cultural experience and in-depth tourism have gradually become the mainstream trend of the market. Cultural tourism consumption has become a rigid demand. The era of mass cultural tourism is about to come, ushering in a new round of opportunities for the development of cultural tourism in Xijiang Miao Village. The Xijiang Miao Village Drum Festival has the potential to become a special cultural tourism project. It can not only attract a large number of tourists interested in ethnic minority culture, but also further enhance the influence of local cultural brands by holding cultural activities such as the drum festival.

Looking back on the history of tourism development in Xijiang Miao Village, it can be divided into three stages:

1. The period of spontaneous organization by villagers (1990-2007)

Villagers spontaneously organized tourism development, but due to factors such as underdeveloped social economy, poor transportation conditions, and imperfect infrastructure, the villagers' spontaneous organization of tourism development was not effective.

2. Ten-year golden period of growth (2008-2019)

In September 2008, the third Guizhou Tourism Industry Development Conference was grandly held in Xijiang Miao Village, Leishan County, Guizhou Province, and Leishan County took this opportunity to vigorously develop the tourism industry. Xijiang Miao Village became the first batch of pilot demonstration scenic spots and ushered in explosive growth. From November 9 to 13, 2010, the "2010 China Leishan Miao Year and Xijiang Drum Festival" celebration was held in Leishan. The conference aims to create the cultural brand of Leishan County Miao Year Festival and Drum Festival. On the basis of inheriting and protecting traditional culture, Leishan County rationally develops and utilizes existing advantageous resources, creates tourist attractions, vigorously develops ethnic culture and characteristic tourism, and drives villagers to become rich and increase their income.

In the past 10 years, Xijiang Miao Village has embarked on a characteristic village with corporate and market-oriented operations. The number of tourists and income has continued to increase. By 2019, a total of 8.2793 million tourists were received, creating tourism income of 7.45 billion yuan, ranking at the forefront of tourist attractions in Guizhou Province.

3. Epidemic impact period (2020-2022): The global COVID-19 outbreak in 2020 caused Xijiang's tourism industry to stagnate, the number of tourists decreased sharply, and tourism revenue decreased to 155 million yuan.

4. dragon-term increase in cultural tourism (2023-future)

After the global COVID-19 outbreak, China's tourism demand has changed from traditional sightseeing to cultural experience and in-depth tourism, and from the previous check-in tourism to the mainstream trend of cultural tourism. Cultural consumption has become a demand. In November 2023, researchers went to Huangli Village, Xijiang Town, Leishan County to participate in the Drum Festival. The theme of this drum festival is "2023 China-Leishan Miao New Year and Drum Festival". The theme event uses the drum festival as a publicity highlight, attracting tourists from all over the world to experience the drum festival culture. According to calculations by relevant departments of Leishan County, from November 11 to 26, 2023, Leishan County received a total of 484,000 tourists, including 75,000 overnight tourists, and the comprehensive tourism revenue exceeded 520 million yuan. Tourists come from more than 30 provinces, autonomous regions and municipalities across the country, among which the top five provinces in terms of the number of tourists are Guangdong, Sichuan, Jiangsu, Zhejiang and Shandong. In 2023, Xijiang Miao Village received about 4.65 million tourists and achieved a comprehensive tourism income of 5.072 billion yuan. This shows that the cultural tourism market is gradually prospering.

Table 5 Visitor Numbers and Revenue Statistics for Xijiang Miao Village Scenic Area from 2017 to 2023

Year	Number of Visitors(million)	Tourism Revenue(billion)
2017	6.0600	49.91
2018	8.5368	72.56
2019	8.2793	74.5
2020	0.0201	1.55
2021	0.0228	2.1
2022	0.1203	11.86
2023	4.6500	52.13

Unlike traditional sightseeing tourism, cultural tourism is not just about simply visiting attractions, but focuses on experiencing local culture, customs and lifestyle. This transformation provides a huge market opportunity for the Drum Festival in Xijiang Miao Village. As an important cultural heritage of the Miao people, the Drum Festival has strong ethnic characteristics, and its rituals, dances, music and traditional handicrafts can bring rich cultural experiences to tourists. For domestic and foreign tourists who seek ethnic minority cultural experiences, the Drum Festival provides a unique window for them to gain a deep understanding of the essence of Miao culture. Especially for foreign tourists, who are full of curiosity about China's ethnic minority cultures, the Drum Festival in Xijiang Miao Village provides them with authentic cultural interaction opportunities. In addition, domestic tourists, especially those interested in culture and history, are also paying more and more attention to tourist destinations with profound cultural connotations. In the future, the expansion of the cultural tourism market provides a broad space for Xijiang Miao Village, and the Drum Festival can become the core attraction and brand image of Xijiang Miao Village cultural tourism.

(2) Development of the cultural and creative industries

The development of the cultural and creative industries has provided new impetus for the cultural tourism and inheritance of the Drum Festival in Xijiang Miao Village. In recent years, the cultural and creative industries have gradually become an important engine for promoting local economic development. By combining traditional culture with modern creativity, they can effectively promote the dissemination and innovation of culture.

For the Drum Festival in Xijiang Miao Village, the development of the cultural and creative industries means the modernization of traditional culture. By developing cultural and creative products related to the Drum Festival, such as clothing, accessories, handicrafts and souvenirs, it can not only attract tourists to buy and enhance their cultural experience, but also expand the cultural connotation of the Drum Festival to a wider market through the dissemination of these products. For example, fashion clothing designed based on traditional Miao clothing elements, or integrating symbolic elements of the Drum Festival sacrificial ceremony into modern decorations, are both effective ways to combine tradition with modern creativity.

The cultural and creative industries can also combine traditional culture with modern art through cultural activities, exhibitions and performances to create more interactive experiences that attract tourists to participate. For example, during the Drum Festival, immersive cultural experience activities can be designed to allow tourists to not only watch rituals and performances, but also participate in the creation and experience of culture. Such creative activities not only enhance the vitality of cultural heritage, but also increase tourism revenue, creating a win-win situation.

(3) Introduction of digitalization and modern technology

The rapid development of digitalization and modern technology has provided a new means for the dissemination and display of cultural tourism. The introduction of technologies such as virtual reality (VR) and augmented reality (AR) can make the drum festival culture of Xijiang Miao Village more widely and vividly disseminated. This has brought a new way of experience to cultural tourism and attracted more technology-oriented tourists.

Through the application of digital technology, even if tourists do not visit Xijiang Miao Village during the festival, they can experience the sacrificial

ceremony, reed pipe dance and other cultural activities of the drum festival "immersively" through VR technology. At the same time, AR technology can provide tourists with enhanced cultural background information when they visit the drum festival. For example, when tourists are viewing traditional buildings or watching performances, they can scan with their mobile phones to obtain more detailed information about the history of the building, cultural connotations and ritual processes. This instant and interactive technical means can not only enhance the tourists' experience, but also make up for the problem of insufficient information in the traditional tourism model, allowing tourists to better understand and appreciate the local culture.

Digital technology can also help Xijiang Miao Village solve the problem of too many tourists or too crowded festival scenes. During the Drum Festival, Xijiang Miao Village usually attracts a large number of tourists, resulting in overcrowding at the festival site, but modern technology can divert tourists through online experiences and other means to reduce the pressure during the peak tourism period. Tourists can choose a suitable visit time through the online reservation system, or experience part of the Drum Festival in advance through the digital display platform, so as to better arrange the actual visit plan.

In summary, the opportunities for the cultural tourism development of Xijiang Miao Village Drum Festival include the expansion of the cultural tourism market, the development of cultural and creative industries, and the utilization of digital technologies.

4.2.4 Threats

(1) External cultural impact, reducing local cultural identity

Globalization and modernization have accelerated the flow of information and increased cultural exchanges, but have also affected many ethnic minority cultures. Leishan County, where Xijiang Miao Village is located, currently has 2,497 kilometers of highways (including 79 bridges), a high-speed railway station in Kaili City, and Huangping Airport in the nearby Huangping County. The convenience of transportation has not only transported a large number of tourists to Xijiang Miao Village, but also accelerated the flow of population. The Miao culture of Xijiang Miao Village has been impacted by foreign cultures, and the younger generation's

identification with traditional culture has decreased, making it difficult to pass on traditional festivals. With the infiltration of modern consumerism and popular culture, young people's identification with traditional culture has gradually declined. This phenomenon is not only common in China's ethnic minority cultures, but also in other cultural contexts around the world. For example, in the indigenous culture of the United States, the younger generation's identification with local culture has weakened, and many young people are more willing to integrate into mainstream society and ignore or dilute their own cultural identity. Similarly, the younger generation of Xijiang Miao Village faces similar challenges. In an increasingly globalized world, they may be more inclined to accept modern lifestyles rather than devote themselves to the inheritance and protection of the Drum Festival. Traditional culture needs to be continuously passed on and developed between generations, but once young people lose interest in these traditional cultures, the cultural inheritance chain will be interrupted, which may eventually lead to the loss of cultural heritage.

In addition, the access to the Internet has brought new ways of entertainment and communication to local villagers. Traditional festivals are no longer the only way of entertainment and socializing for the Miao people. Therefore, the entertainment and social functions of the Drum Festival have gradually weakened. In addition, most young people work or study outside during the Drum Festival, or they are doing tourist reception in scenic spots. They lack time to participate in the Drum Festival, resulting in most families having only the elderly and children. The Drum Festival requires a lot of manpower and rich materials, but there are only the elderly and children left at home, and there is a shortage of labor, so the holding of the Drum Festival has been hindered. As Ms. Yang, a villager, said: "Although we try hard to preserve the cultural connotations of the drum festival, it is becoming increasingly difficult because many young people would rather go out to work than participate in these traditional activities." However, as time goes by, the number of older generation cultural inheritors has gradually decreased, which makes the inheritance of traditional cultural activities such as the drum festival face unprecedented challenges.

(2) Fluctuations in the tourism market and uncontrollable factors

The prosperity of the tourism industry is often accompanied by economic fluctuations and uncontrollable external risks, such as natural disasters, economic

recession or global public health crises, all of which may have a huge impact on cultural tourism projects. The most notable example is the global outbreak of the COVID-19 pandemic in 2020. This public health event has dealt a severe blow to the global tourism industry, and many regions that rely on the development of tourism have fallen into trouble. Xijiang Miao Village is no exception.

During the pandemic, due to strict travel restrictions, the number of tourists dropped sharply, and cultural tourism projects in many places were forced to suspend. This not only led to a short-term stagnation of the local economy, but also had a long-term negative impact on cultural heritage. Many cultural activities were interrupted due to lack of financial support and tourist participation, and the inheritance and display of traditional culture could not be sustained. As a festival that relies on tourists to watch and participate, the Leishan Miao Drum Festival faces great uncertainty in its future development under such uncontrollable market fluctuations.

Natural disasters are also an external threat that cannot be ignored. Xijiang Miao Village is located in the mountainous area of Guizhou, with complex terrain. Natural disasters such as mountain torrents and mudslides are prone to occur during the rainy season. These disasters not only pose a threat to the lives of local residents, but also may cause damage to infrastructure and tourism development. For example, the Shangri-La area in Yunnan Province once suffered a sharp drop in tourists due to an earthquake, and the tourism industry stagnated. Similar disasters may also affect the development of tourism in Xijiang Miao Village, further increasing the risks of cultural tourism projects.

In addition, the tourism industry has obvious seasonal fluctuations, which also adds uncertainty to the development of cultural tourism in Xijiang Miao Village. During the Drum Festival, the drum festival experience attracted a large number of tourists. The tourists were over-concentrated, and the infrastructure carrying capacity of the scenic area was insufficient, and the scenic area faced tremendous pressure. Although Xijiang Miao Village has invested a lot of resources in infrastructure construction, such as building a complete transportation system, accommodation facilities and public service facilities, the carrying capacity of these facilities is still insufficient during the peak tourist season. A tourist mentioned in an interview: "During the festival, there are too many people, it is difficult to book a hotel for

accommodation, and the traffic is also very congested, so the overall experience is somewhat discounted." At the same time, the influx of a large number of tourists has brought challenges to the management of the scenic area. During the Drum Festival, the ratio of scenic area management personnel is difficult to meet the surge in the number of tourists, resulting in a decline in management and service quality, which further affects the overall experience of tourists. On the other hand, the Big Drum Festival is held every 12 years, and the Small Drum Festival (Miao New Year Festival) is held every year. There is obvious seasonality. After the festival activities, the number of tourists drops sharply, which also leads to the unsustainability of the festival tourism economy. At present, the economic structure of Xijiang Miao Village is highly dependent on the tourism industry, and tourism income has become the main source of income for the village. This model of over-reliance on the tourism economy brings risks. Especially after the drum festival ends, a large amount of infrastructure will be idle, related personnel will be lost, the cultural appeal during non-festival time will weaken, the number of tourists will drop sharply or the market environment will change, and the village economy will face huge pressure. A villager said in an interview: "We are becoming more and more dependent on tourists, but if there is a day when the number of tourists decreases, our life may be difficult."

(3) Cultural authenticity is destroyed.

The traditional drum festival in Xijiang Miao Village has a complicated process and a long duration, which conflicts with the modern people's emphasis on fast consumption, fast entertainment and deep participation in experience. Villager Ms. Yang told the researchers that the process of the drum festival is being simplified. In the past, the drum festival lasted for three years, and there were fixed ceremonies to be held every year. In the first year, the drum was started, in the second year, the drum was danced, and in the third year, the drum was sent. The traditional process was strictly followed. However, due to various reasons, the process has to be simplified and the time has to be compressed. Even within one year, the process of waking up the drum, starting the drum, offering sacrifices to the drum, and sending the drum must be completed. In addition, with the rapid development of society and the change of people's concepts, some villagers regard the drum festival as a form and ignore certain "taboos" during the sacrifice process. The authenticity of the drum

festival has been destroyed. In the process of tourism development, economic benefits are emphasized and cultural connotations are ignored. Xijiang Miao Village is catering to commercial needs at the expense of cultural heritage. Commercial activities may lead to the loss of the authenticity of the drum festival, resulting in a conflict between commercial development and cultural heritage. Traditional culture has been gradually simplified and commercialized in the process of tourism development. This commercialization trend is reflected in festival activities, such as the large-scale song and dance performance "Beautiful Xijiang". It includes the costume display during the drum festival, reed pipe dance, bronze drum dance, etc. Due to the excessive formality, it is difficult for tourists to feel the authenticity of the drum festival culture. One tourist reported: "These performances are wonderful, but they are more like entertainment programs prepared for tourists. They feel a little different from the traditional culture I imagined." Although these performances are very attractive, they often simplify complex cultural elements and turn them into performance content that caters to tourists, resulting in the dilution of the authenticity and depth of the culture. Although tourists are entertained in a short period of time, they lack a deep understanding of the true connotation of Miao culture. This shallow cultural consumption poses a threat to long-term cultural inheritance.

In addition, during the field interview, Ms. Hou, a villager, told the researchers that in the past, the gifts given to each other during the Drum Festival were mainly agricultural products produced by the family, such as pork legs, beef, glutinous rice wine, fish, etc., which were all produced by themselves, so there was no cash pressure. However, during the Drum Festival now, fireworks, firecrackers, beer, etc. have been added to the gifts given to each other. These gifts are not produced by the Miao people themselves, and more cash is needed, which has caused a burden on the family's economy. The fast pace of life in modern society and the concept of money-oriented dilute the traditional family affection and clan concept. It will also reduce the enthusiasm of the Miao people for holding the Drum Festival.

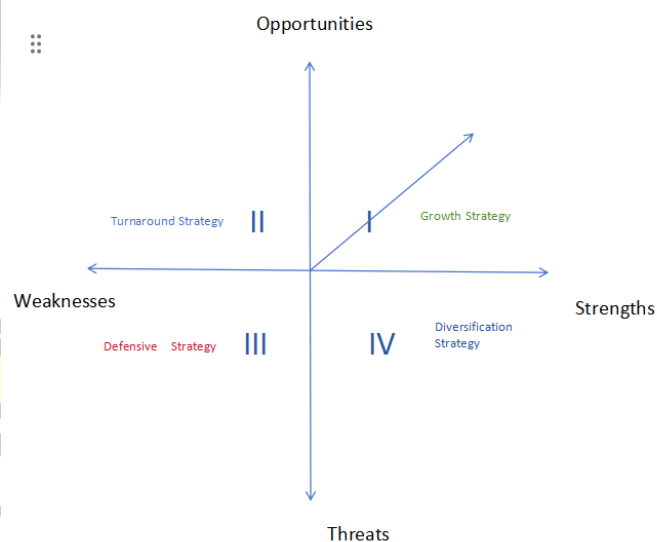
summary, the threats to the Xijiang Miao Village Drum Festival include external cultural influences, uncontrollable external factors, and excessive commercialization of culture

Summary Research Objective 2.To study the SWOT Analysis of the Protection and Cultural Tourism of Drum Festival in Xijiang Miao

Through the analysis of the compiled data and information, The strengths of the protection and tourism development of Xijiang Miao Village Drum Festival include:l: 1. Rich culture,2. Policy support, 3. Beautiful scenery; Weaknesses: 1. Insufficient promotional capabilities, 2. Limited experiential projects, 3. Unreasonable benefit distribution mechanism; Opportunities: 1. Expansion of cultural tourism market, 2. Development of cultural and creative industries, 3. Utilization of digital technology.;Threats: 1. External cultural influences, 2. Uncontrollable factors, 3. Over-commercialization.

4.3 Protection and Tourism Development Strategy

An analysis of the strengths, weaknesses, opportunities, and threats of developing cultural tourism in Xijiang Miao Village's Drum Festival using the SWOT model was conducted. The four elements were then placed into a coordinate system,



and the following development Strategiess were proposed:SO strategy, WO strategy, WT strategy, ST strategy

Figure 20 SWOT Analysis Pie Chart

Sources: Wang xianmin (2024)

4.3.1 SO Strategy

“S” represents strengths, rich and unique culture; “O” represents opportunities, the expansion of the cultural tourism market. The strategy proposed is to enhance the festival's cultural atmosphere and improve tourists' travel experience.

(1) Create a festive and cultural atmosphere to enhance visitors' tourism experience

Promoting the development and growth of the culture of the Xijiang Miao scenic area is a multi-sectoral, multi-initiative, full-spectrum linkage process. In addition to the cultural sector in the policy to provide guidance, financial support, in the multi-sectoral collaboration has also created the original Miao scenario song and dance drama "Beautiful Xijiang", Miao large-scale landscape scenery "Xijiang Ceremony" and other classic plays with a strong element of regional ethnic culture, in addition to the local cultural research institutions are committed to increasing the depth of excavation of the Miao culture. The Xijiang Cultural Research Institute is one of the important academic think tanks. Through a conversation with Li Tianyi, director of the Xijiang Miao Cultural Research Institute, we learned that the Institute, in addition to opening the Xijiang Lecture Hall, to build a platform for exchanges and discussions with a wide range of research institutions and the crowd, but also through the study of Xijiang ten years since the development of culture and tourism, refining the local ethnic culture as the basis for the development of rural revitalization of the tourism industry to help the "Xijiang Model Xijiang model". Therefore, the drum festival culture of Xijiang Miao, can rely on the local outstanding cultural resources but also creative conversion, and actively create a cultural heritage field, for example, will be the traditional Miao twelve barricade wine as a set of exhibitions, experience as one of the regular program in the scenic area at a fixed point for tourists to interact with the experience. Through collaboration with tourism companies, the tourists' sightseeing buses in the scenic area and the rs' convenience service buses will be equipped with both Chinese and Miao voice broadcasting systems. In addition, in July 2021, the Institute also relies on some fixed public resting places in the scenic area to open the "Miao Language Corner" in Xijiang Miao, Intangible Cultural Heritage mainly contains ancient songs and words, proverbs and aphorisms, and daily

conversations that are more related to people's daily lives and relatively easy to understand, etc. The Institute invites local elders to popularize the knowledge of Miao language and culture to the Miao youths and tourists. Local elders are invited to popularize the Miao language and cultural knowledge to the tourists, focusing on the incentive activities of "learning the Miao language, singing the Miao songs, and telling the stories of the Miao " to continuously meet the tourists' demand for high-quality cultural tourism. In addition, the local community also organizes various grand cultural events during traditional ethnic festivals and uses the media to export the ethnic culture to the outside world. For example, during the Miao New Year Festival in the eleventh month of the lunar calendar, Intangible Cultural Heritage is a traditional annual festival of the Miao people, the local community organizes activities such as patty cake playing, Lusheng dancing, bullfighting, and costume exhibitions, Intangible Cultural Heritage attracts a lot of media to go to the scene to report on the event, and it has become a way of spreading the word in a very strong way. EnIntangible Cultural Heritageing and diversifying the content of festival activities is an important means to enhance the cultural atmosphere of the festival and the experience of tourists. Currently, the cultural activities of traditional festivals such as the Drum Festival are mainly based on performances, but it is difficult to meet the demand of modern tourists for in-depth experience by relying only on ornamental performances. Organize more traditional cultural demonstrations and experiential activities during the Drum Festival. Handicraft production workshops allow visitors to experience traditional crafts of the Miao people, such as batik, embroidery, and silver jewelry production. This will not only give tourists an in-depth understanding of the craft traditions of the Miao, but also increase their sense of cultural identity through hands-on participation. Similar activities can also include the production and tasting of traditional Miao cuisine, such as Miao fish in sour soup and preserved meat, so that tourists can feel the unique charm of Miao culture through their taste experience.

Organize interactive experiential activities of traditional Miao dance and music, such as allowing visitors to learn simple Miao dance steps or to participate in the playing of Lusheng music. These activities can be designed to be combined with performance ceremonies to preserve the performative nature of traditional culture while increasing the interactive participation of tourists so that they can become part

of the culture while enjoying it. Introduce activities such as themed exhibitions or cultural competitions. Setting up the "Miao Cultural Treasure Hunting" activity, visitors need to look for clues or objects related to the Miao culture in the , and get prizes by completing the tasks. This will increase visitors' interest and deepen their understanding and memory of the Miao culture in an invisible way.

4.3.2 WO Strategy

“W” represents weaknesses, “O” represents opportunities. In developing Strategisess for the protection and cultural tourism development of the Drum Festival, it is important to address and improve upon weaknesses while seizing opportunities for growth.

(1) Various media cooperation to publicize the drum festival culture

The Xijiang scenic area has carried out a multi-channel and multi-platform communication method. First, it emphasizes the cooperation with authoritative mainstream media platforms. During the interview, the person in charge said, "The official platform can help the scenic area do positive publicity, Intangible Cultural Heritage helps to establish a good image in the minds of netizens." With the credibility and authority of mainstream media, it has always been an effective way to spread the local national culture. 2021, June 18, during the "non-legacy shopping festival", the Xijiang scenic area cooperated with CCTV, through about 4 hours of slow live broadcast to the netizens to show a full range of scenic spots, and achieved a great impact! The first is to emphasize the innovation of the new media platform. Secondly, it attaches importance to the innovative use of new media platforms. On February 28, 2019, the Leishan County Fusion Media Center was also set up, focusing on promoting the comprehensive upgrading of media platforms in the county. On the one hand, it focuses on publicizing national guidelines and policies. On the other hand, based on Leishan County's unique humanistic landscape and natural scenery, it fully demonstrates the local folk customs. Among them, "leisurely Leishan" public number of the whole region tourism plate, not only to graphic, video, text and other forms of media to present the Leishan landscape, folk culture, but also set up a walk through the Miao section. Xijiang scenic area is timely to cater to the diversified needs of the public, opened a microblogging, jittering, microblogging public number and other official accounts, for different platforms audience characteristics of the

distribution of different communication content. For example, WeChat public number is mainly released scenic area information, provide online ticketing, scenic area product purchase and other business, jitter is mainly for users to understand the characteristics of the scenic area. Third, the importance of cooperation with travel agencies to publicize. In the research, we learned that the management of the scenic area in order to expand the audience of tourists, but also with the travel agency for the special line of business publicity cooperation, mainly for tourists to promote the scenic area resources, to attract tourists to travel, to be given a certain amount of material incentives as a subsidy after the assessment, and to become a major booster of the scenic area's external publicity. Regarding the channels through Intangible Cultural Heritage tourists obtain information about scenic spots, 49.7% of tourists learn about scenic spots by watching TV, and 29.59% of tourists learn about them through the Tiktok platform. This shows that in terms of publicity, the influence of mainstream media is still great, and traditional forms such as TV still play a large role in the publicity of local scenic spots. At the same time, the role played by the emerging media platform is also not to be underestimated, they complement each other, the formation of synergy, and jointly constructed to form a multi-dimensional communication matrix pattern of Xijiang scenic area, to a certain extent, to promote the local cultural and tourism resources of the foreign propaganda.

It can be seen that the publicity and promotion of the festival is a key link in enhancing the cultural atmosphere and improving the experience of tourists. With the support of modern means of communication, the influence and popularity of drum festivals can be significantly enhanced in many ways. Effective publicity and promotion can not only attract more tourists to come to experience the festival, but also enable the festival culture to spread and promote in a wider range. Using social media and live streaming platforms for real-time promotion and interaction is one of the most effective ways to promote the festival. By broadcasting live during the festival, the drum festival is displayed, so that those who are unable to attend the festival in person can also feel the atmosphere of the festival. The live broadcast can include the opening ceremony of the drum festival, traditional performances, cultural lectures, interactive activities, etc., so that viewers can understand all aspects of the festival. In addition, the festival's highlights, visitor interactions, and behind-the-

scenes footage can also be released through social media platforms, utilizing viral communication to expand the festival's influence.

Partner with travelers, cultural scholars, and social media influencers to publish high-quality cultural content. This content can be in-depth articles, video vlogs, photo galleries, about the drum festival. Publicizing the festival through these influencers can quickly attract their fan base to experience the festival. In addition, through the recommendation of these partners, the cultural height and brand image of the Drum Festival can be enhanced, making it a major highlight in cultural tourism. Comprehensive festival publicity is carried out through a combination of traditional and new media. For example, publicity advertisements and special reports of the Drum Festival are released on traditional media such as TV stations, radio stations and newspapers, and combined with new media means such as Internet advertisements, mobile App push, and promotion of short video platforms, to cover a wider audience group. Especially in the pre-festival and during the festival, focus on publicity campaigns to attract more potential visitors. Enhance the interactivity and sense of participation of the festival, and design a variety of online and offline interactive activities. Launch the "Drum Festival Culture Card" activity through social media. After completing specific cultural tasks in the scenic area, visitors can clock and share them on social media to attract more friends and relatives to participate. At the same time, online quizzes and photo contests can be designed to inspire visitors to participate and expand the festival's reach through sharing.

(2) Reform the system of distributing benefits to villagers

It is crucial to develop a unified penny calculation standard. Currently, although the company operation and rs' share of money adopted in Xijiang attempts to distribute benefits fairly in theory, the lack of unified standards and clear calculation rules has led to unfairness in practice. This unfairness has jeopardized the interests of the rs and weakened their motivation to participate in tourism development and cultural protection.

The establishment of criteria for calculating the cent should take full account of different types of labor and contributions. The nature of rs' work in cultural performances, tourism reception and environmental maintenance varies, as do the time and effort required. Therefore, in formulating the criteria, it is necessary to

specify the cent value of different categories of labor based on factors such as the complexity, labor intensity and time commitment of different jobs. Such categorization criteria can be decided by internal discussions within the , or external experts or third-party organizations can be brought in to make professional assessments to ensure that the criteria are scientific and fair.

In order to ensure the fairness and transparency of fee-splitting calculations, consideration could be given to introducing modern management tools and technical means. Use an electronic recording system or money-sharing management software to record rs' labor in real time and automatically generate data on money-sharing. Reducing the error of manual calculation can avoid the unfairness of human operation. Each r can view his or her own record of money sharing through the open system, ensuring the transparency of the calculation process. In addition, the formulation and implementation of the fee-splitting standard should involve a wide range of rs. In the process of standard-setting, the opinions and suggestions of rs should be widely listened to through rs' meetings and other forms to ensure that the standard can reflect the actual labor situation and needs of rs. In the course of implementation, rs should also be regularly informed of the status of implementation of the fee-splitting calculations, and rs' questions and demands should be responded to in a timely manner.

There is also a need to increase the transparency of the distribution of benefits; if the distribution process lacks transparency, rs will easily become skeptical of the distribution results, thus affecting their motivation to participate. Therefore, the establishment of an open and transparent monitoring mechanism to ensure that the distribution of every benefit is open and fair is an effective way to solve this problem.

Increased transparency in the distribution of benefits requires the establishment of an open distribution process. Whenever tourism proceeds or cultural protection funds are credited, the management should promptly publicize the source and amount of the proceeds, as well as the preliminary distribution plan to all rs. The distribution plan should explain in detail how each part of the proceeds will be distributed, such as for cultural protection, infrastructure construction, and rs' welfare. The publicizing process should be as simple and clear as possible so that every r can easily understand the Related information.

The establishment of supervisory committees is an important measure to enhance transparency. The supervisory committee should be elected by the rs and include various types of rs' representatives to ensure that the committee's composition is broadly representative. The committee's responsibility is to monitor the fairness of the benefit distribution process and to report the results of the monitoring to the rs in a timely manner. If any injustice is found in the distribution process or is challenged by rs, the supervisory committee should conduct a timely investigation and publicize the results of the investigation to ensure the fairness of the distribution process.

In order to further enhance transparency, s can hold regular public meetings or inform rs of the use and distribution of tourism proceeds through such channels as bulletin boards and broadcasts. This type of information disclosure not only enhances rs' trust in the distribution of benefits, but also promotes communication and understanding among rs and reduces misunderstandings and conflicts arising from information asymmetry. management can also encourage rs to give their opinions and suggestions on the distribution process by establishing a feedback mechanism. Reasonable suggestions made by rs should be taken into consideration and improved in the next distribution process. Through this feedback and improvement mechanism, the benefit distribution system can be continuously improved to ensure that it meets the actual needs of the rs. In addition to standardizing the benefit distribution mechanism, a special incentive mechanism should be set up to give extra rewards to those rs who actively participate in cultural activities and tourism reception. This will increase rs' participation and enhance the cohesion and overall development momentum of the. (Bao, 2016)

Establishment of a special incentive fund. The fund can come from a portion of tourism proceeds or be raised through government subsidies or social donations. The use of the incentive fund should mainly be used to reward rs who excel in cultural activities or put in more effort in tourism reception. The forms of rewards can be diversified, including cash rewards, material rewards and honorary titles. These rewards will not only directly increase rs' economic income, but also enhance their social status and sense of honor, motivating more rs to actively participate.

4.3.3 WT Strategy

“W” represents weaknesses, “T” represents threats. In the protection and cultural tourism development of the Drum Festival, when facing external threats and internal weaknesses, defensive Strategies should be adopted.

(1) Enhancing cultural identity and nurturing cultural communicators

The inheritance of intangible cultural heritage has entered a new stage of development, attracting more young people to consciously participate in the inheritance and protection of intangible cultural heritage culture has become a consensus in many areas. Xijiang local has been trying to promote "intangible cultural heritage into scenic spots" "intangible cultural heritage into school" activities, not only in the scenic area around the support for the establishment of handicraft workshops, study bases to Intangible Cultural Heritage the experience of tourists, but also through the selection of intangible cultural heritage education demonstration bases, etc., to promote the protection and inheritance of intangible cultural heritage projects. Protection and Inheritance. For example, in May 2016, on the one hand, the local government listed 15 units such as Leishan County Miao Silver Embroidery Museum as the demonstration base of intangible cultural heritage education in Leishan County, kept the cultural venues for tourists such as Xijiang Miao Museum intact in the scenic area, and encouraged rs to utilize their own houses and residences to set up participatory, experiential, and interactive "family museums"; on the other hand, in the scenic area, it supported the establishment of craft workshops to Intangible Cultural Heritage tourists' experience activities. "On the other hand, in the scenic spots, cultural performance venues, silver jewelry workshops, embroidery workshops, batik workshops, lusheng venues and other types of cultural dynamic experience places are opened, so as to strengthen the tourists' sense of experience and interaction during the visit, thus triggering the audience to consciously disseminate the behavior of the national culture, and then jointly build up three-dimensional and diversified points of the national culture to display the propagation of the living state. At the same time, in the cultivation of intangible cultural heritage talents, for all age levels of people to carry out national culture education training courses, tailored to the needs of young people to become the new force of non-genetic inheritance. For example, children between 8 and 13 years old will hire a teacher to teach them how to

play the lusheng, and for older children, they will popularize the historical and cultural knowledge of the Miao people, and carry out activities such as "Little commentator of Intangible Cultural Heritage", so as to make the children put their knowledge into practice, not only to let them know their own origins and their own culture, but also to disseminate the national culture through the voices of the young people. The children not only learn about their ethnic origins and culture, but also spread their culture through the voices of young people. Therefore, another key point in wanting to enhance the cultural atmosphere of drum festivals lies in cultural education and dissemination. Cultivate more cultural propagandists. The understanding and recognition of Miao culture by tourists visiting Xijiang do not only come from superficial experience, but also need to be realized through deep-level cultural education. By setting up cultural education ceremony during the festival to help tourists deeply understand the historical background and cultural connotations of the drum festival, the cultural atmosphere of the festival and the cultural identity of tourists can be effectively enhanced.

Specialized cultural exhibition areas can be set up in scenic spots to display the history, customs, religious beliefs and the origin and development process of the drum festival of the Miao people. The exhibition can be presented through illustrated display boards, physical exhibits and multimedia interactive devices, Intangible Cultural Heritage not only help tourists intuitively understand the culture of the Miao, but also increase the interest of education through interactive links. For example, visitors can learn about the historical events of the Miao or watch a documentary on the Drum Festival through the touch screen to gain a more comprehensive knowledge of the culture. Regularly organize cultural lectures or knowledge lectures, inviting experts, scholars or inheritors of Miao culture to give on-site lectures on the core content of Miao culture. These lectures can be set up at different time slots during the tourists' travel period to cover a wider group of tourists. Through in-depth lectures by experts, tourists will not only be able to understand the historical origins of Miao culture, but also its significance and value in contemporary society, further enhancing their respect for and recognition of Miao culture. Set up a cultural quiz or knowledge competition to stimulate the enthusiasm of tourists to participate. During the activity, visitors can win small prizes by answering questions related to the Miao culture,

Intangible Cultural Heritage not only adds fun to the activity, but also deepens the memory of cultural knowledge without realizing it. This way of teaching and learning can effectively improve the effect of cultural education. In order to strengthen the effect of cultural dissemination, it is also possible to develop corresponding cultural dissemination products, such as cultural manuals, souvenir books, cultural interpretation App and so on. These products can continue to function after tourists leave the scenic area, enabling them to continue to understand and spread the Miao culture in their daily lives. Developing a multi-language interpretation App for the Drum Festival, tourists can learn about the arrangements of activities during the festival, cultural background introduction and on-site guiding services through the App, Intangible Cultural Heritage will improve the overall tourism experience and enhance their identification with the culture of the Drum Festival, and consciously become the communicator and inheritor of the culture of the Drum Festival.

(2) Strengthening the management of drum festivals

During the Drum Festival in Xijiang , there is a surge in the number of tourists. In order to ensure the smooth running of the event and to guarantee the experience of tourists, Xijiang must strengthen its management, and the following measures can be taken, such as controlling the number of tourists entering the , adopting real-name booking system, and restricting the flow of entry in a sectional system, so as to avoid overcrowding caused by a surge of tourists, and to ensure the tourists' experience and the order of scenic area management. Strengthen the training of tour guides and service personnel to enhance the level of service and service capacity, guide tourists to civilized tours, and strengthen the awareness of environmental protection.

Strengthen the management of infrastructure, enhance the reception carrying capacity of Xijiang , for the six necessary needs of visitors such as eating, living, traveling, touring, shopping, entertainment, etc., carry out the resource inventory of this , the parking spaces in the parking lot of the Xijiang , the beds in the hotel, the number of public bathrooms, restaurants, etc., and carry out the statistical analysis of big data, and for the infrastructures that can not satisfy the needs during the festival, such as the parking lot, it is possible to take the temporary Planning of parking areas

and other ways to ease the reception pressure during the drum festival and meet the needs of tourists to participate in experiencing the drum festival.

As for the problem of weakening cultural attraction of Xijiang scenic spot after the end of the Drum Festival and the sharp decrease in the number of tourists, we can deeply excavate the culture of the Drum Festival, and attract tourists to participate and increase their stay time by organizing the Drum Festival cultural demonstration and carrying out regular performances and other activities. Increase tourists' understanding and experience of the festival culture, provide diversified drum festival tourism products, such as intangible cultural heritage of Miao silver jewelry, Miao embroidery, Miao batik and other handicrafts shopping, and carry out food activities such as tasting local intangible cultural heritage beauty food such as sour soup fish, sour soup beef, and fish sauce sour, to attract different types of tourists. Enhance tourist satisfaction. Promote tourism linkage, cooperate with neighboring attractions, hotels, travel agencies, etc., and launch joint tickets, line recommendations, etc., so as to increase the flow of tourists during the Non-Drumming Festival. Through the above measures, more tourists can be attracted and the tourism attractiveness and competitiveness of Xijiang can be enhanced, thus promoting the sustainable development of the tourism economy.

4.3.4 ST Strategy

“S” represents strengths, “T” represents threats. In the protection and cultural tourism development of the Drum Festival, it is important to leverage strengths to counter threats effectively.

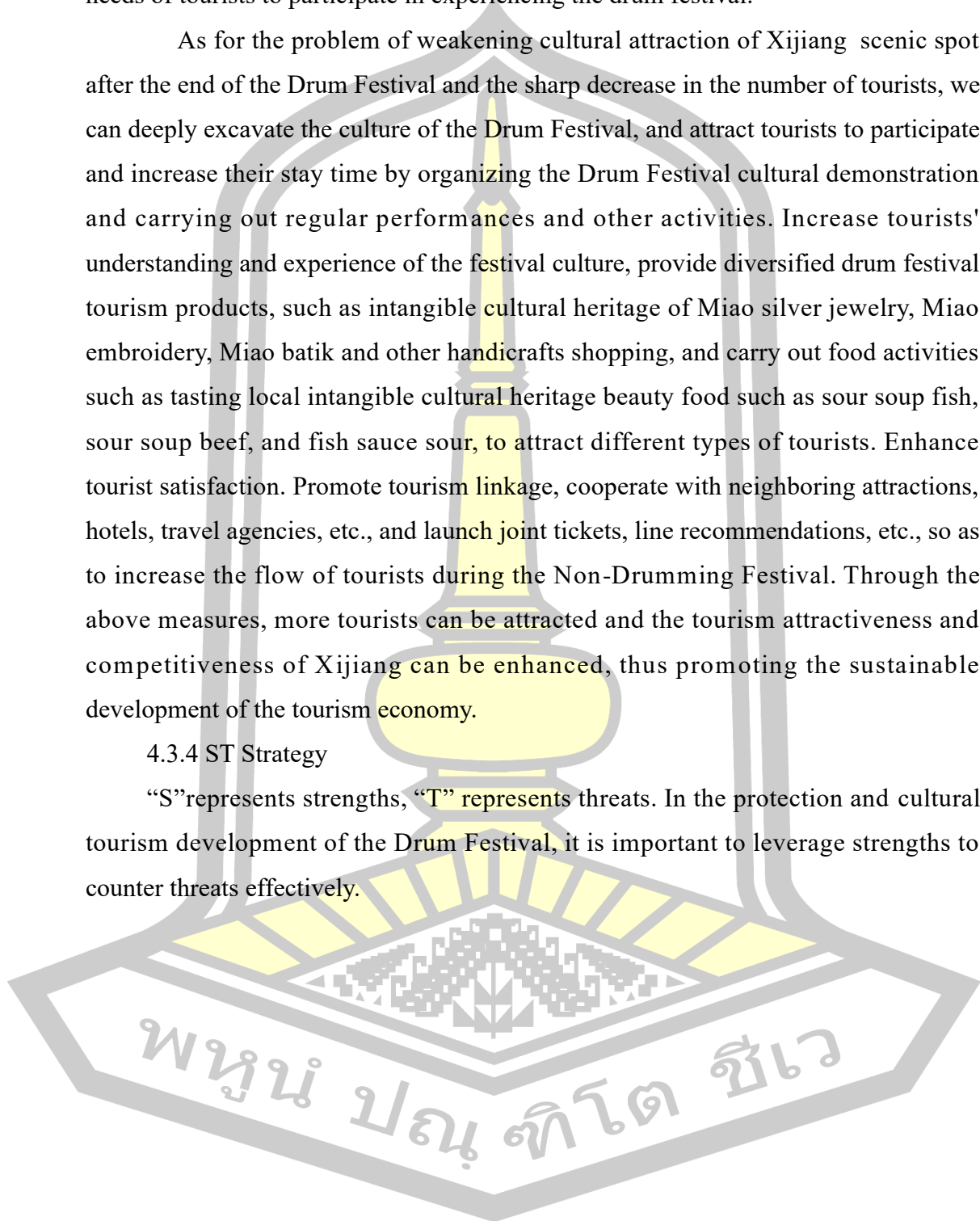


Table 6 SWOT Strategy Summary

Internal Analysis External Analysis	Strengths	Weaknesses
	① Rich and unique cultural resources ② Government Policy Support ③ Beautiful natural scenery	① Insufficient promotion of drum festival, ② shallow cultural experience for tourists ③ Gradual commercialization of cultural performances, ④ inadequate profit distribution mechanism
Opportunities	SO Strategy	WO Strategy
① Expansion of Cultural Tourism Market ② Development of Cultural and Creative Industries ③ Application of Digital Technology	① Create a festive and cultural atmosphere to enhance visitors' tourism experience	① Various media cooperation to publicize the drum festival culture ② Reform the system of distributing benefits to villagers
Threats	ST Strategy	WT Strategy
① External cultural impact ② uncontrollable factors in the tourism market ③ undermining the authenticity of culture	① Refinement of legal policies and strengthening of legal protection ② Protecting the authenticity of culture, balancing the contradiction between preservation and development.	① Enhancing cultural identity and nurturing cultural communicators ② Strengthening the management of drum festivals

CHAPTER V

CONCIUSION DISCUSSION AND SUGGESTIONS

This chapter summarizes the history and development of the Miao Drum Festival, the current situation and problems, as well as the path of protection and tourism development. Practical protection Strategies and tourism development paths are proposed in response to the current practical problems faced by the protection and tourism development of the Drum Festival. In the discussion section, the process of selecting the research text and concepts is reviewed to ensure the scientificity and accuracy of the study. Finally, this chapter provides suggestions on how to utilize the existing research results to promote the protection and cultural tourism development of the Drum Festival in Xijiang, as well as the expansion and deepening of future research directions. The three objectives of this study are: 1. To Study the history of Miao Drum Festival in Xijiang 2.To Study the Drum Festival protection and cultural tourism SWOT analysis in Xijiang 3.To Study the Drum Festival protection and cultural tourism SWOT Strategies in Xijiang

5.1 Conclusions

5.1.1 history of Miao Drum Festival in Xijiang

5.1.2 Drum Festival protection and cultural tourism SWOT analysis in Xijiang

5.1.3 Drum Festival protection and cultural tourism SWOT Strategy in Xijiang

5.2 Discussion

5.2.1 Selection of research texts

5.2.2 Selection of research concepts

5.3 Suggestions

5.3.1 Suggestions for Utilization of Research Results

5.3.2 Suggestions for Future Research

5.1 Conclusion

5.1.1 History of Drum Festival in Xijiang

The historical development of the Drum Festival has gone through five periods: the Ancient Period (Pre-Qin to the period of the Three Miao States) According to the Ancient Songs of the Miao People, the Drum Festival existed during the period of the Three Miao States. With the disintegration of the Three Miao Kingdom in the war with the Xia Dynasty, the Miao people began to migrate to the southwest. Despite the difficult migration, the Drum Festival was still passed down and preserved as an important ritual activity within the Miao people. In the Qing Dynasty (17th century - early 20th century), the earliest records of the Drum Festival in Chinese literature were found in the Qing Dynasty. The Qing Dynasty document "Qiannan Literature" describes the custom of the Miao people to store water bullocks for ten years in order to sacrifice to their heavenly and earthly ancestors, as well as to offer sacrifices to the bronze drums.

Mid-20th Century (1950s-1970s) Between the early 1950s and the late 1970s, the Drum Festival was interrupted for a time due to historical reasons, including political campaigns and social changes. During this period, many traditional cultural practices were forced to stop and the organization of drum festivals was greatly restricted. With China's reform and opening up (1980s to present), the state began to emphasize the protection and inheritance of minority cultures. Drum festivals were gradually restored during this period and were respected and supported by the government. However, with the rapid development of society and the change of ideological concepts, the participation of some Miao rs in the Drum Festival has gradually become a formality, and some of the traditional "drum festival taboos and secret phrases" have also been gradually lost.

Modern Protection and Development (2006-present) In 2006, the Miao Drum Festival in Leishan County, Guizh o u Province, was included in the first batch of national intangible cultural heritage list. This marked the official entry of the drum festival into the national cultural protection category. The Leishan County government then set up a Leading Group for the Protection of Ethnic Folk Culture, and formulated a ten-year protection plan and established the Leishan Miao Cultural Research Center, aiming to systematically protect and pass on the drum festival and its cultural connotations.

Summary, the history of Xijiang Miao Drum Festival is a history of cultural development that is constantly evolving and innovating, from the spontaneous organization of the Miao people for the Drum Festival to the protection of the intangible cultural heritage recognized by the state, and from the rs' self-entertainment to the development of the tourism industry and the common entertainment of tourists, the Xijiang Miao Drum Festival has been constantly enIntangible Cultural Heritageed in its cultural connotations. It is not only an important festival for the Miao people to worship their ancestors and maintain the social structure, but also an important embodiment of the Miao cultural identity and ethnic identity. It is also an important cultural resource for cultural tourism development.

5.1.2 Protection and Tourism Development Problems

Xijiang Drum Festival, as an important part of the Miao culture, is difficult to replace its social and cultural values, etc. However, with the modernization of the society and the advancement of globalization, the cultural inheritance of the Drum and Tibetan Festival is facing serious challenges. The younger generation's interest in traditional culture has gradually weakened, the original rituals and details of the festival have been gradually forgotten, some traditional cultural connotations have been weakened, and the cultural originality has disappeared, among other problems. While the tourism development of Xijiang Miao Drum Festival promotes the local economic development, the excessive commercialization tendency makes some of the activities of the Drum and Tibetan Festival tend to be formalized, the cultural experience of the tourists is shallow, and the insufficiency of community participation and the unsoundness of the benefit distribution mechanism constrains the sustainable development of the Xijiang Drum Festival.

Summary, Drum Festival is facing the problems of changing economic conditions, cultural changes, and excessive tourism development in terms of protection and tourism development.

5.1.3 protection and Tourism Development Strategies

In the study, a strategies for the protection and tourism development of the Drum and Tibet Festival is proposed, Intangible Cultural Heritage centers on achieving a balance between cultural protection and economic development. On the one hand, it is necessary to strengthen the protection of the traditional culture of the Drum and Tibet

Festival, avoid its excessive commercialization and formalization, and ensure the originality and inheritance of the culture. On the other hand, in the process of promoting tourism development, it is necessary to establish a sound benefit distribution mechanism to ensure that community residents can fairly share the economic benefits brought about by tourism development. At the same time, infrastructure construction should be strengthened and the carrying capacity of the environment should be upgraded in order to cope with the increasing demand of tourists and, on this basis, promote the sustainable development of cultural tourism.

5.2 Discussion

Research objective

- 1.To Study the history of Miao Drum Festival in Xijiang
- 2.To study the Drum Festival protection and tourism development SWOT analysis
- 3.To study the Drum Festival protection and tourism development SWOT strategies. In response to issues such as the decline in inheritors of the drum festival, lack of publicity capabilities, and limited cultural tourism experience projects, this study proposes strategies including creating cultural experience projects, protecting the authenticity of culture, nurturing cultural disseminators, and media promotion of the drum festival.for this research.

The relevant research findings of previous studies provided references for this study. Chen,D. (2007) proposed SWOT strategies for the development of eco-tourism in Guizhou, advocating government-led eco-tourism planning; increasing the cultural content of the tourism industry; investing in funds and ensuring their reasonable distribution to improve infrastructure; intensifying the promotion of tourism products in Guizhou; and enhancing regional cooperation to leverage advantages.Zen,S. (2012) explores from the perspective of Miao ethnic clothing and tourism development. He believes that the Miao ethnic clothing in Guizhou is exquisite in craftsmanship, visually appealing, and holds high tourism value. By applying the SWOT analysis method to the cultural tourism development of Miao ethnic clothing in Guizhou, he provides theoretical references for the tourism development of Miao ethnic clothing culture in Guizhou province.Liu, M. & Zuo, H. (2012) conducted a SWOT analysis

on festival tourism in Guizhou from the perspective of festival tourism. They proposed the following strategies: creating distinctive festival tourism activities by innovating content and forms to enhance visitor participation in festivals; building a festival tourism brand, including providing professional festival services; leveraging online and news media for promotion; intensifying marketing efforts; and nurturing talent in festival tourism. Li, Z. Zhou, Y. & Li, Z. (2014) conducted a SWOT analysis on the development of tourism in Xijiang Miao Village. They proposed that the government should provide policy support, seize the opportunities in the rising tourism industry, utilize the rich ethnic culture and festival activities, and implement the "Colorful Guizhou" brand marketing Strategies. They also suggested studying tourist demands and conducting market segmentation, improving infrastructure construction, protecting ethnic culture, and promoting the stable development of ethnic village tourism industry. Xiao, Z. (2016) believes that leveraging Guizhou's abundant ethnic cultural resources, tailored development of attractive tourism products to cater to tourists, implementing digital tourism development, and creating a tourism model that combines natural landscapes with cultural landscapes are essential.

These research findings have deepened this study's comprehensive understanding of SWOT analysis of the drum festival cultural tourism, providing valuable theoretical basis and practical experience for future protection and tourism development work. On this basis, this study further delved into the protection and cultural tourism development of the Xijiang Miao Village Drum Festival, proposing a series of specific protective measures and cultural tourism strategies. Against the backdrop of flourishing cultural tourism and rural revitalization, this study emphasizes the cultural tourism development of the Xijiang Miao Village Drum Festival, playing a crucial role in promoting rural economic transformation and upgrading, and fostering the integrated development of cultural tourism. Summary, there is an inheritance and development relationship between the research findings of predecessors and this study in the protection and cultural tourism development of the Xijiang Miao Village Drum Festival. The research findings of predecessors offer a more comprehensive and in-depth research perspective, providing strong support for the effectiveness of the SWOT strategies proposed in this study. The implementation

of these strategies will effectively protect and develop the cultural essence of the drum festival.

(1) In the context of cultural globalization and cultural diversification and cultural tourism for rural revitalization, it has become an important issue to promote the transformation and upgrading of the rural economy of Xijiang and to promote the integrated development of culture and tourism.

(2) This study applies cultural identity theory to explore the relationship between cultural identity and the preservation of drum festivals, Intangible Cultural Heritage face the challenges of cultural commercialization. This phenomenon has not only weakened the sanctity of culture, but also led to some traditional practices being simplified or adapted in the process of tourism development, losing their original cultural connotations. This finding emphasizes the tension between cultural preservation and tourism development. In the context of globalization and modernization, the trend of performatization of traditional culture is inevitable. However, this study further shows that a balance between the two can be achieved through scientific and rational protection and development Strategies. The originality and sanctity of culture must be respected, and tourism development should be committed to maintaining and passing on these cultural values rather than simply commercializing them. And the strengthening of cultural identity prompts multiple co-interested parties, such as rs, tourists, government and businessmen, to consciously protect the Drum Festival.

(3) This study also applies the theory of experience economy to guide the development of cultural tourism, proposing to Intangible Cultural Heritage the activities of drum festivals, enhance the experience of tourists, develop the cultural products of drum festivals in depth, and design different tourist visit routes, etc., to satisfy the cultural needs of different tourists.

5.3 Suggestions

5.3.1 Suggestions for future research

This research involves the protection and cultural tourism development of the Drum Festival, and there is still a lot of room for research on the cultural creative

product design of the Drum Festival, the stage performance of the Drum Festival, and the art of film and television.

The recommendations for the future are therefore threefold:

1. Deepen the research and interdisciplinary cooperation on drum festivals: a more comprehensive understanding of the unique value of the Xijiang drum festival, future research needs to further deepen the exploration of the cultural and artistic characteristics of its drum festival. Promoting interdisciplinary research and cooperation
2. Science and technology for digital protection: In the face of the arrival of the digital era, future research should make full use of modern scientific and technological means to build a digital museum of drum festival culture, design digital twins of important protected cultural relics, and enhance the level of living protection of drum festivals, and so on, in order to digitally protect drum festivals.
3. Innovation and inheritance, through the integration with the field of education, constantly realize the cultural innovation of the drum festival and cultivate a new generation of cultural inheritors.

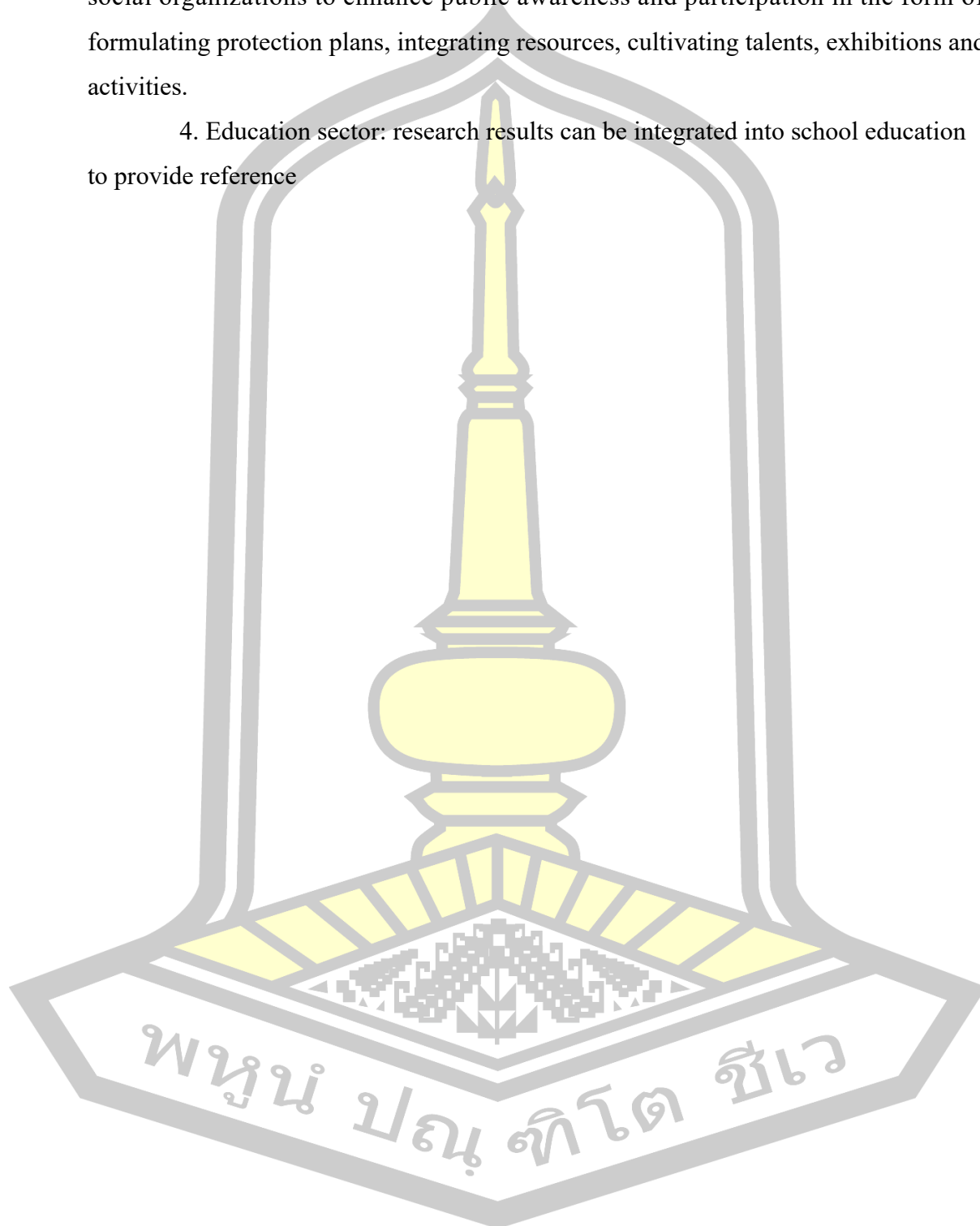
5.3.2 Suggestions for the utilization of research results

This paper uses a combination of qualitative and quantitative research to study the protection and tourism development of the drum festival in Xijiang, Leishan County, Guizhou Province, China. It involves three main research objectives: 1. To study the history and development of drum festivals in Xijiang; 2. To study the problems of drum festival protection and cultural tourism development in Xijiang; 3. To study the protection and cultural tourism development Strategies of drum festivals in Xijiang. The results of these researches can help the protection and inheritance of the drum festival. There are three main aspects:

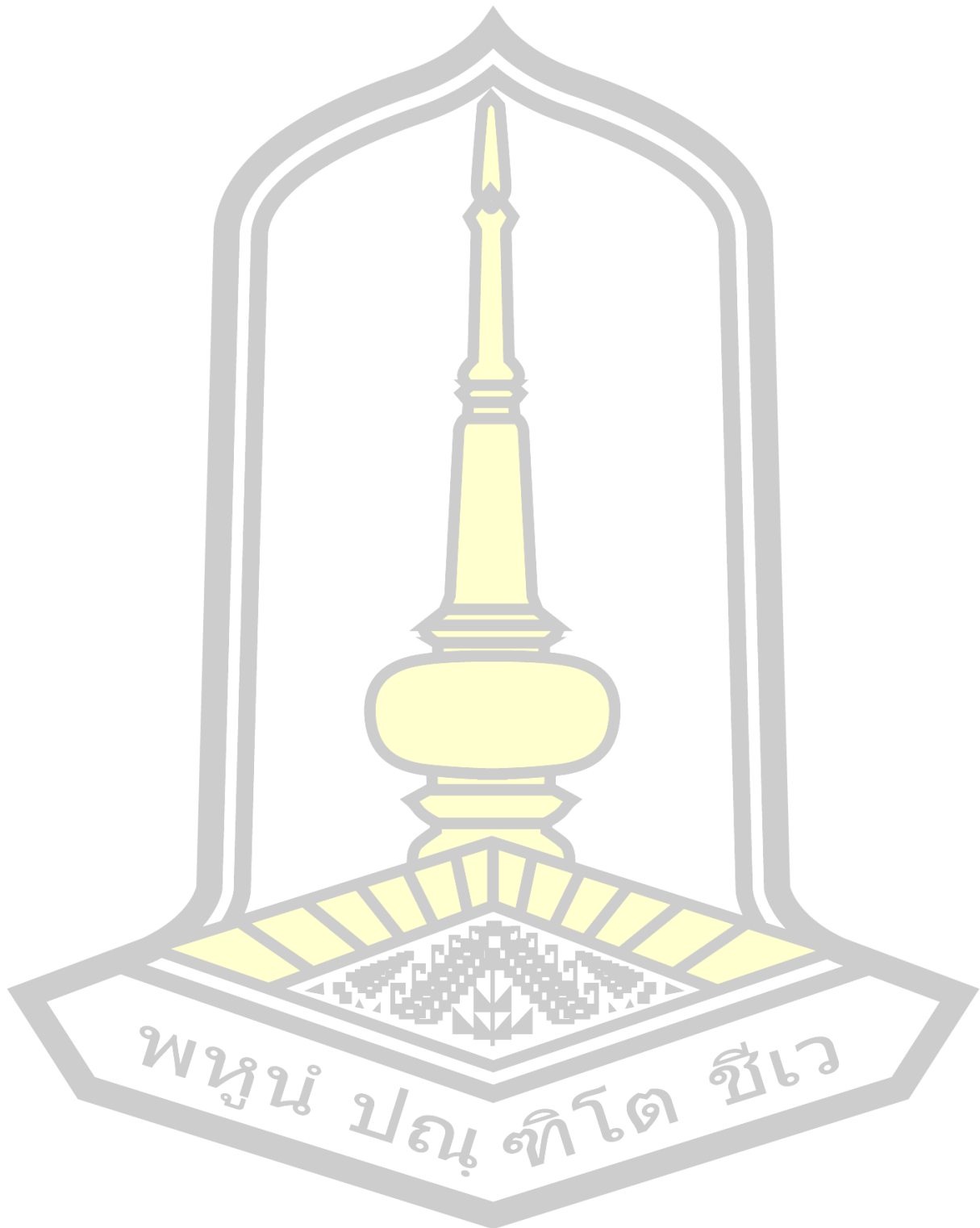
1. researchers: to share these findings and provide theoretical knowledge and practical examples for other scholars studying Miao drum festivals.
2. Government departments: The results of the study can provide a reference for local governments to formulate documents and Strategies.

3. Social organizations and the public: The research results can be used by social organizations to enhance public awareness and participation in the form of formulating protection plans, integrating resources, cultivating talents, exhibitions and activities.

4. Education sector: research results can be integrated into school education to provide reference



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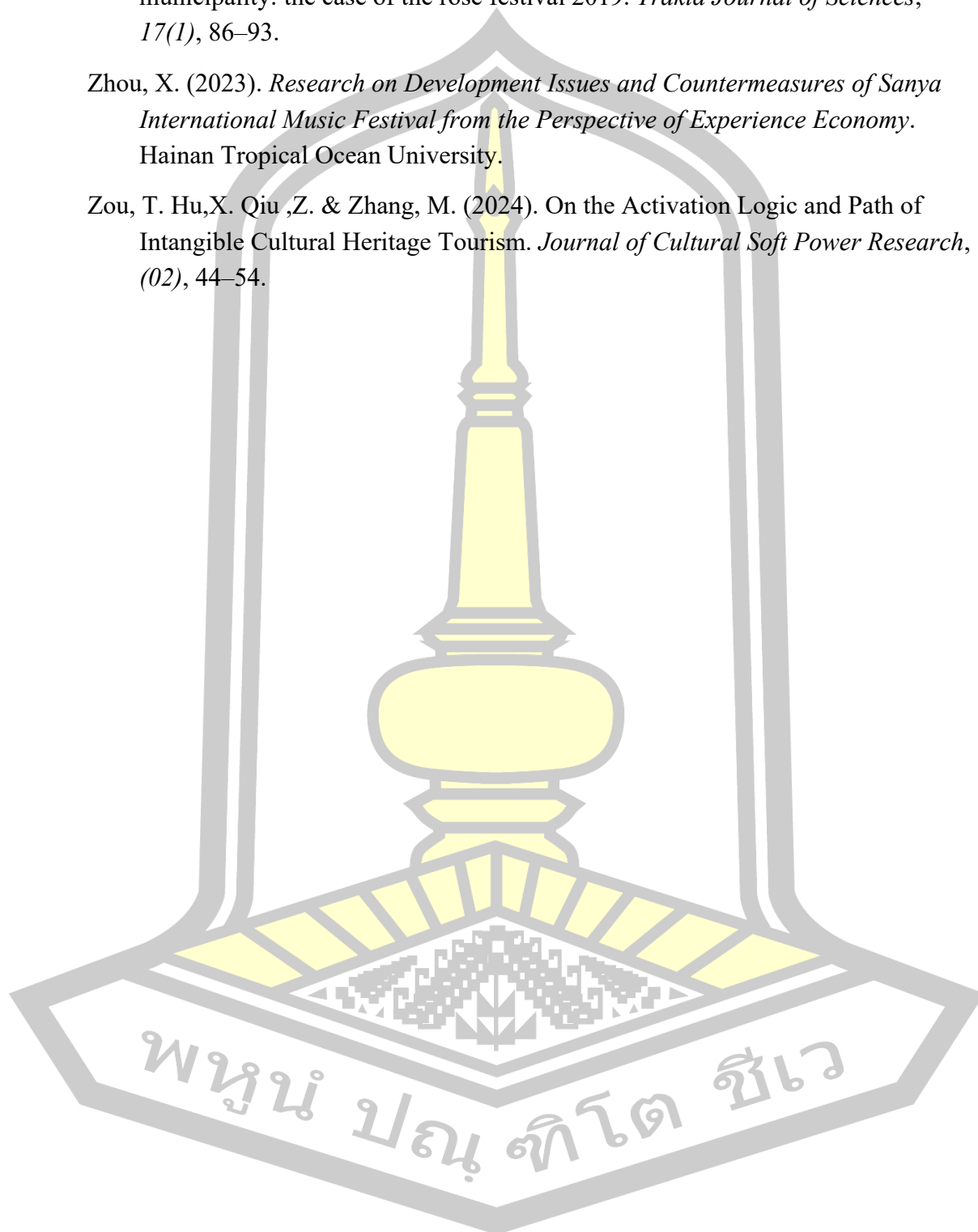
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APPENDIX

Appendix A

Key informants

Title: Cultural Heritage Protection and Tourism Development Strategies of Miao Drum Festival in Xijiang

Location: _____ Date: _____

Name: _____ Gender: _____ Age: _____

Ethnic group: _____ Occupation: _____ Cultural level: _____

I am a student of Mahasarakham University of Culture and Science. I would like to interview you for academic reference regarding the Miao drum festival in Xijiang. The outcome of the interview will serve as academic reference and provide some suggestions to promote the protection and cultural tourism development of the Miao drum festival in Xijiang. Thank you for your cooperation.

1. Can you briefly describe the origin of the Drum Festival and its significance in the Miao culture of Xijiang?

2. What are the changes in the form of the Drum Festival from the past to the present?

3. What are the core rituals of the Drum Festival? How important are these rituals in cultural heritage preservation?

4. In your opinion, how does the belief system of the Drum Festival influence the daily life of the Miao people?

5. What is the current status of the inheritance of the Drum Festival in Xijiang? What challenges does it face?

6. As a inheritor of intangible cultural heritage, what measures have you taken to protect the cultural aspects of the Drum Festival?

7. How has the Drum Festival played a role in tourism development in recent years?

8. Do you think the cultural value of the Drum Festival has been fully reflected in the tourism development process?

9. How do you view the future inheritance and development of the Drum Festival?

10. In the balance between the protection of the Drum Festival and its tourism development, how do you think it should be managed?



Appendix B

Casual informants

Title: Cultural Heritage Protection and Tourism Development Strategies of Miao Drum Festival in Xijiang

Location: _____ Date: _____

Name: _____ Gender: _____ Age: _____

Ethnic group: _____ Occupation: _____ Cultural level: _____

1. Are you familiar with the Miao drum festival in Xijiang? How did you come to know about it?

2. Have you ever participated in or watched the Miao drum festival? How did you feel at that time?

3. Do you think the hosting of the Miao drum festival would be one of the reasons for you to travel to Guizhou?

4. How do you envision the future development of the Miao drum festival in Xijiang? What about your family or friends?

5. Do you know anyone around you who is involved in the cultural tourism development of the drum festival? How do people evaluate their work?

6. Would you consider working in the field of festival cultural tourism in the future? Why?

7. Do you think it is necessary to vigorously develop the cultural tourism brand of the drum festival in Xijiang? Why?

8. In your opinion, what impact will the development of tourism for the Miao drum festival have on the local residents? In what ways?

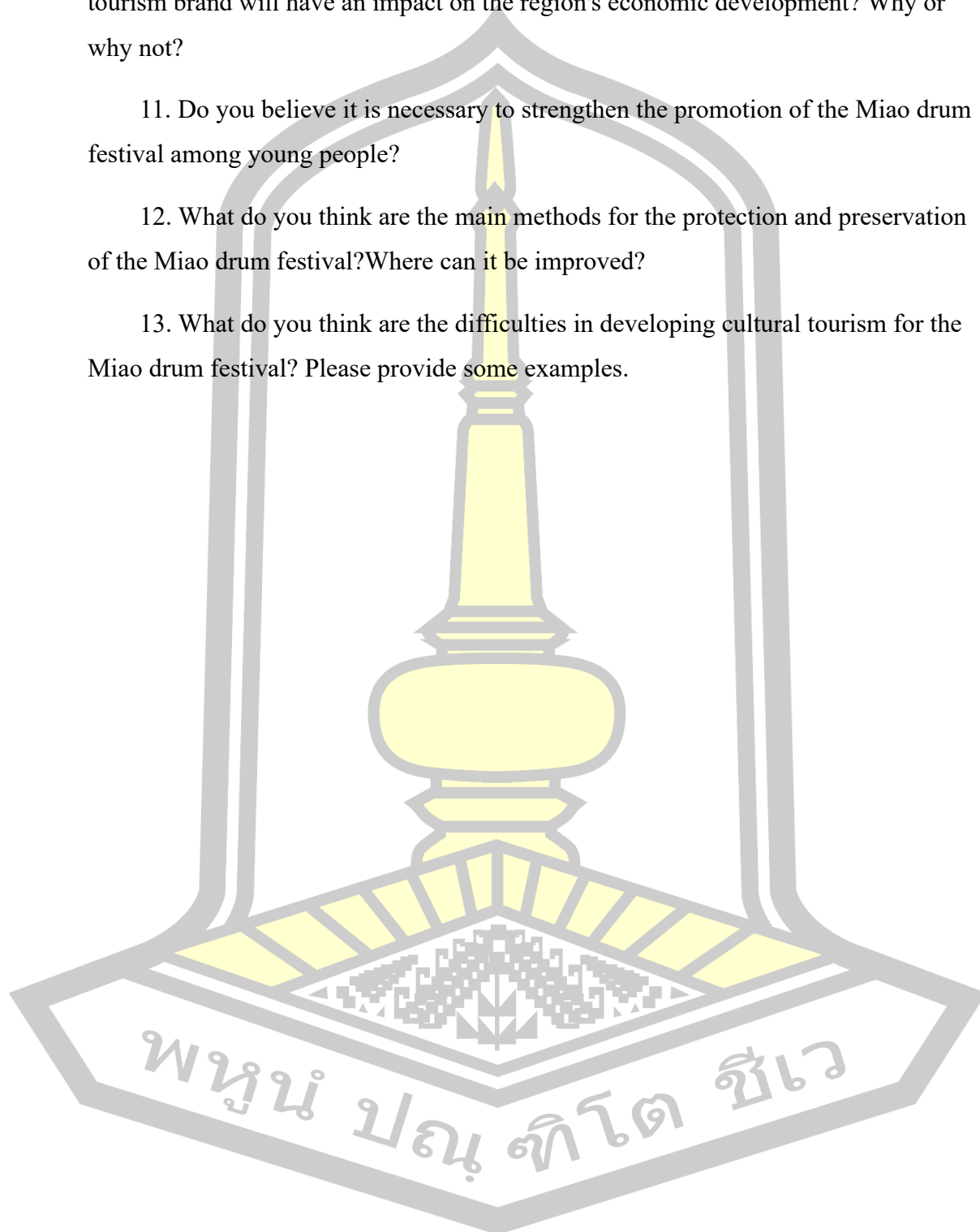
9. How do you think the inheritors of the Miao drum festival will influence its development?

10. Do you think the development of the Miao drum festival in Xijiang as a tourism brand will have an impact on the region's economic development? Why or why not?

11. Do you believe it is necessary to strengthen the promotion of the Miao drum festival among young people?

12. What do you think are the main methods for the protection and preservation of the Miao drum festival? Where can it be improved?

13. What do you think are the difficulties in developing cultural tourism for the Miao drum festival? Please provide some examples.



Appendix C

General informant

Title: Cultural Heritage Protection and Tourism Development Strategies of Miao Drum Festival in Xijiang

Location: _____ Date: _____

Name: _____ Gender: _____ Age: _____

Ethnic group: _____ Occupation: _____ Cultural level: _____

1. Are you aware that the Miao drum festival in Xijiang is among the first batch of national intangible cultural heritage? Have you heard of the Miao drum festival in Xijiang?

2. Do you know any legends about the Miao drum festival? If so, please share with us.

3. Have you experienced the Miao drum festival in Xijiang? Based on your experience, what do you think are its shortcomings in terms of development?

4. Have you seen any reports about the Miao drum festival in Xijiang on social media, news media, television, or newspapers? How do you think these reports may impact local tourism?

5. Have you witnessed any related activities or performances of Miao culture during your travels?

6. Do you know who the organizers or inheritors of the drum festival are? What are your thoughts on these inheritors?

7. In comparison to other ethnic festival tourism in different regions, what are the advantages and disadvantages of cultural tourism at the Miao drum festival in Xijiang?

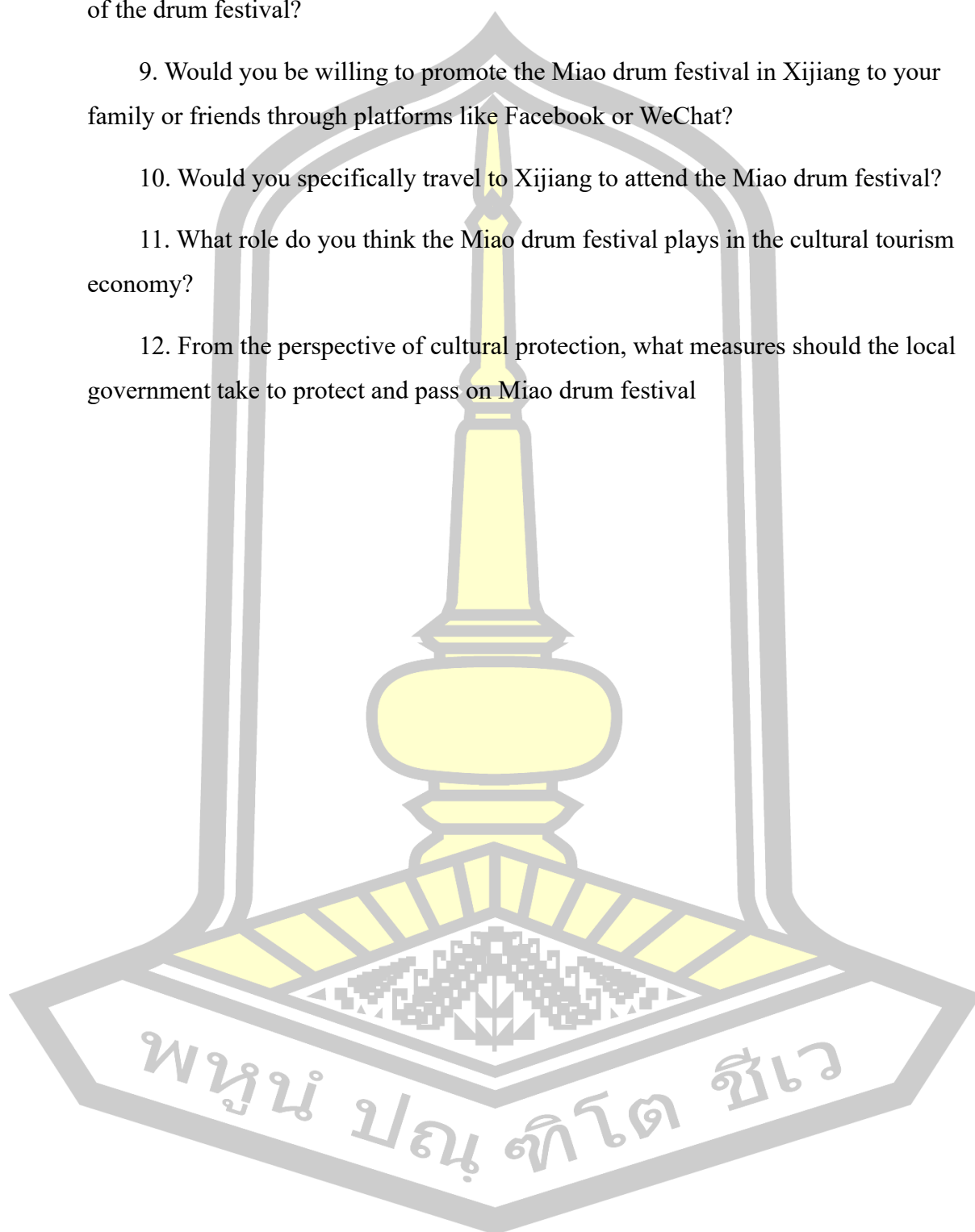
8. What do you think is the impact of the current new way of life on the culture of the drum festival?

9. Would you be willing to promote the Miao drum festival in Xijiang to your family or friends through platforms like Facebook or WeChat?

10. Would you specifically travel to Xijiang to attend the Miao drum festival?

11. What role do you think the Miao drum festival plays in the cultural tourism economy?

12. From the perspective of cultural protection, what measures should the local government take to protect and pass on Miao drum festival



List of interviewees

Interview Mr. Yang Kaiping (Drum Festival Scene in Huangli Village, Xijiang Town. November 28, 2023)

Interview Ms. Yang Xingchun (Drum Festival Scene in Huangli Village, Xijiang Town. November 28, 2023)

Interview Mr. Ouyang Guanglong (Xijiang Miao Village Tourism Company. November 29, 2023)

Interview Ms. Wang Meimei (Leishan County Cultural Sports Radio and Television Tourism Bureau. April 25, 2024)

Interview Mr. Li Tianyi (Xijiang Miao Village Cultural Research Institute. April 26, 2024)

Interview Mr. Tang Shoucheng (Leader of Miao Drum in Xijiang Miao Village Scenic Area. April 26, 2024)

Interview Ms. Lu Ting (Inside Xijiang Miao Village Scenic Area. April 27, 2024)

Interview Mr. Zeng Sheng (Inside Xijiang Miao Village Scenic Area. April 27, 2024)

Interview Mr. Mu Jie (Inside Xijiang Miao Village Scenic Area. April 27, 2024)

Interview Mr. Wei Yixiao (Inside Xijiang Miao Village Scenic Area. April 27, 2024)

Interview Mr. Liu Yong (Inside Xijiang Miao Village Scenic Area. April 27, 2024)

Interview Mr. Kang Jiawang (Inside Xijiang Miao Village Scenic Area. April 28, 2024)

Interview Mr. Cao Yalong (Inside Xijiang Miao Village Scenic Area. April 28, 2024)

Interview Ms. Drumo Xiaoyu (Inside Xijiang Miao Village Scenic Area. April 28, 2024)

Interview Ms. Li Keran (Inside Xijiang Miao Village Scenic Area. April 28, 2024)

Interview Ms. Li Zhen (Inside Xijiang Miao Village Scenic Area. April 28, 2024)

Interview Ms. Hou Ahua (Inside Xijiang Miao Village Scenic Area. April 29, 2024)

Interview Ms. Yang Xiaoman (Inside Xijiang Miao Village Scenic Area. April 29, 2024)

Interview Ms. Youyou (Inside Xijiang Miao Village Scenic Area. April 29, 2024)

Interview Mr. Chen Cong (Inside Xijiang Miao Village Scenic Area. April 29, 2024)

Interview Ms. Li Yun (Inside Xijiang Miao Village Scenic Area. April 29, 2024)

Interview Ms. Qin Ran (Inside Xijiang Miao Village Scenic Area. April 30, 2024)

Interview Mr. Li Shixu (Inside Xijiang Miao Village Scenic Area. April 30, 2024)

Interview Mr. Jian Jianlong (Inside Xijiang Miao Village Scenic Area. April 30, 2024)

Interview Mr. Li Xiao (Inside Xijiang Miao Village Scenic Area. April 30, 2024)

Interview Ms. Li Xiuju (Inside Xijiang Miao Village Scenic Area. April 30,

Interview Ms. Wu Min (Inside Xijiang Miao Village Scenic Area. April 30, 2024)

Key Informants				
Number	Name	Gender	age	Career
01	Li Tianyi	male	49	cultural studies
02	Tang Shoucheng	male	54	Intangible Cultural Heritage Inheritors
03	Ouyang GuangLong	male	45	Tourism company Administrators
04	Wang Maimei	Female	42	government
05	Yang Kay Ping	male	40	Intangible Cultural Heritage Inheritors

Casual Informants				
Number	Name	careers	Gender	age
01	Lu Ting	entertainer	male	22
02	Zeng Sheng	businessmen	male	46
03	Mao jie	businessmen	male	35
04	Wei qiao	administrator	male	43
05	Liu Yong	administrator	male	40
06	Kong kawang	cinematographer	male	24
07	Cao Yalong	businessmen	male	30
08	Guo Xiaoyu	administrator	Female	27
09	Yang Xingchun	villagers	Female	30
10	Li Keran	villagers	Female	25
11	Li zhen	villagers	Female	60
12	Hou ahua,	villagers	Female	57
13	Yang Xiaomang	ticket seller	Female	26
14	Youyou	Commentator	Female	23

15	Chen Cong	administrator	male	48
General Informants				
Number	Name	careers	Gender	age
01	Qinran	visitor	Female	45
02	Jianjiandragon	visitor	male	56
03	Lishixu	visitor	male	63
04	Li Xiao	visitor	male	43
05	Wang Xiuju	visitor	women	40
06	Wu Min	visitor	Female	24
07	Wang Jun	visitor	male	30
08	Li Yun	visitor	Female	27
09	Liu Rui	visitor	male	30
10	Han Mengyuan	visitor	women	25
11	Licun	visitor	Female	60
12	Yang Rui	visitor	male	57
13	Yuan Souping	actress	Female	26
14	Zongyishui	visitor	Female	23
15	Liao hua	administrator	male	45
16	Shen Dongchan	visitor	male	40
17	Linshan	visitor	Female	19
18	Zhu Xiaoting	visitor	Female	22
19	Ailin	visitor	Female	21
20	Lin Man Shu	actress	Female	27

BIOGRAPHY

NAME	Xianmin Wang
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