THE EXISTENCE OF THE ZHUANG ETHNIC GROUP'S ARTS IN GUANGXI AREA IN

CONTEMPORARY CHINESE SOCIETY

YONGHENG WEI

Graduate School Srinakharinwirot University

2024

การดำรงอยู่ของศิลปะชนชาติจวงสำหรับพื้นที่กวางสีในสังคมจีนร่วมสมัย

YONGHENG WEI

ปริญญานิพนธ์นี้เป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
ศิลปศาสตรดุษฎีบัณฑิต สาขาวิชาศิลปวัฒนธรรมวิจัย
คณะศิลปกรรมศาสตร์ มหาวิทยาลัยศรีนครินทรวิโรฒ
ปีการศึกษา 2567
ลิขสิทธิ์ของมหาวิทยาลัยศรีนครินทรวิโรฒ

THE EXISTENCE OF THE ZHUANG ETHNIC GROUP'S ARTS IN GUANGXI AREA IN
CONTEMPORARY CHINESE SOCIETY

YONGHENG WEI

A Dissertation Submitted in Partial Fulfillment of the Requirements

for the Degree of DOCTOR OF ARTS

(D.A. (Arts and Culture Research))

Faculty of Fine Arts, Srinakharinwirot University

2024

THE DISSERTATION TITLED

THE EXISTENCE OF THE ZHUANG ETHNIC GROUP'S ARTS IN GUANGXI AREA IN
CONTEMPORARY CHINESE SOCIETY

BY

YONGHENG WEI

HAS BEEN APPROVED BY THE GRADUATE SCHOOL IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DOCTOR OF ARTS
IN D.A. (ARTS AND CULTURE RESEARCH) AT SRINAKHARINWIROT UNIVERSITY

....
(Assoc. Prof. Dr. Chatchai Ekpanyaskul, MD.)
Dean of Graduate School

....

ORAL DEFENSE COMMITTEE

.... Major-advisor
(Asst. Prof. Dr.Noppadol Inchan)

.... Chair
(Prof. Dr.Pisit Charoenwong)

.... Co-advisor
(Asst. Prof. Dr.Kittikorn Nopudomphan)

.... Committee
(Assoc. Prof. Dr.Sathit Thimwatbunthong)

.... Committee
(Asst. Prof. Dr.Ina Puyuthanon)

Title	THE EXISTENCE OF THE ZHUANG ETHNIC GROUP'S ARTS IN
	GUANGXI AREA IN CONTEMPORARY CHINESE SOCIETY
Author	YONGHENG WEI
Degree	DOCTOR OF ARTS
Academic Year	2024
Thesis Advisor	Assistant Professor Dr. Noppadol Inchan
Co Advisor	Assistant Professor Dr. Kittikorn Nopudomphan

This mixed-methods research analyzes the current state of Zhuang culture and art from the perspective of the Zhuang population and proposes a strategic framework for its development in contemporary China. Using a triangulation design, the study integrated data collected between 2021 and 2024, including content analysis of discussions with 12 Zhuang culture experts and a survey of 386 Zhuang residents from various cities in the Guangxi Zhuang Autonomous Region.The findings reveal two major outcomes. First, experts and residents share consistent views on cultural transformation and the influences of cross-cultural factors on artistic creation, despite differences in perspectives regarding Huashan murals, cultural elements, identity formation, and participation in Zhuang cultural activities. Second, Zhuang leaders emphasize the importance of balancing cultural preservation with modern development, advocating for a thoughtful approach that harmonizes tradition and innovation.The research develops a priority scatter plot illustrating the current status of three categories of Zhuang culture and art. Based on this analysis, three general development guidelines aligned with China's national and local policies are proposed, accompanied by specific strategies for 32 key initiatives.

Keyword : Culture Cognition, Ethnic Minority, Cultural Differences, Zhuang Arts

ACKNOWLEDGEMENTS

TABLE OF CONTENTS

LIST OF TABLE

LIST OF FIGURES

CHAPTER 1

INTRODUCTION

This chapter first outlines the research background, objectives, scope, and expected benefits. It combines the necessity and relevance of the research to clarify the research questions and objectives, defines the research boundaries—including content, region, sample, and time frame—and presents the theoretical framework underpinning the research.

Background

The Zhuang, one of China's fifty-five ethnic minorities and the largest minority group in the country, are primarily concentrated in the Guangxi Zhuang Autonomous Region. The origins of Zhuang culture can be traced back to the Paleolithic era, approximately 600,000 to 700,000 years ago. Archaeological findings in the Right River valley, where the Zhuang people currently reside, include Paleolithic sites and cultural relics dating back to this period(People's Republic of China State Council, 2006).

Prior to the establishment of the People's Republic of China in 1949, the Zhuang society experienced ten periods of regime change. Notably, the *"Zhuang-Thai Corridor"* began to take shape during the Qin Dynasty. This development was influenced by the southward migration of Tibetan-Burmese-speaking peoples, primarily from the Yi subgroup, from the northern Yunnan-Guizhou Plateau, and the rise of the Kinh regime in Vietnam, which had secured its independence from the Chinese central dynasties. As a result, the Zhuang society managed to persist through these periods of change. Following their independence from the central dynastic regime, the Zhuang expanded into the Zhuang region to the north and the Thai region to the west, leading to the eventual differentiation of the Zhuang and Thai cultures. This period also saw the emergence of the *"tie-up prefectures system"*, also known as the "Tusi system" among Chinese scholars. The establishment of these prefectures granted the Zhuang ancestors greater autonomy and played a significant role in the consolidation of the Zhuang ethnic

group(People's Republic of China State Council, 2006). The enhanced autonomy was crucial for the stable inheritance and development of Zhuang culture.

As stated by the Guangxi Discipline Inspection and Supervision Net (2020),By the Qing Dynasty, the Tusi system in Guangxi had become corrupt and was subsequently reformed during the Yongzheng reign. The system was fully abolished in Guangxi by 1928. The decline of old China culminated in the liberation campaign led by the People's Liberation Army (PLA). On December 11, 1949, the PLA hoisted the red flag at Zhennanguan (present-day Youyiguan), a fort on the Sino-Vietnamese border, marking the liberation of Guangxi. This event signified a new era for the Guangxi region and marked a significant advancement in the development of Zhuang culture.

As published by the State Council Information Office of the People's Republic of China (2009),The most critical factor in the development of an autonomous region is the attitude of the state. The Chinese Communist Party places significant emphasis on ethnic policies, incorporating the principle of ethnic equality into the Constitution of the People's Republic of China. The system of regional ethnic autonomy is a fundamental political system in China, and its effective implementation relies on safeguarding the legitimate rights and interests of ethnic minorities. In response to the positive stance of the state, Guangxi has formulated a series of policy documents, including the *"Opinions on Further Strengthening Ethnic Work and Accelerating the Economic and Social Development of Ethnic Minorities and Ethnic Areas"* and the *"Measures for Transferring Payments to Ethnic Areas of the Guangxi Zhuang Autonomous Region"*,which explicitly outline the rights of ethnic minorities in political, economic, and cultural development. It is also emphasized that adherence to ethnic equality and the promotion of ethnic unity have been prioritized by all levels of government (Guangxi Zhuang Autonomous Region Ethnic Affairs Commission, 2017). The development of ethnic groups in Guangxi shows imbalances across economic, social, and cultural dimensions, underscoring the need for inter-ethnic cooperation and mutual assistance, as isolated development is not feasible (Guangxi Ethnic Newspaper, 2021). This demonstrates that the Chinese government supports Zhuang autonomy in Guangxi, underscores the importance of

ethnic equality, and advocates for unity and collaboration among all ethnic groups in the region. Against this political backdrop, the research on Zhuang culture has been expanding. As of August 2023, there were 34,336 papers containing the keyword *"Zhuang"* on the China Knowledge Network (CNKI). The earliest paper, titled *"The New Development of the Boys' Opera"*,dates back to 1955. The number of papers reached the hundredth percentile in 1983 and exceeded the thousandth percentile in 2006, with 27 papers supported by the National Art Science Planning Project. From these data, it can be inferred that research on *"Zhuang"* or *"Zhuang culture"* has become highly developed. However, issues still warrant attention. An analysis of 26 review articles revealed that, with the exception of one review focusing on snacks, costumes, and songs, 23 articles were predominantly concerned with *"Zhuang medicine"*.To uncover additional research-oriented studies on Zhuang culture, *"applied basic research"* was used as a filtering criterion, and the results are summarized in Figure 1.
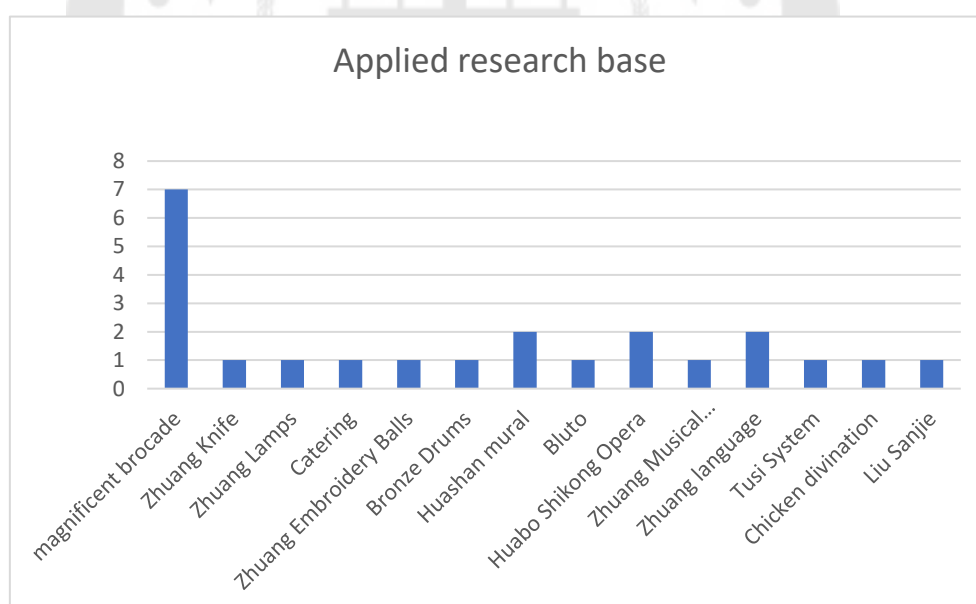
Figure 1.Number of statistics on the applied research base of Zhuang culture in CNKI

For the religion, utensils, politics, painting and other aspects of Zhuang culture, some scholars have carried out fundamental research, and these papers have pointed out the direction for the development of the segmented areas. It can be

intuitively seen that the development of Zhuang culture has been supported by national policies, the research direction is diversified, and more and more scholars are conducting research around this topic. In terms of basic research, Zhuang dress occupies an important position, but none of the articles attempts to discuss people's perceptions or feelings about the current state of development of Zhuang culture and art for analysis.

Another interesting phenomenon is the number of studies is gradually increasing and academic attention is climbing, the outreach of Zhuang culture does not seem to have been well developed, with 'outreach' referring to the real transmission and development of Zhuang culture and art in the Guangxi region. Figure 2 shows the researcher using the Questionnaire Star online research tool to ask 20 random students or parents on campus in 2023 the question 'What is your impression of Zhuang culture?' The word cloud obtained from the semi-open-ended question (the higher the word frequency, the larger the font size).

Figure 2.Questionnaire Star randomly surveys 20 people's word clouds

Among the topics studied, Zhuang brocade and Shan song are frequently mentioned, which aligns with the statistical results presented in Figure 1. The current list of Chinese intangible cultural heritages declared by Guangxi includes elements related to Zhuang ballad culture, the Shan Song Festival, and the large-scale March 3 Song

Festival. However, despite the prominence of these cultural elements, the term *'decline(*
没落)' appears in the chart, raising the question of why Zhuang culture is perceived as
declining despite extensive research.

Shao Zhizhong (1999) examined the nature of Zhuang culture, characterizing it
as a culture in continuous interaction, reorganization, and regeneration with foreign
cultures. He suggested that the Zhuang culture's development is influenced by LingNan
culture, which preceded it, thus shaping its attributes of 'roundness and softness.' Shao
concluded that the future direction of Zhuang culture should focus on tolerance,
acceptance, and integration with external cultures.

Zhang Zhao (1999) provided a detailed analysis of various aspects of Zhuang
culture, including clothing, food, housing, transportation, marriage, and funerals.
Zhang's research revealed that some cultural artifacts mentioned were unfamiliar even
to Zhuang people themselves, indicating a lack of effective dissemination over time.

Huang Runbai (2012) categorized traditional Zhuang culture into eight parts:
Song Wei culture, Copper Drum culture, Long Horn culture, Dry Rotten culture, Zhuang
Medical culture, Zhuang Opera culture, Zhuang Brocade culture, and Religious culture.
Huang noted a phenomenon of cultural decline, particularly after the 1990s, with Zhuang
Song Wei experiencing accelerated decline and facing the risk of disappearance.
Huang also highlighted that the future of ethnic traditional culture is often predicted by
the state of the ethnic language (Huang Runbai, 2012).

Concerns were also raised regarding the development of Zhuang opera, with a
shortage of associations and venues leading to a scarcity of folk artists, many of whom
are elderly and unable to continue practicing (Huang Runbai, 2012). Tao Jianfei (2016)
identified three major issues affecting Zhuang culture: insufficient cultural excavation,
population hollowing, and inadequate material support.

Based on these research findings, it can be inferred that the key factors
influencing the development of Zhuang culture may include the capabilities of the
creative community, the attitudes of the target audience, and the aesthetic interest in the

art itself. These factors might contribute to the perception that Zhuang culture is experiencing a sense of *"decline"*.

Meanwhile, most of the monographs on *"Zhuang"* and *"Zhuang culture"* record the living habits, customs, religious beliefs, differences, etc. of the various branches of Zhuang culture, which are sufficient for historical materials, but rarely can we see systematic and continuous observation and discussion of how to innovate, such as quantitative research on how local people or target groups see these cultural products and how innovations have developed. Although scholars in the field of ethnology are constantly discussing topics related to cultural heritage protection, and have suggested what are the current policies related to the development of Zhuang art, there is no detailed information on the extent of the development of Zhuang art, and we can only learn about it from the relevant news or from colleges and universities that offer courses on distinctive ethnic arts.

Based on the above status quo, the researcher summarizes two problems of the current situation of Zhuang art, one of the elements of Zhuang culture. In order to better guide the reading, the writing framework of this paper is briefly shown up to this point, Chapter 2 is an overview of the Zhuang development, and the cultural related theories used, Chapter 3 explains the specific description of the research methodology, Chapter 4 shows the complete research process and reports the research data, Chapter 5 discusses the data and answers the research questions, and makes suggestions for future research.

Research questions

Qs1 What caused the differences in perceptions of Zhuang arts development among people inside and outside the Zhuang community?

Qs2 What are the ways to promote the dissemination and development of Zhuang culture in modern China?

Research objectives

P1.To analyze the current situation of Zhuang culture and art in the perception of the Zhuang population.

P2.To design and develop strategic formulation of Zhuang in contemporary China.

Scope of Research

In the Guangxi Zhuang Autonomous Region of China, the arts in the Zhuang culture of various regions are classified and representative works of each art category are collected. People related to Zhuang culture and long-term residents of Guangxi are also involved. Based on the above information, the research scope is divided into geographical scope, population scope, important data objects and time scope.

Regional Scope

The entire autonomous jurisdiction of the Guangxi Zhuang Autonomous Region of China, i.e. Nanning City, Liuzhou City, Guilin City, Wuzhou City, Beihai City, Fangchenggang City, Qinzhou City, Guigang City, Yulin City, Baise City, Hezhou City, Hechi City, Laibin City, and Chongzuo City.

Population and Sample size

Group1:12 people related to the research of Zhuang culture and influential within the Zhuang ethnic group.

Group 2:386 residents of different age groups, genders, randomly distributed in each prefecture-level city district.

Timeframe.

From 2019 to June 2024.

Data Synthesis

After completing the analysis of the data, all the data will be synthesized in a suitable way through the computer.

Research Report

The qualitative research part of this research will be in the form of data tables, and the results will be presented, The quantitative part of the research will also present the results in the form of data tables, with explanations of the relevant coefficients.

Theoretical framework:

As shown in Figure.3.

Gyegwe et al. (2016) emphasize art's integral role in culture, highlighting its functions in communication, indoctrination, and religious transmission, thereby laying the groundwork for comprehending the broader cultural implications of artistic expression. Yang et al. (2020) suggest that cultural background significantly influences art viewers' sharing behavior, indicating a need for comprehensive research on the complex interplay between cultural factors and art consumption behaviors. This aligns with Gyegwe et al.'s emphasis on the cultural context of art and its societal impact. Julian (1972) discusses how systems of thought influence cultural evolution, complementing Gyegwe et al.'s perspective by elucidating the underlying mechanisms driving cultural changes reflected in art. Brown (2000) summarizes social identity theory, offering insights into the social dynamics underlying art consumption behaviors, as discussed by Yang et al. (2020). Whitaker (2019) extends the application of social identity theory to teacher-student relationships, illustrating its versatility in analyzing social dynamics, which may also apply to art consumption. Berry's (1997) theory of acculturation sheds light on the complexities of cultural adaptation, complementing discussions by Gyegwe et al. (2016) on cultural influences on art consumption behaviors. Belk (2016) discusses the influence of personal beliefs on consumer behavior, reinforcing the importance of considering cultural factors in understanding art consumption behaviors. Chieffi et al. (2021) emphasizing the significance of cultural background in art viewers' sharing behavior. Overall, these discussions collectively provide a comprehensive framework for understanding the complex interplay between art, culture, identity, and consumer behavior, underscoring the importance of considering cultural factors in analyzing art consumption behaviors. However, further

research is needed to explore the intricate relationship between art consumption behavior and cultural dynamics, particularly under the frameworks of social identity theory, cultural evolution theory, and cross-cultural adaptation theory, to better explain and predict individuals' responses to artworks.
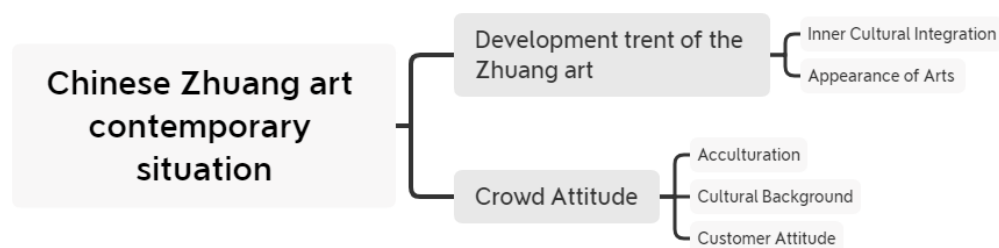
Figure 3.Theoretical Conceptual Framework of this Research

Based on the above, the researcher to establish a theoretical framework to explain the existence of the Zhuang art, which consists of two parts: one part is the development trend of the Zhuang art, which is described by inner culture integration and appearance of arts. The other part is crowd attitude, which is described by acculturation, cultural background and customer attitude.

Expected Benefits

1. Knowing the differences in perceptions of Zhuang art between internal and external groups of the Zhuang people.

2. To provide a explaining the development of Zhuang art from the perspective of the development of Zhuang culture as a reference for later studies.

Definition of terms:

Existence: According to Encyclopedia britannica, "existence" is described as "metaphysical being", which "applies neutrally to all and only those things that are real. applies neutrally to all and only those things that are real." In this research, "existence"

refers to the physical form of things in the material world (the present world) that can be observed and touched. It can be observed and touched.

Zhuang ethnic group's art: the art in Zhuang culture has a very complicated classification because of the difference of the branches within the ethnic group, so the art classification of Zhuang culture involved in this research mainly focuses on the three parts of songs, dances, and paintings, and pays attention to four cultures, namely, Zhuang rice cultivation culture, Zhuang song polder culture, Zhuang copper drum culture, and Zhuang Huashan culture.

Contemporary Chinese society: China has its own proprietary and referential time period, which can focus on the beginning and end of each of China's Five-Year Plans. This research falls within the 14th Five-Year Plan, which covers the period 2021-2025, so the term contemporary Chinese society throughout the text refers to China during these five years.

Shan song:Belonging with Zhuang song & dance，and used to refer to the Song part，traditional Zhuang songs.

Group1：12 Zhuang people including 2 leaders，5 scholars and 5 Zhuang arts performers.

Group2：386 Zhuang people who living in Guangxi province,China.

CHAPTER 2
LITERATURE REVIEW

This chapter provides a comprehensive literature review of Zhuang culture and its ecology, starting with the concepts of multilinear evolution and cultural taxonomy, and exploring in depth the various levels of social integration. Special attention is paid to the history of the Zhuang ethnic development and related cultural phenomena. In addition, this chapter also outlines the generation and development of Zhuang art and the uniqueness of its artistic form. At the same time, the existing Zhuang art is classified and the reasons for the classification are given.

2.1 Culture ecology

Cultural ecology, also translated as *"cultural evolution theory"*, is a new school of ethnography represented by Julian Stewart (1955). She believes that "culture" and "ecology" should be viewed as a whole.

It refers to the "entity" formed through long-term interaction and integration between a particular national culture and the natural and ecological system in which it is located. The term "entity" refers to the "entity" formed through long-term interaction and integration between a particular national culture and the natural and ecological system in which it is situated, and furthermore, it is considered that such a *"cultural and ecological entity"* is the key to exploring cultural change.

Julian (1955; Tan. 2013: 029) argues that national cultures, in the

course of their development, interact with and adapt to the environmental conditions in which they live. At the same time she identifies three basic procedures for the research of cultural ecology.

2.1.1 Multilinear evolution and cultural taxonomy

First of all, Julian argues that the evolution of culture is different from that of organisms and is in a sequential relationship. If only in terms of robtemporal sequence, cultural evolution is an extension of biological evolution (Huxley. 1952; Julian. 1955; Tan 2013: 002). Julian (1955; Tan. 2013: 002) suggests that cultural and biological evolution

are similar in two properties, the first is the tendency towards complexity and the second is the tendency towards optimization. She also mentioned that the evolutionary viewpoint identifies each stage of development of culture as the emergence of a new model or a new type of organization with essentiality, while about the evolution of culture from a broad perspective can be seen as the pursuit of the law of cultural change. In this regard, she organizes and concludes that information on cultural evolution can be handled by the methods of "unilinear evolution", "universal evolution" and "multilinear evolution". Multilinear evolution is a methodology that is based on the assumption that there is a clear regularity of cultural change and is concerned with the quantitative description of cultural laws (Julian. 1955; Tan. 2013: 017). Julian (1955; Tan. 2013: 008) emphasizes that multilinear evolution is concerned with empirical evidence and that it studies specific cultures, focusing on cultural facts in a state of parallel development that are empirically supported in form, function, and sequence. Multilinear evolution is based on the knowledge that cultural traditions in different geographical areas have overall or local differences. And Multilinear Evolution is mainly concerned with the parallel relationship between the causes of cultural matters, she emphasizes that this methodology is the pursuit of historical specificity as the main, rather than the pursuit of the general laws of science, and that the importance of Multilinear Evolution lies in the proper categorization of cultural matters.

Methods of categorizing societies of people in terms of culture, value systems, and socio-spiritual traits assume that cultures have a common core, i.e., that all members of a society share similar perceptions and psychological traits. Julian argues:

If a classification system is based on judging cross-cultural parallelism and regularity, rather than emphasizing contrasts and differences, the concept of "cultural types" needs to be introduced (Julian. 1955; Tan. 2013: 013).

She summarizes the three differences between *"cultural types"* and *"cultural zones"* as cultural types are:

1. considered to be an aggregation of selected features, emphasizing human concerns, i.e., the subjectivity of the researcher, while cultural zones refer to the

integration of all the elements of a particular culture; 2. defined as a collection of judgmental features. cultural typology, the selection of judgmental features is determined by the problem it studies and the frame of reference.3. the homogeneity of the features it contains for specific cases.

To summarize, Julian Stewart's theory of cultural ecology provides an integrated perspective that views culture as an entity that is intimately connected to and co-evolves with its ecological environment. Stewart suggests that cultural evolution is multilinear, not simply a linear development, but a process of change with regularity. Through the concepts of cultural types and cultural regions, we are able to categorize and understand different cultural phenomena meticulously. In addition, the concept of cultural core emphasizes the importance of cultural traits that are closely related to people's lives and economy, which are key to the adaptation of culture to the environment.

Not only does it provide a framework for in-depth analysis of ethnic arts by itself, but its flexibility and comprehensiveness allow it to be easily combined with other theories, thus providing richer perspectives for the research of ethnic arts. For example, it can be combined with sociological theories to analyze how social structure and class affect art forms; with psychological theories to explore how art reflects and shapes individual and collective psychological states; and even with economic theories to research how art markets and economic factors affect the creation and dissemination of art. This ability to integrate across disciplines enables cultural ecology theory to provide a multi-dimensional, multi-level analysis when researching the status and development of national art, not only identifying the interactions between art forms and their environments, but also understanding the complex roles of art in the socio-cultural system. Therefore, the theory of cultural ecology is a powerful tool that can help us to comprehensively understand the diversity and dynamics of ethnic art and its adaptability in the context of globalization, so I feel that this research uses this as the core research theory.

2.1.2 Concepts and Methods

Julian (1955; Tan. 2013: 013) states that cultural ecology does the retrospective work of explaining cultural traits and cultural patterns arising from geographical differences, rather than establishing a set of guidelines suitable for all cultures in relation to their environmental conditions. According to her previous description, technology is indeed related to the evolution of culture, but the impact of the same technology on different regions is not the same, i.e. the impact of the same technology in two different cultures cannot be discussed under the same framework. Cultural ecology focuses on the significance and role of technology in each environment. She also puts forward a concept called "cultural core", which refers to the collection of cultural features that are most closely related to people's livelihoods and economies, including social, political and religious patterns that are empirically determined and closely related to these arrangements. That is, there is a need to focus on human societies, the relevant cultural features and the ecological factors that lead to the emergence of these features. The introduction of agricultural technology, for example, directly enlarged the volume of social groups that could only be in the position of being groups that passively extracted resources from nature.

He summarizes three basic procedures for engaging in the research of cultural ecology, and the relationship between them, as shown in Figure.4: 1. analyzing the interrelationship between the technology of production and life and the environment. 2. analyzing the patterns of behavior resulting from the development of a specific area by a specific technology. 3. Figuring out the extent to which the patterns of behavior required to develop the environment affect the cultural other aspects of culture, such as technologies and environments that dictate that certain things must be done a certain way.
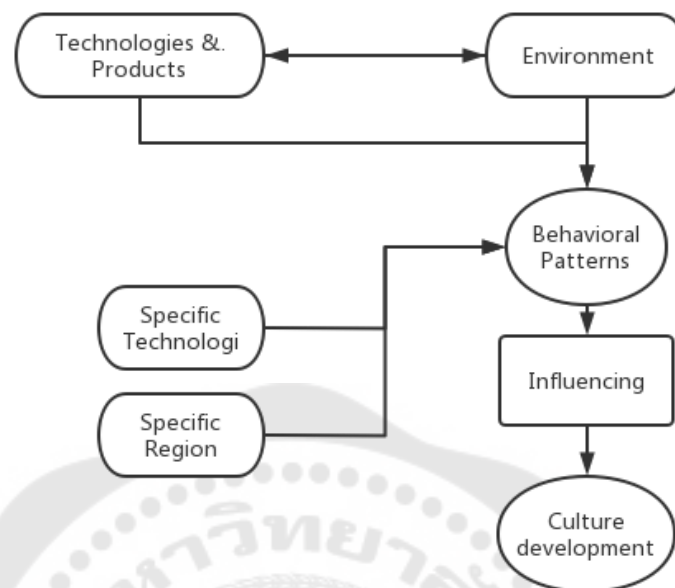
Figure 4.Culture ecology

2.1.3 Social levels of integration

Julian (1955; Tan. 2013: 036) introduced the concept of levels of cultural integration with the aim of describing certain herbal components of contemporary socio-cultural systems, such as socio-cultural subcultural systems. She believes that the national culture can be divided into two parts: the cultural characteristics that play a role and can be studied only at the national level, such as the legal system, the educational system, the economic system, etc.; and the cultural characteristics belonging to socio-cultural or subcultural populations, for which these groups can be studied by direct observation. In her view, these groups can be classified as geo-groups, i.e. groups that have emerged from the development of the nation, such as subcultural groups or native minority groups that are specialized in their way of making a living and whose culture and ecology are adapted to the environment, subject to the conditions of the locality. Groups can also be dealt with by means of "horizontal segmentation", such as the segmentation method based on social background, which I assume is related to the groups that can determine the top-level design.

However, she emphasizes that this is a simplified way of dealing with cultures of different levels of complexity, and is not a conclusion of cultural evolution, i.e., it is similar to discussing cultures in broad categories, and does not explain the causes of cultural evolution.

Julian (1955; Tan. 2013: 036) defines and evaluates secular civil society as:

That is to say, he divides national culture into two parts:

1). Cultural characteristics at the national level: These characteristics include legal systems, educational systems, economic systems, etc., which can only be studied at the national level.

2). Cultural characteristics of social culture or subculture groups: These characteristics belong to groups that can be studied through direct observation. These groups can be divided into two categories:

a). Geographic groups: such as subculture groups or indigenous minority groups, these groups have specializations in their way of making a living, their culture and ecology adapt to the environment, and are subject to local conditions.b). Horizontally segmented groups: such as segmentation methods based on social background, these methods may be related to the groups that determine the top-level design.

2.1.4 Guidance summary of research based on cultural ecology theory

Julian Steward emphasizes the role of technology in cultural evolution, but the same technology has different effects in different regions. Therefore, when researching national art, we can analyze the application of specific technology in that national art and its impact. The multilinear view of cultural evolution means that the development of culture is not linear and unified, but has regular and diverse changes. Through this perspective, we can explore the evolutionary paths and laws of different national art forms and understand their changes and development in different historical periods. Through the classification system, the concepts of cultural types and cultural regions can help you better understand and classify the art forms of different nationalities. The artistic expressions and development laws of different regions and

cultural types can be systematically analyzed and compared through this theoretical framework.Cultural ecology theory provides a comprehensive, multidimensional analytical framework that is very suitable for researching the development of national culture, national art, and population cognition. By combining this theory with other social science theories, different research issues can be explored more comprehensively and in depth, revealing the complex interaction between art forms and their environment, technology, and social context.

2.2 Existence of the culture

According to the Encyclopedia Britannica, the term *"culture"* is interpreted:

Thus, culture includes language, ideas, beliefs, customs, codes, institutions, and the like. Thus, culture includes language, ideas, beliefs, customs, codes, institutions, tools, techniques, works of art, rituals, and ceremonies, among other elements.

Culture is viewed as a behavior and the substances associated with it, and the book goes on to explain that the existence of culture depends upon the ability to think abstractly that characterizes human beings. It can be argued, then, that the primary condition for the existence of culture is human activity, and while various cultures are born out of various human activities, Julian (1955; Tan. 2013: 001) defines culture as a prerequisite for the high level of development of the humanoids. Therefore, the existence of culture itself can promote the development of human society, thus sustaining human activities. As for the question of how to argue the existence of a culture, Sharon A et al. (2015) cited the example that the formation of Appalachian culture is directly related to the mass dissemination of cultural objects, but due to the external perspective and the stopping point of time, the public stereotypes the culture as well as ignored the fact that the culture is changing with the development of time. He argues for the existence of a regional independent culture from three perspectives: cultural heterogeneity, common sense of the population, and religion, and he cites a series of cultural characteristics as references, such as materiality, differences in the

population, social relations, social problems, communication patterns, and outlooks on life and values, which differentiate this culture from the national culture.

In addition to culture being recognizable through the cultural characteristics mentioned above and existing as a vehicle in a geographical area, it can also exist in a company and would be described as a management system, management tools.Ljiljana et al. (2015) refer to TOM, Total Quality Management, which is the concept of managing the culture, attitudes, and structure of a company.The culture in TOM, the Ljiljana et al. (Guangming, C. et al. 2000; 2015) said that it requires quality in all aspects of an organization's operations, more accurate completion of work, and elimination of waste in operations. So it seems that culture can also exist in very subtle systems and it is detached from the physical and abstracted by managers as an operational rule, becoming a purely mental product. It is not only recognizable, but also instructive.

At the same time, culture is also described as a process, and Alan & Giuseppina (Valsiner. 2012: 021.2022) argue that "culture" implies some form of constructive change in the natural development of things. At the same time, they believe that culture is dynamic, and its sensory stimuli and meanings change over time. Alan & Giuseppina (Valsiner, 2014; Stetsenko, 2020; 2022), on the basis of their view of culture as a process, recognize the subordination and interaction between people and culture, and believe that it is the people who act as agents of culture in carrying out reflections on things, transforming them.They argue that the Process of internalizing and externalizing is a kind of cultural regulation of human experience with the material world and feedback from the spiritual world.

Culture is a multidimensional concept that includes not only the behaviors specific to Homo sapiens and the material objects associated with them, such as language, ideas, beliefs, customs, norms, and institutions, but also relies on the ability of human beings to think abstractly. Culture exists at all levels of human society, from the formation and spread of regional cultures to management systems and management tools within organizations, such as *Total Quality Management* (TQM). It is both recognizable and instructive, contributing to the development of society and sustaining

human activity. In addition, culture is a dynamic process that changes over time, and there is an interaction between individuals and culture, with people acting as cultural agents reflecting on and transforming things, thus constantly influencing and shaping culture itself.

2.3 Cultural generation

In modern times, although there is no very definitive way of distinguishing cultural generations, there are many scholars who are accustomed to using X, Y, and Z as a means of distinguishing population generations. Generational membership is being part of a group with shared birth years and formative experiences. (Kupperschmidt. 2000:66; Lourdes et al., 2011). They used to call the generation born from 1965-1981 generation X and the generation born from 1982-2000 generation Y. Hence,it is necessary first of all to delimit the age ranges that comprise these two groups: generation X and Y(Zemke et al.,2000;OggBonvalet.2006;Woodruffe.2009;Lourdes et al.,2011). This generation is however referred to in China as the Post-60s, Post-70s and Post-80s. For Generation X, Lourdes (2011) defines them as pessimistic and individualistic, and they are more willing to take on work challenges for higher salaries and positions, they are more aware of balancing work and family life, and they still prioritize their personal values over the company's pursuit of goals. Regarding their "focus on personal values," Peter (2013) says that Generation Xers make up a large portion of the U.S. nonprofit workforce.

On the other hand, Generation Y, known as the Post-80s and Post-90s in China, is not as uniformly evaluated by Chinese media as it is by foreign scholars. For example, Zemke et al. (2000) they claimed that Generation X and Generation Y present obvious life project, professional ethics, attitude toward authority, leadership, and commitment to the company, which are five aspects of Lourdes (Howe, Strauss. 2000; 2011) argues that Generation Y is more technologically proficient, ethnically diverse, and aware, and enjoys more resources. The definition of Generation Y differs from that of Generation X in that Lourdes et al. (Hart. 2006; Smola & Sutton. 2002; 2011) characterize them as being inclined to act collectively and very sociable. In terms of life concepts, Lourdes et al.

(Kotler. 2005; 2011) consider them to be admirers and idealists of urban lifestyles. So it seems that X and Y may still have similarities in terms of personal realization .

These generational differences not only reflect the evolution of societal values over time, but also reveal that different generations may exhibit very different attitudes and behaviors when faced with the same situation. It also emphasizes the profound impact of an individual's upbringing on his or her perceptions and values, and highlights the importance of understanding the differences between generations in order to better communicate and collaborate.

2.4 Zhuang ethnic

In the valley of the Right River, where the present-day Zhuang people live, a number of Paleolithic sites left behind by the activities of ancient mankind 600,000 to 700,000 years ago have been found, containing many cultural relics. In the Late Paleolithic period from 50,000 to more than 10,000 years ago, 13 human fossils and more than 100 cultural sites and relics have been found in the vast areas of Guizhong, Guinan and Guixi. For example, *"Liujiang Man"*, *"Kirin Mountain Man"*, *"Bailian Dong Man"*, *"Jiutoushan Man" in Guizhong*, *"Dule Man"*, *"Ganqian Man"*, *"Baoji Mountain Man"*, *"Lipu Man"*, *"Lingshan Man"*, *"Lingshan People"* in North Gui, *"Ganyan People"*, *"Jiulengshan People"* and *"Longlin People"* in West Gui, *"Dingmodong Man"*, etc., all of which are named after the places where they were found. The physical characteristics of these ancient human beings are, by and large, larger zygomatic bones in the head and protruding forward, low and wide nasal bones, slightly concave bridge of the nose, upper incisors in the shape of a spade, etc., belonging to the southern Mongolian race, similar to the physical characteristics of the modern Zhuang people and far away from the other ethnic groups, which means that they are the primitive ancestors of the modern Zhuang people, and that the ancestors of the Zhuang people are the earliest indigenous people in Guangxi and even the whole LingNan area, and the main body of the ethnic groups in the history of China are few. one of the ethnic groups that migrated.

During the Baiyue era (before the 16th century B.C.), which is equivalent to the Shang and Zhou periods of the Han Chinese, the Baiyue ethnic group, including the ancestors of the Zhuang, was widely distributed in the vast area south of the Yangtze River. During the Warring States period, the Yue ethnic group of Wu and Yue established regimes that were on a par with the various states of the Huaxia group. After the unification of Jiangnan by Emperor Qin Shi Huang, part of the Wu, Yu Yue and Min Yue ethnic groups were sinicized into the present Han Chinese in Jiangnan and South China, while part of them moved southward to LingNan, where they merged with the ancestors of the Zhuang, who also belonged to the Hundred-Yue ethnic group, and became the ancestors of the modern Zhuang-Dong speaking ethnic groups. This is illustrated by the fact that cultural artifacts recently unearthed in the two Guangdong regions have been found to have similar cultural characteristics between the LingNan Baiyue Group and the Jiangnan Baiyue Group. Basically, it can be said that the Zhuang ancestors of this era went through a stage of free development, belonging to the period of transition from primitive society to class society.

During the period of XiOu Luo Yue (16th century - 23rd year B.C.), around 221 B.C., after Qin Shi Huang unified the six kingdoms, he sent Yutu Zhui to lead an army of 500,000 men to march towards LingNan in five different directions in great numbers. Contrary to the situation that the march from the east road had been smooth, the march from the west road encountered the resolute resistance of the Xiu people, the direct ancestors of the Zhuang people. In one of the battles, XiOu army interpreter Yu Sung was killed in action. But the strong XiOu people "all entered from the thin, ... not willing to be captured by the Qin, and set up Jiejun as a general", continued to insist on fighting, and killed the main general of the Qin army, Yutu Zhui, and the Qin army was almost completely wiped out. (*"Huainanzi"* Volume 18 *"earthly training"*)

In order to reverse the fiasco, Qin Shi Huang ordered the excavation of the famous Ling Nullah, which ensured a constant supply of backup forces and provisions for the Qin army. After several years of fierce battles, by 214 B.C., the Qin army finally defeated the armed forces of XioOu, and finally united the south of LingNan, setting up

the three counties of Guilin, Nanhai, and Xiang, and sending officials to rule them. Then from the Central Plains sent some Chinese working people to the LingNan area *"and the Yue miscellaneous(和越杂居)"*, the Zhuang ancestors area into a short period of county era.

In 207 B.C., when the Qin Dynasty fell, Zhao Tuo, a Qin general stationed in Nanhai County, began to cut off dissidents and attacked Guilin and Xiang County, establishing the state of South Vietnam and calling himself King Wu of South Vietnam. In order to consolidate his dominance, Zhao Tuo implemented a series of policies to "pacify the Hundred Yue", called himself "Barbarian Chief", respected the customs of the Yue people, and united the upper echelons of the Yue people with the leaders of the various ministries, thus stabilizing the situation of the Hundred Yue and achieving new socio-economic development. Zhao Tuo was a Hwa Hsia general in the north, but the people who created the civilization of South Vietnam were undoubtedly the people of the various tribes of the Zhuang forefathers, and the five generations of South Vietnam were passed on for a total of 93 years, and the ancient Zhuang people created the splendid culture of South Vietnam. Nowadays, the tomb of the King of South Vietnam unearthed in Guangzhou is the essence of the ancient Zhuang culture with the characteristics of Yue-style burials and splendid burial goods. The capital of the South Vietnamese state, Panyu (present-day Guangzhou), is actually a translation of the ancient Vietnamese word [ba:n3 ŋjoi5], meaning *"big village"*, which corresponds to the modern Zhuang language.

During the period of Emperor Wu of the Han Dynasty, the South Vietnamese state was tilting against each other, and in 112 B.C., the Western Han Dynasty re-embarked on a military campaign in LingNan, and in the following year (111 B.C.) defeated the South Vietnamese state, and re-distributed the LingNan state under the direct rule of the Central Plains Dynasty, which was divided into nine counties such as CangWu, YuLin, HePu, NanHai, ZhuYia, and Zhan'er, etc., and under which a number of counties were divided to implement a strict rule, and the era of the counties in the history of the Zhuang people really began.

However, after all, LingNan Yue is a primitive and uninhibited, but also very scattered tribes, so the Han Dynasty absorbed Zhao Tuo's experience of *"peace and pacification of the Hundred Yue"*, and adopted the policy of "to rule by their old customs, no taxes" (*"Tong Jian"* Volume 21), so the Han Dynasty was not able to control the Yue. For quite a long period of time, the original political and economic system within the national societies of XiOu and Luoyue was still preserved. Even so, the Zhuang forefathers continued to rise up against the rule of the Han Dynasty, leading to Ma Yuan's southern expedition in 18th year of the Guangwu Emperor's Jianwu (42 A.D.) in the Eastern Han Dynasty.

Slang period (AD 23 - 1127), the end of the Eastern Han Dynasty, the Central Plains chaos, the country appeared Wei, Shu, Wu three tripod situation, LingNan region belongs to the Wu Jing, Jiaotong two state jurisdiction, when the CangWu Yue people change the brotherhood of a few people based on the South China Sea, HePu and other counties, dominant for a while. The two Jin Dynasty to the North and South Dynasties period, LingNan region's counties set up more and more, the feudal rulers in Gui Northeast local area set up officials to pay tribute, strengthened the rule. The factor of feudalism gradually arose in the Zhuang region of northeast Gui. Slang was first seen in the "Book of the Later Han Dynasty - South Barbarians and Southwestern Barbarians biography": "Leiwu twelve years (36 years), Jiuzhen mere outside the barbarians Zhang You, the rate of breeder Muhua within the belonging to, sealed as a return to the Han Li Jun." Here called "barbarians", later renamed as slang. In the Three Kingdoms period, there are also many records of LingNan slang people. The name *"Bureaucrat"* appeared in LingNan during the Tang Dynasty, and was later used in conjunction with *"Slang Bureaucrat"*.

In 589 AD, Sui unified the Central Plains and marched into LingNan. The counties of LingNan all worshiped the Yue clan of Gao Liang County, Mrs. Xian, as their chief, and "defended the border and resisted the defense". Sui general Wei Gengang led an army from Jiangxi to the south, and had an encounter with Chen's governor Xu Stirrup in Nankang (present-day Gannan, JiangXi), and could not advance, so he sent a

letter to Mrs. Xian, informing her of Chen's death and persuading her to return to Sui. Mrs. Xian discussed with her subordinates, and sent her grandson Feng Soul to lead her troops to defeat Xu Stirrup and welcome Wei Keng to Guangzhou, and the counties in LingNan were safe one after another. Sui stationed heavy troops in the Zhuang ancestral areas and ruled by *"using the barbarians to control the barbarians"*. Chinese culture continued to spread.

At the end of the Sui Dynasty and the beginning of the Tang Dynasty, the LingNan region was once again dominated by Xiao Mou of the Yue ethnic group, known as Emperor Liang, who successively unified LingNan and many places south of the Yangtze River. (Tongjian, Volume 185) Tang Wude 4 years (621 years), Tang general Li Jing in the two lakes to defeat Xiao Mou, straight to Gui Zhou (present-day Guilin), sent to pacify the LingNan Zhuang ancestors ministries leaders Feng Ang, Li Guangdu, Ning Changzhen, and so on, and awarded the official position. *"Where the Huai series of ninety-six states, households more than 600,000"*, LingNan back to unity.

The beginning of the formation and development of the "Zhuang-Tai Corridor", from the Qin Shi Huang unification of the country to the beginning of the Tang Dynasty in about a thousand years, with the strengthening of the rule of the Central Plains dynasty on the Zhuang region, the Han people to LingNan to participate in the development of the increasing number of advanced cultural dissemination of a wider range of, which makes the Zhuang eastern tribes gradually Sinicized to the end of the Tang Dynasty time! By the end of the Tang Dynasty, the process of Sinicization in the eastern part of the Zhuang was basically finalized, and the Cantonese language, which had a large number of underlying words of the Yue language, began to be formed as a dialect of the Chinese language, and only a large number of Zhuang language names were left in the eastern part of the LingNan region, and the Zhuang ancestors who did not submit to the Sinicization and the unruly Han law retreated to the western part of the LingNan, and merged with the direct ancestry of Zhuang in the western part of the LingNan region. Combined with the research of historical linguistics, it can be inferred that the differentiation between the Tai and the Zhuang also began during this long county era.

The southward movement of the power of the Central Plains Dynasty forced some of the Zhuang ancestors to move southward, and they entered the Red River Basin of Vietnam through the Zuojiang Basin in Guangxi, and then they were ostracized by the Vietnamese Kinh ancestors who had already settled here, and had to cross the Red River Basin to the west to enter the west-central region of the Central and South China Peninsulas, and a long line of the Zuojiang Basin - the Red River Basin - the Laotian Plateau - the central plains of Thailand, etc., which this site calls the *"Zhuang-Thai Corridor"*. After a long period of time, the southward-migrating part of these Zhuang ancestors, as well as the Zhuang ancestors who kept migrating later on due to the Han's pioneering territories in the south, together conquered the local Mon and other large and small primitive forest tribes, and in the equivalent of China's Sung Dynasty, the first time a unified regime belonging to this ethnic group was established - Sukhothai. Sukhothai, followed by the establishment of other large and small Thai regimes in the neighboring areas, forming the present regimes of the Thai and Lao ancestors. Most of these regimes were influenced by the Mon people, the indigenous people of the land, and were baptized by the Mon people's long-standing belief in Hinayana Buddhism in their religion and culture, and the Thai-Lao ethnic group began to form a situation where all people believed in Hinayana Buddhism.

During the long years of the formation and development of the *"Zhuang-Thai Corridor"*, due to the southward movement of the Tibetan-Burmese-speaking peoples (mainly of the Yi subgroup) in the northern part of the Yunnan-Guizhou Plateau, and the rise of the Kinh regime in Vietnam, which gained its independence from the Chinese central dynastic regime and continued to expand into the Zhuang area to the north and the Thai area to the west, both of them began to form a strong influence on the Zhuang-Thai ancestor people, and the Zhuang-Thai people began to be influenced by the Mon people. The two began to form a pincer-like constraint on the Zhuang-Thai ancestors, and the Zhuang-Thai ethnic group changed from the long distribution of the Zhuang-Thai corridor to a situation of gradual separation, which also led to the loss of close contact between the present Zhuang ancestors and the modern Thai ancestors, and

finally resulted in the final division of the Zhuang-Thai ethnic group. From the point of view of the distribution map of the present ethnic groups, the distribution of the Zhuang and the Thai (including the Lao, Dai, Shan, etc.) distribution is a gourd-shaped, the distribution of the Zhuang and the distribution of the Thai for the gourd of the two big scoops, and the only point of contiguity between the two is the Thai region of the northwest of Vietnam and the Zhuang area of Wenshan Prefecture in Yunnan Province, which can be peeped out of the history of Zhuang-Thai migration of some of the veins.

After the formation of the Tai-Lao regime, with the multiplication of the population and the development of agriculture, some of the Tai-Lao began to follow the rivers upstream in pursuit of land suitable for farming, and entered the Shan State of present-day Myanmar and the southern region of Yunnan, China, and began to flourish, and has always maintained a close connection with the original Tai-Lao ethnic group, which is the forefather of the Shan ethnic group of modern Myanmar and the Dai ethnic group of China. In recent times, the pattern of the Zhuang-Thai division has basically been fixed, the difference between the two is that in the west there are the Tai-Lao who believe in Hinayana Buddhism, while in the east there are the Zhuang-Buyi who still retain their traditional beliefs and ancestor worship. This is the reason why many foreign scholars like to call the Zhuang and the Buyi *Tai who do not believe in Hinayana Buddhism"*.

History of the independent development of the Zhuang after separating from the Tai:

2.4.1 Custodial tie-up system

The era when the Zhuang started to form as a single ethnic group was the late Tang Dynasty. There was a subtle change in the attitude of the Tang Dynasty towards the eastern part of LingNan, which had been Sinicized, and the western part of LingNan, which still insisted on its own independent individuality. In the eastern part, the system of designating prefectures and counties, placing officials and levying tributes was implemented to carry out direct rule; while in the western mountainous areas more than 50 tie-up prefectures and counties were set up, and in accordance with the

practice of the early Tang Dynasty, the original Zhuang chieftains were utilized as governors and assassins to carry out indirect rule *"though tributes were paid, the plates and books were mostly not put on the ministry of administration"*. (*"New Tang Book"* Volume 4.3, *"Geography"*) the western Zhuang region is relatively independent of the political and economic. As for the so-called "barbarians hole" area, the Tang dynasty simply do not add jurisdiction. Therefore, there still existed the situation of *"no city or castle, depending on the danger of the mountains, each governing their own livelihoods, and in case of emergency, they would gather together"*. Therefore, the imbalance of socio-economic development between the eastern and western regions of the Zhuang nationality was aggravated. The setting up of tie-up prefectures and counties gave the Zhuang forefathers a greater right of autonomy, and the formation of the Zhuang as a single ethnic group was related to this political and economic system.

2.4.2 The rise of barbarians in Xiyuan Prefecture

Xiyuan Prefecture was one of the most famous tie-up prefectures of the Zhuang at that time. Because in the middle and end of Tang Dynasty, the Zhuang leaders waged several large-scale wars against the Tang Dynasty. In 756 A.D., Huang Qianyao and Zhen Chongyu, the leaders of Zhuang in Huangdong (now Zuojiang Valley of Guangxi) of Xiyuan Prefecture, led the Zhuang people under their leadership, united more than one hundred of Zhuang people in Luzhou (now Qinzhou of Guangxi), Wuyang (now north of Luocheng County of Guangxi), Zhulan (now Donglan of Guangxi), and Huangqiang (now Fusui of Guangxi) to carry out armed resistance against the Tang Dynasty with a total number of 200,000 people. The people of more than one hundred dongs, including "Covering an area of thousands of miles, they set up a national regime called *"King of ZhongYue"* and set up officials at all levels under them, which made a great deal of noise. Therefore, the Tang Dynasty was very frightened and adopted the strategy of "suppression and pacification", dividing and disintegrating the rebel forces on the one hand, and deploying troops and condemning generals on the other. As a result, the uprising team was frustrated, Huang Qianyao and other sacrifices. (*"New Tang Book - Xiyuan Barbarians Biography"*) Dali 12 years (777 years), the Zhuang

people in Xiyuan State in the leader Pan Changan led, set off a larger-scale resistance struggle. The armed forces occupied an area "far away from Jiaotong in the south, controlling Kunming and Yelang in the west and Qianwu and Hengxiang in the north", and built a name for themselves as kings to conquer the Central Plains. (Tang - Han Yunqing *"Dali Ping Barbarians Ode"*) Tang Zhenyuan ten years (794), the West Plains State Huangdong Zhuang people in the leadership of the leader Huang Shaoqing held a large-scale armed resistance, one after another, captured the Heng, Qin, Xun, Gui four states, besieged the strategic history of the resident Rongzhou. Huang Shaoqing's son, Huang Changcai led an insurgent army, successively captured thirteen states, shaking the Tang Dynasty's rule in LingNan. In order to save the situation, the Tang Dynasty set up Rong Guan in the Gui Dong area, and led the army to fight with the rebel army, and the daily battles amounted to 6 or 7 times, and the rebel army was finally overwhelmed and thwarted. Tang Yuanhe first year (806 years), the insurgent general Huang Chengqing in Yongzhou was captured, Huang Shaoqing fraudulently surrendered to be appointed as the return of the state (now Guangxi Jingxi County) assassin. Soon, Huang Shaoqing and his brother Huang Shaogao raised the flag of uprising, united Huang Shaodu, Huang Chang Badger two Zhuang insurgent army team, captured Binzhou (now Guangxi Binyang), Ruanzhou (now Guangxi Hengxian County), and according to the 11 years of time. Subsequently, the army swung south to Qin and Hengzhou, and fought with Wei Yue, the strategic envoy of Yongguan, and then captured Yanzhou (present-day Laibin County, Guangxi), which was unstoppable. The Tang army commander Yang Wen and Pei Xingli were killed one after another. The Tang dynasty in the loss of troops, and then from Hunan, Hubei, Jiangxi and other places to deploy troops to come to conquest, but because of the long-distance travel, people tired, plus the environment is rusty, soil and water, casualties are very great. Tang Changqing three years (823 years), Huang Shaoqing returned to the division Gong Yongzhou, trapped Zuojiang town, under the Qinzhou, broke the Qianjin town, occupied today's western Guangdong and Guinan eighteen states. In the end, the Tang dynasty almost exhausted its national strength and utilized the military power of the whole country,

adopting the method of dividing and disintegrating and defeating the rebel army of the Zhuang forefathers. As a result, the Tang dynasty gradually declined, and eventually collapsed under the interaction between its own conflicts and the clans and towns, and China entered the period of division of the Five Dynasties and Ten Kingdoms. The direct cause of the decline of the Tang Dynasty, the most powerful era in Chinese history, can be said to be the resistance struggle of the Zhuang ancestors that lasted for more than a hundred years.

2.4.3 Tie up and anti-c tie up

During more than 100 years of struggle against the Tang Dynasty, the Zhuang ancestors were able to communicate with each other, and the national entity began to be formed, however, the Tang Dynasty exhausted all the national strength to suppress the Zhuang uprising before its collapse, so all the tribes were divided and disintegrated, and after the fall of Tang Dynasty, all the Zhuang tribes began to be united, and in the early period of the Northern Song Dynasty, the Zhuang began to set foot on the historical stage of the politics of South China as a single ethnic group. The Zhuang as a single ethnic group began to step into the political arena of South China in the early Northern Song Dynasty. In 960 AD, the establishment of the Northern Song Dynasty, the end of the Tang Five Dynasties and Ten Kingdoms after the division of the situation, in order to strengthen the unification of the situation, the Northern Song Dynasty from the political, economic, military and other aspects of the strengthening of centralized policy, the Northern Song Dynasty, the early treasury is empty, in the founding of the country, it was taken, "must be the first to take the Bashu, and the second and the Guangnan and the Jiangnan, the country with a spare carry on! " decision ([Song] Wang Ran, "Dongdu matter strategy" Volume 2.3 "Biography"), the blood-sucking vessels inserted into the Zhuang region of LingNan. Coupled with the brutal ethnic oppression of the Northern Song Dynasty, the Zhuang people are contemptuous of "barbarians", "mine fangs", "barbarians fangs" and so on, killing at every turn, "razing the party of its kind", so the Zhuang people are not the same. Its kind of party", so the national conflict is seriously intensified. In this historical background, for

a long time each tribe is a scattered Zhuang internal political and economic unification to resist the Northern Song Dynasty requirements, so at that time, the Zhuang people set off a series of armed resistance movement, such as:

Xianping two years (999 years) of FuShuiZhou (now Guangxi HuanJiang) MengHuiGuo led the resistance struggle (SongShi) Volume 6 "ZhenZongJi").The joint Zhuang uprising of Chen Jin and Lu Chengjun in the fourth year of Jingde (1007) (History of the Song Dynasty, Volume VII, True Father's Chronicle).In the ninth year of Dazhongxiangfu (1016), the Zhuang people of Fushui Prefecture had attacked Yizhou, striking at the Song dynasty's rule in the Zhuang region (Song History, Volume VIII, Zhenzong Ji).And In the second year of Jingyou (1053), the Zhuang and Yao people jointly attacked Lei and Huazhou (History of the Song Dynasty, Volume 10, Zhenzong Ji). And in the first year of Baoyuan (1053), the Zhuang and Yao people jointly attacked Lei and Huazhou.In the first year of Baoyuan (1038), the Zhuang in Anhua Prefecture (present-day northern Huanjiang County, Guangxi) rose up and attacked Yizhou and Rongzhou (History of the Song Dynasty, vol. 11, Renzong ji).In the fourth year of the Qingli era (1044), there was an anti-Song struggle in Fushui Prefecture led by Au Xifan and Meng Qiu (Ren Zi Zhi Tongjian, Volume 46 of the Song Chronicle).

These armed uprisings in pursuit of national interests promoted the unity of the various Zhuang tribes, but all ended in failure under the oppressive Northern Song. The current situation and ethnicity of the modern Zhuang is closely related to the unification movement and failure of the various Zhuang tribes at that time. The most famous historical event in this internal unification movement was the "Southern Kingdom of Heaven" movement, which was the most powerful movement in LingNan at that time(CPPCC. 2017).The Zhuang people have flourished in the Guangxi region since the Paleolithic Age, and the exchange and integration of their development history with the Han culture has not only shaped the unique cultural characteristics of the Zhuang people, but also promoted the important cornerstone of cultural diversity and harmonious coexistence in the Guangxi region. From the early ancient human sites to the political integration during the Qin and Han Dynasties, and then to the national

autonomy and resistance struggle during the Tang and Song Dynasties, the Zhuang culture has continuously absorbed, adapted and developed in the long river of history. With the advancement of New China's ethnic policy and the reform and opening up, the in-depth intermingling of Zhuang and Han cultures has been further promoted and demonstrated at all levels of Guangxi society. At present, this current state of cultural integration not only reflects historical continuity, but also highlights modern society's respect for cultural diversity and the promotion of the value of national unity.

2.5 Zhuang culture

The Zhuang culture born in the land of China, has given birth to many new cultures in its long history of cultural development. Liang Tingwang (2005) summarized the *"Na(那)"* culture which belongs to the rice culture, the *"Yan(咽)"* culture which belongs to the bronze culture and religious culture, the Huashan murals painting which belongs to the painting art, and the *"Zhuang (Liao嗠) Song"* culture which belongs to the song culture. The "Zhuang" culture is a part of the bronze culture and religious culture. The Zhuang word "*Na(那)"*, which means "field" or "mine" in Chinese characters, can be interpreted as a field where rice can be planted, and he believes that the ancestors of the Zhuang people were perched on the edge of the field and also worked on the farmland. He believes that the ancestors of the Zhuang people were perched on the edge of the fields and also worked according to the farmland, which gave birth to the *"Na"* culture. Mr. Su Bingqi, an archaeologist, also pointed out that "the relationship between the central and southwestern regions of China and the Indian subcontinent is typified by shouldered stone tools (axes and shovels) from LingNan to the Yunnan-Guizhou Plateau, and shouldered stone tools to the Indus River, where they are connected with the Indo-European speaking cultures". The materials related to the "Na" culture are two-shouldered stone axes and large stone shovels, as shown in Figure 5 below, and the rice culture is also related to many special festivals of the Zhuang people, such as the Frog God Festival, the Rice Planting Festival, the Cow King Festival,

the Festival of the Souls of the Field, the Festival of the King of Thunder, the Festival of the Dragon Mother, and the Festival of Frost and Falling.

Figure 5.Stone Shovel from Chongzuo Zhuang Museum

Because of "Liu San Jie" brand symbol, and household name of the Zhuang Shan songs, so that the public has a Zhuang people, everyone can sing songs inherent impression, and "Liu San Jie" is belong to the ballad culture of the "Zhuang (Liao) song" culture. Liu San Jie" belongs to the "Zhuang (liao) song" culture. When the songs are sung in the Zhuang countryside, they must abide by the rules of etiquette and must not be sung indiscriminately, while Huang Qianni (2022) believes that the content of the ballads of Liu San Jie in Yizhou should include the traditional songs (songs of life, production, love, rituals, riddles, stories, and the ancient song of the creation) and the political songs. The reason for mentioning the Yizhou Liu San Jie ballad as a representative of the ballad culture is that the Guangxi Yizhou Liu San Jie ballad has been listed on the national intangible cultural heritage list. Through her fieldwork, she compared the ballads of other ethnic languages other than Zhuang with the ballads of Liu San Jie in Guangxi, and demonstrated the relevance of Zhuang ballad culture to other ethnic groups through the ballads of Liu San Jie. It can be argued that the "Zhuang song" culture and the "Na" culture affect various aspects of the Zhuang people's life at the same time, and that the related materials of the song culture are the fragrant bag

and the embroidered ball. These two items appear in the love songs, which mainly express the intention of love between two people. However, nowadays, these two items transcend the love relationship and also serve as tokens for modern Zhuang residents to express their good wishes. Nowadays, the festivals related to the song culture are: March 3 Song Festival, Spring and Autumn Song Festival.

The *"yan"* culture of the Zhuang culture is in fact an external culture localized by the Zhuang ancestors. Xie Xian (2020), through the form of the earliest bronze drums of the Zhuang, the tracing of the bronze technology of the Zhuang, and the interactions between the Zhuang and foreign peoples, argues that the Zhuang forefathers, the Luo Yue, accepted the culture of the bronze drums and localized it in their interactions and exchanges with the Dian Yue or the Pu people in Yunnan. In the life of the Zhuang ancestors, copper drums were used as musical instruments, sacrificial utensils, and tools of war because of their low, thick, and widely spreading sound. Like the *Liu San Jie* ballad of the song culture, the Saobet custom, drum-making skill and copper drum dance of the copper drum culture have all been selected as part of China's national intangible cultural heritage program.

The Huashan culture is derived from the paintings on the mountain walls on both sides of the Zuojiang River basin in Guangxi. Li Tingting (2014) believed that Huashan muralss were the cognitive schema of human beings to the objective world at that time. Huang Yanxin (2015) claimed that the contents painted in Huashan muralss are related to the ecological environment, social life, and racial history of the region where they are located. The cultural characteristics of the Huashan culture mainly come from the scientific evidence conducted by scholars on its painted totems. As shown in Figure 6 below, it records a crowd performing some kind of ritual, or dancing, as well as striking a bronze drum. He believes that the images composed of these totems painted on the mountain walls reveal the production activities, large-scale wars, collective rituals and other social activities of the ancient Luo and Yue people, and that they are a reflection of the painting art of a specific period on the society at that time, with strong primitive beliefs and strong utilitarian purposes. He summarized the four cultural types

reflected in the Huashan muralss, namely, sorcery culture, totem culture, war culture and dance culture.

In addition to the four cultures, the Zhuang culture also has its characteristic festivals, such as the Shouting Soul Festival, the Dragon Festival, the Flower Firecracker Festival, the Ghost Festival, the Invitation to Nang Hai, the Festival of the Great King of Moyi, and the Festival of the Virgin Mother of the King of Flowers, but most of these festivals are related to the worship of procreation, the celebration of a good harvest, and the remembrance of the ancestors.
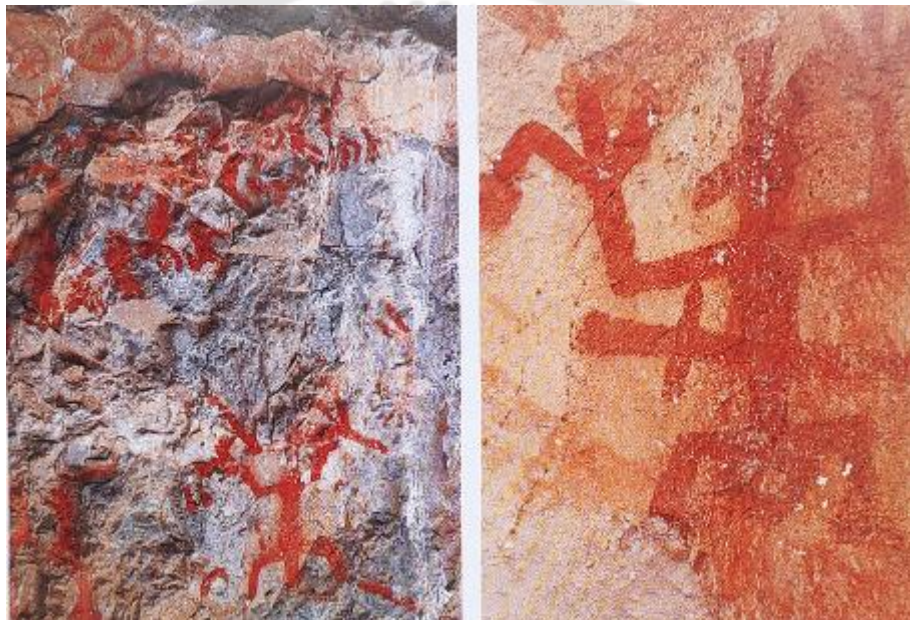
Figure 6.Photographed by the author from The Zhuang Ethnic BOUXCUENGH

The culture of the Zhuang people is an important part of the culture of the Chinese nation, and its academic characteristics are mainly manifested in the following aspects: firstly, the rice culture is the foundation of Zhuang culture, represented by the "Na" culture, which embodies the Zhuang people's dependence on agriculture and their worship of the land;Secondly, the bronze drums in the bronze culture are not only the material cultural heritage of the Zhuang, but also a reflection of their religious and social life; thirdly, the Huashan muralss, as a representative of the Zhuang painting art, record

the life and beliefs of the ancient Luoyue people; in addition, the song culture of the Zhuang, especially the "Liu San Jie" Shan song, demonstrates the depth of the oral tradition of the Zhuang and the norms of social etiquette; lastly, the social etiquettes of the Zhuang are also the basis of the Zhuang culture. In addition, the Zhuang song culture, especially the "Liu San Jie" Shan song, demonstrates the depth of the Zhuang oral tradition and the norms of social etiquette; finally, the traditional festivals and customs of the Zhuang, such as the March 3 Song Festival, reflect the religious beliefs and social values of the Zhuang. These cultural features together constitute the unique academic value and research significance of Zhuang culture.

2.6 Summary of the Development of Zhuang Culture and Art

With regard to the description of the cultural characteristics and overall development of Zhuang culture, Mo,J.R (1985) believes that it should be divided into three categories, farming culture, Tusi culture and textile culture. Zhang,Z (2002) describes the traditional culture of the Zhuang as a farming culture in terms of Zhuang rituals, customs and activities, folk literature and art, and folk taboos, and believes that the Han Chinese culture has prominent characteristics and is a pluralistic and integrated pattern. It can be seen that the cultural attributes of Zhuang culture should include farming culture. Liang,T.W (2006) argues that rice culture not only affects the production activities, diet, rituals, customs, beliefs, and psychology of the Zhuang people, but also influences literature and art, and argues with the bronze drum sculptures and the Huashan muralss. It is proposed that the rice farming culture has led to development problems in the Zhuang community due to its cultural characteristics, such as a single economic structure, limited scale of production, non-market operation, and low technological content. The solution is to protect the excellent traditional rice culture, change the economic structure and operation mode, change economic concepts and ideas, and produce technologically. The development of Zhuang culture inevitably produces cultural hybridisation due to population movement. Li ,F.Q (1992) used the examples of decorative patterns of Guangxi pottery and Shang and Zhou bronzes to illustrate that the development of local culture was influenced by the advanced culture of

the Central Plains. Chen,J.L (2004) re-emphasises that the preservation of traditional ethnic cultures is a top priority, and sees it as an important guarantee for strengthening ethnic unity. It is believed that traditional ethnic cultures will evolve according to the direction of exchange, integration and assimilation, and at the same time, will constantly differentiate and mutate. The solution is to establish museums. This is in corroboration with the *'theory of the law of correct cultural development'* put forward by Shao Zhizhong and other scholars, and a solution has been proposed.

In addition to the scholars' concern for the development of Zhuang culture and art, it can also be seen in the relevant government documents. Excerpts from the reports of the Guangxi Political Newspaper in 2001 and 2003, such as 'on the basis of establishing patriotism and love for the Party and anti-feudal superstition, it also stresses the need to strengthen the research of regional cultures, vigorously explore the excellent cultural resources of various ethnic groups and regions, optimise the allocation of cultural resources, and highlight the *"landscapes"* and the *"folk songs"*, *'Shan songs'*. It can be seen here that the government plans to invest resources in solving the problem of the decline of the parties mentioned above. In addition to continuous investment of resources, the government report also raises questions about the development of culture, such as 'insufficient investment in the construction of rural culture, backward infrastructure, lack of talent, weak management capacity, and relatively lagging behind in the reform of the system. The solution to these problems is to establish relevant programmes to address them. The solution to these problems is to establish relevant teams and increase resource inputs, with one prominent point being the preservation and development of the national cultural heritage while at the same time tapping into the best of traditional culture.

2.7 Zhuang Arts
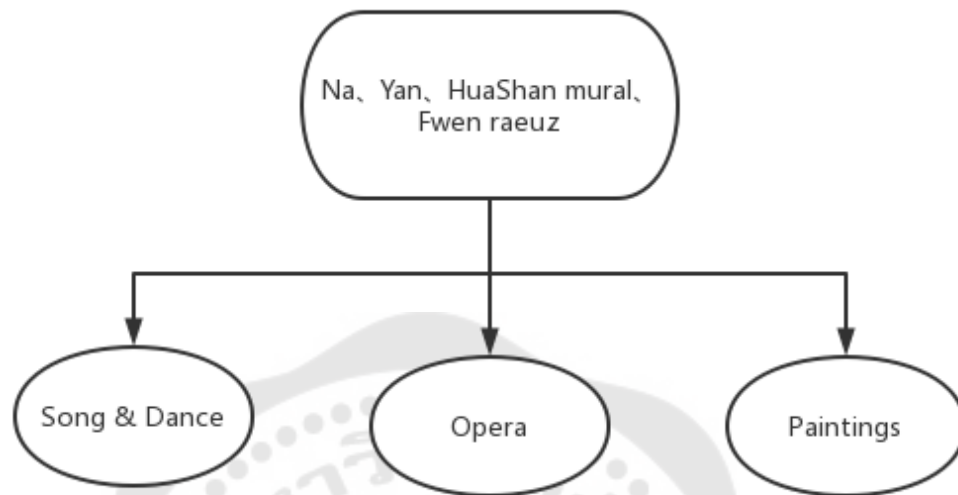
Figure 7.Classification of Zhuang art

As shown in Figure.7, I present the extant art of the Zhuang in three classifications; song & dance, opera and paintings.The distinction between the first and second categories will be mentioned in the second and third paragraphs of this section.

Li,X.F (2011) organizes the Zhuang songs and dances, and he makes the following list for the Zhuang Shan songs: folk ditties, which have symmetrical tune structure, strong tonality, generally not too wide range, easy to learn and easy to sing, and so on, and so are easy to spread, and their contents are different from the Shan songs in that they have traditional lyrics covering all aspects of life, and the structure of the songs is characterized by the common use of balanced phrases and all kinds of long and short phrases, and the techniques are more detailed than the Shan songs, which are more complicated than the Shan songs, and the songs are more complicated than the Shan songs. The structure of the songs is characterized by the common use of balanced sentences and a variety of long phrases, and the technique is more delicate than that of the Shan songs, with the intersection of narration and lyricism. Long narrative songs are lyrical songs with various themes and complicated lyrics, simple and

repetitive melodic rhythms, and a large number of liner notes and phrases in the structure. The representative works are *"Song of the Horse Bone Hu"* with 4,000 lines of lyrics, *"Liao Songs - Singing of Separation and Rebellion"* with 20,000 lines of lyrics, and *"Row Songs"* with a free structure of content. Custom songs, including the spring cow tune, wine songs, lullabies, crying marriage songs, mourning songs, *"gat"*, road blocking songs, these songs are related to the established festivals and customs, the content of the point is very fixed, from the literal meaning of the meaning can be understood will be sung at what time, the spring cow song is the nature of the new spring to pay homage to the New Year, but also remind the Zhuang people of the arrival of spring to start laboring. It is also a reminder to the Zhuang people that spring has come and they have to start working again. *"ga te"* translates as *"bull's song"*, and it is a song for the Zhuang men in the Yongning generation in the south of Guangxi to celebrate their adulthood, and it is sung only once in a lifetime. Children's songs are characterized by a wide range of tones, small ups and downs, colloquial content, and mostly general knowledge of life and natural landscapes. Shan songs, the form is more special, including monophonic and polyphonic two kinds. Due to the different languages, Zhuang songs are categorized into *"Huan"*, *"Xi"*, *"Ga"*, *"Bi"* and *"Lun"*. High-voice Shan songs, as opposed to ordinary Shan songs, are sung from the bass all the way up to the highest pitch, with a sentence pattern of five quatrains, and adult men like to sing in falsetto. Lu,L.X (2013) made a more detailed classification of Zhuang custom songs. According to the Collection of Zhuang Custom Songs, which mainly reflects the Zhuang people in the Hongshui River Basin, custom songs are divided into living customs, production customs, earthly rituals, folk beliefs, and villagers' organization songs. For the northern Zhuang ballads, Qin,F.Y (2019) specifies the basic rhyme unit of Zhuang ballads as *"cauj"* and the basic chapter unit as *"gvaenz"*.

Zhuang opera belongs to China's national intangible cultural heritage and has various classifications. Xu Yue (2023) classified Guangxi Zhuang opera in a broad sense into North Road Zhuang opera, South Road Zhuang opera and Shigong opera, while Zhou Xiumiao et al (2022) classified Zhuang opera into eight types according to

their geographical relationships, namely Shigong opera in Guizhong, puppetry in Jingde, Majai Zhuang opera, Tianlin Zhuang opera, Longlin Zhuang opera, Funing Zhuang opera, Guangnan Zhuang opera, and Wenshan Sha opera. He divided the Zhuang Operas into ethnic and foreign themes in terms of content, and *"Nongjia Baotie"*, *"Bao HuLu"*, *"SEZLANGZ*(As in Fig8)*"*, *"Returning life Stick"*, *"Hundred Bird Clothes"* and so on in the Zhuang Operas of Guangxi are the representative works.

Figure 8.New Zhuang opera SEZLANGZ

By comparing the content research, he believes that Zhuang operas with foreign themes have three characteristics of localization, ethnicity, and locality, i.e., it is the case of preserving the core values and the story framework, and the Zhuang culture will be used as the basis for the performance content in terms of language and behavioral habits. Xu,Y (2023) believes that inter-ethnic interactions and multi-ethnic opera mingling are important motives for the emergence, development and maturity of Zhuang opera in Guangxi. The performance forms of Zhuang opera are generally songs and dances, but they are different from Zhuang songs and dances. According to Li,Y.X (2022), Zhuang opera is a comprehensive art form as a type of opera of the Zhuang people. She calls Zhuang opera as a literary text, which involves theme, subject matter, repertoire, characterization, and opera language. At the same time, she organizes 27 pieces of literature related to *"Zhuang Opera"*, and organizes its singing as follows: 1. 13

kinds of singing styles and 4 kinds of plate styles which are mainly popular in South Road Zhuang Opera, and North Road Zhuang Opera is the cultural psychology and aesthetic concepts of the Zhuang people; 2. The singing style of the Zhuang Opera is divided into the traditional singing style, modern singing style, national style singing style, recitation style and form style; 3. the change of the music ontology and social function of the Zhuang eight tones.The summary is that Zhuang Opera is a play with a fixed form and content of performance, and has a complete performance process that requires a stage. While Zhuang fo songs are more inclined to be an activity that can be acted anytime and anywhere in daily life, and the content of the lyrics can be fixed or improvised as in Fig9.

Figure 9.Photographed By The Researcher In Zhuang Ethnic BOUXCUENGH

Zhuang Shan songs and their derived dances show clear differences from Zhuang opera in several ways. Shan songs and dances, as a daily activity, can be improvised at any time and place or follow a fixed content, whereas opera requires a stage and a complete performance process with a fixed art form and content. In terms

of structure and technique, Shan songs tend to use balanced phrases and diverse musical phrases, while drama contains more complex literary elements. In terms of content, Shan songs reflect a wide range of aspects of life, while opera may present a richer variety of themes and plots. In terms of music and singing styles, Shan songs and dances tend to favor traditional and folk expressions, while drama incorporates a variety of singing styles. In terms of social function and cultural significance, Shan songs and dances reflect more of the daily life and cultural psychology of the Zhuang people, while dramas take on more social and educational functions while displaying ethnic culture. In addition, Shan songs are divided into different categories according to language, while dramas are divided into different types according to region, showing the rich diversity and regional characteristics of Zhuang culture and art.

Huashan murals is the Zhuang art, the largest volume of paintings, the height of about 230 meters, is a peripheral peaks coquettishly stacked up the broken cliffs of the mountain, the mural is more than 40 meters high from the bottom to the top, and more than 130 meters wide from the left to the right. Huang,Y.X (2015) There are five types of mural motifs, which are frog totem, dog totem, bird totem, copper drum totem, and sun totem as in Figure 10. The frog totem's is not a drawing of a frog itself, but a drawing of a human figure but in a frog pose. The dog totem is also a speculation by the author, and there are other researchers who believe that this is a bull totem or a horse totem, as these figures are just simplified four-legged animals following around these humanoid figures. The bird totem, however, is more definite and can be seen with feathers, and the reason why it was drawn in large numbers, the authors speculate, is that it was worshipped by the people of the time in the same way that the bird protected the rice paddies with the frog. On the other hand, the copper drum totem is a circle decorated with lines similar to the radial line pattern from the center outward, which is presumed to be the copper drum totem because of the worship of frogs and the relationship between the sound of drums and the sound of frogs in the copper drum culture. The Sun Totem is similar to the Bronze Drum Totem, but the difference is that the center of the Sun Totem is decorated with round dots, which is presumed to be the Sun

Totem because of the worship of the sun by the Luo Yue people. Figure.8, below, shows the main graphic symbols he summarized and drew based on the material he photographed in Huashan, which are figures, animals, and natural scenes.Li,T.T (2014) adds to the above that some of the artifact motifs appearing in the Huashan muralss, such as bronze drums, ring-headed knives, swords, and ram's horn button bells, the contents of the Huashan muralss are both mythologically related and life-related. At the same time, she refers to the frog-like figures as "squatting figures" and considers them to be the thematic symbols of the Huashan muralss. Based on the frequency of the larger frog-like figures with various types of implements, she hypothesizes that they may represent an important figure in each panel, perhaps a tribal mythological hero, or a sorcerer or chieftain of supreme power. At the same time, it should be noted that there are many painters of Zhuang nationality with registered residence, but the painting tools and techniques they use have nothing to do with Huashan muralss. That is to say, in terms of the expression of visual language, it does not belong to pure Zhuang painting art, so their works are not included in the research scope.

The selection of Zhuang Shan song and its derivative dances, Zhuang opera, and Zhuang paintings (Huashan muralss) as the three major categories of Zhuang art representatives is based on the following reasons:

a). Cultural diversity: these three categories represent different art forms in Zhuang culture and demonstrate the diversity and richness of Zhuang art. Mountain Songs and Derivative Dances reflect the tradition of Zhuang music and dance, Zhuang Drama reflects the depth and complexity of the dramatic arts, and Huashan murals Painting shows the art and history of Zhuang painting.

b). Historical depth: All these art forms have a long history and are important witnesses to the inheritance and development of Zhuang culture. Mountain songs and derivative dances may have originated from ancient rituals and daily life, while Zhuang drama has a history of hundreds of years, and the Huashan muralss can be traced back to the ancient civilization of BC.

c). Ethnic Characteristics: Each art form is deeply rooted in the ethnic culture of the Zhuang, reflecting their language, beliefs, customs and aesthetics. The lyrics and melodies in the mountain songs and dances, the storylines and characterizations in the dramas, as well as the patterns and colors in the Huashan muralss, all have distinctive ethnic characteristics.

d). Social Functions: These art forms assume different social functions in Zhuang society. Mountain songs and dances are an important way of socializing and entertainment, while Zhuang dramas serve to educate and pass on culture, and Huashan muralss record the history and myths of the Zhuang.

e). Artistic value: From an artistic point of view, all three categories have high artistic value. Mountain songs and dances attract people with their improvisation and expressiveness, Zhuang dramas attract audiences with their complex plots and characterization, and Huashan muralss are appreciated for their unique artistic style and historical value.

f). International influence: These art forms of the Zhuang are not only valued domestically, but also have a certain influence internationally. For example, the Zhuang drama has been listed as China's national intangible cultural heritage, while the Huashan muralss have been listed as UNESCO's World Cultural Heritage for their unique artistic value and historical significance.

g). Inheritance and development: The inheritance and development of these art forms are of great significance to the protection and promotion of Zhuang culture. The improvisation and flexibility of mountain songs and dances make them easy to disseminate and learn, the preservation and development of Zhuang drama helps to maintain their traditional characteristics, and the preservation and research of the Huashan muralss helps to understand the ancient civilization of the Zhuang.

For the above reasons, it is a good match for this research, whether from the point of view of the value of the research, the representativeness of the research subjects, or the richness of the materials.
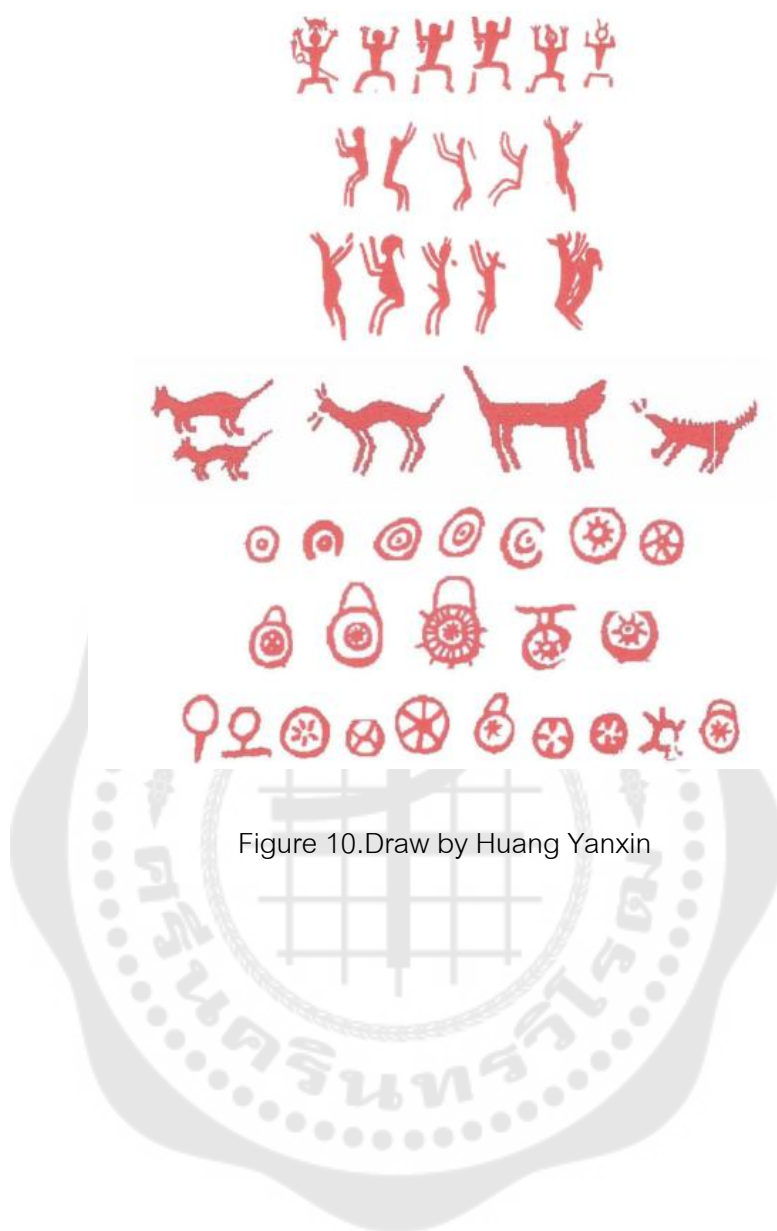
Figure 10.Draw by Huang Yanxin

2.8. Arrangement of Policies

Table 1 Policy documents related to the development of ethnic culture and art

Policy of National level		
Chinese file name	English file name	Summary and Reference
2002年《文化产业发展政策》	"Cultural Industry Development Policy"	The state encourages the development of ethnic cultural and artistic industries and increases the proportion of ethnic cultural and artistic industries in the cultural industry.
2010年《文化部关于促进民族民间文化发展的若干意见》	" Ministry of Culture's Opinions on Boosting the Development of Ethnic and Folk Culture"	The state encourages in-depth exploration of ethnic cultural resources, supports art forms with ethnic characteristics, and enhances the social influence of ethnic culture.
2011年《中华人民共和国非物质文化遗产法》	" Intangible Cultural Heritage Law of the People's Republic of China"	It is the common responsibility of the Chinese nation to protect the cultural heritage of all ethnic groups, and to inherit and promote ethnic culture and art.

Table 1 (Continued)

	Policy of National level	
Chinese file name	English file name	Summary and Reference
2016年《关于推动文化文物单位文化创意产品开发的若干意见》	" Several Opinions on Promoting the Development of Cultural and Creative Products in Cultural Heritage Units"	Promote innovation in ethnic culture and implement six strategies: innovative mechanisms, pilot projects, improving policies, building platforms, cultivating talents, and organizing implementation.
2017年《关于推动数字文化产业创新发展的指导意见》	" Guiding Opinions on Promoting Innovative Development of Digital Cultural Industry"	Defining the digital cultural industry as an industry that combines cultural and creative content with digital technology.
2017年《关于实施中华优秀传统文化传承发展工程的意见》	" Opinions on Implementing the Project of Inheriting and Developing Excellent Traditional Chinese Culture"	Promote the diversity of Chinese culture and pay attention to the protection and innovation of ethnic art forms.

Table 1 (Continued)

Policy of National level		
Chinese file name	English file name	Summary and Reference
2018年《关于加强文物保护利用改革的若干意见》	" Several Opinions on Strengthening the Reform of Cultural Relics Protection and Utilization"	The document points out that we should make full use of ethnic cultural and artistic resources to create influential ethnic cultural brands.
2020年《文化和旅游部关于推进文化产业数字化发展的指导意见》	" Guiding Opinions of the Ministry of Culture and Tourism on Promoting the Digital Development of the Cultural Industry"	The government emphasizes improving the digital level of national cultural industries and promoting innovative development of culture and art.
2021年《"十四五"文化产业发展规划》	"14th Five-Year Plan for the Development of Cultural Industries"	The document points out that the innovative development and inheritance of ethnic culture and art should be promoted to form an internationally competitive ethnic cultural brand.
2024年《中共中央关于进一步全面深化改革、推进中国式现代化的决定》	" Decision of the Central Committee of the Communist Party of China on Further Comprehensively Deepening Reform and Advancing Chinese Modernization"	Cultural powerhouse, ethnic community, religious rule of law, civilization symbol, integration of culture and tourism, inheritance of virtues, online moral education.

As shown in Table 1, the documents at the national level can be categorized into three distinct stages. The first stage spans from 2002 to 2011, during which the primary objective of these three documents was to foster the development of China's cultural industry while safeguarding and perpetuating its rich and diverse cultural heritage. The introduction of the "Cultural Industry Development Policy" in 2002 signifies China's awareness of the cultural sector's economic potential and the initial steps to foster its growth through targeted policies, setting the stage for the cultural industry's future expansion. The subsequent issuance of the "Ministry of Culture's Opinions on Boosting the Development of Ethnic and Folk Culture" in 2010 highlights the government's commitment to safeguarding ethnic and folk traditions amidst globalization, underscoring a dedication to cultural diversity and sustainable cultural progress. This policy plays a crucial role in preserving and transmitting China's diverse ethnic and folk heritage. The enactment of the "Intangible Cultural Heritage Law of the People's Republic of China" in 2011 further solidified the legal framework for the protection of intangible cultural heritage, ensuring its preservation, continuity, and innovation through a robust legal system. Collectively, these policy measures reflect the evolving legal and policy landscape aimed at nurturing cultural vitality and maintaining a dynamic balance between tradition and modernity in China's cultural development.

The second stage, from 2016 to 2018, focused on the innovative development of the cultural industry through policy support and guidance. From the first stage of cultural industry development and cultural heritage protection, it has expanded

to the development of cultural and creative products, innovation in the digital cultural industry, and the inheritance and development of excellent traditional culture. The issuance of the "Several Opinions on Promoting the Development of Cultural and Creative Products in Cultural Heritage Units" in 2016 illustrates the Chinese government's endorsement of cultural heritage institutions' venture into creative product development. This policy aims to convert cultural heritage resources into competitive market products, thereby aiding in cultural dissemination and fostering innovation within the cultural industry. The introduction of the "Guiding Opinions on Promoting Innovative Development of Digital Cultural Industry" in 2017 shows the government's focus on propelling the digital cultural sector's innovative growth amidst the global digital trend. The aim is to integrate culture and digital technology deeply, pioneering new realms and models for cultural industry expansion. The promulgation of the "Opinions on Implementing the Project of Inheriting and Developing Excellent Traditional Chinese Culture" in the same year underscores a significant emphasis on the preservation and continuation of China's rich traditional culture, specifying key initiatives. This move reflects an intensified cultural confidence and a heightened focus on indigenous cultural values amidst globalization. These policy measures collectively mark a progressive shift in China's cultural development strategy, from foundational industrial growth to sophisticated innovation and heritage conservation, reflecting a maturing cultural policy landscape.

The third stage, from 2018 to 2024, this stage shows the continuous efforts of the Chinese government in the field of culture, from the reform of cultural relics protection and utilization to the digitization of the cultural industry, to the comprehensive planning of the development of the cultural industry during the "14th Five Year Plan" period, until deepening reform and promoting Chinese path to modernization, which reflects the continuous deepening and innovation of China's cultural policies. The promulgation of the "Several Several Opinions on Strengthening the Reform of Cultural Relics Protection and Utilization" in 2018 signifies a new epoch in China's cultural relics conservation efforts. It underscores a commitment to a systematic, integrated, and collaborative reform approach, aiming to innovate the mechanisms of cultural relics protection and utilization to augment their overall benefits. The introduction of the "Guiding Opinions of the Ministry of Culture and Tourism on Promoting the Digital Development of the Cultural Industry" in 2020 reflects China's proactive stance on embracing the global digital shift within the cultural sector. This policy aspires to integrate culture and digital technology deeply, fostering innovative growth within the cultural industry. The formulation of the "14th Five-Year Plan for the Development of the Cultural Industry" in 2021 lays out comprehensive strategies and guidance for the future evolution of China's cultural sector. It delineates clear development goals, key tasks, and support measures for the industry during the 14th Five-Year Plan, mirroring the government's heightened emphasis and persistent drive to invigorate the cultural industry. The release of the "Decision of the Central Committee of the Communist Party

of China on Further Comprehensively Deepening Reform and Advancing Chinese Modernization" in 2024 indicates a further deepening of cultural policies. It aims to advance the modernization of the cultural governance system and capabilities, propelling the construction of a Chinese path to modernization through comprehensive reforms. Collectively, these policy measures chart an advanced phase in China's cultural development trajectory, showcasing a maturing cultural policy landscape that is systematic, forward-looking, and strategic, thereby laying a robust foundation for the ongoing prosperity of the cultural sector and the reinforcement of cultural confidence.

Overall, from the first stage to the third stage, policies have continuously deepened, from basic protection and development to innovative development and comprehensive planning, reflecting the gradual deepening and expansion of China's cultural policies. The policy objectives have been upgraded from basic protection and development to comprehensive improvement, innovation, and modernization, reflecting the upgrading of Chinese cultural policies to adapt to changes in the times and cultural needs.

Table1 (Continued)

Policy of Guangxi Zhuang Autonomous Region Level		
Chinese file name	English file name	Summary and Reference
2006年《广西壮族自治区民族民间传统文化保护条例》	"Regulations on the Protection of Ethnic and Folk Traditional Culture in Guangxi Zhuang Autonomous Region"	Legislating to protect traditional ethnic and folk culture, promoting cultural inheritance and economic development..
2007年《广西"十一五"时期文化发展规划纲要》	"Outline of Cultural Development Plan for Guangxi during the Eleventh Five Year Plan Period"	Emphasize cultural innovation and brand building, support cultural enterprise innovation, strengthen intellectual property protection, and utilize technological integration to enhance cultural influence.
2009年《自治区党委、自治区人民政府关于自治区人民政府机构设置的通知》	"Notice of the Party Committee and the People's Government of the Autonomous Region on the Establishment of the Institutions of the People's Government of the Autonomous Region "	The government of the autonomous region has decided to strengthen the protection and development of Zhuang culture and art, and encourage the inheritance and innovation of Zhuang art forms.

Table1 (Continued)

Policy of Guangxi Zhuang Autonomous Region Level		
Chinese file name	English file name	Summary and Reference
2010年《广西壮族自治区文化发展"十二五"规划》	"12th Five-Year Plan for Cultural Development in Guangxi Zhuang Autonomous Region"	Building a modern public cultural service system, revitalizing the cultural industry, protecting cultural heritage, and promoting cultural exchanges with foreign countries.
2010年《关于加快广西民族文化艺术产业发展的实施意见》	"Implementation Opinions on Accelerating the Development of Guangxi's Ethnic Culture and Art Industry"	The government of the autonomous region has decided to clarify the specific measures to accelerate the development of Zhuang culture and art industry and promote the innovation and development of Zhuang art.
2015年《广西壮族自治区文化发展规划纲要(2016-2020年)》	"Outline of the Cultural Development Plan of Guangxi Zhuang Autonomous Region (2016-2020) "	The government of the autonomous region has decided to focus on Zhuang culture and art and create a national cultural brand with Guangxi characteristics.

Table1 (Continued)

Policy of Guangxi Zhuang Autonomous Region Level		
Chinese file name	English file name	Summary and Reference
2016年《广西壮族自治区非物质文化遗产保护条例》	"Regulations on the Protection of Intangible Cultural Heritage in Guangxi Zhuang Autonomous Region"	The government of the autonomous region has decided to protect intangible cultural heritage, including Zhuang culture and art, and promote its inheritance and development.
2017年《广西壮族自治区人民政府办公厅关于进一步加强文物安全工作的实施意见》	"Implementation Opinions of the General Office of the People's Government of Guangxi Zhuang Autonomous Region on Further Strengthening the Safety of Cultural Relics"	Enhance protection facilities and technological means to ensure that cultural heritage is fully protected and support the sustainable development of culture.

Table1 (Continued)

Policy of Guangxi Zhuang Autonomous Region Level		
Chinese file name	English file name	Summary and Reference
2019年《广西壮族自治区"十三五"文化事业和文化产业发展规划》	"13th Five-Year Plan for the Development of Cultural Undertakings and Cultural Industries in Guangxi Zhuang Autonomous Region"	The government of the autonomous region has decided to propose a development strategy for Zhuang culture and art, focusing on the innovation and integration of cultural industries.
2021年《广西壮族自治区"十四五"公共文化服务发展规划》	"14th Five-Year Plan for the Development of Public Cultural Services in Guangxi Zhuang Autonomous Region"	To enhance public cultural services, promote cultural prosperity and digital development, and create a cultural service system with ethnic characteristics.

As in the continuation of table 1.The policy documents at the level of Guangxi Zhuang Autonomous Region can be delineated into four distinct stages. The first stage, from 2001 to 2009, This stage marks the beginning of Guangxi's policy formulation and protection measures in the cultural field, reflecting the region's emphasis on the protection and inheritance of ethnic culture, and also demonstrating the gradual improvement of the government's cultural institution settings, laying the

foundation for subsequent cultural development. The promulgation of the "Regulations on the Protection of Ethnic and Folk Traditional Culture in Guangxi Zhuang Autonomous Region" in 2006 signifies the inception of legal safeguards for the region's cultural heritage. This landmark legislation underscores Guangxi's commitment to preserving and perpetuating its unique ethnic and folk traditions, laying a foundational legal framework for the protection of Guangxi's cultural legacy. The subsequent formulation of the "Outline of Cultural Development Plan for Guangxi during the Eleventh Five Year Plan Period" in 2007 offered a comprehensive roadmap and strategic guidance for the region's cultural evolution. It delineated clear objectives, directional imperatives, and pivotal tasks, reflecting a systematic approach to cultural development planning. The issuance of the "Notice of the Party Committee and the People's Government of the Autonomous Region on the Establishment of the Institutions of the People's Government of the Autonomous Region" in 2009 reflects the progressive refinement of Guangxi's cultural institutional framework. The optimized institutional setup ensures robust organizational support for the implementation of cultural policies and the facilitation of cultural endeavors. Collectively, these policy measures mark the first phase of cultural development in Guangxi post-2000, characterized by legal protection, strategic planning, and institutional enhancement, setting the stage for subsequent advancements in cultural preservation and innovation.

The second stage, spanning from 2010 to 2015, showcased a deepening and systematization of Guangxi's ethnic cultural protection measures. From policy opinions to formal regulations, this stage marks a transition from initial cultural protection and infrastructure construction to a more comprehensive and strategic cultural development plan. The establishment of the "12th Five-Year Plan for Cultural Development in Guangxi Zhuang Autonomous Region" in 2010 laid out a strategic blueprint for the region's cultural advancement over the mid-term. This plan underscored the integrated development of culture with economic and social spheres, highlighting the pivotal role of culture in propelling regional economic and social progress. Concurrently, the "Implementation Opinions on Accelerating the Development of Guangxi's Ethnic Culture and Art Industry," also released in 2010, showcased Guangxi's focused commitment to nurturing its ethnic culture and art industry. It aimed to stimulate rapid growth through a combination of supportive policies and market-driven strategies. Subsequently, the "Outline of the Cultural Development Plan of Guangxi Zhuang Autonomous Region (2016-2020)" introduced in 2015 offered an extended-term strategic framework for Guangxi's cultural evolution. This outline encompassed a broad spectrum of cultural development areas, including cultural innovation, market cultivation, and heritage conservation, underscoring a dedication to fostering cultural diversity and sustainable development.

The third stage, from 2016 to 2021, This stage marks the gradual progress from the initial protection of cultural heritage and infrastructure construction, to the mid-term development and innovation of cultural industries, and then to the current modernization of public cultural services and cultural governance. The "Regulations on the Protection of Intangible Cultural Heritage in Guangxi Zhuang Autonomous Region" adopted in 2016 underscore Guangxi's dedication to safeguarding its intangible cultural heritage, emphasizing both the continuity of traditional practices and the preservation of cultural diversity. The "Implementation Opinions of the General Office of the People's Government of Guangxi Zhuang Autonomous Region on Further Strengthening the Safety of Cultural Relics," issued in 2017, indicate a heightened commitment to the protection and management of cultural relics, ensuring their safety and integrity. The "13th Five-Year Plan for the Development of Cultural Undertakings and Cultural Industries in Guangxi Zhuang Autonomous Region" formulated in 2019 presents a holistic development strategy for cultural endeavors and industries, with the goal of fostering comprehensive cultural development and innovation. Lastly, the "14th Five-Year Plan for the Development of Public Cultural Services in Guangxi Zhuang Autonomous Region" released in 2021 signifies an intensified focus on enhancing public cultural services. This plan concentrates on elevating the quality and efficiency of these services to satisfy the escalating cultural demands of the populace.

CHAPTER 3

RESEARCH METHODOLOGY

This chapter mainly describes in detail the research plan and steps of this research. The research adopts an empirical research methodology and incorporates a mixed research strategy. Specifically, the research enhances the credibility and depth of the findings by integrating thematic generalisations from qualitative data with descriptive statistics and simple inferential statistics from quantitative data for summary and discussion.

3.1 Research Method

As shown in Figure 11, This research type is mixed methods research, which combines elements of quantitative and qualitative research methods to achieve a broader and deeper understanding(Almalki, 2016). They believe that the advantages of mixed method research are: combining the statistical strength of quantitative data and the in-depth description of qualitative data can provide a more comprehensive perspective, the results obtained using different methods can verify each other, and increase the credibility of the research conclusions, qualitative data can provide an in-depth understanding of the reasons behind the quantitative results, and researchers can choose the most appropriate combination of methods based on the nature of the research problem.

Figure 11 Schematic diagram of the mixed methods of triangulation in this research

That is, in the qualitative research stage, the researchers chose 12 people related to the research work of Zhuang art to conduct public speech collection and open-ended interviews, such as scholars who have long been researching the Zhuang culture, professors from ethnic colleges and universities, and people from social sciences, etc., then conduct content analysis on these text data. In the quantitative research stage, the main work is to create a questionnaire for investigating the knowledge and attitude of non-Zhuang and Zhuang residents of the Guangxi region towards Zhuang art.

3.2 Qualitative Research

Qualitative research is a methodological approach designed to explore and describe complex phenomena in-depth by providing textual descriptions of individuals' life worlds. This approach is recognized and widely utilized across various fields and helps researchers gain a deeper understanding of human experiences. By analyzing textual data collected through personal interviews, documents, or participant observation, researchers can develop profound insights into the research topic.

Qualitative research not only examines the surface meaning of the data but also aims to uncover the deeper significance underlying the data, thereby offering rich insights into human behavior and social phenomena.

3.2.1 Content Analysis

Content analysis is a widely used qualitative research technique that encompasses three different approaches: conventional, directed, and summative (Hsieh & Shannon, 2005). Conventional Content Analysis is commonly used to describe phenomena, with its coding categories derived directly from textual data. Researchers avoid using pre-set categories, allowing the categories and their names to emerge organically from the data.

For the qualitative part of this research, a framework design based on Erlingsson et al. (2017) was implemented, as shown in Figure 12.
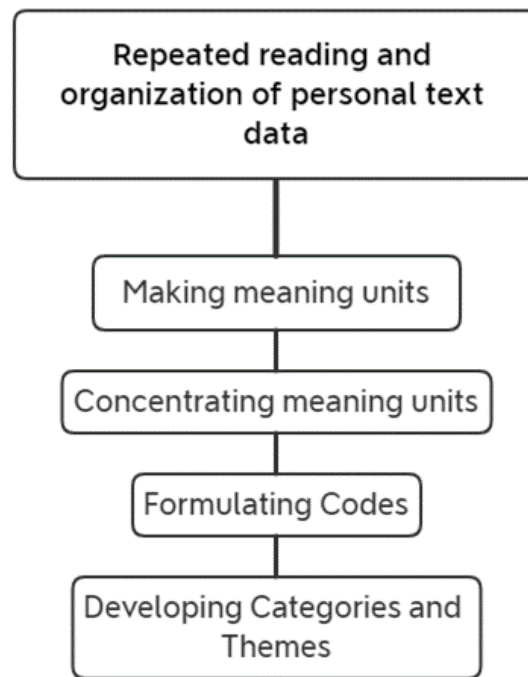
Figure 12 Steps for Content Analysis

3.2.2 Implementation of Content Analysis

The data collection strategy of qualitative research covers obtaining data through interviews, observations, and document analysis, and selecting samples under preset conditions.The text analysis process involves identifying meaning units from the original data and extracting their topics. Subsequently, the researcher formulates codes based on these units and classifies them into topics. The entire data analysis process is reflective, emphasizing the role of intuition and creativity in interpreting data.

3.2.3 Data Collection and Analysis

This section explains in detail how the content analysis was carried out.

3.2.3.1 Data Collection method

Interview: Use unstructured interviews to collect information through face-to-face conversations with research subjects，or record the conversation via WeChat, mobile phone.

Document analysis: Research existing documents, records, archives, reports, etc. related to the interview subjects to obtain relevant information.

3.2.3.2 Sampling Method

Since the amount of data obtained in this qualitative research is too large, and non-probability sampling is a common method in the process of designing the sample size of qualitative research, based on Suri (2011)'s discussion and suggestions on different purposive sampling methods by Patton(2002), a homogeneous sampling strategy was selected as the sampling strategy for this qualitative research. This strategy involves selecting a small sample group with common characteristics, with the purpose of in-depth exploration and description of this specific subgroup, while it allows focus on a specific group that has been preset and has a deep understanding of the research topic. This method helps to explore the common experiences and views of these groups in depth, while avoiding the need to build a large sampling pool, which is suitable for the purpose of detailed content analysis of specific subgroups. The total number of people surveyed was 12, which be devided into the two groups are leaders, scholars, and art performers within the Zhuang ethnic group, with a number of 2, 5, and 5.

3.2.3.3 Analysis

To explore the development of Zhuang culture and art in the current cognition of the Zhuang people in Guangxi. Therefore, based on the discussion and classification of Zhuang art in Chapter 2, three open questions are generated: 1. Do you know the Zhuang song & dance? 2. Do you know the Zhuang opera? 3. Do you know the Zhuang painting (Huashan muralss)? . Through face-to-face conversation recordings, WeChat calls, public documents, public interviews and other sources, the original text data is processed and formed into personal documents. Secondly, the personal documents are read repeatedly, and the meaningless words, such as "ah, oh, um" or some semantically repeated words are deleted. Then the overall text is logically regularized, and the parts that do not provide useful information are marked. Finally, each sentence is segmented, and the semantics are condensed and coded and classified, and finally some topics that reflect the nature of the research object are formed.

3.3.Quantitative Research

Quantitative analysis is a method of analysing data and phenomena using mathematical, statistical, and computational tools. In the quantitative part of this research, descriptive statistics were employed to process three sets of data: 12 records related to individuals working in Zhuang culture and art, 150 responses from questionnaires completed by non-Zhuang residents, and 386 responses from

questionnaires completed by Zhuang residents. Furthermore, the 386 responses from Zhuang residents were analyzed using inferential statistics to identify potential factors.

3.3.1 Selection of Research Methods and Theoretical basis

In the development of quantitative research in psychology, several key statistical advances have significantly promoted the scientific rigor of psychological scales. Chronologically, the first major advancement was the correlation coefficient proposed by Karl Pearson in the early 20th century. This provided researchers with a quantitative method for evaluating relationships between variables, laying the theoretical foundation for the selection and design of psychological scale items. In the 1920s, Ronald A. Fisher developed analysis of variance (ANOVA) and maximum likelihood estimation, which enhanced the statistical rigor of experimental designs and improved the accuracy of validating psychological scales. Finally, in the 1950s, Lee Cronbach introduced the Cronbach's alpha coefficient, which became a standard measure for assessing the internal consistency of scales, ensuring their reliability across different measurement situations. The continuous development of these statistical methods has progressively improved the quality of psychological scales and elevated the scientific standards of psychological research. If the purpose of the research is to generalize characteristics, factor analysis is applied to the correlation matrix of the variables. The most common type of factor analysis, called R-type factor analysis, analyzes a set of variables to identify underlying dimensions(Hair.2009). This is consistent with one of the objectives of this research, which is to try to summarize the Zhuang people's cognition

and attitude towards Zhuang art through the means of questionnaire data processing, and to find out the main factors related to it.

3.3.2 Questionnaire Items and Related Theories

The design of the questionnaire items is grounded in the theoretical framework mentioned in Chapter 1 that integrates cultural dynamics, art consumption behaviors, and the development trends of Chinese Zhuang art. Gyegwe et al., (2016) emphasize the integral role of art in cultural communication, highlighting its functions in indoctrination and religious transmission, which is fundamental to understanding the broader cultural implications of artistic expression. This is particularly relevant to the development trend of the Inner Cultural Integration within the Zhuang art, a unique cultural art form that reflects the contemporary situation and the appearance of arts. Yang et al., (2020) and Chieffi et al., (2021) suggest that cultural background significantly influences art viewers' sharing behavior, which is a critical aspect of the acculturation process as individuals navigate cultural transitions, as described by Berry's (1997) theory of acculturation. This theory provides a broader understanding of the cultural contexts influencing art consumption behaviors, especially within the context of Chinese Zhuang art. Brown's (2000) social identity theory is instrumental in analyzing the social dynamics underlying art consumption behaviors, including the attitudes of the crowd and customer attitudes towards art. This theory is versatile, as demonstrated by Whitaker (2019) who applies it to teacher-student relationships, and can be extended to the consumption of cultural products like art. Belk (2016) discusses the influence of

personal beliefs on consumer behavior, emphasizing the role of cultural elements in shaping individual identity and consumption patterns. This is particularly pertinent to the research of Chinese Zhuang art, where personal beliefs and cultural identity play a significant role in shaping the attitudes and behaviors of art consumers. Julian (1972) provides insights into the ideological influences on artistic creation and thematic choices, which complements the understanding of how cultural evolution shapes the development of art forms like Chinese Zhuang art. Subsequently, the researcher felt that the construction of items could refer to four perspectives: cultural dynamics and artistic expression, cultural background and artistic consumption behavior, social identity and artistic consumption, and ideology and artistic creation. They also discussed with other scholars in related fields and eventually formed a five-point scale with three parts and a total of 38 items. The first part is an inquiry about the sample characteristics with four classified counting items. The second part is 33 5-point items, where 5 to 1 represent strongly agree, agree, neutral, disagree, and strongly disagree, respectively. The third part is suggestions and supplements.

3.3.3 Sample Size

According to China's seventh population census, the total number of Zhuang residents in the Guangxi region is about 15 million, a large number overall. Therefore, for the sampling of Zhuang residents， it is decided to use sample size calculation formula by Roscoe (1969) (1) required to achieve a specific statistical test power under a given confidence level and allowable error to estimate the sample size:

$$n = (Z_c * δ/e_m)^2 \qquad\qquad (1)$$

where,

= Sample size of population

= Given Zc value | Z = 1.96 at 95% confidence interval

= Confidence level | C = 95% confidence interval

= The maximum likely error is 1/10 of $δ$

= The Standard error of population | = 10

Sample size of population =

$$= (1.96\text{*}10)^2$$

$$= 19.6^2$$

$$= 384.16$$

$$\sim 384$$

Therefore, the sample size for the Guangxi Zhuang population should be 384.

3.4. Data Comprehensive Application Method

This section briefly describes how to describe and process qualitative data and quantitative data respectively, and also describes how to integrate the data from both sides.

3.4.1 Quantitative part

The entire research population was divided into three groups, and two sets of statistical data were reported:

1). Counted 12 people related to Zhuang culture and art work, and calculated the frequency and proportion of topics mentioned by these 12 people.

2). The project scores of 384 Zhuang residents were counted, and their, mean and standard error were calculated.

Then, EFA was performed on the questionnaire data of 384 people,the design process of EFA will follow the following steps Hair (2009):

a). The main purpose of this EFA is to summarize and simplify the questionnaire data, so as to explore the potential factors that can be used to explain the Zhuang people's cognition of the current status of the development of Zhuang art.

b). The type of factor analysis this time is R-type factor analysis.and the sample size followed the above calculation of 384.

c). The overall item correlation table, Bartlett sphericity test and Kaiser-Meyer-Olkin test were used to test whether the overall data met the test hypothesis of EFA.

d). It is planned to use total variance as the criterion for evaluating factors, and it is decided to use principal component analysis (PCA) to process the data.

e). Since PCA assumes that the extracted components are uncorrelated, Varimax and Quartimax are selected as the rotation method.

f). By checking the rotated factor matrix, it is ensured that the measurement quantities of the factors are significantly loaded and there are enough measurement quantities to e xplain the factors, so as to rename the factors.

3.4.2 Qualitative part

Firstly, themes were extracted from the textual content of the 12 individuals. Secondly, the themes of the 12 people, the factors and items extracted through EFA and the response items of the 384 people were cross-referenced and the agreement or disagreement of the 384 people was determined by calculating the RANGE and analysed in tabular form.
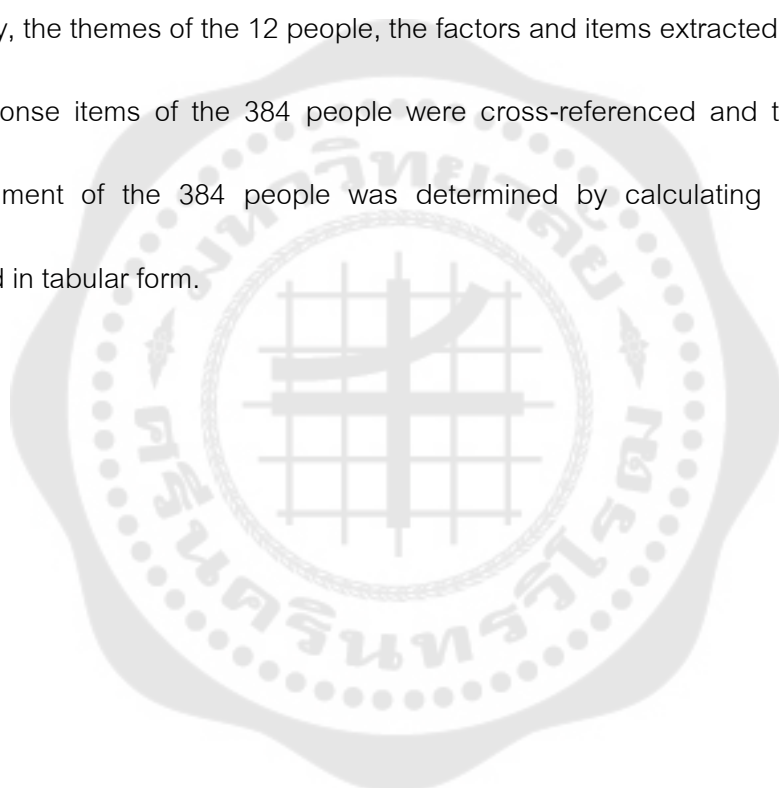
CHAPTER 4

DATA PROCESSING , AND ANALYSIS

This chapter will provide a comprehensive overview of data, including its types, structure, and key characteristics. We will show what we get after cleaning the data and how to organize and categorize the data to enhance its readability and analytical value.

4.1. Qualitative Part

The 12 interviewees were divided into three groups: scholars, performers, and leaders. The texts were collated through face-to-face interviews, online voice interviews conducted through the Chinese software WeChat, interviews conducted through WeChat text communication, and the collection of public speeches. Before starting the interview, researcher confirmed with the interviewee that he or she understood that he or she would be recorded, and obtained the interviewee's consent in written and recorded form before starting the interview. The identity of the interviewee is coded as follows in Table 2.As shown in Table 3, the three Zhuang art classifications, each divided into 6, 7, and 5 themes, as well as having 24, 23, and 14 topic codes each, are displayed on the right side of the table, and on the right side, the attitudes towards the themes of each of the 12 stakeholders are indicated, as well as the statistical frequencies and percentages of the attitudes.

Table 2 Scholars Infomation

ID	Name	Age	Gender	Identity Profile
S1	Qin Xiao-hui	40	Female	Research and practice of integrating local minority cultures into modern art and design as an academic research direction.
S2	Liao Yong	32	Male	Main research interests: dance therapy, dance education, comparative research of southeast asian dance cultures.
S3	Lu Yi-Xia	39	Female	Specializes in the fields of ShangHai style literature, Hong Kong and Taiwan Literature, Migratory Literature, and be a member of Northwest Guizhou Writers Group.
S4	Wei Yong-Cheng	42	Male	Elementary school teacher and producer of new Shan songs, represented by Wo Ai Liu San Jie Jia Xiang De Ge, Zai Du Chong Xiang Feng, etc.
S5	Pan Shan-Hai	28	Male	Specializes in the performance methods of traditional and modern Shan songs of the Zhuang people.

73

Table 2 （Continued）

ID	Name	Age	Gender	Identity Profile
P1	Cheng Ming-yue	26	Female	Guangxi Zhuang Opera Inheritor, 90's Zhuang Opera Actor
P2	Liao Jian-ling	58	Female	Cai Diao Opera inheritor, main representative works：*Liu San Jie, October Flower, Wang San Fighting Birds, Five Sons* and so on.
P3	Wei Chun-ling	66	Female	Guangxi new Gui Opera Inheritors
P4	Wei Meng-Hua	70	Male	Inheritor of the Yizhou Cai Diao Opera, an intangible cultural heritage project of the Guangxi Autonomous Region, and King of Shan Song of Guangxi
P5	Zhang Qin-yin	91	Female	Representative Inheritor of the Second Batch of National Intangible Cultural Heritage Program of Zhuang Opera,

Table 2 （Continued）

ID	Name	Age	Gender	Identity Profile
L1	Pan Qi-xu	86	Male	Vice President of Guangxi Folklore Society, Consultant of Expert Committee of Guangxi Ethnic Culture Project Bank, Head of Expert Consultant Group of Guangxi Ethnic Museum
L2	Qin Cai-luan	74	Male	Director and Researcher of the Ethnic Theory and Policy Research Office of the Guangxi Regional People's Committee and the Guangxi Ethnic Issues Research Center, and President of the Guangxi Zhuangxue Society.

Table 3 People Topics Frequency and Percentage

(F=frequency / P=percentage)

Zhuang song & dance		L1	L2	S1	S2	S3	S4	S5	P1	P2	P3	P4	P5	F	P
Cultural symbols and expressions	Zhuang Shan songs as cultural symbols	✓	✓	✓	✓	✓	✓	✓	✗	✓	✓	✓	✗	10	83.3%
	Tunes and forms of Shan songs	✓	✓	✓	✗	✗	✓	✓	✗	✓	✗	✗	✗	6	50.0%
	Artistic treatment	✓	✗	✓	✓	✗	✓	✓	✗	✗	✓	✓	✗	7	58.3%

Table 3 （Continued）

Zhuang song & dance		L1	L2	S1	S2	S3	S4	S5	P1	P2	P3	P4	P5	F	P
Social functions and social practices	Source of labor (derived from daily labor)	✓	✗	✓	✓	✗	✓	✓	✗	✓	✗	✗	✗	6	50.0%
	Improvisation in singing	✓	✓	✓	✓	✗	✓	✓	✗	✓	✓	✓	✗	9	75.0%
	Shan song activities in festivals	✓	✓	✓	✓	✗	✓	✓	✗	✗	✓	✗	✓	7	58.3%
	Shan Song Socialization function	✓	✗	✓	✗	✗	✓	✓	✗	✗	✗	✗	✗	4	33.3%

77

Table 3 （Continued）

Zhuang song & dance		L1	L2	S1	S2	S3	S4	S5	P1	P2	P3	P4	P5	F.	P
	Format of the five-character quatrain	✓	✗	✓	✗	✗	✓	✓	✗	✗	✗	✗	✗	4	33.3%
Structural Characteristics and	Importance of marriage and family	✓	✓	✓	✗	✗	✓	✓	✗	✗	✗	✗	✗	5	41.7%
Social Value	Combination of Zhuang opera and Shan song	✓	✗	✓	✗	✗	✓	✓	✗	✗	✗	✗	✗	4	33.3%

Table 3　(Continued)

Zhuang song & dance		L1	L2	S1	S2	S3	S4	S5	P1	P2	P3	P4	P5	F.	P
	Cultural relevance	✓	✓	✓	✗	✗	✓	✓	✗	✗	✓	✓	✗	8	66.7%
	Original ecology dissemination	✓	✗	✓	✗	✗	✓	✓	✗	✗	✗	✗	✗	5	41.7%
Inheritance and innovation	Family transmission	✓	✗	✓	✗	✗	✓	✓	✗	✗	✗	✗	✗	4	33.3%
	Traditional singing	✓	✗	✓	✗	✗	✓	✓	✗	✗	✗	✗	✗	4	33.3%
	Modern singing places & groups	✓	✗	✓	✓	✗	✓	✓	✗	✗	✓	✓	✗	7	58.3%

Table 3 （Continued）

Zhuang song & dance		L1	L2	S1	S2	S3	S4	S5	P1	P2	P3	P4	P5	F.	P
	Cultural problems facing Shan song	✓	✗	✓	✓	✗	✓	✓	✗	✓	✗	✗	✓	6	50.0%
Challenges and dilemmas	culture Weakening of language use	✓	✗	✓	✗	✗	✓	✓	✗	✗	✗	✗	✗	4	33.3%
	Inheritance dilemma	✓	✗	✓	✓	✗	✓	✓	✗	✗	✗	✓	✗	6	50.0%

Table 3 (Continued)

Zhuang song & dance		L1	L2	S1	S2	S3	S4	S5	P1	P2	P3	P4	P5	F.	P
	Cai Diao transmission	✓	✗	✓	✓	✗	✓	✓	✗	✗	✗	✗	✗	5	41.7%
	Historical origin of Shan song	✓	✓	✓	✓	✗	✓	✓	✗	✗	✗	✗	✗	6	50.0%
History and Identity	Social function of Shan song	✓	✓	✓	✗	✗	✓	✓	✗	✗	✗	✗	✗	5	41.7%
	Cultural integration of Shan song	✓	✗	✓	✗	✗	✓	✓	✗	✗	✓	✗	✗	5	41.7%

Table 3 （Continued）

Zhuang song & dance	L1	L2	S1	S2	S3	S4	S5	P1	P2	P3	P4	P5	F.	P
Traditional role of Shan song in Zhuang society	✓	✗	✓	✗	✗	✓	✓	✗	✗	✗	✗	✗	4	33.3%
Association of Shan song with Zhuang identity	✓	✓	✓	✗	✗	✓	✓	✗	✗	✗	✗	✗	5	41.7%

Table 3　(Continued)

Zhuang opera	L1	L2	S1	S2	S3	S4	S5	P1	P2	P3	P4	P5	F.	P
Cultural symbols of Zhuang Opera	✓	✗	✗	✓	✓	✗	✗	✓	✓	✓	✓	✓	7	58.3%
Differences in time and identity between Zhuang Opera and Dance	✓	✓	✓	✗	✗	✗	✗	✗	✗	✗	✗	✗	3	25.0%
Cultural symbols and art forms importance of inheritance of Cai Diao	✗	✗	✗	✗	✗	✗	✗	✗	✗	✓	✗	✗	1	8.3%

Table 3 （Continued）

Zhuang opera		L1	L2	S1	S2	S3	S4	S5	P1	P2	P3	P4	P5	F.	P
	Adaptation of classical opera	✓	✗	✗	✓	✗	✗	✗	✗	✗	✗	✗	✗	2	16.7%
Inheritance and innovation	Inheritance and change of Zhuang Opera	✓	✓	✓	✓	✓	✗	✗	✓	✓	✓	✓	✗	9	75.0%
	Combination of inheritance and innovation in opera	✓	✓	✓	✓	✓	✗	✗	✓	✓	✓	✓	✗	9	75.0%

Table 3 （Continued）

Zhuang opera		L1	L2	S1	S2	S3	S4	S5	P1	P2	P3	P4	P5	F.	P
Business model	performance of performative opera	✗	✗	✓	✗	✗	✗	✗	✗	✗	✗	✓	✗	2	16.7%
Social functions and modern transformation	Status quo promotion of Zhuang Opera	✓	✓	✗	✗	✓	✗	✗	✓	✓	✓	✓	✗	7	58.3%
	Local government's cultural protection tendency	✓	✗	✗	✗	✗	✗	✗	✗	✗	✗	✗	✗	1	8.3%

Table 3 （Continued）

		L1	L2	S1	S2	S3	S4	S5	P1	P2	P3	P4	P5	F.	P
Zhuang opera	Inheritance dilemma of Zhuang Opera	✓	✓	✓	✗	✓	✗	✗	✓	✓	✗	✗	✗	6	50.0%
Challenges and dilemmas	Teaching difficulties in the inheritance of Cai Diao	✗	✓	✗	✓	✓	✗	✗	✗	✗	✗	✗	✗	3	25.0%
	Challenges to the inheritance of Cai Diao	✗	✗	✓	✗	✗	✗	✗	✗	✗	✗	✗	✗	1	8.3%

86

Table 3 （Continued）

Zhuang opera		L1	L2	S1	S2	S3	S4	S5	P1	P2	P3	P4	P5	F.	P
	Star-driven inheritance	✓	✗	✓	✗	✗	✗	✗	✓	✓	✗	✗	✗	4	33.3%
Personal	Honors for theatrical														
experience	performances	✓	✗	✗	✗	✗	✗	✗	✗	✗	✗	✗	✗	1	8.3%
and social	Stagnation in Opera	✓	✗	✗	✗	✗	✗	✗	✗	✗	✗	✗	✗	1	8.3%
impact	Modern Culture's Impact on														
	Cai Diao.	✓	✓	✓	✗	✓	✗	✗	✗	✗	✗	✗	✗	4	33.3%

Table 3 （Continued）

Zhuang opera		L1	L2	S1	S2	S3	S4	S5	P1	P2	P3	P4	P5	F.	P
	Inheritance of traditional musical instruments and old performers	✓	✗	✗	✗	✗	✗	✗	✗	✗	✓	✗	✗	2	16.7%
Education and training	Zhuang opera learning and family influence	✗	✗	✓	✗	✗	✗	✗	✗	✗	✗	✗	✗	1	8.3%
	Struggles & Perseveranc	✗	✗	✓	✗	✗	✗	✗	✗	✗	✗	✗	✗	1	8.3%

Table 3 （Continued）

Zhuang opera		L1	L2	S1	S2	S3	S4	S5	P1	P2	P3	P4	P5	F.	P
	Age Disconnection Problem between Zhuang Opera Audience and Performers	✗	✗	✓	✗	✗	✗	✗	✗	✗	✗	✗	✗	1	8.3%
Cultural Policy and Communi-cation	Inner Cultivation in Zhuang Opera.	✗	✗	✓	✗	✗	✗	✗	✗	✗	✗	✗	✗	1	8.3%

Table 3 (Continued)

Zhuang opera	L1	L2	S1	S2	S3	S4	S5	P1	P2	P3	P4	P5	F.	P
History of Cai Diao	×	×	✓	×	×	×	×	×	×	×	×	×	1	8.3%
Innovative attempts of Cai Diao and modern ways of dissemination	×	×	✓	×	×	×	×	×	×	×	×	×	1	8.3%

Table 3 (Continued)

Table 3 (Continued)

Zhuang painting (Huashan murals)		L1	L2	S1	S2	S3	S4	S5	P1	P2	P3	P4	P5	F.	P
Cultural Symbols and	Huashan muralss as symbols of Zhuang culture	✓	✓	✓	✓	✓	✓	✓	✗	✗	✗	✗	✗	7	58.3%
Historical Values	Huashan Murals: Life Scenes of Luo Yue.	✓	✓	✓	✓	✓	✗	✗	✗	✗	✗	✗	✗	5	41.7%

Table 3 （Continued）

Zhuang painting （Huashan murals）	L1	L2	S1	S2	S3	S4	S5	P1	P2	P3	P4	P5	F.	P
Historical significance of Huashan murals Painting	✓	✓	✓	✓	✓	✗	✗	✗	✗	✗	✗	✗	5	41.7%
Cultural value of Huashan muralss	✓	✓	✓	✓	✗	✗	✗	✗	✗	✗	✗	✗	4	33.3%

Table 3 （Continued）

Zhuang painting （Huashan murals）	L1	L2	S1	S2	S3	S4	S5	P1	P2	P3	P4	P5	F.	P
Artistic Records and Hieroglyphics	Huashan muralss as the oldest hieroglyphics of the Zhuang people	✓	✓	✓	✓	✗	✗	✗	✗	✗	✗	✗	✗	4	33.3%
	Pictorial records	✓	✗	✓	✓	✗	✗	✗	✗	✗	✗	✗	✗	3	25.0%

92

93

Table 3 （Continued）

Zhuang painting （Huashan murals）	L1	L2	S1	S2	S3	S4	S5	P1	P2	P3	P4	P5	F.	P
Social · Observation of Huashan murals Painting in	✓	✗	✓	✓	✗	✗	✗	✗	✗	✗	✗	✗	3	25.0%
Function and traveling)														
Modern · Willingness to explore														
Research · Huashan murals Painting in the future	✓	✗	✓	✓	✗	✗	✗	✗	✗	✗	✗	✗	3	25.0%

Table 3 (Continued)

Zhuang painting (Huashan murals)	L1	L2	S1	S2	S3	S4	S5	P1	P2	P3	P4	P5	F.	P
Social function of Huashan murals Painting	✓	✗	✓	✓	✗	✗	✗	✗	✗	✗	✗	✗	3	25.0%
Modern research of Huashan murals Painting	✓	✓	✓	✓	✓	✗	✗	✗	✗	✗	✗	✗	5	41.7%

4.2 Quantitative part

Total of 386 questionnaires were collected, which was two more than the requirement of 384, so it was suitable for the subsequent EFA.

4.2.1 Descriptive Statistics

As Table 4,This sample dataset covers 386 participants from different regions, of which 55.2% are female and 44.8% are male. In terms of education level, the sample shows a diverse distribution, ranging from 7% with junior high school education or below to 9.3% with graduate education or above. Participants with college and bachelor's degrees account for a high proportion, at 26.4% and 37.6%, respectively. In terms of regional distribution, Liuzhou, Chongzuo and Nanning have a large number of participants, accounting for 13%, 10.9% and 9.6% of the sample, respectively, while other cities such as Qinzhou, Hechi and Laibin have a small number of participants, accounting for 1.8%, 4.9% and 4.1%, respectively. This sample provides us with a comprehensive perspective on gender, education level and regional distribution.

Table 4 Descriptive Statistical of 386 Zhuang Residents

n=386

City	Frequency	Percentage
NanNing	37	9.6%
LiuZhou	50	13%
GuiLing	39	10.1%
WuZhou	27	7%
BeiHai	20	5.2%
FangChengGang	24	6.2%
QinZhou	7	1.8%
GuiGang	19	4.9%
YuLin	29	7.5%

BaiSe	36	9.3%
HeZhou	21	5.4%
HeChi	19	4.9%
LaiBin	16	4.1%
ChongZuo	42	10.9%
Gender		
Male	173	44.80%
Female	213	55.20%
Education level		
Junior high school and below	27	7.00%
High school/secondary school	76	19.70%
university college	102	26.40%
University undergraduate course	145	37.60%
Postgraduate and above	36	9.30%

Table 5 Descriptive statistics of the scores for the 386 samples

	Item	mean	S.D
Q5	Are original Zhuang Shan songs common in daily life	3.67	1.173
Q6	the form of Zhuang Shan songs left its original ecology	3.65	1.077
Q7	the singing style of Zhuang Shan songs changed	3.63	1.126
Q8	Should Zhuang Shan songs be sung in Zhuang language	3.71	1.118
Q9	Should Zhuang Shan songs restore their original social functionality	3.61	1.258
Q10	Is the change in Zhuang Shan songs related to a shift in values	3.54	1.204
Q11	Is the change in Zhuang Shan songs related to changes in regional population structure	3.6	1.185
Q12	Is the change in Zhuang Shan songs related to the diversification of popular musical instruments used in the region	3.67	1.179

Table 5 （Continued）

Item		mean	S.D
Q13	Is the change in Zhuang Shan songs related to local artistic	3.54	1.206
Q14	Is the change in drama related to a shift in values	3.55	1.227
Q15	Is the change in drama related to changes in regional population structure	3.55	1.188
Q16	Is the change in drama related to the number of theaters	3.05	1.178
Q17	Does the value of Huashan murals not only have historical reference value but also aesthetic value	3.46	1.171
Q18	Is the Huashan murals a Pure Zhuang Art	3.46	1.173
Q19	Is the totem style of Huashan muralss a good reference for styling	3.49	1.185
Q20	Is the painting of Huashan muralss related to the social productivity at that time	3.49	1.165
Q21	Does the color of Huashan murals come from unique painting pigments	3.59	1.196

Table 5 （Continued）

	Item	mean	S.D
Q22	Is the cessation of Huashan murals painting related to the advancement of painting technology	3.22	1.143
Q23	The production around your artwork category has gradually deviated from Zhuang culture	3.46	1.164
Q24	The combination of Zhuang culture and Han culture (and other dominant cultures) in the artwork around you is gradually becoming more and more common.	3.45	1.184
Q25	Purely Han Chinese (and other dominant) cultural symbols are more and more frequent in the creation of artworks around you.	3.47	1.193
Q26	The symbolic meanings of works that express Zhuang characteristics can be interpreted by people who are not from this cultural background	3.55	1.19
Q27	the stylistic features of your artwork are multicultural and can be understood by people who are not from this culture	3.42	1.195

Table 5 （Continued）

	Item	mean	S.D
Q28	You able to use the Zhuang language or Zhuang-related local languages flexibly	3.47	1.21
Q29	The food culture of the Zhuang region influences others ethnic food culture	3.45	1.175
Q30	Do you recognize Zhuang customs and traditions in your life	3.47	1.238
Q31	Do you accept and appreciate ethnic artwork in your life	3.53	1.171
Q32	Do you think language, beliefs, food habits, customs and activities, and regional culture can shape a person's image	3.56	1.159
Q33	Your attitude towards paying to participate in the Zhuang ethnic Zhuang Shan song experience	3.38	1.104
Q34	Willing to have uninterrupted consumption of Zhuang artworks	3.48	1.213
Q35	Do you have access to resources for Zhuang art production experiences	3.51	1.2
Q36	Willing to pay to participate in Zhuang art themed folklore activities	3.47	1.225
Q37	Are you willing to purchase creative products for Huashan muralss	3.48	1.167

The descriptive statistical analysis of this step as the Table 5 shows that the overall attitude of the respondents towards the survey questions tends to be positive or satisfactory, which is reflected in the fact that the mean score of almost all items is higher than 3.4. But the calculation results of the standard deviation reveal the variability in the scores among the respondents, indicating that although the overall trend is positive, there are differences in the views between individuals. This means that some respondents may give scores far below the average (close to 1 or 2), while others give higher scores (close to 4~5). This distribution feature suggests that although there is a general positive trend, the in-depth views and attitudes on these issues are diverse.

4.2.3 Inference Statistics

The Total variance analysis report showed that although 9 components were extracted, only 5 components had a variance percentage greater than 10 after factor rotation, and the cumulative explained variance percentage was 46.474%. Further checking Table 8, it was found that Q5 had no factor loading greater than 0.5 on all components, and components 7 and 9 were only explained by one item, and component 8 was only explained by two items, which did not meet the minimum requirement of being explained by three items, so it was decided to abandon these five questions, delete them, and re-perform EFA on the entire questionnaire.
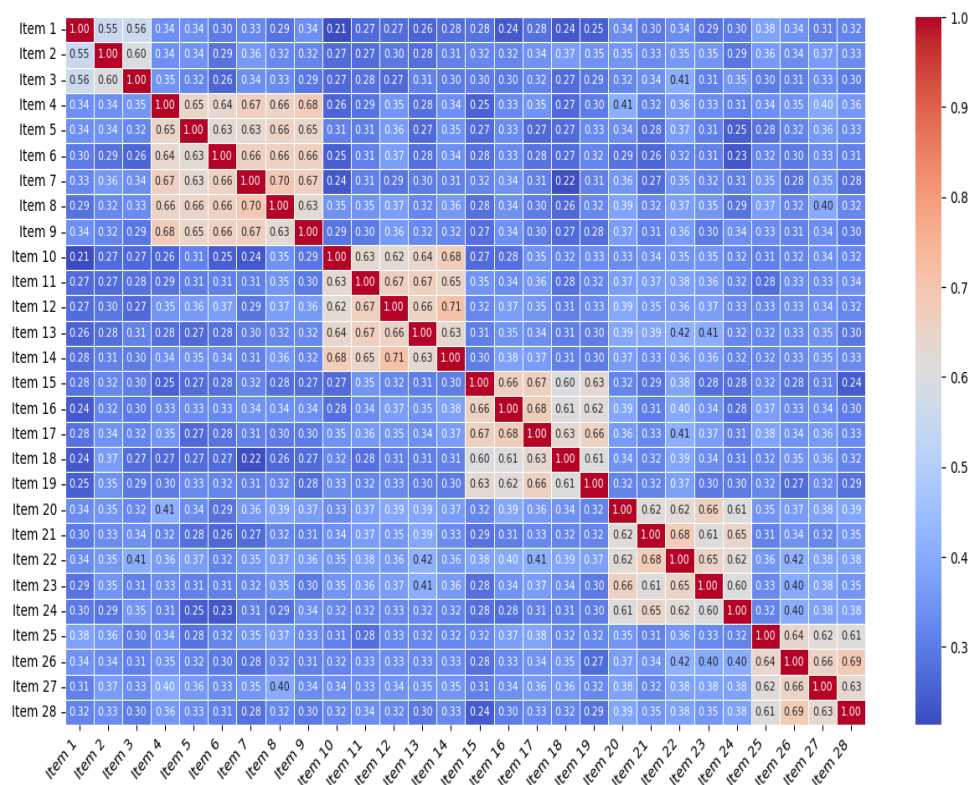
Figure 13 Correlation Coefficient

With Figure 13, it can be seen that six sets of highly correlated measured variables appear and only a few coefficients of the overall matrix are all less than .3, making them suitable for the analysis that follows.

Table 6 KMO and Bartlett's Test

KMO sampling suitability measure		.941
Bartlett's test of sphericity	Approximate Chi-Square	6828.280
	degrees of freedom	378
	Sig.	.000

The data in Table 6 show that the questionnaire after deleting items is still suitable for EFA.The KMO value is higher, the approximate chi-square is 6828.280, and the degree of freedom is 378, which means that It is still suitable for extracting potential

factors. The specific situation needs to be judged in combination with the following total variance explanation table.

The extraction method used was Principal Component Analysis (PCA), and the rotation method chosen for the factors was Quartimax, shown in Table 7,more details can be seen in Appendix A.

Table 7 Comparison of Results of Varimax and Quartimax

Rotation Method	Varimax			Quartimax		
Kaiser's criterion	✔			✔		
Factor's Contribution to Total Variance(10%)	✔			✘		
Cumulative explained variance	✘			✔		
Scree plot	✔			✔		
Factor loading	✘			✔		
	Item	Variance%	Value	Item	Variance%	Value
Factor 1	Q10	15.620%	0.779	Q10	16.933%	0.795
	Q11		0.771	Q11		0.786
	Q12		0.801	Q12		0.812
	Q13		0.807	Q13		0.821
	Q14		0.782	Q14		0.797
	Q15		0.789	Q15		0.802
Factor 2	Q17	13.062%	0.789	Q17	13.064%	0.790
	Q18		0.785	Q18		0.785
	Q19		0.786	Q19		0.784

Table 7 (Continued)

Serial	✔			✘		
Factor	Item	Variance%	Value	Item	Variance%	Value
Factor 2	Q20		0.774	Q19		0.775
	Q21		0.796	Q20		0.796
Factor 3	Q23	12.933%	0.802	Q23	13.074%	0.804
	Q24		0.775	Q24		0.775
	Q25		0.790	Q25		0.793
	Q26		0.755	Q26		0.759
	Q27		0.780	Q27		0.781
Factor 4	Q28	12.542%	0.733	Q28	12.635%	0.733
	Q29		0.789	Q29		0.791
	Q30		0.743	Q30		0.744
	Q31		0.755	Q31		0.756
	Q32		0.775	Q32		0.778
Factor 5	Q34	10.301%	0.750	Q34	9.580%	0.738
	Q35		0.801	Q35		0.790
	Q36		0.746	Q36		0.732
	Q37		0.787	Q37		0.775

Two factor rotation methods, Varimx and Quartimax, were used and their results were analyzed. Although the two methods output similar results, the quartimax have better cumulative explained variance, so its results were selected as the basis for the factor

Table 8 Total Variance

Component	Initial eigenvalue			Extract the sum of the squares of the loads			Rotational load sum of squares		
	total	variance %	accumulate %	total	variance %	accumulate %	total	variance %	accumulate %
1	11.015	39.338	39.338	11.015	39.338	39.338	4.741	16.933	16.933
2	2.396	8.557	47.895	2.396	8.557	47.895	3.661	13.074	30.007
3	1.995	7.125	55.020	1.995	7.125	55.020	3.658	13.064	43.071
4	1.898	6.779	61.799	1.898	6.779	61.799	3.538	12.635	55.705
5	1.569	5.604	67.403	1.569	5.604	67.403	2.682	9.580	65.285
6	1.282	4.577	71.980	1.282	4.577	71.980	1.875	6.695	71.980

Extraction method: principal component analysis. Rotation method: Quartimax

Figure 14 Scree Plot

As Figure 14,The first six factors have high eigenvalues, explaining most of the variance in the data. As the factor number increases, the eigenvalues drop rapidly and level off after the sixth factor, forming an obvious elbow point. Because the sixth factor adds much less than 10% of the explained variance, it is decided to keep the first five factors because they explain the majority of the variance, while the subsequent factors contribute less to the variance

.

Table 9 Rotated component matrixα

	Component				
Item	1	2	3	4	5
Q10	0.795				
Q11	0.786				
Q12	0.812				
Q13	0.821				
Q14	0.797				
Q15	0.802				
Q23		0.804			
Q24		0.775			
Q25		0.793			
Q26		0.759			
Q27		0.781			
Q17			0.790		
Q18			0.785		
Q19			0.784		
Q20			0.775		
Q21			0.796		
Q28				0.733	
Q29				0.791	
Q30				0.744	
Q31				0.756	
Q32				0.778	
Q34					0.738
Q35					0.790
Q36					0.732
Q37					0.775

Table 9 shows the factor loading matrix from principal component analysis (PCA), with five factors. Each item's factor loading, ranging from 0 to 1, indicates the strength and direction of its correlation with each component.

Table 10 Component Convergent Validity And Measurement Tool Reliability Test

Component	Item	Eigenvalues	Variance%	Cumulative %	Item-Total Correlation	Cronbach's α
1	Q10	11.01	16.933	16.933	0.773	0.919
	Q11				0.752	
	Q12				0.763	
	Q13				0.786	
	Q14				0.777	
	Q15				0.771	
2	Q23	2.396	13.074	30.007	0.745	0.905
	Q24				0.760	
	Q25				0.775	
	Q26				0.754	
	Q27				0.779	
3	Q17	1.995	13.064	43.071	0.751	0.898
	Q18				0.752	
	Q19				0.780	
	Q20				0.713	
	Q21				0.739	
4	Q28	1.898	12.635	55.705	0.736	0.896
	Q29				0.752	
	Q30				0.761	
	Q31				0.742	
	Q32				0.727	
5	Q34	1.569	9.580	65.285	0.711	0.877
	Q35				0.766	
	Q36				0.728	
	Q37				0.737	

From Table 10, it can be seeing that the lowest Cronbach's alpha coefficient among the five components is 0.877, which indicates that the components have a high internal consistency, which means that there is a high degree of consistency among the measured items of the components and the measurements are reliable. The lowest Item-Total Correlation of the components is 0.711, which indicates a high correlation between the measurement items and their corresponding component total scores, which means that the measurement items reflect the overall content of the component measures well, have high validity, and are accurate and valid in measuring the desired characteristics.

Table 11 shows the description of the nature of the factors, the measurement items included, and the naming process.

4.2.4 Cross-check

Finally, Table 12 shows the results of the summary processing of all the above data, that is, the cross-check.

Table 11 Factor Cultural Transformation (CT) Description

Description of factor	Items
It reveals how cultural expressions adapt and transform over time, reflecting the interactive relationship between art, music and social dynamics in Zhuang culture.	Q10Is the change in Zhuang Shan songs related to a shift in values.(CT1)
	Q11 Is the change in Zhuang Shan songs. related to changes in regional population structure. (CT2)
	Q12 Is the change in Zhuang Shan songs related to the diversification of popular musical instruments used in the region. (CT3)
	Q13 Is the change in Zhuang Shan songs related to local artistic. (CT4)
	Q14 Is the change in drama related to a shift in values. (CT5)
	Q15 Is the change in drama related to changes in regional population structure. (CT6)

Table 11 (Continued)

Description of factor	Items
To explore how artworks undergo cultural transformation over time during their production process, covering the phenomenon of cultural change and multicultural integration reflected in artistic creation.	Q23 The production around your artwork category has gradually deviated from Zhuang culture(CC1)
	Q24 The combination of Zhuang culture and Han culture (and other dominant cultures) in the artwork around you is gradually becoming more and more common. (CC2)
	Q25 Purely Han Chinese (and other dominant) cultural symbols are more and more frequent in the creation of artworks around you. (CC3)
	Q26 the symbolic meanings of works that express Zhuang characteristics can be interpreted by people who are not from this cultural background(CC4)
	Q27 the stylistic features of your artwork are multicultural and can be understood by people who are not from this culture(CC5)

Table 11 (Continued)

Description of factor	Items
Helping measure and interpret how the Huashan muralss reflect the unique characteristics of Zhuang culture, the status of the artistic style in Zhuang art, and cultural expression within the Zhuang social and historical context.	Q17 Does the value of Huashan murals not only have historical reference value but also aesthetic value(HM1) Q18 Is the Huashan murals a Pure Zhuang Art(HM2) Q19 Is the totem style of Huashan muralss a good reference for styling(HM3) Q20 Is the painting of Huashan muralss related to the social productivity at that time(HM4) Q21 Does the color of Huashan murals come from unique painting pigments(HM5)

Table 11 (Continued)

Description of factor	Items
It can help reveal how cultural elements interact in an individual's life to shape his or her unique identity.	Q28 You able to use the Zhuang language or Zhuang-related local languages flexibly(CE1)
	Q29 The food culture of the Zhuang region influences others ethnic food culture(CE2)
	Q30 Do you recognize Zhuang customs and traditions in your life(CE3)
	Q31 Do you accept and appreciate ethnic artwork in your life(CE4)
	Q32 Do you think language, beliefs, food habits, customs and activities, and regional culture can shape a person's image(CE5)

Table 11 (Continued)

Description of factor	Items
To understand individuals' attitudes, interests and behaviors towards Zhuang art and culture participation, and explore their degree of cultural recognition and support.	Q34 Willing to have uninterrupted consumption of Zhuang artworks(ZCE1)
	Q35 Do you have access to resources for Zhuang art production experiences(ZCE2)
	Q36 Willing to pay to participate in Zhuang art themed folklore activities(ZCE3)
	Q37 Willing to purchase creative products for Huashan muralss(ZCE4)

Cultural Transformation consists of six items that reflect the multifaceted evolution of cultural expressions. These items encapsulate various aspects of cultural change, driven by an array of social, economic, technological, and political factors. Specifically, they include: 1) The relationship between changes in Zhuang Shan songs and shifts in societal values (Q10), which examines how traditional songs of the Zhuang people have adapted or evolved in response to changing values. 2) The impact of changes in regional population structure on the transformation of Zhuang Shan songs (Q11), which considers how demographic shifts, such as migration or urbanization, influence the development of these songs. 3) The connection between the diversification of popular musical instruments used in the region and changes in Zhuang Shan songs (Q12), highlighting how the introduction or increased use of different instruments may alter the musical landscape. 4) The influence of local artistic trends on the evolution of Zhuang Shan songs (Q13), looking at how local artistic movements or styles may inspire changes in the composition or performance of these songs. 5) The correlation between changes in drama and shifts in values (Q14), exploring how dramatic works may reflect or respond to evolving societal norms and ideals. 6) The effect of changes in regional population structure on the transformation of drama, assessing how population dynamics can shape the themes, narratives, and styles of dramatic performances (Q15)

Huashan Murals Cultural Perspective consists of five items, each contributing to a comprehensive understanding of the cultural value and artistic characteristics of the Huashan murals. These items include: 1) evaluating whether the value of Huashan murals extends beyond historical significance to encompass aesthetic value, thereby enriching our appreciation of their artistic merit(Q17); 2) examining if the Huashan murals can be considered pure Zhuang art, which helps in understanding their cultural origin and influences(Q18); 3) analyzing the totem style of the Huashan murals as a potential reference for modern styling, highlighting the enduring impact of traditional motifs(Q19); 4) exploring the relationship between the painting of Huashan murals and the social productivity of their era, shedding light on how these artworks reflect the socio-economic conditions of their time(Q20); and 5) investigating whether

the colors used in the Huashan murals are derived from unique painting pigments, which would underscore the originality and ingenuity of their creators(Q21).

Cross-Cultural Influences in Art Production consist of five items, as they collectively reflect the integration, influence, and dissemination of different cultural elements in artistic works. These items include: 1) observing how the production in your artwork category has gradually deviated from Zhuang culture, illustrating the dynamic nature of cultural influence over time(Q23); 2) recognizing the increasingly common combination of Zhuang and Han cultures (along with other dominant cultures) in the artwork surrounding you, highlighting the fusion of diverse cultural elements(Q24); 3) noting the growing frequency of purely Han Chinese and other dominant cultural symbols in contemporary artworks, indicating a shift in cultural representation(Q25); 4) understanding that the symbolic meanings of works expressing Zhuang characteristics are being interpreted by individuals outside of this cultural background, showcasing the universal appeal and accessibility of these symbols(Q26); and 5) acknowledging that the stylistic features of your artwork are multicultural and can be appreciated by people not native to this culture, reflecting the inclusive and diverse nature of modern artistic expressions(Q27).

Cultural Elements and Identity Formation consist of five items, as they collectively involve the cultural characteristics and practices of individuals or groups and how these characteristics and practices affect identity. These items include: 1) the flexible use of the Zhuang language or Zhuang-related local languages, demonstrating the importance of linguistic skills in shaping cultural identity (Q28); 2) the influence of the Zhuang region's food culture on other ethnic food cultures, highlighting how culinary traditions contribute to a shared sense of community and identity (Q29); 3) recognizing Zhuang customs and traditions in daily life, emphasizing the significance of heritage in forming personal and collective identities (Q30); 4) accepting and appreciating ethnic artwork, illustrating the role of art in expressing and reinforcing cultural values and identity (Q31); and 5) acknowledging how language, beliefs, food habits, customs, activities, and regional culture can shape a person's image, emphasizing the

comprehensive nature of identity formation and its deep roots in various cultural dimensions (Q32).

Zhuang Cultural Engagement comprises four items, each of which involves the cultural characteristics and practices of individuals or groups, and how these characteristics and practices influence their identity and engagement with Zhuang culture. These items include: 1) the willingness to engage in uninterrupted consumption of Zhuang artworks, which reflects a sustained interest and commitment to Zhuang artistic expressions (Q34); 2) access to resources for Zhuang art production experiences, highlighting the importance of resource availability in facilitating deeper engagement with Zhuang art practices (Q35); 3) the willingness to pay to participate in Zhuang art-themed folklore activities, demonstrating an investment in and appreciation for cultural activities that celebrate Zhuang traditions (Q36); and 4) the willingness to purchase creative products related to Huashan murals, indicating a support for and interest in acquiring culturally significant Zhuang artwork (Q37).

Table 12 Cross-Check table(P=percentage/C=check) about Cultural Transformation (CT)

Item		Group1		Group2	
		P	C	mean	C
Q10	Is the change in Zhuang Shan songs related to a shift in values.(CT1)	50.00%	✓	3.54	✓
Q11	Is the change in Zhuang Shan songs related to changes in regional population structure(CT2)	66.70%	✓	3.60	✓
Q12	Is the change in Zhuang Shan songs related to the diversification of popular musical instruments used in the region(CT3)	50.00%	✓	3.67	✓
Q13	Is the change in Zhuang Shan songs related to local artistic(CT4)	58.30%	✓	3.54	✓
Q14	Is the change in drama related to a shift in values(CT5)	75.00%	✓	3.55	✓
Q15	Is the change in drama related to changes in regional population structure(CT6)	75.00%	✓	3.55	✓

Table 12 (Continued)

Item		Group1		Group2	
		P	C	mean	C
Q17	Does the value of Huashan murals not only have historical reference value but also aesthetic value(HM1)	25.00%	✗	3.46	✗
Q18	Is the Huashan murals a Pure Zhuang Art(HM2)	25.00%	✗	3.46	✗
Q19	Is the totem style of Huashan muralss a good reference for styling(HM3)	25.00%	✗	3.49	✗
Q20	Is the painting of Huashan muralss related to the social productivity at that time(HM4)	50.00%	✓	3.49	✗
Q21	Does the color of Huashan murals come from unique painting pigments. (HM5)	8.30%	✗	3.59	✓

Table 12 (Continued)

Item	Group1		Group2	
	P	C	mean	C
Q23 The production around your artwork category has gradually deviated from Zhuang culture. (CC1)	50.00%	✓	3.46	✓
Q24 The combination of Zhuang culture and Han culture in the artwork around you is gradually becoming more and more common. (CC2)	66.70%	✓	3.45	✓
Q25 Purely Han Chinese cultural symbols are more and more frequent in the creation of artworks around you. (CC3)	-	✗	3.47	✓
Q26 The symbolic meanings of works that express Zhuang characteristics can be interpreted by people who are not from this cultural background(CC4)	75.00%	✓	3.55	✓
Q27 the stylistic features of your artwork are multicultural and can be understood by people who are not from this culture.(CC5)	75.00%	✓	3.42	✗

Table 12 (Continued)

Item	Group1		Group2	
	P	C	mean	C
Q28 You able to use the Zhuang language or Zhuang-related local languages flexibly(CE1)	33.30%	✗	3.47	✗
Q29 The food culture of the Zhuang region influences others ethnic food culture(CE2)	-	✗	3.45	✗
Q30 Do you recognize Zhuang customs and traditions in your life(CE3)	83.30%	✓	3.47	✗
Q31 Do you accept and appreciate ethnic artwork in your life(CE4)	100%	✓	3.53	✓
Q32 Do you think language, beliefs, food habits, customs and activities, and regional culture can shape a person's image(CE5)	83.30%	✓	3.56	✓

Table 12 (Continued)

Item	Group1		Group2	
	P	check	mean	check
Q34 Willing to have uninterrupted consumption of Zhuang artworks(ZCE1)	83.30%	✓	3.48	✗
Q35 Do you have access to resources for Zhuang art production experiences(ZCE2)	83.30%	✓	3.51	✓
Q36 Willing to pay to participate in Zhuang art themed folklore activities(ZCE3)	50.00%	✓	3.47	✗
Q37 Are you willing to purchase creative products for Huashan muralss(ZCE4)	16.70%	✗	3.48	✗

Table 12 (Continued)

| Item	Group1		Group2	
	P	C	mean	C
Source of labor (derived from daily labor) (EX 1)	50.00%	✓	0	—
Improvisation in singing (impromptu singing) (EX 2)	75.00%	✓	0	—
Cultural problems facing Shan song culture(EX 3)	50.00%	✓	0	—
Inheritance dilemma(EX 4)	50.00%	✓	0	—
Cultural symbols of Zhuang Opera(EX 5)	58.30%	✓	0	—
Combination of inheritance and innovation in opera(EX 6)	75.00%	✓	0	—
Status quo promotion of Zhuang Opera(EX 7)	58.30%	✓	0	—
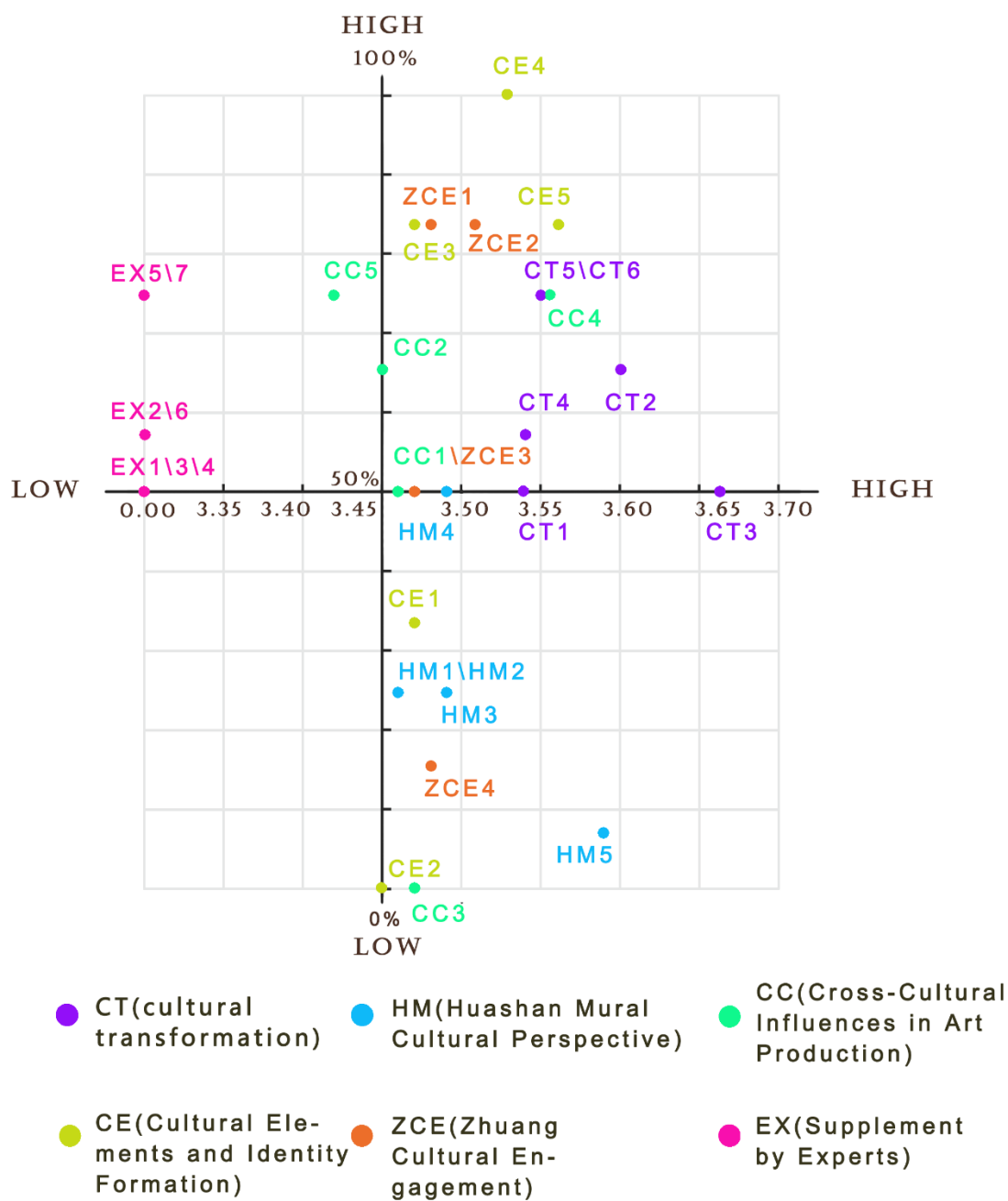
Figure 15 Scatter Plot of the Zhuang Ethnic Group's Art Priorities

Figure 15 is a scatter plot drawn based on Table 10, showing the differences in the views and attitudes of the two groups in the Zhuang community towards Zhuang culture and art. The scatter plot is divided into four quadrants: high-high (H-H), high-low (H-L), low-low (L-L), and low-high (L-H), indicating the priority of the issues to be addressed.

1) L-H (Low-High): Items where the proportion of positive responses from experts is less than 50%, but the average score of residents is 3.45 or higher. This situation reflects a low degree of consistency between experts, but a high degree of consistency between residents, indicating a highest priority.

2) H-L (High-Low): The proportion of positive responses from experts is above 50%, but the average score of residents is below 3.45. These items show a high degree of consistency between experts, but a low degree of consistency between residents, and are considered the medium priority.

3) H-H (Hign-High): The proportion of positive responses from 12 experts is above 50%, and the average score of 386 ordinary residents is above 3.45. These items reflect a high degree of consistency between the two groups and are considered low priority.

4) L-L (Low-Low): The proportion of positive responses from experts and the average score from residents were less than 50% and 3.45 respectively. This situation reflects that both groups do not approve of their own culture and the art contained in the culture and have a negative attitude towards it. At the same time, since no project falls into this category, it will not be discussed.

Design Thinking:

H-H Items: Pointing out topics that are widely accepted and of sufficient interest to both Group 1 and Group 2.H-L Items: Highlighting differences between experts' positive attitudes and residents' lower perceptions, indicating areas needing improve.L-H Items: Reflecting emerging consensus among residents that experts may not fully recognize, signaling areas for greater engagement.

The item distribution in the H-H combination includes items from five factors: all items from the CT (Cultural Transformation) factor are present, while the CC (Cross-Cultural Influences in Art Production), CE (Cultural Elements and Identity Formation), and ZCE (Zhuang Cultural Engagement) factors each contribute three items. The HM (Huashan Mural Cultural Perspective) factor contributes only one item.

In the H-L combination, items are limited to two factors: all items from the EX (Expert Supplement) factor are included, along with just one item from the CC factor.

The L-H combination encompasses items from five factors, including four items from the HM factor, two items from the CE factor, and one item each from the CC and ZCE factors. Notably, CC and ZCE each contribute only one item in this combination.

Overall, the analysis indicates that items from the CT factor currently require less attention. The performance of items under the HM factor is not optimistic, with the majority found in the L-H combination. Thus, the entire HM factor requires priority attention. In contrast, CC items are more polarized: except for CC3, which appears in the L-H combination, and CC5, which is in the H-L combination, the remaining CC items are distributed across the H-H combination. Therefore, discussions should focus on CC3. Similarly, the CE factor shows a pattern akin to CC, but with two items—both CE1 and CE2 are in the L-H combination, with CE2 being the least optimistic performer. Thus, CE2 should be the main discussion point, followed by CE1. The ZCE factor mirrors CE's behavior, with only one item, ZCE4, in the L-H combination. Thus, the discussion on ZCE should center on ZCE4. For the EX factor, all items are found in the H-L combination, necessitating a comprehensive discussion on EX-related topics after addressing the L-H items.

There are three distinct strategies tailored to different priorities.

Consensus Integration Strategy for L-H: This aims to address the integration of old and new consensus and to meet the cognitive development needs of different groups within the same cultural background. It involves exploring new dissemination methods   and communication channels to promote a common

understanding and acceptance of culture among different groups, ensuring harmonious cultural dissemination and innovative development.

Cultural Revival Strategy for H-L: This is designed for situations where there is a need to stabilize and improve cultural recognition. It adopts a balanced and cautious approach, aimed at addressing critical issues while steering the revival and gradual enhancement of ethnic culture. The strategy emphasizes strategic adjustments and corrective actions to enhance overall cultural influence and restore and consolidate cultural identity.

Sustained Investment Strategy for H-H: This emphasizes the continuous investment of resources and the deepening of existing measures to promote the recognition and dissemination of ethnic culture and arts, assuming the current development direction is correct. It focuses on strengthening cultural influence and achieving long-term cultural dissemination goals through steady and enduring resource support.These strategies combine policy References, set clear goals, propose actionable solutions, and address competitive challenges.

To meet Research purpose 2, the development strategies for each topic are guided by these three directions and relevant national and regional policy documents. The researcher designed the specific strategy based on the above conditions as follows.

By reading Table 13, the *Consensus Integration Strategy* aims to foster a harmonious blend of Zhuang culture with the broader societal framework, ensuring that cultural diversity is respected while promoting unity within the national identity.

Table 13 Consensus Integration Strategy Details

Purpose	Strengthen integration of cultural consensus across different generations and groups through innovative communication channels and cultural dissemination methods.
Solution	1. Develop cross-platform digital content and digital storytelling that resonate with shared cultural values. 2. Encourage community participation and public-private partnerships in cultural projects. 3. Support local cultural entrepreneurship and cross-cultural collaborations. 4. Create educational and interactive experiences using new technologies like AR/VR to enhance understanding and appreciation of cultural heritage.
Competition and Challenge	1. Balancing innovation with cultural preservation. 2. Overcoming resistance from traditionalists and marginalized communities. 3. Competing with mainstream and global digital platforms. 4. Managing resources and ensuring inclusivity across different demographic and regional group

Table 13 (Continued) Reference

2018 "Several Opinions on Strengthening the Reform of Cultural Relics Protection and Utilization"(III. Main Tasks: (IX) Improving the Mechanism of Social Participation)

2020 "Guiding Opinions of the Ministry of Culture and Tourism on Promoting the Digital Development of the Cultural Industry"(III. Cultivating New Types of Digital Cultural Industry Formats)

2021 "14th Five-Year Plan for the Development of Cultural Industries"(VI. Perfecting the Modern Cultural Industry System)

2024 "Decision of the Central Committee of the Communist Party of China on Further Comprehensively Deepening Reform and Advancing Chinese Modernization" (sections II to VII.Comprehensively deepen)

2016"Regulations on the Protection of Intangible Cultural Heritage in Guangxi Zhuang Autonomous Region"(Section V. Protection and Reasonable Utilization of Intangible Cultural Heritage)

2017"Implementation Opinions of the General Office of the People's Government of Guangxi Zhuang Autonomous Region on Further Strengthening the Safety of Cultural Relics"(Section IV, 3 Promote Educational Outreach)

2021"14th Five-Year Plan for the Development of Public Cultural Services in Guangxi Zhuang Autonomous Region"(Section I, Development Foundation)

2019"13th Five-Year Plan for the Development of Cultural Undertakings and Cultural Industries in Guangxi Zhuang Autonomous Region"(Section III. Main Tasks)

As Table 13 this strategy focuses on 4 critical areas: enhancing mutual understanding and respect between Zhuang and Han cultures, integrating Zhuang cultural elements into mainstream education and media, fostering cross-cultural collaborations in creative industries, and promoting inclusive cultural policies.

Based on this general strategy, the researchers designed 8 specific strategies for all items included in L-H, which are shown in Table B.1-8.

These Appendices, which provide detailed specific strategies centered on the development and preservation of Huashan rock paintings and related cultural heritage. A concise summary of each table's theme and key content is presented below:

Historical and Aesthetic Value of Huashan Rock Paintings:Table B.1 outlines strategies to showcase the historical and aesthetic value of Huashan rock paintings using VR/AR technologies and exhibitions in major museums, aiming to enhance cultural identity and artistic appreciation.

Symbol of Pure Zhuang Art: Table B.2 highlights strategies to reinforce the cultural importance of Huashan rock paintings as a unique Zhuang art form by publishing research materials and integrating them into educational curricula.

Inspiration for Modern Art Design: Table B.3 discusses incorporating Huashan mural totemic elements into modern art through design competitions and collaborations with brands to launch innovative products.

Preservation and Application of Unique Pigments: Table B.4 focuses on conserving the unique pigments of Huashan murals and exploring their application in contemporary art through scientific research and chemical innovation.

Promotion of Zhuang Language and Cultural Identity: Table B.5 proposes measures to enhance the use of Zhuang language in education and daily life by developing language courses and online platforms.

Influence of Zhuang Cuisine on Other Ethnic Cultures: Table B.6 emphasizes leveraging Zhuang cuisine as a medium for cultural exchange through festivals and integration with ethnic tourism projects.

Diversity of Cultural Symbols in Art: Table B.7 explores promoting multi-ethnic cultural symbols in artistic creations via digital platforms and multicultural art exhibitions.

Market Promotion of Huashan-Related Creative Products: Table B.8 suggests marketing strategies for Huashan-themed creative products, including online/offline promotion and hosting exhibitions to attract consumer interest.

These strategies collectively aim to promote cultural exchange, preserve ethnic identity, and foster multi-ethnic cooperation. They also advocate for integrating Zhuang cultural elements into education, media, and creative industries while addressing challenges such as cultural homogeneity, modernization, and market competition. The appendix provides a comprehensive framework, supported by various policy documents, to ensure inclusive cultural development and harmonious societal integration.

Table 14 Cultural Revival Strategy Details

Purpose	Stabilize and improve cultural recognition by addressing critical issues, making strategic adjustments, and gradually enhancing the influence and identity of ethnic culture.
Solution	1. Initiate targeted campaigns and corrective measures to address misconceptions or declining interest in ethnic culture. 2. Promote cultural education programs focused on revitalizing interest in traditional arts and practices. 3. Collaborate with ethnic communities to identify and prioritize critical cultural issues. 4. Enhance cross-regional cultural exchange programs to diversify cultural exposure and understanding.
Competition and Challenge	1. Balancing between revival of traditional practices and modern cultural trends. 2. Addressing limited engagement from younger generations. 3. Competing with other cultural narratives and maintaining authenticity. 4. Ensuring sustainable funding and support for revival initiatives.

Table 14 (Continued)

Reference	2018"Several Opinions on Strengthening the Reform of Cultural Relics Protection and Utilization"(III. Main Tasks: (IX) Improving the Mechanism of Social Participation)
	2020"Guiding Opinions of the Ministry of Culture and Tourism on Promoting the Digital Development of the Cultural Industry"(III. Cultivating New Types of Digital Cultural Industry Formats)
	2021"14th Five-Year Plan for the Development of Cultural Industries"(VI. Perfecting the Modern Cultural Industry System)
	2024 "Decision of the Central Committee of the Communist Party of China on Further Comprehensively Deepening Reform and Advancing Chinese Modernization"(sections II to VII.Comprehensively deepen)
	2017"Implementation Opinions of the General Office of the People's Government of Guangxi Zhuang Autonomous Region on Further Strengthening the Safety of Cultural Relics"(Section IV, 3 Promote Educational Outreach)
	2016"Regulations on the Protection of Intangible Cultural Heritage in Guangxi Zhuang Autonomous Region"(Section V. Protection and Reasonable Utilization of Intangible Cultural Heritage)

Table 14 (Continued)

Reference	2019"13th Five-Year Plan for the Development of Cultural Undertakings and Cultural Industries in Guangxi Zhuang Autonomous Region"(Section III. Main Tasks)
	2021"14th Five-Year Plan for the Development of Public Cultural Services in Guangxi Zhuang Autonomous Region"(Section I, Development Foundation)

As shown by reading Table 14, the Cultural Revival Strategy is designed to rejuvenate and strengthen the cultural identity and practices of the Zhuang people by reinvigorating traditional art forms, customs, and beliefs, while also ensuring their relevance in the modern world. This strategy is anchored in five core areas: revitalizing traditional Zhuang art forms, preserving and promoting Zhuang language, integrating Zhuang culture into contemporary creative industries, enhancing the visibility of Zhuang customs in daily life, and fostering intergenerational transmission of cultural knowledge.

Based on this general strategy, the researchers designed 8 specific strategies for all items included in H-L, which are shown in Table B.9-16.

Multicultural Artworks: Table B.9 outlines strategies to make multicultural artworks more understandable and accepted by diverse audiences. These strategies include promoting works through digital platforms with rich cultural interpretation and organizing cross-cultural artist collaborations, fostering appreciation and creative exchange.

Shan Song Origins: Table B.10 outlines strategies to emphasize the connection between Shan song and labor. This involves integrating its origins into cultural education and recreating traditional labor scenes in festivals to foster appreciation of its cultural significance.

Improvised Singing in Shan Song: Table B.11 outlines strategies to preserve and promote the tradition of improvised Shan song singing. Key actions include

showcasing it at cultural festivals and integrating it into music education to ensure skill transmission and visibility in contemporary culture.

Cultural Challenges in Shan Song: Table B.12 outlines strategies to address modernization challenges facing Shan song culture. This involves implementing systematic heritage protection projects and establishing research institutes to analyze and solve transmission issues.

Inheritance Challenges in Zhuang Culture: Table B.13 outlines strategies to overcome obstacles in transmitting Zhuang cultural heritage. Actions include developing educational programs for the younger generation and establishing scholarships to support research and preservation efforts.

Cultural Symbols of Zhuang Opera: Table B.14 outlines strategies to preserve and promote Zhuang opera's cultural symbols. These include organizing performances and educational activities while encouraging their integration into modern artistic designs.

Balancing Inheritance and Innovation in Zhuang Opera: Table B.15 outlines strategies to merge tradition with modernity in Zhuang opera. Efforts include supporting innovative young creators and incorporating contemporary music and stage technologies into performances.

Promotion of Zhuang Opera: Table B.16 outlines strategies to enhance the societal promotion of Zhuang opera. This includes integrating performances into cultural tourism and organizing tours to increase audience engagement and reach.

Table 15 Sustained Investment Strategy Details

Purpose	Ensure continuous investment and deepen existing measures to strengthen cultural influence and achieve long-term dissemination goals for ethnic culture and arts.
Solution	1. Maintain and increase funding for established cultural programs and institutions that support ethnic arts. 2. Invest in research and development of new cultural products and innovative dissemination methods. 3. Encourage long-term partnerships with private stakeholders to ensure steady support. 4. Implement monitoring and evaluation frameworks to assess the impact of investments and adjust strategies as needed.
Competition and Challenge	1. Maintaining consistent funding amidst changing political or economic climates. 2. Overcoming potential fatigue or disengagement among stakeholders. 3. Ensuring equity in Reference distribution among different cultural groups. 4. Competing with other sectors for sustained investment and attention.

Table 15 (Continued)

Reference	2018"Several Opinions on Strengthening the Reform of Cultural Relics Protection and Utilization"(III. Main Tasks: (IX) Improving the Mechanism of Social Participation)
	2020"Guiding Opinions of the Ministry of Culture and Tourism on Promoting the Digital Development of the Cultural Industry"(III. Cultivating New Types of Digital Cultural Industry Formats)
	2021"14th Five-Year Plan for the Development of Cultural Industries"(VI. Perfecting the Modern Cultural Industry System)
	2024 "Decision of the Central Committee of the Communist Party of China on Further Comprehensively Deepening Reform and Advancing Chinese Modernization"(sections II to VII.Comprehensively deepen)
	2017"Implementation Opinions of the General Office of the People's Government of Guangxi Zhuang Autonomous Region on Further Strengthening the Safety of Cultural Relics"(Section IV, 3 Promote Educational Outreach)
	2016"Regulations on the Protection of Intangible Cultural Heritage in Guangxi Zhuang Autonomous Region"(Section V. Protection and Reasonable Utilization of Intangible Cultural Heritage)

Table 15 (Continued)

| Reference | 2019"13th Five-Year Plan for the Development of Cultural Undertakings and Cultural Industries in Guangxi Zhuang Autonomous Region"(Section III. Main Tasks) |
| | 2021"14th Five-Year Plan for the Development of Public Cultural Services in Guangxi Zhuang Autonomous Region"(Section I, Development Foundation) |

As shown in Table 15 above, the *Sustained Investment Strategy* is a comprehensive approach designed to promote the long-term recognition and dissemination of Zhuang culture and arts through continuous investment and the enhancement of existing initiatives,it focuse on eight critical areas: the integration of Zhuang culture with dominant cultures, the interpretation of symbolic meanings in Zhuang artworks, the recognition of Zhuang customs and traditions in everyday life, the acceptance and appreciation of ethnic artwork, the influence of regional culture on personal identity, the continuous consumption of Zhuang artworks, access to resources for Zhuang art production, and the willingness to participate in Zhuang art-themed folklore activities.

Based on this general strategy, the researchers designed 16 specific strategies for all items included in H-H, which are shown in Table B.17-32.

Exploring Cultural Values in Zhuang Shan Songs: Table B.17 outlines strategies to Zhuang Shan songs relate to shifting societal values. It highlights the integration of modern societal elements into Shan songs through cultural research and public discussions. Seminars and forums provide platforms for discussing the inclusion of contemporary themes, ensuring Shan songs remain relevant to younger generations while maintaining their traditional essence.

Adapting to Demographic Changes: Table B.18 outlines strategies to the impact of changing population structures on Zhuang Shan songs. It emphasizes the need for tailored cultural projects and diverse participation methods to effectively engage different demographic groups. Ensuring inclusivity in Shan song dissemination is crucial to maintaining cultural integrity amidst demographic shifts.

Diversifying Musical Instruments in Shan Songs: Table B.19 outlines strategies to the inclusion of a variety of musical instruments in Zhuang Shan songs to enrich their performances. It suggests organizing workshops to encourage experimentation with both traditional and modern instruments, promoting a dynamic blend that appeals to a broader audience while preserving Shan songs' original style.

Integrating Local Art with Shan Songs: Table B.20 outlines strategies to the synergy between local arts and Zhuang Shan songs, proposing interactive projects and cultural festivals as avenues for integration. By incorporating elements of local art into Shan songs, these initiatives aim to expand their artistic expression and enhance their cultural impact within the community.

Exploring the Relationship Between Shan Songs and Values: Table B.21 outlines strategies to the impact of changing societal values on Zhuang Shan songs, emphasizing the importance of adaptability in Shan opera. It suggests conducting research to analyze the influence of these changes on opera content, and integrating modern values into Shan opera to reflect contemporary social issues. Educational outreach and public engagement are crucial for promoting an understanding of evolving values within Shan opera.

Understanding Shan Opera's Impact on Population Dynamics: Table B.22 outlines strategies to the relationship between changing population structures and Shan opera. It proposes conducting research to identify key factors influencing the impact of population changes on Shan opera. Organizing Shan opera tours in densely populated areas can help expand its influence and ensure its transmission within modern society. The challenges include the rapid shifts in population structure and resource constraints for promoting opera to diverse groups.

Understanding Huashan Murals: Table B.23 outlines strategies to the relationship between Huashan murals and their societal context. It stresses the importance of historical research and public exhibitions to interpret the murals' cultural significance. Addressing challenges such as limited historical documents and varied interpretations is crucial for promoting a deeper understanding of these cultural relics.

Preserving Shan Cultural Integrity: Table B.24 outlines strategies to prevent Shan art from deviating from its cultural roots. It proposes implementing cultural review mechanisms and providing training for artists to uphold traditional Shan cultural practices, ensuring authenticity in contemporary art forms.

Combining Zhuang and Han Cultures: Table B.25 outlines strategies to the blending of Zhuang and Han cultures within Shan art, emphasizing the importance of collaborative exhibitions and research. Addressing potential cultural conflicts and effective resource allocation is crucial for the successful integration of diverse cultural elements.

Making Shan Art Symbolism Accessible: Table B.26 outlines strategies to making the symbolism in Shan art comprehensible to diverse audiences through online platforms and multilingual resources. Ensuring cultural sensitivity in these interpretations is key to broadening global appreciation of Shan culture.

Integrating Shan Customs into Daily Life: Table B.27 outlines strategies to the visibility of Shan customs and traditions through community events and cultural festivals. Balancing these traditions with modern lifestyles remains a challenge, requiring thoughtful integration strategies that engage the public and foster cultural continuity.

Promoting Ethnic Artworks: Table B.28 outlines strategies to regular exhibitions and targeted market activities to enhance the visibility and appreciation of ethnic artworks. Overcoming competition and effectively positioning these artworks is critical for their success in the cultural marketplace.

Shaping Personal Identity with Regional Culture: Table B.29 outlines strategies to how regional culture influences personal identity, proposing funding for research and cultural exchange activities to enhance recognition of this role. These

initiatives are crucial for fostering a deeper understanding and appreciation of regional cultural heritage.

Fostering Ongoing Engagement: Table B.30 outlines strategies to the importance of fostering ongoing interest in Shan artworks through art subscription services and loyalty programs. These strategies aim to sustain engagement with Shan culture while providing a sustainable model for artistic promotion.

Facilitating Access to Shan Art Production: Table B.31 outlines strategies to the need for hands-on workshops and resource centers to make Shan art production experiences accessible to the public. Ensuring the authenticity and cost-effectiveness of these resources is essential for promoting public participation and cultural preservation.

Encouraging Participation in Shan Folklore: Table B.32 outlines strategies to investment-driven strategies like subscription packages and early-bird offers to encourage greater participation in Shan-themed folklore activities. These measures are aimed at increasing visibility and support for Shan folklore, fostering a deeper connection with cultural traditions.

As above,these strategies promote Zhuang culture through digital platforms, educational outreach, and community activities. They aim to increase the acceptance of Zhuang art with exhibitions, exchanges, and market promotion and highlights its role in identity through research and cultural exchanges. To sustain interest, it proposes membership platforms, subscription services, and improved access to resources via workshops and virtual platforms. Participation in Zhuang-themed events is encouraged with exclusive activities and incentives. Despite challenges, this framework strengthens the visibility and influence of Zhuang culture in modern society.

these strategies provide a comprehensive approach to strategically formulating the promotion and integration of Zhuang culture in contemporary China, addressing aspects of investment, modernization, and social cohesion.

CHAPTER 5
SUMMARY, DISCUSSION

This chapter will discuss the results and outcomes of the research, which is divided into three parts. The first part is a summary of the objectives of the research, the second part is a discussion of similar research, and the third part is a suggestion for further research based on this research.

5.1.Summary

With the research Objective 1,the researcher through content analysis, the discussion texts of 12 Zhuang experts were sorted and further condensed into 61 topics and 18 themes, also calculated the frequency and percentage of each topic mentioned,in parallel, calculated the means and standard deviations of responses scores from an online questionnaire to 386 Zhuang residents across various cities .on the other hand, a principal component analysis (PCA) of the questionnaire data identified five primary factors: Cultural Transformation, Huashan Mural Cultural Perspective, Cross-Cultural Influences in Art Production, Cultural Elements and Identity Formation, and Zhuang Cultural Engagement.Finally, by cross-checking the statistics of the Zhuang experts and Zhuang residents on the measurement items of the five factors one by one, the following three new findings were obtained:

a).The Zhuang Experts and Zhuang residents had relatively consistent cognition on the two factors of Cultural Transformation (CT) and Cross-Cultural Influences in Art Production (CC). This means that they all recognize that the evolution of Zhuang cultural expression has been influenced by the interactive relationship between art and social dynamics, and in particular, they share the same view that structural changes in the regional population have had a significant impact on cultural transformation. At the same time, they also believe that the development process of Zhuang art has absorbed cross-cultural elements from multiple channels, and a phenomenon of cultural integration has emerged. In particular, they believe that local

residents who are not registered as Zhuang should be able to identify and express elements with Zhuang characteristics.

b).There were cognitive differences between Zhuang Experts and Zhuang residents on the three factors of Huashan murals Cultural Perspective (HM), Cultural Elements and Identity Formation (CE) and Zhuang Cultural Engagement (CE). Among them, the factor with the least difference is CE, regarding the discussion on identity recognition and cultural background, Zhuang experts are more familiar with the traditional customs unique to Zhuang culture than Zhuang residents. Secondly, the factor with medium difference is ZCE, which involves the intention to participate in cultural activities. Zhuang experts are more willing to consume activities with Zhuang cultural characteristics than Zhuang residents. Finally, the factor with the biggest difference is HM, which is the recognition of the cultural connotation of Huashan murals. It seems that the values of both sides are not high. By checking the manuscripts compiled by the experts, we know that this low recognition is likely due to cognitive limitations, judging from the residents' responses to the items included in this factor, it can be concluded that there are great cognitive differences among Zhuang residents on this factor,this difference may come from the inability to understand its aesthetic value or lack of interest in Huashan murals. Especially in the discussion items related to the development of Huashan murals, residents do not think that social productivity is the main factor.

c). At the same time, Zhuang experts also raised many details about Zhuang culture and art that have not been captured by Zhuang residents, all of which are about Zhuang Shan song and Zhuang opera,in addition to stating the origin of Zhuang Shan song,the Zhuang Experts showed great concern about the inheritance and innovation of Zhuang culture，and their views emphasized the balance between cultural protection and modern development,and the current predicament of Shan song and Zhuang opera.

These three new findings are sufficient to show that there are group differences in the current state of Zhuang people's cognition of Zhuang art, and there are also cognitive differences within groups, and the themes and topics related to Huashan murals are the least mentioned.

For objective 2, the researcher further analyzed the two sets of statistical data mentioned above. By calculating the intervals and percentiles within the group of the data and combining a two-dimensional scatter plot to display the distribution of outcomes, found that:

The data points are gathered in three areas, which respectively represent the similarities and differences in the recognition and attitudes of Zhuang experts and Zhuang residents towards the same object related to the current situation of Zhuang culture and art.

The distinction between the three situations also provides a clearer direction for thinking about how to develop the culture and art of the Zhuang ethnic group, as well as marking out more specific issues of concern.Based on the priorities, combined with China's current national conditions and searching national, provincial and municipal policy documents related to the development of ethnic minority arts,such as *Opinions on Strengthening the Reform of Cultural Relics Protection and Utilization* emphasize making full use of ethnic cultural and artistic resources to create influential ethnic cultural brands (III. Main Tasks: (IX))*, Guiding Opinions of the Ministry of Culture and Tourism on Promoting the Digital Development of the Cultural Industry* emphasize improving the digital level of national cultural industries and promoting the innovative development of culture and art (III. Cultivating New Types of Digital Cultural Industry Formats)*,14th Five-Year Plan for the Development of Cultural Industries* promote innovative development and inheritance of ethnic culture and art should be promoted to form an internationally competitive ethnic cultural brand (VI. Perfecting the Modern Cultural Industry System),*Notice of the Ministry of Culture and Tourism on promoting the in-depth integration and development of intangible cultural heritage and tourism* It is crucial to firmly grasp the laws and characteristics of the protection, inheritance, and

tourism development of intangible cultural heritage (II. Key Tasks (1) Strengthen Project Organization), etc,which policy documents mentioned involve multiple development directions, priorities, and reference measures.According to the priority of the three situations,researcher would like to propose the following general strategies:

Consensus Integration Strategy:The Strategy is designed for the first priority situation (L-H). The strategy emphasizes mutual understanding between Zhuang culture and Han culture, as well as the alignment of cognition among different generations and groups of the Zhuang ethnic group. Due to differences in cognition within the group, and the formation of a new consensus on Zhuang culture and art within the Zhuang residents group, it means that when formulating strategies, it is necessary to consider guiding the cognition of the two groups to converge.. It advocates integrating Zhuang elements into education and the media to promote cross-cultural cooperation, while encouraging more inclusive policies. The strategy hopes to protect the characteristics of each ethnic group in the context of China's development in the new era.

Cultural Revival Strategy: The Strategy is designed for the second priority situation (H-L). This situation shows that when Zhuang experts discuss topics related to Zhuang art, they raise some content that is not captured by the Zhuang residents, which means that the art related to these contents may face decline within the current Zhuang group. Therefore, this strategy emphasizes restoring the Zhuang residents' cognition and recognition of Zhuang culture and art based on five core areas: revitalizing traditional Zhuang art forms, protecting and promoting the Zhuang language, integrating Zhuang culture into contemporary creative industries, increasing the visibility of Zhuang customs in daily life, and promoting the intergenerational inheritance of cultural knowledge.

Sustained Investment Strategy:The Strategy is designed for the third priority situation (H-H). Because Zhuang experts and Zhuang residents have a high degree of cognitive consistency on these issues, this strategy focuses on eight areas and calls for sustained investment in these areas to maintain the vitality of Zhuang culture and art through these areas: integrating Zhuang culture with mainstream culture, interpreting the

symbolic meaning of Zhuang artworks, recognizing customs in daily life, appreciating ethnic art, cultivating regional cultural identity, maintaining art consumption, improving production resources, and encouraging participation in folk activities.

The content of these strategies will be presented from four aspects: purpose, way, facing difficulties, and design basis.At the same time, researcher considered that the specific issues in each case require specific analysis, and that the policy documents associated with each issue are not consistent,and decided to use three general strategies as the guidelines to developing and designing specific strategies one by one for 32 key initiatives.

5.2 Comparison of The others research result

The comparison of other researches highlights differences and commonalities in research themes, innovations, data sources, methodologies, key findings, and impacts. This analysis provides a comprehensive understanding of how each research contributes to Zhuang cultural preservation and promotion while positioning the current research within this broader context.

5.2.1 Description of the comparison items

This section outlines the key aspects of the comparative analysis:

a).Research Themes and Innovations: Identifying the focus areas and unique contributions of each study.

b).Data Sources and Sample Selection: Assessing the scope and representativeness of the data used.

c).Key Findings: Highlighting major conclusions and their implications.

d). Research Limitations: Examining constraints that may affect the reliability or applicability of the findings.

The following articles were used for this comparative research:

Article1: Inheritance and Protection of Zhuang Maguai Dance Culture in Northwest Guangxi(2024)

Article2: Exploration of Zhuang Culture Cognition and Inheritance by Secondary Vocational Tourism Majors(2020)

Article3: Integrated Development of Zhuang Cultural Heritage and Tourism in Southwest Guangxi(2021)

Article4: Research on Branding and Dissemination of Guangxi Zhuang Brocade from the Perspective of Cultural Inheritance(2024)

5.2.2 Comparative analysis conclusion

The following comparison contents are listed in order according to the individual items of the comparison.

5.2.2.1. Comparison of Research Themes and Innovations

All the researches focus on aspects of Zhuang cultural inheritance and preservation, but their scopes differ. Article 1 examines the challenges facing Zhuang Maguai dance, such as market influence and the loss of cultural elements. Article 2 explores integrating Zhuang culture into vocational education to promote cultural inheritance. Article 3 emphasizes the integration of Zhuang cultural heritage with tourism, focusing on community involvement and ecological balance. Article 4 addresses branding and dissemination of Guangxi Zhuang Brocade by combining traditional craftsmanship with modern marketing strategies. In contrast, this research takes a broader approach, examining the overall presence of Zhuang arts in contemporary Chinese society and providing a comprehensive framework that incorporates cross-cultural influences, identity formation, and cultural engagement.

The innovative contributions of the researches vary significantly. Article 1 proposes holistic and interactive models that balance cultural protection with modern development. Article 2 integrates cultural education into vocational training, creating new educational pathways. Article 3 develops models for cultural-tourism integration, emphasizing community involvement. Article 4 combines traditional art with branding strategies, enhancing visibility through modern marketing. In contrast, develops a priority scatter plot illustrating the current status of three categories of Zhuang culture and art. Based on this analysis, three general development guidelines aligned with China's national and local policies are proposed, accompanied by specific strategies for 32 key initiatives.

5.2.2.2 Comparison of Data Sources and Sample Selection

The researches differ in data scope and sample, with Articles 1–4 focusing on specific groups or methods—such as Zhuang villages, vocational students, case studies, and market data—while the current research adopts a broader regional scope, covering Guangxi Zhuang Autonomous Region and involving 12 cultural experts and 386 residents to combine grassroots and expert perspectives.

5.2.2.3 Methodologies:

a).Article 1 emphasizes observational methods and qualitative insights, providing depth but limited generalizability.

b).Article 2 employs interviews and surveys tailored to educational contexts, offering practical insights but confined to specific groups.

c).Article 3 uses case studies and policy analysis, which are insightful but may not fully capture the community's diverse experiences.

d).Article 4 integrates content analysis with consumer surveys, focusing more on branding than cultural depth.

The present research's empirical approach combines thematic qualitative analysis with descriptive and inferential statistics, providing a comprehensive and balanced methodological framework. This mixed-method approach strengthens the reliability and applicability of findings across broader contexts.

5.2.2.4 Comparison of Key Findings

The research collectively highlight various challenges and transformations within Zhuang cultural inheritance. Article 1 addresses the decline of traditional elements in the Zhuang Maguai dance, such as market influence and the loss of cultural practices, while Article 3 underscores the low integration of Zhuang heritage into the tourism sector, particularly regarding community involvement and economic development,this research aligns with these findings by revealing that cultural changes, such as those seen in Shan song and opera, are closely tied to shifts in values and population structures, reflecting a broader societal acknowledgment of cultural transformation.

Furthermore, Article 4 discusses the underappreciation of Zhuang Brocade due to poor branding and integration of traditional and modern elements, a theme echoed by this study's finding of low public recognition of Huashan murals.

Article 1 emphasizes "living inheritance" as a means of preserving Zhuang identity through dance, while this research highlights how both experts and residents recognize cultural elements as key in shaping personal and collective identities.

Moreover, Article 3 advocates for greater community participation in heritage tourism but notes the absence of practical mechanisms for engagement, which aligns with this study's finding of higher expert involvement compared to public participation, particularly in cultural product consumption.

Finally, Article 1 proposes a model balancing cultural protection with modern development, a concern echoed in this research regarding the challenges of preserving cultural heritage amidst contemporary economic pressures.

The current study extends its impact through a comprehensive strategic framework encompassing sustained investment, cultural revival, and consensus integration. These strategies are designed to promote Zhuang culture across various societal contexts, enhancing cultural visibility and integration.

5.3 Recommendations for future research

Future research could be enriched by concentrating on three key areas: theoretical research, applied research, and policy-oriented research.

5.3.1. Theoretical Research

a).Cultural Identity and Integration: Conduct research on the theoretical frameworks that explain the integration of minority cultures like the Zhuang into the dominant national culture while preserving their unique identity. This can involve studies on cultural assimilation, hybridization, and the dynamics of cultural resilience.

b).Symbolic Interpretation of Zhuang Art: Investigate the deeper symbolic meanings embedded in Zhuang art and how these symbols are interpreted both within

and outside the Zhuang community. This research could explore semiotics and cultural symbolism in traditional and contemporary Zhuang artworks.

c).Language Preservation and Cultural Sustainability: Explore the role of language in sustaining cultural heritage, focusing on the Zhuang language. Theoretical research could delve into language death, revitalization, and its impact on cultural transmission and identity.

5.3.2. Applied Research

a).Effectiveness of Cross-Cultural Exchange Programs: Assess the impact of cross-cultural exchange programs that integrate Zhuang culture with other dominant cultures. This research should evaluate the outcomes of these programs in terms of cultural understanding, mutual respect, and the retention of Zhuang cultural elements.

b).Digital Platforms for Cultural Dissemination: Study the effectiveness of digital platforms in promoting Zhuang culture, focusing on user engagement, content accessibility, and the platform's role in reaching a broader audience. This research could involve case studies of existing platforms and the development of best practices for digital cultural promotion.

c).Community-Based Cultural Activities: Investigate the impact of community-based cultural activities, such as festivals and workshops, on the recognition and preservation of Zhuang customs and traditions. This applied research could include surveys, interviews, and participatory observation in Zhuang communities.

5.3.3. Policy-Oriented Research

a).Evaluation of Existing Cultural Policies: Conduct research to evaluate the effectiveness of current cultural policies, such as the "2021"14th Five-Year Plan for the Development of Cultural Industries"(VI. Perfecting the Modern Cultural Industry System) and 2019"13th Five-Year Plan for the Development of Cultural Undertakings and Cultural Industries in Guangxi Zhuang Autonomous Region"(Section III. Main Tasks), in supporting the strategic goals for Zhuang culture. This could involve policy analysis, stakeholder interviews, and recommendations for policy refinement.

b).Development of Inclusive Cultural Policies: Research the development of more inclusive cultural policies that ensure the equitable participation of all ethnic

groups, including the Zhuang, in national cultural initiatives. This research could provide policy recommendations based on successful models of cultural inclusion from other regions or countries.

c).Sustainable Cultural Tourism: Explore the potential for sustainable cultural tourism in Zhuang regions, examining how tourism can be developed in a way that promotes cultural preservation while providing economic benefits. This research could include feasibility studies, economic impact assessments, and sustainable tourism models.

Future research should aim to bridge theoretical understanding with practical application and policy development, ensuring that the strategies for promoting Zhuang culture are both effective and sustainable. By distinguishing between different types of research, scholars can contribute to a more nuanced and comprehensive approach to cultural preservation and promotion in contemporary China.

5.4. Conclusion

In conclusion, this research makes a clear point to the discourse on cultural preservation and promotion by presenting a strategic framework that effectively balances the imperatives of cultural protection with the demands of modern development. Through an in-depth examination of Zhuang culture, this research not only identifies the key challenges and opportunities facing this ethnic heritage but also proposes strategies that align with national cultural policies to foster sustainable growth and integration.

The findings underscore the importance of fostering a nuanced understanding of Zhuang culture, emphasizing the need for inclusive policies that respect the unique identity of the Zhuang people while promoting broader societal engagement. By advocating for sustained investment, cultural revival, and consensus-building initiatives, this thesis aims to position Zhuang culture within the dynamic landscape of contemporary China, ensuring its continuity and relevance in the face of evolving social and cultural influences.

Furthermore, this research offers a comprehensive and integrated approach that moves beyond fragmented analyses, providing a holistic vision for the promotion of Zhuang heritage. It serves as a guide for policymakers, cultural practitioners, and community leaders, outlining actionable steps to safeguard and celebrate Zhuang culture.

REFERENCES

Agoya, A. (2018). *Successful culture integration*.

https://study.com/academy/lesson/cultural-integration-definition-examples.html

Almalki, S. (2016). Integrating quantitative and qualitative data in mixed methods research—Challenges and benefits. *Journal of Education and Learning*, *5*(3), 288-294. https://doi.org/https://doi.org/10.5539/jel.v5n3p288

Berry, J. W. (1997). Immigration, acculturation, and adaptation. *Applied Psychology: An International Review*, *46*(1), 5-68. https://doi.org/https://doi.org/10.1111/j.1464-0597.1997.tb01772.x

Brinckerhoff, P. (2013). *Understanding the different cultures of different generations*. https://www.bridgespan.org/insights/library/cross-sector-collaboration/understanding-different-cultures-different-generations

Brown, R. (1999). Social identity theory: Past achievements, current problems, and future challenges. *European Journal of Social Psychology*, *29*, 634–667. https://doi.org/https://doi.org/10.1002/1099-0992(200011/12)30:6<745::AID-EJSP24>3.0.CO;2-O

Chen, J. L. (2004). The meaning of existence: The protection of ethnic traditional culture and ethnic development—On the occasion of soliciting opinions for the "Draft Regulations on the Protection of Ethnic Folk Traditional Culture in the Guangxi Zhuang Autonomous Region". *Guangxi Ethnic Studies*.

China, M. o. C. o. t. P. s. R. o. (2011). *Outline of the "Twelfth Five-Year Plan" for the protection of intangible cultural heritage*.

China, S. C. o. t. P. s. R. o. (2005). *Regulations on the Protection of Intangible Cultural Heritage*.

China, S. C. o. t. P. s. R. o. (2011). *Intangible Cultural Heritage Law of the People's Republic of China*.

[Record #41 is using a reference type undefined in this output style.]

Costello, A. B., & Osborne, J. (2005). Best practices in exploratory factor analysis: Four

recommendations for getting the most from your analysis. *Practical Assessment, Research, and Evaluation*, *10*(7). https://doi.org/https://doi.org/10.7275/jyj1-4868

Cronbach, L. J. (1951). Coefficient alpha and the internal structure of tests. *Psychometrika*, *16*(3), 297-334.

Culture, M. o., & China, T. o. t. P. s. R. o. (2018). *Opinions on strengthening the revitalization and utilization of rural intangible cultural heritage in the new era*.

Daily, P. s. (2018). *Traditional opera art into modern life*. http://www.people.com.cn/n1/2018/0609/c404309-30047759.html

Denham, S. A. (2015). Does a culture of Appalachia truly exist? *Journal of Transcultural Nursing.* https://doi.org/https://doi.org/10.1177/1043659615579712

Ding, S. B. (1996). The current situation and development of the Zhuang ethnic group's folk puppetry. *National Arts*.

Ethnic, G. Z. A. R., & Commission, R. A. (2017). *Performance target task completion announcement from January to November 2017*. http://mzw.gxzf.gov.cn/gzyw/tzgg/t2034627.shtml

Fang, S. J. (1993). On the necessity and strategy of developing the Zhuang Mulun. *Journal of Guangxi Education Institute*.

Galton, F. (1886). Regression towards mediocrity in hereditary stature. *The Journal of the Anthropological Institute of Great Britain and Ireland*, *15*, 246-263. http://www.jstor.org/stable/2841583

Government, G. Z. A. R. P. s. (2003). *Several opinions on accelerating the development of rural culture in our region*.

Guangxi Zhuang Autonomous Region Committee of the Communist Party of China, & Region, P. s. G. o. G. Z. A. (2001). *Decision on accelerating the development of culture in Guangxi*.

He, Y. Z. (1988). A discourse on the diversity and rhythmic development of Zhuang dance. *Journal of [Name]*, *[Volume]*([Issue]), [Pages]. https://doi.org/https://doi.org/10.16564/j.cnki.1003-2568.1988.02.013

Huang, H. Y. (2016). *The changes and development of the Zhuang ethnic song fair in*

Yishui City, Guangxi. Minzu University of China.

Huang, Q. N. (2022). *The integration of Zhuang and Han music cultures from the perspective of Liu Sanjie's ballads in Yizhou* China Conservatory of Music].

Huang, R. B. (2012). An analysis of the inheritance and development path of Zhuang culture. *Journal of Qingyuan Polytechnic*, *5*(2).

Inspection, G. D., & Net, S. (2020). *Guangxi party history story: The red flag on Zhennan Pass announces the liberation of Guangxi*. https://www.gxjjw.gov.cn/staticpages/20200630/gxjjw5efabfbc-149746.shtml

Jiang, B. (2012). The inheritance and innovation of the Zhuang dance "Zhuang Da Ge" and "Walking in the Landscape". *Stage*, 99-100.

Li, F. Q. (1992). My views on the trajectory of Zhuang social development. *Guangxi Ethnic Studies*.

Li, J. (2019). *Exploring the inheritance and development of Debao Zhuang Opera art from the perspective of folk Zhuang opera troupes: A case study of the Qingshui Zhuang Opera Troupe in Chengguan Town, Debao County* Guangxi University for Nationalities].

Li, P. (2011). Interpretation of the cultural connotation of Zuojiang Huashan rock paintings. *Journal of Huazhong Normal University (Humanities and Social Sciences)*, *50*(10).

Li, T. (2014). *The regeneration and identity of national culture: As a cultural symbol of the Huashan Mural* Aesthetics, The Research Direction of Aesthetic Anthropology].

Li, Y., & Ping, F. (2021). Research on the inheritance and innovation of intangible cultural heritage under the background of the rural revitalization strategy: Taking Tianqin Art as an example. *Guangxi Ethnic Studies*.

Liang, T. W., & Pan, C. J. (1993). The dynamic curve of Zhuang literature development. *Guangxi Ethnic Studies*.

Lin, C. (2021). *Inheritance and restructuring: A study on the bronze drum customary culture of the Zhuang ethnic group* Guangxi University for Nationalities]. http://www.gxun.edu.cn/

Literature, N. F., & Art Development Center, S. E. A. C. (2022). *Compilation of intangible*

cultural heritage representative projects of China's ethnic minorities. China Ethnic
Publishing House.

Liu, J. X. (2004). *From unity to diversity: The development of Zhuang novels in three historical stages since the new period* Guangxi Normal University].

Liu, S. C. (1996). A study on the origin and development of aesthetic consciousness of Zhuang ancestors from primitive plastic arts. *National Arts*.

Liu, S. Y., & Lu, H. J. *Research on the cultural value and inheritance of Guangxi Jingxi's string puppetry*.

Lu, Y. X. (2021). The adaptation and reshaping of the "White Snake" story by Tian Han. *Drama Literature*, *2021*(1), 112-117. https://doi.org/https://doi.org/10.14043/j.cnki.xjwx.2021.01.018

Lu, Y. X., & Chen, J. D. (2023). Local practice of Guangxi traditional opera as intangible cultural heritage. *Non-legacy Inheritance*, 65-68. https://doi.org/https://doi.org/10.13369/j.cnki.ddxj.2023.06.014

Lu, Y. X., & Wang, Y. F. (2023). Injecting new souls into old stories: A discussion on the adaptation and aesthetic transformation of Guangxi Zhuang Opera. *Chinese Book Review Monthly*, *2023*(10), 122-127.

Małecka, A., Mitręga, M.,, & Pfajfar, G. (2022). Segmentation of collaborative consumption consumers: Social identity theory perspective. *International Journal of Consumer Studies*, *46*, 2445–2465. https://doi.org/https://doi.org/10.1111/ijcs.12798

Markus, H. R., & Kitayama, S. (1991). Culture and the self: Implications for cognition, emotion, and motivation. *Psychological Review*, *98*(2), 224-253. https://doi.org/https://doi.org/10.1037/0033-295x.98.2.224

Memon, M. A., Ting, H., Cheah, J.-H., Ramayah, T., Chuah, F.,, & Cham, T. H. (2020). Sample size for survey research: Review and recommendations. *Journal of Applied Structural Equation Modeling*, *4*(2). https://doi.org/https://doi.org/10.47263/jasem.4(2)01

Mu, Z. P. (2019). A preliminary study on the traditional sports of the Zhuang nationality: From the perspective of sports anthropology. *Journal of Nanning Teachers*

College, *36*(4).

Newspaper, G. E. (2021). *Applying the "Xinxue" philosophy to strengthen the sense of identity of the Chinese nation in Guangxi*. http://www.gxmzb.net/content/2021-11/30/content_11565.html

Pan, J. H. (2001). A study on the inheritance and development of Guangxi traditional music. *Music Research*.

Pan, T. H., & Xiao, L. J. (1999). A study on the history and current situation of Zhuang Mulun. *Journal of Guangxi University for Nationalities*.

Peng, H. L. (2020). *The future of China's cultural heritage protection and the construction of a national cultural park system: Focusing on the Guangxi Zhuang Autonomous Region*. Central South University.

Qi, S. F. (2004). Ethnic music as cultural identity: The case of Zhuang music. *Journal of Ethnic Literature*.

Qin, M. H., & Liang, Y. T. (2004). The ethnic psychological foundation and literary expression of Guangxi Zhuang ancestors. *Guangxi Ethnic Studies*.

Qiu, J. Y. (2000). On the adjustment of national relations from the perspective of cultural interaction. *Guangxi Ethnic Studies*.

Su, H. L. (2004). Research on the influence of Guangxi ethnic traditional festivals on the Zhuang nationality. *Guangxi Ethnic Studies*.

Tan, S. L. (2021). From Zhuang bronze drums to the world: The globalization of ethnic cultural symbols. *China Cultural Heritage*, *28*.

Ting, H., Tan, S. R.,, & Chuah, F. (2020). Approaches to cultural heritage tourism from the perspective of cultural sustainability. *Tourism Management Perspectives*, *36*. https://doi.org/https://doi.org/10.1016/j.tmp.2020.100763

Wang, J. (2005). The theory of Guangxi Zhuang traditional opera heritage. *National Art Studies*.

Wang, L. P. (2018). The dissemination and development of Guangxi Zhuang folk music. *Journal of Musicology in China*.

Wang, R. (2007). An overview of the Zhuang bronze drum culture. *Cultural Studies*.

Wu, F. Z., Liu, Y.,, & Wang, X. (2022). From the preservation to the dissemination of Guangxi Zhuang intangible cultural heritage in the digital era. *Guangxi Ethnic Studies*.

Xu, M. (2015). Studies on the inheritance of the intangible cultural heritage of the Zhuang ethnic group. *Journal of Ethnic Art*.

Yang, C. J. (2020). The influence of social changes on the transmission of Guangxi Zhuang ethnic traditional culture. *Guangxi Ethnic Studies*.

Yang, L. F. (2018). Study on the adaptability of Zhuang bronze drums in modern cultural life. *China Cultural Heritage*, *31*, 35-42.

Yang, R. H., Zhang, Y. Y.,, & Chen, J. X. (2022). A comparative study on the traditional music culture of the Zhuang and other ethnic groups in Guangxi. *Musicology in China*, *42*(4), 86-98.

Zhang, H. H. (2012). Research on the inheritance of Guangxi ethnic minorities' intangible cultural heritage in the context of globalization. *Journal of Guangxi Ethnic Studies*.

Zhou, H. Y. (2011). A study on the cultural inheritance of Guangxi Zhuang's traditional craftwork: A case study of Zhuang Brocade. *Ethnic Art*.

Zhou, J. Y., & Yang, J. C. (2015). Cultural integration and adaptation in Zhuang music. *Guangxi Ethnic Studies*.

APPENDIX

Appendix A Outcomes of rotation comparison

Component	Initial eigenvalue			Extract the sum of the squares of the			Rotational load sum of squares		
	total	variance %	accumulate %	total	variance %	accumulate %	total	variance %	accumulate %
1	11.015	39.338	39.338	11.015	39.338	39.338	4.374	15.620	15.620
2	2.396	8.557	47.895	2.396	8.557	47.895	3.657	13.062	28.682
3	1.995	7.125	55.020	1.995	7.125	55.020	3.621	12.933	41.616
4	1.898	6.779	61.799	1.898	6.779	61.799	3.512	12.542	54.158
5	1.569	5.604	67.403	1.569	5.604	67.403	2.884	10.301	64.458
6	1.282	4.577	71.980	1.282	4.577	71.980	2.106	7.521	71.980
......									
28	0.21	0.74	100.00						

Total variance

Extraction method: principal component analysis. Rotation method: Varimax

Total variance

Component	Initial eigenvalue			Extract the sum of the squares of the loads			Rotational load sum of squares		
	total	variance %	accumulate %	total	variance %	accumulate %	total	variance %	accumulate %
1	11.015	39.338	39.338	11.015	39.338	39.338	4.741	16.933	16.933
2	2.396	8.557	47.895	2.396	8.557	47.895	3.661	13.074	30.007
3	1.995	7.125	55.020	1.995	7.125	55.020	3.658	13.064	43.071
4	1.898	6.779	61.799	1.898	6.779	61.799	3.538	12.635	55.705
5	1.569	5.604	67.403	1.569	5.604	67.403	2.682	9.580	65.285
6	1.282	4.577	71.980	1.282	4.577	71.980	1.875	6.695	71.980

Extraction method: principal component analysis. Rotation method: Quartimax

Appendix B figure1-32 Specific Strategies for 32 Key
initiatives Base on 3 General Strategies

Table 1 Consensus Integration Strategy for The value of Huashan murals has not only historical reference value but also aesthetic value.

Purpose	To fully excavate and display the historical and aesthetic value of Huashan murals in order to enhance the sense of cultural identity and artistic appreciation.
Solution	1.Through VR and AR technologies, display the details and aesthetic value of the rock paintings on the online exhibition platform. 2.Hold special exhibitions of Huashan rock paintings in major museums and art galleries, and invite experts to explain their historical and aesthetic significance.
Competition and Challenge	There is a need to balance the tension between cultural preservation and commercial exploitation, while facing competition from cultural resources in other regions and challenges to modern aesthetics.
Reference	2018"Several Opinions on Strengthening the Reform of Cultural Relics Protection and Utilization"(III. Main Tasks: (IX) Improving the Mechanism of Social Participation) 2021"14th Five-Year Plan for the Development of Cultural Industries"(VI. Perfecting the Modern Cultural Industry System) 2024 "Decision of the Central Committee of the Communist Party of China on Further Comprehensively Deepening Reform and Advancing Chinese Modernization"(sections II to VII.Comprehensively deepen)

Table 2 Consensus Integration Strategy for *Huashan Mural is a Pure Zhuang Art.*

Purpose	Highlight the representativeness of Huashan rock paintings as pure art of the Zhuang people and strengthen its position in the national culture.
Solution	1.Publish research books and promotional brochures on Huashan rock paintings, detailing their evidence as pure art of the Zhuang people. 2.Incorporate the content of Huashan rock paintings into local cultural curricula, organise school visits and special lectures. nature and strengthen its position in national culture.
Competition and Challenge	The challenge of cultural assimilation in the face of modernisation needs to be met with a simultaneous questioning of cultural authenticity.
Reference	2017"Implementation Opinions of the General Office of the People's Government of Guangxi Zhuang Autonomous Region on Further Strengthening the Safety of Cultural Relics"(Section IV, 3 Promote Educational Outreach) 2018"Several Opinions on Strengthening the Reform of Cultural Relics Protection and Utilization"(III. Main Tasks: (IX) Improving the Mechanism of Social Participation) 2021"14th Five-Year Plan for the Development of Cultural Industries"(VI. Perfecting the Modern Cultural Industry System)

Table 3 Consensus Integration Strategy for *The totem style of Huashan murals is a good reference for styling.*

Purpose	Incorporating the totemic elements of Huashan petroglyphs into modern art design promotes the fusion of tradition and modernity.
Solution	1.Organise design competitions with the theme of Huashan rock painting totems to attract young designers to participate. 2.Co-operate with brands to launch limited edition products incorporating the style of Huashan rock painting totems to expand their influence.
Competition and Challenge	There is a need to ensure the correctness of the totemic style and the transmission of cultural connotations, while facing competition from other national cultural elements in the field of design.
Reference	2018"Several Opinions on Strengthening the Reform of Cultural Relics Protection and Utilization"(III. Main Tasks: (IX) Improving the Mechanism of Social Participation) 2021"14th Five-Year Plan for the Development of Cultural Industries"(VI. Perfecting the Modern Cultural Industry System) 2024 "Decision of the Central Committee of the Communist Party of China on Further Comprehensively Deepening Reform and Advancing Chinese Modernization"(sections II to VII.Comprehensively deepen)

Table 4 Consensus Integration Strategy for *Color of Huashan mural come from unique painting pigments.*

Purpose	To study and conserve the unique pigments of Huashan rock paintings and to explore their application in contemporary art creation.
Solution	1.Cooperate with scientific research institutes, adopting modern techniques to analyse pigment composition and record its uniqueness. 2.Cooperate with chemical companies to develop methods for restoring the pigments of Huashan rock paintings and conducting small-scale trials.
Competition and Challenge	It needs to solve the technical difficulties of protecting the pigment components, and at the same time face the test of market acceptance of traditional cultural elements and competition from other art materials.
Reference	2018"Several Opinions on Strengthening the Reform of Cultural Relics Protection and Utilization"(III. Main Tasks: (IX) Improving the Mechanism of Social Participation) 2021"14th Five-Year Plan for the Development of Cultural Industries"(VI. Perfecting the Modern Cultural Industry System) 2021"14th Five-Year Plan for the Development of Public Cultural Services in Guangxi Zhuang Autonomous Region"(Section I, Development Foundation)

Table 5 Specific strategies for *Residents are able to use the Zhuang language or Zhuang-related local languages flexibly.*

Purpose	Enhance the application of Zhuang language in daily life and cultural industries to promote cultural identity and ethnic unity.
Solution	1. Promote Zhuang language learning courses within educational institutions, especially emphasizing the use of Zhuang language in cultural and educational activities. 2. Establish an online platform for learning Zhuang language, providing rich resources for the general public to use.
Competition and Challenge	1.The digitization and modernization of Zhuang language resources may face technological bottlenecks. 2.Promoting Zhuang language in multi-ethnic areas may encounter competition from other ethnic languages.
Reference	2018"Several Opinions on Strengthening the Reform of Cultural Relics Protection and Utilization"(III. Main Tasks: (IX) Improving the Mechanism of Social Participation) 2021"14th Five-Year Plan for the Development of Cultural Industries"(VI. Perfecting the Modern Cultural Industry System) 2021"14th Five-Year Plan for the Development of Public Cultural Services in Guangxi Zhuang Autonomous Region"(Section I, Development Foundation)

Table 6 Consensus Integration Strategy for *The food culture of the Zhuang region influences other ethnic food cultures.*

Purpose	Utilize the uniqueness of Zhuang cuisine culture to enhance its influence on the cuisine culture of other ethnic groups, and promote cultural exchange and integration.
Solution	1. Organize a Zhuang cuisine culture festival, invite other ethnic groups to participate, and promote cultural exchange. 2. Collaborate with other ethnic cultural tourism projects, integrate Zhuang cuisine experiences, and attract more tourists to learn about and taste Zhuang cuisine.
Competition and Challenge	1.The uniqueness of Zhuang cuisine culture may be challenged in cross-cultural communication. 2. Other ethnic groups have a strong influence on food culture, while Zhuang cuisine culture faces competitive pressure in dissemination.
Reference	2017"Implementation Opinions of the General Office of the People's Government of Guangxi Zhuang Autonomous Region on Further Strengthening the Safety of Cultural Relics"(Section IV, 3 Promote Educational Outreach) 2019"13th Five-Year Plan for the Development of Cultural Undertakings and Cultural Industries in Guangxi Zhuang Autonomous Region"(Section III. Main Tasks) 2024 "Decision of the Central Committee of the Communist Party of China on Further Comprehensively Deepening Reform and Advancing Chinese Modernization"(sections II to VII.Comprehensively deepen)

Table 7 Consensus Integration Strategy for *Purely Han Chinese (and other dominant)*
cultural symbols are more and more frequent in the creation of artworks around you.

Purpose	Ensure the diversity of cultural symbols in artistic creation and avoid the suppression of other cultural symbols by a single cultural symbol.
Solution	1. Promote the use of multi-ethnic cultural symbols on digital platforms, provide relevant materials and creative guidance. 2. Hold multi-ethnic cultural and artistic exhibitions to showcase and promote art works that contain multicultural symbols.
Competition and Challenge	1.The popularization of a single cultural symbol may suppress the diversity of other cultural symbols. 2. The art market's preference for certain mainstream cultural symbols may affect the promotion of multicultural symbols.
Reference	2016"Regulations on the Protection of Intangible Cultural Heritage in Guangxi Zhuang Autonomous Region"(Section V. Protection and Reasonable Utilization of Intangible Cultural Heritage).2018"Several Opinions on Strengthening the Reform of Cultural Relics Protection and Utilization"(III. Main Tasks: (IX) Improving the Mechanism of Social Participation) 2020"Guiding Opinions of the Ministry of Culture and Tourism on Promoting the Digital Development of the Cultural Industry"(III. Cultivating New Types of Digital Cultural Industry Formats)

Table 8 Consensus Integration Strategy for *People willing to purchase creative products for Huashan murals.*

Purpose	Through innovation and market promotion, enhance consumer interest and willingness to purchase creative products related to Huashan murals.
Solution	1. Strengthen the market promotion of Huashan mural products on online and offline platforms, and develop new products in combination with modern art trends. 2. Hold a creative product exhibition with the theme of Huashan murals to attract more consumers to learn about and purchase related products.
Competition and Challenge	1. The competition in the cultural and creative product market is fierce, and products related to Huashan murals need to have outstanding performance in innovation and promotion. 2. Consumers' understanding and identification with Huashan mural culture may affect their purchasing decisions.
Reference	2017"Implementation Opinions of the General Office of the People's Government of Guangxi Zhuang Autonomous Region on Further Strengthening the Safety of Cultural Relics"(Section IV, 3 Promote Educational Outreach). 2016"Regulations on the Protection of Intangible Cultural Heritage in Guangxi Zhuang Autonomous Region"(Section V. Protection and Reasonable Utilization of Intangible Cultural Heritage). 2021"14th Five-Year Plan for the Development of Public Cultural Services in Guangxi Zhuang Autonomous Region"(Section I, Development Foundation)

Table 9 Cultural Revival Strategy for *The multicultural artworks can be understood by people from other cultural backgrounds.*

Purpose	By diversifying the styles of artistic works, people from non cultural backgrounds can better understand and accept them.
Solution	1. Promote the works to international audiences through digital platforms, increasing their cultural background introduction and interpretation. 2. Organize cross-cultural artist collaboration projects to promote artistic creation and exchange across different cultural backgrounds.
Competition and Challenge	1.Differences in understanding between different cultures may lead to a decrease in the acceptance of artistic works. 2.The market's preference for a single cultural style may affect the dissemination of diverse art works.
Reference	2018"Several Opinions on Strengthening the Reform of Cultural Relics Protection and Utilization"(III. Main Tasks: (IX) Improving the Mechanism of Social Participation) 2020"Guiding Opinions of the Ministry of Culture and Tourism on Promoting the Digital Development of the Cultural Industry"(III. Cultivating New Types of Digital Cultural Industry Formats) 2021"14th Five-Year Plan for the Development of Cultural Industries"(VI. Perfecting the Modern Cultural Industry System)

Table 10 Cultural Revival Strategy for Let people know the origin of Shan song (derived from daily labor).

Purpose	By demonstrating the close connection between Shan song and daily labour, it enhances the awareness and dissemination of its cultural value.
Solution	1. Increase the presentation of the origins of Shan Song in cultural education, especially its relationship to labour life. 2. Recreate the labour scenes of Shan song in traditional festivals and activities so that the audience can experience the cultural significance of them.
Competition and Challenge	1. Changes in the pattern of labour in modern society may weaken the link between mountain songs and labour. 2. The younger generation may not identify as much with traditional labour culture.
Reference	2017"Implementation Opinions of the General Office of the People's Government of Guangxi Zhuang Autonomous Region on Further Strengthening the Safety of Cultural Relics"(Section IV, 3 Promote Educational Outreach) 2019"13th Five-Year Plan for the Development of Cultural Undertakings and Cultural Industries in Guangxi Zhuang Autonomous Region"(Section III. Main Tasks) 2021"14th Five-Year Plan for the Development of Public Cultural Services in Guangxi Zhuang Autonomous Region"(Section I, Development Foundation)

Table 11 Cultural Revival Strategy for *Shan song can be sung improvisationally.*
(impromptu singing).

Purpose	Preserve and promote the tradition of improvised singing in Shan song, and enhance its status in modern culture.
Solution	1. Promote the tradition of improvised singing through cultural events and festivals, inviting singers from different ethnic groups to give interactive performances. 2. Introducing improvised singing into the curriculum of music education to help students acquire this skill.
Competition and Challenge	1. the popularity of modern forms of music may diminish the appeal of improvised singing.2. Improvised singing is difficult and transmission and learning require time and practice.
Reference	2024 "Decision of the Central Committee of the Communist Party of China on Further Comprehensively Deepening Reform and Advancing Chinese Modernization"(sections II to VII.Comprehensively deepen) 2016"Regulations on the Protection of Intangible Cultural Heritage in Guangxi Zhuang Autonomous Region"(Section V. Protection and Reasonable Utilization of Intangible Cultural Heritage) 2019"13th Five-Year Plan for the Development of Cultural Undertakings and Cultural Industries in Guangxi Zhuang Autonomous Region"(Section III. Main Tasks)

Table 12 Cultural Revival Strategy for *Cultural problems facing Shan song culture.*

Purpose	Addressing the challenges faced by the Zhuang Shan song culture in the modernisation process to ensure its long-lasting transmission.
Solution	1. Carrying out projects to protect the culture of Shan song, and systematically recording and preserving the cultural heritage of mountain songs. 2. To set up research institutes on Shan Song to analyse and solve current problems in cultural transmission.
Competition and Challenge	1. The impact of modern culture and forms of entertainment may lead to the marginalisation of the culture of Shan Song. 2. Insufficient knowledge of the culture of Shan Song may limit its preservation and development.
Reference	2017"Implementation Opinions of the General Office of the People's Government of Guangxi Zhuang Autonomous Region on Further Strengthening the Safety of Cultural Relics"(Section IV, 3 Promote Educational Outreach) 2019"13th Five-Year Plan for the Development of Cultural Undertakings and Cultural Industries in Guangxi Zhuang Autonomous Region"(Section III. Main Tasks) .2021"14th Five-Year Plan for the Development of Public Cultural Services in Guangxi Zhuang Autonomous Region"(Section I, Development Foundation)

Table 13 Cultural Revival Strategy for *Zhuang culture inheritance dilemma.*

Purpose	Overcoming challenges in the transmission of cultural heritage to ensure cultural continuity.
Solution	1. To develop training programmes for the transmission of cultural heritage, in particular educational programmes for the younger generation. 2. Establishment of cultural heritage scholarships to support young people in their in-depth study and research of the national cultural heritage.
Competition and Challenge	1. Young people in modern societies may have little interest in traditional culture. 2. The cost of transmission is high and funding and resources may be insufficient.
Reference	2017"Implementation Opinions of the General Office of the People's Government of Guangxi Zhuang Autonomous Region on Further Strengthening the Safety of Cultural Relics"(Section IV, 3 Promote Educational Outreach) 2016"Regulations on the Protection of Intangible Cultural Heritage in Guangxi Zhuang Autonomous Region"(Section V. Protection and Reasonable Utilization of Intangible Cultural Heritage) 2021"14th Five-Year Plan for the Development of Public Cultural Services in Guangxi Zhuang Autonomous Region"(Section I, Development Foundation)

Table 14 Specific strategies for *Cultural symbols of Zhuang opera.*

Purpose	Preserve and promote the cultural symbols of Zhuang opera and enhance its influence in modern culture.
Solution	1. Promote the cultural symbols of Zhuang opera through opera performances and educational activities. 2. Encourage artists and designers to incorporate cultural symbols of Zhuang opera into modern artistic creations.
Competition and Challenge	1. Competition from other strong cultural symbols in modern culture. 2. Understanding and acceptance of cultural symbols of Zhuang opera may be limited.
Reference	2017"Implementation Opinions of the General Office of the People's Government of Guangxi Zhuang Autonomous Region on Further Strengthening the Safety of Cultural Relics"(Section IV, 3 Promote Educational Outreach) 2018"Several Opinions on Strengthening the Reform of Cultural Relics Protection and Utilization"(III. Main Tasks: (IX) Improving the Mechanism of Social Participation) 2021"14th Five-Year Plan for the Development of Public Cultural Services in Guangxi Zhuang Autonomous Region"(Section I, Development Foundation)

Table 15 Cultural Revival Strategy for *Combination of inheritance and innovation in opera.*

Purpose	Achieve a balance between heritage and innovation in Zhuang opera.
Solution	1. Encourage young opera creators to innovate on the basis of inheritance and create new opera works. 2. Introduce modern music, stage technology and other elements into Zhuang opera to enrich its forms of expression.
Competition and Challenge	1. The risk of cultural variation that may occur in the process of innovation. 2. Possible low acceptance of the innovation by traditional audiences.
Reference	2017"Implementation Opinions of the General Office of the People's Government of Guangxi Zhuang Autonomous Region on Further Strengthening the Safety of Cultural Relics"(Section IV, 3 Promote Educational Outreach) 2021"14th Five-Year Plan for the Development of Cultural Industries"(VI. Perfecting the Modern Cultural Industry System) 2021"14th Five-Year Plan for the Development of Public Cultural Services in Guangxi Zhuang Autonomous Region"(Section I, Development Foundation)

Table 16 Cultural Revival Strategy for *Status quo promotion of Zhuang Opera.*

Purpose	Enhance the promotion of Zhuang opera in the current society and increase its influence.
Solution	1. Promote Zhuang opera performances through cultural tourism projects to attract more audiences. 2. Organise Zhuang opera tours to reach a wider audience.
Competition and Challenge	1. The diversity of modern forms of entertainment may diminish the appeal of opera. 2. Financial and resource constraints may affect promotion efforts.
Reference	2019"13th Five-Year Plan for the Development of Cultural Undertakings and Cultural Industries in Guangxi Zhuang Autonomous Region"(Section III. Main Tasks) 2021"14th Five-Year Plan for the Development of Public Cultural Services in Guangxi Zhuang Autonomous Region"(Section I, Development Foundation) 2024 "Decision of the Central Committee of the Communist Party of China on Further Comprehensively Deepening Reform and Advancing Chinese Modernization"(sections II to VII.Comprehensively deepen)

Table 17 Sustained Investment Strategy for *The change in Zhuang Shan songs is related to a shift in values.*

Purpose	Research and understand the relationship between the change in Zhuang Shan song and shifts in values to ensure compatibility between cultural heritage and contemporary values.
Solution	1. Conduct cultural research projects to explore the relationship between changes in Shan song and shifts in values. 2. Organize seminars and cultural forums to discuss the integration of traditional culture with modern values. 3. Incorporate modern value elements into Shan song creation to attract the younger generation.
Competition and Challenge	1. Possible conflicts between traditional and modern values. 2. Insufficient resources and funding may hinder in-depth research.
Reference	2018"Several Opinions on Strengthening the Reform of Cultural Relics Protection and Utilization"(III. Main Tasks: (IX) Improving the Mechanism of Social Participation)
	2021"14th Five-Year Plan for the Development of Cultural Industries"(VI. Perfecting the Modern Cultural Industry System)
	2021"14th Five-Year Plan for the Development of Public Cultural Services in Guangxi Zhuang Autonomous Region"(Section I, Development Foundation)

Table 18 Sustained Investment Strategy for *The relationship between the change in*
Zhuang Shan song and changes in regional population structure

Purpose	Understand the impact of population structure changes on Zhuang Shan song to better adapt cultural dissemination in the current social context.
Solution	1. Conduct research on the relationship between population structure and cultural changes, and collect relevant data. 2. Design cultural projects to promote Shan song to different population groups. 3. Introduce diverse population participation methods in Shan song transmission to ensure broad cultural dissemination.
Competition and Challenge	1. Rapid changes in population structure may make it difficult to quickly adjust cultural dissemination strategies. 2. Different groups may have varying levels of interest in Shan song.
Reference	2016"Regulations on the Protection of Intangible Cultural Heritage in Guangxi Zhuang Autonomous Region"(Section V. Protection and Reasonable Utilization of Intangible Cultural Heritage) 2021"14th Five-Year Plan for the Development of Public Cultural Services in Guangxi Zhuang Autonomous Region"(Section I, Development Foundation) 2024 "Decision of the Central Committee of the Communist Party of China on Further Comprehensively Deepening Reform and Advancing Chinese Modernization"(sections II to VII.Comprehensively deepen)

Table 19 Sustained Investment Strategy for *The relationship between the change in Zhuang Shan song and the diversification of popular musical instruments used in the region.*

Purpose	Explore and utilize diverse musical instruments to enrich the performance of Zhuang Shan song and make them more attractive.
Solution	1. Organize workshops to encourage music creators to experiment with a combination of traditional and modern instruments. 2. Launch music exchange programs to introduce and promote new instruments in Shan song.3. Create and promote Shan song incorporating diverse instruments to attract a wider audience.
Competition and Challenge	1. Introduction of new instruments may face challenges from traditional instrument preservationists.2. Diversification of instruments may impact the traditional style of Shan song.
Reference	2019"13th Five-Year Plan for the Development of Cultural Undertakings and Cultural Industries in Guangxi Zhuang Autonomous Region"(Section III. Main Tasks) 2020"Guiding Opinions of the Ministry of Culture and Tourism on Promoting the Digital Development of the Cultural Industry"(III. Cultivating New Types of Digital Cultural Industry Formats) 2021"14th Five-Year Plan for the Development of Cultural Industries"(VI. Perfecting the Modern Cultural Industry System)

Table 20 Sustained Investment Strategy for *The relationship between the change in Zhuang Shan song and local artistic developments*

Purpose	Understand the impact of local artistic developments on Zhuang Shan song to promote mutual enhancement and integration.
Solution	1. Develop interactive projects between local arts and Shan song. 2. Design Shan song works incorporating elements of local art to expand its artistic expression. 3. Promote the integration of local arts and Shan song through cultural festivals or exhibitions to enhance social impact.
Competition and Challenge	1. Potential conflicts in styles between local arts and Shan song. 2. Variability in audience acceptance of artistic forms.
Reference	2019"13th Five-Year Plan for the Development of Cultural Undertakings and Cultural Industries in Guangxi Zhuang Autonomous Region"(Section III. Main Tasks) 2021"14th Five-Year Plan for the Development of Cultural Industries"(VI. Perfecting the Modern Cultural Industry System) 2021"14th Five-Year Plan for the Development of Public Cultural Services in Guangxi Zhuang Autonomous Region"(Section I, Development Foundation)

Table 21 Sustained Investment Strategy for *The relationship between the change in opera and a shift in values.*

Purpose	Explore the relationship between changes in opera and shifts in values to ensure adaptability of opera culture in modern society.
Solution	1. Conduct research on opera and value shifts, analyzing their impact on opera content.2. Introduce modern values into opera creation to reflect contemporary social issues.3. Promote understanding of changes in values in opera through education and public outreach.
Competition and Challenge	1. Traditional opera audiences may resist the incorporation of modern values. 2. Balancing traditional and modern values in opera creation may be challenging.
Reference	2016"Regulations on the Protection of Intangible Cultural Heritage in Guangxi Zhuang Autonomous Region"(Section V. Protection and Reasonable Utilization of Intangible Cultural Heritage) 2018"Several Opinions on Strengthening the Reform of Cultural Relics Protection and Utilization"(III. Main Tasks: (IX) Improving the Mechanism of Social Participation) 2021"14th Five-Year Plan for the Development of Cultural Industries"(VI. Perfecting the Modern Cultural Industry System)

Table 22 Sustained Investment Strategy for *The relationship between the change in*
opera and changes in regional population structure

Purpose	Understand the impact of population structure changes on opera to adjust dissemination methods and ensure its transmission in modern society.
Solution	1. Conduct research on the impact of population changes on opera, identifying key influencing factors.2. Organize opera tours in densely populated areas to expand its influence.
Competition and Challenge	1. Rapid population structure changes may lead to diverse audience needs, making it difficult to unify dissemination strategies.2. Resource constraints may affect the intensity of opera promotion to different groups.
Reference	2016"Regulations on the Protection of Intangible Cultural Heritage in Guangxi Zhuang Autonomous Region"(Section V. Protection and Reasonable Utilization of Intangible Cultural Heritage).2021"14th Five-Year Plan for the Development of Public Cultural Services in Guangxi Zhuang Autonomous Region"(Section I, Development Foundation).2024 "Decision of the Central Committee of the Communist Party of China on Further Comprehensively Deepening Reform and Advancing Chinese Modernization"(sections II to VII.Comprehensively deepen)

Table 23 Sustained Investment Strategy for *The relationship between the painting of Huashan murals and the social productivity at that time*

Purpose	Research and understand the relationship between Huashan murals and the social productivity of their time to better interpret and promote this cultural heritage.
Solution	1. Reveal the social productivity conditions during the creation of Huashan murals through historical documents and archaeological research. 2. Organize academic seminars and exhibitions to promote the relationship between Huashan murals and social productivity.
Competition and Challenge	1. Lack of historical documents may increase research difficulty. 2. Multiple interpretations of ancient social productivity may make consensus challenging.
Reference	2016"Regulations on the Protection of Intangible Cultural Heritage in Guangxi Zhuang Autonomous Region"(Section V. Protection and Reasonable Utilization of Intangible Cultural Heritage) 2018"Several Opinions on Strengthening the Reform of Cultural Relics Protection and Utilization"(III. Main Tasks: (IX) Improving the Mechanism of Social Participation) 2021"14th Five-Year Plan for the Development of Cultural Industries"(VI. Perfecting the Modern Cultural Industry System)

Table 24 Sustained Investment Strategy for *The production around you artwork*

category has gradually deviated from Zhuang culture

Purpose	Prevent art production from deviating from Zhuang culture to ensure cultural fidelity and uniqueness in the modern market.
Solution	1. Implement a cultural review mechanism to ensure that art works adhere to Zhuang cultural traditions. 2. Organize cultural training for artists and creators to enhance their understanding of Zhuang culture.
Competition and Challenge	1. Modern market demands may drive creators to deviate from traditional culture. 2. Balancing cultural uniqueness with commercialization may be difficult.
Reference	2018"Several Opinions on Strengthening the Reform of Cultural Relics Protection and Utilization"(III. Main Tasks: (IX) Improving the Mechanism of Social Participation) 2021"14th Five-Year Plan for the Development of Cultural Industries"(VI. Perfecting the Modern Cultural Industry System) 2021"14th Five-Year Plan for the Development of Public Cultural Services in Guangxi Zhuang Autonomous Region"(Section I, Development Foundation)

Table 25 Sustained Investment Strategy for *The combination of Zhuang culture and Han culture (and other dominant cultures) in the artwork around you is gradually becoming more and more common.*

Purpose	Enrich artistic creation and cultural expression through cultural integration.
Solution	1. Organize exhibitions and workshops that invite artists from diverse cultural backgrounds to collaborate on creation. 2. Establish special funds to support research and promotion of artworks that integrate Zhuang and Han cultures.
Competition and Challenge	1. Potential cultural conflicts and misunderstandings during the integration process. 2. Allocation and coordination of resources in cross-cultural collaboration.
Reference	2020"Guiding Opinions of the Ministry of Culture and Tourism on Promoting the Digital Development of the Cultural Industry"(III. Cultivating New Types of Digital Cultural Industry Formats) 2021"14th Five-Year Plan for the Development of Cultural Industries"(VI. Perfecting the Modern Cultural Industry System) 2024 "Decision of the Central Committee of the Communist Party of China on Further Comprehensively Deepening Reform and Advancing Chinese Modernization"(sections II to VII.Comprehensively deepen)

Table 26 Sustained Investment Strategy for *The symbolic meanings of works that express Zhuang characteristics can be interpreted by people who are not from this cultural background.*

Purpose	Improve the comprehension of Zhuang art symbolism among people from different cultural backgrounds.
Solution	1.Develop online platforms that provide background knowledge and interpretations of Zhuang artworks. 2.Create and distribute multilingual materials that explain Zhuang artworks in exhibitions and on websites.
Competition and Challenge	1. Ensuring accuracy and cultural sensitivity in the interpretation materials. 2. The cost of developing and maintaining multilingual resources.
Reference	2020"Guiding Opinions of the Ministry of Culture and Tourism on Promoting the Digital Development of the Cultural Industry"(III. Cultivating New Types of Digital Cultural Industry Formats) 2021"14th Five-Year Plan for the Development of Cultural Industries"(VI. Perfecting the Modern Cultural Industry System) 2024 "Decision of the Central Committee of the Communist Party of China on Further Comprehensively Deepening Reform and Advancing Chinese Modernization"(sections II to VII.Comprehensively deepen)

Table 27 Sustained Investment Strategy for *One could recognize Zhuang customs and traditions in their life.*

Purpose	Raise awareness and visibility of Zhuang customs and traditions in daily life.
Solution	1. Community cultural activities: Organize community events that showcase Zhuang customs and traditions. 2. Cultural festivals: Regularly hold Zhuang cultural festivals to engage and involve the public in these traditions.
Competition and Challenges	1. Possible resistance to integrating traditional culture with modern life. 2. Challenges in securing funding and resources for activities.
Reference	2020"Guiding Opinions of the Ministry of Culture and Tourism on Promoting the Digital Development of the Cultural Industry"(III. Cultivating New Types of Digital Cultural Industry Formats) 2021"14th Five-Year Plan for the Development of Cultural Industries"(VI. Perfecting the Modern Cultural Industry System) 2024 "Decision of the Central Committee of the Communist Party of China on Further Comprehensively Deepening Reform and Advancing Chinese Modernization"(sections II to VII.Comprehensively deepen)

Table 28 Sustained Investment Strategy for *Ethnic artwork can be embraced and valued in one's life.*

Purpose	Increase public acceptance and appreciation of ethnic artworks.
Solution	1. Regularly organize exhibitions of ethnic artworks to showcase their diversity and uniqueness. 2. Conduct market promotion activities to enhance the visibility of ethnic artworks.
Competition and Challenges	1. Intense competition in the ethnic art market. 2. Challenges in positioning and promoting artworks in the market.
Reference	2017"Implementation Opinions of the General Office of the People's Government of Guangxi Zhuang Autonomous Region on Further Strengthening the Safety of Cultural Relics"(Section IV, 3 Promote Educational Outreach) 2016"Regulations on the Protection of Intangible Cultural Heritage in Guangxi Zhuang Autonomous Region"(Section V. Protection and Reasonable Utilization of Intangible Cultural Heritage) 2018"Several Opinions on Strengthening the Reform of Cultural Relics Protection and Utilization"(III. Main Tasks: (IX) Improving the Mechanism of Social Participation)

Table 29 Sustained Investment Strategy for *Language, beliefs, food habits, customs and activities, and regional culture can shape a person's image.*

Purpose	Promote awareness and understanding of how regional culture shapes personal image.
Solution	1. Fund research on the impact of language, beliefs, customs, etc., on personal image. 2. Organize cultural exchange activities to enhance recognition of the role of regional culture in shaping personal image.
Competition and Challenges	1. Cultural differences leading to misunderstandings. 2. Funding requirements for research and promotional activities.
Reference	2017"Implementation Opinions of the General Office of the People's Government of Guangxi Zhuang Autonomous Region on Further Strengthening the Safety of Cultural Relics"(Section IV, 3 Promote Educational Outreach) 2016"Regulations on the Protection of Intangible Cultural Heritage in Guangxi Zhuang Autonomous Region"(Section V. Protection and Reasonable Utilization of Intangible Cultural Heritage) 2018"Several Opinions on Strengthening the Reform of Cultural Relics Protection and Utilization"(III. Main Tasks: (IX) Improving the Mechanism of Social Participation)

Table 30 Sustained Investment Strategy for *Fostering an ongoing engagement with Zhuang artworks is encouraged.*

Purpose	Enhance the commitment to the ongoing consumption of Zhuang artworks.
Solution	1. Launch an art subscription service that regularly delivers Zhuang artworks and related information. 2. Design loyalty programs for art purchases to encourage ongoing consumption.
Competition and Challenges	1. Challenges in maintaining user engagement for continuous consumption. 2. Market acceptance of subscription and membership models.
Reference	2017"Implementation Opinions of the General Office of the People's Government of Guangxi Zhuang Autonomous Region on Further Strengthening the Safety of Cultural Relics"(Section IV, 3 Promote Educational Outreach) 2016"Regulations on the Protection of Intangible Cultural Heritage in Guangxi Zhuang Autonomous Region"(Section V. Protection and Reasonable Utilization of Intangible Cultural Heritage) 2018"Several Opinions on Strengthening the Reform of Cultural Relics Protection and Utilization"(III. Main Tasks: (IX) Improving the Mechanism of Social Participation)

Table 31 Sustained Investment Strategy for *Access to resources for Zhuang art production experiences should be facilitated.*

Purpose	Enhance access to resources that allow for the experience of Zhuang art production.
Solution	1. Organize hands-on workshops and training sessions on Zhuang art production techniques. 2. Establish resource centers that provide tools and materials for Zhuang art production.
Competition and Challenges	1. Ensuring the authenticity of the experience provided. 2. Accessibility and cost of resources and materials.
Reference	2016"Regulations on the Protection of Intangible Cultural Heritage in Guangxi Zhuang Autonomous Region"(Section V. Protection and Reasonable Utilization of Intangible Cultural Heritage) 2018"Several Opinions on Strengthening the Reform of Cultural Relics Protection and Utilization"(III. Main Tasks: (IX) Improving the Mechanism of Social Participation) 2021"14th Five-Year Plan for the Development of Public Cultural Services in Guangxi Zhuang Autonomous Region"(Section I, Development Foundation)

Table 32 Sustained Investment Strategy for *Encouraging participation in Zhuang art-themed folklore activities through investment can be beneficial.*

Purpose	Encourage greater participation in Zhuang art-themed folklore activities through paid engagements.
Solution	1. Offer subscription packages that include multiple folklore activities and events. 2. Provide discounts or early-bird offers to attract participants to paid folklore activities.
Competition and Challenges	1. Balancing cost with perceived value of the activities. 2. Competition with free or lower-cost cultural activities.
Reference	2020"Guiding Opinions of the Ministry of Culture and Tourism on Promoting the Digital Development of the Cultural Industry"(III. Cultivating New Types of Digital Cultural Industry Formats) 2021"14th Five-Year Plan for the Development of Cultural Industries"(VI. Perfecting the Modern Cultural Industry System) 2024 "Decision of the Central Committee of the Communist Party of China on Further Comprehensively Deepening Reform and Advancing Chinese Modernization"(sections II to VII.Comprehensively deepen)

VITA