

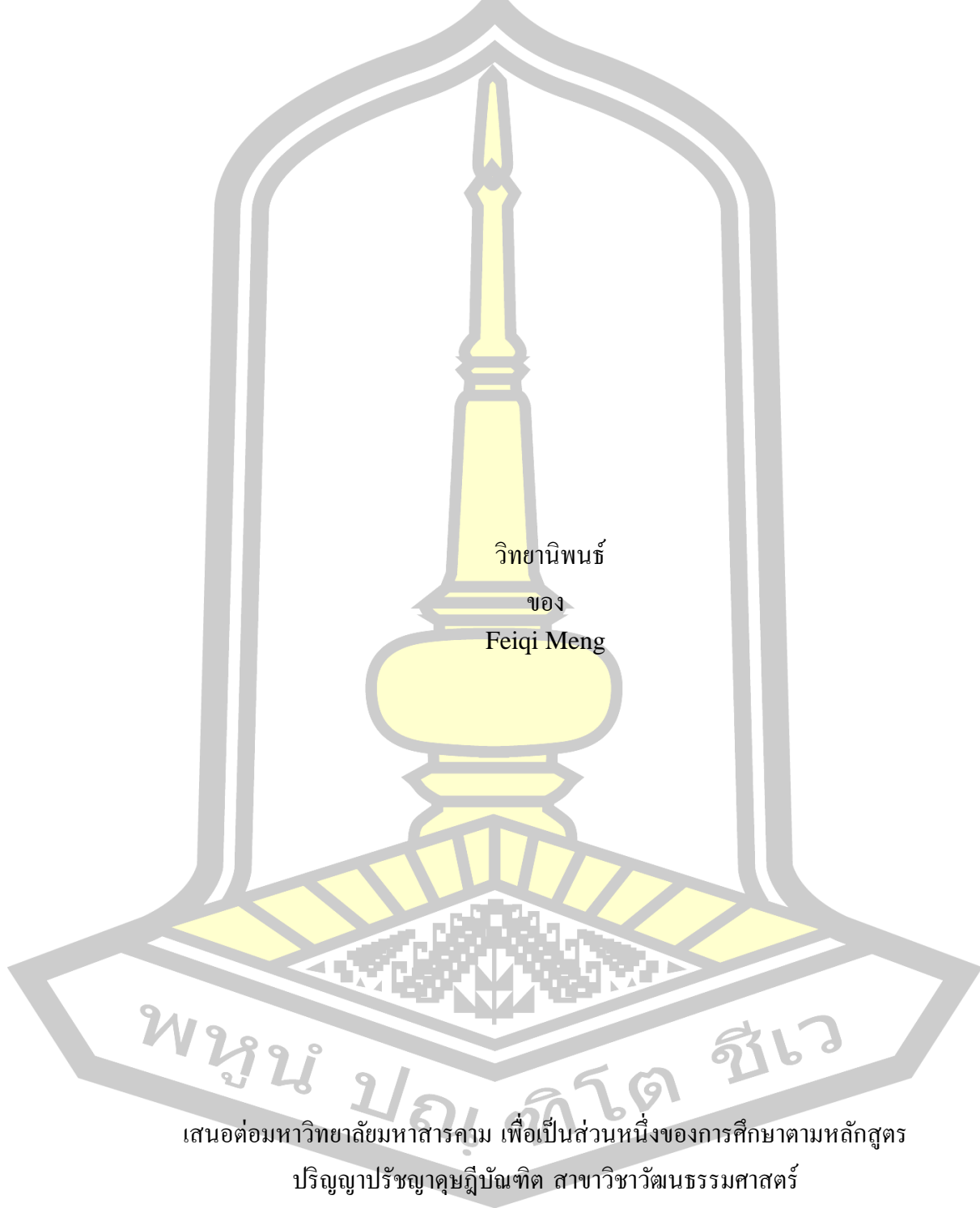
Lusheng Culture: Conservation Ways for the Restoration of Cultural Heritage of the Miao in Rongshui, Guangxi Zhuang Autonomous Region

Feiqi Meng

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Cultural Science
February 2024

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วัฒนธรรมหลูเซิง: วิธีการอนุรักษ์เพื่อการฟื้นฟูมรดกทางวัฒนธรรมของชนชาวเหมียว ในนคร
หลวงเฉย เขตปกครองตนเองกว่างซีจ้วง



วิทยานิพนธ์

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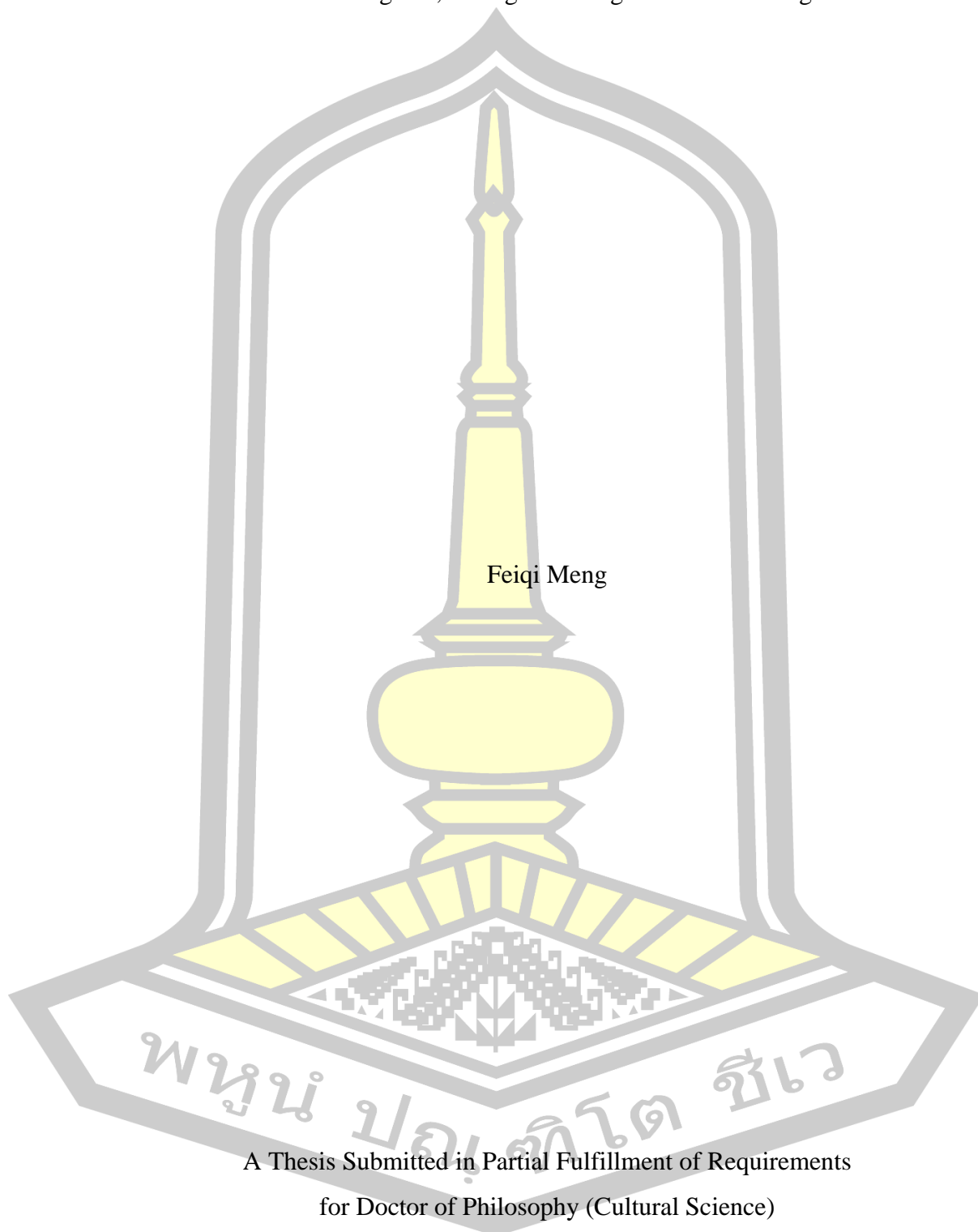
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เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
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February 2024

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ABSTRACT

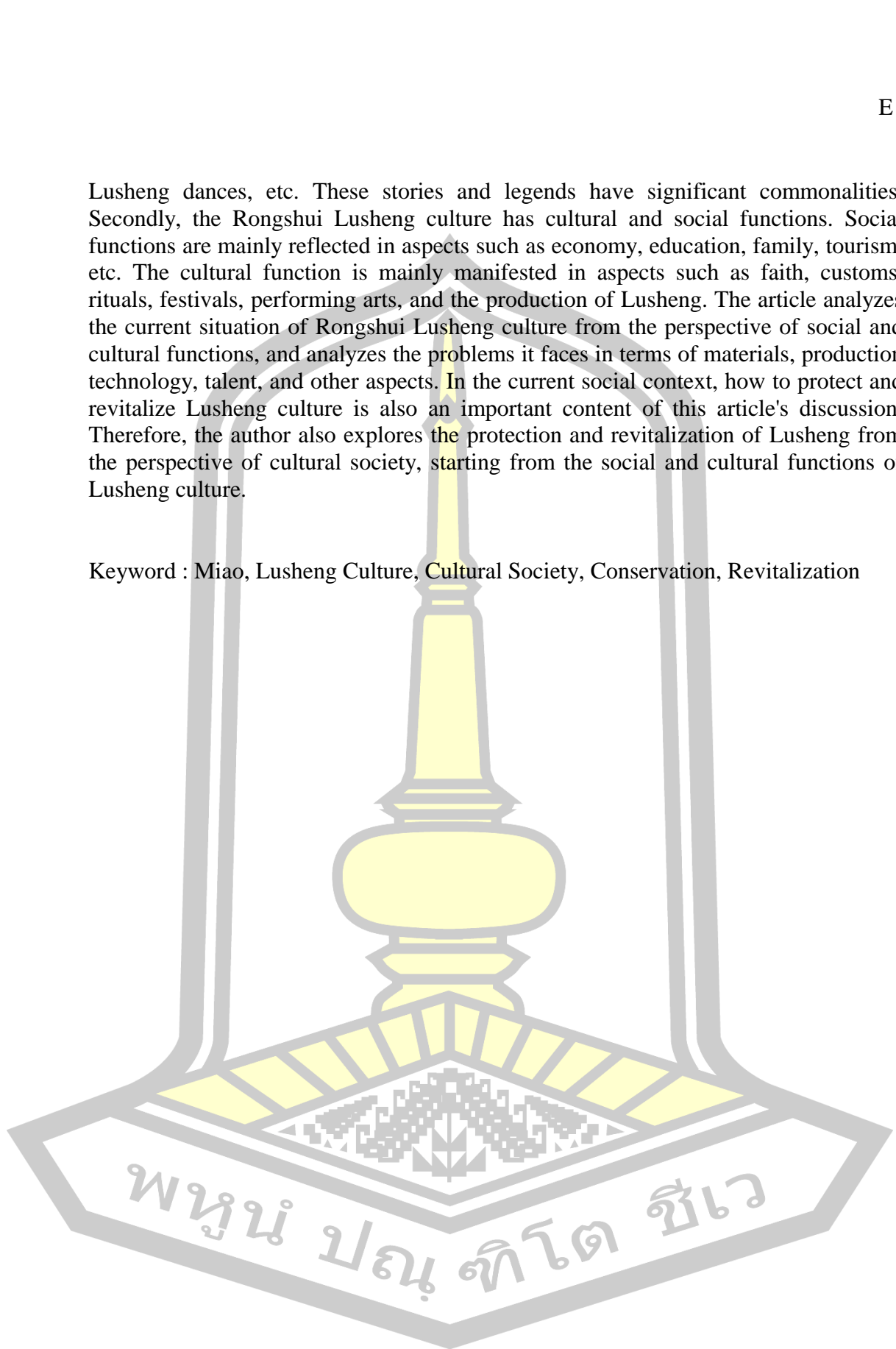
Lusheng culture, as an important component of ethnic minority culture, plays an important role in the development of ethnic tourism. With the deepening of cultural tourism research, ethnic minority cultural tourism has become an important category in the field of cultural tourism research. At present, research on ethnic minority cultural tourism at home and abroad mainly focuses on four aspects: firstly, the impact of cultural tourism activities on ethnic minority festivals and tourism destinations; The second is the experience of tourists in ethnic minority festival activities; Thirdly, the development and inheritance of ethnic minority culture; The fourth is the festival culture of ethnic minorities. From the theoretical perspective of ethnic minority culture research, it mainly focuses on cultural function theory and cultural tourism theory. With the development of society, the cultural ecology of the inheritance and development of minority cultures has been severely affected, and many minority cultures are facing extinction. Lusheng culture is one of the important cultures of the Miao ethnic group. How to protect and revitalize Lusheng culture in the context of rural revitalization in China is a highly valuable research topic.

This study takes the Lusheng culture of Rongshui Miao Autonomous County in Guangxi as an example, mainly using qualitative research methods and applying cultural and social theory to study the development and inheritance of Miao Lusheng culture, thus providing a new perspective for protecting and revitalizing Miao Lusheng culture. This study studies the history of Miao Lusheng culture from the perspective of cultural revitalization, and analyzes the cultural status of Rongshui Lusheng from the perspectives of economy, education, family, tourism, etc. through cultural and social theory. The article not only analyzes the role of Lusheng culture from aspects such as beliefs, customs, rituals, festivals, and performing arts, but also analyzes its social functions, exploring the cultural and ecological revitalization and protection mode of Rongshui Miao Lusheng cultural relics in the context of rural revitalization.

Research has found that: firstly, there are many records about Lusheng in ancient historical books. There are many legends related to Lusheng culture in ethnic minority cultural stories or legends, such as Lusheng, Lusheng columns,

Lusheng dances, etc. These stories and legends have significant commonalities. Secondly, the Rongshui Lusheng culture has cultural and social functions. Social functions are mainly reflected in aspects such as economy, education, family, tourism, etc. The cultural function is mainly manifested in aspects such as faith, customs, rituals, festivals, performing arts, and the production of Lusheng. The article analyzes the current situation of Rongshui Lusheng culture from the perspective of social and cultural functions, and analyzes the problems it faces in terms of materials, production technology, talent, and other aspects. In the current social context, how to protect and revitalize Lusheng culture is also an important content of this article's discussion. Therefore, the author also explores the protection and revitalization of Lusheng from the perspective of cultural society, starting from the social and cultural functions of Lusheng culture.

Keyword : Miao, Lusheng Culture, Cultural Society, Conservation, Revitalization



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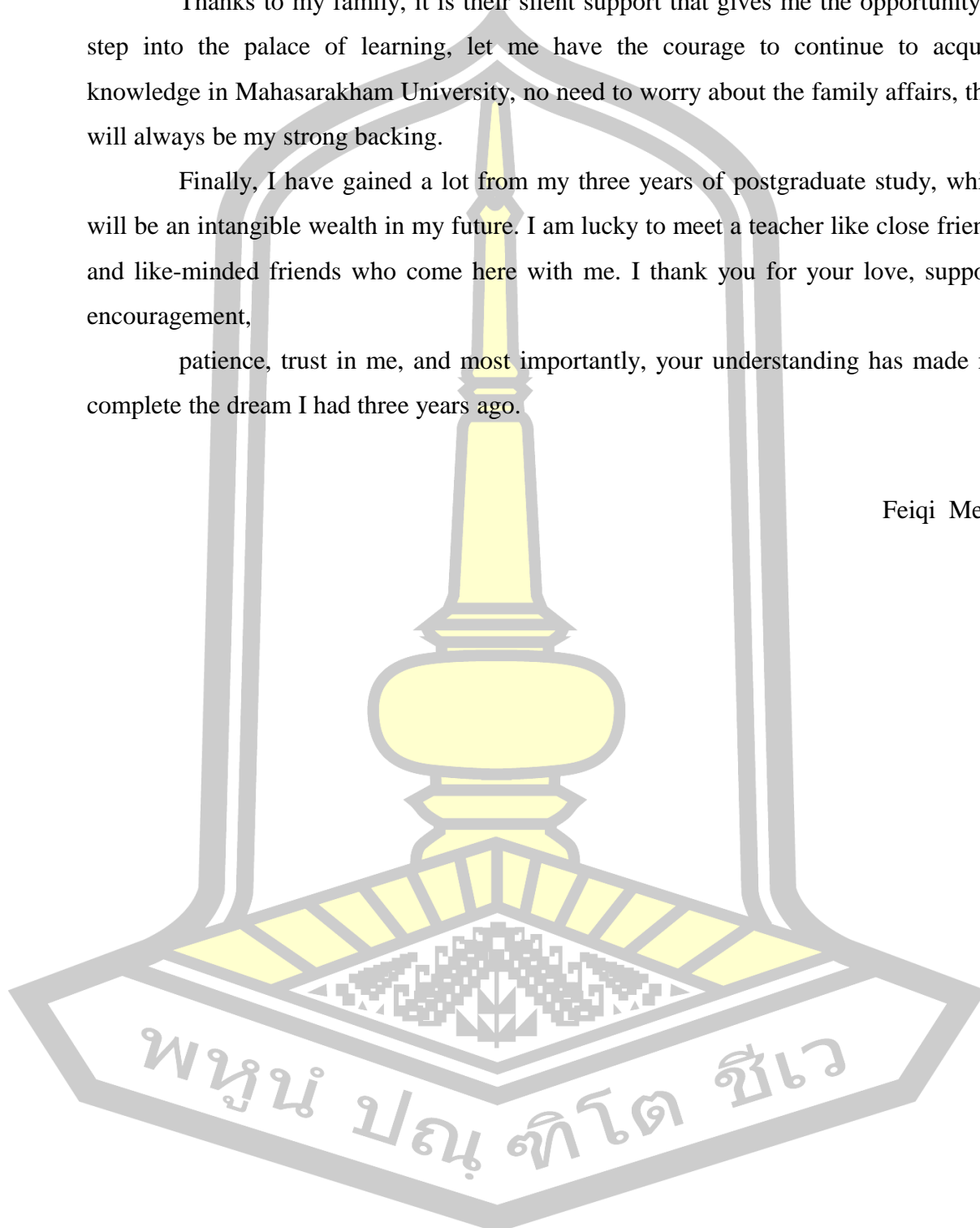
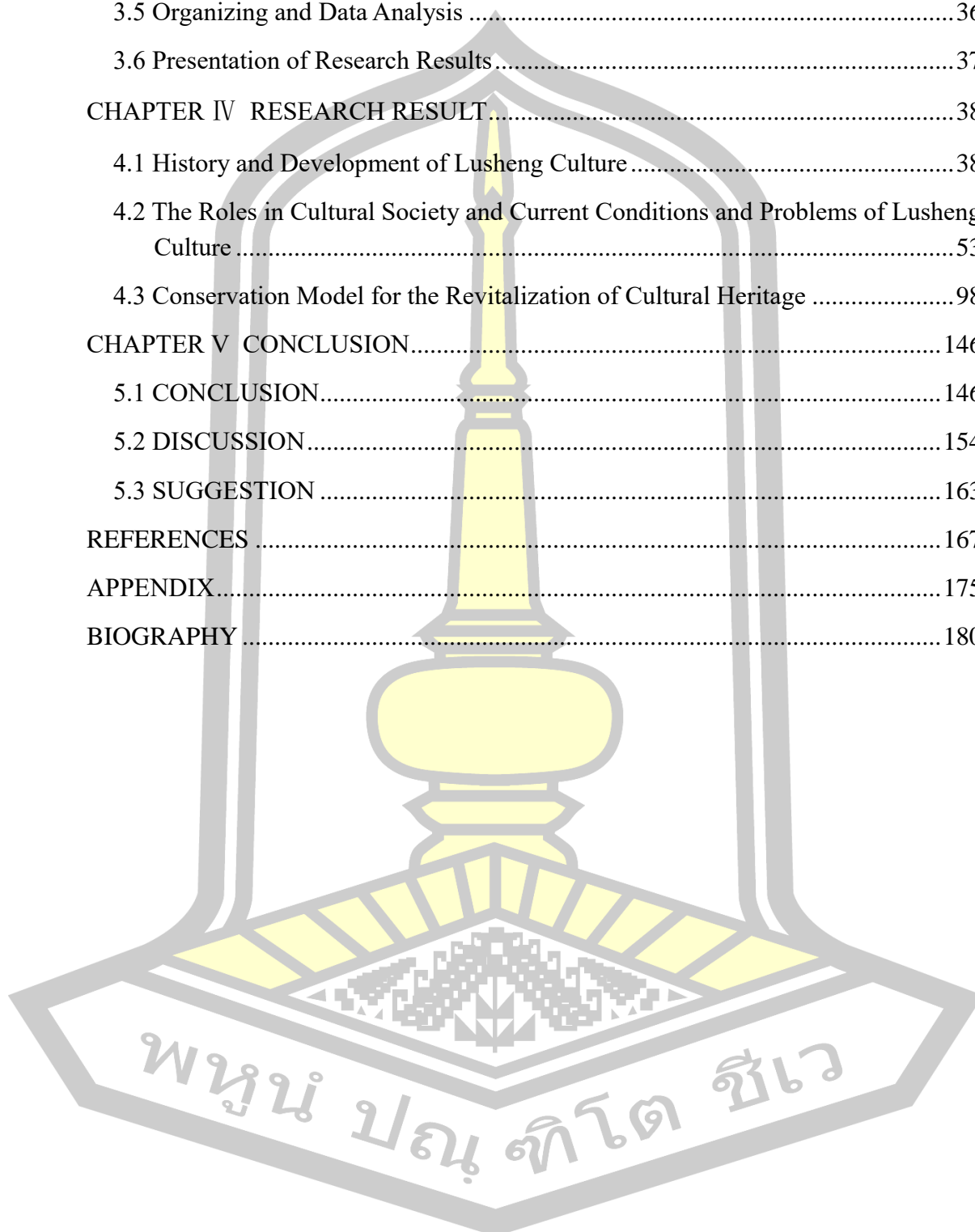


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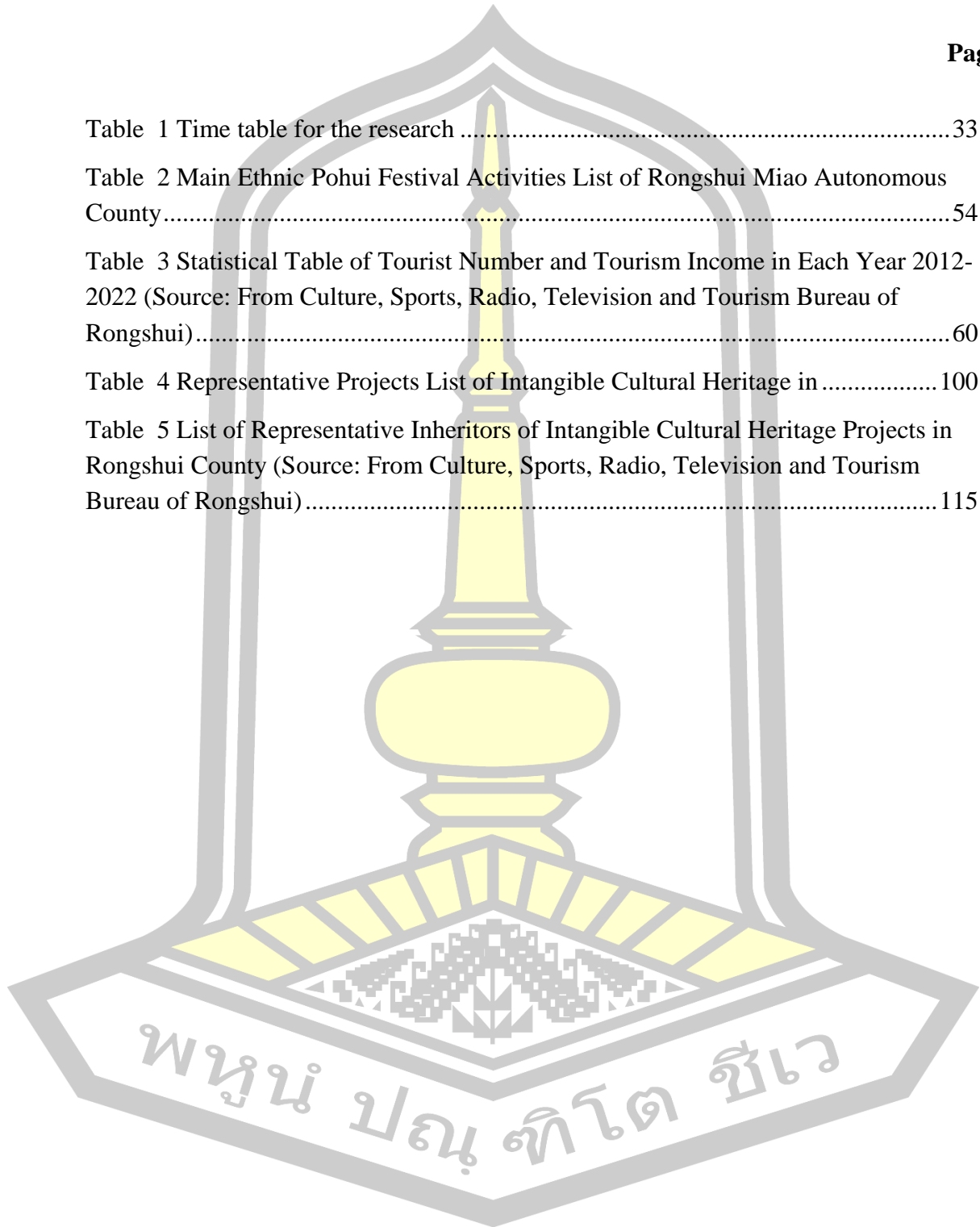
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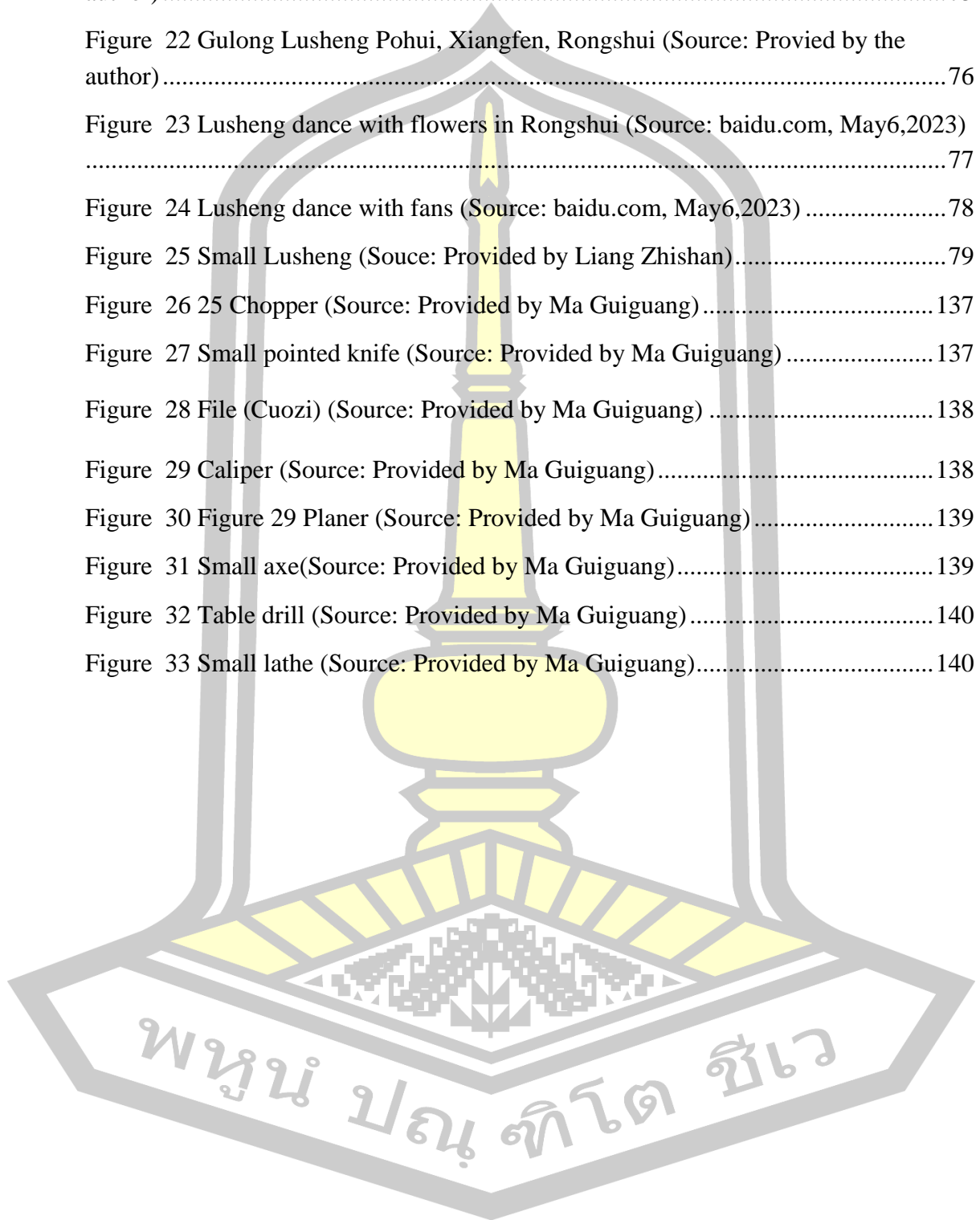
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CHAPTER I

INTRODUCTION

1.1 Background of the Study

Miao, a cosmopolitan ethnic group originating from China, is found in many countries around the world. According to the population census in 2010, there are about 9.43 million Miao people in China, ranking fourth in total population among China's 55 ethnic minorities, mainly distributed in Guizhou, Hunan, Yunnan, Hubei, Hainan, Guangxi, Sichuan and other provinces (regions). Miao people are famous for their long history, strong resistance and rich material culture. Miao has a close relationship with “Jiuli” in the history of China. It was said that Chiyou was the chief of Jiuli tribe. Miao experienced the era of primitive society, the primitive clan era (the transition from matriarchal clan to patriarchal clan), later incorporated into the rule of the Qin dynasty, after the Han, Tang, Song, Yuan, Ming and Qing, the People's Republic of China. There are many Miao people struggling with ruler during gradual migration history story. The rule of the dynasties and the People's Republic of China also had a profound influence on the Miao society.

Rongshui Miao Autonomous County is located in the north of Guangxi, under the jurisdiction of Liuzhou City. It is the earliest Miao autonomous county established in China and the only Miao autonomous county in Guangxi. The county has a total population of 497,900, of which the Miao population accounts for 41.4%. (Rongshui Miao Autonomous County Overview Compilation Group., 2009) Lusheng (Reed-pipe) is popular at Miao village and Dong village in Rongshui County, and even among Zhuang and Yao people. Since the middle of 1980s, the Lusheng Festival has been held almost every year formally in Rongshui. There are many Lusheng activities at various towns and villages, especially in the first lunar month. In November 2004, the government of Rongshui Miao Autonomous County hosted the first “Rongshui Lusheng Horse Fighting Festival” which marked that the government began to pay more attention to the protection, development, and utilization of Miao traditional culture, and held ethnic festivals to enhance visibility, promote tourism and promote the economic development of the county.

In 2006, the Miao Pohui Groups in Rongshui, Guangxi were selected as the first batch of national intangible cultural heritage. In November 2010, “Rongshui Lusheng and Horse Fighting Festival” was upgraded to “China Liuzhou Rongshui Miao Lusheng and Horse Fighting Festival”, sponsored by Liuzhou Municipal People's Government and organized by Party Committee and County People's Government of Rongshui Miao Autonomous County. In 2010, the Chinese Folk Literature and Art Association awarded Rongshui Miao Autonomous County the plaque of “Hometown of Lusheng and Horse Fighting Culture” because of the rich Lusheng culture, Pohui group and horse fighting activities in Rongshui county (He Minghui, 2012) From the above, we can conclude that Lusheng has an extraordinary influence in Miao family, extreme boom among the people, which is attached great importance by the government.

As if the history of Miao, Lusheng has a long history, so its story is worth exploring. Why did Lusheng come from and why has it been inherited for 2,000

years? In the history of thousands of years, what changes has Lusheng undergone, and what role does it play in Miao people's life? There are many legends about the Lusheng. Some says that it was created by Kong Ming for the purpose of making fools of the people. Some says that it came from the sky. Some says it was made to imitate the songs of birds, and some says that it was made to scare away wild animals. For thousands of years, the Miao people still play Lusheng. They like to play it when they are dancing in the Po Hui and at happy moments in life, such as building new houses and getting married and celebrating festivals very year. Therefore, it is necessary to trace the origin of this important material culture, discuss its past and present situation, and analyze the evolution and migration of Miao people. As well as how the Lusheng activities are carried out in the current life, and what are the attitudes of people towards Lusheng, a musical instrument handed down for two thousand years, nowadays?

The Miao people are rich in material culture, in which Lusheng shows its unique value and plays an important role in their daily life. As the symbol of the Miao people, Lusheng embodies historical legends, culture, life, village rules and customs, and social morality of ethnic group of Miao. Taking Lusheng as the research object and focus, this study deeply analyzes the history of using Lusheng of Miao people, from bamboo to manual production process of Lusheng, and shows Lusheng's material carrier and performance space at Miao villages in detail through investigation.

Culture Printed on Old Photos -- Dr. Torii Ryuzo's Anthropological Research in Guizhou written by Huang Caigui shows that the earliest documentation of Lusheng written by a French missionary Du Halde in 1736 (the first year of the Reign of Emperor Qianlong of the Qing Dynasty), Japanese scholar Torii Ryuzo met, is *Description de l'Empire de la Tartarie Chinoise*. On the page 69, volume 1, records: "Among the Musical Instruments they like to play, there is one made of several bamboo tubes, each with holes on it. The sound is more gentle and pleasant than the Sheng in central China. Although it is a musical instrument, it has a reed device like a small accordion."

Three Years in Western China, written in 1890 by British anthropologist A. Hosi, also recorded: "There is a bamboo instrument made of bamboo tubes of varying lengths, ranging from 12 to 15 inches, with a large, circular, empty wooden tablet inserted at the bottom. The longest bamboo tube with a conical roof on the top of it is called ki, or the rest of the body. With a conical device, it rumbles. The players spin in a circle and dance as they blow. Around the periphery, young women dance calmly and seriously according to the rhythm of ki (Toi Ryuzo, 2013)

In 1901, *The Lands of The Blue Gown* written by a German anthropologist Ms. A. Little, also said: When the young Green Miao dance, men with Lusheng, with five or six people as a team. They surrounded a circle in the center of the dam, and they were surrounded by the outer circle of young women. Their parents and friends were standing next to watch. Men play and guide Lusheng firstly, and then women dance according to the tunes. One party takes three steps forward, while the other party also takes three steps forward. The basic dance step is to turn around in this way. Moreover, they move forward to a direction first by the clockwise three times, then by the counterclockwise direction three times, cycle back and forth. The form of the dance is similar with the Scotch dance. In addition, the books of on the Miautsze

or Aborigines of China written by British anthropologist William Lockhart in 1861 and *Les Races Humains* written by French anthropologist R·Verneau in 1862 recorded the situation of usage of Lusheng. Especially, the book, *I'm Sattle Durch Indo -China*, written by English linguist O · E · Chlers draw a paper of Lusheng which used by Green Miao along the river of Hong River.

In 1902, Toi Ryuzo went deep into Miao region of Guizhou Province for field work and wrote *Miao Investigation Report* which is an important work on the Miao ethnic group from the perspective of ethnology, and has preserved abundant data on the Miao ethnic group's internal life, economic conditions and cultural customs. There is a comparative study on the Lusheng of many branches of the Miao people in Guizhou. And he says in the book, "The Sheng is the instrument used by all the Miao people. It can be said that it is their own traditional musical instrument." In Chapter 18 of "Looking Southwest China from the Perspective of Anthropology" written by Torii Ryuzo recorded the Lusheng dancing scene of "Datie Miao". In Chapter 22, the functions, effects, and usage of Lusheng were recorded, and the structure, types, timbre, and rhythm of Lusheng were analyzed too. (Dai Minqiang., 2015)

At present, domestic researches on Lusheng are mainly carried out in Guizhou. And there are only a few related researches of Guangxi. The main works on Lusheng research of Guizhou include *Golden Lusheng* edited by Ma Bolong and Yang Changshu, *Lusheng Ditty of Miao* edited by Yang Yadong in 2005, *Selected Works Lusheng of Miao in Guizhou* compiled by Guizhou Mass Art Museum in 2010, *Research on Miao's Lusheng Culture in Guizhou* written by Wenyi in 2015. While the works researched on Lusheng in Guangxi are as follows: *Lusheng of Miao* edited by Wu Chengde and Jia Ye in 1992, which is named of Miao's Lusheng, but it pays more attention to the live and activities of Miao about Lusheng, omitting the theme of Lusheng. It is more like a book of customs knowledge.

Lusheng research works at present mainly about inheritance and protection are as follows: *Modern Inheritance and Development of Miao Lusheng Culture--Taking Rongshui Miao Autonomous County in Guangxi as An Example* and *Study on the Protection and Inheritance of Miao Folk Art in Guizhou -- Taking Lusheng Culture of Miao in Guizhou as An Example*. Though both articles have discussed the Lusheng culture, the analysis of the Lusheng culture is not comprehensive, mainly to come up with strategies to preserve the culture.

A Preliminary Study on the Origin of Miao People written by Dai Jinquan holds that Lusheng originated from reed flute. Lusheng tunes are largely related to the intonation of Miao language, and originated from Miao people. There are many researches on Lusheng dance, including manifestation and values, artistic features, inheritance, and development, etc. *Manifestation and Sports Value of Lusheng Dance in Guangxi* focuses on the analysis of its manifestation and utilizable value. And *A Study on the Culture of Rolling Mountain Pearl of Nayong Miao Lusheng Dance* pay more attention to explored the culture of rolling mountain pearl. *A Brief Discussion on the Artistic Characteristics and Inheritance and Development of the Lusheng Dance of Rongshui Miao People in Guangxi*, written by Zeng Zhihui, explored the historical tradition, ethnic characteristics, and development process of the Lusheng Dance of Rongshui Miao People. And he believed that the Lusheng dance should be innovated and protected in a reasonable and scientific way in its development and

evolution in order to avoid Lusheng dance becoming a commercial substitute under the development of the times.

There is a book about the research of the production techniques named *Origination and Inheritance and Development of its Production Techniques of Miao's Lusheng*. The book, *Analysis on Traditional Production Techniques and Acoustic Performance of Lusheng of Miao People in Leishan, Guizhou province*, analyzes its shape, structure, category, production method, pronunciation principle and acoustic performance. This is a comprehensive study of the Lusheng production and inheritance dance, which is conducive to our understanding of the Lusheng culture in northeast Yunnan.

There are also many overall studies on the Lusheng culture. A *Preliminary Study on the Lusheng Culture of Miao People in Guizhou* written by Wang Huawei believes that the Lusheng is a tool for education, an important “language” for communication and an important resource for future tourism development. In *A Study on Lusheng Culture of Miao in Guizhou* written by Yang Fanggang believes that Lusheng is a multi-functional cultural complex and a cultural form integrating song, music, and dance. It is a kind of cultural accumulation with profound historical tradition and an important part of Miao people's traditional cultural life. It is necessary to study how to keep the inherent cultural connotation of Lusheng and develop Lusheng art and culture in the new era along its own historical track.

Through literature review, firstly, Guizhou is the place where Miao people are studied more. And there are also many research works on Lusheng of Miao people in Guizhou. There are also some related studies in Yunnan. In contrast, Guangxi's research in this area is relatively weak. There are similarities and differences in Lusheng culture in Yunnan and Guizhou. The research on Miao and Lusheng based on the specific regional cultural characteristics of Guangxi can show the similarities and differences of Miao culture in different regions as well as the uniqueness of Guangxi Miao culture.

Second, the existing researches are mostly topicality, such as choosing Lusheng art, Pohui or Lusheng dance as points for research. The author thinks that the single one aspect of the study does not clearly expound Rongshui Miao's Lusheng culture. It should be expounding the combination of dynamic life situation, specific group activities, and recorded the ritual process in detail. Only in this way can we deeply explain Lusheng culture.

Third, the existing researches lack long-term field work or the works carried out by Miao people, ignoring some details but important things. The academic circle has not made the research on Lusheng comprehensively. The purpose of this paper is to show a dynamic process through long-term field investigation and taking the life history of Lusheng as the main line, and to explore the change of Lusheng's role in life of Miao society and how Miao villagers use different Lusheng tunes or Lusheng dances to express their feelings appeal.

With the development of social economy and culture, will the traditional Lusheng culture be ignored and disappear in the long river of history, just like other ethnic cultures? If not, how can it be protected and inherited, and continue to develop, which is very worthy of our research on this topic.

1.2 Objectives of the Research

1. To Study History and Development of Lusheng Culture
2. To Study Current Conditions and Problems of Lusheng Culture
3. To Study Conservation Model for the Revitalization of Cultural Heritage

1.3 Research Questions

1. What is History and Development of Lusheng Culture
2. What are Current Conditions and Problems of Lusheng Culture
3. What are Conservation Model for the Revitalization of Cultural Heritage

1.4 Importance of Research

1.4.1 To Study History and Development of Lusheng Culture

Ethnic group of Miao has a long history and splendid culture and likes singing and dancing. For thousand years, they played Lusheng and danced when celebrating harvest festival, moving into new house, entertaining in a free time of slack farming season, holding weddings. At present, as the change of people's production and living, and the change of living environment, entertainment is changing too. The traditional Lusheng culture is changing rapidly, also tends to produce new vitality. It is extremely necessary and urgent to study Lusheng culture for its development.

1.4.2 To Study Current Conditions and Problems of Lusheng Culture

As Lusheng has a long history of being used by Miao people, there are many legends about it. In the migration of Miao people in past, the Lusheng was never be forgotten. Wherever there are Miao people, there will be Lusheng, which is the witness of the history of Miao people. The research on Lusheng is of great significance and is also an important subject of Miao research. Based on the important status of Lusheng in the history and current life of Miao people, this study not only tells the story of Miao people and Lusheng, attracting Miao people's attention, strengthening their recognition of their traditional culture, but also leads to the protection and inheritance of Lusheng culture of their own ethnic group and the government departments.

1.4.3 To Study Conservation Model for the Revitalization of Cultural Heritage

Rural revitalization generally refers to rural revitalization strategy. The rural revitalization strategy was proposed by president Xi Jinping in his report to the 19th National Congress of the Communist Party of China on Oct 18, 2017. The report to the 19th National Congress pointed out that issue concerning agriculture, rural areas and farmers is fundamental issue to the country's economy and people's livelihood. It must always make solving these problems as a top priority in the party's work and implement the rural revitalization strategy. Lusheng culture is an amazing culture of Miao people in Rongshui county. How to develop it well under the background of rural revitalization and to promote the rural revitalization are the purposes of the research.

1.5 Scope of the Study

1.5.1 Scope of the Location

The field site of this research is Xiangfen township which is located in the central part of Rongshui Miao Autonomous County, Liuzhou City, Guangxi Zhuang Autonomous Region, P.R.China, at the south foot of Yuanbao Mountain, the third highest peak in Guangxi, 33 kilometers away from the county seat. It got its name because foreign merchants came here in the 23rd year of Jiaqing (1818) in the Qing Dynasty to make incense powder from fragrant bark trees. Xiangfen township was separated from Sirong township on October 16, 1984 to establish an independent township. The township covers an area of 179 square kilometers, with a forest area of 114.22 square kilometers, a forest coverage rate of 81.4%, and a cultivated land area of 7.21 square kilometers, including 4.45 square kilometers of paddy field and 2.76 square kilometers of dry land. At the end of 2020, there were 3,626 households with 13,664 people in the township. Miao, Yao, Dong, Zhuang, Han, Mulao, Shui, Tujia and other ethnic groups lived in the township. Among them, the Miao minority accounted for 47% of the total population, and the ethnic minorities accounted for 86% of the total population. The township governs 8 administrative villages, 84 natural villages, and 116 villager groups.

The landform in the township is dominated by low mountains and hills, with an altitude of 120-1100 meters and an average altitude of 550 meters. The southeast, north and west are higher, and the central part is lower. The soil in Xiangfen township is mainly red soil and paddy soil, which is slightly acidic, moist, and well drained. The vegetation is mainly moso bamboo forest, pine forest, fir forest and shrub forest. It belongs to the subtropical monsoon climate zone. The climate is mild, with an average annual temperature of 19.4°C; abundant rainfall, with an average annual rainfall of 2,337mm, and an average annual relative humidity of about 80%, with superior climatic conditions. The dominant wind direction throughout the year is northeasterly and northerly. The author will be able to conduct the field investigation in the area. The field investigation method is the most important research method of this paper, the topic is from the field, the main point of view from the field. Field work will not only harvest a lot of pictures, videos, text information, more will harvest a lot of friendship.

1.5.2 Scope of the Content

The content of this research is Lusheng culture under the background of rural revitalization, including the history, inheritance, and development of Lusheng, the relationship between Lusheng and Miao people, relationship between Lusheng and other groups, the functions of Lusheng in local people's life, the problems, or obstructions of Lusheng culture and so on.

1)The research will pay attention to analyze the history and development through study the historical documents, interviews with experts in anthropology and the investigation of local persons. The paper will study the phenomenon that appear in documents, legends, and stories.

2) the study will conduct a field survey on Xiangfen township to research the current conditions of social functions, culture functions and of Lusheng culture, such as the functions of economy, education, families, tourism and beliefs, ceremonies, festivals, and art performance and Lusheng making, as well as the problems of Lusheng culture. Then the paper will use the theories of cultural society

and cultural symbol to analyze the data, and summarizes the problems that need to be solved in making Lusheng and development of the Lusheng culture. Finally, the paper will use the theory of cultural ecology to study the conservation model of Lusheng culture for the revitalization.

3) According to the theories and concepts used, the researchers will draw relevant conclusions on the protection and revitalization of Lusheng culture, and put forward relevant suggestions and countermeasures on how to protect Lusheng culture and realize the revitalization of Lusheng culture. The Lusheng culture can be further protected and revitalized under the background of rural revitalization in China, so that the intangible cultural heritage of local ethnic minorities can be better protected and inherited under this background.

1.5.3 Significance of the Study

1. The Importance for Academic

The subject of ethnic group of Miao has a long history and a wide range of research. The field investigation of society, history, culture and folklore is rich in content, and there are many thematic research results. However, the current research results are mainly concentrated in Guizhou, Hunan, Yunnan province, while the research results of Guangxi are relatively few. Guangxi Rongshui Lusheng culture is an important part of the Miao culture. Lusheng culture of Rongshui has a long history and its own way. As small county of case study, it can enrich Guangxi Miao Lusheng culture case study. The narrative revolves around Lusheng and Rongshui people's daily life, from the form of material culture, ethnic group, discussing its important role in the social life of Miao people.

2. The Importance for Reality

In China, where the economy is developing rapidly, the society undergoing great changes, various material and intangible cultural heritages being destroyed or threatened with extinction, and the cultural diversity of various ethnic groups and cultural ecology being under serious threatened. The Lusheng culture of Rongshui and other unique Miao cultures are also undergoing rapid changes with the development of local society. In this context, this study starts from the specific problems of specific regions, through field research and analysis of specific situations, to study, sort out and preserve the cultural resources of ethnic minorities, which has important social and practical significance

3 The Importance of Combining Theory with Practice

In our modernization drive, we should attach importance not only to material progress, but also to cultural and ethical progress. Construction of modern countryside, vigorously develop agriculture, rural areas, for the reality of modern countryside, the current need for culture first. Cultural construction is the soul of the rural revitalization strategy project, digging and making good use of rural culture, constantly promote the prosperity and development of rural culture, the broad masses of the people to establish a correct social value orientation, for the construction of modern rural areas is of great significance.

1.6 Definitions of Terms

1.6.1 Lusheng

Lusheng is a reed wind instrument, originated in the Central Plains and later was introduced to minority areas in China. It is originated from the instrument Yu of the Han dynasty. In the villages inhabited by ethnic minorities in Guizhou, Hunan and Yunnan provinces and Guangxi Autonomous Region, Lusheng is one of the Musical Instruments especially favored by ethnic minorities. On festivals and festivals, ethnic groups hold various and colorful Lusheng gatherings, playing Lusheng and dancing to celebrate their own ethnic festivals.

1.6.2 Lusheng Culture

Lusheng is a wind instrument commonly played by Miao, Dong and Yao ethnic minorities in southwest China, and is mainly popular in Guizhou, Guangxi and Yunnan provinces. The Lusheng ci, Lusheng dance, Lusheng sacrifice ceremony and Lusheng legends have formed the most extensive and profound part of Miao minority culture -- Lusheng culture. Lusheng culture permeates Miao people's production and life, history and culture, religious belief, and other fields, reflecting Miao people's life attitude, ethnic character, cultural outlook, psychological quality, and ethics, is the symbol of Miao culture.

1.6.3 History and Development

There are several means of the word history. And the means are as follows:

- 1) All the events that happened in the past;
- 2) The past events concerned in the development of a particular place, subject, etc.
- 3) The study of past events as a subject at school or university;
- 4) A written or spoken account of past events;
- 5) A record of something happening frequently in the past life of a person, family, or place; the set of facts that are known about somebody's past life.

History is the past and research described in written documents. Events that occurred before written records were considered historical history. History is a general term, involving past events and memories, discovery, collection, organization, introduction, and information interpretation of these events. The scholar who writes history is called the historian. History also includes the use of narratives to examine and analyze a series of past events and objectively identify the causation of these events. Historians sometimes discuss the subject's research itself, and use it as a "perspective" to discuss the nature of history and its usefulness.

And the word of development also includes many means. The means are as follows:

- 1) the gradual growth of something so that it becomes more advanced, stronger, etc.
- 2) the process of producing or creating something new or more advanced; a new or advanced product;
- 3) a new event or stage that is likely to affect what happens in a continuing situation;
- 4) a piece of land with new buildings on it;
- 5) the process of using an area of land, especially to make a profit by building on it, etc.

Development is a philosophical term that refers to the process of movement and change of things from small to large, from simple to complex, from low to high, from old to new. The cause of the development of things is the universality of the connection between things, and the root of the development of things is the internal contradiction of things, that is, the internal cause of things. Materialist dialectics holds that matter is the substance of movement, movement is the fundamental property of matter, and the forward, rising, progressive movement is development. The root of development is the internal contradiction of things.

1.6.4 Cultural Society

Cultural sociology is an important branch of sociology, from the perspective of sociology to study culture, culture formation, display, change, influence and spread in the society. Culture here is often understood as a set of cognitive meanings. Cultural sociology mainly studies the relationship between culture and society.

The definition of culture has a broad and narrow wind, so the academic circle has been controversial. The more commonly accepted definitions are ideas, norms, handicrafts, symbols, etc.

According to cultural sociology, what these cultural categories have in common is the function of conveying meaning. Therefore, cultural sociology should examine how human societies communicate through cultural factors, and how such communication processes further shape social life. It does not necessarily emphasize only the harmony of communication, but also pays attention to how the conflict of interests is reflected through the cultural process, and how the conflict and struggle between different groups are carried out in the cultural field, which is the characteristic of cultural sociology.

Culture has many functions in social life. Culture is the spiritual link between people and communication, and an important source of a country's vitality, creativity, and cohesion. It has the function of maintaining and consolidating a specific social system, regulating, and maintaining its normal operation.

1.6.5 Current Conditions

Current conditions research mainly refers to the investigation and research on the current Lusheng culture and cultural ecology of the Xiangfen Town of Rongshui county. The research on the Lusheng culture includes: Lusheng culture's social functions, such as economy, education, families, tourism and so on; Lusheng culture's functions, such as belief, ceremony, customs, festivals, performance arts, producing. And the research on material problems of manufacturing equipment includes: manufacturing problems, quality problems, marketing problems, inheriting problems and the problem of dance with playing Lusheng.

1.6.6 Conservation Model

Conservation means to care for and protect against possible harm, destruction, or harmful influences. It makes the connection between human being and Lusheng culture, and even the functions of Lusheng culture. Conservation model is one of the most important methods of in this discipline conservation model is a method to maintain culture, including production aspect, music aspect and performance arts aspect. In this subject, firstly, production aspect, music aspect and performance arts aspect will be used as model elements to analyze the current conditions of Lusheng culture. In addition, through the analysis of the conservation,

we can know the relationship of the Lusheng culture among the aspects of the production, music and the performance of arts.

1.6.7 The Rural Revitalization

The rural revitalization was proposed by President Xi Jinping in his report to the 19th CPC National Congress on Oct 18, 2017 as a strategy. The report pointed out that issues concerning agriculture, rural areas and farmers are fundamental to the country's economy and people's livelihood. The rural revitalization strategy is a comprehensive and systematic plan to solve the problems of "agriculture, rural areas and farmers" in the new era. It is of great application value to clarify the scientific logic and development priorities of rural revitalization in the new era and explore the strategic model of rural revitalization according to local conditions, which will effectively promote the comprehensive upgrading of regional agriculture, the comprehensive progress of rural areas and the comprehensive development of farmers. The implementation of the rural revitalization strategy is of great practical and far-reaching historical significance. Promoting the rural revitalization strategy is an indispensable and important part of China's overall strategy, and it is also the concrete embodiment of building a strong, democratic, civilized, harmonious and beautiful modern socialist country in agriculture and rural areas. Rural revitalization mainly includes five aspects: industrial revitalization, talent revitalization, cultural revitalization, ecological revitalization, and organizational revitalization.

1.6.8 Cultural Symbol

Cultural symbols refer to signs with certain special connotations or special meanings. Cultural symbols have strong abstractness and rich connotation. The Tatu school first put forward the concept of cultural semiotics. Since Saussure put forward the concept of semiotics, semiotics has been continuously developed, from the semiotic study of ordinary meaning to a more detailed and higher level. Cultural semiotics came into being in this development trend. The human world is composed of "objects symbols" and is a cultural world constructed by symbols. Cassirer believes that the fundamental difference between man and animals is that man has the ability to produce and use symbols. Man can transcend the material world by constructing and constantly improving the symbol system, so as to construct a symbolic world and a cultural world. In this cultural world constructed by symbols, human spiritual products such as myth, language, art, and history are all important components of the cultural world. (Ernst Cassirer. *An Essay on Man.*, 2004) The topic will mainly study on the functions of the Lusheng culture by the cultural symbols.

1.6.9 Cultural Ecology

Cultural ecology is a new interdisciplinary subject that applies the method of ecology to the study of culturology. It is a science that studies the resources, environment, state and laws of the existence and development of culture. In 1955, American cultural anthropologist J.H. Steward proposed the concept of "cultural ecology" for the first time, advocating the establishment of specialized disciplines to explore the sources of special cultural characteristics and cultural patterns with regional differences. Since then, more and more anthropologists and ecologists have paid attention to cultural ecology, and gradually formed a new discipline. Cultural ecology is a methodology for understanding how human being adapt to such a wide variety of environments. It represents the ways in which culture change is induced by adaptation to the environments. (Julian H. Steward, 1955) In this subject, the study of

cultural ecology includes the two aspects as follows: 1) people's daily life with Lusheng culture, which mainly study how people conserve the Lusheng culture in production, entertainment and performance arts.; 2) mainly study how does Lusheng culture play its role to connect the villagers relationship in the festivals and customs; 3) mainly study on the relationship between Lusheng culture and the local people under the background of rural revitalization.

1.7 Conceptual Framework

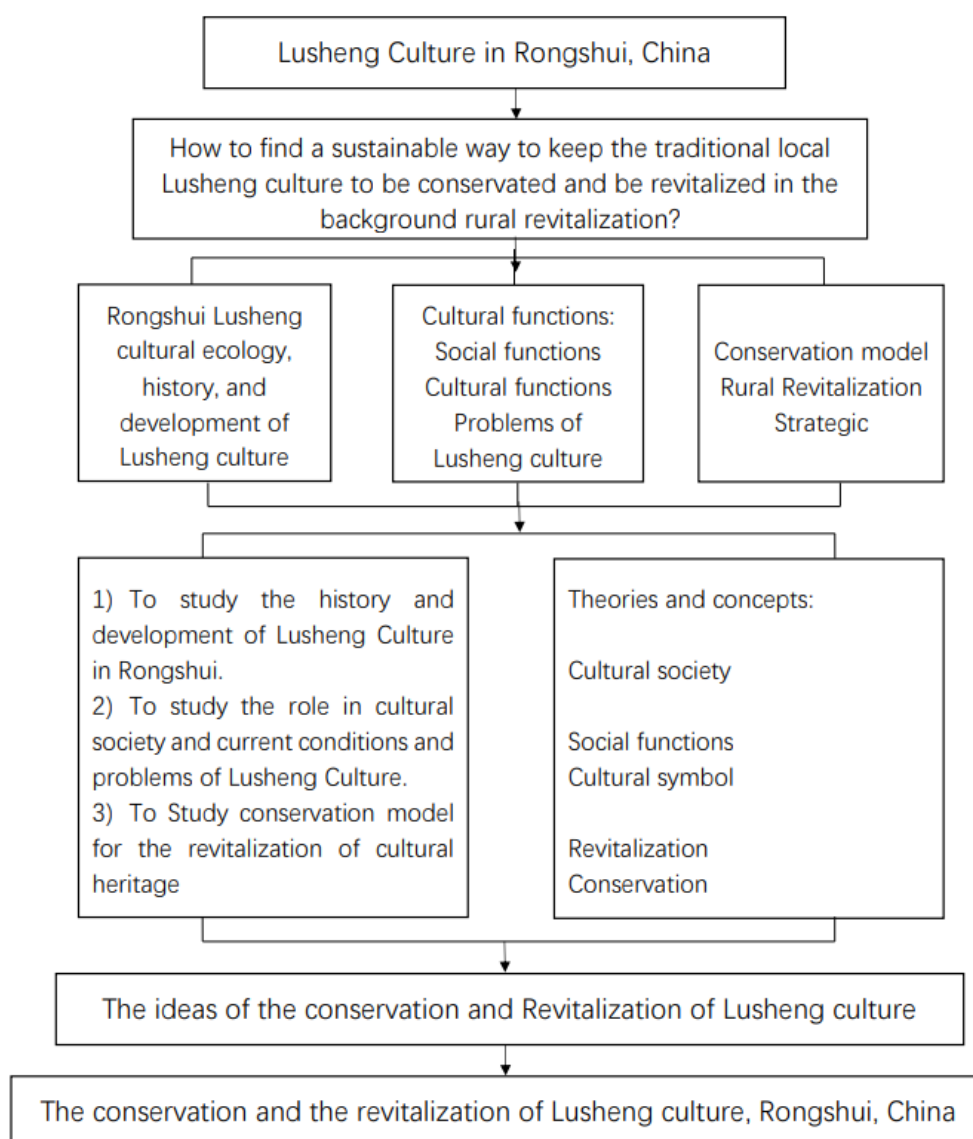


Figure 1 Conceptual Framework

CHAPTER II

LITERATURE REVIEWS

2.1 About Music and Folk Performances

2.1.1 Music

Music is a form of art. Its most basic elements are rhythm and melody, divided into vocal music and instrumental music. The formal elements of music are the means of music expression. Different types of music may emphasize or ignore some of these elements. Music is played with a variety of musical instruments and vocal techniques, which are divided into instrumental music, vocal music and works combining singing and musical instruments.

It is impossible to know when human society began to have music. Nevertheless, long before the emergence of language, humans have known to use the strength of sound to express their meaning and feelings. With the development of human labor, gradually came into being the unified rhythm of labor chant and the shout of transmitting information between each other, which is the most primitive musical prototype: when people celebrate the harvest and share the fruits of labor, they often beat stone and wood tools to express joy and joy.

Music can convey people's emotions and different cultures and ideas, which is an important part of art. Folk music is an important part of national culture, which not only shows the inheritance and development of national culture and related characteristics, but also shows the connotation of national culture and promotes the sublimation of national culture. Theories related to musical anthropology emphasize the connection between human history and cultural phenomena. These theories mainly explore the formation and creation ideas of culture through the study of human behavior. This research model can deepen people's cognition of music connotation, deepen their understanding of specific cultural phenomena, strengthen people's understanding of national culture, and promote the propaganda of national culture.

The theoretical study of Lusheng music is synchronous with the traditional Chinese music theory, which has the characteristics of academic history from simple description to ethnological study and then to musicology and ethnological study. The study of Lusheng music theory about the nature of musicology in China started relatively late in the 1950s. However, the study of Lusheng music has a long history in China. Lusheng and its music and dance activities are recorded in all kinds of ancient Chinese historical books, Chronicles, literary travel notes and poems in southwest China.

Lusheng has unique social significance in the historical development of Miao people's music culture. Lusheng music is the representative of Miao spiritual culture. It has a long history and is still not exhausted after a long time. From the perspective of emotional expression, Lusheng music has two types. First, it is a "happy face of emotion", which is common in all performance opportunities and has the same melody as that of general music. It exists in any region and is reflected in all Miao Lusheng music. Second, it is a unique way of expression of Lusheng music, that is, some Lusheng tunes played in specific circumstances have "specific" emotional content. It can contain sentences and vocabulary like the language of lyrics.

2.1.2 Folk Performance

Performing art refers to the art of shaping, conveying emotions and emotions through people's singing, performance or human actions and expressions, so as to express life. Sometimes acrobatics, crosstalk and magic are also included in the performing arts. The traditional performing arts in intangible cultural heritage include folk music, folk dance, traditional drama, Quyi and so on.

China is a multi-ethnic ancient civilization with a long history and splendid culture. For thousands of years, the people of all ethnic groups have created hundreds of performing art forms in the long-term labor and struggle. Each art form has many different genres and styles, with different shapes and colors. It is a gorgeous and dazzling art treasure house. Chinese opera, puppet show, shadow play, acrobatic performance, Chinese folk music, Chinese Quyi, dance and drama of ethnic minorities are all fine works of Chinese traditional performing arts.

All these colorful forms of performing arts are the inexhaustible source of artistic exchanges between China and foreign countries. As early as 2000 years ago, China had cultural exchanges with foreign countries. To seek and spread cultural knowledge and friendship, people have praised the good stories of our ancestors today. After birth of P.R. China, the government attached great importance to foreign cultural exchanges, formulated the principles and policies of making the past serving the present and foreign things serving China, and established a special management organization to carry out foreign cultural exchanges through various channels, writing a new glorious chapter in the history of Chinese and foreign cultural exchanges.

Traditional performing arts are the summary of people's production and life experience in a specific historical period. The culture contained therein fully reflects the wisdom of our ancestors, and the inheritance and development of traditional performing arts is an important part of China's contemporary cultural construction. As an ancient minority in China, the Miao minority has excellent types of traditional performing arts and profound cultural heritage, and its Lusheng performance is unique. For example, the ceremony contained in it is not only the traditional performing arts, but also the concentrated embodiment of national concept, primitive religion and ancestors' production and life culture. Therefore, many characteristics of traditional rituals are still retained in the Lusheng performance of the Miao minority. However, this study believes that such inheritance cannot be simply retained directly, but should be transformed from the perspective of developing contemporary cultural industry, to make it an art form that can enrich contemporary people's spiritual and cultural life.

As a cultural form created by our ancestors, traditional performing arts are based on the original way of production and life. With the transformation of people's way of production and life, especially the impact of foreign culture, the living soil of excellent traditional performing arts such as Miao 's Lusheng traditional performance is gradually eroded, and its cultural content is gradually unable to adapt to the spiritual life of contemporary people. Therefore, it is urgent to think about the transformation of its contemporary value and make the choice of path.

2.2 Lusheng Culture

Lusheng is one of the most popular bamboo harmony playing instruments of Miao Minority in China. It is called "Gei", "Ga" or "Gan" in Miao language. Its

timbre is bright and thick, and its forms are diverse. It has become a "symbolic instrument of Miao minority". As early as 2000 years ago, it spread in Hunan, Guizhou, Yunnan and Guangxi in China, and even Laos, Thailand and Vietnam in Southeast Asia. Lusheng plays an important role in the life of the Miao people. Whenever there are festivals or weddings, the Miao people play their Lusheng to celebrate or mourn the dead. It has become a folk custom of the Miao people for thousands of years. It can be said that Lusheng is an important part of Miao culture. The Miao's Lusheng making technique, as a handicraft technique, has been highly valued by the state and was included in the first batch of national intangible cultural heritage list on May 20, 2006.

2.2.1 The Origin, Production and Performance of Lusheng Culture

2.2.1.1 Origin

According to the records of "the dance of Song and Sheng" in the book of songs, it was possible to use Sheng instruments as early as the Yin and Shang Dynasties. According to a brief history of the Miao, the earliest musical instrument of the Miao is Lusheng, and Lusheng melody is one of the earliest music of the Miao. Zhou Qufei of the Southern Song dynasty recorded in the answer of Lingwai Daida: "the system of Lusheng is shaped like an ancient flute. It is made of bamboo, with one vertical and eight horizontal, and one blow for eight, making the sound of Yiga" (Liushuang Xiao, 2019)

In the Ming Dynasty, the name of Lusheng as a musical instrument has been clearly recorded in the literature. In the Unofficial History of Nanzhao written by Ni Yu, the ethnic Miao in Central Yunnan "danced on the first moth every year, the male plays Lusheng, and the female rings the bell, sings and dances side by side all day". Lu Ciyun, lived in Qing Dynasty, described in detail the shape of Lusheng and the scene of men and women of Miao playing Lusheng when they "jump the moon": "(male) holding Lusheng. The six pipes of Lusheng are made into two feet. Many Shengs being blown and sung, the hands soar, the feet soar, the legs turn back, and the spirit swings. At the beginning, they want to pick up and leave. They fly less and soundly, and the cross gallop away quickly."

2.2.1.2 Production

Lusheng has strict structure and special material and process requirements in production. Lusheng is generally composed of three parts: Sheng pipe, Sheng bucket and reed. The production of Lusheng generally includes the following steps: Select "Lusheng bamboo". Lusheng of Miao is usually made of old bamboo that has been used for more than three years. In order to make an ideal Lusheng, bamboo harvesting pays great attention to seasonality. Most of them pick "Lusheng bamboo" after October of the lunar calendar and before the beginning of spring every year.

Reed making. The reed is mostly made of sound copper. The book "a series of talks on Weijiao" contains "a Pao on the long pipe, a spring in the middle of the short pipe, which is made of sound copper and burned with fire all the time, which is also ancient." First, draw the length and width of the reed on the ring copper with a pen, draw the outline line of the reed tongue, then chisel it through with a small chisel, file off the burr, and put it into the fire for heating. When about 70% or 80% of it is red, gently clamping the tongue frames on both sides in the fire with a hooknose

pliers to narrow the gap. To achieve the purpose of small gap without excessive air leakage, and then quickly take it out of the fire and draw water again to reshape the hardness and elasticity of the copper. The sound quality of the reed made in this way is particularly crisp, loud, pleasant and energy saving. Master Mo said that they used copper materials cut from newly bought gongs to make reeds.

Sheng bucket production. Sheng bucket is also named air box, which is made of cedar, pine or Wutong wood. The best is Chinese fir, the texture is straight, the texture is soft, and the scar is less. The appearance is spinning mallet, 46 cm to 56 cm long, 4 cm to 9 cm wide, and 3.5 cm to 8 cm high. The thin end is connected to a bamboo tube with a length of 15 centimeters or about 1.8 centimeters outside. When making, break the whole blank into two parts, dig out the inner chamber respectively, glue it after it is installed into the Sheng pipe, and hoop the outside with thin strips for five to seven circles. The processed air box is light yellow and applied with tung oil. It has exquisite appearance and clear wood grain, so it is known as "golden Lusheng".

Sheng tube production. It is mostly made of white bamboo. The bamboo diameter of white bamboo is thin, the bamboo joint is long, the thickness is uniform, and the bamboo wall is thin. The size of the pronunciation tube is determined according to the pitch. The higher the sound, the thinner and shorter the tube. The lower the sound, the thicker and longer the tube. It is usually about 1.2 cm in diameter and 40 ~ 50 cm in length. It is a good material for making Sheng pipes. When making, wash and dry the bamboo, and chisel the bamboo joint to the tip. Block the bottom tightly, cut a rectangular opening at the appropriate position at the lower end of the bamboo pipe, place the cast reed at the bamboo opening of the pipe, and seal the edge with wax to prevent air leakage. Each bamboo pipe should be drilled through an eye, which can be pressed with the sound when playing.

Resonance tube. The resonance tube is a bamboo tube set on the upper end of the Sheng tube, which can significantly increase the volume. It is mostly made of Moso bamboo, which varies according to the pitch. The use of resonance tube is a major feature of Lusheng of Miao minority. According to the resonance principle, the Miao people install a resonance tube on the upper end of each pronunciation tube, so that the volume is significantly expanded with loud sound, beautiful timbre. The timbre is rich and changeable.

Tuning. After a Lusheng is made, the most important thing is to test, that is, listen to the sound. Listening to the sound depends entirely on the producer's own experience and a pair of ears to judge whether the tone is accurate, which requires that the producer himself is a master of playing Lusheng.

2.2.1.3 Performance

Lusheng, as a wind instrument, has different playing methods. Some players dance while blowing, and the dancing posture is light and cheerful; Some can even play head and hand handstands or somersaults, with thrilling and moving movements; Sometimes, two people who play Sheng dance to each other, and they dance together in a big circle; Sometimes Lusheng is only used as accompaniment. People form a big circle and change the formation and dance movements according to the changes of Lusheng music and the command of the player.

2.2.2 Sacrifice

Lusheng is an important educational tool in the sacrificial activities of Miao minority. Playing Lusheng can "express the meaning with tone and speak with

sound", which not only creates a solemn and solemn atmosphere, but also a magic tool of "psychic function". Whether it is mourning or exorcising ghosts to worship ancestors. Lusheng plays a simple and clear "Lusheng words", not the mysterious spell words we usually hear. Lusheng has the dual identity of a wizard and an old stronghold. Not only "channeling", but also "channeling", which evolves a mysterious idea and behavior (sacrifice) into a straightforward educational activity. It is a humanized "artifact" that allows the Yin and yang to have a direct dialogue.

On funeral occasions, Lusheng broke through the barrier of Yin and Yang, communicated people's feelings, and used its "words" to reach ghosts and gods. After the death of the elderly of Miao minority, the following procedures are performed: sleeping on the couch, dressing, entering the coffin, receiving the drum, hanging the drum, sacrificing, delivering the animals, and sending them to the end. The procedures include soul receiving, reposing, soul summoning, sacrifice, sacrifice and sending the animals to the end. There is no Lusheng language with specific content, and the drums are used to play together.

2.2.3 Education

In the traditional life of Miao society without words, 12-year-old boys must learn to play Lusheng. It is not only because Lusheng is used in sacrifice, entertainment, courtship, marriage, festivals, and other occasions, but also through learning Lusheng - reciting Lusheng songs and memorizing Lusheng words to obtain knowledge and the truth of life. Each Lusheng Ci has a clear and stable tune, and the content is very extensive, including historical legends, production knowledge, love and marriage, social morality, rural rules, and folk customs. For example: "when applying green manure, we should be serious, seed carefully, fertilize first and then plant, and harvest carelessly and mistakenly".

Lusheng Ci is a special historical and cultural phenomenon of the Miao people. It is a precious cultural heritage of the Chinese nation and reflects the social consciousness of the Miao people in a specific historical period. The emergence and transmission of Lusheng Ci from generation to generation is a social and cultural ideology created by the Miao people for survival, continuation, and development. Therefore, Lusheng Ci of Miao minority is not only an important word-of-mouth document for us to study Miao society, but also a precious cultural heritage of the Chinese nation.

2.2.4 Custom

Miao traditional festivals are very rich. The socialized gathering activities provide a wide social soil for the application of Lusheng, and promote a relatively stable organizational foundation and performance form. There is "Lusheng monument" recording: "I thought that blowing Sheng and dancing under the moonlight is a legitimate entertainment that has been widely spread among Miao people for thousands of years. On the first month of the New Year, all localities have gradually held it in order to celebrate the New Year with entertainment, and it is a good time for Miao people to get spouse freely. This not only shows the long history and tradition of Miao people's gathering custom, it also reflects the isomorphic relationship between ethnic minority music cultural tradition and ethnic social structure.

2.3 Knowledge of Cultural Conservation and Restoration

With the rapid development of China's society and economy, the accelerating process of industrialization and urbanization, coupled with the impact and influence of modern culture, the excellent traditional village culture is gradually declining, and the protection of the excellent traditional village culture is imminent. In 2020, the country announced that poverty eradication, consolidating the achievements of poverty eradication and coordinated development with Rural Revitalization are the basic conditions for promoting rural economic and cultural development. Rural Revitalization is a major task to realize the great rejuvenation of the Chinese nation. The Rural Revitalization Strategy includes "five aspects of revitalization", namely industrial revitalization, talent revitalization, cultural revitalization, ecological revitalization, and organizational revitalization. Culture is the link to maintain the survival of a nation. The protection of culture is the self-protection of a nation. The times are developing, but the traditional culture is gradually disappearing. The protection of traditional village culture is imminent, and reasonable protection measures are the basis for the realization of cultural protection, the premise of cultural prosperity and development, and the guarantee of cultural confidence.

The construction of Rural Revitalization is not only the construction of material civilization, but also the construction of spiritual civilization. Cultural revitalization is the backbone of Rural Revitalization. It can effectively unite people and jointly build a beautiful countryside. Culture is the soul of a beautiful village and the essence of Rural Revitalization. In 2021, Rural Revitalization Bureaus have been established all over the country. Excellent traditional culture should also be further developed in the context of Rural Revitalization to meet people's spiritual life, to protect and develop traditional culture, which is the real Rural Revitalization.

2.3.1 Protection of the Cultural Core

In his study of cultural ecology, Steward put forward some important concepts, such as cultural core, cultural type, and social and cultural integration level and so on. Steward believes that cultural characteristics are formed in the process of gradually adapting to the local environment. In any culture, some cultural characteristics are more affected by environmental factors than other cultural characteristics, which is called the cultural core. The cultural core has unique characteristics. The cultural core is the decisive factor of the cultural system. Steward divides the decisive factors of the cultural system into core system and peripheral system. The core system includes technical economy, social system, and ideology. Rongshui Miao Autonomous County has its own set of material culture and intangible culture system. The material culture includes Longbao Grand Canyon, shuanglonggou, Longnvgou, Zhenxianyan, Yejia old house, Laozi Mountain, etc. the intangible culture includes Miao Xiu technology, traditional stilted building construction technology, Lusheng production technology, Miao's silver jewelry production technology, Lusheng and Horse Fighting Festival, Miao's New Year Festival, etc. These cultural projects together constitute the cultural system of Rongshui Miao Autonomous County, while intangible culture is the unique cultural characteristics of Rongshui Miao's village and the cultural core of Rongshui.

2.3.2 Protection of Lusheng Culture

Lusheng culture of Miao people is an important part of Miao's culture. It is a wonderful flower in the cultural garden of the Chinese nation and even all

ethnic groups in the world. It has distinct artistic characteristics and strong artistic vitality. Therefore, we must take practical and effective measures to vigorously develop the Lusheng culture of Miao people and let it play a greater role in promoting its own development, especially the development of national tourism and culture.

2.3.2.1 Protection

Firstly, Regulations on the Protection of Ethnic and Folk Culture should be formulated, promulgated, and implemented to protect the ethnic and folk culture and art by legal means and strengthen legislation so as to effectively protect, develop and utilize ethnic and folk culture projects such as Lusheng of Miao.

Secondly, the state should allocate necessary funds to collect, collect and sort out the material objects and materials of Miao Lusheng culture, and publish corresponding books. For example, the content of Miao Lusheng poetry and music is quite rich, which can enlighten the most important and valuable part of Miao culture. But now fewer and fewer old people know Lusheng Ci and Qu, and not many young people know it. Therefore, we must organize human, material, and financial resources as soon as possible and make great efforts to comprehensively collect and sort out the materials of words, songs, and dances of Lusheng culture of Miao minority, compile and print them into volumes and keep them for a long time. The Lusheng culture should be popularized, while the Lusheng culture should be popularized, and the Lusheng dance team should be established effectively.

2.3.2.2 Improvement

As a form of national culture and art, if it is not improved and developed, it is in danger of extinction. Therefore, the artistic level of Lusheng of Miao must be greatly improved through creation and cultivation. Creating and rehearsing some large-scale literary and artistic programs is an important means to improve the literary and artistic level in an all-round way, so as to improve and develop the awareness of Miao's Lusheng culture, talents, technology and performance skills of Lusheng culture. At the same time, we should continue to carry out various forms of Lusheng culture seminars, constantly explore the development law of Lusheng culture, guide and improve Miao's Lusheng culture with theory, so as to make it develop faster at a higher level, making Lusheng culture more rich, vivid and perfect.

2.3.2.3 Promotion

The Lusheng culture of Miao is a beautiful flower. However, the social status and influence of the Lusheng culture of Miao have not reached its due height owing to the long-term limitations of many conditions and insufficient publicity. Therefore, it is necessary to strengthen the publicize and promote the excellent Miao's Lusheng culture.

Firstly, continuing to host Lusheng festivals at all levels is an effective way for Lusheng culture to move towards the whole country and the world, so as to make Lusheng culture stand on its own in the forest of national cultures in the world and usher in a good opportunity.

Secondly, a large number of newsreels, feature films and documentaries of Miao's Lusheng culture should be made, broadcast and publicized by TV stations at all levels and all over the country, and the publication of "Miao's Lusheng Culture" should be established to comprehensively, extensively and deeply publicize Miao's Lusheng culture.

Thirdly, vigorously organize the Miao's Lusheng Art Troupe to give exchanges and performances in various places, so that the Miao culture can be displayed in front of the world. In addition, the excellent cultures of extraneous ethnic can be absorbed to enrich themselves, so as to achieve faster and better development.

Through the above analysis and advocacy, it is of great historical and practical significance for more Miao compatriots to pay more attention to the Lusheng culture, save the Miao culture and inspire the national spirit, which is of great significance for promoting the civilization construction of social spirit, flourishing the ethnic culture of the world and promoting human civilization.

2.3.3 Ways to Revitalize Traditional Culture

Economic development is the driving force of cultural revitalization. The economic foundation determines the superstructure. The protection of traditional culture can only be realized by taking the economy as the foundation. Without the economy as the foundation, the best protection policies and measures cannot be implemented the protection of traditional culture. Lusheng culture is a relatively early traditional culture listed in the national intangible culture list, and its tourism development early. With the support of Rural Revitalization and traditional protection, Rongshui Miao Autonomous County also actively promotes local economic development under the background of the country's realization of a well-off society in an all-round way. Traditional Lusheng cultural tourism can also be developed by taking the opportunity of building Rongshui global tourism to promote cultural revitalization in the context of Rural Revitalization, to promote the development of traditional Lusheng tourism and increase people's income. In addition, it can promote the sustainable and stable development of traditional Lusheng culture, keeping pace with the times, further realizing the prosperity and development of culture, and making cultural revitalization achieve sustainable development.

The establishment and improvement of legal system is the guarantee of cultural revitalization. In 2020, the country declared poverty alleviation and people entered a moderately prosperous society in all respects. In 2021, rural revitalization bureaus were set up at the central and local levels. After three rounds of deliberation, the rural revitalization Promotion Law was adopted at the 28th session of the NPC Standing Committee on April 29, and officially put into effect on June 1. Since the establishment of the Law on Rural Revitalization and Promotion, basic and comprehensive laws have taken root in agriculture, rural areas and farmers, ensuring stable fundamentals, stable expectations, and long-term benefits. Rural revitalization of the promotion law focus on increasing farmers' income, improving farmers' living standard, improving rural civilization, such as central task. It makes clear provisions on the general objectives, general policies, and general requirements of rural revitalization, and fixes the important principles, important systems and important mechanisms that must be followed in the implementation of Rural Revitalization Strategy. In addition, it also clarifies major issues such as where, how and with whom to go in rural revitalization, which has become a well-deserved important tool of the rule of law for agriculture, rural areas, and farmers. To revitalize the traditional Lusheng culture, we must rely on the Rural Revitalization promotion law as an effective legal system guarantee.

Network publicity is a tool for the revitalization of rural culture. Modern society is different from the previous society. Modern society is a knowledge

economy society, and modern society is a network information society. We also live in the virtual space of the network. It can be seen that the network has become an important tool in modern social life. TikTok: our cultural tourism used to be people's personal experience, but modern information society is quite different. For example, Kwai, fast, beep, micro video and other major network videos, people often comment on APP: one day at home, you can see all the tourist attractions around the world. The revitalization of traditional Lusheng culture should also rely on major online video apps to publicize through pictures and small videos, so as to create colorful rural cultural tourism, so that those who are busy at work and have no time can also carry out cultural tourism in virtual space through online tools, so as to improve people's civilization and promote the revitalization of traditional culture.

Rural revitalization requires talent to revitalize. Talent revitalization is the gravitational force of cultural revitalization. All development must be people-oriented and people-centered, and all development is for the people. Rural revitalization is a certain development in rural areas. In addition to industrial revitalization, cultural revitalization, ecological revitalization, and organizational revitalization, rural revitalization also requires talent revitalization. Talent is the foundation and the traction of cultural revitalization. Only people can strengthen the protection of traditional villages and traditional culture. Therefore, it is necessary to improve the construction of the rural talent team, actively cultivate talents that can be used and retained, or be good at attracting outstanding talents from outside the countryside to the countryside for rural construction. In terms of cultural revitalization, actively introduce outstanding talents with related majors, such as intangible cultural heritage majors, ethnology majors, folklore majors, tourism management majors and other related professionals. Because professionals cannot only promote the protection and inheritance of traditional culture vertically, but also promote the prosperity and development of traditional village culture horizontally.

2.3.4 Conclusion

Throughout many traditional cultures, in their cultural protection, the protection of traditional culture is almost the same. Although everyone talks rhetorically about various protection measures, it seems that the effect of protection is not obvious, and many excellent traditional cultures are also gradually disappearing, resulting in the decline of many traditional cultures. Lusheng culture not only has historical and cultural value, but also has practical significance. Lusheng culture is often the symbol of the core of Miao traditional culture and the key content of cultural protection and inheritance. The inheritance of the essence of Lusheng culture is the key to the protection of traditional Miao culture.

2.4 Region Profile

2.4.1 Guangxi Zhuang Autonomous Region Profile

In February 1950, Guangxi People's Government was established in Nanning. In March 1958, Guangxi Zhuang Autonomous Region was founded, marking a new historical stage of ethnic unity and progress and rapid economic and social development in Guangxi. Guangxi is located in the south of China, bordering Guangdong province in the east and Yunnan province in the west. Guizhou province in the northwest and Hunan province in the northeast. Guangxi faces Hainan province across the sea. It borders the socialist Republic of Vietnam in the southwest.

In 2017, Guangxi had 48.85 million permanent residents, accounting for 3.51 percent of the country's total. Guangxi is an autonomous region where many ethnic groups live in compact communities. There are 12 ethnic groups living in Guangxi, such as Zhuang, Han, Yao, Miao, Dong, Mulan, Maonan, Hui, Jing, Yi, Shui and Gelao, and 44 other ethnic groups, such as Manchu, Mongolian, Korean, Bai, Tibetan, Li, Tujia and so on. Miao people are mainly distributed in Rongshui Miao Autonomous County and Longlin, Longsheng, Sanjiang, Nandan, Huanjiang, Ziyuan and other counties (autonomous counties). The Miao population in Rongshui Miao Autonomous County is the largest, accounting for about 40% of the Miao population in Guangxi.

In 2017, Guangxi's GDP reached 2,39,625 billion yuan, an increase of 7.3% over the previous year, among which the added value of the primary, secondary and tertiary industries increased by 4.1%, 6.6% and 9.2% respectively. Government revenue increased by 6.1%. The added value of industries above designated size increased by 7.1%. Fixed asset investment rose 12.8%. Total retail sales of consumer goods increased by 11.2%. Total imports and exports increased by 22.6%, with exports up by 22.3%. The targets for energy conservation and emissions reduction were met. Per capita disposable income increased by 7% in real terms. The per capita disposable income of urban and rural residents rose by 5.7% and 8.1% in real terms respectively. The consumer Price Index rose by 1.6 percent. The number of poor people in rural areas decreased by more than 950,000 persons.

2.4.2 Rongshui County Profile

Rongshui Miao Autonomous County is subordinate to Liuzhou City, Guangxi Zhuang Autonomous Region. It is located in the north of the autonomous region and the eastward extension of Miaoling mountain on Yunnan Guizhou Plateau. Rongshui borders Rong'an County in the East, Liucheng County in the south, Huanjiang County in the west, Luocheng Mulao Autonomous County in the southwest, and Congjiang County in Guizhou Province in the north. The terrain of the county is high in the middle and low around. The Midwest and southwest are Zhongshan areas. The southeast and northeast are low mountain areas, and the south end is hilly karst area. Rongshui town is located at 109 ° 14 'east longitude and 25 ° 04' north latitude. It is 380 kilometers away from Nanning, the capital of the autonomous region, covering an area of 4665 square kilometers. In 2018, it had a population of 522,694, including 396,879 Miao, Yao, Dong, Zhuang and other ethnic minorities.

The main tourist attractions are Beijiang, Yuanbaoshan, Zhenxian Rock, Laozi Mountain, Longnv ditch and Yubu Village tourist area. Local specialties are mainly glutinous rice pomelo, "Sanfang Aromatic Duck", Yuanbaoshan tea, Chongyang bamboo shoots, Chongyang wine, mushrooms, fungus and so on.

Rongshui Miao Autonomous County includes 7 towns: Rongshui Town, harmony Town, Sanfang Town, Huaibao Town, Dalang Town, Dongtou town and Yongle Town; 13 townships (including 2 ethnic townships): Dalian Township, Liangzhai township, Gongdong township, Hongshui township, Baiyun township, Tonglian Yao township, Wangdong township, Gandong township, gunbei Dong Township, Xiangfen township, Sirong township, Antai Township and Anyuan township.

2.4.2.1 Natural Geographical Environment

Rongshui county is mountainous, with complex geological structure and crisscross mountains and gullies. It is the transition zone between Hunan Guangxi hilly plain and Yunnan Guizhou Plateau. There are Jiuwanshan Nature Reserve, Yuanbaoshan Nature Reserve, Sijianshan giant salamander Nature Reserve and Gunbei Laoshan Water Source Forest Reserve in the county. The terrain is high in the middle and low around. The Midwest and southwest are Zhongshan Mountains, with 57 peaks above 2500 meters above sea level. The southeast and northeast are low mountains, and the south is hilly karst area. The soil is mainly two kinds, red soil and yellow soil. In addition, the dry land soil is mostly red soil and brown soil. Common vegetation includes arrow bamboo, fir, pine, moso bamboo, Tung wood, vertebral wood and other tree species, as well as wild peony, azalea, Miscanthus and other plants. The territory is densely covered with rivers and rich in water resources. Rich in forest resources, good vegetation and rich in wood. The beautiful scenery along both banks of the river has the special advantage of developing tourism.

2.4.2.2 History

Rongshui County belonged to Baiyue in ancient times. It belonged to Guilin County in Qin Dynasties. In the sixth year of Yuanding period in the Han Dynasties (BC 111), it belonged to Tanzhong in Yulin County. In the third year of Jianyuan reign of the Southern Qi Dynasty (AD 481), Qixi county and Qixi county were established, and the prefectures and counties were all located in Rongshui town. In the first year of Datong in Nanliang Dynasty (AD 535), Dongning Prefecture was set in Shuidong, the county seat. Qi Xi county was abolished in the early Sui Dynasty. In the 18th year of Emperor Wen's reign (AD 598), Dongning Prefecture was changed to Rongzhou, and Qixi county was changed to Yixi county. In the second year of Daye (606), Yang Di canceled Rongzhou and merged Yixi County into Shi'an County. In the fourth year of Wude of the Tang Dynasty (621), Rongzhou was reestablished, governing four counties: Yixi, Wuyang, Huangshui and anxui. In the sixth year of Wude (623), Yixi County was changed into Rongshui County (the beginning of Rongshui's name). In the first year of Tianbao (742), Rongshui County was changed to Rongshui prefecture, and in the first year of Qianyuan (758), Rongzhou was restored. During the Five Dynasties period, Rongzhou was still established, governing Rongshui county.

Rongzhou belonged to Rongshui County in the third year (997) of Zhidao in Song Dynasty, and Chongning was first set up in Qingyuan Junjiedu. The first year of Dagan (1107) it was Qiannan road Shuaifu. The third year of Dagan (1110), it was the lower governor's office.

The Yuan Dynasty set up an appeasement department. In the sixteenth year of Zhiyuan (1279), the Rongzhou General Manager's Office was established. In twenty-two years (1285), it was reduced to Sanzhou. In the second year of Ming Hongwu (1369), Rongshui County was canceled and merged into Rongzhou. In the tenth year (1377), the state was reduced to a county (called Rongxian), which belonged to Liuzhou Prefecture.

In the Qing Dynasty, the name of Rongxian remained unchanged, and it belonged to Liuzhou Prefecture.

During the period of the Republic of China, it was still called Rongxian County, and it was successively affiliated to Liuzhou Prefecture (1912),

Liujian Dao (1913), Liujian District Administrative Supervision Committee (1926), Liuzhou Militia District (1930), Liuzhou Administrative Supervision District (1934), the fourth administrative region (1940), the second administrative region (1942), the fifteenth administrative region (1949).

Period of the People's Republic of China: From 1949 to July 1952, Rongxian County belonged to the Liuzhou Special Area. In July 1951, the Rongxian People's Government moved from Rongshui Town to Chang'an Town. Rong'an County was established in September 1952.

In November 1952, Damiaoshan Miao Autonomous Region (county level), a special area of Yishan, was established, mainly in the Central District of former Rong County, including zhongzhai, Gandong, Sanfang, Wangdong and Gunbei now drawn from Luocheng County and Dalang, Baiyun, Hongshui and Gongdong drawn from Sanjiang County. In 1953, Danian Township, An'li Township of Congjiang County, Guizhou Province, Hemu, and Yongle Townships of Rong'an County were merge into the Damiaoshan Miao Autonomous Region.

The Damiaoshan Miao Autonomous Region renamed the Damiaoshan Miao Autonomous County, a Yishan area in 1955. (It has been in Liuzhou since 1958.)

It was renamed Rongshui Miao Autonomous County (a part of Liuzhou area) in 1965. In November 2002, Rongshui Miao Autonomous County under the jurisdiction of Liuzhou city.

2.4.2.3 Geography and Climate

2.4.2.3.1 Geography

Rongshui Miao Autonomous County is in the north of Guangxi, on the west bank of the middle reaches of the Rongjiang River. The geographic coordinates are 109°15' east longitude and 25°25' north latitude. The administrative area covers an area of 4,624 square kilometers, with Rong'an County in the east, Luocheng and Liucheng in the south, Huanjiang in the west, Congjiang County in Guizhou Province in the northwest, and Sanjiang County in the northeast and north. Rongshui Town, the county seat, is 120 kilometers away from Liuzhou City, with convenient transportation. Rongjiang River connects Rong'an and Sanjiang to Guizhou Province in the north, and connects to Guangzhou through Liuzhou and Wuzhou in the south. The Zhiliu Railway connects Hunan and Hubei provinces, and highways lead in all directions.

2.4.2.3.2 Climate Characteristics

Rongshui County is located north of the Tropic of Cancer and has a typical mid-subtropical monsoon climate. The climate is mild throughout the year, and rainfall is abundant but unevenly distributed, with rainy summers and dry winters. The multi-year average temperature is 19.4°C, the annual average sunshine is 1616.9 hours, and the multi-year average frost-free period is 322 days. The annual average rainfall is 2194.6 mm. The annual average evaporation is 1462.6 mm. And the annual average relative humidity is 79%. It is characterized by dryness and little rain in spring and autumn, wet and rainy summer, and dry and cold winter.

2.4.2.4 Miao Culture

Miao culture is an important part of Guangxi's traditional folk culture of ethnic minorities, and constitutes the focus and characteristics of Guangxi's folk customs and folk culture as a multi-ethnic development province. The Miao

minority has a history of thousands of years and has preserved a rich and unique ethnic culture since ancient times. Rongshui is currently the largest Miao inhabited area in Guangxi and a county with the largest population and folk culture, and retains some complete origins and traditions of Guangxi Miao folk culture. This research focuses on the Miao people's clothing, food, housing, transportation and spiritual civilization construction in Rongshui Miao Autonomous County, Guangxi.

2.4.2.4.1 Explanation of the Connotation of Miao Culture

Rongshui Miao culture is a valuable experience and ideological inheritance that has survived the test of the natural environment, which it contains rich connotations and precious wealth.

2.4.2.4.1.1 Ethnic Characteristics and Place of Residence

Most of the Miao people live in the mountains, where the available living resources are very limited. Affected by the climate and topography, the ancestors of Miao people relied on terraced fields and rice cultivation to obtain plants and meat from the mountains. The local climate is hot and humid, so add hotter and sourer to the diet to enhance the taste and remove moisture from the body. In order to prevent the wooden buildings from being corroded and gnawed by insects, such as ants, the surface of the building is coated with a layer of Tung oil, which is a folk feature derived from natural selection.

2.4.2.4.1.2 National Characteristics Reflect Spiritual beliefs

Miao costumes are the best embodiment of this connotation. The Miao minority costumes are exquisite in workmanship and complex in decoration, including the witch culture and totem culture with Miao characteristics. The Miao people do not have words, and the plant and animal patterns on their clothing are symbols used to record the culture of their ancestors. The original beauty of the Miao costumes also symbolizes the breakthrough of the Miao witch culture against the traditional Han Confucian culture. It is not following the rules but daring to innovate boldly, which is different from the implicit expression and tends to face the pursuit directly, which well reflects the character of the Miao people. At the same time, belief plays a role in moral norms for the Miao people, such as advocating respect for nature and treating animals kindly, so that the Miao people can achieve long-term harmony with nature.

2.4.2.4.1.3 Excellent Folk Culture Keeps Pace with the Times

The development of Miao folk culture in Guangxi produced and grew in the process of constantly adapting to the natural environment and excellent regional folk culture. This means that the development of excellent Miao folk culture in Guangxi contains great cultural inclusiveness and strong adaptability. At the same time, it has not been assimilated by other excellent traditional cultures. This traditional cultural connotation and concept of "harmony but difference" is an important basis for the development and preservation of the excellent folk culture of Miao minority in Guangxi.

This can give us some inspiration for thinking in the modern society that develops together with the cultures of all ethnic groups around the world. When facing the spread and influx of new foreign cultures, we must correctly pose ourselves, and we must not forget while accepting new things. The excellent traditional culture of the nation, that is, cannot blindly resist the exchange with foreign cultures, learn to correctly distinguish the cultural essence and dross, make a

reasonable adaptive development of the national culture, and consciously inherit the characteristic traditional culture. It is the correct way for ethnic culture not to be overwhelmed by external strong culture.

2.4.2.4.2 Classification of Miao Culture

2.4.2.4.2.1 Miao Costume Culture

The Miao minority costumes have obvious regional characteristics: the fabrics of the costumes are mostly silk, cotton or mixed fabrics, and the men's costumes are mainly dark fabrics such as gray and blue, and a red headband is wrapped around the head. It is worth mentioning that there is a traditional Miao folk custom in Rongshui. If a Miao man has set a marriage, a red flower belt will be exposed around the waist of a Miao woman.

2.4.2.4.2.2 Miao Food Culture

The local Miao people are mainly engaged in farming and animal husbandry. The most important food crops are self-grown rice and wild food. It is common to divert water to grow rice, mainly because it is directly affected by factors such as geographical climatic environment and natural climatic conditions. Most of Miao people live in the mountains. They can fully explore the various delicacies bestowed by nature. The food is prepared in various ways, and it is very particular about using different preparation methods to fully exploit the taste and flavor of the ingredients. The Miao people like the hot and sour taste. A kind of hot and sour soup is very popular with the local Miao people, which is directly related to their ability to make sauerkraut.

They usually wash and dry vegetables such as cabbage, cutting them finely, put them in various seasonings such as salt water, rice soup, chili, glutinous rice flour, and spicy noodles. After mixing well, marinate them in the altar. In winter, you can eat vegetables directly took out from the altar. In summer, you can eat them directly too. As a side meal, it is convenient, delicious, and good for the body. In addition to eating, drinking culture is also an important branch of the local Miao traditional folk culture. Both male and female of the Miao people like drinking and are particularly good at making wine. The Hakka people of the Miao are generous in character, hospitable and warm. During the New Year and festivals, they are more likely to receive the guests in the form of toasts of the Miao. The Miao also has a unique set of toast customs and etiquette.

2.4.2.4.2.3 Miao People's Architectural Culture

Due to the uniqueness of terrain and climate, Miao people have their own unique economic management wisdom and architectural art style in the design and construction of folk houses. In the process of long-term social and economic development, the Miao people have created and developed a series of traditional residential buildings and public residential architectural art forms that are not only suitable for the Miao people, but also have great ethnic characteristics, further enriching the residential buildings and cultural and artistic treasure house of Chinese ethnic minorities.

The traditional architectural form of the Miao people's dwellings in Rongshui is mainly the "human" type structure of melon pillars. It is mainly divided into stilted buildings and black tile houses. Black tile houses usually have five pillars and six melon pillars ("pillar" and "melon" refer to long pillar and melon pillar respectively), five pillars and seven melon pillars, five pillars and nine melon pillars,

and seven pillars and seven melon pillars and so on. At least there are four pillars and three melon pillars. The outside of the siding is smeared with tung oil, usually once a year. After many years of use, the wood becomes more and more black and bright, which is due to the application of a layer of tung oil. Miao Village Diaojiolou is often built on the mountain, row upon row. The craftsmanship of Diaojiolou is complex. It is a collection of skilled craftsmen of the Rongshui Miao people. And the wisdom and craftsmanship of the Miao ancestors are inherited from local materials according to local conditions. The building uses fir as the main material. In general, there is no need for any nails to connect, all rely on the wooden tips and keyholes to be tightly framed, which the structure of the building has an overall unique and beautiful appearance. It can be used for many years without being damaged. It is not easy to be deformed by wind and rain. At present, with the development of society, many qualified Miao villages have demolished old houses and built brick houses.

2.4.2.4.2.4 The Customs of the Miao People's Spiritual Civilization

The Miao people have rich folk festivals, the more famous ones including the New Year of the Miao, the Drumming Festival, the Lusheng and Horse Fighting Festival. The New Year of the Miao is the grandest festival of the Miao people. Miao people pay more attention to the sense of traditional ceremonies, so whether it is marriage, funeral, or other traditional festivals, they have a considerable number of traditional ceremonies and custom activities with their own ethnic characteristics culture related.

2.4.2.5 Social Economic Overview

In 2019, affected by the complicated domestic and international situation and the downward pressure on the economy, the economic growth rate of Rongshui County declined, and the growth rate slowed down compared with the double-digit growth trend last year.

In 2019, the county's gross domestic product (GDP) was 12.617 billion yuan, an increase of 5.0% over the previous year at comparable prices. In terms of different industries, the added value of the primary industry was 1.832 billion yuan, an increase of 4.1%. The added value of the secondary industry was 4.42 billion yuan, an increase of 2.2%. The added value of the tertiary industry was 6.365 billion yuan, an increase of 7.2%. The three industrial structure is 14.52:35.03:50.45. According to the Guangxi regional gross domestic product (GDP) accounting system and the results of the fourth national economic census, the Liuzhou Municipal Bureau of Statistics revised the preliminary accounting data of Rongshui County's regional GDP in 2018. The main results are as follow: in 2018, the final accounting of Rongshui County's GDP was 12.003 billion yuan.

The added value of agriculture, forestry, animal husbandry and fishery increased by 4.0% over the previous year. The annual grain output was 107.3 thousand tons, a decrease of 2.3% over the previous year. The sugarcane output was 329.7 thousand tons, an increase of 10.1%. The vegetable output was 157.4 thousand tons, an increase of 2.9%. And the edible fungus output was 5000 tons, an increase of 37.7%. The output of garden fruits was 56.8 thousand tons, an increase of 0.5%. The total output of meat in the whole year was 26.5 thousand tons, down 8.6%, including 11.7 thousand tons of pork, down 28.4%. The output of aquatic products was 8000 tons, an increase of 4.6%.

The total industrial output value of the whole county was 8.42 billion yuan, a decrease of 10.1% over the previous year. Among them, the total output value of industries above designated size was 7.463 billion yuan, down 11.4%. The added value of industries above designated size was 2.595 billion yuan, down 6.3% from the previous year. In the fourth quarter, industrial production above Designated Size showed negative growth, and the decline increased month by month. It decreased by 3.2% year-on-year in October, 20.8% in November and 74.6% in December.

Throughout the year, the added value of the tertiary industry in the county increased by 7.2% over the previous year, and the growth rate decreased by 11.7 percentage points over the previous year. Among them, the added value of for-profit service industry increased by 14.2% and non-profit service industry by 8.2%. Transportation, warehousing and postal industry increased by 6.6%. Financial industry decreased by 1.7%. Wholesale and retail industry increased by 5.2%. In addition, accommodation and catering industry increased by 8.2%, and that of real estate industry increased by 4.3%. From January to November, the operating revenue of the service industry above Designated Size in the county increased by 4.0% year-on-year.

2.5 Cultural Heritage Policies

2.5.1 The Formulation of Minority Intangible Cultural Heritage Policies

During the five thousand years of development of Chinese civilization, the Chinese nation has not only created a colorful and splendid ethnic folk culture, but has also done a lot of fruitful work in collecting, sorting out and protecting ethnic folk cultural heritage. Looking back on the history of the protection of national folk culture in ancient my country, the inheritance and protection of national folk culture mainly includes three aspects.

First, a series of cultural protection measures formulated and implemented by ancient officials, as well as the collation of cultural classics. As early as the Western Zhou Dynasty, my country had established a system of collecting poems and watching the wind. The central government appointed officials to send them to the people to search for songs, so that the upper-level rulers could understand the customs of the people and examine the political gains and losses.

Second, folk scholars collect and sort out information on folk customs, literature, and art, etc. Many prose works in the pre-Qin period quoted and recorded many folk stories and legends, such as the Yugong moving mountains in Liezi, carving a boat, and seeking swords in the book of Lüshichunqiu, all of which can be regarded as the buds of the form of folk literature and art.

Third, ordinary people, as inheritors and audiences of ethnic folk culture, inherit, disseminate, and promote ethnic folk culture in the course of their daily life and practice. Taking ethnic folk dance as an example, as an important part of ethnic folk culture, it is a variety of traditional dances created by the general public and performed in daily life places from generation to generation.

2.5.2 The Development Process of Minority Intangible Cultural Heritage Policy

The policy of intangible cultural heritage of ethnic minorities is an important part of the cultural policy of ethnic minorities. The ethnic minority cultural

policies implemented by the Communist Party of China before the founding of the People's Republic of China included the protection of the intangible cultural heritage of ethnic minorities. It can be said that the current ethnic minority intangible cultural heritage policy has undergone a series of evolution and development. This part will review the development process of the ethnic minority intangible cultural heritage policy in four stages, sort out and summarize the progress of each stage. Policy content and policy features. These four stages are: the period of preparation before the founding of the Communist Party of China to the founding of the People's Republic of China (1921-1949), the period from the founding of New China to the basic formation of policies before the reform and opening up (1949-1978), and the comprehensive development of the policy from reform and opening up to the end of the last century period (1978-2000), and the period of policy transformation and adjustment since the beginning of the new century (2000-present). The investigation of the development process of the intangible cultural heritage policy of ethnic minorities reveals the characteristics and laws of changes, which can provide a good reference and inspiration for the further improvement of the heritage policy.

2.5.3 Implementation of the Policy on Intangible Cultural Heritage of Ethnic Groups

Policy implementation is the process of putting the formulated policy plan into practice. Policy implementation includes the establishment of implementing agencies and organizations, the use of policy resources, the interpretation of policy content, political mobilization, local experiments, specific implementation, and implementation of coordination and monitoring. This part will analyze the implementation of the policy of intangible cultural heritage of ethnic minorities from three aspects: implementation elements, implementation mechanism and implementation measures, and summarize the actual results achieved by the implementation of this policy.

2.6 Concept Theoretical Review

There are many theories used to research on Lusheng. The articles which researched on Lusheng or Lusheng cultures about some main theories are as follows:
 Rural Basic Education in Ethnic Areas from the Perspective of Publicity: A Case Study of Rongshui County, Guangxi, by Shi Changyuan, 2019;(the theory of service-oriented government, the theory of government publicity and Rawls theory of justice)
 Miao Minority Dance from the Perspective of Field Regionalism: Taking Miao Basha Lusheng Festival as an Example, by Pi Qing, 2018;(regionalism)
 Protection and Development of Lusheng Cultural Resources in Sichuan Miao Area from the Ecological Perspective, by Song Yunqing, Jiang Qiyan, 2021;(ecologism)
 Turning to the Theory of Cultural Blending: On the Defects and Outlet of the Theory of Cultural Assimilation -- Taking Yao 'an Lusheng Music Dance as an Example, by Li Shiwu; (cultural blending theory, culture assimilation)

Rural Memory and Cultural Reconstruction: A Case Study of Lusheng Art Festival in Haifa Village, Qinglin Town, Liupanshui, by Su Shiqi, Li Xiaoyan, 2017;(Cultural stereotypes)

An Empirical Study on Lusheng Cultural Tourism Development -- Taking Southeast Guizhou as an Example, by Liu Aodong, 2017;(functionalism)

A Preliminary Study on the Production Technology, Inheritance and Development of Lusheng of Miao Minority, by Yuan Weiqi, 2021;(cultural evolutionism)

Analysis on the Construction of Guangxi Traditional Ethnic Sports Culture Ecosphere: A Case Study of Rongshui Miao Minority's "Hometown of 100 Festivals", by Gan Qizu, 2013; (Ecological anthropology)

Symbols and Symbols: Research on the Sports Culture of Lusheng Long Drum Dance of Yao Minority in Fuchuan, 2017;(The theory of symbol and Semiotics)

Study on Lusheng Music Culture of Guizhou Folk, by Yang Fanggang, 2003;(symbolism, functionalism)

Study on Lusheng Music Culture of Guizhou Folk, by Ji Ya, Yang Xiaoling, 2008;(functionalism)

From the above, we can see that there are many main and outstanding theories Used for research on Lusheng or Lusheng culture, including the theory of service-oriented government, the theory of government publicity, Rawls theory of justice, regionalism, ecologism, cultural blending theory, culture assimilation, ecological anthropology, cultural stereotypes, the theory of symbol and Semiotics and functionalism and so on.

In conclusion, we can see that there are so many the articles about the topic of Lusheng. But most of them are not really or directly research on Lusheng or Lusheng culture. Some of them are the articles researching on Lusheng music and something else. From the above and the process of searching materials, what I found are as follows:

Firstly, the academic researches on Lusheng began from 1950's based on the database of CNKI in domestic. But from the other side, at abroad, "Culture Printed on Old Photos -- Dr. Torii Ryuzo's Anthropological Research in Guizhou" written by Huang Caigui shows that the earliest documentation of Lusheng written by a French missionary Du Halde in 1736 (the first year of the Reign of Emperor Qianlong of the Qing Dynasty), Japanese scholar Torii Ryuzo met, is Description de l'Empire de la Tartarie Chinoise. On the page 69, volume 1, records: "Among the Musical Instruments they like to play, there is one made of several bamboo tubes, each with holes on it. The sound is more gentle and pleasant than the Sheng in central China. Although it is a musical instrument, it has a reed device like a small accordion." Therefore, I think that there is a long story of Lusheng research.

Secondly, though there are so many theories are mainly used to research Lusheng, some theories are still seldom used for Lusheng research, such as cultural communications, cultural stereotypes, cognitive anthropology, interpretative anthropology, phenomenology and so on. In addition, the background of the research I will do is different from the researches on Lusheng of others.

Thirdly, though many research achievements of Lusheng we have, there are still a lot of gaps existing about Lusheng research topic, both horizontally and vertically. In the research, I will take some theories or concepts which seldom used to research on Lusheng under the new background which never have before. It may fill some gaps in the existing body of work on the topic.

2.7 Research Site Review

Yubu village is located in north-central Xiangfen township, 5 kilometers from the township government. With a total area of 9.7 square kilometers and a total population of 1356 people. It is a concentrated village of Miao and Dong ethnic groups, with Miao accounting for 95% of the total population. It has jurisdiction over 7 natural villages and is divided into 13 villager groups, among which 7 groups, accounting for about half of the total village groups, have party branch, village people's Committee, youth League branch, women's association, and the corresponding militia camp, petition poll, family planning association and other village-level organizations.

2.7.1 The Nature and Characteristics of the Lusheng Performance Team

Professor Bowman's performance theory explores folk culture from the following perspectives: (1) folk performance events in a situated context; (2) the actual process of communication and the dynamic and complex formation process of texts, especially emphasize that this process is participated by and shaped by many factors (personal, traditional; political, economic, cultural, moral, etc.); (3) narrator, audience and participants interaction between them. (4) The immediacy and creativity of performances, emphasizing that each performance is unique, and its uniqueness comes from the interaction between communicative resources, personal abilities, and participants' goals in a specific context. (5) Ethnographic investigations of performance, emphasizing the understanding of performance in a specific geographical and cultural category and context, taking the communication events in a specific context as the center of observation, description, and analysis, and so on. These perspectives are also provided as a summary of the general characteristics of cultural performance. On the basis of participating in the observation, the author summarizes the nature, characteristics and functions of the cultural performance of the Dongxingtun Lusheng Performance Team in Yubu Village.

Participation is further divided into tourist participation and local people's participation. The former refers to tourists participating in local ethnic customs performances, while the latter mainly refers to the participation of local people in tourism-related auxiliary industries, such as catering, sales of ethnic handicrafts, etc. A researcher suggested that scenic performances are different from general theatrical performances and artistic performances, they are essentially the same, but the form and audience are different. From the perspective of art providers, the status of performers is different. Moreover, the essence of scenic performances is a commercial behavior under the conditions of a market economy. It is not an artistic creation in the full sense. It cannot be art for art's sake. Cost and return on investment must be considered. From the perspective of tourists and spectators, their viewing and participation states are also different.

First, the environment of scenic performances is different from general performances. Second, tourists are often more relaxed and casual, and they don't care much about the art itself, which is mainly a kind of participation, experience, and self-realization. Using the method of the subject and the occupancy to analyze, tourists come to tourist destinations to seek a different culture and experience another way of life, live in stilted wooden buildings with ethnic customs, eat dishes with local characteristics, and watch traditional culture show, and pretend to be a local person to participate in folk customs activities, to achieve the reproduction of historical scenes,

from the "other" to the "local self" experience. The contact between locals and tourists also makes the locals re-examine themselves, awaken themselves, and enhance the pride and self-confidence of the national traditional culture.

Inheritance is manifested in Yubu Village who have been performing team members from generation to generation. Most of the parents and brothers and sisters of the Lusheng performers have engaged in ethnic cultural exhibitions and performances in the performance team.

Kinship is one of the unique characteristics of cultural performances in ethnic minority areas. The characteristics of rural marriage circles and tight living patterns make villages present dense kinship relationships. There is also an interesting kinship structure phenomenon within the Dongxing Lusheng Performance Team, that is, father and son, siblings, cousins, and husband and wife are in the same performance team.

With the characteristics of time, the short-term nature of tourism and consumption, it determines that the time for cultural performances is limited. "Cultural fast food" is suitable for the fast-paced requirements of modern society.

Symbolic Cultural events or cultural factors in cultural performances are cultural symbols that represent the special meaning of a specific culture. The host of the Yubu Village Cultural Show explained to tourists the symbolic meaning of the special things of the Miao minority - the reed pillar is the symbol of the Miao village community, each Miao village has a reed ping, and there is a tall pillar in the center of the reed ping, called Lusheng Column. There is a white bird at the top of the reed column, which is the embodiment of beauty, it symbolizes the Miao girl who can sing and dance, and there are two pairs of horns in the middle, which symbolizes the hard-working and brave Miao boy. There is also a vibrant golden dragon entangled on the pillar. It is a totem animal in the Miao Village. The golden dragon flies through the sea of clouds and is wrapped around the pillar. Singing and dancing, this reed column integrates the spiritual civilization and cultural connotation of the Miao people.

2.7.2 The Significance of Cultural Performance in Yubu Village of Xiangfen Township

The cultural performance in the tourism of Yubu Village is a kind of national traditional cultural expression, which has both the symbolic significance and realistic significance of culture. Many scholars in the field of social sciences regard cultural performance as a special and remarkable event, and they regard the performance of these events as a moment to show the most important symbols and values of the society symbolically and dramatically to the public.

Then, how much role does cultural performance play in the protection and inheritance of traditional culture? Ma Xiaojing, in his article "Re-understanding of the Development of Ethnic Tourism and the Protection of Ethnic Traditional Culture", mentioned that there are three main subjects of the protection of ethnic traditional culture: first, the central government and local government; Second, tourism enterprises are the decision-makers and developers of national tourism. Third, the creators and owners of national traditional culture, including intellectuals and ordinary people as national cultural elites. The author understands these three protection subjects as follows: Is the main government policies to guide (of course) are also part of the infrastructure investment, enterprises are capital investment, and national cultural elite intellectuals is an important successor, traditional culture in

Chinese traditional culture is the main force of innovation to dig deeper and, they are usually in the local culture or art ensemble, contact with the ordinary people is limited. In the process of tourism development, the efforts made to protect traditional culture are always in great contrast to the unconscious discarding of traditional culture by ordinary people. Therefore, how to mobilize the common people to protect and inherit traditional culture is the key at present. At present, ordinary people are most concerned about how to improve their lives. Therefore, how to effectively combine the protection of traditional culture with the improvement of life has become the focus of the problem.



CHAPTER III

RESEARCH METHODOLOGY

This research has the following research steps.

3.1 Target Group

3.1.1 Sample Selection Principles

In this paper, the research will take the methods of qualitative and quantitative to study this topic. Nevertheless, it will mainly take the qualitative method to analyze the research. The quantitative study objects are the history and development of Lusheng culture, the social functions, and the culture functions of Lusheng culture, the problems of development of Lusheng, the conservation and the inheritance of Lusheng culture. And the sample group of the qualitative study relevant objects can be classified into 3 groups: key informant or the experts or knowledge group, casual Informant, and general Informant.

3.1.2 Sample selection method

Key Informant are experts from government and community sectors. The author will select and indicate number of these people. About informant, the author will choose 3 persons, including an authority of Department of Ethnic and Religious Affairs in Rongshui, a professor familiar with this aspect, a local cultural elite.

Casual Informant are active persons in their works directly related to the research issue. The author will estimate number of these people. About Casual informant, the author will choose 6 persons, including authorities of village committee in Rongshui, the makers and players of Lusheng.

General Informant are persons who occasionally participated or experienced in the activities. The author will pay more attention to communicate with the General Informant as much as possible during the research.

3.2 Research Period:

Table 1 Time table for the research

No.	Period	Time line
1	Collect the general information of the research of Lusheng culture	2 months
2	Making plan for field research Field work and data collection	1 month 5 months
3	Data analysis	2 months
4	Conclusion and submit the result	2 months

3.3 Research Tools

Research tools refer to the materials, equipment or techniques used by the researcher to collect research data, such as Basic Survey, literature review, Interviews, Group Discussion Guidelines, and Observations (Observation), etc., based on the nature and principles of the research problem. We should test or try out the tool before using it to collect actual data.

3.3.1 Equipment

In the modern research work, we have to use the modern equipment to carry out the study work during the process. The main equipment include computer, digital voice recorder, printer, camera, cell-phone, digital video camera, scanner, stapler, even Unmanned Aerial Vehicle and so on.

3.3.2 Literature Survey Method

Literature investigation is a kind of indirect and non-interventional investigation method that collects information about the research target by searching for literature.

The steps of literature survey are as follows:

Firstly, clarify the central content of the research and determine the scope of literature review.

Secondly, select the appropriate search tools, from near to far to consult the subject bibliography.

Thirdly, according to the scope of literature and possible sources of literature, determine the way and method of retrieval, such as according to the content, according to the classification, according to the author or other clues to search, and determine the target literature after analysis.

Fourthly, find the original literature, secondary literature, or tertiary literature that you need to consult through newspaper catalogues, periodical catalogues, book catalogues, etc.

Lastly, after having a basic understanding of the content of the literature, it is necessary to screen the literature, collect and preserve the valuable literature, including the representative articles, monographs, data, materials and audio and video products of various periods.

3.3.3 Field Investigation Method

Field investigation is the most basic, the most commonly used and the most important research method in ethnological research, which belongs to qualitative research. It means that researchers go deep into a national society, live with its members for a long time, use their language, participate in and observe the life of the local people, establish a good social relationship with them, study its social structure, and understand the concepts of the local people to the maximum extent, so as to achieve the purpose of studying the social culture of the ethnic groups.

In this study, the field investigation is mainly used through observation, interview, questionnaire, photography, video and so on as the tools to know much about the local situation and relationship.

3.3.3.1 Observation

Observation, one of the basic research methods of psychological characteristics that are determined by the observation and record of the subjects of the trial speech and behavior, is a kind of method to collect research data in this paper. The main advantages of the observation method are as follows: Firstly, the behavior

of the subject can be observed in the natural state, and the results obtained are more real. Secondly, can observe the occurrence and development of behavior on the spot at that time, and can grasp the overall situation, special atmosphere, and situation at that time.

Observation method can be divided into direct observation and participation observation. The method of direct observation is a scientific observation method that uses the senses to directly perceive the research object to obtain information. The author will go to the site for fieldwork mainly taking the direct observation method, such as taking part in the Pohui activities (also named Lusheng festival) as a tourist.



Figure 2 The Gulong Pohui in Xiangfen townshihp, Rongshui

3.3.3.2 Interview Methods

Interview method refers to the research method to understand the psychology and behavior of interviewees through face-to-face conversation between researchers and interviewees. The forms of interview methods vary according to the nature, purpose, and object of the research question. Interview method also can be separated into informal interview and formal interview.

The one is fulfilled through a small talk or casual conversation. Informal interview is conducted in the form of conversation, which is used to explore the personal views, attitudes, and experience of the interviewees. The degree of control is relatively flexible, and it can adopt open questions and flexibly use multiple language forms to provide rich and in-depth information.

The other is formal interview which is conducted for specific investigation purposes through a complete questionnaire design and a preset order of questions. Its question structure and language are usually fixed, systematic and rigorous, aiming to provide reliable and accurate investigation results.

To sum up, the two forms of interview methods have their own advantages and application occasions, which should be selected and used according to the investigation purpose and specific circumstances.

3.3.3.3 Personal Life History

Personal life history is a kind of history from investigation by interview. The personal life history can provide very much significant information for the research. interviewee in the fieldwork site. In the interview of local people, the author will interview to get more about the local situation from the personal life history which will help us to know well the relationship between the different groups. In addition, we can know more about local Lusheng culture history according to the personal life history which we may not read in the book before. And we can see that the influence of the Lushing culture change on traditional regional culture change is reflected through personal life history.

3.4 Data Collection

How to collect the data for the research? That's a very significant and systematic question for the researchers. There are several channels for us to collect the research data. In this paper, the author will collect the data with the ways as follows:

3.4.1 Collect Data with Observation Method

The author will take the observation method to collect the data during the fieldwork in the whole process of the research.

3.4.2 Collect Data with Literature Review Method

The literature review method is a method of understanding and proving the research object through literature review. Educational literature is a document that records and reflects educational activities, figures, events, and theories. The literature review method will be used to collect the data during the research.

3.4.3 Personal Life History will be Collected by the Ways of Interview, Record and Photo

During the research, the author will take the ways to get the personal life history by interview and photos. In addition, the way of the video will also be taken during the study time.

3.5 Organizing and Data Analysis

3.5.1 Data Management

Data management refers to the process of organizing, storing, processing, and maintaining data. In data management, data collection is a key step that involves the use of different methods and tools to collect various types of data for subsequent analysis and use. Fieldwork logs and questionnaires were the commonly used data collection methods in this study. Fieldwork logs collect data by recording information, events, and phenomena observed during fieldwork, while questionnaires collect data by asking respondents a series of questions. In the process of data collection, pen and paper and digital devices can be used as recording media to facilitate data recording and storage, especially in the process of Lusheng cultural activities. In addition, classifying the initial data collected is an important aspect of data management, as it helps to organize and structure the data so that it can be more easily analyzed and used. By employing different data collection methods and

recording media, and classifying the initial data, data management ensures the accuracy, completeness, and availability of the data, providing a reliable basis for subsequent data analysis and decision making.

3.5.2 Data Analysis

Data analytics is the act of cleaning, transforming, manipulating, and examining data in order to transform raw, muddled data into useful cognition, and is a method of integrating and analyzing multiple data sources to gain insight and understanding of a particular topic or issue. In conducting the data analysis, the researchers adopted an approach that used multiple data sources, meaning they collected data from a variety of sources, such as survey data, experimental data, and social media data, to obtain more comprehensive and accurate analysis results. In addition, the researchers used triangulation methods to compare the results of different data sources to verify and support their analytical conclusions. By combining the use of multiple data sources with triangulation methods, researchers are able to provide more reliable and comprehensive insights, resulting in more accurate and trustworthy data for decision makers.

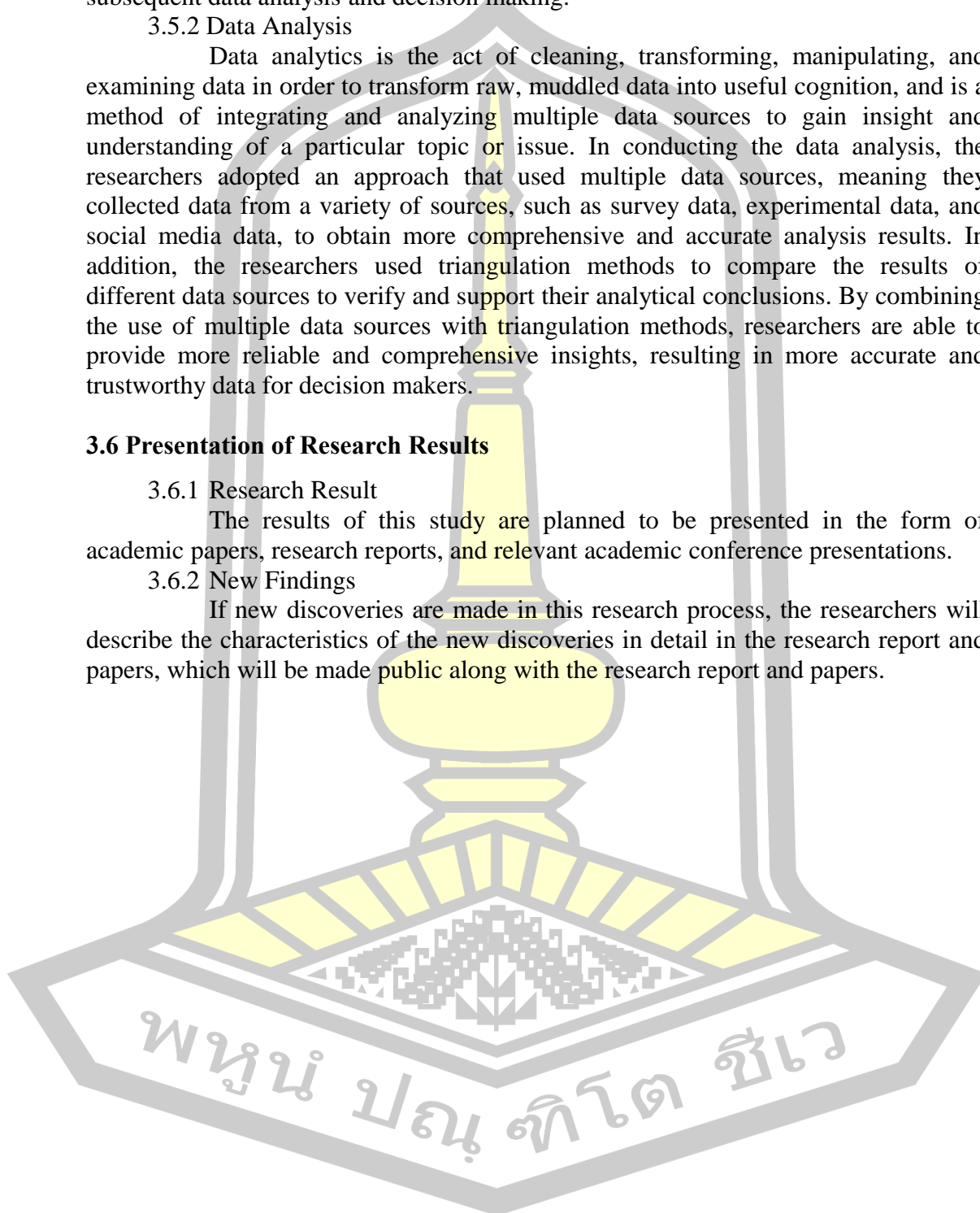
3.6 Presentation of Research Results

3.6.1 Research Result

The results of this study are planned to be presented in the form of academic papers, research reports, and relevant academic conference presentations.

3.6.2 New Findings

If new discoveries are made in this research process, the researchers will describe the characteristics of the new discoveries in detail in the research report and papers, which will be made public along with the research report and papers.



CHAPTER IV

RESEARCH RESULT

The research results of the subject of Lusheng Culture: Conservation Ways for the Revitalization of Cultural Heritage of the Miao in Rongshui, Guangxi Zhuang Autonomous Region according to the objectives as follows: 1. history and development of Lusheng culture; 2. Roles in cultural society and current conditions and problems of Lusheng culture; 3. conservation model for the revitalization of cultural heritage.

4.1 History and Development of Lusheng Culture

4.1.1. Stories Related to the Origin of Lusheng

4.1.1.1 Stories about Lusheng

The emergence of Lusheng and the development of Lusheng culture have a long history, and there are many legends and stories related to the origin of Lusheng. This article mainly collects several stories that have been widely circulated in the Miao region. Through the relevant stories, readers can understand the origin of Lusheng and its position in the production and life of the Miao people.

One of the stories about the origin of Lusheng is that the little daughter of the Heavenly Emperor made Lusheng for the Miao people. Specifically In ancient times, the mountain region of Miao living was desolate, with no vegetation, all field with red soil, and a desolate landscape. To cultivate this land, the Heavenly Emperor sent his youngest daughter, Gou Su, to create everything. Gou Su went down to earth, rubbing the mud with her hands and kneading it into models according to the shapes of various animals and plants. She murmured with words, saying that it would change and all animals and plants would be made. From then on, there were all things on earth and humans on earth. At that time the ancestors of the Miao ethnic group hunted birds and beasts, caught fish and frogs, and ate wild fruits and vegetables, making their lives relatively decent. But during the Chinese New Year holiday, the Miao village is quiet, without any cultural or entertainment activities, and it is very lonely, making people very puzzled. After everyone's discussion, it was decided to send someone to heaven to seek entertainment instruments from the Heavenly Emperor. One day, the two brothers Doujiang and Douna (in Miao language, meaning fir and bamboo), carrying the hopes of their fellow villagers, climbed the ladder to the Heavenly Court to ask the Heavenly Emperor for several musical instruments for human entertainment. When the two brothers struggled to climb to the Heavenly Court, Heavenly Emperor was not at home because the Heavenly Emperor had something to do. They only saw the Heavenly Emperor's little daughter Gou Su. After the two brothers of Dou Jiang and Douna entered the room to explain their intentions, out of sympathy for ordinary people, Gou Su did not hesitate. Without saying a word, he immediately cut off his six fingers and one arm, and in the blink of an eye, he made a reed pipe that blew with a buzzing sound, beautiful and pleasant to the ear. Due to excessive bleeding, Gousu should die. At this moment, the Heavenly Emperor happened to return home and watched his daughter's selfless sacrifice, although he was deeply saddened. But he was very pleased in his heart. He handed the Lusheng to the brothers of Doujiang and Douna and said, 'This is your mother. No matter what

you do in the future, you must obtain her permission, otherwise nothing can be done. It will bring joy to the Miao family. Taking over the Lusheng from the Heavenly Emperor, the two younger brothers of Doujiang and Douna happily returned to the ground. The Miao village immediately gathered their parents and villagers to celebrate the arrival of Lusheng. As a result, the Miao family had Lusheng. Every time during the New Year's holiday, the village held a grand gathering of men, women, and children to play Lusheng and dance together, leading a happy day. (Compiled by the Miao Studies Research Association of Rongshui Miao Autonomous County. 2019)

The second story about the origin of Lusheng is about the objects on the Lusheng pillar and their origins. On the Lusheng Ping (a piece of flat land for Lusheng playing) in the Miao ethnic village stands a Lusheng pillar, which is made of a round cedar as the main pillar (nowadays made with cement), and is meticulously carved and refined with dragon and phoenix paintings. The pillar is about eight or nine meters high, not only used for hanging, leaning, and parking Lusheng, but also has profound meaning and rich ideological connotations. It is a symbol of unity, friendship, and harmonious coexistence among the Miao people, and is an essential keepsake for every Lusheng Ping. Its column base is carved with unique stone piers or bronze drums, used for stacking stable columns, engraved with poetry pairs and erected dates, symbolizing social stability and people's peaceful living and work. On the bottom floor, two crosses are erected for leaning against the large Lusheng and hanging small and medium-sized Lusheng, symbolizing the harmonious coexistence and friendly exchanges among the four villages and eight villages; In the pillar is a soaring dragon, symbolizing the Miao family's ideals, aspirations, and pursuit of a better tomorrow. The middle level is a pair of water buffalo horns, symbolizing that the Miao family is like a water buffalo, hardworking, honest, and hospitable. At the top is a gourd, symbolizing the abundant life of the Miao family, with wine and meat, and endless food and drink. At the top is a winged golden pheasant, symbolizing the Miao family's longing for the future, seeking development, and soaring. The entire pillar is carved with dragons and painted with phoenixes, colorful, simple, and elegant, and full of beauty. It is said that since the birth of the Lusheng, although it has brought joy to the Miao family, playing it for a long time has made people feel a bit bored, or they may feel that simply playing the Lusheng is too monotonous and the lively atmosphere is not strong enough, resulting in a low mood. Upon learning this information, the Heavenly Emperor decided to give a bronze drum to the mortal world and sent heavenly soldiers and generals to escort him down to earth. Who would have thought that when it was halfway up in the sky, the weather suddenly changed, and the storm swept across the earth. The big bronze drum was blown tens of miles away by the force nine wind, and fell into the deep pool in the mountains and forests. At this moment, a passing golden pheasant saw it and quickly flew to the Miao Village to report. The news came that the men, women, and children of Miao village went all out to rescue the drum in the mountain, but the pool was too deep, coupled with the steep slope, and the copper drum was large and heavy, so it couldn't be pulled. So, the village man came up with a clever way to bring a water buffalo from home. He tied one end of the drum with a rope and the other end to the horn of a water buffalo, and used the strong pull of the water buffalo to pull the drum ashore. The young men also went down to the pool to help push the drum, and it

took all his strength to pull the drum ashore. Everyone worked together for a long time before pulling the copper drum to the Miao Village. From then on, the Miao family played the Lusheng and bronze drums, creating unprecedented excitement. But one year, the world encountered a rare drought, with the streams cut off and the crops turned yellow. With the sight of hunger and death, the bad luck was about to befall humanity. However, when people were extremely anxious, the Heavenly Emperor immediately sent nine green dragons to rain on the earth. There is a standing tree in the sky above Miaoshan (the mountain region of Miao living), with its chest raised and its head held high, emitting crystal clear rain that covers the land of Miaoshan. Suddenly, the Miaoshan was drenched in rain, the stream was rolling, and the rice fields regained vitality, turning the lives of the Miao family into safety. In order to make future generations remember the contributions of the golden pheasant and buffalo, as well as the kindness of the divine dragon, the Miao people erected Lusheng pillars carved with bronze drums, buffalo's horns, gourds, golden pheasants, and the shape of the divine dragon on Lushengping. These pillars have been passed down from generation to generation as totems revered and worshipped by the Miao family. (Compiled by the Miao Studies Research Association of Rongshui Miao Autonomous County. 2019)

The third story of the origin of Lusheng is the origin of Lusheng stepping on the hall dance. A long time ago, in the village of Songbaiao in Miaoshan, there was a girl named Peiyang. She was intelligent and beautiful as a mountain flower. In her long-term production, life, and love talks, Peiyang had already fallen in love with the hardworking, simple, and handsome young man Hengdang. However, when they were about to get married, Peiyang was deluded by the local wealthy man Goulong to dominate them. After learning of the bad news, Peiyang and Hengdang secretly dated to find solutions that they decided to leave Miao Village and hometown, and elope to get married. After being discovered by Goulong, who became angry with embarrassment, he followed the two with his men. When chasing a high mountain slope, Heng Dang accidentally lost his feet due to excessive fatigue, and fell off a cliff and deep valley to death. Peiyang wept bitterly and was filled with grief and anger. On the second day of the Lunar New Year, she invited young men and women in the village to play the Lusheng and dance to mourn the spirit of the Hengdang in the heaven. While everyone was enjoying themselves, Peiyang suddenly fainted and fell to the ground, her life returning to the underworld. Later, in order to commemorate this sincere and loving couple, the Miao people held a grand gathering to play the Lusheng and dance in the Lushengping during holidays to show their praise.



Figure 3 Lushengping of Mengwu Miao Village, Rongshui county
(Source: Provided by the author)



Figure 4 Lushengping of Gulong village of Xiangfen township, Rongshui county
(Source: Provided by the author)

4.1.1.2 The Origin of Miao Lusheng Culture

The Miao are a people with a long history. In this historical process, the Miao people and other ethnic groups have carried out exchanges and blends, forming a unique Miao culture. The Lusheng culture began with the use of it by the Miao people, and gradually became a subjective culture in the long historical process. As Du Zaijiang said (Du Zaijiang, 2011), "Lusheng culture contains the spirit, aesthetic and cultural psychological qualities accumulated by a nation for thousands of years, and it is inseparable from the spirit and emotional connection of every nation." And Lusheng culture also includes the culture of music and dance, sacrifice, marriage, and love.

4.1.2 The First Stage of the Historical Development of Lusheng Production and Lusheng Performance

During the Shang Dynasty to the Three Kingdoms period of Wei, Shu and Wu, the concept of "Sheng" had a preliminary development. The Shang Dynasty had already begun to attach importance to etiquette, music, and dance, and later developed into a system of etiquette and music. In this situation, Sheng emerged as an important musical instrument, and the group using Sheng was wizards, which was recorded in oracle bone inscriptions. Just like the pictographic character 'he' is a pseudonym for 'He'. As recorded in "Er Ya •Shi Yue" (a name of history book): "The big sheng was named Cao, and the small sheng was named He." From this, it can be seen that the small Sheng is "He", which also indicates that the Sheng was the embryonic period of its development during the Shang Dynasty, and at that time, the Sheng was closely related to the development of religion and ritual and music systems. After the Shang Dynasty, there was the Western Zhou Dynasty, and since the establishment of the Zhou Dynasty, the Duke of Zhou made ritual music. According to the Book of Rites of Zhou, "Sheng master teaches to play Yu, Sheng, Xun, Yue, Xiao, Chi, flute, and pipe, and to play Chong du, Ying, and Ya to teach Gaile.



Figure 5 an ancient wind instrument Yu (Source: nmgmws.com,2019,June12)



Figure 6 Sheng unearthed from the tomb of Marquis Yi of Zeng (Source: sohu.com, 2022, December 4)



Figure 7 Xun, an ancient egg-shaped, holed wind instrument (Source: Jia Jianlei, 2023)

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Figure 8 Yue, an ancient short flute (Source: thepaper.cn ,2020, November12)



Figure 9 Xiao, a vertical bamboo flute (Source: Chang Dunming,2019,31)



Figure 10 Chi, an ancient musical pipe (Source: meipian.cn, 2019, November 16)

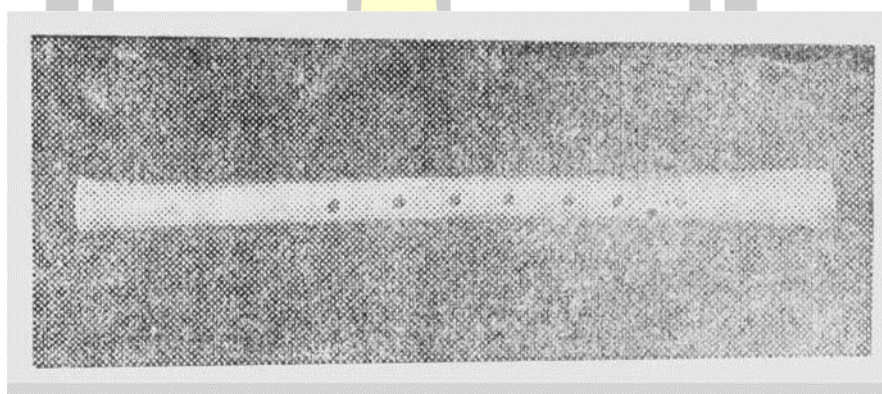
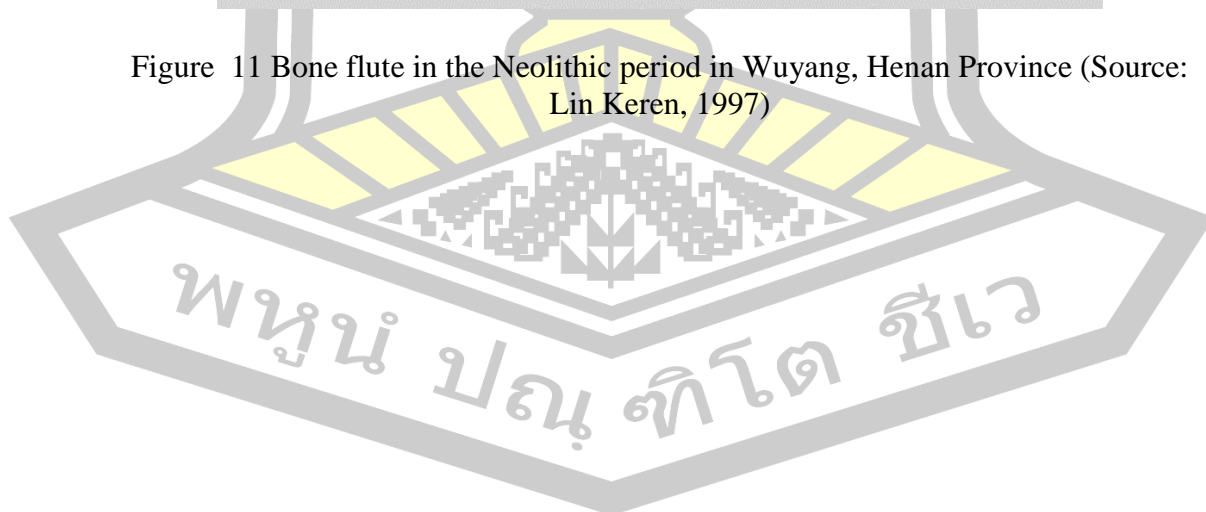


Figure 11 Bone flute in the Neolithic period in Wuyang, Henan Province (Source: Lin Keren, 1997)



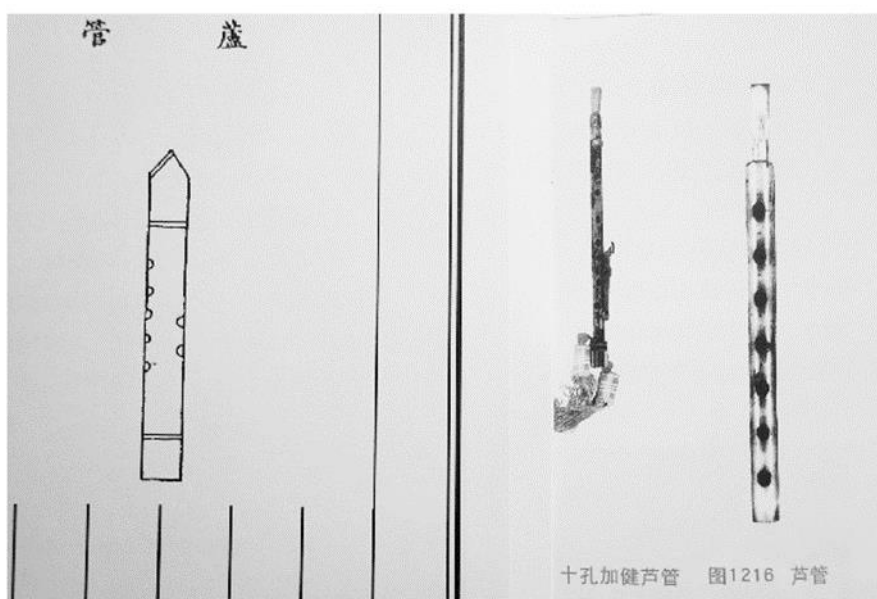


Figure 12 Pipe, a kind of ancient instrument (Source: Ke Ligang, 2015)

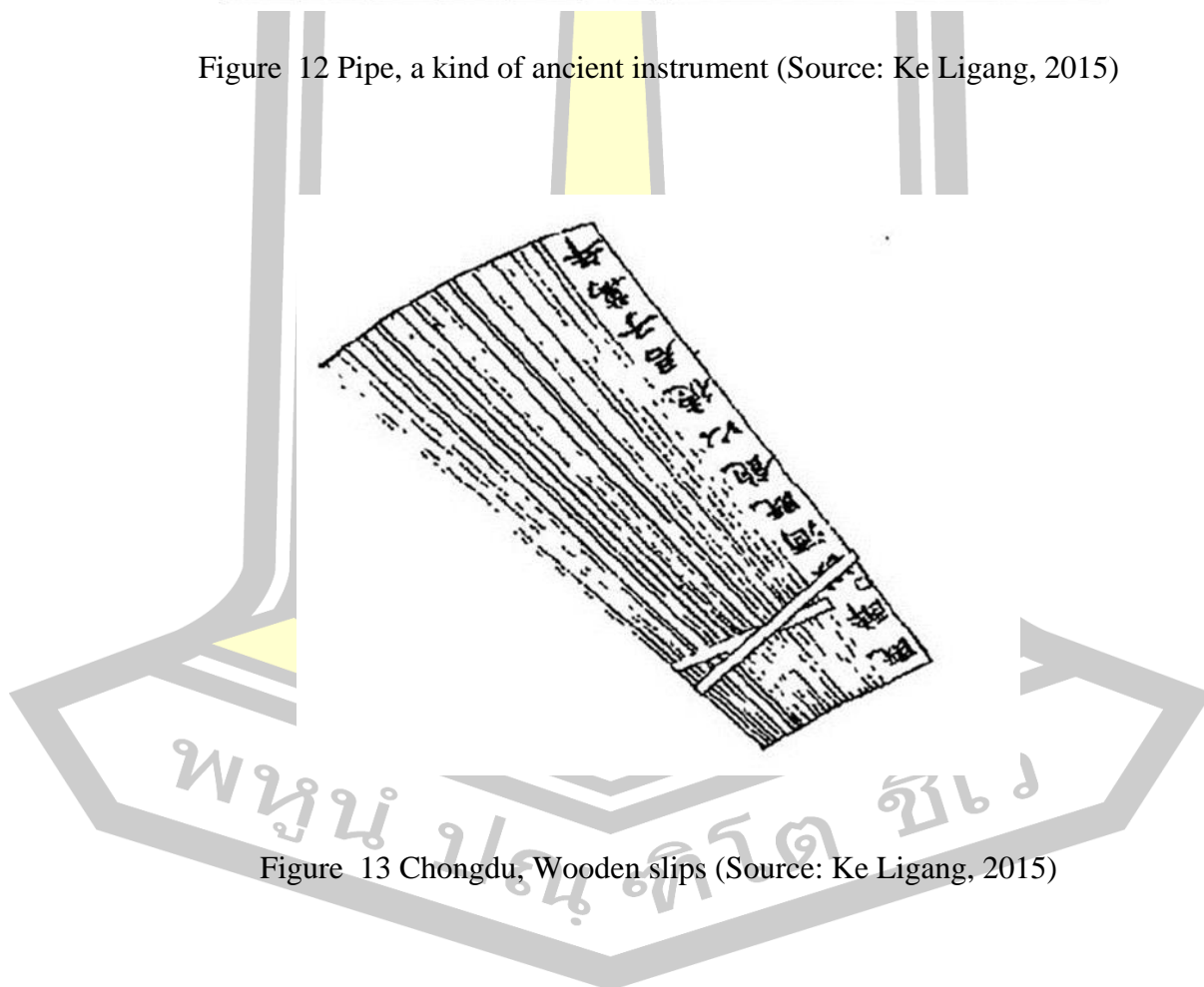


Figure 13 Chongdu, Wooden slips (Source: Ke Ligang, 2015)

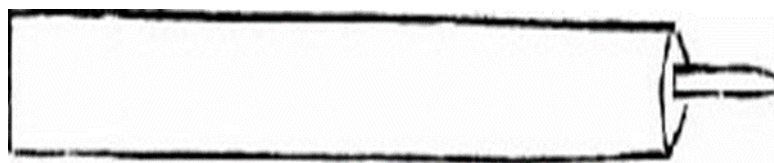


Figure 14 Ying, an ancient instrument (Source: Yan Bo, 2014)



Figure 15 Ya, an ancient instrument (Source: Yan Bo, 2014)

It can be concluded that the teacher of Sheng was responsible for playing several major instruments such as Sheng, and it also reflects that Sheng had already appeared in the upper-class society of the Western Zhou Dynasty and occupied an important position among the instruments. At the same time, Sheng also was spread to the people in the society. The Book of Songs records that " Once all the talents of the four sides come to my house, I will play the trumpet and play the Sheng for the guests. A wind pipe vibrates the reed, holding the basket presents the gift. " (Liu Ping. 2020:168) Obviously, the sheng has become an important instrument in folk banquets as a guest. In short, the Sheng of the Zhou Dynasty has already made initial development and has been passed down to the people due to the royal family. During the Spring and Autumn period and the Warring States period, due to the mutual struggle for hegemony among various feudal lords, there were relatively few

literatures circulating about Sheng. But there are cultural relics unearthed during that period as evidence.

The two bronze gourd Sheng unearthed in Lijiashan, Jiangchuan, Yunnan Province, dates to the Spring and Autumn period, which is also the earliest actual gourd Sheng unearthed in China to this day. The specific excavation time was on January 18, 1972, when the Yunnan Museum conducted excavation work on the Lijiashan Ancient Tomb Group. After more than two months of effort, during the process of clearing the tombs, two copper gourd sheng pieces were discovered, divided into five holes and seven holes, with bamboo tubes inside the holes. (Yunnan Provincial Museum. 1972)

The excavation of the copper gourd sheng in the Lijiashan Ancient Tomb Group in Yunnan, and the tomb of Marquis Yi from the Warring States period, unearthed on the east slope of Leigudun, two kilometers west of Suizhou City in Hubei, included nine musical instruments such as sheng, drum, qin, se, and chime. Five pieces of Sheng were unearthed, including different types of pipes, with bamboo reeds inside the pipes.

It can be seen that the history of Lusheng has thousands of years since the Spring and Autumn Period. From the point of view of the Sheng unearthed in the Warring States, the function of the Sheng was mainly in the sacrificial aspect, and the main minority that used the Sheng in Chu at that time was the Miao people.

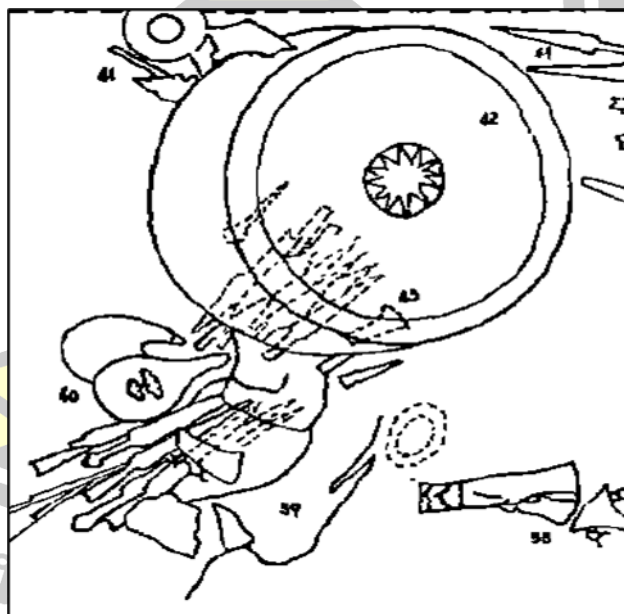


Figure 16 The Unearthing of Copper Hulu sheng from Lijiashan Ancient Tomb Group in Yunnan (Source: Yunnan Provincial Museum. 1972)

During the Han Dynasty, Sheng was endowed with a mysterious color, especially when it was associated with endless growth. According to a book named "Shi Ming": "Sheng means to live, using bamboo to string gourds together is like everything growing from underground to upwards. And the "White Tiger Tong" also states: "Sheng, with a month-long atmosphere, symbolizes the growth of all things, and carries the meaning of auspicious stars and great harmony in the world. Therefore, people all over the world like it, so it is called Sheng." (Qing Dynasty Chen Li, Wu Zeyu, Dian Xiao. 1994) Therefore, it can be seen that Sheng not only symbolizes the growth of all things, but also symbolizes the harmony and happiness of the people of the world, reflecting the people's love for life at that time. During the Three Kingdoms period, the scale and form of Sheng had already appeared in historical literature, as stated in the "Guangya": "Made from gourd, there are 13 tubes, with the palace tube on the far left." (Qing Dynasty, Wang Nianshun. Guangya Shuzheng. 1983). This also indicates that there are a total of thirteen Sheng tubes.

4.1.3. The Second Stage of the Historical Development of Lusheng Production and Lusheng Performance

The further development of 'Sheng' in the Sui, Tang, and Song dynasties. The Sui and Tang dynasties were important periods for the development of Chinese culture, and it was precisely because of this that music culture had room for rapid development. The politics of the Sui and Tang dynasties were relatively clear, and the country was relatively stable. They also implemented more enlightened ethnic policies. As a result, minority music was also introduced to the Central Plains region and continuously blended and collided with Central Plains music, promoting the prosperity of music culture during the Sui and Tang dynasties. During this period, Sheng was highly valued and became an accompaniment instrument in the court. It also developed and grew in popularity among the people. Even in the Song Dynasty, it still achieved further development.

During the Sui and Tang dynasties, Sheng had already become one of the palace's rituals and music. After the turmoil of the Three Kingdoms, Jin, Northern and Southern Dynasties, by the Sui and Tang dynasties, the people had already lived and worked in peace and contentment. In the era of peace, it laid the foundation for the prosperity of cultural music. As recorded in the "New Book of Tang", "Qing Shang Ji" belonged to the elegant music of the Sui Dynasty. There were chimes, stone-chimes, single-string instrument, percussion qin, zither, qin pipa, crouching harp, zhu, zheng, and jie gu, as well as two Sheng, flute, xiao, chi, fang xiang, and ba geng. Two sang, one played leaf, and four danced. "Among the accompanying instruments, besides" Qing Shang Ji "being a favorite among the rulers and people of the Sui Dynasty, Sheng was also one of the important instruments. In addition, with the prosperity of national power during the Sui and Tang dynasties, Lusheng was introduced abroad due to China. As described in the "Book of Sui", there are fourteen instruments used in Komagaku, including "playing zither, horizontal konghou, vertical konghou, pipa, five strings, flute, sheng, xiao, xiaopai, peach skin plow, waist drum, qigu, dan drum and bei, all of which form one part".

(Wei Zheng et al. 1973) It is evident that Sheng was not only loved by the Central Plains dynasty, but also influenced foreign countries. In addition, during the Tang Dynasty, the role played by Sheng in the people could not be underestimated. As recorded in the "Book of Mans", "There were hundreds of wives and concubines in the Nanzhao, always known as the imperial concubines. The Qing Dynasty's official army would have dozens of wives and concubines. The common law dictates that virgins and widows could not help but enter and exit. Young children wander through the alleys at night, blowing pots and Lusheng, or blowing leaves. In the sound and rhyme, they all express their emotions and call out with signs. (Fan Chuo, Xiang Dazhuan. 1962).

From this historical data, it can be seen that in the Nanzhao period of the Tang Dynasty, young men had already expressed their admiration for the female they favored by playing the gourd Sheng. As a result, Lusheng is not just a musical instrument, but has expanded into a tool for people to express their emotions. By the Song Dynasty, there were places such as Wasi (entertainment place, which led to the development of folk music. During this period, Lusheng also had a relatively clear division and specifically referred to ethnic minority specific instruments. The "Xi Man Cong Xiao" written by Zhu Fu of the Song Dynasty records: "Hulusheng, as recorded in Pan Ren'an's "Sheng Fu", is made from the hanging gourd in Quwo and the solitary bamboo in Wenyang. The gourd and bamboo flute played by barbarians is also of the same type as the gourd and bamboo flute, only arranged with six pipes., which is different from the thirteen pipes in the " Shuowen "and is named Huluseng. (Song, Zhu Fu. 1991). From this, it can be seen that Huluseng has already been played by ethnic minorities, and the Sheng pipes of Huluseng are six, which is different from the thirteen Han Sheng pipes mentioned in the " Shuowen ". Moreover, the "Book of Music" also records: "In the nine tribes of the Tang Dynasty, there was a gourd Sheng in the music of the barbarians. At the beginning of the Daochu period in Song Dynasty, when the various barbarians in the southwest region paid tribute playing gourd Sheng, which was not considered gourd Sheng evil." This also indicates that during the Song Dynasty, the instruments used by the minority ethnic groups in the southwest during the ceremony of paying tribute to the court were gourd Lusheng, also known as gourd Sheng. Afterwards, in the historical literature of the Song Dynasty, the instrument of Lusha appeared, as it was similar in form and performance, and can also be said to be the predecessor of Lusheng.

4.1.4 The Third Stage of the Historical Development of Lusheng Production and Lusheng Performance

The emergence and development of the term 'Lusheng' dates back to the Ming and Qing dynasties and the Republic of China period. The Ming and Qing dynasties were the heyday of feudal dynasties and the period of great unity. With the deepening of the governance of the central dynasty, the interaction and exchanges between various ethnic groups increased, and musical instruments also developed rapidly. In the Ming Dynasty, the term Lusheng officially appeared. According to the book of "Bai Yi Zhuan Jiao Zhu", it is recorded that "in the village, the people played big drums, Lusheng and danced with shields for the banquets held. Lusheng is a widely popular folk music instrument among ethnic minorities in southwestern China, especially in the Miao, Dai and Zhuang regions. Sitting in bamboo towers on a moonlit night, the sound of Lusheng rises and falls one after another, and continues

throughout the night.” (Jiang Yingliang, Qian Guxun written; 1980) It can be seen that during the Ming Dynasty, Lusheng was already a commonly used musical instrument among ethnic minorities and had been integrated into their daily lives. Especially in the Qing Dynasty, the use of Lusheng was mostly in southwestern regions of China such as Guizhou, Yunnan and Guangxi, and it was integrated with local customs. Chen Ding, a Qing Dynasty scholar, wrote in his "Journey to Guizhou": "As a Miao custom, the first month of every year, male and female wear different costumes and danced to the moon. The young man played Lusheng as a guide in front, while the young girls shook a bell and followed behind. Afterwards, they performed the dance, holding hands and circling around the venue, arranged in rows and in an orderly manner. Until the evening, some young men would secretly date their favorite girl and sing heartfelt love songs until it was getting ready to break. Afterwards, the dowry is given to the woman, and the amount of the dowry is determined based on the beauty and ugliness of the girl. After the girl married, she can only return to the man's home after giving birth to a child for him. (Chen Ding, Yang Hanhui Proofread. 1992) This material indicates that the lunar dance activity in Miao customs is an important activity for young male and female of Miao to get to know each other in the spring of each year. In this activity, male young people play the Lusheng, while female young people shake the bell, and then dance. At the same time, in this activity, the male and female also can find their favorite half, and then get married. In Mao Qiling's "Mansi Hezhi", a Qing Dynasty scholar, it is also recorded that "wherever envoys have visited the Miao people's areas, the Miao people, from children to adults, must kneel down and greet them, sending them to Pingding. In addition, in order to welcome the envoys, they also played Lusheng and bronze drums, and sang Miao songs. The entire process was a joyful feeling of welcoming the envoys.

In addition, the Lusheng is also used in funerals. In the Annals of Kaihua Prefecture, it is said that in the Kaihua area of Yunnan Province, during the funeral procession, the son-in-law played the Lusheng and danced before the body. Thus, it can be seen that it as an extremely important musical instrument, had penetrated all aspects of the ethnic minorities in the Qing Dynasty. In the period of the Republic of China, the life of the Miao people had been closely linked. The Japanese scholar Ryuzo Torii said in the Miao Survey Report: "The Sheng is an instrument used by all Miao people, and it is an inherent instrument of them and cannot be lack of it. No matter where the Miao people is, it will be the Lusheng there in every family of Miao. The players, mostly men, have not seen the use of women. As the cloud, he only played with his hand, not only did he not hear a certain score, but he never accompanied the song. Men are engaged in agriculture, and in their spare time, they play this instrument for entertainment. The best use of this instrument, that is, when dancing. This is a game for men and women. At that time, the men are playing the Sheng, concentrating on it, while the women are dancing with their feet and pressing the beat. At this time, most of the men are playing together. When we hear of this quiet, weak ensemble of six tones, we cannot help but feel a sense of sadness. (Torii Ryuzo. 2009) From this material, it can be seen that during the Republic of China period, Lusheng was widely used by the Miao people and can be said to be a necessary musical instrument for every household. Most of the players are men, and women generally do not know how to use it. In addition, Miao men play the Lusheng during their leisure time, and when

it is played, it is accompanied by dance, which is also associated with communication activities between men and women.

4.1.5 The Fourth Stage of the Historical Development of Lusheng

The fourth stage is from the establishment of New China to the present. Specifically, it can be divided into four periods, with the first period being in the early 20th century. At this stage, Lusheng began to be introduced to western countries, mainly through the Silk Road. Afterwards, western inventors imitated the principles of Sheng and created the organ. Even Japanese scholar Torii Ryuzo went to Guizhou for a special investigation and collected 16 pieces of Lusheng, which are now collected in places such as the National Museum of Ethnology in Japan.

The second period was roughly ten years after the establishment of New China. Due to the implementation of the policy of ethnic equality after the establishment of the People's Republic of China, Miao people also gained freedom, giving Miao folk artists and dancers the opportunity to leave their hometowns. In 1950, Dong Dangan was fortunate enough to be a member of the National Day observation group of various ethnic groups in southwestern China, and went to Beijing to participate in the celebration of the founding of the People's Republic of China. During this period, Dong Dangan also performed Lusheng dance for Mao Zedong and other national leaders, and presented Lusheng to Mao Zedong to express the emotions of the Miao people. Afterwards, Dong Dangan also participated in the Chinese people's condolences to North Korea. It can be said that he was the earliest to spread Lusheng art to the world.

The third period was after the reform and opening up. In July 1988, at the invitation of the organizing committee of the International Folk Art Festival headquarters, Yu Fuwen and others from the Qiandongnan Miao and Dong Autonomous Prefecture Song and Dance Troupe went to Hungary and other countries to participate in the International Folk Art Festival with programs such as "Lusheng Festival" dance, which was highly praised by the organizing committee and friends from various countries. The host of the International Folk Art Festival, Fagel, praised and said, "The Lusheng dance of the Miao ethnic group in China not only has strong national characteristics, but also has a wide range of global and contemporary characteristics, and has a strong artistic charm of the East." (Ma Bolong, Yang Changshu. 2005)

The fourth period was from the late 20th century to the early 21st century. Especially after the implementation of the Western Development, the popularity of Lusheng has become increasingly prominent. For example, Guizhou held the 11th China Kaili Gannanxiang International Lusheng Festival, attracting tens of thousands of tourists both domestically and internationally, continuously increasing the popularity of the Lusheng Festival, which was later included in the national intangible cultural heritage list. It can be said that after the establishment of the People's Republic of China, the production and performance of Lusheng have not only developed domestically, but also spread globally.

4.2 The Roles in Cultural Society and Current Conditions and Problems of Lusheng Culture

4.2.1 Social Functions

4.2.1.1 Economic Aspect

Rongshui Miao Autonomous County is a mountainous county where many ethnic minorities live together, with beautiful natural scenery and unique nature. There are Miao, Yao, Dong, Zhuang and other ethnic groups in the territory. Beijiang River flows through Rongshui County. On both sides of the river and around the mountains are scattered people of all ethnic groups who have been slash-and-burn farming for generations. Rongshui's unique geographical environment and long national history and customs merge to form a unique national culture. Numerous national slope and festival activities are the main forms of ethnic culture in Rongshui County. The festival activities of the National Slope Festival are rich in content and diverse in forms. The Lusheng Sheng stomping hall is grand in scale, the Lusheng dance music is melodious, and the Lusheng ensemble competition sound is shaking the sky and the earth. The contents of Miao ancient songs and modern songs are rich and colorful, and the Han people songs Liang Shanbo and Zhu Yingtai have the same wonderful Miao long ancient song "Brother with Lie Heng". It is also a celebration of sad love stories. It can be seen that the history and culture of the Miao people are quite long. After thousands of years of evolution, inheritance, and development, Lusheng Pohui will gradually form a convention, Miao compatriots to observe and actively participate in the minority cultural festival activities.



Figure 17 Xiangfen township Lusheng Pohui (Source: Provided by Integrated Media Center of Rongshui)



Figure 18 Gandong Bainiao Clothes Pohui Festival, Rongshui (Source: Provided by Integrated Media Center of Rongshui)

Table 2 Main Ethnic Pohui Festival Activities List of Rongshui Miao Autonomous County

Name	Time	Content	Hosting place	Characteristic
New Year of Miao Minority	December first day or November first day	Spring Festival harvest	Pole hole, rolling shellfish, Antai, Dongtou, Shirong, incense powder, A border, Baiyun, Hongshui, arch cave, Danian, Liangzhai and other towns part of the village	It sometimes happens in three or five years
Spring Festival	The first day to the fifteenth day of the first lunar month	Celebrate the Spring Festival	The whole territory	Main entertainment activities wedding period
Whole Ying Ho Hui	The third day of the first lunar month	Lu sheng, horse fighting, bird fighting, Miao song duet	Danian Street, Danian River buckle near the village	It is more than 200 years
Gazhi PoHui	The fourth day of the first lunar month	Lusheng step on the hall, horse fighting, bird fighting, Miao song duet	Four Township Rongtang riverside village bottom	It began in the late Ming and early Qing dynasties

Pingmao PoHui	The fifth day of the first lunar month	Lusheng stepped on the hall, fighting horses, fighting birds, Miao song duet, Duoye	Gongdong Township Pingmao village river village bottom	The Dong minority "Duoye" is unique
Peisong PoHui	The sixth day of the first lunar month	Lusheng stepped on the hall, fighting horses, fighting birds, fighting the same year, singing Miao songs	Antai Township Peidi Village	Have a long historical standing
Arch Cave PoHui	The seventh day of the first lunar month	Lusheng stepped on the hall, fighting horses, fighting birds, fighting the same year, singing Miao songs	Cave township hole street across the river beach	It is more than 300 years
Noh Bang PoHui	The eighth day of the first lunar month	Lusheng stepped on the hall, fighting horses, fighting birds, fighting the same year, singing Miao songs	Liangzhai township Peidong village old village bottom river beach	It is more than 200 years
Wu Yong Mang Ge PoHui	The ninth day of the first lunar month	Mangge dance, Lusheng step on the hall, sing Miao song	Lusheng Ping, Wuyong Village, Anchi Township	Distinctive characteristics
Straighten the straight PoHui	The tenth day of the first lunar month	Lusheng step on the hall, play the same year, sing the Miao song	Red water town Liangshuang village river beach	
The whole pile of PoHui	The eleventh day of the first month	Lusheng step on the hall, play the same year, sing the Miao song	Antai Township Yuanbao village, the whole flower village edge	
One hundred birds' clothing PoHui	The twelfth day of the first month	Lusheng step on the hall, play the same year, sing the Miao song	Pole hole township pole hole village	
Antai Thirteenth PoHui	The thirteenth day of the first month	Lusheng stepped on the hall, horse fighting, Miao song, Dong duet, etc	Antai Township village old village field	It began to be held in 1985 after the reform and opening up
Gengwo PoHui	The 14th day of the first month	Around the mascot "jingling" play, step on the Lusheng, sing the Miao song	Baiyun township on the state Yang village edge field Dong	
Dappa PoHui	Fifteenth day of the first month of Lunar Year	Sacrifice "no sacrificial altar", folk song duet	Fragrant township Dapo village slope flat	To worship the victims of the Miao people uprising as the main content of

				the activities
GuLong PoHui	The sixteenth day of the first month	Lusheng step on the hall, fight the horse, choose "slope flower" and so on	Powder township Gulong village side of the slope ridge	
Anchui Mango PoHui	The seventeenth day of the first month	Mangge performance, Lusheng step on the hall, etc	Jiangmen Village, Anchui Township	distinctive characteristics ; distinctive features
Firework's Festival	February 2nd	Snatch the firework	Dongtou town	have a long historical standing
Spring Society Festival	The next day after the vernal equinox	Young men and women meet, relatives and friends worship each other	Red water, arch hole, Baiyun area village	It lasts 3-4 days
Black Rice Festival	The eighth day of the 4th lunar month	With a variety of leaves rich in various kinds of nutrient elements juice-soaked glutinous rice made of black rice to worship the cow god	Villages and towns in mountainous areas	
Sinho Festival	The sixth day of the 6th lunar month	Banquet relatives and friends, Lusheng step hall, horse fighting and other recreational activities	Mountain towns and part of the villages	
Good double fish makes festival	In the middle of the 6th lunar month	Make fish, Lusheng step hall, etc	Red water village Liangshuang village River	More than 400 years of history
Ghost Festival	The 14th day of the seventh lunar month	Banquet for relatives and friends of various recreational activities	Mountain towns and part of the villages	
Horse Fighting Festival (county celebration)	On November 26	County-wide Lusheng horse-fighting competition and county celebration activities	County ethnic sports park	

As we can see from the table, these Pohui festival activities are held regularly in Rongshui County and are also unique to Rongshui Lusheng cultural activities. In addition to a few festivals such as the Spring Festival or the Hungry Ghost Festival are non-local festivals, others are unique ethnic minority festivals in Rongshui. During the Spring Festival, in Rongshui, from the first day to the fifteenth day can be described as a festival every day, there are activities, and these activities are with a long history.

For the Lusheng Pohui festival, except for the Miao compatriots, the local people of all ethnic groups jointly recognize and actively participate. They continuously promote, inherit, and promote the Lusheng Pohui culture, involving all towns, villages, and people of all ages, all of whom are protagonists, actors, and audiences. They are both the other and the self. For example, when Lusheng Caitang begins (a traditional dance accompanied by the Lusheng sound), each village organizes a Lusheng team which large villages have fifty or sixty Lusheng, or even hundreds of Lusheng, while small villages also have twenty or thirty Lusheng. At Lushengping (a place to play Lusheng and dance), male (including grandfathers and little boys) play Lusheng, while female (including grandmothers and little girls) gather around the three outer floors of the Lusheng (dancing with the music of Lusheng), enjoying themselves and enjoying themselves.

The Lusheng Association of Rongshui Autonomous County has been established for over thirty years. After long-term development, its membership has been continuously increasing and its influence has been expanding. Every year during the Spring Festival, The Lusheng Association of Rongshui Autonomous County is invited to participate in the "Da Tong Nian" activity (a kind of gathering for making friends) in a village within the county. The activity usually lasts for three days. Hundreds of young men and women from Rongshui Lusheng Association will bring Lusheng and wear ethnic costumes to participate in activities in the Tongnian's (good friends) village. Wherever the Lusheng Association of Rongshui Autonomous County goes, it is warmly welcomed and warmly treated. The village is bustling with news of killing pigs and sheep, and there is a festive atmosphere everywhere, creating a strong festive atmosphere. As the relevant itinerary has been fully communicated in advance, the villagers have also made full preparations for the arrival of this day. The people from ten miles and eight townships also came early upon hearing the news, and even friends from as far away as Nanning and Liuzhou would rush to Rongshui to participate in the event. Due to the large number of participants, accommodation was arranged for the Zhang family to accommodate three to five people and the Li family to accommodate eight to ten people. After settling down, the guests start dining and drinking in the stilted building. Therefore, we can see that Lusheng Pohui activities are very popular with not only local people, but also many guests from other place. It can influence the local economy.

4.2.1.1.1 The Main Forms of Economic Activities during the Rongshui Lusheng Pohui Festival

The Lusheng Pohui festival activities of Rongshui are mainly held in festivals period and slack season in farming. One village or three to five villages as the core hosting force, nearby villages also according to local customs, organize the village Lusheng team to be fully prepared to participate. The exchange of

Lusheng teams between the various Luhseng Pohui festivals members and villages has become a good fashion for friendly exchanges in ethnic areas. The Lusheng Pohui festivals generally begin around 11 o'clock in the morning, reaching a climax around 1 o'clock in the afternoon, and gradually dispersing around 3 or 4 o'clock in the afternoon.

The location for hosting the Lusheng Pohui festival is mainly by the village, fields, or riverside, with an open terrain that can contain many people. There are also layers of terraced fields or ridges around it, making it easy for the audience to watch. During the Lusheng Pohui Festival, many places will also hold horse fighting activities. The arena, on the other hand, is relatively independent and needs to be separated from the audience by natural fields, rivers, ditches, etc. to ensure their safety. People participating in the Lusheng Pohui festival come from all directions, and some choose to visit relatives and friends nearby, staying at the homes of relatives and friends in the host village and nearby villages. In the Lusheng Pohui festival event, guests participating in the event have diverse consumption needs, mainly manifested in firecrackers, gift bags, candy, fruits, drinking water, etc. In addition, there is a demand for catering, such as eating fried noodles, fast food, drinking alcohol, and relatives and friends who reunite after a long time also give gifts to each other, which naturally forms the Pohui economy.

With huge benefits, each Lusheng Pohui festival forms a commodity trading area, catering service area, and vehicle parking and supervision area. The day before or early in the morning before the Lusheng Pohui festival, the nearby vendors had occupied the favorable terrain early. Fast food stalls, rice noodle stalls, small commodity stalls, folk costume stalls, and even toilets were opened there without any omission. Don't look down upon this small stall vendor, their income is quite high. At the Lusheng Pohui festival in Gulong, Xiangfen township, two couples cook food all year, and a net profit of more than 2000 yuan during the festival day.

Lusheng Pohui festival's economic activities are not only these forms. In recent years, inspired by various commercial activities in other places, Lusheng Pohui festival also appears some commercial games of loop throwing, target practice, lucky draw, guessing, vaudeville performance and other entertainment services. Some enterprises also find opportunities to recruit workers and sell products during Lusheng Pohui festival activities, with remarkable results. With the development of the economy and the improvement of the living standards of the local people, people gradually have more money in their pockets, and many people actively participate in the activities of the Lusheng Pohui festival, which not only gets happiness, but also can visit relatives and friends and enjoy the beautiful scenery. The organizers naturally get rich economic benefits, and the participants also return home with happiness.

At the Lusheng Pohui festival, in addition to commercial forms involving catering and entertainment, there are also handicrafts made by local villagers, as well as local specialties and agricultural by-products, including vegetables and fruits that cannot be eaten by local people in a short term, as well as self-raised chickens, ducks, pigs, dogs, cows and sheep that are brought for trading. A large-scale Lusheng Pohui festival that the Antai Thirteenth Lusheng Pohui festival requires the slaughter of more than ten cows and several dozen pigs on that day.

The parking management of vehicles is also one of the economic manifestations of Pohui. For example, during the Antai Thirteenth Luhseng Pohui festival, the participants are about 30,000 to 50,000 people every year, which means that about 1,000 cars and tens of thousands of motorcycles need to be parked. Every year during Luhseng Pohui festival activities, the Rongshui Public Security Bureau will arrange about 100 police officers to strengthen the security and traffic evacuation of Luhseng Pohui festival, and open temporary parking lots in local middle school, central school, and villages such as Zhaihuai, Dong 'an and Lin Dong. In addition, there are countless self-built parking lots, and temporary parking management fees are appropriately charged. The income of villagers with large temporary parking lots will be relatively objective. Because during festivals, it's really hard to find a parking space. The local villagers also get benefits from the festival activities and increase their family income.

Nevertheless, these economic formations are only spontaneous, simple, and loose, without unified planning and management, charging standards and supervision mechanisms. Everyone gathers for entertainment and watching the excitement, and no one cares about the parking fees. If they plan carefully, strengthen guidance, and manage strictly, perhaps the benefits would be better and the people would be more convenient.

4.2.1.1.2 The Contribution of Lusheng Culture to the Development of Rongshui Economy

With the continuous deepening of reform and opening up, the completion of poverty alleviation, and the implementation of rural revitalization strategy, the economy of Rongshui county is also becoming increasingly prosperous. Lusheng culture is not only a kind of entertainment culture, but also an economic culture. It is also a pioneer in the development of social market economy in local area. Luhseng culture makes a great contribution for the economy of Rongshui county.

Rongshui's Lusheng Pohui festival economy has attracted many foreign tourists and increased Rongshui's tourism income

Rongshui county has fully utilized the advantages of folk activities such as the Lusheng Cultural festival to create festival brands such as the Chinese Miao Lusheng • Horse Fighting Festival and the Golden Autumn Fish Roasting Season. By arranging residents of poverty alleviation resettlement sites to act as actors and members in scenic spots and festival activities, it has diversified the employment methods and income sources of impoverished households. Vigorously promote the marketing efforts of the Baijie Folk Culture Festival brand, and promote the Chinese Miao Lusheng and Horse Fighting Festival to become an internationally renowned festival brand in the same year. At the same time, it has attracted numerous tourists to Rongshui for tourism, driving the continuous growth of Rongshui's tourism revenue.

Table 3 Statistical Table of Tourist Number and Tourism Income in Each Year 2012-2022 (Source: From Culture, Sports, Radio, Television and Tourism Bureau of Rongshui)

NO.	Year	Number of Visitors Received (ten thousand passengers)	Tourism Revenue (RMB 100 million yuan)	Remarks
1	In 2022	592.78	67.18	
2	In 2021	732.92	84.63	
3	In 2020	647.3	71.97	
4	In 2019	887.85	104.39	
5	In 2018	687.79	78.47	
6	In 2017	500.74	52.67	
7	In 2016	407.14	38.47	
8	In 2015	389.06	27.59	
9	In 2014	225.65	13.54	
10	In 2013	140.6	5.88	

From the above table, we can see that from 2013 to 2022, Rongshui county received a continuous increase in tourists from 1.406 million in 2012 to 8.8785 million by 2019. Although affected by the COVID-19 from 2020 to 2022, Rongshui county has always received more than 5 million tourists. Year of 2022 was the year with the lowest number of receptions in these three years, and the number of receptions also remained at 5.9278 million. It can be seen that in the ten years development process, Rongshui county received the most tourists when it reached 6.3 times the number of tourists received in 2013, and in 2023, it also reached 4.2 times the number received in 2012. In addition, let's look at the tourism revenue statistics of Rongshui county from 2012 to 2022. The tourism revenue has increased from 522 million yuan in 2012 to 10.439 billion yuan in 2019, an increase of over 17 times. However, due to the impact of the COVID-19, the tourism revenue in 2022 was the lowest in the three years, reaching 6.718 billion yuan.

This shows that it can be seen that in the past decade of development, the number of tourists received by Rongshui county has significantly increased, which has led to a huge leap in tourism revenue and maintained a good development momentum. Especially during the pandemic of the COVID-19, against the backdrop of enormous economic downward pressure, Rongshui's tourism revenue has steadily improved and achieved satisfactory results. This also indicates that China's overall economic development is rapid, and the continuous improvement of people's living standards has driven people's demand for cultural and entertainment life. In recent years, people have become more enthusiastic about returning to nature, enjoying rural self-driving tours, and visiting folk customs. As a result, the Lusheng Pohui Festival has become increasingly popular, with more and more people participating. There are also more and more tourists from other places who come to gather and experience the scenery. Naturally, it has brought a large number of tourists

and tourism income to Rongshui, while promoting the economic and social development of Rongshui.

The Pohui economy driven by Lusheng culture has increased the income of local people.

Local people are increasingly realizing the importance of the development of Lusheng culture on the economy and the enormous economic benefits brought by the Lusheng Pohui festival activities, such as setting up stalls, parking management, selling snacks and local specialties, which are the patents of nearby villagers. Many local village names occupy the advantage of geographical location, and make full use of the advantages of land to set up stalls and operate day and night, from congee stalls to noodles stalls. If the land is flat and big enough, they will set up parking lots to provide parking and custody services for cars, motorcycles, etc. In the activities of Lusheng Pohui in various regions of Rongshui, to some extent, the trade fair occupies half of the festival. The stalls of Antai Thirteen Lusheng festival extend from the township government bridgehead to the Antai gas station area, with nearly a hundred stalls with busy business. In the limited space of Peidi Peisong Lusheng Pohui festival, the stalls were also connected one by one. In addition, the stalls set in Xiangfen Gulong Lusheng Pohui festival were arranged along the hillside from the township government street, offering a wide range of small commodities and local specialties. According to statistics from relevant sources, every year on the Thirteenth Lusheng Pohui festival of Antai, from food, housing, and transportation consumption to the sale of local products, motorcycles, and cars, the transaction volume on that day is about 1-1.5 million yuan, benefiting almost all of the local Miao and Dong villagers.

Lusheng Pohui festival will promote the development of local infrastructure construction through its economy.

The Lusheng Pohui festival attracts people from all directions to participate in cultural activities and promotes mutual exchange. The venue is usually located in the relatively central area of the town, which is the surrounding area of the large village where guests can easily board and stay. Before the central government of China launched poverty alleviation efforts, the transportation in many towns where Lusheng Pohui festival was held conveniently, and Lushengping was also a mud land, with most places not cement road. In the implementation of the central government's poverty alleviation policy of China, the Rongshui County Party Committee and People's Government seized the opportunity to promote the development of Lusheng Pohui festival culture and drove the local economic development. They consciously built cement roads in more than ten influential Lusheng Pohui festival venues, achieving the hardening of village roads. Many towns have also built Lushengping with cement land. And many villages have built cultural activity rooms and light courts, and many villagers have also built family inns and farmhouse restaurants. The Liang brothers from Xiangfan Township built a hotel by the local Liujia River which has frequent guests all year round and generates considerable profits. The Lusheng culture has promoted the Pohui economy and driven a group of new local farmers and merchants.

The self-sufficient production and lifestyle in the mountains of Miao living have been inherited for thousands of years, and the older generation generally did not have the concept of "turning goods into money". The things they

grow and raise themselves, and if they cannot finish eating them, they will be given away or pickled or dried. The Lusheng Pohui festival event showed them that "things they don't need can be turned into money" and that "the rarer things are, the more valuable". Therefore, people kept local products such as local chickens and ducks, and sold them during the festival. Some people will purchase materials from the county seat in response to the needs of the people participating in the Lusheng Pohui festivals, and then open their own stores in the Pohui festival's location for sales, in order to obtain economic profits. This forms the main body of Pohui trading. Therefore, these new types of farmers and merchants have also driven the villagers to gradually increase their income.

4.2.1.2 Educational Aspect

In addition to having a significant impact on the economy, the impact of Lusheng on education is also evident. As an important representative of Miao culture, Lusheng not only has cultural, economic, and artistic characteristics, but also educational characteristics. Since ancient times, the inheritance and development of Lusheng knowledge and culture have been continuously based on educational characteristics. Although in history, knowledge and culture related to Lusheng have been passed down through different educational methods, especially in the context of the social function of Lusheng culture, based on Miao culture, the art and culture of Miao Lusheng have been integrated into the education system. This not only enables the continuous inheritance and development of Lusheng culture, but also promotes students' understanding and understanding of Miao Lusheng through educational pathways. On the basis of enriching students' artistic culture and improving their aesthetic literacy, it can further promote and develop Miao Lusheng culture, enhance its vitality and influence.

Broadly speaking, education refers to activities that enhance people's knowledge and skills, develop their intelligence and physical strength, and influence their ideological concepts, including school education, social education, and family education. Narrowly defined education mainly refers to school education. Culture has always relied on various forms of education for inheritance, and the development of education has the function of preserving, selecting, organizing, and updating culture. Digging and developing cultural factors and identifying their characteristics that are beneficial for both intellectual and non-intellectual factors can not only promote culture but also effectively promote human development. This development is imperceptible.

German Ernst Cassirer is recognized by the Western academic community as one of the most important philosophers of the century. His achievements can be compared to Russell, Dewey, and Einstein. Cassirer devoted his life to demonstrating his philosophy and cultural philosophy in symbolic form. In his work "On Human Beings," it is explicitly stated that "humans are not so much rational animals as symbolic animals. (Wu Guang, 2014) Various cultural symbols are created by people using their imagination, but the cultural symbol system also affects what people see, hear, and think of. Without the symbol system of culture, there would be no difference between humans and animals. Therefore, people need to learn culture, and culture must also be passed down, which is education.

Education can be divided into on campus education and off campus education. On campus education is a purposeful, organized, and systematic social activity undertaken by full-time personnel and specialized schools or institutions, with the direct goal of influencing the physical and mental development of the educated. In extracurricular education, everyone can participate in various activities held outside of school, learn cultural symbols in the activities through on-site observation, imitation, and interaction, and understand and internalize these symbols as a part of their own spirit. In such a real-life scene, the education received by the educational object is not only comprehensive but also impressive.

There are various ways of education in daily life. In a long time of exploration and development, humans have summarized many cultures that enable future generations to learn, and identified educational methods to transform them from biological beings to cultural beings. Culture is a symbolic system, and the Lusheng festival is one of its subsystems. However, the comprehensive and participatory characteristics of the festival give it a special position and role in inheriting culture and strengthening national identity. The germination, formation, and development of Lusheng festival, as well as the various contents of the festival are determined by the Miao people's living environment, production mode, religious belief, ethics and so on. Therefore, Lusheng festival has national characteristic.

When local people live without the Lusheng festival, they are always in opposition and contradiction between humans and nature, humans and gods, humans and others, and humans and themselves. The educational function of Lusheng cultural activities can effectively help people adjust the above relationships and learn about their own culture, ethics and morality, art and sports, labor, emotions, and other aspects of education. It can be said that the educational function of Lusheng culture is reflected in every activity of the Lusheng cultural festival. People are subtly educated in a grand and joyful atmosphere, and in the activities that each person personally participates in, transforming the education they receive into explicit actions, thus also educating others. The Lusheng Cultural Festival is a huge comprehensive practical classroom, where there are no sub subjects, but there is indeed educational content for each subject. There are no fixed teachers and students, and everyone is both a teacher and a student. There is no strict schedule, and activities can be organized in an orderly manner. The characteristic of all members of this ethnic group participating and playing a comprehensive educational function makes it an indispensable and irreplaceable role.

Lusheng is a representative musical instrument of the Miao people. It is a bond of emotion in the life of the Miao people, an important medium of cultural and artistic exchange between the Miao people and other peoples, and plays an important role in their production and life. In addition to the production of Lusheng, Lusheng music, Lusheng dance and Lusheng Lici are important components of Lusheng culture, as well as the core part of Lusheng culture education and inheritance. They are the symbol representatives of Miao's excellent traditional culture, and have their own educational functions.

Lusheng making education

The production of Lusheng is a complex system work. Lusheng production has always been taught by Lusheng craftsmen in society. In the past, the craftsmanship of making Lusheng was generally inherited from one's father

and rarely taught to outsiders. However, with the continuous development of the economy and society, Lu Sheng craftsmen have also received the skills of external people to learn how to make Lu Sheng. Nevertheless, most craftsmen still retain the tradition of imparting their skills to children or family relatives.

The production of Lusheng requires a complex process that involves dozens of steps. The main process involves selecting materials, baking materials, making spring leaves, making bamboo and wood components, installing spring leaves, and tuning. Every process requires the experience of Master Lusheng to control; therefore, the production experience of Master Lusheng directly determines the quality of Lusheng products. It can be seen from this that the importance of education in imparting the skills of making Lusheng is significant. At present, the education of Lu Sheng production skills cannot be learned in schools, and can only be learned through off campus learning under the guidance of Lusheng producers. But in the current situation of social and economic development, it is very good for all those who study Lusheng production in large quantities and professionally to learn Lusheng production.

Lusheng playing education

From the perspective of music psychology, often enjoying music can affect people's cognitive level. This idea comes from research by Frances Rauscher and Gordon Shaw. They studied 84 college students and found that after listening to Mozart's piano Sonata in D Major (Work number 448) for 10 minutes, their spatiotemporal reasoning ability (including the ability to form mental representations of objects or the ability to reason about patterns in time and space) improved significantly. But that ability disappears after an hour. This result is known as the "Mozart effect". (David A. Sousa. 2005) Often listening to music can stimulate people's subjective memory, visual imagery of the brain area to produce a response. Lusheng music is soft and lyrical in tone. Regular appreciation of Lusheng music helps to develop the human brain, stimulate the cerebral cortex, and improve the sensitivity and perception of music. In the process of learning to play, people undoubtedly promoted the improvement of the quality of concentration. On the one hand, because playing Lusheng must allocate good attention, with flexible and correct fingerings, breath rhythm. Hands, eyes, brain, and lungs should be well coordinated to play a pleasant Lusheng tune. Therefore, playing the Lusheng can also exercise the coordination and concentration of the player. On the other hand, playing Lusheng music requires the player to continuously use musical thinking and focus on the unity of the content, timbre, tone, and rhythm of the music. In the school, there are some lessons for the student of primary school to study . Therefore, playing Lusheng can train the player's sustained attention ability and lung function.



Figure 19 The students are studying how to play, Rongshui Ethnic Primary School (Source: Provided by Jia Zheng)



Figure 20 The students are studying how to play, Rongshui Ethnic Primary School (Source: Provided by Jia Zheng)

In addition, Lusheng culture runs through all aspects of Miao people's life, and different Lusheng tunes have different meanings, such as celebrating festivals, weddings, and moving into a new house, which can affect the listener's emotions and feelings. In the wedding ceremony, the Lusheng melody is very cheerful

and happy, while in the sacrificial activities, the melody is solemn. It can be said that Lusheng music affects the emotions of Miao family members and is an important manifestation of Miao people's emotions or feelings. The learning of Lusheng playing knowledge is a long and complicated process, which requires a very firm will. Only after a long and repeated practice to master, the whole learning process is also a test of learners will and ability. To play a beautiful Lusheng music, only continuous practice. Playing Lusheng plays a very good role in cultivating learners' interest in music, stimulating learners' interest in music, forming good learning motivation, promoting the improvement of music aesthetic ability, and playing an important role in cultivating people's positive and optimistic character. In recent years, the popular "music therapy" is based on the positive effect of music on people's physiology and psychology. It can regulate people's emotions, make people gradually relieve psychological pressure in a relaxed music environment, and make them calm. Some special music also has a good auxiliary therapeutic effect on some mental diseases. Thus, it can be seen that music has a profound significance for the development of human non-intellectual factors. In a sense, Lusheng music also has this effect, but how to teach playing it is worth our in-depth study.

The education of Lusheng's Lici

Lusheng Lici is an important component of Lusheng culture, which is a concise and profound sacrificial language that mainly involves the history, culture, society, economy, and ethnic psychology of the Miao ethnic group. The social role of Lu Sheng's Lici mainly lies in using the past to spread the word to the present, discussing the new through history, standardizing words, and deeds, and educating the people. The use of its language reflects the common psychology of this minority and the common aspirations of the people. Lici can be divided into two types. The first type is standardized, and is used by masters who are specifically responsible for sacrificial work in specific occasions. It has strong authority, mystery, and religious significance, and involves a complex and profound knowledge system, some of which can be described as metaphysics, but the public knows very little about it. The second type is non-standard rational words. In ordinary daily life, people can use it if they need it.

Lusheng Lici, to be mentioned, is a special statement used by Lusheng maker, and it is spoke by the Lusheng maker. When a Lusheng maker is invited to a village to make Lusheng, on the day of producing, a ceremony is needed to be done before the knife is ready to make Lusheng. The young people in the village will prepare wine, rice, and sour fish for it. And find a spacious and bright open space, spread the ground with leaves, put good wine and food, and burning incense and candle. Lusheng maker would crouch down and face east while burning paper and reading words (Lici). The general idea of the words is that the Lusheng maker will use the power of God to make Lusheng that can send the sound to the sky. As the core idea, the length of the Lici can be spoke by the Lusheng maker at will, whether complex or simple, to express the Lusheng maker's determination to make a high-quality Lusheng and the villagers' wish to get the loudest Lusheng. The example of the Lusheng Lici are as follows:

“The earth god treads on the tree,
the dragons of mountains and waters gather together,

eating, drinking, and celebrating together.
 Brothers living together,
 living with father and son.
 Making Lusheng resounds through the clouds,
 and making bronze drums impresses the world.
 We are all one,
 working together.
 Making the river dare not mock the Dong family,
 and the mountain slopes dare not bully the Miao people.
 A good day, a golden mouth, and jade teeth,
 all is going just as one wishes.” (Wu Chengde, Jia Ye. 1992)

From the perspective of education, the memorization of Lusheng Lici is a great improvement to people's speech and language intelligence. Gardner's theory of multiple intelligences suggests that humans have eight main types of intelligence, including speech language intelligence, logical and mathematical intelligence, visual spatial intelligence, physical movement intelligence, musical rhythm intelligence, interpersonal communication intelligence, self-reflection intelligence, and natural observation intelligence. The core component of speech language intelligence is a person's sensitivity to speech, structure, meaning, writing, and language, which involves the nervous system in the left temporal and frontal lobes of the brain. (Ha Huixian.2003) Our ability of language expression is determined by our verbal language intelligence. The Chinese language courses we study are usually the main way for us to learn and develop our language intelligence, and memorizing the words of Lusheng also serves the purpose of developing our language ability. In addition, through the study of Lusheng Lici, Miao compatriots can effectively inherit the Miao Lusheng culture.

Lusheng dance education

Dance itself has a positive promoting effect on developing people's attention, memory, imagination, and creativity. Lusheng dance is also a type of dance that also possesses the above functions or functions. The body language of dance requires dancers to be able to freely use their muscles and joints to express dance content and cultural emotions. The process of mobilizing limbs to dance is itself a process of developing and developing the brain. Any learning requires attention, and the learning of Lusheng dance also requires considerable concentration, as its concentration and quality directly affect the learning effect. The process of learning dance is one of the best training methods for people's casual attention ability. The so-called casual attention refers to attention that has a predetermined purpose and requires a certain amount of willpower and effort. The ability to pay attention at will can be achieved through certain training and cultivation. Long term focus training can effectively enhance the ability and quality of casual attention.

In the process of learning Lusheng dance, learners must focus on the characteristics, style, rhythm, and order and coordination of the movements of the Lusheng dance teacher or instructor. Long term training is beneficial for cultivating and improving students' attention. The gait, gestures, and movements of Lusheng dance performances originate from daily life, but are slightly exaggerated

compared to everyday movements. During the performance process, it is necessary to unleash imagination and creativity, and actively associate the emotions and themes expressed by the actions. Lusheng dance has a fixed style and elements, which do not require too much innovation. You can learn from the original dance posture. For example, the popular Lusheng dance at Lusheng Pohui festival provides a great space for dancers to freely perform. This type of Lusheng dance requires dancers to change according to the rhythm changes of the Lusheng music. Dancers must have good observation ability, which means they must observe the performance of other participants, cooperate and coordinate with each other, in order to maintain overall consistency and aesthetics. Therefore, during the process of performing the Lusheng dance, the dancers unconsciously trained their observation ability and integrated it into the overall rhythm.

Dancing requires dancers to have good balance and control abilities, such as performing related movements with their heels, toes, and both sides of their feet in Lusheng solo dance, including squatting, stepping, straight turns, turning, head-to-head turns, as well as quick turns with their toes on the ground or the outside of their feet on the ground. Long term training can enable learners to proficiently master these movements and essentials, improve balance and control abilities. As long-term learners or good dancers, their cerebellum will be relatively developed than ordinary people, it can be seen that regularly dancing Lusheng dance is not only beneficial to physical and mental health, but also beneficial to brain development.

Lusheng dance is an important emotional connection among the Miao people, a manifestation of their name emotions, and an important way to welcome the outside world. People enhance understanding and friendship during the dance process. This plays an important role in enhancing the sense of national identity and cohesion of Miao compatriots, deepening national emotions, and cultivating positive and optimistic emotions. In addition, the performing Lusheng dance contains many technical movements, and without strong willpower and sharp observation, one cannot learn well. Therefore, long-term training is also a very good training for learners' willpower, which is beneficial for them to develop a resilient personality.

4.2.1.3 Family Aspect

In addition to the economic and educational influence of the Lusheng culture mentioned above, it also has an important impact on families. Ethnic culture is the foundation of family education, and family education is an important component of ethnic culture. In our modern educational philosophy, family education is a lifelong education process that is completed and influenced by both elders and children. It includes various forms such as lifestyle guidance, emotional communication, and teaching by example. The inheritance of ethnic culture is the process of vertically continuing the traditional civilization of a nation according to its cultural value orientation and function. It is not only a replication of traditional ethnic culture, but also an improvement and construction of individuals, and is a people-oriented education and continuation. Family education of ethnic culture has a more distinct ethnic identity compared to other educational channels, and is an important carrier and way of ethnic culture education and inheritance.

Family entertainment features.

In Rongshui County Xiangfan Township, almost every household has a Lusheng. Miao Lusheng instrumental music has a strong family entertainment function. When night falls, young men and women can't sing love songs without Lusheng song accompaniment, and they can't do without Lusheng team during the Spring Festival or the slope meeting between stockades. During the Lusheng Po Party, the young men and women of every family who do not go out to work will participate, the men will play the Lusheng, the women will participate in the stomping dance, and some even take the family as a unit and participate on behalf of the family. Therefore, Miao folk instrumental music Lusheng is essential in traditional festivals or folk activities. The Miao people can play the Lusheng to stimulate their happiness and enthusiasm of the festival, as well as their love for life, and stimulate their deep sense of national identity in psychology. The sense of national identity is the national cohesion of the Miao minority, which plays an important role in maintaining and consolidating family relations, the relationship between families, promoting national unity and promoting national harmonious development.

Family education function.

Parents make their children a true member of a national minority, which is the socialization process of facilitating the adaptation of minority children to their own national society. The multi-culture under school education will cause the blur of national identity, leading to the disappearance of some minority cultures. In the family education, the family rearing mode, the family education view, the education of maintaining traditional culture is specific and comprehensive, is imperceptible, and the significance of the national culture can be relatively intact is self-evident. Ethnic minorities' socialization education of different cultures is distinguished from birth, for example, social moral education produces gender distinction, distribution of production labor produces gender acquisition, and finally, religious indoctrination strengthens the process of gradual identification of national culture.

In the past, the acquisition of Lusheng playing technology was mostly a mode of passing from father to son and brother to brother, of course, there were elders of the same clan who would teach Lusheng playing technology to the younger generation of the same clan. This situation has played a role in imparting production skills, cultural knowledge and moral education in the production and life of Miao families. Through the creation and inheritance of these Lusheng playing methods and Lusheng song, we can know the life of Miao people and understand their family's Lusheng knowledge imparted and cognitive system. In this process, the teaching of various production knowledge, in addition to the oral teaching of the elders in the actual production activities, but also the use of social activities to teach. By making joint efforts to hold rich connotation of Lusheng festival slope event and folk activities such as festival activities, parties, life etiquette, etc., local Miao compatriots and even other ethnic groups present Miao Lusheng culture to the masses or audiences through Lusheng performance and cultural communication, so that people can learn various knowledge and skills in a subtle way. The inheritance of this skill in the family has played a good guiding role in people's production and life. At the same time, it is also the beginning of good enlightenment education for the young generation, so that they can learn the traditional Lusheng making and playing skills,

listen to Lusheng music or play Lusheng music, and learn the Lusheng culture of their own minority, and further understand the Lusheng culture of their own minority with the growth of interests and age.

Enhance the family's aesthetic ability of minority art.

Miao minority's aesthetic standards, aesthetic psychology and other aesthetic concepts are well reflected in Miao folk instrumental music performance. Miao people have formed their own unique aesthetic concept in the long-term production and life, and have put a deep ethnic brand on the measurement standard of beauty. The aesthetic taste of their folk instrumental music lies in the red line that runs through the spiritual world of Miao people all the time, and the external characteristics and internal structure of their Musical Instruments have their own unique features. Through the understanding of Miao folk instrumental music, we can understand the Miao minority's unique national spirit, feel the traditional beauty contained in the Miao minority's national character, and appreciate their simple aesthetic concept, which is a kind of enjoyment of pure and beautiful folk customs.

4) Norms of moral culture

The existing research on traditional moral education of ethnic minorities is comprehensive in content and diversified in methods. The content of moral education in minority families includes values, ethics, virtues, social norms, etc. It attaches importance to the harmonious development of man and nature, and has reference value for modern socialist construction. The contents of ethnic morality should be included in the teaching materials in school education, and the construction of school moral education should be guided. It is worth mentioning that the research on the family training ethics of the Miao people in Rongshui Xiangfan Township plays an educational role in cultural inheritance, the development of family style, adult success, and the cultivation of ethnic identity. The significance of the family training has a far-reaching impact on the construction of family style, the comprehensive development of children and family education, and the exploration of traditional culture.

From the above, it can be seen that Lusheng culture has an important impact on family entertainment, family education, improving the family's aesthetic ability to minority art, and standardizing moral culture. To maintain this tradition, despite the dramatic changes in the modern socio-economic lifestyle, some local communities, associations, and groups have begun to take various initiatives to consolidate and promote its inheritance and development, especially in family culture, through in-school and non-school education. In modern society, faced with the influence of mainstream culture and multi-culture, the effective inheritance of minority culture is faced with the influence of environmental changes and other ethnic cultures. Most researchers believe that the minority culture should learn from the mainstream civilization, change the way of economic life, and should learn from and absorb modern civilization differently. Therefore, to maintain the cultural diversity of our country, to promote the mutual exchange and reference between ethnic groups, to strengthen the influence and influence of family culture, to learn advanced mainstream culture, so that minority culture to keep its own advanced, is the trend of the world cultural stage. Lusheng culture not only has a certain impact on family culture, but also has a very important impact on local tourism.

4.2.1.4 Tourism Aspect

The academic circles in China only began to involve in the study of ethnic tourism in recent decades, starting later than abroad. The research on ethnic tourism in China mainly focuses on three aspects: firstly, research on the impact of ethnic tourism on social culture. Specifically, it refers to how ethnic tourism can achieve sustainable and healthy development, the problems and contradictions that arise during the development of ethnic cultural tourism, how to effectively preserve traditional and excellent ethnic culture, and the various impacts of ethnic cultural tourism on social development. Secondly, research on the development of ethnic tourism. The specific content includes research on the development and protection of ethnic cultural tourism resources, research on the development model of ethnic cultural tourism, and research on the development market of ethnic cultural tourism. Fourthly, research on ethnic minority villages. (Wu Bihu, Yu Qing, 2000)

Rongshui has beautiful landscape, beautiful ecological environment, rich ethnic customs, and rich tourism resources. There are Yuanbao Mountain National Nature Reserve and Jiuwan Mountain National Nature Reserve in Rongshui County, which enjoys the reputation of "Town of One Hundred Festivals" and "Town of Chinese Lusheng and Horse Fighting Culture". "Rongshui Miao Pohui Group" was listed as the first batch of national intangible cultural heritage. Rongshui county has won many honorary titles such as "Town of One Hundred Folk Customs in China", "Guangxi Excellent Tourism County", "National Green Model County", "China's Best Green Eco-Tourism Destination", "China's Best Folk Customs Tourism Destination", "Guangxi Characteristic Tourism County", "China's most beautiful eco-culture Tourism County".

There are 12 national A-level tourist attractions in the county, including 5 national AAAA tourist attractions, 7 national AAA tourist attractions, 2 Guangxi eco-tourism demonstration areas, 2 three-star car tourism camps, 1 five-star rural tourism area, and 3 four-star rural tourism areas. Since it was included in Guangxi's characteristic tourism famous county in 2018, and included in the first batch of national all-region tourism demonstration zones in 2020, Rongshui has interlinked with surrounding counties and inter-provincial highways, and has realized the transformation from scenic spot tourism mode to all-region tourism mode, and the tourism industry has developed rapidly and healthy with obvious results.

During the "13th Five-Year Plan" period, the Rongshui tourism construction project completed a total investment of 18.269 billion yuan, and a few projects were completed such as the upgrading and renovation of Laojundong Scenic spot, Chengnan Tourism distribution Center, Shuanglonggou ethnic culture tourism project, Miao Township of customs (former Damiaoshan Ancient City), and the upgrading and renovation of the main venue of the 70th anniversary county celebration. It received 31.3082 million tourists from home and abroad and spent 34.597 billion yuan on tourism, an annual increase of 18.88% and 23.07% respectively. The county's total retail sales of social consumer goods increased by 9.3% annually. The proportion of value-added of tertiary industry in GDP increased from 36.94% in 2015 to 54.07% in 2020. From this, it can be seen that the tourism industry of Rongshui has a significant influence on the economic contribution of Rongshui county.

- 1) Promoting national unity and progress

The ethnic and differential nature of the Rongshui Lusheng Cultural festival itself is like a powerful magnet. Due to differences in geographical culture and environment, residents living in certain places often have a gap in their perception and perception of certain psychological needs towards the outside world. However, there may be something in another place that can fill this gap. This filling process can only be completed by being present and cannot be replaced by any other information channel or method. Moreover, due to the inherent nature of the ethnic Lusheng festival cultural activity in Rongshui, it is a beautiful scenic spot in tourism activities. After the appearance, it carries extremely rich cultural connotations and belongs to the "multi attractive resources" (Sun Jiuxia. 2023) in tourism resources. Therefore, Lusheng culture helps to enhance mutual understanding between ethnic minority areas in Rongshui and other regions or countries, increase peaceful and friendly relations between regions, and promote ethnic unity. At the same time, during the Lusheng festival, a large number of tourists flooded in, bringing about ethnic cultures from different places. To some extent, tourists from relatively developed regions will bring relatively advanced concepts into ethnic minority areas, breaking some of the closed state of the area, which is conducive to expanding the horizons of residents, enhancing market economy awareness, promoting changes in lifestyles in ethnic minority areas, improving the overall level of civilization in ethnic minority areas, and thus promoting progress in ethnic minority areas.

2) Cultural Tourism Brand Creation

By building Lusheng culture, Rongshui county has won the honorary titles of "Guangxi Excellent Tourism County", "Guangxi Characteristic Tourism Famous County", "Guangxi Tourism Standardization Demonstration County", "Guangxi Top Ten Tourism Innovation and Development Counties", "Ten most beautiful counties in Guangxi" and "Guangxi Advanced County in Scientific Development". There are 2 Guangxi eco-tourism demonstration zones, 2 Guangxi three-star car tourism camps, 1 Guangxi five-star rural tourism zone, 3 Guangxi four-star rural tourism zones, 1 autonomous region level tourism resort, 1 Guangxi tourism and leisure block, 2 Guangxi key towns and key villages of rural tourism, 2 Guangxi ethnic minority villages, and 2 cultural industry demonstration bases in the autonomous region. There are 271 modern characteristic agricultural demonstration zones (parks and points) at all levels in the county, with a total area of 23.8 square kilometers as the core area of the demonstration zone. Rongshui county has created a Guangxi Zhuang Autonomous Region level cultural brand.

In addition, the characteristics and development of Rongshui Lusheng culture have been recognized in many aspects, and "Rongshui Miao Pohui Group" has been listed as the first batch of national intangible cultural heritage. Rongshui County has also won a number of honorary titles such as "Town of One Hundred Folk Customs in China", "National Green Model County", "China's best Green eco-tourism destination", "China's best folk customs Tourism Destination", "China's most beautiful eco-cultural tourism famous county", "China's county tourism development potential 100 counties", "National Tourism Demonstration Area", and "National Tourism Quality Destination". Rongshui has 6 national AAAA level tourist attractions, 7 national AAA level tourist attractions, 3 national rural tourism key villages, 1 Chinese beautiful leisure village, and 17 ethnic minority villages. The

county has 8 national ecological origin protection products and 6 national geographic indication protection products. Thus, building a national cultural tourism brand.

3) Lusheng culture enhances the cultural value of tourism

In traditional tourism activities, many tourists aim to appreciate the beautiful scenery of the destination, while others aim to understand the local customs and traditions. Many tourists also have a strong interest in the local social and cultural culture to appreciate the beautiful scenery. Despite the rapid development of modern information technology and internet technology, the impact of self-media on people's lives is constantly expanding, and people can enjoy beautiful landscapes on online platforms without leaving their homes. Therefore, in today's era, many tourists pay more attention to the local customs and social culture during the tourism process. Only unique ethnic cultural activities can truly attract tourists, allowing them to experience the unique cultures of different regions that have accumulated over time during the process of tourism and cultural experience, effectively enhancing the cultural value of tourism activities. In recent years, tourists have paid more attention to spiritual and cultural satisfaction in tourism activities. Ren Jie, a researcher, said that (Ren Jie. 2022) if ethnic cultural activities with regional characteristics are effectively integrated into the development of the tourism industry, it can better meet people's different spiritual and cultural needs and promote the sustainable development of the tourism industry.

4) Lusheng cultural festival and activities promote the development of the tourism industry

China is a multi-ethnic country, and different ethnic groups have formed unique ethnic cultures, holiday habits, and customs with unique characteristics of the times through long-term development. These cultures and customs have evolved over a long period of history, forming unique ethnic traditions. At present, there are various forms of ethnic traditional culture in different regions of China, and the activities involved are even more diverse. For example, the ethnic minorities in Yunnan are skilled in singing and dancing, while the singing of mountain songs by the Zhuang ethnic group in Guangxi reflects the characteristic of the Zhuang ethnic group making friends through singing. The annual wrestling conference of the Mongolian ethnic group reflects the brave and skilled fighting characteristics of the Mongolian people. Taking Rongshui as an example, during festivals, Rongshui organizes local people to hold unique cultural activities such as the Lusheng Pohui festival. These cultural activities are art treasures that have been passed down by the Rongshui ethnic minority for thousands of years, and the local tourism department has also given high attention to integrating these traditional ethnic cultural elements into the tourism industry. This is not only conducive to promoting the inheritance and development of China's traditional ethnic culture, but also attracts tourists from both domestic and foreign countries with this unique form of Lusheng cultural performance and ethnic art.

5) It is conducive to enhancing the vitality of tourism economy in minority areas.

Festivals are products of the development of human society, economy, and culture to a certain stage. In the process of human civilization, ethnic cultural festivals are the most magnificent symbols of culture. It condenses the

collective memory of each ethnic group and is the main factor of its identity. Ethnic minority cultural festivals make people's ordinary production and social life lively and rhythmic, enabling the three-dimensional presentation of ethnic culture. In terms of tourism culture, cultural festivals are the best time for tourism, with the most concentrated forms and the most diverse activities and phenomena of tourism. Of course, this is not only due to the program itself, but also due to the tourism culture and the tradition of valuing people's enjoyment.

Guangxi people have always attached great importance to the tradition of cultural festivals. For example, the Spring Festival is the most solemn festival of the people of Guangxi in China, in addition to the Han, other minorities also have celebrated this festival, the origin of the Spring Festival can be traced back to the wax festival in primitive society. Spring Festival activities for a long time, more from the twenty-third of the twelfth month began to celebrate the off-year, after the New Year's Eve, the Spring Festival, until the fifteenth day of the Lantern Festival ends. Spring Festival activities are also rich and colorful, generally: preparation for New Year goods, making or buying new clothes, offering sacrifices to the kitchen god, ancestor worship, eat reunion dinner, Shou Nian, stick couplets, hang New Year pictures, etc., during the festival people pay New Year's greetings to each other, set off firecrackers, eat rice cakes, eat dumplings, eat Lantern Festival, lion dance, Yangko dance, play lanterns and so on. For example, the Lusheng Horse Fighting Festival in Rongshui, Guangxi is one of the grandest festivals in the local area. October 28 every year is designated as the Rongshui Lusheng Horse Fighting Festival. In addition, especially during the period from the third day of the first month to the 17th day of the first month of the Spring Festival every year, a series of Lusheng Pohui activities will be held in Rongshui County. This series of festival activities not only reflect the sacrificial ceremony, religious belief, but also reflect the communication etiquette, moral ethics, life and entertainment and other festival connotations, accumulated a profound cultural heritage.

Although many festivals in modern society no longer have such tedious and cumbersome rituals, some ethnic minority areas still have a strong traditional charm and show positive significance, with the aim of celebrating, commemorating, or warning the world. Through customary reunions and communication, people's needs for a group, friendly, and close mindset are met. Behind every ethnic festival, there is always a touching story and profound historical and cultural background. Traditional ethnic cultural festivals are important ways and means for people to express their emotions. National festival culture often showcases a nation's sophistication, loyalty, treachery, good and evil, national ethics, national style, and even strong ethnic consciousness through mythological stories, folk traditions, historical figures, and ethnic colors. For tourism development, experiencing the Lusheng Festival culture with positive local characteristics is an extremely important content of tourism activities.

4.2.1.5 Recreational Function

Lusheng is an important instrument for the entertainment of Rongshui Miao people, and it is also an important cultural symbol. The sound of playing the Lusheng, melodious, energetic, and unrelenting, always affects the listener's heart and embellishes the social life of Miao compatriots in Rongshui

County. In addition to other functions, the cultural entertainment function of Lusheng is also one of the important social functions, which is mainly demonstrated by the Lusheng words, Lusheng song and Lusheng dance of Rongshui Miao minority. The cultural entertainment function of Lusheng plays an important role in the local Miao social life. Lusheng is a unique way for the children of Miao family to build and enrich their lives, and express and communicate their emotions through the special language of Lusheng music. Every year, the village Lusheng team will gather to Lusheng Ping (a place to play Lusheng and dance) to compete. Men playing the Lusheng, and women dancing with the Lusheng, attracting visitors from all over the world.

According to the customs of the Miao ethnic group, on the first day of the first lunar month, one cannot go out without playing the Lusheng instrument, and on the second day, one can play the Lusheng instrument without leaving the village. From the third day to the seventeenth day of the lunar calendar, it is a time for collective activities and entertainment. At this moment, the men, women, old and young from each village set out with their families, rushing for the Pohui activities. By the 18th day of the lunar calendar, it will enter the production stage. The Lusheng in this village will be sealed until the autumn harvest is completed. This custom makes the Rongshui Miao ethnic group Pohui festival continuously connected from the third to the seventeenth day of the first lunar month, and the locals name it according to the date of the festival, from "San Po" to "Seventeen Po". There are exciting and rich entertainment activities in the Pohui Festival, such as Lusheng playing competition, Lusheng, dance, fighting cocks, singing duets, and so on. Local people believe that only by engaging in joyful entertainment, playing the Lusheng to the fullest, inviting friends from all directions to participate, and adding a warm atmosphere to the festival, can the gods be satisfied, the people be happy, and the production of the coming year be spiritually guaranteed.



Figure 21 Gulong Lusheng Pohui, Xiangfen, Rongshui (Source: Provided by the author)



Figure 22 Gulong Lusheng Pohui, Xiangfen, Rongshui (Source: Provided by the author)

In the sixth section of the twenty-third part of the Annals of Rongshui County, there is a description of Gulongpo, Xiangfen Township, Rongshui County: "The Pohui is located in Gulongpo, Xiangfen Township, and is held on the 16th and August 16th of the first lunar month every year. Therefore, it is named Xiangfen township Pohui festival (Figure20, Figure21). On this day, men, women, and children from dozens of miles around, dressed in festive costumes, played the reed sheng on the slope, horse racing, cockfighting, bird fighting, singing, lion dancing and bird shooting competitions, and enjoyed themselves. Gulongpo is in the front of the Miao area, the commodity economy is more developed than other places, and the Pohui will also be a material exchange activity. A variety of local specialties and minority fashion commodities will add a festive atmosphere for the Pohui." (Guangxi Rongshui Miao Autonomous County annals compilation committee,1998) Gulong Pohui of Xiangfan township has a long history and a large scale, but it is only one of the many Pohui in Rongshui Miao Autonomous County.

4.2.1.5.1 The Entertainment Value of Lusheng Playing

Lusheng melody is one of the earliest music of Miao minority. Lusheng playing has good entertainment value. The traditional tunes of Lusheng are divided into competition tune, harmony tune, miscellaneous tune, greeting song, welcoming song, seeing off song, receiving song and stepping dance music. The Lusheng of Rongshui Miao minority originally had only six pipes and seven tones, but it was increased to 18 pipes and 18 two-tone scales by the reform and innovation of folk artists in the 1970s. (Guangxi Rongshui Miao Autonomous County annals compilation committee,1998) After the improvement, the musical range of the Lusheng is wider. After the melody is updated, the old Lusheng can also be used to play new music. Lusheng music belongs to the national five-tone mode, the short and

small Lusheng rhythm is brisk and lively, can express abundant and warm emotions, suitable for harvest season, wedding, and other occasions. Both the player and the audience can feel the festive atmosphere from the happy tunes. Rongshui has the reputation of "the town of 100 festivals", every year to hold a variety of entertainment activities, "Lusheng race" is an essential link in many traditional festivals and entertainment activities. In this kind of competition, the participants compete at the same time, but also complete meaningful social activities, enhance the friendship between each other, the spectators cheer one after another, and enjoy the good time together. Today's Lusheng, after continuous development and changes, has been able to achieve a variety of performance forms in the national band such as ensemble, solo and ensemble, and its expressive force is rich and colorful, and has been favored by a wider range of people.

Generally speaking, the Lusheng is a happy thing. You can't play the Lusheng during funerals, and no one will blow it when farming is busy. In some towns of Rongshui, it is forbidden to blow the Lusheng in February until the fifteenth day of the eighth lunar month. Firstly, it can prevent entertainment delaying in production. And secondly, Miao people worry about the punishment of alarming gods. During the prohibition of playing, Lusheng has a special person in charge of custody in some places. Lusheng is associated with happy events, festivals, and celebrations, and expresses a pleasant and comfortable mood.

4.2.1.5.2 The Entertainment Value of Lusheng Dance

Lusheng is a cultural and artistic form that integrates music and dance. Miao people also have a unique set of dance steps when playing Lusheng. The steps of the Lusheng dance seem simple, but it is not easy to dance while the Lusheng hand is playing. The movements of Lusheng dance of Rongshui Miao minority are smooth, bold, free, and unrestrained. The most basic movements include stepping, kicking, tiptoe, cuffing, turning, spreading, and kicking. Lusheng dance can also be regarded as a competitive dance, with a very wide range of movements. The non-competitive Lusheng dance has slow and graceful movements, accompanied by melodious Lusheng music, reflecting the hard-working, simple, and hospitable characteristics of the working people.



Figure 23 Lusheng dance with flowers in Rongshui (Source: baidu.com, May6,2023)



Figure 24 Lusheng dance with fans (Source: baidu.com, May6,2023)

One of the most important forms of Lusheng dance is the Lusheng Caitang dance. Lusheng and Caitang are integrated, and Caitang means that male play Lusheng and female dance together at the Lushengping (a place to performing). (Wei Tingting. 2011). Generally, the male plays the Lusheng and the female dances in Lushengtang, which is very harmonious. The traditional Lusheng dance has a small range of movements and focuses on young unmarried girls displaying their beautiful costumes to attract the attention of young men. Now, in many places, the Lusheng dance has been innovated, and many body movements have been added, and props such as fans, flowers, and handkerchiefs are held in the hand to complete the movements. After completing a set of actions, it is still necessary to change the position around the Lusheng pillar like the traditional Lusheng dance. With the rousing Lusheng song, this new type of dancing partner presents a new visual experience different from the traditional dancing, which not only adds to the happy atmosphere of the festival, but also adds to the enjoyment of Lusheng dance.

4.2.1.5.3 The Entertainment Value of Lusheng Performance

In Rongshui Miao Autonomous County, if the village playing Lusheng will form a Lusheng team. The team is used for local people's entertainment, and in recent years, it is also used to perform for tourists. The size of each Lusheng team varies from hundreds of Lusheng in size to about 20 in size, depending on the number of people in the village. The team consists of small, medium, and large Lusheng. The person who plays the small Lusheng is called "Lusheng head" and is responsible for leading the playing and dancing. The tone of the small Lusheng is crisp and bright, and all modes are guided by the small Lusheng, while the middle Lusheng and the large Lusheng are responsible for the harmony. Three kinds of Lusheng together can complete a perfect Miao symphony performance. The Lusheng dance, which combines music and dance, is more enjoyable to watch. The Lusheng head leads the young men to play and dance while the beautiful girls form a

concentric circle around the Lusheng pillar in the center. The more girls join, the bigger the circle becomes. Whatever style the head plays, the girls will dance accordingly. The head was the focus of the audience, and the audience's eyes followed his rhythm and dancing changes, especially some difficult moves, which drew the audience's applause. After the reform and opening up, Lusheng performance has stepped on a bigger stage. In 1982, Guangxi Zhuang Autonomous region included Lusheng in the first ethnic minority traditional Sports Games in Guangxi. Lusheng appeared as a performance in the ethnic games. Lusheng's unique tone, beautiful performance, especially Lusheng dance, has won people's love. As a popular cultural form, Lusheng performance has greatly enriched the spiritual life of the people.

4.2.1.5.5 Festival Entertainment

Rongshui County is a Miao Autonomous County. What festival activities are there in the social life of the Miao ethnic group in Rongshui? There are many Luhsneg Pohui festivals in the life of Miao people in Rongshui County.

Lusheng Pohui festivals, also known as "Gan Po", is a major festival of the Miao people in Rongshui County. It mainly refers to the traditional folk festival in which the Miao ethnic groups mainly gather in Rongshui during the period from the third to the 17th day of the lunar New Year every year. They are entertainment activities mainly held in the river beach near the village, the fields, or the hillside. Local ethnic minority compatriots usually gather at the gathering point on the day to carry out a variety of colorful festival activities, expressing the Miao people's psychology of praying for the elimination of disasters, remembering ancestors, encouraging fighting spirit, celebrating harvest, and exchanging emotions. Twelve months a year, Rongshui Miao Lusheng festival activities are mostly concentrated in the first seven months, especially the first month. Because so many Lusheng Pohui activities are held in the first month of the lunar year, and the scales are relatively large. Relatively few Lusheng festivals are held in other months.



Figure 25 Small Lusheng (Source: Provided by Liang Zhishan)

Within the county, there are ethnic festivals of different scales nearly each month, mainly concentrated from January to July. Some of them are festivals named after Lusheng, such as the Rongshui Lusheng Horse Fighting Festival on November 26th. From the first day of the first lunar month to the fifteenth day of the first lunar month, there will be related festivals and wedding activities throughout Rongshui. On the third day of the first lunar month, it is the ZhengYing Pohui festival in Danian Township. The fourth day of the first lunar month is the Gazhi Pohui in Si'rong Township. The fifth day of the first lunar month is the Pingmao Pohui festival in Pingmao Village, Gongdong Township. The sixth day of the first lunar month is the Peisong Pohui in Antai Township. On the seventh day of the first lunar month, it is the Gongdong Pohui festival on Gongdong Street in Gongdong Township. On the eighth day of the first lunar month, it is the Nengbang Pohui festival in Peidong Village, Liangzhai Township. On the ninth day of the first lunar month, it is the Wuyongzhai Pohui festival in Wuyong Village, An'chui Township. The tenth day of the first lunar month is the Zhengyizhi Pohui festival in Liangshuang Village, Hongshui Township. The eleventh day of the first lunar month is the Zhengdui Pohui festival in Yuanbao Village, Antai Township. The twelfth day of the first lunar month is the Bainiaoyi Pohui festival in Gandong Village, Gandong Township. The thirteenth day of the first lunar month is the 13th Pohui festival of Antai in Zhaihuai Village, Antai Township. The fourteenth day of the first lunar month is the Genwopo Festival in Shangbangyang Village, Baiyun Township. The 15th day of the first lunar month is the Dapo Festival in Dapo Village, Xiangfen Township. The 16th day of the first lunar month is the Gulongpo Festival in Gulongzhai, Xiangfen Township. On the seventeenth day of the first lunar month, it is the An'chui Mangge Pohui festival in Jiangmen Village, An'chui Township. In the first lunar month, there are many festivals and Pohui festival activities, while the others are those outside of January, such as the Fireworks Festival on the second day of the second lunar month, the Spring Society Festival on the second day of the vernal equinox, the Black Rice Festival on the eighth day of the fourth lunar month, the Xinhe Festival on the sixth day of the sixth lunar month, and the Liangshuang Naoyu Festival in mid of June, Zhongyuan Festival on 14th of the seventh lunar month. In addition, there are also Miao New Year activities held on December 1st or November 1st.

4.2.2 Cultural Functions

Lusheng culture is one of the excellent traditional cultures of the Miao people. For thousands of years, Lusheng has been closely related to the production and life of the Miao people, and the Miao people have created rich, colorful, and admirable cultural connotations of Lusheng in their long-term historical development. Throughout the thousands of years of historical evolution of the Miao ethnic group, the Lusheng, as a musical instrument that has always accompanied the Miao people, has contained cultural connotations that have long surpassed its own blowing function as an ordinary instrument. Lusheng Ci, Lusheng Dance, Lusheng Sacrifice, Lusheng Legends and other stories accompanied by Lusheng have bred and formed the most essence of Miao culture---Lusheng culture. Lusheng culture permeates all areas of Miao people, including religious belief, historical culture, production, and life, and reflects the national character, mental outlook, cultural status, attitude to life, psychological quality, and ethics of Miao people, it is a symbol

of Miao culture. Rongshui is the earliest and only Miao Autonomous County in China and Guangxi, where the Lusheng culture has been fully preserved and passed down. The Lusheng culture greatly affects various aspects of the Miao people in Rongshui, and has many functions such as spiritual sustenance, cultural entertainment, socializing, finding friends, and marriage.

4.2.2.1 Belief, Customs and Ceremony

4.2.2.1.1 Belief

According to the Chinese Dictionary, "Belief is a belief in a doctrine, an idea, a religion or a person with extreme respect and belief, and is used as a guide or example for one's actions." (Luo Zhufeng, 1986) As a kind of social consciousness, belief can guide and control people's actions to a certain extent. Faith plays a kind of "controlling" role on people's life, which is manifested in the following aspects: Faith provides a world view for people's life, and integrates the individual's understanding of various things around, so that the thought has the greatest clarity and stability; Faith provides the highest standard of action for man's life and the highest values for man's life; Faith is a system that contains a number of different beliefs, which are different from common beliefs, and belong to the highest level of beliefs, which are a special, reinforced, higher form of faith, thereby enhancing the consciousness and unity of human life. (Zhao Xiaopeng, 2011). The belief in Lusheng culture can unite the people, unite the Miao people together, have a common national consciousness, and move forward towards the common goal.

Lusheng is an indispensable spiritual belief of the Miao people and a symbol of the Miao minority cultural spirit. The Miao family has passed on an ancient concept from generation to generation: Lusheng is the embodiment of 'mother'. This concept can be dated back to the period of matriarchal clan society, at that time, "mother" was the leader of the clan, and the Lusheng was a very important tool for "mother" in charge of important affairs such as sacrifice, labor, and battle. After a long time, the sound and shape of the Lusheng were combined with the authority of the mother image and became the symbol of the group's unified action. In ancient times, under the leadership of the "mother", the ancestors of the Miao minority have experienced many times of great national migration, but they are still alive and well. It can be seen that the belief in Lusheng culture enables the Miao people to keep firm faith in the same goal even after experiencing numerous sufferings, and finally to rise from the ashes. Scholars who have studied Lusheng culture believe that "the Miao people did not form a common language, a common region and a common economic life in history, but the Miao people still maintain a strong sense of group identity and emotion... The most important is the Lusheng culture existing in the Miao cultural tradition and life mode, and the common psychological quality maintained by the Lusheng culture." (Yang Quanguo, 1989) The cohesion of Lusheng cultural belief can be seen.

In contemporary times, Lusheng cultural belief still plays a role in uniting people's hearts. Taking Rongshui in Guangxi as an example, Lusheng culture is the traditional culture of local Miao compatriots. However, due to the influence of regional culture, Dong, Zhuang, Yao, Mulao ethnic groups and even Han in Rongshui County love Lusheng culture very much. Everyone plays Lusheng around the Lusheng pillar and dances on the floor to become a "family". Through the

exchange of Lusheng culture, a unique large-scale friend-making activity "Da Tong Nian"(making friends) was derived in Rongshui. It is that through the Lusheng as a medium between the two villages, all the young and old in one village will go to the other village to carry out minority traditional cultural exchanges such as playing Lusheng, dancing on the hall, eating a hundred schools of thought banquet, and the two sides will call each other "Tongnian", which means to make friends or brothers. Previously, the event was held only between Miao villages. Today, it has evolved into a "Da Tong Nian" activity in villages between any ethnic groups as long as the two sides have a Lusheng team and are willing to communicate. Through the extensive development of the activity of "Da Tong Nian", intermarriage, communication and blending among all ethnic groups in the county has been a common phenomenon, and all ethnic groups have become "Da Tong Nian". (Wei Yiwei, Gong Xiangyou, Retrieved: August 12, 2022) Lusheng culture closely unites all ethnic groups including Han people together in Rongshui.

The belief in Rongshui Lusheng culture unites the Miao people in the county as well as the Miao people and other brother ethnic groups, builds a strong sense of community of the Chinese nation, and makes an important contribution to rural revitalization and socialist modernization.

4.2.2.1.2 Custom

Custom refers to habits and customs. Customs, also known as customs, refer to the sum of the customs, etiquette, habits, and taboos formed in the regional social culture for a long time, and local folk customs are also known as folk customs. (Zhong Zongxian, 2005) Traditional customs are the living culture inherited, shared, and created by the masses in the long-term production and life. It has been relatively solidified and stable through the accumulation of years, and has been continuously strengthened through repeated exercises on the basis of the recognition of the general public, thus becoming a subtle soft control force, and even a collective unconsciousness, which has a potential lasting impact on the social psychology and behavior of the general public. Whether it is food, clothing, housing, marriage, or social communication and spiritual beliefs, people are unconsciously obeying the instructions of traditional customs. (Yin Qian, 2022) Traditional customs have always played a role in regulating morality and behavior.

There are many traditional festivals of the Miao minority in Rongshui, and the social group slope meeting provides a broad social environment for the application of Lusheng, and also contributes to a relatively stable social organization foundation and the form of Lusheng performance. There is a "Lusheng monument" recorded: ". stealing Wei blowing the Sheng jumping to the moon, is my Miao people for thousands of years of legitimate entertainment." Every New Year's first month, all over the country have gradually, to entertain and celebrate the New Year, but also my Miao free marriage festival, its significance is great good! This not only shows the long historical tradition of the Miao group gathering Pohui custom, but also reflects the cultural ecological relationship between the ethnic minority music cultural tradition and the national social structure.

Miao people believe that all things have spirits, and the barrier between Yin and Yang is strict. It seems that every move of mortals involves the great meaning of life and death. Faith has a strict normative and guiding

role in life and behavior, and all customs and activities related to it are also governed by this, as follows:

1) Taboos of Lusheng application. Taboo refers to a certain kind of spiritual tendency and behavior that are taboo under the structure of human multi-belief. Miao people firmly believe that the use of Lusheng can act on the gods, so they have faith in Lusheng and its related music and dance functions. During the period from spring to autumn harvest each year, playing the Lusheng is generally forbidden in the Miao community, and some places even similar topics are forbidden to talk about. The Lusheng should be put back into the Lusheng Hall, wiped clean, tied with a red cloth, and blocked with cotton to disable the Lusheng hole. Otherwise, it will be regarded as the "He soul" of the agricultural god, and the behavior of affecting the agricultural harvest will be scolded by the village elders and the society.

2) The Lusheng in the funeral rites. According to traditional customs, every old person in the Miao community has to hold a grand funeral ceremony. The ceremony is conducted by a shaman (also known as a "father sacrifice") and the procedure is quite complicated.

3) The Lusheng in the ancestral festival. In the eyes of the Miao people, the wooden drum is the sacred and inviolable habitat of the ancestor's soul, and each community has a fixed festival of offering sacrifices to the ancestors, "Sacrificing the drum Festival" (also known as "drumming ancestor worship", "beating balang", "beating the first pig", "eating Guizang", etc.). At the time of offering drums, people of the same clan gather together in the unit of "drum club" to chant sacrificial words and pay tribute to the ancestors, and the elected drum head beats the wooden drum with the drum to summon the soul of the ancestors to sing and dance together, and bless the peace of the animal spirit and the prosperity of the children and grandchildren forever.

The Lusheng culture and customs of the Miao minority play a subtle role in educating people, making the Miao people respect their ancestors, revere life, and form a system of standardizing moral and behavioral codes.

4.2.2.1.3 Ceremony

The word ceremony, Chinese first appeared in the "Poem •Zhou Song• I will": "Follow the laws of King Wen and seek daily stability in all directions." In "Shujizuan" (A history book) written by the famous scholar Cai Chen of the Southern Song Dynasty commissioned by Zhu Xi, in a series of Shangshu (the Books Collection Biography), Zhu Xi explained it as: "Rites, forms, and penal law are all legal." In the slow development of the language, "ceremony" gradually has the meaning of "presence" and "a legal system for determining calendar days", and there is also the use of "ceremony order form", such as the famous historian Yu Huan in The Three Kingdoms period wrote in his book "Wei Lve": "Chu was small in stature but loud in voice. He considered himself as an official. He did not pay homage to the court at first, but did not know the rituals when he was called into the court." This meaning has also become the most basic meaning of the Chinese "ceremony". (Zeng Jiare, retrieved August 12, 2023) Ceremonies in different periods represent the social order and social relations at that time, and also reflect the ideas and ideologies of people at that time. Therefore, ceremonies are the accumulation of traditional culture and a microcosm of culture. Ritual behavior should strictly abide by its

prescribed mode. It is a formalized art with characteristics of operability, repeatability, stability, sacredness, routinization, and stylization. With the help of ritual, people continuously inherit experience, knowledge, and culture, and strengthen the basic values of society at that time through ritual activities. (Zhou Fengmei, Zhang Bin. 2015)

From the point of view of communication, cultural ceremony is actually cultural communication. Lusheng cultural ceremony inherits and spreads the excellent traditional culture of Miao minority. In the past, everyone had to learn to play the Lusheng in the social life of Rongshui Miao minority without writing. Especially for men, they learn to play Lusheng not only for sacrifices, entertainment, courtship, marriage, festivals... the most important thing is to learn the Lusheng culture, including reciting the Lusheng song, memorizing the Lusheng words, and acquiring knowledge and the truth of being a man. Each Lusheng poem has a clear and stable melody, with a wide range of contents, including historical legends, production knowledge, love and marriage, social ethics, village rules and folk customs. Therefore, when a Miao boy grows up to accept the knowledge of Lusheng, he must accept all the things of Lusheng culture. First, he is influenced by his childhood, and then he is consciously inculcated by his parents and adults, especially in the populated areas. A boy with sound limbs who cannot play Lusheng and is not familiar with the knowledge of Lusheng will be laughed at by other people.

Lusheng culture is an educational tool represented by sound. In daily life, Lusheng language is used very frequently... People often hold one or play historical legends, folk stories, or play traditional Lici. The meaning of these Lusheng "language" has been imprinted into people's mind consciously or unconsciously in the long-term infinite use. Continue to agree, consolidate. Over time, the tone of Lusheng is integrated with the language content expressed, and it is an "encyclopedia" of the Miao society expressed in the form of art. (Liu Fang. 2005)

In modern times, even though there are many ways to spread Miao excellent culture, Lusheng cultural ceremony still plays a role in inheriting and spreading Miao excellent traditional culture. Rongshui County holds a grand Lusheng Festival every year to display the Lusheng ceremony and play Lusheng music. This not only attracts men, women, and children in the county to participate in it, but also attracts tourists from other places to come, which virtually expands the influence of Miao Lusheng culture and spreads the excellent traditional culture of Rongshui Miao.

The Miao people in Rongshui pass on the excellent Miao culture to the next generation through the Lusheng cultural ceremony, and at the same time show their excellent traditional culture to other brother ethnic groups, expanding the scope of publicity and improving the influence of the excellent traditional culture of the Miao people.

4.2.2.2 Festivals

Some scholars believe that the components of the festival are divided into the following three: "One is a special date, the other is the object of sacrifice or memorial, including the relevant myths, legends, common beliefs, taboos and other conceptual elements, many festivals have beautiful myths and legends to explain, these legends make the festival more attractive, more interesting." The third

is the ritual, social and entertainment activities that people have become accustomed to." Festivals have the characteristics of etiquette, mass, minority and so on. Lusheng Festival is the grandest traditional minority festival that Miao people participate in. The timing of the event varies from region to region, and the reasons for holding it vary, some from the auspicious days prescribed in ancient times, some from the harvest celebration, and some from mythology. Rongshui Lusheng festival is a traditional Miao ethnic festival that combines belief culture and entertainment culture. In addition, it is also a cultural exchange link that promotes unity and friendship between Rongshui Miao and other brotherly ethnic groups. In the development of Rongshui society, the Lusheng festival plays an important cultural and traditional role. With the development of the times, the Lusheng Festival has also generated new cultural functions.

1) Cultural inheritance

The Rongshui Lusheng Festival internalizes the genes of Miao culture through a unique ethnic ritual, forming a very distinct folk symbol and playing a cultural inheritance function. The cultural connotation of the Lusheng Festival is not only displayed to the public through folk symbols such as the Lusheng Walking Hall and the Lusheng Festival, but also showcases the ethnic cultural vitality of the Miao people to society. This has stimulated the vitality of national culture, making it easier for people to recognize and understand the traditional culture of the Miao ethnic group in social production and life practice, and inheriting the excellent cultural factors of ethnic minority traditions.

2) cultural exchange

The Miao Lusheng Festival is not only an ethnic symbol of Miao culture, but also a cross ethnic and cross regional festival shared by the whole people. On the one hand, through various cultural and entertainment activities, the people of Damiaoshan can relieve their mood and fatigue at specific times and spaces. At the same time, the Miao ethnic group provides a platform for emotional exchange between young Miao people, men, and women, as well as family and friends, promoting information transmission and emotional expression among the people of Da Miao Mountain. On the other hand, this collective cultural and entertainment activity continuously enriches and stores the cultural characteristics and information of the Miao people, promotes the development of Miao culture towards other brother ethnic groups, strengthens the interaction and exchange between Miao and other brother ethnic groups, and further consolidates the emotional bonds between ethnic groups, promoting ethnic cultural identity. Lushengpo Festival, as an important festival in Rongshui, has a significant impact on the people of Rongshui. The Lushengpo Club has become a lubricant for mediating the relationship between neighboring villages and ethnic groups. In the entertainment of the Club, everyone changes from strangers to acquaintances, from enemies to brothers, establishes relationships, and promotes marriage with each other.

3) Cultural consumption

The Lusheng Festival is not only a traditional festival for the Miao people, but also an important component of traditional Chinese culture. It has important cultural and economic value. Economic and trade activities conducted through the Lusheng Festival can meet people's cultural consumption needs and also

facilitate the inheritance of culture. Currently, the economic and living quality of the people of all ethnic groups in Rongshui County has been continuously improved, and their cultural needs have shown characteristics of diversification and stratification. Promoting the transformation of Miao Lusheng Festival from cultural resources to high-quality cultural products is not only an important way to meet people's diverse cultural needs and drive cultural consumption, but also a necessary way to expand the influence of Miao Lusheng traditional culture. In recent years, with the strong advocacy of the People's Government of the Autonomous Region and the People's Government of Rongshui County, the economic and trade functions of the Rongshui Lusheng Festival have been gradually strengthened. On the one hand, continuously promoting the Lusheng Festival from a traditional Miao ethnic festival to a popular tourism cultural festival, through the integration and development of culture and tourism, with Miao culture as the highlight to attract tourists' attention, promote the prosperity of the tourism industry, and inject vitality into the local economy. On the other hand, taking the Lusheng Festival as an opportunity, a platform for attracting investment has been established, providing a multi-level platform for business negotiations, economic cooperation, and product exhibition.

In the past ten years, Rongshui county, relying on the advantages of Miao cultural festival resources and taking the ethnic festival Pohui activities as a platform, has intensified the work of "festival platform and economic opera", improved the visibility and influence of Rongshui county's tourism culture in Guangxi, the country and even in the world, and achieved good economic and social benefits. From 2012 to 2022, the total number of tourists in Rongshui County reached 52.118,300, of which the average annual number of tourists from 2017 to 2022 exceeded 5 million, which were 5,007,400, 6,877,900, 8,878,500, 6,473,000, 7,329,200 and 5,927,800 people respectively. In addition, the reception of tourists in Rongshui county in this decade has also brought a tourism income of 54.479 billion yuan for Rongshui county.

As an important festival of Rongshui, Lusheng Pohui will have a great impact on Rongshui people. Lusheng Pohui will become the lubricant that mediates the relationship between the villages and ethnic groups nearby. In Pohui Entertainment, some people change from strangers to acquaintances, from acquaintances to acquaintances, and establish deep relationships. Some young men and women even marry each other as a result.

4.2.2.3 Performing Arts

Performing art is a type of art that directly appeals to human vision and hearing, completed by performing artists. Its broad sense can refer to all artistic forms completed through performance, such as music performance, singing, dance, folk art, etc. In its narrow sense, it specifically refers to the performance of actors creating characters in movies, TV dramas, and dramas. Performance art has a sense of beauty, and its aesthetic feature is to transform abstract images in literary scripts into intuitive and concrete images through the performance of actors, making people feel as if they are in the scene, generating emotional communication, and obtaining aesthetic enjoyment while appreciating the vivid performances of actors.

Dance is a part of performance art, so Lusheng dance is a component of Lusheng cultural performance art. Lusheng Dance, also known as "Stepping on Lusheng" or "Stepping on Song Hall", is named after the use of Lusheng as a dance accompaniment and self-playing and self-dancing. It is a popular folk dance among ethnic groups in Guizhou, Guangxi, Hunan, Yunnan, and other regions, including Miao, Dong, Buyi, Shui, Gelao, Zhuang, and Yao. It is the most beloved and widely distributed folk dance among ethnic minorities in the south. Based on the analysis of the unearthed bronze Lusheng music and dance figurines from the Western Han Dynasty, Lusheng dance has a history of at least two thousand years. Lusheng dance is mostly performed during festive moments such as festivals, gatherings, and celebrations, mainly consisting of three types: self-entertainment, competition, and etiquette. In 2006, the Miao Lusheng dance was included in the national intangible cultural heritage list.

In the Lusheng culture activities, its performance forms are diverse, but generally can be divided into two categories, one is playing performance, the other is dance performance. These two kinds of performance forms constitute the whole of Lusheng Trudang. In the Lusheng performance activity, the most important part of the Lusheng performance is to play the Lusheng song, which needs to show the loud sound of the song, the consistent playing of the song, and the overall coordination of the body movement of the Lusheng team members. This is the main aspect of performance. However, the performing art of dance is that the girls form a circle, and the man playing Lusheng is surrounded in the middle of the circle, and they dance outside with the song rhyme. The performing art also has the following characteristics:

Worship heaven and earth, pray for abundance

The traditional Lusheng dance has a strong sacrificial function of "entertaining god". Through the holding of the ceremony, people pray for the psychological comfort of praying for good luck to eliminate disasters and solve difficulties. Repeated day after day and year after year, the pursuit is a harmonious symbiosis between human being and nature, which is a natural custom in agricultural production and life. In the intensive farming environment, the Lusheng dance ceremony held in the field is highly compatible with the "entertainment god" interaction of the natural environment. (Long Shuhua, 2019) In addition, in the farming society at that time, food was the most important material demand of people. Through the Lusheng dance, people prayed to the gods for blessings, hoping to have a good harvest of grain.

Connect the people and unite the people

Lusheng dance is a kind of public ritual performance. The participants of the ritual performance must show a certain collective consciousness, and because of this collective consciousness of the participants, the cohesion function is produced. In the various villages of Rongshui Miao minority, whether it is the preparation of activities or the organization of rehearsals and performances, people have a high enthusiasm and collectivism concept. From the moment they began to dance the Lusheng dance, men, women and children, no matter whether they participated in it or not, had unlimited interest and enthusiasm.

As a group dance, Lusheng dance is a group behavior, and it is also a collective activity connected with the surrounding society and the whole village

residents. Therefore, it has a strong cohesion function. This cohesion function is reflected in: Lusheng dance itself needs group unity and cooperation to perform together, in addition, Lusheng dance should interact with the masses and integrate with each other.

3) The function of being inclusive and advancing with the times

The Miao Lusheng dance of Rongshui has a long history, but its performance form is not unchanged, and constantly adapts to the development of the times. As China enters the primary stage of socialism, the connotation of advanced socialist culture with Chinese characteristics is becoming more and more prominent. Some forms of traditional Lusheng dance culture have been unable to meet the social needs of development. With the deepening of reform and opening up, the various elements of Lusheng dance culture have also undergone historic changes and innovations. The reform and innovation process of Lusheng dance culture in Rongshui county has generally experienced three stages with remarkable characteristics since the reform and opening up in modern times. The first stage is the bold breakthrough of Lusheng dance form and style in the early stage of reform and opening up; The second stage was the innovation of technique and design in the middle and late 20th century, which extended the creative space of large-scale Lusheng dance exhibition and multi-scale Lusheng dance music. The third stage is to enter the new era of the 21st century, completely break the seasonal and festive traditions of dance, leave the local mud pond, and carry out the regular activities of dance in the ethnic sports park of the county. On this basis, the regular team members take the "Fire Pond culture" activity as the position to build a platform for the integration of Lusheng and other musical instruments innovation, and enrich the dance and music forms of the regular activities and performances of Lusheng dance. The Lusheng dance performance art of Rongshui not only has local characteristics, but also keeps up with the development of the trend of The Times, and constantly meets the spiritual enjoyment and cultural needs of different people.

4.2.2.4 Manufacturing Lusheng

Production craft, in this article refers to the main handicraft. Handicraft refers to the craft of making things by hand with simple tools. In general, handicraft has a certain degree of connection with art, and its production requires skill, proficiency, and beauty. Handicraft is different from the production mode of large industrial machinery assembly line, and artistic conception is needed before production, and then production is carried out in the way of manual production. The products produced in this way are called handicrafts. "Handicrafts" generally carry the cultural traditions of the nation. The craft of making the Lusheng of Miao minority bears the Miao minority's cultural tradition.

The Miao minority has a long history of making Lusheng. The Lusheng is a traditional musical instrument of the Miao minority. With the rise of Lusheng culture, Lusheng production technology has been continuously inherited and developed.

In Rongshui County, Liang Bingguang and Liang Ruihui made pioneering contributions to the shape and craft of Lusheng. The Lusheng is a sacred relic of the Miao minority. Its prototype is the Lusheng with a single hole and a single sound (Miao language: Zhidu Donggou). The Lusheng consists of a pipe, pipe,

reed, and resonator. It goes through a series of processes, such as preparing materials, baking materials, making reed, making bamboo and wood parts, installing reed, and fixing the tone, and each link is basically handmade. The whole production process of Lusheng has very high requirements on the skill ability of the workers and artists. Generally, only the skilled old masters with rich experience in playing the sheng are employed. The Lusheng masters also integrate the exquisite features of practicality and appreciation to make the appearance of the Lusheng more artistic. The creation of multi-pipe traditional Lusheng has enriched the expression content of the musical range of Lusheng dance, and further promoted the overall reform of dance culture. Liang Bingguang's son Liang Ruihui is the fourth generation of his proud successor, and continues to make breakthrough contributions in the innovation of Lusheng technology. In recent years, Liang Ruihui insists on designing the sound holes and phonemes of Lusheng, so that the timbre and range of Lusheng playing are closer to the popular playing method of modern music, breaking through the dilemma of "no notation" of traditional Lusheng music. His technical innovation of Lusheng mainly has four innovative highlights: First, by blending copper reed into silver, it can make the reed soft, ductile and not easy to break, and the music is clearer and fuller; Second, the production of improved Lusheng, from the original 6 tubes to 12 tubes, 18 tubes; Third, the tuning device is changed to a modern tuning device to make the Lusheng sound more accurate; Fourth, the introduction of modern equipment and machine tools, in the production of Lusheng more standardized and efficient. The shape reform and appearance design innovation of Lusheng in Rongshui County have opened a new era for the stage Lusheng dance performance, and enhanced the atmosphere of spatial plastic art in various large-scale Lusheng dance performances. The manufacturing process of Rongshui Lusheng carries the cultural tradition of Rongshui Miao minority. "It records the concept of creation and the thought of artistic expression, and contains the humanistic spirit, value concept, folk customs, scientific and technological principles, creation thought and aesthetic taste, which has enlightenment significance and reference value for modern art design."

4.2.3 The Problems of Lusheng Culture

From the above, it can be seen that the development of Lusheng and Lusheng culture has a long history. However, with the changes in today's society, the original cultural ecological environment of Lusheng and Lusheng culture is constantly changing. Therefore, the development of Lusheng and Lusheng culture will also change with the development of society and face some problems and difficulties. This section mainly elaborates on the current problems or difficulties encountered by Lusheng and its culture, in order to seek relevant solutions, find corresponding solutions, and provide reference opinions for the inheritance and development of Lusheng culture, so as to enable high-quality inheritance, development, and revitalization of Lusheng culture in Rongshui County. To understand the problems and difficulties in the production of Lusheng and Lusheng culture, the author conducted a questionnaire survey on 11 inheritors of Lusheng production in Rongshui County, and learned about the current problems and difficulties in Lusheng production and related aspects.

4.2.3.1 Material Problems of Manufacturing Equipment

Lusheng production is a handmade skill passed down from generation to generation by the Miao ethnic group, laying a technical foundation for the inheritance and development of Lusheng. It is not only a national musical instrument, but also an intangible cultural heritage, reflecting the historical changes in the development of the Miao ethnic group and the unique ethnic culture of the Miao ethnic group. Faced with the rapidly developing society and constantly changing social environment, Lusheng made through traditional handicrafts faces severe forms and challenges.

The production of Miao Lusheng is a traditional skill with numerous processes and complex techniques, requiring the use of many tools. The main tools include drills, sharp knives, planers, hammers, files, chisels, machetes, saws, tung oil, tongs, axes, latex, and so on. Although some tools can be found in the market, many special equipment and tools made by Lusheng are not directly available in the market, and some tools need to be made by traditional blacksmiths. If the tool is damaged and not easy to repair, it should be repaired or remade as much as possible. In addition, the current production of Lusheng lacks new mechanical equipment, forming a fast and efficient assembly line for production. (Interview Mr. Du Xinwen, May 8, 2023)

4.2.3.2 The Problems of Production

The production of Lusheng, besides making the equipment and tools in the production of the problem and the difficulty, in the process of production also face some problems and difficulties. In the course of the whole process, besides the above-mentioned production equipment and tools, the main factors can be divided into people, materials, technology, etc. In other words, there are the three aspects of the problems as following:

Firstly, the reserve of technical talents is a major challenge faced by Lusheng production. The author conducted a questionnaire survey on 11 inheritors of intangible cultural heritage of Lusheng production in Rongshui and found that as of May 2023, there were up to 30 apprentices of Lusheng production inheritors in Rongshui. Some of the apprentices did not have apprentices, while others usually had 2-3 apprentices. Some apprentices were only enthusiasts and did not engage in this industry. It can be seen that the strength of the follow-up team for Lusheng production is severely insufficient at present, making it difficult to imagine the prospects for Lusheng production.

Secondly, it is difficult to obtain materials to produce Lusheng, which faces many problems and challenges. There are three main materials for making Lusheng, namely bamboo, wood, and reed. Firstly, bamboo is one of the most important materials, commonly used in Lusheng, consisting of moso bamboo, bitter bamboo, and golden bamboo. Although there are many bamboos in the mountainous areas of Rongshui, making Lusheng requires relatively high-quality bamboo. Bamboo pipes are relatively difficult to obtain, and you need to search for them in the forests of high mountains. Not every mountain has them in its depths, and sometimes even bamboo is needed in places that are far away. (Interview Mr. Liang Ruihui, May 08, 2023) High quality bamboo is relatively scarce, which has significant limitations on the materials required for the production of Lusheng. Secondly, the

production of Lusheng also requires the use of wood to make sheng dou. Generally, when choosing to make trachea, most people would choose to use both pine and fir. Miao people who melt water under the bamboo tube (at the handle) generally prefer fir because the surface of the fir is smooth and also excavated. However, when selecting fir trees, it is also necessary to carefully select high-quality wood. Thirdly, high-quality copper sheets are also difficult to find. In the past, it was mainly to find copper and then make reeds for blacksmiths. When selecting the reed, all you need to do is adjust the texture to be soft. Nowadays, reeds can be purchased in the market, but their quality is also uneven. To find good reed blades and make high-quality reed pipes, it is also necessary to compare and select them multiple times.

Finally, under the premise of ensuring material quality, the production technology of Lusheng directly determines the quality. The technology of making Lusheng is acquired by the producer through long-term practice, therefore, without practical experience in making Lusheng for a long time, it is difficult to have good production skills. This places relatively high demands on the producers. At present, the inheritors of intangible heritage who have been engaged in the production of Lusheng for a long time still have good production skills. However, due to the lack of interest in Lusheng production among young people and the personnel foundation for this industry, good Lusheng production techniques are facing the problem of being lost and further improved. In terms of the production technology of Lusheng, the most difficult step is tuning. Although the tuning is basically based on modern sound effector tuning standards, including A, B, B#, C, C#, D, D#, E, F, F#, G, G#, and 12 tones, it is necessary for the Lusheng producer to have a high level of musical knowledge and discernment ability during the specific operation process, otherwise the quality of the produced Lusheng sound will be affected.

4.2.3.3 The Quality Problem

Quality is the core competitiveness of Lusheng production. If the quality of the Lusheng produced is not guaranteed, it will inevitably affect the sales of Lusheng and the reputation of the Lusheng maker. In addition, if the tune produced by the Lusheng is not right, it will be difficult to achieve a unified tune when the Lusheng team plays at the same time. It will also affect the result of Miao Lusheng competition. As mentioned in 4.2.3.2 above, the factors affecting the quality of Lusheng mainly include production tools, technical personnel, materials, and technology.

The biggest challenge faced by Lusheng production quality is tuning. (Interview Mr. Jia Wenbao, May 08, 2023) The inheritors of Rongshui's Lusheng production have all adjusted the sound of the Lusheng based on the pitch of listening. Ensure that each reed flute matches the seed standard tone. Due to the different number of apprentices brought by each producer, some have more apprentices and some have fewer. Therefore, those with more apprentices have higher efficiency in tuning during production, which is more conducive to ensuring the quality of Lusheng. Producers with fewer apprentices tend to have lower efficiency when tuning.

The preservation method of Lusheng also directly affects the quality. For the overall quality of Lusheng, it can generally be stored for about 3-5 years when placed in a cool place and stored normally. The most common problem

during the preservation process of Lusheng is the cracking of its bamboo and the deterioration of its sound quality. This puts forward high requirements for the preservation.

As can be seen from the above, in order to ensure the quality of Lusheng, it is necessary to control the production materials, use high-quality materials, strictly require technology, calibrate the sound quality of Lusheng, pay attention to protection in storage, and prevent insects and moisture. Only in this way can the quality of Lusheng be effectively guaranteed for a long time.

4.2.3.4 Sale Problem

The sales situation of Lusheng directly affects the livelihood of Lusheng producers and reflects the development of its production industry. If the sales situation is good, many people will follow to learn how to make Lusheng. On the contrary, if the sales situation is not good, there will be relatively few or even no people learning to make Lusheng. Because local Miao compatriots cannot obtain production and living materials from the sales of it. According to a questionnaire survey conducted by the author on 11 inheritors of Lu Sheng production, it is found that Lu Sheng sales currently face prominent problems such as a small sales volume and strong regional characteristics.

The sales volume of Lusheng produced by Rongshui Lusheng production inheritors is small, making it difficult to directly drive the income level of the producers. From the questionnaire survey, it can be seen that in the past three years, some producers have sold approximately 500, 1000, and 300 pieces of Lusheng each year, with some inheritors not informing them of their sales situation. Nevertheless, we can speculate that if sales are good, we may inform, but if sales are not good, this possibility will be higher. Therefore, we can roughly infer that their per capita sales volume is approximately 400 to 500 units. It can be seen that its sales volume is not very high.

Rongshui Lusheng is sold in Guangxi, Hunan, Guizhou, and other places, but it is mainly sold locally. Sales channels have significant limitations. The current inheritors of Rongshui's Lusheng production mainly rely on order sales, and only after obtaining orders can they start making Lusheng. The products sold can be divided into high, medium, and low pitched Lusheng according to sound quality, and can be divided into large, medium, small one and ground tube according to specifications. The sales targets mainly include schools, folk associations, Lusheng teams from various villages, tourists, etc. The consumer group is relatively fixed and single, without forming a diversified consumer group. Although many products are currently being rediscovered and utilized on internet platforms for promotion and sales online. However, at present, the sales of Rongshui Lusheng have not been able to expand through this channel, which has affected the further development of its production.

4.2.3.5 Inheritance Problem.

Lusheng is the backbone of the traditional culture of the Miao ethnic group, and it is the most distinctive ethnic characteristic of the Miao ethnic group. In Rongshui, not only the Miao ethnic group but also ethnic minorities such as the Dong, Yao and Zhuang also enjoy playing Lusheng. It is a bond and bridge of

national unity, and blowing it can inspire people to work hard and promote national unity and harmony. Although Rongshui has achieved gratifying results in carrying out the work of "protecting, rescuing, inheriting, and developing national culture", in the context of economic globalization today, minority culture is facing fierce impacts due to the impact of foreign cultures and the wave of migrant workers, and tends to be severely lost day by day. Some even die due to the departure of inheritors. Therefore, protecting, rescuing, inheriting, and developing ethnic culture has become a hot and difficult issue today, becoming an urgent matter.

1) The continuous impact of foreign cultures has led to a decrease in ethnic cultural preferences. In today's rapidly advancing modernization, due to the influence of foreign cultures, the widespread application of Western clothing such as suits and T-shirts, computer and new media technology, and fashion cultural activities in ethnic areas have attracted more and more people's interest. However, some traditional ethnic and folk cultural projects have been neglected to varying degrees, reducing preferences, and posing a serious challenge to the inheritance of Lusheng culture. We should be soberly aware that with the opening of national rural economic policies, many surplus laborers in Miao inhabited areas, especially many Miao youth who have graduated from high school but have not been admitted to higher education to continue their studies, will choose to go out of closed Miao Mountain villages and work. Especially around the 10th day of the first lunar month every year, almost all Miao villages have young men and women going out to work. Many people often do not return home until the eve of the Spring Festival, and some even do not return home.

2) Ethnic cultural inheritors generally face aging and lack of successors. Due to the impact of urbanization and the wave of migrant workers, many young people in ethnic minority areas have been working in other places for a long time. Most of them are able to endure hardships and earn considerable income, injecting new vitality into their hometown economy. However, at the same time, long-term exposure to foreign cultures has led to a sense of unfamiliarity, loss, and even boredom towards our own culture. We are unwilling to accept the influence of our own culture, and some even openly reject it. At the same time, these Miao youth who left school lacked the influence of Lusheng culture when they were studying, and after leaving school, they had no time or effort to learn Lusheng knowledge from the older generation. Over time, once the cultural inheritors of the elderly leave, the minority culture will be left without successors, and Lusheng culture will even gradually disappear.

3) There are only a few primary and secondary schools in the Miao populated areas offering professional Lusheng culture courses, and Miao teenagers lack the influence of Lusheng culture. Although a few universities have Lusheng performance majors, most of the graduates of this major go to large and medium-sized cities and fail to serve the countryside. In the middle schools, there are Rongshui County High School (high school), Rongshui County High School for Nationalities (high school), Rongshui County High School for Nationalities (high School), Rongshui County High School for Nationalities, Rongshui County High School for Nationalities, Rongshui County High School, and Rongshui County Vocational High School with Lusheng teams. Most of these schools only train during county celebrations or activities, and usually do not carry out Lusheng teaching and

training. More normal classes are Rongshui County Ethnic Primary School, Rongshui County Ethnic Middle School, and Rongshui County Ethnic High School. There are 50 students studying Lusheng in Rongshui County Ethnic Primary School, 100 students studying Lusheng in Rongshui County Ethnic Middle School, and 50 students studying Lusheng in Rongshui County Ethnic High School. Lusheng knowledge and training courses are offered most normally in Rongshui County Middle School for Minority, and there are full-time Lusheng teachers. Rongshui County Minority Middle School is the Miao Lusheng music training base. Mr. Dai of Rongshui County Minority Middle School is the inheritor of Lusheng sound of Miao minority at the municipal level. Rongshui County Ethnic High School teacher Jia is the county Miao Lusheng music inheritor. In spite of this, some Lusheng literary and art workers just inherit it blindly and fail to carry it forward, which makes the expression form of Lusheng culture simple and lack the sense of The Times. It also leads to the current situation that people only hear the sound of Lusheng and don't understand its meaning, and lack the understanding of Lusheng culture. In most cases, young people do not have the opportunity to learn to play the Lusheng, just like learning other musical Instruments, only when they are young and interested in playing, they will actively participate, otherwise they will feel shy and reluctant to participate.

4) The cultural protection, rescue, inheritance, and development of scattered and mixed ethnic minorities in the county has not been highly valued. The active construction of the culture of scattered and mixed ethnic minorities has not yet been implemented. Rongshui, a multi-ethnic community, must balance the rights of all ethnic groups within the territory, take the characteristic culture of the Miao minority as the leading factor, reflect the regional ethnic characteristics, and do a good job in the development and construction of other ethnic cultures to show the characteristics and diversity of local ethnic cultures.

5) The socialization of minorities' culture work needs to be strengthened. Although there is a certain degree of socialization of minority cultural work, it is basically spontaneous, and the degree of people consciously serving minority cultural construction is not high. The socialization of Rongshui minority cultural work is mainly reflected in Lusheng Association and other associations, which need to be strengthened not only in scale, form, and capital investment, but also in technology, confidence, and emotion. In addition, the efforts to rescue, excavate and collate minority culture and ancient books need to be improved, and the funds invested in these areas by the government and society need to be increased. "Rongshui Miao Autonomous County Ethnography", while there are still many old people who understand the minority situation should begin to compile a book, in another 10 or 20 years will become a regrettable thing.

In the long history of thousands of years, Miao Lusheng has played its social function as an excellent traditional culture, making Miao compatriots proud of it. However, from the current development trend, Miao Lusheng culture is being impacted and has not been well inherited and carried forward. If we cannot pay attention to it, protect and develop it, Miao Lusheng and its culture will be quickly submerged by history. Therefore, in order to develop Miao Lusheng culture, it is necessary to actively transform, not only to retain the tradition, but also to adapt to

the needs of modern culture and art aesthetics. This is a problem worthy of deep thinking by ethnic folk culture workers, especially Lusheng culture workers.

4.2.3.6 Dance Problem

Lusheng dance is the main dance of the Miao people, mainly performed during ancestor worship or festivals, and is one of the most widely circulated forms of folk dance. The Miao ethnic group has a long history of playing and dancing Lusheng. The myth of gourds saving humanity is found in the "Miao Ancient Song", and it is recorded in ancient literature and books. According to the "New Book of Tang: Biographies of the Southern Barbarians", "Blow a ladle and a sheng, with four pipes of sheng. When the wine was served to the guest, with the sheng to push the cup and advise sprinkling. The Song Dynasty's "Annals of Dading County in Guizhou Province" also recorded that "there are six uneven bamboo tubes, ... the dance comes and goes with the knots, the wind blows and does not rush to slow down, the male and female of Miao are together, and the bright moon and flower mountains are full". (Wang Jingwen, 2013) From this, it can be seen that the shape of the Miao Lusheng in the Song Dynasty is almost the same as that of modern Lusheng. At that time, the Miao people's custom of playing and dancing the Lusheng instrument was very common among the people.

In the Ming and Qing Dynasties, the social economy and culture have been further developed, and the records about Miao Lusheng dance and its customs are more abundant. Yang Shen's Nanzhao Wild History of the Ming Dynasty recorded the Miao minority in Yunnan: "Every year, the men played the Lusheng and the women sang the chorus and danced side by side." The male plays the sheng in front to guide, while the female rings to match the male. (Wang Jingwen, 2013)

The above content is recorded in historical books such as "Guizhou Tongzhi · Tumin Zhi", "Journey to Yunnan and Guizhou" by Chen Ding, and "Dongxi Xian Zhi" by Lu Ciyun. It describes the scene of the Miao ethnic group in folk activities such as festivals, where men play the sheng to guide and women dance afterwards. In ancient times, there were records of Miao female ringing the bell and dancing, but now it has changed to be barehanded dancing.

In Guangxi, the Miao Lusheng dance is mainly popular in rural areas where Miao people live in the county of Rongshui, Longlin, Sanjiang, Longsheng and other areas. It is a folk dance. Its emergence, with its unique background of Miao production and life, festive festivals, and worship of gods, is the historical memory and wisdom crystallization of the Miao people in Guangxi for thousands of years. With the changes in the economic and cultural ecological environment of the Miao region in Guangxi and the development of society, the Miao Lusheng dance is facing many difficulties. To effectively protect and inherit the traditional culture of this ethnic group, the People's Government of Guangxi Zhuang Autonomous Region included the Lusheng dance in the "Intangible Cultural Heritage Protection List" in 2009.

There are many research methods on the inheritance of Miao Lusheng dance culture in Guangxi. This paper mainly discusses the problems and difficulties of the inheritance of Miao Lusheng dance from the perspective of culture, with a view to better inheritance and development of Miao Lusheng dance in modern

social conditions and cultural revitalization. The Lusheng dance of Miao minority has many characteristics such as folk custom, religion, and cultural entertainment. The Lusheng dance of Miao minority can be divided into four forms: self-entertainment, performance, style, and children's performance. (Shi Yuzu. 2006)

Self-entertainment Lusheng dance

The self-entertaining Lusheng dance is composed of a group of people. The Lusheng team can stand in a row and then play the Lusheng music, and everyone can dance to the music while walking in a circle, or the Lusheng team can lead the dance around the circle while blowing. The masses or tourists followed and danced the Lusheng dance in a circle, or the Lusheng team led them around the circle, dancing while blowing, dancing while blowing. When the number of people was large, multiple circles were formed, forming a cabbage formation, dancing to the rhythm and content of the Lusheng dance. The Lusheng repertoire of this dance has become a series, and it is equipped with various kinds of mang-tube (bamboo tubular instruments). Therefore, this group dance is spectacular and warm, and the number of people who participate in the Lusheng dance is unlimited. In large-scale festival activities, such as those in Guizhou's Miao ethnic gathering area, there are sometimes as many as 20,000 to 30,000 people. Generally, the festival will continue 1 to 2 days, and some will be last for 3 to 4 days. Every year, there will be a number of festivals to hold Lusheng Pohui festivals, Caitang activities (Playing Lusheng and dance together).

2) Performance Lusheng dance

Performance Lusheng dance is a kind of Lusheng dance in which men dance while blowing during the Lusheng performance. It is a kind of dance form performed as a competition in Lusheng slope fair or festival activities. Whether it is solo dance or double dance, or even multiple dances, it is mainly performed with skill. Its characteristic is to play the Lusheng instrument and make the dance movements harmoniously with the melody as one of the dance skills, and integrate the basic skills such as light skill and rotating skill into the Lusheng dance. This kind of competition is generally selected excellent Lusheng players to perform by the village Lusheng team. The performance of Lusheng dance is often competed between groups of each village. Each group is usually including one to two people with much viewing value.

Children's Lusheng Dance

This type of Lusheng dance is mostly attended by children aged 7 to 13, and is a self-entertainment activity for them while herding cows on the mountain. With the development of society, nowadays few children go to the hillside to graze cows and play reed pipes. This phenomenon will disappear and students will transfer from the hillside to school to learn how to play the Lusheng. Some young learners of Lusheng also perform during festivals or mass gatherings. There are many dance techniques in Lusheng dance, and the changes in footsteps are also relatively rich, mainly focusing on basic footwork such as stepping, squatting, tiptoe, slipping, turning, and kicking, emphasizing the symmetry and skill of the movements. The Lusheng dance, which focuses on sacrificial dancing, has a high level of technical skills. The performing movements include rolling, handstand, upside down, kissing a bowl and drinking alcohol, upside down blowing sheng feet and drumming, rolling,

and hitting, rolling bowls, rolling knives, and rolling "oil pot" and other special effects. (Jin Qiu. 2001)

Traditional Lusheng dance

The Miao people call the Lusheng dance "jumping the moon". This is a group dance form for young Miao male and female to socialize and seek a mate. The dancers were mostly unmarried young men and women. The participating men hold the Lusheng in their hands and dance in front, while the other girls observe from behind. When they see the young guy they like, they will tie the flower belt to the young man's waist belt, and pull the other end on their hands, and dance with the Lusheng melody played by the young men. Of course, if the young guys and girls at the event do not find their favorite object, they will participate in the next event to continue to look for.

From the content above, we can see the characteristic of the Lusheng dance. Nevertheless, there are some problems in the development of the Lusheng dance nowadays. The protection of Lusheng face some problems.

With the development of social economy and culture, Lusheng dance of Miao minority in Guangxi has experienced a considerable period of cultural changes and conflicts, especially the baptism of some historical reasons. Although the Lusheng culture of Miao minority has been restored and developed and entered a new stage of development, the Lusheng dance culture is facing new crises and challenges in the new era of development.

With the development of society, the way of production and life has changed.

The change of production and life style will lead to the change of the social environment for the survival and development of traditional culture, thus leading to the change of traditional culture. And it is the change of the above-mentioned factors that means the variation of cultural space. The development of society, economy and the improvement of living standards have promoted the way of life of local people to gradually move towards urbanization, and their original production and living customs are also quietly changing. The original backward mode of production has been replaced by advanced mode of production, the original ethnic language has been replaced by Mandarin, and the original ethnic language and clothing have been gradually sinicized. The original wooden buildings have become reinforced concrete houses, and many ethnic traditional cultural activities have been difficult to attract the interest of young people, thus making traditional culture face an unpredictable future. Compared with Lusheng music or Lusheng dance, young people are more willing to accept modern culture such as pop songs, films, and television works. The diversified way of life has influenced their ideas, weakened the group consciousness, and strengthened the individual consciousness. The vitality of traditional ethnic cultural activities in which blood groups participate is gradually decreasing or even dying out due to social and cultural changes. Since the 1980s, with the continuous advancement and realization of urbanization and urbanization, the number of Miao youths in Guangxi who go out to work has been increasing, and fewer and fewer young people really have the time, willingness, and calmness to seriously learn to play the Lusheng and dance with Lusheng playing. With the passing

of the older generation, some traditional Lusheng songs and Lusheng dances are facing the fate of loss.

The violent impact of modern culture.

With the economic development, all the villages have been connected by roads, and the formerly closed areas are now in more and more frequent contact with the outside world. Especially the influence of modern culture, the original relatively old-fashioned rural life order has undergone earth-shaking changes. At the same time, people in some economically backward areas will have inferiority complex and foreign worship, as well as their curiosity for new things, which will prompt them, especially young people, to pay insufficient attention to local cultural awareness, resulting in the loss of many original audiences of traditional national culture in the diversified competition. In addition, when the young men and women of Miao Township go out of the mountains to work in towns and cities, with the development of vision and experience, they will gladly accept the influence of modern culture. When they leave their native land for a long time, their thinking mode and their cognition and love for the original culture will be greatly affected. Without the influence of cultural space, they will gradually weaken the traditional culture and change their values on the traditional culture.

To use traditional culture to develop tourism to intervene or influence the original culture.

How to deal with the relationship between regional development and traditional culture protection through traditional culture is an important issue worthy of attention. At present, under the background of continuous social and economic development and prominent local economic construction, in order to better tap the cultural connotation and realize the commercial value transfer of culture, driven by economic interests, many grass-roots government departments have seen the huge potential of folk traditional culture for the development of local economy, especially in areas where minority culture is prominent. They always want to stimulate the development of local economy through cultural tourism, of course, this is not impossible, but if you ignore the connotation and law of national culture and folk culture, violently use administrative means to interfere, and even change its original connotation, some cultures will change their original appearances.

4.3 Conservation Model for the Revitalization of Cultural Heritage

4.3.1 Conservation

In order to protect and inherit the cultural heritage of ethnic minorities, governments at all levels in China have adopted different policies and measures to protect and support the development of ethnic minorities according to their regional conditions. However, ethnic minorities lack the awareness of self-protection and self-inheritance of their own ethnic cultures. At present, the protection of ethnic minority cultural heritage in China is dominated by the government. The so-called seat protection refers to the protection of national cultural heritage through government departments, important cultural institutions, public welfare groups or research institutions. Thematic protection refers to the cultural theme (a certain social group or people's community) dynamic inheritance of their own culture, the implementation of self-protection of the national cultural heritage. (Mao Ran.2014)

China adopts a government led guest protection model, actively exploring, and developing a batch of ethnic minority cultural heritage through government departments, cultural groups, and research institutions, so that minority groups with cultural heritage fully recognize the value of their own culture, stimulate their attention to their own culture, and achieve the goal of spontaneously protecting their own culture through subjective initiative. As the object of protecting the cultural heritage of ethnic minorities, the government adopts a series of policy measures aimed not only at developing and protecting, but also at cultivating the active protection and inheritance of ethnic culture through value excavation. Through the continuous development and growth of the main body, it promotes the self-development of ethnic minority culture. However, with the rapid development of the economy and society, modern multiculturalism has been integrated into the lives of the masses. Minority groups that have accepted modern culture have gradually weakened or even forgotten their own culture, and there is no clear understanding of the development and inheritance of their own national culture. It can be said that the inheritance and development of ethnic minority cultural heritage lacks the main body.

4.3.1.1 Ways to Maintain the Vitality of LuSheng Culture

4.3.1.3.1 Current Situation of the Protection of Rongshui Miao Lusheng Cultural Heritage

The Lusheng culture of the Rongshui Miao ethnic group has been protected to varying degrees by various sectors of society, including the People's Government of Rongshui Miao Autonomous County, Lusheng Culture Research Institute, inheritors of Lusheng intangible cultural heritage, local schools, cultural and artistic groups, and the people. However, in the context of economic globalization, cultural diversity, and rural urbanization, the Lusheng culture of the Rongshui Miao ethnic group, like other cultural heritage of ethnic minorities, is facing problems such as forgetting, disappearance, and iteration. It urgently needs protection at all levels and the attention of its own ethnic group.

Legislation to protect intangible cultural heritage

Since entering the 21st century, all walks of life have agreed that the excavation, protection, and declaration of intangible cultural heritage is one of the most effective ways to protect national culture. In 2004, the eleventh session of the Standing Committee of the Tenth National People's Congress of China decided to ratify the Convention for the Safeguarding of the Intangible Cultural Heritage (hereinafter referred to as the Convention), which was adopted at the 32nd session of the United Nations Scientific and Cultural Organization (UNESCO) General Conference on November 3, 2003, and clarified the definition of intangible cultural heritage in accordance with the content of the Convention. In 2005, The General Office of the State Council of China issued the Opinions on Strengthening the Protection of China's Intangible Cultural Heritage and the Notice on Strengthening the Protection of Cultural Heritage, which clarified the specific evaluation criteria for the application of national intangible cultural heritage representative projects and required that "the application projects must put forward a feasible 10-year protection plan and promise to take corresponding specific measures." Effective protection. (General Office of the State Council of China, 2008, Retrieved July 18, 2023) In 2005, the 13th meeting of the Standing Committee of the 10th People's Congress of

Guangxi Zhuang Autonomous Region passed the Regulations on the Protection of Traditional Folk Culture of Guangxi Zhuang Autonomous Region; In 2016, the 26th meeting of the Standing Committee of the 12th People's Congress of Guangxi Zhuang Autonomous Region passed the Regulations of Guangxi Zhuang Autonomous Region on the Protection of Intangible Cultural Heritage. The promulgation of various policies and regulations of the state and the autonomous region has promoted the establishment of the representative list of cultural heritage at all levels, and promoted the protection and inheritance of the intangible cultural heritage of various ethnic groups in Guangxi Zhuang Autonomous Region.

The list of intangible cultural heritage at all levels shall be declared by inheritors

Since the application and approval of the first batch of national intangible cultural heritage representative lists in 2005, Miao Lusheng Cultural heritage and Rongshui Miao cultural heritage series have been continuously included in the national and autonomous region level intangible cultural heritage lists. For example, in 2006, Miao Lusheng production skills, Miao Lusheng dance, Rongshui Miao series of Pohui groups were included in the first batch of national intangible cultural heritage list; Rongshui Miao Lusheng production skills, Rongshui Miao Lusheng fighting horse, Rongshui Miao Lusheng music, Rongshui Miao Lusheng dance, etc., have been included in the representative list of intangible cultural heritage at the autonomous region level.

From 2006 to 2022, a total of 208 items have been applied and approved in Rongshui County, of which 16 items directly involve Lusheng. And the earlier approved and highest level is the national Miao series Pohui group project. These projects are related to Lusheng slope club activities, Lusheng production, Lusheng music, Lusheng dance, Lusheng competition, Lusheng pillar production, Lusheng and horse fighting, etc. These projects have well interpreted the connotation and extension of Rongshui Lusheng culture, and fully reflected the protection and promotion of local projects involving Lusheng culture.

Table 4 Representative Projects List of Intangible Cultural Heritage in Rongshui County (Source: From Culture, Sports, Radio, Television and Tourism Bureau of Rongshui)

NO.	Project Name	Rank	Identify Batch	Identify Time
1	Lusheng fighting horse	Liuzhou City	The first	December2005
2	Miao minority series Pohui group	national level	The first	The year 2006
3	Miao minority Traditional sacrificial words	Rongshui county	The second	November2013

4	Yao sacrificial theory	Rongshui county	The second	November2013
5	Miao minority Love songs	Rongshui county	The second	November2013
6	Miao minority Wine song	Rongshui county	The second	November2013
7	Dong play	Rongshui county	The second	November2013
8	Dong song singing	Rongshui county	The second	November2013
9	Yao minority (red) traditional stick art	Rongshui county	The second	November2013
10	Miao minority Fighting birds	Rongshui county	The second	November2013
11	Miao minority Wrestling	Rongshui county	The second	November2013
12	Miao minority Traditional bamboo carving	Rongshui county	The second	November2013
13	Miao minority Traditional cattle horn carving	Rongshui county	The second	November2013
14	Miao minority, soil tile production techniques	Rongshui county	The second	November2013
15	Miao minority Water wheel production technology	Rongshui county	The second	November2013
16	Miao minority Price cake making skills	Rongshui county	The second	November2013
17	Miao minority Glutinous rice wine and soju brewing skills	Rongshui county	The second	November2013
18	Dong minority embroidered shoes production skills	Rongshui county	The second	November2013

19	Yao minority bamboo paper making skills	Rongshui county	The second	November2013
20	Miao minority Ten miles of long slope- -the party soul lusheng Festival	Rongshui county	The second	November2013
21	Miao minority Go to the younger sister custom	Rongshui county	The second	November2013
22	Miao minority epic song	municipality	The fifth	January2015
23	Miao minority batik manual skill	municipality	The fifth	January2015
24	Miao minority traditional medicine	municipality	The fifth	January2015
25	Miao minority Mmat weaving skills	Rongshui county	The third	December2015
26	Miao minority Open tillage ceremony	Rongshui county	The third	December2015
27	Miao minority Baby three dynasties wine	Rongshui county	The third	December2015
28	Miao minority Baby full moon wine	Rongshui county	The third	December2015
29	Enter the new house ceremony	Rongshui county	The third	December2015
30	New wooden building vertical column upper beam ceremony	Rongshui county	The third	December2015
31	Miao minority Chicken fighting	Rongshui county	The third	December2015
32	Hit the grass mark	Rongshui county	The third	December2015
33	The first day of the first lunar month is a "drive"	Rongshui county	The third	December2015

34	On New Year's Eve, beg for glutinous rice cake	Rongshui county	The third	December2015
35	Lower kan "duck change" section	Rongshui county	The third	December2015
36	April 8th Black Rice Festival	Rongshui county	The third	December2015
37	Aquarium MAO Festival	Rongshui county	The third	December2015
38	July 14 Ghost Festival	Rongshui county	The third	December2015
39	Aquarium Pumpkin Festival	Rongshui county	The third	December2015
40	Pole hole new Baba Festival	Rongshui county	The third	December2015
41	Yao taste the new festival	Rongshui county	The third	December2015
42	Great waves on the double ninth festival	Rongshui county	The third	December2015
43	Miao family shouted wine customs	Rongshui county	The third	December2015
44	Swallow festival	Rongshui county	The third	December2015
45	Five-color glutinous rice making technology	Rongshui county	The third	December2015
46	Hot and sour bone curing skills	Rongshui county	The third	December2015
47	Duck porridge cooking skills	Rongshui county	The third	December2015
48	Traditional stone-fish cooking skills	Rongshui county	The third	December2015

49	September festival	Rongshui county	The third	December2015
50	Purple blood mixed pig mixed production skills	Rongshui county	The third	December2015
51	Bamboo tube rice cooking skills	Rongshui county	The third	December2015
52	On New Year's Eve to rob the new water custom	Rongshui county	The third	December2015
53	Dong dress	Rongshui county	The third	December2015
54	Aquarium clothing	Rongshui county	The third	December2015
55	Zhuang dress	Rongshui county	The third	December2015
56	Bamboo hat weaving handicraft skills	Rongshui county	The third	December2015
57	Stone carving skills	Rongshui county	The third	December2015
58	Carver carving skills	Rongshui county	The third	December2015
59	Dragon boat making skills	Rongshui county	The third	December2015
60	The custom of killing pigs	Rongshui county	The third	December2015
61	Winter solstice bacon production skills	Rongshui county	The third	December2015
62	Miao play	Rongshui county	The third	December2015
63	A Zhi Nan Xiu Lusheng Association	Rongshui county	The third	December2015

64	Miao vertical Lusheng column ritual custom	Rongshui county	The third	December2015
65	Mountain ducks make Spring Festival	Rongshui county	The third	December2015
66	Great Pin Doway Festival	Rongshui county	The third	December2015
67	Bu order Lusheng in the same year	Rongshui county	The third	December2015
68	Liangzhai color road temple fair	Rongshui county	The third	December2015
69	Nanping temple fair	Rongshui county	The third	December2015
70	Li Deng temple fair	Rongshui county	The third	December2015
71	Nine East Drive Locust Festival	Rongshui county	The third	December2015
72	Cao mouth make fish festival	Rongshui county	The third	December2015
73	Rolling bear ghost festival	Rongshui county	The third	December2015
74	Bamboo tile begging qiao Festival	Rongshui county	The third	December2015
75	The winter solstice festival of the ancient ding	Rongshui county	The third	December2015
76	Tong Lian said the festival	Rongshui county	The third	December2015
77	Crash flat rice custom	Rongshui county	The third	December2015
78	Fish frozen cooking skills	Rongshui county	The third	December2015

79	Send Chinese Baba custom	Rongshui county	The third	December2015
80	Lusheng head custom	Rongshui county	The third	December2015
81	Dong Spring and Autumn Society	Rongshui county	The third	December2015
82	Dong god day festival	Rongshui county	The third	December2015
83	Don't stop the wine	Rongshui county	The third	December2015
84	The Yao minority is "begging for the flower belt" custom	Rongshui county	The third	December2015
85	Yao Spring Society	Rongshui county	The third	December2015
86	Yao minority brocade handicraft skills	Rongshui county	The third	December2015
87	Yao minority qingming Festival sacrifice	Rongshui county	The third	December2015
88	King Lin eats lazy day	Rongshui county	The third	December2015
89	Red Deng Double Ninth Festival	Rongshui county	The third	December2015
90	Yao Russian Kiba Festival	Rongshui county	The third	December2015
91	Yao Ba Hum song	Rongshui county	The third	December2015
92	Yao minority girl hat handicraft skills	Rongshui county	The third	December2015
93	Yao Lusheng Qu	Rongshui county	The third	December2015

94	Yao people shout wine	Rongshui county	The third	December2015
95	Yao minority Wu Jing	Rongshui county	The third	December2015
96	The custom of Yao people stepping on houses	Rongshui county	The third	December2015
97	Yao minority Lusheng dance	Rongshui county	The third	December2015
98	Anzhai custom	Rongshui county	The third	December2015
99	Legend of the creation of Miao people	Rongshui county	The third	December2015
100	Shipbuilding legend	Rongshui county	The third	December2015
101	Flood legend	Rongshui county	The third	December2015
102	Miao minority folktales	Liuzhou City	The fifth	Ferbruary2016
103	Miao minority Gala Dance	Liuzhou City	The fifth	Ferbruary2016
104	Miao minority“fruit bell” Quyi	Liuzhou City	The fifth	Ferbruary2016
105	Miao minority Pole dance	Liuzhou City	The fifth	Ferbruary2016
106	Miao minority Wood Leaf Quyi	Liuzhou City	The fifth	Ferbruary2016
107	Miao minority braces production skill	Liuzhou City	The fifth	Ferbruary2016
108	Miao minority musical instrument production skill	Liuzhou City	The fifth	Ferbruary2016

109	Miao minority sourfish、sourmeat pickle skill	Liuzhou City	The fifth	Ferbruary2016
110	Miao minority Chongyang winebrewing skill	Liuzhou City	The fifth	Ferbruary2016
111	Miao minority burn shootproduction skill	Liuzhou City	The fifth	Ferbruary2016
112	Rongshui Yao minority medicated bath	Liuzhou City	The fifth	Ferbruary2016
113	Feburary2 Fireworks Featival	Liuzhou City	The fifth	Ferbruary2016
114	Red water town good double noisy fish Festival	Liuzhou City	The fifth	Ferbruary2016
115	June 6th "Yee Phang Pohui"	Liuzhou City	The fifth	Ferbruary2016
116	Miao minority "Yi straight"	Liuzhou City	The fifth	Ferbruary2016
117	Miao minority The Spring Society	Liuzhou City	The fifth	Ferbruary2016
118	Miao minority Fighting the horses	Liuzhou City	The fifth	Ferbruary2016
119	Miao minority Bull fighting	Liuzhou City	The fifth	Ferbruary2016
120	Miao minority Xinhe Festival	Liuzhou City	The fifth	Ferbruary2016
121	Zhuang minority "March 3rd"	Liuzhou City	The fifth	Ferbruary2016
122	Yao Degree quit	Liuzhou City	The fifth	Ferbruary2016
123	Yao minority marriage custom	Liuzhou City	The fifth	Ferbruary2016

124	Miao minority Goha art	municipality	The sixth	November2016
125	Rongshui Tuguai folk song	municipality	The sixth	November2016
126	Rongshui Zhuang minority Pomby art	municipality	The sixth	November2016
127	Rongshui Miao minority Lusheng music	municipality	The sixth	November2016
128	Miao minority Lusheng dance	municipality	The sixth	November2016
129	Miao minority embroidery	municipality	The sixth	November2016
130	Miao minority Oil-tea production skills	municipality	The sixth	November2016
131	Miao minority Forging technique	municipality	The sixth	November2016
132	Miao minority costume production skills	municipality	The sixth	November2016
133	Miao minority weaving skills	municipality	The sixth	November2016
134	Miao minority bamboo weaving painting and calligraphy production skill	municipality	The sixth	November2016
135	Miao minority stilted building build skill	municipality	The sixth	November2016
136	Sapling Year	municipality	The sixth	November2016
137	Miao minority Datong year	municipality	The sixth	November2016
138	Miao minority Pohui Festival	municipality	The sixth	November2016

139	Lantern flower story	Rongshui county	The fourth	December2017
140	Bu wide story	Rongshui county	The fourth	December2017
141	Smart daughter-in-law story	Rongshui county	The fourth	December2017
142	Pan Hu legend	Rongshui county	The fourth	December2017
143	Bei Jiangshan song	Rongshui county	The fourth	December2017
144	Yao minority Shigong dance	Rongshui county	The fourth	December2017
145	Color tone	Rongshui county	The fourth	December2017
146	Chinese fir painting and calligraphy paper production	Rongshui county	The fourth	December2017
147	Da Yan rice wine brewing	Rongshui county	The fourth	December2017
148	Traditional rice wine brewing	Rongshui county	The fourth	December2017
149	Glutinous rice blood sausage (hammer stick)	Rongshui county	The fourth	December2017
150	Miao minority Paper-cutting	Rongshui county	The fourth	December2017
151	Manual sweet potato powder production technology	Rongshui county	The fourth	December2017
152	"The same year" banquet	Rongshui county	The fourth	December2017
153	Da Yan lantern custom	Liuzhou City	The sixth	June2018

154	Rongshui Yao minority Pan wang Festival	Liuzhou City	The sixth	June2018
155	Yao costume production skills	Liuzhou City	The seventh	June2018
156	West Cave Baoqing Temple Fair	Liuzhou City	The seventh	June2018
157	Miao minority the custom of roasting field fish in golden autumn	Liuzhou City	The seventh	June2018
158	Miao minority pleated skirt-making skill	municipality	The seventh	December2018
159	Rongshui Zhuang minority Dragon Pavilion	municipality	The seventh	December2018
160	Miao minority drumming custom	municipality	The seventh	December2018
161	Rongshui Liujia folk song	municipality	The eighth	December2018
162	Rongshui Miao minority Race Lusheng	municipality	The eighth	December2018
163	Rongshui Miao minority wushu	municipality	The eighth	December2018
164	Rongshui Miao minority Bainiao Clothes making skill	municipality	The eighth	December2018
165	Miao minority Lusheng pillar making skill	municipality	The eighth	December2018
166	Rongshui Miao minority wedding custom	municipality	The eighth	December2018
167	Miao minority Lusheng production skills	municipality	The fourth	May2021
168	Miao minority Bright cloth production skills	municipality	The fourth	May2021

169	Dong minority sour goose pickling skills	Rongshui county	The fifth	May2021
170	Incense making skills	Rongshui county	The fifth	May2021
171	Bai Yao embroidery	Rongshui county	The fifth	May2021
172	Reed Li (hat) weaving skills	Rongshui county	The fifth	May2021
173	Miao minority Acid bamboo shoots curing techniques	Rongshui county	The fifth	May2021
174	Miao minority Head production skills	Rongshui county	The fifth	May2021
175	Rongshui scraping basin powder production technology	Rongshui county	The fifth	May2021
176	Three defense Zhuang folk songs	Rongshui county	The fifth	May2021
177	Zhongyuan Water Carnival	Rongshui county	The fifth	May2021
178	The Lusheng slope will be introduced	Rongshui county	The fifth	May2021
179	Yao Bei Dong Village	Rongshui county	The fifth	May2021
180	Rongshui traditional needle method	Rongshui county	The fifth	May2021
181	Rongshui He's balance line moxibustion therapy	Rongshui county	The sixth	April2022
182	Dongtou Stone Fish Festival	Rongshui county	The sixth	April2022
183	Water grinding rice custom	Rongshui county	The sixth	April2022

184	Miao minority Cotton paper making skills	Rongshui county	The sixth	April2022
185	Yao told the beef jerky making skills	Rongshui county	The sixth	April2022
186	Practice the production skills of simmer wine together	Rongshui county	The sixth	April2022
187	Craft ide bun making skills	Rongshui county	The sixth	April2022
188	Making technique of "moon son chicken"	Rongshui county	The sixth	April2022
189	vinasse pickled cabbage production skills	Rongshui county	The sixth	April2022
190	Miao minority Window lattice production skills	Rongshui county	The sixth	April2022
191	Miao minority knife sheath making skills	Rongshui county	The sixth	April2022
192	Rongshui fragrant Chinese fir rice steamer making techniques	Rongshui county	The sixth	April2022
193	Dong minority pipa production skills	Rongshui county	The sixth	April2022
194	Rongshui traditional iron agricultural tools forging skills	Rongshui county	The sixth	April2022
195	The are of spreading gold and stone	Rongshui county	The sixth	April2022
196	Rongshui folk song	Rongshui county	The sixth	April2022
197	Miao minority Lusheng sacrifice dance	Rongshui county	The sixth	April2022
198	Hama's story	Liuzhou City	The eighth	May2022

199	You Rong match the story	Liuzhou City	The eighth	May2022
200	Yao rattan weaving skills	Liuzhou City	The eighth	May2022
201	Danian pickled cabbage making skills	Liuzhou City	The eighth	May2022
202	Harmony and twenty-four fireworks festival	Liuzhou City	The eighth	May2022
203	Wang Dong Dragon lion Festival	Liuzhou City	The eighth	May2022
204	Dong heat with section	Liuzhou City	The eighth	May2022
205	MiaoWei skill	Rongshui county	The sixth	June2022
206	Yao minority Shigong painting	municipality	The ninth	May2023
207	Baicao soup cook skill	municipality	The ninth	May2023
208	Rongshui Lights dispel the wind Therapy	municipality	The ninth	May2023

In addition, from May 21, 2011 to March 24, 2023, a total of 288 representative inheritors of intangible cultural heritage projects in Rongshui County have been recognized, mainly involving traditional Miao medicine, wax dyeing handicrafts, Lusheng making skills, brocade making skills, Chinese New Year, silver forging, clothing, embroidery, folk songs, etc. 37 have been recognized at the autonomous region level, 32 have been recognized at the city level, and 219 have been recognized, among which 22 are Miao Lusheng making skills, 5 people at the autonomous region level, 2 people at the city level, and 15 people at the county level. There were relatively few evaluated personnel in the first and second batches, and no approved personnel were applied for in the third batch. For details, please refer to the list of representative inheritors of the intangible cultural heritage project in Rongshui County.

Table 5 List of Representative Inheritors of Intangible Cultural Heritage Projects in Rongshui County (Source: From Culture, Sports, Radio, Television and Tourism Bureau of Rongshui)

NO.	Name	Project name	Rank	Identify the batch	the time of identified
1	Liang Yaodong	Miao minority Lusheng making skills	Autonomous region level	The fourth	December14,2012
2	Liang Jianqiong	Miao minority Lusheng making skills	Autonomous region level	The fifth	November8,2017
3	Liang Ruihui	Miao minority Lusheng making skills	Autonomous region level	The sixth	December10,2019
4	Liang Li	Miao minority Lusheng making skills	Autonomous region level	The sixth	December10,2019
5	He dongdong	Miao minority Lusheng column making skills	Autonomous region level	The seventh	December29,2021
6	Jia wenbao	Miao minority Lusheng making skills	Liuzhou city level	The fifth	May26,2021
7	Yang daiwen	Miao minority Lusheng making skills	Liuzhou city level	The fifth	May26,2021

8	He wenxue	Miao minority Lusheng column making skills	Rongshui county level	The first	November11, 2013
9	Shi Guangfan	Miao minority Lusheng making skills	Rongshui county level	The second	December14, 2015
10	Ma Wenzhong	Miao minority Lusheng making skills	Rongshui county level	The fourth	June4,2019
11	He Wenchong	Miao minority Lusheng column making skills	Rongshui county level	The fifth	May9,2021
12	Wei Laobao	Miao minority musical instrument production skills	Rongshui county level	The fifth	May9,2021
13	Jia Rongqiu	Miao minority musical instrument production skills	Rongshui county level	The fifth	May9,2021
14	Ma guiguang	Miao minority Lusheng making skills	Rongshui county level	The fifth	May9,2021
15	Yang Daijin	Miao minority Lusheng making skills	Rongshui county level	The fifth	May9,2021
16	He Hao	Miao minority Lusheng	Rongshui county level	The fifth	May9,2021

		making skills			
17	Du Qingren	Miao minority Lusheng making skills	Rongshui county level	The fifth	May9,2021
18	Liang Dongming	Miao minority Lusheng making skills	Rongshui county level	The fifth	May9,2021
19	Du Xinwen	Miao minority Lusheng making skills	Rongshui county level	The sixth	March24,2023
20	He jianhua	Miao minority Lusheng making skills	Rongshui county level	The sixth	March24,2023
21	Du Jianfeng	Miao minority Lusheng making skills	Rongshui county level	The sixth	March24,2023
22	He jianping	Miao minority Lusheng column making skills	Rongshui county level	The sixth	March24,2023

3) To build Rongshui Miao Lusheng culture brand

In recent years, Rongshui Miao Autonomous County has attached great importance to the protection and utilization of ethnic minority culture, based on the development positioning of "Beautiful Rongshui • Customs Miao Township", deepened the mechanism construction of traditional culture utilization, cultural brand shaping, and cultural product development, and focused on the three key links of "protection, inheritance and integration". We will strive to create a number of festival tourism projects, rural landscapes and spiritual homes that "stay in the green mountains and green waters and remember nostalgia and nostalgia". One is to build "intangible cultural heritage" festival tourism brand. Explore the "intangible cultural heritage + tourism" model, take "China • Rongshui Lusheng Horse Fighting Festival"

and other festivals as the core cultural brand, plan a series of activities such as "Golden Autumn Roast Fish Season", integrate minority festivals such as Mangao's Festival, Fireworks Festival, Panwang Festival, drum festival and series of Pohui into the tourism industry, and focus on the development of festival tourism. The second is to build a spiritual tourism brand of "cultural inheritance". Fifteen intangible cultural heritage work platforms have been established, including the Demonstration Base for the productive protection of Intangible Cultural Heritage in Rongshui Miao Autonomous County, and the Exhibition Hall of Liang Bingguang, a national intangible cultural heritage inheritor of the Intangible Cultural Heritage in the Intangible Cultural Heritage Exhibition Center, to expand the form of ethnic cultural tourism and create new opportunities for the development of ethnic cultural tourism to boost rural revitalization.

Cultivate and protect Lusheng culture inheritors and inheriting teams

Rongshui Miao Autonomous County regularly collects and collates the data of folk traditional cultural skills every year, and after the research and review of the expert group, it gives support to the inheritors of ethnic cultural heritage with important value in accordance with the policy. Regularly hold a series of training courses on Lusheng culture, train successors of cultural inheritors, cooperate with educational and cultural experts to compile textbooks on Lusheng culture, promote the integration of Lusheng culture with education, and promote Lusheng culture into the classroom. Rongshui County Primary School for Nationalities is one of the earliest schools to offer Lusheng music teaching and training activities, and has invited representative inheritors of intangible cultural heritage to the school for many times to give Lusheng music teaching and training activities to seniors and students.

4.3.1.3.2 The Ways to Maintain the Vitality of Lusheng Culture

As an important carrier of national cultural records, writing is of great significance to the inheritance and development of national culture. For a nation without its own writing, other carriers are needed to inherit and develop its own culture. In the process of development, the Miao minority has formed its own language but not its own writing. Therefore, most of the Miao culture takes "sound" as the main carrier and is expressed through "form" and "style", that is, most of the Miao culture mainly revolves around Lusheng music and is passed down from generation to generation through Lusheng dance and related folk festivals. As a commonly used wind instrument of the Miao people, Lusheng's cultural connotation has gone beyond its blowing function and formed an independent cultural system in the development process of the Miao people. The Lusheng culture, which is an important part of Miao culture, is formed by the Lusheng production technology, Lusheng playing skills, Lusheng words, Lusheng dance and Lusheng sacrifice derived from Lusheng. Lusheng culture accompanies the life of the Miao people, penetrates into the production and life of the Miao people, reflects the spiritual belief of the Miao people, which is the cultural symbol of the Miao people, but also the historical record of the Miao people.

With the advancement of the "village access" system project, the originally isolated villages have gradually taken the step of external communication, and traditional cultural ideas have slowly collided with modern

culture. Under the impact of modern culture, the young generation in the village gradually develop estrangement and conflict with the local traditional culture. With the improvement of the road network and the Internet, Miao young people have been moving out of the mountains and out of the Miao village to seek livelihoods in the city. Influenced by the modern urban popular culture, many traditional cultural activities of ethnic groups have been difficult to attract young people's interest. Traditional cultural activities such as Lusheng dance and folk song used to pass the idle time in villages are gradually decreasing. People's attention to the traditional culture of Lusheng dance has gradually decreased. In order to maintain the vitality of Lusheng culture, we should keep pace with the times, constantly innovate, combine popularity with tradition, integrate the masses into Lusheng cultural activities, build Lusheng culture into a national characteristic brand, and stimulate the vitality of Lusheng culture through multiple channels and angles.

One is to integrate popular elements into Lusheng culture, constantly absorbing and assimilating foreign elements while creating individuality. Keeping up with the times and innovating is an important foundation for the survival and development of traditional village culture under the rapid development of modernization. (Wu Huimin, Chen Yufeng, Kang Le et al. 2022) The development of Lusheng culture should closely follow the trend of the market and the cultural atmosphere that the public enjoys, combining national traditions with modern pop, playing popular music with Lusheng, jumping out of the times with Lusheng dance steps, and allowing more young people to participate in Lusheng's series of activities.

The second is to break traditional taboos and promote the normalization of Lusheng culture. The singing of "The Most Dazzling Ethnic Style" and "Little Apple" has driven the trend of Chinese square dance. Modern dance combined with dynamic rhythm music has broken the limitations of age and location, forming a popular way of entertainment. Regardless of gender, age, urban and rural areas, there is a widespread trend of square dance in various regions. Breaking the traditional taboos of Lusheng, adapting to the development of the times, making Lusheng dance more daily and popular, and promoting it in the form of popular square dance can not only allow people to exercise in their spare time, but also subtly promote and showcase the cultural characteristics of Lusheng dance with national characteristics, promoting the inheritance and development of Lusheng culture with the enthusiasm, initiative, and creativity of the people.

The third is to strengthen local protection and attention, and create distinctive cultural tourism brands. Entering the new era, the people's longing for a better life has shifted from material needs to an increase in spiritual needs. On the basis of abundant food and clothing, the people yearn for a richer spiritual and cultural life. As one of the characteristic tourism projects in various regions, ethnic cultural tourism has a high appeal to tourists from different regions. Rongshui Miao Autonomous County has deeply explored and developed the Lusheng culture series of ethnic cultural projects, forming a multi-ethnic cultural tourism industry chain with strong historical and regional characteristics, and creating a distinctive cultural tourism brand. While attracting tourists to travel, it also attracts young people to return to their hometown for entrepreneurship, promoting the inheritance and development of the Lusheng cultural industry

4.3.1.2 Manufacturing Aspect

4.3.1.2.1 Current Situation of Obtaining Materials for Lusheng

Production

Every village and village in Rongshui Miao Autonomous County have families making Lusheng, but in recent years, the number of Lusheng making has gradually decreased, especially among families specializing in making, showing a collective decline trend. Master Mo, a wealthy producer of Lusheng, explained that due to the rapid growth of the forestry economy in recent years, many bamboo forests have been cut down and planted with economic trees, resulting in a shortage of bamboo for Lusheng production. Many production families have switched to other jobs because they cannot obtain a large amount of bamboo. The selection of materials is extremely important in the production of Lusheng. The materials for the Sheng tube and resonance tube in Lusheng are all made of bamboo, while the material for the Sheng tube is generally Chinese fir or Chinese toon. The growth cycle of bamboo used for making Sheng tubes is generally more than three years, with a diameter of about 12 centimeters. The bamboo used for making Sheng tubes must have four conditions: straightness, fine diameter, uniformity, and hardness. Under strict material selection conditions, not many bamboo pieces meet the needs of production conditions. Therefore, the production materials of Lusheng are very scarce and have to be purchased at high prices from various places. At the gathering place where Rongshui Lusheng is made, in order to ensure the supply of Lusheng making materials, the village committee guides villagers to plant white bitter bamboo by the waterways, streams, and houses, ensuring a certain supply of bamboo and promoting the construction of beautiful rural areas. The Rongshui County Party Committee and County Government attach great importance to the bamboo industry and propose a regional economic development strategy of "bamboo, tea and animal husbandry in the mountains, and fruit, sugarcane and mulberry cultivation outside the mountains". It is clear that the bamboo industry should be expanded and strengthened in mountainous townships, and high-quality bamboo should be encouraged to be planted throughout the county; Continuously replenish the bamboo processing industry chain and promote the diversified use of bamboo. Under the guidance of the Party committee of the Communist Party and government in Rongshui, and the spontaneous planting of bamboo by the people, the supply of raw materials required to produce Lusheng has been met, which has to some extent promoted the development of the Lusheng production industry.

4.3.1.2.2 The Current Situation of Inheritance of Lusheng Making Techniques

The inheritance methods of traditional Chinese handmade craftsmanship can be roughly divided into four types: family inheritance, clan inheritance, master apprentice inheritance, and collective inheritance. There are two main ways to make Lusheng in Rongshui Miao Autonomous County. One is through family inheritance, where the son follows his father to learn and the father is a teacher. Usually in Lusheng making families, fathers will fully teach their sons the techniques of the manufacturing. The second is the clan style apprenticeship inheritance, where the highly skilled producers within the clan are worshipped as teachers. In the master apprentice mode, the level of Lusheng making skills of the

apprentice depends entirely on the amount taught by the master, as well as their own level of acceptance, proficiency, and practice. In the old customs of the Miao ethnic group, the production technique of Lusheng is mainly passed down from family, with male transmission not female transmission. With the development of society and the continuous liberation of people's minds, the production techniques of Lusheng have broken through the traditional family inheritance of paternal blood relationship and the family style master apprentice inheritance of male not female inheritance, gradually transitioning to master apprentice inheritance and collective inheritance. As long as you love the craftsmanship of making Lusheng, you can learn from your master regardless of blood or gender.

Liang Ruihui, a representative inheritor of the Miao Lusheng production technique at the autonomous region level, learned the production technique from his father Liang Bingguang from a young age and deeply passed it down. Through years of practice and extensive exploration, he continuously improved and improved the level of production technology. The Lusheng produced is highly selected, exquisite, and beautiful, with a round and loud sound, and is widely praised among the people. Nowadays, Liang Ruihui not only imparts all the techniques of making Lusheng to his children and recruits apprentices, but also simplifies and optimizes the production techniques of Lusheng to villagers working in the same village. While inheriting the production techniques of Lusheng, he also drives villagers to increase their income and become rich.

The inheritance of Lusheng production techniques cannot only rely on spontaneous inheritance among Lusheng producers, but also requires government guidance in policies and protection in measures. On May 20, 2006, the production techniques of Miao Lusheng were approved by the State Council of the People's Republic of China to be included in the first batch of national intangible cultural heritage lists. Governments at all levels continuously explored the path of inheritance and development of Lusheng production techniques, and successively introduced various policies, actively introducing social forces to participate in the inheritance, protection, and innovative development of minority intangible cultural heritage, emphasizing the cultivation of research, inheritance, development, and innovation promote talents in the field of intangible cultural heritage of ethnic minorities, and create a favorable environment for the inheritance, protection, and innovative development of intangible cultural heritage of ethnic minorities.

Rongshui Miao Autonomous County attaches great importance to the inheritance and protection of intangible cultural heritage, encourages and supports representative inheritors of intangible cultural heritage representative projects to carry out inheritance activities and cultivate successor talents. In 2021, Rongshui Miao Autonomous County formulated and issued the "Regulations on the Protection of Intangible Cultural Heritage in Rongshui Miao Autonomous County" (hereinafter referred to as the "Regulations"), which includes "carrying out inheritance activities and cultivating successor talents" as the obligation of representative inheritors of intangible cultural heritage projects, laying a solid foundation for the inheritance of a series of intangible cultural heritage such as handcrafting techniques; The Regulations stipulate that "the people's government of autonomous counties shall support and assist representative inheritors and inheriting units in carrying out inheritance activities in accordance with the law. The people's

government of autonomous counties shall provide corresponding inheritance subsidies annually to representative inheritors included in autonomous county projects who actively carry out inheritance activities." This provides a solid support for the inheritance of a series of intangible cultural heritage such as handcrafting techniques.

Since the production techniques of Miao Lusheng in Rongshui County were included in the fifth batch of autonomous region level intangible cultural heritage projects' traditional skills list in 2014, the inheritance of Miao Lusheng production techniques in Rongshui County has been further developed. Rongshui County actively explores the protection, inheritance, and innovative development of "intangible cultural heritage+". By hiring representative inheritors of intangible cultural heritage projects to guide and impart Lusheng making skills to schools, opening Lusheng making skill experience shops or workshops, a series of intangible cultural heritage handicrafts such as Lusheng making skills are brought into close contact with the public, allowing more people to understand, learn, and master Lusheng making skills, Promote the inheritance and development of the production techniques of Lusheng among the people.

4.3.1.3 Playing Aspect

Lusheng is an important musical instrument, sacred instrument and sacred instrument in the production and life of Miao people. Since ancient times, the Miao people have played it when celebrating festivals, exchanging emotions, offering sacrifices to ancestors, praying for a good harvest, etc., gradually forming a unique Lusheng music and dance culture, sacrifice culture, wedding, and burial culture, etc. As a large-scale festival for Miao people to worship their ancestors, avoid disasters and pray for good luck, celebrate harvest, and exchange feelings, there are activities such as Lusheng stepping on the hall, horse fighting and Miao singing. The Xiangfan Village Pohui usually starts from 9 am to 10 am, and the highly respected Miao elders hold the ceremony first, and begin to play the Lusheng song amid the rising cheers. As more and more Lusheng teams arrive and start the Lusheng competition, the magnificent and overwhelming Lusheng sound echoes through the sky, pushing Pohui activity to a climax. With the progress of the Pohui, Miao girls and boys talked with each other under the welcome song and celebration song.

In 1986, the Lusheng Association of Rongshui Miao Autonomous County and the Lusheng Team of the county government were established. Under the guidance of the Lusheng Association, the Miao people of Rongshui spontaneously merged and expanded the Pohui in towns and villages to form the Lusheng Festival. However, most Lusheng festivals were organized by non-governmental spontaneous organizations. In November 2004, the government of Rongshui Miao Autonomous County hosted the first "Rongshui Lusheng and Horse Fighting Festival", and Lusheng culture was gradually protected and developed by the government. In November 2010, the "Rongshui Lusheng and Horse Fighting Festival" was upgraded to "China Liuzhou • Rongshui Miao Lusheng and Horse Fighting Festival", and the "Chinese Miao Culture Development Forum" was held during the festival. The government further paid attention to Lusheng culture and gradually made Rongshui Miao Autonomous County an important heritage site of Chinese Miao culture.

With the development of society, the improvement of modern technology and the appearance and improvement of modern multi-pipe Lusheng, the playing has become simple and easy to learn. The acceptance of Lusheng by the public has increased year by year, and more and more people have begun to learn to play and play the Lusheng. In order to break through the spontaneous teaching and learning of Lusheng performance, Rongshui Miao Autonomous County adopted two ways to systematize and team performance.

First, Lusheng performance is introduced into the classroom. Lusheng music classes are set up in primary and secondary schools to systematically teach playing skills such as finger-moving, blow and oral skills, and organize outstanding students into a Lusheng team to participate in various Lusheng activities. Rongshui Miao Autonomous County High School for Minority is one of the first schools to introduce "Miao Lusheng Culture" into the classroom. After more than 20 years of development, it has now formed a unique Lusheng welcome song, Lusheng melody and Tong song, and has completed the reception tasks of the county and school to welcome United Nations diplomats, foreign guests, state leaders and leaders at all levels, Hong Kong compatriots and friendly people from all over the world for many times. He has participated in various major activities held in the county for many times and has become a business card for inheriting Lusheng culture.

The second is the compilation of Lusheng playing skills, Lusheng repertoire teaching materials. Oral teaching and point-to-point teaching have always been the main methods of Lusheng performance and Lusheng repertoire inheritance. Due to the different habits and finger-handling methods of different Lusheng players and the errors in the memory of the melody of Lusheng repertoire, there will be deviations when multiple players play the same repertoire. In order to make the Lusheng performance more harmonious and unified, since the Lusheng performance was introduced into the classroom, teachers in all schools have summarized the Lusheng playing skills, collected and collated the Lusheng music in different places, and compiled the teaching materials. Jia Zheng, the representative inheritor of the fifth batch of intangible cultural heritage (Rongshui Miao Lusheng Music) in Rongshui Miao Autonomous County, conducted research on the Example of Ideological and Political Education in the Native Curriculum with National Characteristics: Taking the Practice of Miao Lusheng as an example, so that students could learn the basic skills of Lusheng and understand the coordination between various voice parts to better interpret the work. Dai Jinquan compiled a collection of Miao Folk Lusheng Music in Rongshui, Guangxi, which compiled the original Miao folk Lusheng music into a collection with simplified notation and staff notation, and marked the playing techniques with the exclusive symbols, which can enable readers to learn the playing of Lusheng while learning the music reading, opening a new way for the teaching.

4.3.1.4 Performance in Art

4.3.1.4.1 Characteristics of Cultural Inheritance of Lusheng

Dance

Dance is not only entertainment for the Miao people, but also has rich social functions. The most representative traditional cultural form of Miao dance culture is Lusheng dance, which combines the music and dance, Miao

traditional sports, Miao history and culture, and Miao songs. The performer expresses the Miao language through the musical intonation of the Lusheng through the performance of the Lusheng, and then combines it with dance movements to form a highly distinctive dance. Lusheng dance is not only a manifestation of physical movements, but also a vivid portrayal of the ups and downs, joys and sorrows, and historical stories of daily production and life by the Miao people. It has various characteristics such as religion, folk customs, and cultural entertainment. In Rongshui Miao Autonomous County, those who can perform dance well usually learn Lusheng music through oral instruction from their families or masters, and then use the rhythm of music to match the dance movements. Since ancient times, only Miao people who have received such oral transmission have been recognized. Therefore, the way of oral and heart-to-heart teaching in the inheritance of Lusheng dance is single, and there are limitations in the inheritance. The oral teaching of dance will constantly change with the recipient's understanding ability, and also determine the lifecycle of this inherited ethnic dance based on the recipient's recognition and interest. The Miao culture's emphasis on appearance over logic, and the emphasis on emotions over rationality have led to the irrationality of its cultural inheritance.

4.3.1.4.2 Protection and Inheritance of Lusheng Performance Education

With the development of modern multiculturalism, foreign cultures are impacting people's attention, and people's curiosity for new things gradually drowns out their interest in local culture, resulting in traditional culture gradually losing its audience in the competition of multiculturalism. The urbanization process in today's society is accelerating, and more and more young people are walking out of deep mountains and into cities, leaving behind traditional culture and gradually aging traditional culture masters. Since the 1980s, the number of young people going out to work in Rongshui Miao Autonomous County has been increasing year by year, resulting in an increase in economic income and an improvement in living standards. This has led to changes in the local production and lifestyle in Rongshui. Advanced production methods have replaced outdated production methods, and the popularization of Mandarin has accelerated the forgetting of ethnic languages. Ethnic costumes are basically sinicized and traditional ethnic activities have become difficult to attract the interest of young people. The sense of ceremony advocated by foreign festivals weakens the significance of hosting the Pohui Festival, and the multicultural lifestyle weakens ethnic awareness. Young people prefer western festivals, are more receptive to popular dance, and are more self-conscious. As the master of Lusheng dance ages, some of the Lusheng songs and dances will also disappear. In order to protect the traditional culture of Lusheng dance, multiple schools in Guangxi have offered rich and colorful teaching of Lusheng dance culture, carried out various cultural activities of Lusheng dance, and integrated Lusheng dance culture into large-scale activities such as the "June 1st" literary performance and the New Year literary evening. This enables students to participate in diverse extracurricular activities while continuously strengthening the self-awareness of young people towards traditional national culture, invisibly protected the development of Lusheng dance education.

At present, some schools in Guangxi have invited experts and folk artists from the local Miao Lusheng dance culture as educational advisors, and some even directly invite these experts and folk artists to teach or impart skills to students. Three "Lusheng Production" inheritance and protection bases have been established in Yubu Village, Xiangfen Township, Gandong Township, and the Second Primary School of Rongshui Miao Autonomous County. The bases are mainly funded by the local government, inviting Lusheng production inheritors to the school to hold training classes and providing appropriate subsidies to the inheritors. Students use activity classes or after-school time to participate in the training; Three inheritance and protection bases for "Miao Lusheng Dance" have been established in Jiman Village, Anchui township, Liangzhai Township, and Antai Middle School in Rongshui Miao Autonomous County. The government has funded the purchase of a batch of Lusheng, Lusheng columns, and clothing. The village committee has organized and established Lusheng teams, led by the inheritors of Lusheng dance. During festivals and celebrations, Miao people wear colorful ethnic costumes, guided by drummers and drums, play the Lusheng and dance in the style of the Lusheng dance. In addition to participating in the training courses organized by the inheritors of Lusheng dance, the Lusheng team of Antai Middle School also practices Miao Lusheng dance in their spare time to consolidate their learning. Through performing dance, teachers and students not only exercise their bodies, enrich campus cultural life, but also effectively inherit and develop Miao traditional culture. (Qian Yinghua, 2014)

4.3.1.4.3 Digital Protection and Inheritance of Lusheng Performance

Digital technology is a scientific technology that accompanies electronic computers. It refers to the use of certain devices to convert various information, including images, text, sound and images, into binary digits that can be recognized by electronic computers for operation, processing, storage, transmission, dissemination, and restoration. The scope of digital technology is broad, covering everything from artificial intelligence to document storage. Sun Chuanming defined the digitization of intangible cultural heritage in his article "Analysis of the Current Situation and Countermeasures for the Digital Protection of Intangible Cultural Heritage of Ethnic Minorities in Guangxi": in a narrow sense, it mainly refers to the use of existing information technology to digitize and disseminate traditional knowledge, practice and art intangible cultural heritage through images, audio, video, interactive displays, and other means; The broad digital technology system of intangible cultural heritage is a digital sharing and service platform that includes the entire lifecycle of digital protection and development, including intangible cultural heritage digital resource collection, digital resource storage, digital resource management, digital production, digital display, digital dissemination, and digital consumption.(Sun Chuanming, Cheng Qiang, Tan Guoxin. 2017)

The significance of digital protection for Lusheng performance

With the development of modern technology, it has not only impacted the traditional culture of previously closed ethnic minorities, but also brought new ways to protect and inherit them. The Lusheng dance in Rongshui Miao Autonomous County has lively steps and rich dance techniques, mainly focusing on

basic steps such as step, squat, tiptoe, shuffle, turn, spread, and kick. It emphasizes the symmetry, skill, and flexibility of movements, with a lively rhythm and diverse changes. For a long time in the past, the teaching and inheritance of Lusheng dance used the method of mentoring and apprenticeship. With the passage of time, most of the masters who inherited Lusheng dance culture have reached a high age, making it difficult to complete some skilled and flexible Lusheng dance steps. Coupled with the decline of memory, there are inevitably forgetfulness and omissions in the teaching process. By utilizing digital technology, Lu Sheng dance movements that cannot be accurately and memorized for a long time can be digitally recorded for long-term preservation.

Current Status of Digital Protection for Lusheng Performance

To protect the inheritance and development of Lusheng dance, the Cultural and Tourism Bureau of Rongshui Miao Autonomous County cooperated with multiple departments to collect archival materials, literature materials, and physical materials related to Lusheng dance, such as text, pictures, videos, etc.; By utilizing digital technology, visit cultural masters of Lusheng dance, collect resources such as Lusheng dance steps and movements from multiple angles on site, and record them through 3D animation. In 2023, there are 23 data and text materials, 135 pictures, 20 sets of Lusheng dance movement routines, 30 illustration pictures, 60 Lusheng dance formation patterns, 25 video materials, 20 performance videos of inheritors, 10 videos of Lusheng dance movement routines, and 8 videos of playing Lusheng melody. (Data from Rongshui Radio and Television Culture Tourism Bureau) The technological recording of Lusheng performances greatly ensures that Lusheng dance will not be forgotten over time, and through digital and networked dissemination, it can better promote the inheritance and development of Lusheng dance.

4.3.2 Revitalization of Cultural Heritage

4.3.2.1 The Function of Constructing Lusheng Cultural Heritage

4.3.2.1.1 Historical Narrative Function

The Miao ethnic group is an ancient ethnic group with a long history. According to Chinese historical records, for thousands of years, the Miao ethnic group has continuously migrated from north to south and west, experiencing five major migrations, and the Miao ethnic group has been scattered throughout the country. Migration, as a frequent and significant event in the history of the Miao people, is deeply imprinted in their hearts and lives. There were written texts of the Miao people in ancient times, but according to the records in the "Miao Ancient Song", the Miao people burned written records in order not to expose themselves during multiple migrations. With the death of those who were proficient in the Miao language, the character of Miao language also disappeared at the end.

The Miao Lusheng, accompanied by the special history of the Miao people, has formed various styles of Lusheng culture in various places as the Miao people have traveled thousands of miles, gradually becoming a symbol of Miao culture and a link to express emotions. The Miao people, whether in narrating history and culture, or in music and dance, always associate it with Lusheng. After a long process of historical evolution and development, the Miao people have created a rich national culture, and the Miao Lusheng dance is one of its

representative works. With the great migration in history and the loss of Miao language, the route and process of Miao migration can only be passed down through oral language such as ancient theories and songs passed down by the people. Coupled with Miao Lusheng music, the history of Miao migration can be recorded and passed down. The daily production and life, folk customs, and traditions of the Miao people are also narrated and recorded one by one by the Lusheng, a special cultural carrier.

4.3.2.1.2 Migration Dance Narrative

A Lusheng migration dance is an epic of the Miao ethnic group, reflecting the significant historical theme of Miao migration. The popular migration dance of the Zhenning Miao ethnic group, such as the Huangping Miao ethnic group's Lusheng "Struggle Song", vividly reflects the history of Lusheng and migration. It depicts the tragic historical scene of Miao ancestors who, due to Yu's attack on Sanmiao, were defeated. In order to preserve their strength, they used methods such as hanging sheep beating drums and walking backwards with shoes to create false images to confuse the pursuers, and then helped the elderly and children retreat and migrate in the middle of the night. The Weining Miao Lusheng song "Crossing the River Tune" and the Miao Lu dance movements such as "Triangle Inversion", "Inverted Climbing Pole", "Rolling Mountain Pearl", and "Earthworm Rolling Sand" in the Northeast Yunnan dialect area vividly narrate the historical facts of Miao compatriots migrating southward from the middle and lower reaches of the Yellow River to the Huai River, Yangtze River, and southwestern mountainous areas after being defeated by tribal conflicts thousands of years ago using word scores and body language.

The migration dance of the Rongshui Miao ethnic group adopts the form of Lusheng music and dance, intuitively showcasing the entire process of the migration of the Rongshui Miao ethnic group. During holidays, Rongshui Miao Village will hold a major Lusheng activity, and before the Lusheng dance, there will be a migration dance performance. The performance process is led by an elderly person dressed in Miao long cloth clothes holding a small Lusheng, playing the migration song, leading the way. Then, several middle-aged and young people dance sticks after the Lusheng hands, and then several elderly and middle-aged people hold long smoke sticks, blowing and dancing around the Lusheng column. The migration dance consists of more than 50 sections, which are narrated using reed pipes and lyrics, and narrated through body dance movements. Among them, dance movements such as "climbing stairs and turning upside down", "climbing poles upside down", and "crossing the overpass" describe the history of the Miao people migrating from the Central Plains to the south thousands of years ago. They crossed great plains and rivers, and finally came to the south to breed and thrive.

4.3.2.1.3 Description of Lusheng Ci

A piece of Lusheng Ci is a historical painting of the Miao ethnic group. Lusheng lyrics cover a wide range of topics, including praising nature, praising heroic stories, depicting fields and fields, recording historical legends, narrating heroic achievements, and reflecting folk life. Lusheng Ci reflects the social consciousness of the Miao people in different historical periods, and reflects the original appearance of production, folk customs, and life at that time.

In the ancient songs of the Miao ethnic group and the lyrics of Lusheng, it is recorded that "Duoga Mama Dana (women) opened up land and opened up wasteland, and on the banks of the surging Yellow River, Duodan Dada (men) Opening up territories and opening up new territories, on the banks of muddy rivers, our ancestors were struggling, and the living ground was like a wooden board, with vast expanses of water everywhere. The war was fierce and life was difficult, constantly moving to other places. The ground is like chicken manure, shaking when stepped on. The continuous rain has no way, and the howling wind makes it difficult to walk. The sun has set on the slope, and the sun has drilled a hole. The sky is dark and heavy, and the high slopes are filled with howling tigers and wolves. Come and send the learning sun, drill holes to hide tigers and leopards It intuitively reflects the situation of the Miao people in ancient times who went through countless hardships and constantly explored and opened up new territories. The Lusheng ci, represented by the "Fish Scale Dance", not only vividly portrays the scene of catching fish in rice paddies, but also has a strong dance quality in terms of rhythm. It is a ceremonial presentation by ancient Miao ancestors during the harvest of fish in rice paddies. For example, in "First Go and Plant", the emergence of the cuckoo bird and the "sharpening" of persimmons were used as sowing time nodes, which directly demonstrated that the Miao people had already learned to use seasonal sowing and engage in agricultural activities at that time. In "Good for Work in March", it is stated that ""In February and March, the branches of the trees are green, so we must hurry up production and do not miss the farming season." "Under the seed" also said, "green fertilizer, to be serious, under the seed, to be careful, fertilize before planting, careless harvest." These Lusheng words have many rich descriptions of the working scenes in the fields, fish farming in the paddy fields, sowing and transplanting rice seedlings, and vividly reflect the life knowledge and appearance of the Miao people in the farming society. In today's eyes, they are like living cultural relics, and the historical picture of the Miao ancestors engaged in farming has been presented in front of them.

Lusheng Ci also describes the folk life of Miao people in detail. For example, in "Welcoming the relatives" : "The one who receives the relatives comes, the one who welcomes the guests comes, we greet him (her), come to dinner", describing the lively scene of Miao compatriots welcoming the relatives and getting married; The narrative of the New Year in the "Spring Festival Playing field" also makes people seem to be in the lively atmosphere of the Miao New Year, "snow on the grass, ice hanging eaves, busy working all year round, resting for a few days in the Twelfth month, preparing to jump the flower field, playing the New Year." The production, life and folk customs of the Miao people have evolved into rich cultural symbols through Lusheng music and dance, in which the myths, production knowledge, and Taoist historical legends are handed down from generation to generation in the interaction again and again, reflecting the original life style of the Miao ancestors and imprinted in the cultural memory of the Miao people. Lusheng music and dance has gone far beyond the scope of performance, bringing together the historical memory, aesthetic attitude, and value orientation of the Miao people. It is not only an art, but also the carrier of a minority, showing the spirit of the Miao people's tenacious and optimistic life after thousands of years of vicissitudes. It

constantly inspires the Miao people and becomes a very important part of the Miao culture.

4.3.2.2 The Functions of Belief, Customs and Ceremony

4.3.2.2.1 Belief

The Lusheng pillar, as a belief of the Miao people, is also a symbol of the Miao stronghold. According to historical records, there were no Lusheng pillars on the Lusheng Ping of the Miao ethnic group in ancient times. As the Pohui was an important gathering for the Miao people, it often gathered many Miao compatriots. During rest, the tall Lusheng pillars in each village were difficult to be placed properly, which could easily reach the Lusheng Ping in other places, causing disputes and affecting unity. In order to facilitate the placement of Lusheng, Miao compatriots have erected a long pole in the Lusheng Hall for hanging and placing Lusheng. Over time, the Lusheng pillar has gradually become the carrier of Lusheng culture. The number of Lusheng columns is established based on the size of Lusheng Ping. Generally, only one Lusheng column is erected in Lusheng Ping, while large Lusheng Ping belongs to townships and counties, and there are many Lusheng columns. For example, there are two Lusheng columns in Lusheng Ping on the 11th slope of the entire stack, eleven Lusheng columns in Lusheng Ping on the 13th slope of Antai, and more than twenty Lusheng columns in Lusheng Ping on the Xiangfen Gulongpo Hui, all of which are independently erected by surrounding villages that come to rush to the slope. The earliest one among these Lusheng pillars was the owner of Lushengping. (Zhou Lu, 2017)

The Lusheng pillar cannot be borrowed or occupied arbitrarily. On the fixed day of entering the hall, the main village cannot participate in activities. Even if Lusheng Ping and Lusheng Hall are empty, other villages cannot enter the hall to play and step on the hall, and the Lusheng pillar cannot be hung on the main village's Lusheng pillar. Otherwise, it is disrespectful to the main village. The Lusheng pillar, regardless of its quality, cannot be pushed down at will. It should decay, be damaged, and must be replaced after discussion by the village. There is a rule for setting up an ancient Miao village, where those who move in later must participate in the Lushengping of the village and cannot arbitrarily build pillars. The new village separated from the old village, regardless of size, still belongs to the original old village. Participating in the original Lusheng Hall does not qualify for pillars. With the development of society, this rule has been relaxed. If there is a willingness to erect Lusheng pillars in the village, and there is funding and venue support, the pillars can be used for leveling upon application.

Every year, a worship activity is held at the Lusheng Column. The worship method is to form a circular shape with the Lusheng Column as the center, and the entire village will each burn three incense sticks. First, worship the Lusheng Column, and then turn around to worship outside three times before completing the ceremony. The incense will be inserted around the Lusheng Column. Then, one by one, start playing the ensemble and stepping on the hall music. The village Lu Sheng pillar worship is usually held on the first day of each year, and the Lu Sheng pillar worship at major slope festivals is held on the day of the slope

festival. The worship ceremony of the village Lusheng pillar is held after lunch on the first day of the first lunar month, and the location is under the Lusheng pillar in Lusheng Ping. After lunch, all the men, women, and children in the village gathered on Lushengping and brought tribute for worship. Prestigious elders in the village led everyone to worship and said auspicious words to bless the entire village with prosperous population, abundant grain, and wealth.

4.3.2.2.2 Customs

Change is an eternal phenomenon in all social and cultural systems, although the speed and form of change vary greatly in different situations. (Shen Qin,2013:31) Before the 21st century, Rongshui had little contact with the outside world, owing to the Lusheng culture still maintained its historical state. The playing is also very particular. During major sacrificial festivals, it can only be played at the sacrificial site, mostly with sacrificial significance. Taking Xiangfen township, Rongshui as an example, there are 8 village committees, 84 natural villages, and 119 village groups in Xiangfen township. Each village group has a fixed area where the Lusheng can be played, and can only be played in a fixed place. The playing field has been constantly adapting and changing with the development of the times and economic development.

Under the background of the continuous development of the rural revitalization strategy, the Lusheng performance in Rongshui has gradually spread from its characteristic locations to the whole country and even the world, and the Lusheng playing scenes can be seen everywhere such as Miao customs display, Miao tourist attractions, and Miao commercial celebration music. From the initial sacrificial playing to the stage performance for the purpose of entertaining the public, this change from the sacrificial ceremony to the performance is based on the development and change of the social environment, to meet the needs of the people as a starting point, and make full use of local resources to create a unique culture. With the active guidance of the government and the promotion of the Lusheng Association, the Lusheng playing has gradually evolved from the traditional solemn sacrificial ceremony playing to the entertainment stage, promoting the diversification of the playing, which is a major change in the Lusheng playing custom.

4.3.2.2.3 Ceremony

As one of the important rituals of Lusheng culture in Rongshui, Pohui gradually changed from folk to official and from village to city under the background of rural revitalization, and the series of Pohui groups of Rongshui Miao gradually changed from ritual to display. Before the 21st century, Rongshui was limited by geographical location, transportation infrastructure and other factors to communicate with the outside world, so the Pohui culture with primitive mystery and sacred ceremonial activities has been stable for a long time.

Since internet began to be popularized in the 21st century, especially since the rural revitalization strategy was put forward in 2017, the Internet has become fully popularized in rural areas, and the people of Rongshui are inevitably involved in the media environment with the rapid development of new media, which makes the Lusheng culture of Rongshui greatly affected by the multicultural impact of the outside world. Taking Gandong township " Bainiao

Clothes" Pohui as an example, in Gandong " Bainiao Clothes " Pohui, Miao compatriots will wear Bainiao Clothes and dress themselves up as birds to express the memory of their ancestors. The traditional " Bainiao Clothes " embroider the patterns of birds on the clothes, and decorate the bottom of the clothes with various feathers. Nowadays, due to the need for many Miao costumes to be displayed on the slope of " Bainiao Clothes " in Gandong township, the feathers of Bainiao Clothes have been replaced by cotton wool molding. With the accelerated development of new media, various activities and traditional ceremonies of Rongshui Miao Pohui Group have gradually changed from ritual to display in the fierce collision of multi-culture.

4.3.2.3 The Role of Economic Construction

Rongshui fully promotes the strategy of "cultural revitalization, ecological strength, and tourism prosperity", attaches importance to the inheritance, protection, and promotion of ethnic culture, invests a large amount of special funds to revitalize ethnic culture, and continuously promotes the prosperity and development of ethnic culture.

4.3.2.3.1 Expanding the Front for Prosperity and Development of Ethnic Culture

Rongshui vigorously implements the activity of ethnic culture entering the campus, and establishes the awareness of inheriting and protecting ethnic culture from the perspective of children. In recent years, Rongshui has invested 5 million yuan in special funds to carry out ethnic culture campus activities in more than 30 primary and secondary schools throughout the county, creating a set of ethnic costumes, constructing a corridor of ethnic culture, creating an ethnic culture program, and compiling a set of ethnic culture teaching materials for the "Four Haves" (deep foundation, conscience, warmth, and vitality) campus. What Rongshui has done is to highlight ethnic culture in the construction of campus culture, highlight ethnic characteristics in daily cultural and sports activities, integrate ethnic characteristics into student clubs, and create ethnic characteristics in the campus atmosphere. In addition, Rongshui actively involves schools and students in festival activities such as the "China Rongshui Lusheng and Horse Fighting Festival", showcasing the exquisite Miao Lusheng culture in front of the audience. Taking the Rongshui Lusheng Horse Fighting Festival as an important window and platform for understanding and loving Rongshui both domestically and internationally, it has played a positive role in the revitalization of Rongshui Miao Lusheng culture and the exchange and integration of Miao culture.

4.3.2.3.2 Clear Goals for the Prosperity and Development of Ethnic Culture

The ancient villages of ethnic minorities in Rongshui are well preserved, with unique styles built along the mountains and rivers. The cultural elements and symbols of Miao architecture are distinct. Around 2019, government of Rongshui had invested over 10 million yuan to protect and construct 14 villages, including Yubu Miao Village in Xiangfan township, Tiantou Miao Village, Xiaodongjiang Miao Village in Sirong township, and Peixiu Village in Antai township, in accordance with the principle of restoring the old as before, Rongshui had successively protected the inheritors of minority and municipal intangible cultural

heritage such as the Miao ethnic group's Pohui group, Lusheng dance, and Lusheng production. Government of Rongshui provided living subsidies to elderly inheritors of intangible cultural heritage, effectively improving their enthusiasm and initiative in inheriting and protecting intangible cultural heritage. Rongshui had successfully applied for two minority intangible cultural heritage projects, obtained 24 autonomous region level intangible cultural heritage projects, and 31 Liuzhou city level intangible cultural heritage projects in 2019. After protection and construction, ethnic minority villages have sound and complete infrastructure, beautiful and tidy village appearance, prosperous and developed ethnic culture, harmonious ethnic relations, and thriving characteristic industries, achieving the goal of "implementing one, driving one" protection and development.

4.3.2.3.3 Building a Carrier for the Prosperity and Development of Ethnic Culture

Rongshui is the only ethnic minority autonomous county in Guangxi with the Miao ethnic group as the main ethnic group, and has the advantages of constructing cultural tourism projects that reflect the cultural connotations of the Miao ethnic group. Around 2019, Rongshui had invested 90 million yuan in the construction of the Rongshui Ethnic Traditional Sports Training Center project, which has reached the standard of creating a national 4A level tourist attraction. The project is in the core scenic area of the county seat, with a beautiful environment and excellent air quality. The Rongshui Ethnic Traditional Sports Training Center is not only a centralized display base for Rongshui traditional sports, but also a place for the exchange and collision of Lusheng culture, one of the traditional Miao cultures. Many Miao Lusheng culture enthusiasts gather here to explore the revitalization of Lusheng culture, truly becoming a carrier for the prosperity and development of Miao culture.

4.3.2.3.4 Consolidating the Foundation of Prosperity and Development of Ethnic Culture

The cultural heritage survey project was carried out to conduct a comprehensive and systematic survey of the cultural heritage of the entire county. Through a combination of images, text, and video materials, cultural heritage archives were established, and the "Rongshui Ethnic Culture" album was edited and published. In recent years, Rongshui had completed the survey of Lusheng cultural heritage and established Lusheng cultural archives through a combination of dynamic and static data such as images, text, and images. In the future, Rongshui government will continue to classify and conduct a comprehensive survey of both material and intangible cultural heritage, to understand the survival status and protection value of ethnic cultural resources, establish a static and dynamic network protection grid for ethnic culture in the county, and thoroughly understand the background of ethnic cultural resources.

4.3.2.4 The Role of Tourism Festivals

Tourism, as one of the most direct and effective ways of spreading ethnic culture, allows tourists to directly encounter the folk culture, customs, traditional crafts, etc. of ethnic regions. The route arrangement and scenic spot development of the tourism industry also provide better space for the inheritance

and development of ethnic culture. The work of inheriting and revitalizing traditional ethnic culture requires effort and patience. The rapid development of the tourism industry provides opportunities and platforms for inheriting ethnic culture, making people in ethnic areas increasingly confident in their own ethnic culture. Due to tourists' recognition and admiration of their own ethnic culture, people in ethnic areas are also prouder to inherit and promote their own ethnic culture.

4.3.2.4.1 Traditional Lusheng Series Pohui

Pohui is a festival of the Miao people in Rongshui to worship their ancestors, pray for disasters, celebrate harvest, and exchange emotions. There are more than ten different sizes of Pohui in Rongshui, distributed in various towns and villages such as Xiangfen township and Antai township. The Rongshui Pohui are the collective entertainment activities from the third to seventeenth day of the Lunar New Year. During this period, male, female, old and young from each village move out with their families, rushing around to form a series of Lusheng Pohui festival activities. On May 20, 2006, the Lusheng series Pohui Group of the Rongshui Miao ethnic group was included in the first batch of national intangible cultural heritage list. Among the series of Pohui groups, the largest and most influential are the "Sixteenth Pohui" in Xiangfen township and the "Thirteenth Pohui" in Antai township, which attract thousands of local people of all ethnic groups and domestic and foreign tourists to participate and visit tourism every year. In recent years, Xiangfen township has taken Yubu Miao Village as its core and comprehensively explored the model of tourism assisting rural revitalization and development. Adopting models such as "tourism+agricultural industry", "tourism+intangible cultural heritage", "tourism+red culture", and "tourism+ecological construction", comprehensively deepening and enhancing the taste of rural tourism and extending the rural tourism industry chain. Relying on rich tourism resources, we will enrich the traditional sacrificial ceremonies and Lusheng competitions of the "Sixteenth Pohui Festival" in Xiangfen township, and improve the construction of ethnic cultural bases such as the "Lusheng Small Earth Tube". Xiangfen township in Rongshui county attracts an average of over 600,000 tourists annually, with a total tourism revenue of over 20 million yuan. The development momentum of rural ethnic cultural tourism is strong.

4.3.2.4.2 Establishing a new mechanism for ethnic cultural tourism

In recent years, Rongshui Miao Autonomous County has taken the reform of institutional mechanisms as the starting point, improved a series of policy mechanisms, and promoted the high-quality development of ethnic cultural tourism industry. Integrate tourism related functional departments, establish a leadership group to study and coordinate the development of the tourism industry. A special fund of 50 million yuan is established annually for tourism development, increasing year by year, for the construction of tourism projects, the creation of A-level scenic spots, and the improvement of tourism infrastructure. Develop and introduce six local standards, including the "Management Standards for the Da Tong Nian Service in Rongshui Miao Autonomous County", to promote the standardization and normalization of tourism services.

4.3.2.4.3 Building a New Brand of Ethnic Cultural Tourism

Rongshui continues to deepen the construction of mechanisms for utilizing traditional culture, shaping cultural brands, and developing cultural products, focusing on the three key links of "protection, inheritance and integration", and striving to create a batch of festival tourism projects. Explore the "Intangible Cultural Heritage+Tourism" model, create an "Intangible Cultural Heritage" festival tourism brand, with festivals such as the "China Rongshui Lusheng and Horse Fighting Festival" as the core cultural brand, plan a series of activities such as the "Golden Autumn Grilled Fish Season", integrate the Rongshui Miao ethnic group series slope festivals and other festival groups into the tourism industry, and strive to develop festival tourism. Rongshui created a "cultural heritage" spiritual tourism brand, implementing the creation and promotion of ethnic songs, establishing 15 intangible cultural heritage work platforms such as the "Demonstration Base for Productive Protection of Intangible Cultural Heritage in Rongshui Miao Autonomous County" and the "Miao Lusheng Production Exhibition Hall of Liang Bingguang, National Intangible Cultural Heritage Inheritor " to attract tourists to travel, to purchase ethnic handicrafts, and to expand ethnic cultural tourism formats, to create new opportunities for the development of ethnic minority cultural tourism to promote rural revitalization.

4.3.2.5 Education and Transmission

4.3.2.5.1 Education Reform Promotes the Spread of Lusheng Culture

In the development of educational reform, the inheritance of ethnic culture is one of the key tasks, playing an important role in the education and teaching process of traditional ethnic culture. School education has gradually become the main field for the inheritance of ethnic minority culture due to its advantages in environmental equipment, knowledge reserves, and research talents. During the 14th Five Year Plan period of National economic and social development of the People's Republic of China, Rongshui county strengthens the promotion of ethnic cultural education, laying a talent and intellectual foundation for the high-quality development of ethnic culture, and continuously carries out the work of "ethnic culture entering the classroom" and "ethnic sports entering the campus", and strengthens the protection and inheritance of ethnic culture, fulfills the identification of demonstration schools for ethnic education, organizes and implements the improvement of ethnic education capabilities in primary and secondary schools (kindergartens), and promotes the quality improvement and characteristic development of ethnic primary and secondary schools (kindergartens). In addition, it organizes and carries out school ethnic cultural and artistic exhibitions and selection activities for ethnic cultural achievements, encouraging enterprises, associations, and individuals to participate in the construction of ethnic culture education in schools, and forms classic ethnic culture projects with "multiple products in one county" and "multiple products in one school". Rongshui county will take five measures to do a good job in ethnic education and lay a talent and intellectual foundation for high-quality development.

In the context of the 14th Five Year Plan, various primary and secondary schools have further integrated Miao Lusheng into music

education classrooms based on their own actual situations. Children have been influenced by Lusheng culture from an early age and genuinely enjoy it. The school organizes excellent students into a Lusheng team, which not only trains their performance skills in regular classroom teaching, but also cultivates their creative and arrangement abilities. They are encouraged to create their own programs to participate in different performances and festivals, gradually becoming the backbone of the inheritance and development of minority Lusheng culture. In 1989, teachers such as Wu Jiashi, Chen Zhongxin, and Wang Xiaolan from Rongshui Miao Autonomous County Ethnic High School collected and organized their own textbooks based on the situation of playing Lusheng music in various regions. By teaching Lusheng performance skills and dance, outstanding students were organized as Lusheng team members. Now, the unique Lusheng welcome music, small songs, and dancing music of ethnic high schools have been formed, which have been inherited and developed year by year. Since the proposal of the rural revitalization strategy, Rongshui county has placed greater emphasis on the cultivation of school Lusheng teams. In conjunction with the Lusheng Association of the County, Lusheng teams from primary and secondary schools are encouraged to participate in the same year's activities at various activity venues during the Chinese New Year or important holidays, promoting the Party's policies and ethnic policies, and carrying out various friendship activities to promote ethnic unity. Rongshui county continuously cultivates students' sense of minority identity and pride through the cultural carrier of Lusheng, making them more passionate about Miao Lusheng culture and planting the seeds of inheriting and developing Lusheng culture in their hearts.

4.3.2.5.2 New Media Promotes the Revitalization of Lusheng Culture

Compared to traditional media such as newspapers, radio and television, new media is an emerging form of media developed after the rise of information networks. Today, with the rapid development of new media, the rapid publicity of online information has brought various new information and communication methods to ethnic regions. In the past 10 years, the Internet media platform has rapidly attracted netizens of all ages, such as TikTok, Kwai, Micro vision, and other apps. Many netizens use new media platforms to share and publish their video works and become network celebrities. Since the proposal of the rural revitalization strategy in 2017, under the guidance of public departments in various regions, ethnic cultures, customs, and characteristic agricultural products in various regions have been made known to Chinese people through new media display platforms. New media has provided fast communication channels for ethnic cultural revitalization. In Rongshui county, the circle of Lusheng culture has established the platform of WeChat and QQ to communicate with each other, setting up WeChat official account and web sites to display the results, and young people gathered Lusheng craftsmen of all ages, music performers, Lusheng music creators, dance performers and many people who love Lusheng with the help of the Internet platform, this group has become the "inheritors" of its culture on the internet. Under the publicity of new media platforms, the "inheritors" of Lusheng culture communicate their Lusheng works, create, and teach dances through online platforms, with the popularity of Lusheng culture skyrocketed.

4.3.2.5.3 Rongshui Miao Lusheng Culture Moves to the World

Since the proposal of a series of development strategies for national cultural power, more and more cultural experts and inheritors of national culture have begun to transform excellent traditional culture, gradually aligning it with world culture. After several decades of vigorous development of Lusheng culture in Rongshui Miao Autonomous County, the achievements have exceeded the fields of music and dance performed with Lusheng, and have had a good impact and positive role in society, economy, culture, tourism, and other aspects. After the reform and innovation of Lusheng, it went out of Miao village and was invited to perform in various parts of the country and Hong Kong and Taiwan regions, playing a good role in promoting and creating Lusheng cultural products.

The Rongshui government attaches great importance to the importance of Rongshui Miao Lusheng culture going global and sincerely invited foreign friends to participate in the activities in Rongshui, experiencing the enthusiasm of the people of the culture. In addition, through foreign media, it promotes and reports on Rongshui Miao Lusheng cultural activities, attracting people from all over the world to have a deep understanding of the culture. From November 17th to 19th, 2017, Rongshui held the 17th China Rongshui Miao Lusheng and Horse Fighting Festival, inviting guests from 11 countries and regions in Asia, Africa, and Europe to gather in Rongshui to participate in the "Da Tong Nian" activities. In the activity, young people from Thailand and Vietnam, dressed in Miao costumes, demonstrated their talents, and performed "Thai Enthusiastic Northeast Dance" and "Vietnamese Fan Dance". After the performance, young people from ASEAN countries and local people danced to "celebrate making Tongnian". Da Tong Nian was a social activity between Miao villages hundreds of years ago. Tongnian refers to the mutual name of two villages that participated in social gatherings. Nowadays, it has developed and extended to the meaning of inviting guests from all over the world to make friends by the people of Rongshui. The "Da Tong Nian" generally includes the ceremony of entering the village, playing Lusheng and dance together, surrounding the "Tong Nian", and sending the "Tong Nian" off. After the guests entered the village, both the host and guest played the Lusheng together, and women dressed in festive attire danced with the its rhythm together. The "Da Tong Nian" first invited foreign friends to join, marking that Lusheng culture has become an international business card for the Rongshui Miao ethnic group. In the future, more excellent cultures of the Rongshui Miao ethnic group will be built with this business card, and the "Silk Road" of Rongshui ethnic tourism will go national and global.

4.3.2.6 Manufacturing and Performance of Lusheng

4.3.2.6.1 Lusheng Manufacturing

4.3.2.6.1.1 Tools for making Lusheng in Rongshui

The production process of traditional Miao Lusheng is complex and requires the use of various hand tools. Although the tools or equipment used for production have evolved with the continuous development of handicrafts, each tool has a different purpose. The traditional production of Miao Lusheng is mostly done using traditional production tools, which fully reflects the wisdom of Miao people's Lusheng production technology. In the context of rural

revitalization, production tools have also undergone some changes. The main tools currently used by Rongshui Miao producers include: Chopper, small pointed knife, Cuozi, pliers, hammer, scissors, small axe, caliper, planer, table drill, small lathe, saw,

Chopper: used for cutting bamboo or wood. Small pointed knife: used for cutting sheng pipe, cutting sheng bucket



Figure 26 25 Chopper (Source: Provided by Ma Guiguang)

Small pointed knife: used for cutting sheng pipe, cutting sheng bucket



Figure 27 Small pointed knife (Source: Provided by Ma Guiguang)

File: used for filing reeds, sheng dou, and sheng tube.

พหุมนุ ปณู ทิโต ชีเว



Figure 28 File (Cuozi) (Source: Provided by Ma Guiguang)

Caliper: used to measure the diameter of sheng tube



Figure 29 Caliper (Source: Provided by Ma Guiguang)

Planer: used for planing the bamboo joints of sheng tubes and sheng dou.

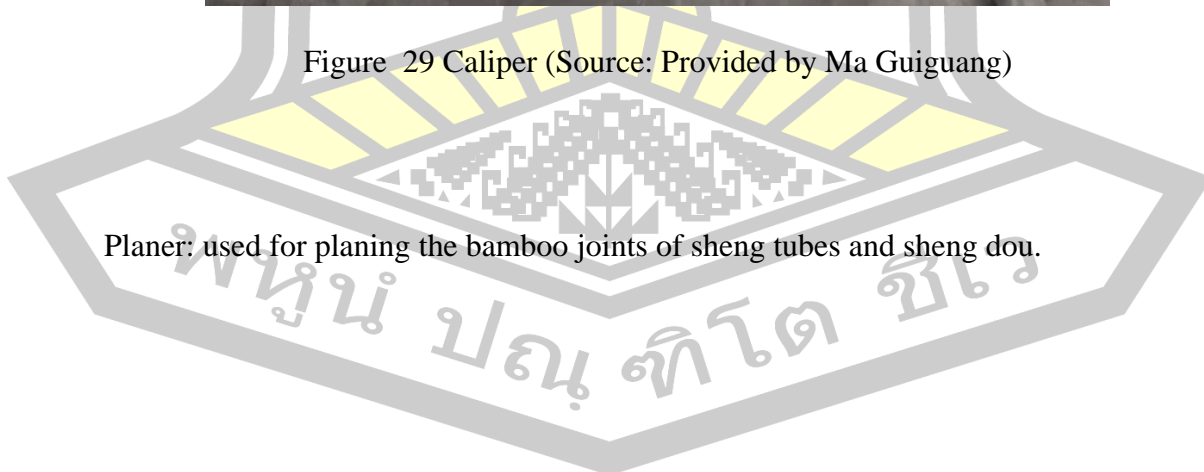




Figure 30 Figure 29 Planer (Source: Provided by Ma Guiguang)



Figure 31 Small axe (Source: Provided by Ma Guiguang)

Table drill: used to turn holes for Lusheng pipes

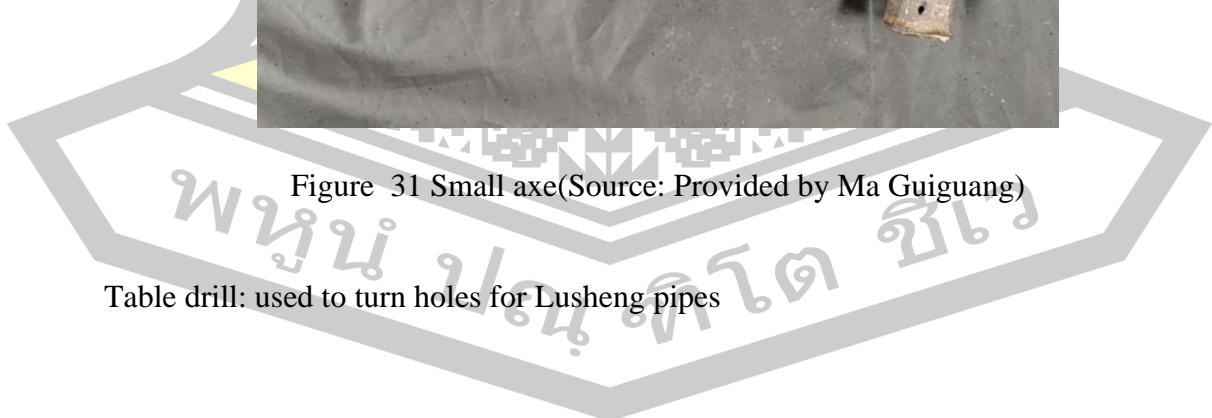




Figure 32 Table drill (Source: Provided by Ma Guiguang)

Small lathe: used to polish the mouth curve of the pipe



Figure 33 Small lathe (Source: Provided by Ma Guiguang)

4.3.2.6.2 The Method of Making Lusheng

The reed is the core component of Lusheng pronunciation. The quality of reeds must be guaranteed when making Lusheng. There are currently two ways to prepare. One is to make it yourself, and the other is to purchase and make it directly for use. The purchased reeds will not be elaborated on in this article. Here, a brief introduction is given to the production of reeds.

When making a reed, the first step is to determine the size of the reed material based on the level of pronunciation. The higher the pronunciation, the narrower the width and shorter the length of the reed. Conversely, the wider the width and longer the length of the reed.

1) Preparation of reeds

The reed is the core component of Lusheng pronunciation. The quality of reeds must be guaranteed when making Lusheng. There are currently two ways to prepare. One is to make it yourself, and the other is to purchase and make it directly for use. The purchased reeds will not be elaborated on in this article.

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After preparing the material for the reed, draw the contour line of the reed tongue on its surface, and then use a small chisel to gently tap and chisel along the contour line. After chiseling, use two small pliers to clamp both sides of the copper material, gently twist along the chisel line to disconnect it and push out the reed tongue; Next, use a specially made fine file to lightly file the tongue frame around the tongue, so that the tongue can vibrate freely up and down within the frame; Then use a sharp scraper to scrape the tongue smooth and adjust the pitch. If the pitch of the reed is low, it can be raised by scraping the tip of the reed tongue. When the pitch is high, solder can be added to the tip of the reed tongue (to increase weight) to lower the pitch. (Wu Huilin, 2021)

According to the folk craftsmanship of making reed reeds, resilient reeds are produced, which do not require too much airflow when playing, and have a clear and loud pronunciation, as well as a long storage time. The most crucial aspect in the production of Lusheng is the polishing and tuning of the reed, or the quality of the reed. The width of the reed gap and the quality of the reed's tone determine the quality of the reed.

2) Production of Sheng Pipes

Generally speaking, the bamboo used for making sheng tubes should be long and straight, with a thin circular wall and uniform thickness. The production of sheng tubes mainly involves three steps.

Firstly, prepare bamboo tubes. Wash and air dry the prepared bamboo for straightening. The main method is to dry the moisture of bamboo knots on charcoal fire, causing them to slightly carbonize, which can prevent moisture and moths. During the roasting process, it is necessary to straighten and straighten from time to time, and then cool with clean water to set the shape. After

straightening the bamboo, use a red-hot iron rod to break through all the bamboo joints, and finally seal the bottom of the bamboo. The size of the sheng tube is determined by the pitch, and the lower the pitch, the thicker and longer the sheng seedling; The higher the sound, the thinner and shorter the sheng tube. The length of other sheng tubes also generally follows this method. If the Sheng tube is too long, it cannot produce sound, and if it is too short, the sound produced is inaccurate.

Secondly, install the spring. Cut a rectangular opening at the appropriate position at the lower end of the bamboo tube, place the reed tongue here, and seal the gap between the edge of the reed and the square mouth of the bamboo tube tightly with adhesive. After installing the reed, it is necessary to blow and suck the reed at the square caliber for tuning. According to the pitch requirements, scrape the reed tongue. Scraping the tip of the reed tongue can make the sound higher, while scraping the base of the reed tongue can make the sound lower.

Thirdly, drill sound holes. Drill a sound hole with a diameter of about 1 centimeter above the bamboo mouth where the reed is installed on each sheng tube, which is called a sound hole.

The production of resonance slips

A major feature of Miao Lusheng is its resonance tube. Most of the resonance tubes of Mang tube Lusheng are made of moso bamboo, and the Miao people also use resonance to make bamboo knots into a bamboo tube with empty ends. And the resonance tube will also be installed at the end of the sheng tube to increase the volume.

In addition, the length of resonance tubes can be roughly divided into three types: one is 60 centimeters, one is 30 centimeters, and the other is 15 centimeters. A small portion of the resonance tubes of Lusheng are made of bamboo. After being cut into pieces, they are rolled into a trumpet shape and then installed at the end of the tube as resonators.

4) Production of Sheng Dou

The production of Sheng Dou also requires a lot of skill. The producer will cut the already cut rectangular cedar into a spindle shape with an axe, ranging in length from 46 to 56 centimeters, and then install a long bamboo tube on the thinner end as a blowing nozzle.

There are two main methods of production. One is to use a whole piece of wood to make it. After cutting, a burnt red iron rod is used to pass through from the center of the small end to the other end. One end is a blow pipe, and the other end is a sheng bucket. The sheng bucket part needs to be hollowed out to install the sheng pipe, and after being hollowed out, the mouth should be sealed. Another method is to make a Sheng Dou shape from a whole piece of wood, break it along the centerline, excavate the air chamber and airway separately, and then reassemble them with glue, and use bamboo strips to clamp the Sheng Dou tightly at the same distance. Drill three circular holes in two rows along the blowing direction of the air bucket box at a certain angle and spacing to insert the Sheng tube. The circular holes need to be repeatedly drilled with a knife, and their size depends on the thickness of the Sheng tube. The exterior of the processed Sheng Dou is painted with

tung oil or varnish to a light-yellow color, and the wood grain is clearly visible, integrating with other components.

5) Assemble

The assembly process of Lusheng consists of four steps. Step 1: Install the sheng mouth. Install the Sheng mouth into the small end of the Sheng bucket, seal it with glue, and secure it with hemp rope. Step 2: Install the reed pipe. Insert the six Sheng pipes with installed reeds and chiseled sound holes into the corresponding six circular holes from the bottom of the Sheng bucket, and finally seal the gap between the Sheng seedlings and the Sheng bucket with glue to fix the Sheng seedlings on the Sheng bucket. Step 3: Install the resonator. Fix the resonance tube to the upper or lower end of the Sheng seedling with a rope or latex. Step 4: Pronunciation. After assembling the Lusheng, perform a trial and adjust the overall pitch of the Lusheng. After completing all the above steps according to the requirements, a qualified Lusheng finished product can be made.

4.3.2.6.3 Normalized Development of Lusheng Playing Life

The performance and storage of Miao Lusheng have always had established standards and taboos in terms of time and space. With the deepening implementation of the rural revitalization strategy, various regions have carried out special governance actions to change customs. The taboos of Miao Lusheng performance have changed, which normalization has become one of the typical representatives of breaking traditional taboos.

The Miao people have had an unwritten set of ancient principles, ancient systems, and ancient laws since ancient times, which contain a wide range of content. Taboos include clear warnings: "Anything that is taboo must not violate the rules." The tradition of Miao people performing Lusheng dance is a seasonal custom greatly influenced by solar terms and phenology, which has gone through a development stage from no season to no season, and then to no season. Traditionally, the time from June 6th of the lunar calendar to February 6th of the lunar (the day named Chunshe in Chinese) following year is the season for playing Lusheng. While during the period from February 6th to June 6th of the lunar month, it is prohibited to play Lusheng. Through "Wuyi" (burying rocks), it is stipulated that the time for playing starts from June 6th of the lunar calendar and is sealed on February 2nd of the following year. (Jia Chengde, Jia Ye, 1992) To encourage the Miao people to work hard and avoid missing out on agricultural seasons due to excessive entertainment, this traditional taboo has become a folk custom that the Miao people have been afraid of and cannot violate for a long time.

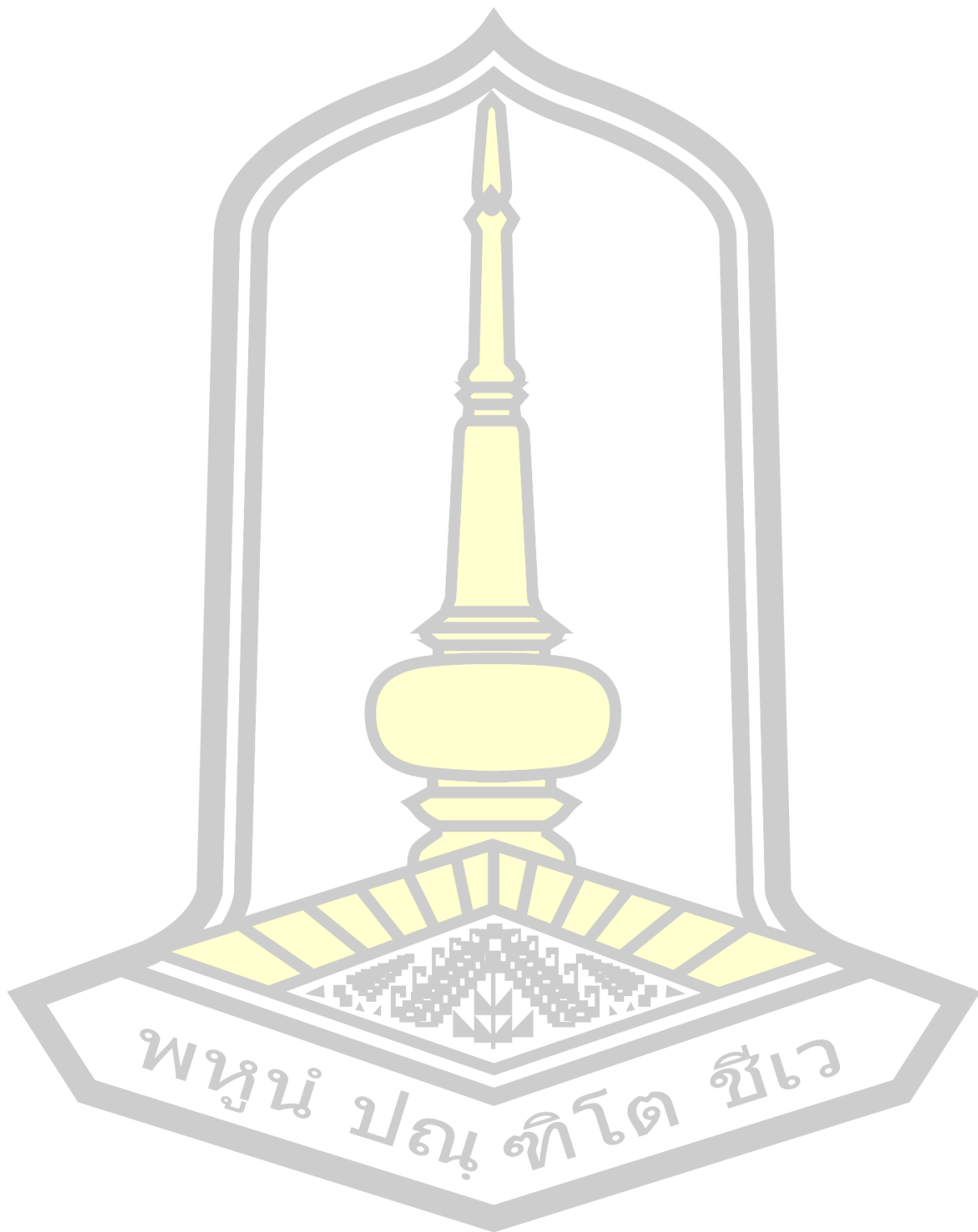
Lusheng is an auspicious sacred object of the Miao people, therefore, the traditional taboo in space is not to be placed indiscriminately. The storage location and method are strict, that is, it cannot be placed together with other debris or on the ground to avoid stepping on or leaving it in rural fields. Instead, it should be placed in a young man's room with sufficient hardness, so that the copper pieces and tubes of Lusheng have a strong aura, and should not be placed in a girl's boudoir. (Jia Chengde, Jia Ye, 1992)

With the continuous deepening of cultural revitalization in the rural revitalization strategy, the Miao people in Rongshui have liberated their minds and changed with the times, breaking the taboos on Lusheng in terms of time and space, and promoting the daily and normalized development of Lusheng. The

normalized activity of Lusheng dance in Rongshui county allows the Miao people in Rongshui to play and dance during festivals, weekends, and even at night, breaking the taboo of seasonal agricultural production. The Lusheng used in Pohui gatherings, large-scale festivals, and other events is uniformly managed and allocated by the Lusheng Association, which belongs to the public property of the association. However, nowadays, almost every Miao family in Rongshui has their own Lusheng, and some Lusheng hands even have their own exclusive Lusheng, which they carry with them, almost inseparable in form and shadow. Whenever night falls, in ethnic sports parks or small squares where crowds gather, crowds of people can be seen playing the Lusheng and dancing. While enriching folk entertainment and sports, it also breaks the traditional spatial limitations of playing Lusheng in the field. The performance space has shifted from a rural field in the field to Lusheng Square in the reinforced concrete field of the county town, from a farming field to an industrialized county town field, breaking the fixed field limitations of traditional rituals in space. In terms of ritual function, it has transitioned from a simple sacrificial and praying nature to a socialized transformation that integrates entertainment with the masses and inherits and develops high-quality products. The normalized development of performance life provides a cultural platform for more Lusheng culture enthusiasts to showcase themselves and exchange experiences, enabling more people to understand Lusheng culture, experience the charm of national culture through participation, and subtly promote the revitalization of Lusheng cultural heritage.

4.3.2.6.4 Diversification of Lusheng Performance Group

The multi-ethnic and cross regional nature of the performing group has become one of the characteristics of the normalized development of Lusheng culture in the new era, and is one of the manifestations of the continuous expansion and revitalization of Lusheng culture's influence. The traditional folk Lusheng performance group is composed of a geographical range and a single ethnic group, and is a "conventional" Lusheng team norm formed and developed in history. Nowadays, the members of the normalized Lusheng performance team come from various walks of life in Rongshui who love playing Lusheng and dance. After being selected by the Association and the Cultural Center, they have become formal members of the Lusheng Association and joined the performance team. The Lusheng performance team consists of members from multiple ethnic minorities such as Miao, Yao, Zhuang, Dong, and Han, with Miao being the majority and Han following closely behind. The team members come from various townships, towns, and industries in Rongshui, and are a public welfare team composed of government officials, self-employed individuals, freelancers, and other people who love Lusheng culture from different places. The multi-ethnic and cross regional development of the performing group has changed the previous geographical and single ethnic Lusheng team, promoting the development of Lusheng culture among different ethnic groups and regions.



CHAPTER V

CONCLUSION

5.1 CONCLUSION

5.1.1 The Conclusion of the Stories, History, and the Development of Lusheng Culture, Rongshui, China before Rural Revitalization

5.1.1.1 The Conclusion of the Stories of the Lusheng Culture

Lusheng, as a special musical instrument of ethnic minorities, is mainly popular in Yunnan, Guizhou, Guangxi, Hunan, and other regions. The ethnic groups used are Miao, Yao, Dong, and other ethnic groups. The Miao ethnic group, on the other hand, regards the Lusheng as the most important musical instrument of their own ethnic group, and almost every family in the Miao region has Lusheng. And what is the origin of Lusheng? The author conducts the following analysis based on relevant information:

Firstly, the origin of Lusheng is closely related to the ethnic minorities in the south. According to Zhou Qufei's "Ling Wai Dai Da" from the Song Dynasty, "The Musical Instruments of Yao people include Lusha, Chong drum (also known as long waist drum because of the length of the waist), Gourd Sheng and bamboo flute. The shape of Lusha (Lusheng) is like that of Gu Xiao, and the material required is bamboo, that is, there are eight pipes in the length and one pipe across it, and then different music is played through one pipe, which has a wonderful sound. (Yang Wuquan annotated, Zhou Qufei written, 1999) Zhou Qufei thought that among the Musical Instruments used by Yao people are Lusha, which is the Lusheng. The "Records of Guihai Yu Heng" written by Fan Dacheng in Song dynasty also describes: "Lusha, Yao people music instrument, shaped like ancient xiao, with eight vertical pipes and one horizontal pipe, and the wind running through it to make the other eight pipes sounds like "Yi Ga". Hu Lusheng, music in the two river caves. The Lusheng is an important musical instrument in the minority areas of Guangxi. Liu Xifan, a native of the Republic of China, said in his book "Ling Biao Ji Man": Miao music is the simplest, with nothing but ordinary drums, gongs, cymbals, and the like. It is known as unique, but two kinds of Lusheng and bronze drum. It is popular in wild areas. In Liu Jie's opinion, where Miao people live, the most unique things are the Lusheng and bronze drums. Moreover, Lusheng has great influence in the minority areas of Guangxi. As Mr. Guo Moruo mentioned in his "Moruo Collection of Works", "The six pipes of Sheng in Miao people are essential for every family, and must undoubtedly be the origin of Sheng." (Guo Moruo, 1959) From this, it can be seen that Guo Moruo believes that Lusheng is a very common musical instrument in the Miao region, so the origin of Lusheng is inseparable from the Miao people.

Secondly, the origin of Lusheng is related to myths and legends. In mythology and legend, it is said that Nuwa was the inventor of Lusheng. During the Han Dynasty, Zheng Kangcheng annotated the "Book of Rites" based on the "Spring and Autumn Annals" and said, "Nvwa, the successor of the Three Emperors to Fuxi." It can be said that Nvwa was a mythological figure from ancient times. According to legend, Nuwa is not only the common cultural ancestor of the Chinese nation, but also the mother of the Chinese nation. In addition, she is also the

inventor of Lusheng. As recorded in the "Book of Rites - Ming Tang Wei: " In the period of Shun (the later period of the patriarchal clan society in the legend), Chui made the harmony bell, Shu made the chime, and Nu Wa made the sheng spring. (Chen Shuguo, 2006) The "Old Book of Tang" also states: " Eight types of musical instruments are divided according to their production materials to assist in the ancient Eight Solar Terms. Pao (commonly known as gourd) is also known as Hu, which was made by Nu Wa. Later, tubes were arranged on the Pao, and Sheng springs were placed in it. (Liu Yan et al, 1975) So, regarding the scope of the activities of the Nuwa clan, as stated in the "History of the Road": Nvwa came from Chengkuang. (Fu Xiaofan, Du Mingfu, 2007) Cheng Kuang was in Rencheng, which is now located in the Jining area of Shandong Province. From the above materials, it can be seen that in mythological legends, Nuwa has created the Lusheng, and the Miao people were already influenced by the Sheng during the Jiuli era and accepted its production. Due to the failure of the Battle of Zhuolu, the leader of the Miao people, Chiyou, was defeated. The Miao people migrated to the southwest region and the skills of Lusheng developed and strengthened. In Liu Jie's "Ling Biao Ji Man", it is mentioned that "the creator of Lusheng was the Marquis of Zhuge. In Dong songs, there is a saying that" Jin Fu made ascending stockings, Kong Ming made ascending cold stockings, ascending stockings is Gu Ben, and ascending cold stockings is Lusheng. (Liu Xifan, 1987) What this material can explain is that Lusheng was created by Zhuge Liang during the Three Kingdoms period and has been passed down in Dong ethnic songs. Legend has it that Zhuge Liang would save ethnic minorities from the pain caused by war, which prompted Miao people to learn how to play the Lusheng and have certain entertainment programs. Afterwards, the Lusheng was transformed to play beautiful notes, which greatly delighted Miao people.

Thirdly, the origin of Lusheng is related to plants. Some scholars have conducted research and believe that the origin of Lusheng is related to seedlings. Because the Miao ethnic group is also one of the rice's farming ethnic groups, the history of rice cultivation is also relatively long. When the rice is ripe, the straw seedlings are taken out, and holes are made on the straw at the back. Then, when playing, use your fingers to press and hold on to the sound hole while playing, so that you can play a beautiful tone. But the later straw seedlings cannot be used for a long time, because they will wither. Therefore, the Miao people combined their living place and surrounding environment to find a plant that can replace the straw seedlings in making sound, which is bamboo. By improving bamboo, when blowing together bamboo, beautiful music can also be played according to the sound holes drilled, resulting in the formation of bamboo Lusheng.

Fourthly, the origin of Lusheng is also related to folk stories. For example, in Miao folk stories, the story about Lenu and Duniu tells the story of how Lenu and Duniu made Lusheng, while Duniu is equivalent to Nuwa and Lenu is equivalent to Fuxi. Specifically, it is rumored that Douniu and Lenu are both good at observing, often observing the chirping of birds and insects in nature. In addition, they carefully listen to the sound of water flow. In this situation, they start to try blowing horns and leaves, and then start making sheng springs of different shapes. At the same time, they also make pipes of different sizes, which are then uniformly installed on a gourd melon, Finally, it was made into Lusheng.

In summary, the source of Lusheng is not singular, but whether it is recorded in historical records or folk legends, it has been proven to have super penetrating power and can be preserved to this day. So Lusheng is not only a musical instrument, but also a cultural symbol.

5.1.1.2 The Conclusion of the History of Lusheng Culture

Lusheng culture has a long history, which is not only integrated with traditional Chinese culture, but also reflects the signs of mutual communication between different nationalities. In addition to the Miao people who use Lusheng, the Yao and Dong people have also used it in history.

The first stage is the initial development of Sheng from Shang to Three Kingdoms period. From "Erya", "Zhou Li" and "Book of Songs", there are records of sheng, involving the relationship between sheng and ritual music system, and it is also a welcome instrument. During the Spring and Autumn Period and the Warring States Period, mainly through archaeology, the Lusheng material unearthed from the tombs also shows that the Lusheng was used in sacrifice. In Han Dynasty, Lusheng was endowed with humanization. But generally speaking, at this stage, the sheng was still the main instrument in the court.

In the second stage, "Sheng" developed rapidly from Sui to Tang to Song Dynasty. In Sui and Tang dynasties, sheng was already one of the important court accompaniment instruments. Even, Sheng has spread abroad. In addition, the Lusheng is already a musical instrument used to express people's emotions. In the Song Dynasty, Lusheng became an exclusive musical instrument for ethnic minorities. On the contrary, the playing of Lusheng in the Central Plains gradually declined.

In the third stage, from the Ming and Qing Dynasties to the Republic of China, "Lusheng" appeared in historical documents as a proper term in the Ming Dynasty. And Lusheng is developed from Lusheng. In the Ming and Qing Dynasties, the Lusheng was mainly used in the minority ethnic groups in southwest China, especially in the Miao people, and was deeply loved. Therefore, the Lusheng was widely used, not only in the "jumping to the moon", but also in greeting guests, and in the functions of red and white. It can be seen that Lusheng developed rapidly in the Ming and Qing dynasties.

The fourth stage is after the founding of New China, Lusheng culture has continued to develop and grow, has become international, and is protected as an intangible cultural heritage. It can be said that this period is a period of change in the development of Lusheng.

5.1.1.3 The Conclusion of the Development of Lusheng Culture

From the above, we can see that the development of Miao Lusheng is a long-term process, but its development process is characterized by its national, mass, and artistic characteristics.

The development of Lusheng culture has its ethnic characteristics. From a linguistic perspective, Lusheng has its own unique music. For example, face-to-face songs such as housewarming songs, weddings, and expressing love. From a regional perspective, almost every place where the Miao people live learns to play and dance the Lusheng. In daily life, the Lusheng culture of the Miao

ethnic group conveys the emotions of the Miao people in different forms, and it can be said that Lusheng culture is closely related to the life of the Miao ethnic group. Moreover, the Miao people have created Lusheng culture in their long-term lives, and Lusheng culture has also become a psychological consciousness of the Miao people, forming national cohesion, and becoming an important spiritual wealth of the Miao people.

The development of Lusheng culture has its mass characteristics, reflecting the characteristics of ethnic integration. Coincidentally, during the festival of the Miao ethnic group in Rongshui, men and women from the Miao ethnic group, even other local ethnic minorities, or Han ethnic groups, gather in some places to play the Lusheng and dance. Blowing Lusheng has become a common behavior among the Miao people in Rongshui. In addition, there are particularly many people participating in Lusheng culture. When the Lusheng Festival approaches, the number of participants is over a hundred, almost all people from a hundred miles around come to participate in the event, including Miao, Yao, Dong, Han, and other ethnic groups.

The development of Lusheng culture has its artistic characteristics. Reflected in the combination of Lusheng music blowing and dance. During the process of playing the Lusheng, the player sways with the rhythm of the Lusheng, forming a dance posture of playing the Lusheng. Women dance around the player, forming unique artistic characteristics. Therefore, during the Rongshui Miao Lusheng Slope Festival and various festivals, when the Lusheng is played, there must be dance, which reflects the artistic charm of Miao Lusheng culture.

Overall, the development of Lusheng culture is not only a history of the historical development of the Miao ethnic group, but also a process of cultural inheritance. The Lusheng culture is closely related to the folk tales of the Miao ethnic group, reflecting the characteristics of a nation itself. At the same time, in the process of the development of Lusheng culture, there is also a mutual integration of this culture with other ethnic groups, such as the Han, Yao, Dong, etc., which not only reflects the diversity that Lusheng culture has in the development process, but also enables the development and inheritance of Lusheng culture for its own reasons. This is why the Lusheng culture is constantly being refined and refined, so it can be continuously promoted.

5.1.2 The Conclusion of the Current Situation of Lusheng Culture and the Cultural Ecology in Rongshui, China

5.1.2.1 The Conclusion of the Functions of Cultural Society of Lusheng Culture

Lusheng culture has the economic function of meeting the needs of the cultural market and promoting economic development. Lusheng culture, as an important cultural resource of the Chinese nation, is a material wealth and spiritual food that the Miao people have continuously formed through long-term practice. It has distinct ethnic characteristics and cultural qualities, and is loved by other brother ethnic groups. The Lusheng culture of the Miao ethnic group in Rongshui has naturally become an important resource for the economic development of the Rongshui region due to its unique characteristics. The Rongshui government vigorously promotes the integration of Lusheng culture with the tourism industry,

promotes the coordinated development of industries such as catering, accommodation, transportation, and commerce, and drives the improvement of local economic benefits. Transforming the cultural resources of the Lusheng Festival into festival cultural products, and continuously becoming festival cultural commodities, fully leveraging the advantages of the development of Rongshui economy. With the changes and development of society, the Lusheng Festival culture has also undergone a certain degree of cultural innovation, which has made the content of festival cultural activities increasingly diverse. The annual Lusheng Festival can stimulate local consumption and enhance the cultural brand of the festival. The Miao Lusheng Festival, as an "attention" economy that attracts people's attention, has opened a window for the economic development of Rongshui region and promoted the development of Rongshui economy.

Lusheng culture has educational functions. The Lusheng culture displays the hidden power and scientific wisdom of the Miao people, implying a progressive cultural outlook for interpretation and appreciation. It is the carrier for us to understand and understand the Miao culture in history, and the 'key' to interpreting the history of Miao civilization. In addition, it is also a vivid historical textbook about Miao culture. As an educational resource, its rich ideological connotations, as well as its inalienable aesthetic and humanistic values, have left people with many valuable cultural reflections.

Lusheng culture has the function of shaping national identity and maintaining social harmony. The Rongshui Lusheng Festival is not only a festival for the Miao people, but also a common festival for other ethnic groups. When all ethnic groups in Rongshui celebrate the Lusheng Festival together, they have memories and emotions of common festival customs, and their cultural commonality and sense of identity will gradually increase, which is very conducive to regional harmony.

5.1.2.2 The Conclusion of the Cultural Functions of the Lusheng Culture

Cultural function refers to the role that culture plays on different levels of individuals, groups, and society. With the progress and development of society, the quality of life of the people in Rongshui continues to improve. The cultural functions of Rongshui Lusheng culture are more focused and shifted towards entertainment, emotional exchange, social interaction, and other functions. With the continuous satisfaction of the material life of Rongshui people, their demand for spiritual life continues to increase, and they place greater emphasis on the pleasure and convenience brought by Lusheng culture to themselves and interpersonal communication. The people of Rongshui no longer only view Lusheng as a tool for spiritual sustenance and sacrificial activities. At Rongshui, by holding the Lusheng Festival, different people, villages, and people from different social backgrounds can gather equally, turning unfamiliar strangers into friends or even family.

Lusheng Culture has developed into a contemporary cultural brand of Rongshui. The excellent spiritual culture contained in Lusheng culture inspires the local people of Rongshui to overcome difficulties and move forward continuously. Lusheng culture is a treasure of contemporary Chinese ethnic folk art. The significance of Lusheng culture for the people of Rongshui is no longer

just a musical instrument or a form of dance, but more importantly, the spiritual connotation of Lusheng culture has been integrated into the blood of the people of Rongshui. As a landmark symbol of Miao culture, the cultural function of Lusheng culture has always played a significant role in Lusheng society.

5.1.2.3 The Conclusion of the Problems of the Lusheng Culture in Rongshui

Lusheng culture has a great influence on Rongshui, but this influence has also been impacted to a certain extent in a constantly changing and developing society, just like other traditional cultures. In Rongshui, the Lusheng culture has been inherited and developed, but still faces the following problems:

1) The acceleration of urbanization has led to the loss of the main body of the inheritance of Lusheng culture

In Rongshui, an agricultural county, farmers are not only the creators and inheritors of Lusheng culture, but also the main force for its continuous development and growth. However, influenced by the dual structure of urban and rural areas, many farmers have flowed unidirectionally into cities, resulting in the "hollowing out" of the vast rural areas. Among migrant workers who go out, whether in terms of gender structure, age structure, or cultural level, these people are the main force and backbone of inheriting Lusheng culture. However, as farmers leave their hometown, it objectively affects the inheritance and development of Lusheng culture, causing it to fall into an awkward situation of lacking successors.

2) The impact of multiculturalism has squeezed the development space of Lusheng culture

Currently, with the continuous development of network information technology, popular cultures such as Western culture, urban culture, and online culture have flooded into the vast countryside of Rongshui County with the help of advanced network technology, affecting the thoughts and lives of the people in Rongshui and occupying the space of Lusheng culture. The Lusheng culture has shown a decline in the fierce collision with diverse online cultures, and is no longer able to meet the growing multi-level spiritual and cultural needs of the people of Rongshui. The gorgeous and fashionable online popular culture, on the other hand, attracts people's attention and attention with its strong visual impact, leading to a decrease in people's sense of identification with the endogenous Lusheng culture and a tendency towards marginalization in traditional Miao culture.

3) The carrying object of Lusheng culture faces obstacles in inheritance

Any culture will have a certain carrier of attachment. The carriers of Lusheng culture include Lusheng production techniques, dance, Lusheng lyrics, etc. It is precisely by relying on these carriers that the Lusheng culture has been passed down for thousands of years to this day. These Lusheng cultural carriers carry the imprint of history, integrating thousands of years of integrated rural lifestyle and atmosphere, and are also a cultural symbol. However, this cultural carrier is facing a crisis of inheritance in the rapidly developing modern society. Whether it is the production techniques of Lusheng, the dance, or the inheritors, they are all facing various challenges of innovation and development. As a

cultural symbol, if the Lusheng culture carrier disappears, it will be a permanent and historical disappearance that cannot be reshaped, reborn, or reproduced.

5.1.3 The Conclusion of the Conservation Model of Cultural Ecology for the Revitalization of Cultural Heritage

5.1.3.1 The Conclusion of the Conservation Process of the Cultural Heritage

As for the production of Lusheng, from the above, it can be seen that the production of Rongshui Lusheng currently faces research difficulties and problems. Firstly, there is a shortage of high-tech Lusheng producers and a shortage of subsequent talent reserves. Because some of the original personnel with advanced production techniques for Lusheng are already old, and some have even passed away, and cannot continue to use their skills. In addition, many young people nowadays lack enthusiasm and interest in the production of Lusheng. Secondly, the lack of high-quality Lusheng production materials and textbooks seriously affects the inheritance of Lusheng production. The production of Lusheng requires a high level of handicraft technology. In terms of material selection for Lusheng production, it mainly relies on the experience of the production master, and there is no quality standard required for Lusheng production materials. For example, when selecting materials such as bamboo and fir for Lusheng production in Rongshui County, there is no fixed data or quality evaluation standard as the selection criteria. Instead, they rely on years of production experience to select bamboo with roughly matching diameters for processing. Some inexperienced or novice Lusheng producers will use a well-crafted and full-bodied Lusheng as a sample to imitate and select materials. As one of the important materials to produce Lusheng, bamboo is widely used. In order to ensure sufficient quantity and excellent quality of raw materials, local governments and civilians have taken corresponding measures to encourage and protect the cultivation of bamboo. In terms of the production techniques of Lusheng, the inheritance and development of Lusheng production techniques are mainly protected by protecting the inheritors of intangible cultural heritage. At all levels, support has been provided in government policies and funding, and regulations have been passed to stipulate the obligations of inheritors. This has to some extent protected and promoted the development of Lusheng making techniques, breaking through traditional constraints, and recruiting apprentices. Young people continue to join in learning crafts and improving craftsmanship, injecting a source of driving force into the innovative development of Lusheng making techniques. Nevertheless, the vast majority of Lusheng producers can only inherit it through the model of government led Lusheng production inheritors, rather than through spontaneous folk inheritance.

5.1.3.2 The Conclusion of the Revitalization of Cultural Heritage in the Site

The revitalization of cultural heritage is an important component of cultural revitalization and an important factor in rural revitalization

5.1.3.2.1 Increase Capital Investment to Promote the Revitalization of Lusheng Culture in Industrial Development

Rongshui Miao Autonomous County integrates a series of Lusheng resources such as Rongshui Miao Pohui Group into ethnic characteristic tourism and cultural resources, which is of great significance for the development of Rongshui economy, helping people lift out of poverty and increase income, and achieving rural revitalization. Since Rongshui Miao Autonomous County was designated as one of the first batch of national tourism demonstration zones in 2016, the county has increased funding, optimized various service facilities, improved service facilities and transportation conditions, and focused on enhancing the cultural connotation of the tourism industry in accordance with the strategic deployment of "Beautiful Rongshui Miao Township". Successfully explored the "six new" comprehensive tourism poverty alleviation and prosperity model, which includes a new model driven by a hundred festivals, a new engine for relocation and poverty alleviation, a new highlight driven by scenic spots, a new pattern of ecological support, new empowerment of e-commerce implantation, and a new landscape of urban-rural integration. Maximize the existing resources and opportunities, and explore a path suitable for the high-quality development and revitalization of Lusheng culture.

5.1.3.2.2 Tourism Festivals Promote the Development of Lusheng Cultural Industry

The holding of tourism festival activities can promote the sustainable development of local Lusheng culture and the revitalization of culture. In July 2020, the Department of Culture and Tourism of Guangxi Zhuang Autonomous Region conducted a survey on Rongshui tourism resources, providing strong policy support for the development of Rongshui tourism, and clearly defining the development direction of Rongshui tourism as "specialization, specialization, branding, and intelligence". (Liu Shiwen, Zhao Rui, 2022). Rongshui Miao Autonomous County will brand its unique Lusheng culture and promote the development and growth of Lusheng cultural and creative products and ethnic cultural industries by creating a series of ethnic cultural brand activities such as "Series Slope Gathering Group", "Miao Play the Same Year", and "Lusheng Horse Fighting Festival"; Rongzhou Style Intangible Cultural Heritage Street, Miao Township Intangible Cultural Heritage Street, and Mengwu Miao Village Intangible Cultural Heritage Street have been established, and the inheritance base of intangible cultural heritage has been continuously settled. The Miao Lusheng culture is gradually moving towards revitalization in the cluster effect.

5.1.3.2.3 Improvement of Lusheng Production and Innovative Performance Arrangement Promote the Development of Lusheng Cultural Industry

Rongshui Miao Autonomous County deepens the integration of culture and tourism, utilizes the advantages of ethnic cultural resources, opens cultural markets, implements traditional cultural revitalization plans, guides, and supports inheritors of intangible cultural heritage and cultural enterprises to develop characteristic ethnic cultural industries. The production of Lusheng has been improved from the original 6 notes and 6 notes to 18 notes and 18 notes. The range and melody have been expanded and updated, and Lusheng performance can adapt to more and more diverse repertoire, with a wider range of applications. As a

result, the grandest Lusheng hall dance in the Pok é e Festival has attracted more public attention. The arrangement of two large-scale folk song and dance live performances, "Rain Bu Miao Yun" and "Miao Mei", signifies that Lusheng performances can be presented to people in a normalized and artistic form, and the Lusheng cultural industry is showing diversified and all-round growth and development.

5.2 DISCUSSION

5.2.1 The Discussion of the Stories, History and the Development of Lusheng Culture, Rongshui, China before Rural Revitalization

5.2.1.1 The Discussion of the Stories of the Lusheng Culture

In the cultural stories of the Miao people's Lusheng, it is associated with mythological stories. The appearance of Lusheng can bring joy to the Miao people, and almost every household of the Miao people has Lusheng.

In addition, Lusheng is also a musical instrument used by ethnic minorities. This is because from historical records, it can be seen that Yao, Dong, Miao and other ethnic groups have indeed used it. Although the name varies in different periods, it is another term for Lusheng and does not affect its status in the minds of ethnic minorities. In addition, Lusheng is also associated with mythological stories. Some of them say that Lusheng is related to Nvwa, because in Han Chinese mythology and legends, the Nvwa family belonged to ancient gods, and the Nvwa family created humans based on their own appearance. At the same time, after discovering water leakage in the sky, they also collected colorful stones to fill the sky. From this, it can be said that the Nuwa clan has made tremendous contributions to the development of humanity.

Therefore, it is reasonable to say that the story of Lusheng culture is related to Nuwa. It is also mentioned that ethnic minorities are also influenced by Chinese culture in terms of mythological beliefs. In addition, the story of Lusheng culture is also related to plants, not only because the material of Lusheng itself is bamboo. Although it has undergone the transformation from straw to bamboo, it also proves that human society is constantly developing and advancing. Of course, Lusheng is also related to folk stories, because it is played by folk artists, which naturally allows for insight into the production of Lusheng.

5.2.1.2 The Discussion of the History Origin of Lusheng Culture

What is the origin of Lusheng culture? Firstly, the origin of Lusheng culture is related to totems. Because in the Miao people's concept, Lusheng can be said to be the embodiment of a mother. The reason for the existence of such a concept is related to the totemic worship of maple and gourd in the Miao people. In Miao mythology, maple is the ancestral spirit of the Miao people. Maple is made into a wooden drum, where the ancestral spirit resides inside the drum. The worship of gourds is due to the occurrence of a major flood in ancient times, where a brother and a sister were able to survive by avoiding the impact of the flood through gourds. And Lusheng is also derived from gourds. The reason why Lusheng is the embodiment of mother is rumored to have played an important role in wars and sacrifices through Lusheng as the chieftain of the tribe during the matrilineal society. Later in other

periods, although the mother was no longer present, the Lusheng was preserved and became an important spiritual pillar for the Miao people.

Secondly, the origin of Lusheng culture is related to worship. Lusheng is a very important musical instrument in Miao people's worship. In mythological stories, Lusheng is associated with the Miao people's worship. Especially during the tribal era, during large-scale sacrificial gatherings, in order to pray for good weather in the following year, the tribe members sang and danced, and prayed for the protection of the ancestral spirits. Therefore, according to different contents, different Lusheng songs were played to demonstrate the solemnity of the sacrificial activities. In addition, in various aspects of sacrifice, especially in the aspect of burial, after the death of the Miao people, it means that the deceased will enter the underworld. The Lusheng is a spiritual instrument that communicates between the Yin and Yang realms. Through its unique Lusheng music, it can convey special emotions and is a mysterious artifact. However, in the Lusheng culture of Rongshui, Lusheng is only used for festive activities. They don't use the Lusheng in funerals.

Finally, the origin of Lusheng culture is related to music and dance. As the Song Dynasty scholar Lu You once said in his "Notes on Laoxue'an "Chen, Yuan, and Jingzhou have Geling, Gelao, Gelan, Gelou, Shanyao, commonly known as the indigenous people... From the time of the farming gap to the time of one or two hundred people, there were Cao, holding hands and singing, and several people blowing sheng in front of them. They stored jars of wine in the shade of trees, hungry and did not eat again, but they drank freely from the jars, and then sang again. When they were tired at night, they stayed wild, and when they were not tired for three days, they scattered back in five or seven days, The ethnic minority areas of the two lakes began to experience the situation of playing the reed pipe while singing and dancing. The scene was very lively, from day to night. If you feel hungry, you can alleviate it by drinking alcohol, and at the same time, you don't return home. You still play the reed pipe and continue to entertain. These activities last for a long time.

Tian Rucheng, Ming Dynasty scholar, also mentioned in his "Records of the Yanjiao": "Miao people are the descendants of the ancient three Miao people. From the southern part of Yuanchen in Changsha city, to the border of Yelang, there are Miao people distributed in the area... unmarried male and female play Lusheng to company with the harmonious song, and restrained fun, which is called jumping on the moon." (Tian Rucheng, 2007) Miao people who have not yet got married also need to play Lusheng, which can increase communication. Over time, it has also formed the custom of jumping on the moon. Liu Jie, a native of the Republic of China, also said in his "Ling Biao Ji Man" The period of playing sheng starts from the day of the eighth lunar month and ends on the day of the second lunar month of the following year. During this period, the men, women, and children of each village, who worked quietly at night, would gather in front of the Longdui and play sheng for one or two hours before disbanding. Sometimes, in a competition between two villages, there is still no rest until dawn, and the result of victory or defeat have already divided. The winner accumulates salary and sets fire to the flames, causing a s blazing flame. Men and women cheered at the fire, expressing their triumph over pride. If there are fewer than a thousand people and more than ten

thousand people at annual festivals or gatherings. Sheng will be as numerous as a forest, almost like the great army's Hoge. At this moment, Sheng's songs will be loud and stirring, overflowing the valleys of the ocean. Barbarians, men, women, and children, will compete with each other in their marching songs, rejoice, and be intoxicated, almost unaware of the so-called troubles in the world. (Liu Xifan, 1987:170) In Liu Jie's view, playing the Lusheng is indispensable in the life of the Miao people. Whether adults or children, when they have free time, they will gather together and then play the Lusheng competition. Sometimes even the competition lasts until night, and the winner will light a fire. Afterwards, they dance around the fire to show their victory. If there is a grand festival, the number of people gathered is up to ten million, and the number of people playing the Lusheng is even more numerous. The scale of this is so large that the Lusheng music played is also resounding throughout the valley. Therefore, Liu Jie believes that this is a joyful thing in the world, able to forget other things. It can be seen that the origin of Lusheng culture is closely related to Lusheng music and dance.

5.2.1.3 The Discussion of the Development of Lusheng Culture

From the above, we can see that the development of Miao Lusheng is a long-term process, but its development process is characterized by its national, mass, and artistic characteristics.

The development of Lusheng culture has its ethnic characteristics. From a linguistic perspective, Lusheng has its own unique music. For example, face-to-face songs such as housewarming songs, weddings, and expressing love. From a regional perspective, almost every place where the Miao people live learns to play and dance the Lusheng. In daily life, the Lusheng culture of the Miao ethnic group conveys the emotions of the Miao people in different forms, and it can be said that Lusheng culture is closely related to the life of the Miao ethnic group. Moreover, the Miao people have created Lusheng culture in their long-term lives, and Lusheng culture has also become a psychological consciousness of the Miao people, forming national cohesion, and becoming an important spiritual wealth of the Miao people.

5.2.2 The Discussion of the Current Situation of Lusheng Culture and the Cultural Ecology in Rongshui, China

5.2.2.1 The Discussion of the Functions of Cultural Society of Lusheng Culture

As mentioned earlier, we can know that the social functions of Lusheng culture involve aspects such as economy, education, family, tourism, etc. It is not only conducive to the development of Rongshui economy, but also to the local education and social harmony of Rongshui. As we all know from section 4.2.1 above, the annual Rongshui Lusheng Festival attracts many tourists from other places to visit and enjoy. However, other Miao ethnic areas also have similar Lusheng festivals, and without their unique charm, in the homogenization competition with other Miao ethnic areas, it is inevitable that tourists will experience aesthetic fatigue, and the number of tourists may decrease, leading to a decrease in economic benefits. In order to attract tourists for a long time and maintain economic benefits, it is necessary to innovate and improve the existing Lusheng culture in Rongshui.

The Lusheng culture has been passed down by the Miao people over thousands of years of history, with a strong historical heritage. However, it is inevitable that the Lusheng festival culture still retains some ideological concepts that were inconsistent with contemporary social values in the past. Therefore, in the process of innovating and improving the Lusheng Festival culture in Rongshui, the cultural education policies of the national mainstream ideology are used to promote and guide the elimination of negative and backward ideas in the Lusheng Festival culture. For example, in the traditional customs of Rongshui, the Lusheng is not played during the period from February to June in the lunar calendar. Make the development of Lusheng Festival culture meet the needs of socialist spiritual civilization construction, and elevate the level of Rongshui Lusheng Festival culture.

On the basis of overall protection of Lusheng Festival culture, the spirit and concept of Rongshui Lusheng Festival culture can also be further improved, mainly starting from the following two points: on the one hand, it is to excavate and restore the disappeared festival customs in Lusheng Festival culture, in order to gradually enrich and improve the content of Miao Festival culture; On the other hand, it is to integrate contemporary advanced and trendy ideas into the Lusheng Festival culture, so as to improve and optimize the Miao Lusheng Festival culture. After cultural innovation, the influence, cultural value, and cultural content of the Miao Lusheng Festival culture will continue to be highlighted. Only in this way can the Lusheng Festival attract tourists for a long time, and the Lusheng culture can better play its economic function. The innovative development of Rongshui Lusheng Festival culture will enhance the economic benefits of Rongshui County. With financial support from local governments, rural infrastructure in Rongshui County can be repaired and improved. This has achieved a seamless connection between the Lusheng Festival and the ecological livability of rural areas, creating a beautiful Miao village with a civilized rural style, safe and effective governance, and a civilized and prosperous life. This can attract more and more tourists from other places to experience the rich Lusheng culture in Rongshui.

5.2.2.2 The Discussion of the Cultural Functions of the Lusheng Culture

From section 4.2.2, we can see that Lusheng culture has social functions such as faith, customs, rituals, festivals, and performing arts such as Lusheng production, which can promote close connections between people and enhance friendship. Why does it have such a function? Lusheng culture is a traditional culture loved by the people of Rongshui, and it is a form of etiquette culture that only pursues affinity. Its core is the pursuit of harmony. Lusheng culture has two important characteristics:

One is collectivity; The Miao people in Rongshui cannot help but play the Lusheng during important festivals and celebrations. Lusheng culture is not just a personal culture of Lusheng performers, it is a popular culture among the general public and a mainstream culture belonging to the entire ethnic group. Collective nature is most easily seen from Lusheng Pohui. The Lusheng Pohui Festival is a series of large-scale festival activities in the Rongshui Miao ethnic area, and we can see its collective characteristics from the large scale. Mainly manifested in the following two aspects: first, collective performance. Lusheng performance is a collective behavior, and individual performance alone cannot form a complete

performance. A Lusheng team may have four to fifty members, while others may have over a hundred members, indicating a collective nature; Secondly, both men and women, old and young, can participate. At the Lusheng Pohui Festival, villagers from various villages and villages will come together to cheer and boost the morale of their teams. At that time, men, women, and children from various villages and villages will become indispensable "players" on and off the field for various Lusheng teams during the competition process. Here, people are harmonious with each other and truly achieve happiness sharing, which is a witness to their collective and widespread participation.

The second is entertainment. Lusheng is an indispensable musical instrument for the people of Rongshui to showcase the unique charm of Miao music culture. Therefore, Miao people play Lusheng every time they encounter various large-scale activities. Lusheng is used for major events such as ancestor worship and celebrations, demonstrating the cultural sacredness of Miao Lusheng culture itself. However, the most widespread application of Lusheng is still in the spiritual entertainment needs of social life. The people of Rongshui believe that playing the Lusheng, a lyrical instrument, is the best way to fully express personal emotions, release the pressure brought by people's heavy daily lives, and bring joy to both body and mind. Lusheng is a musical instrument used by Rongshui people for entertainment. Activities such as romantic relationships between men and women, village gatherings, fighting for the same year, horse fights, and so on cannot be separated from playing the reed flute.

The third is harmony. Lusheng culture is a harmonious culture, a crystallization of the wisdom of ethnic minorities, reflecting the language, history, culture, and attitude towards life of the Miao ethnic group in Rongshui. The production and artistic performance of Lusheng embody the harmonious development between humans and nature, as well as between humans and society. Lusheng is mainly made of bamboo, bringing joy to ethnic minorities and even the Han people. The melody of Lusheng also has several sound pipes that work together to produce a beautiful piece. Therefore, this is also a kind of harmony, the harmony of Lusheng's voice.

Lusheng culture highlights the excellent qualities of national culture. Lusheng culture enables the villagers of various villages to communicate emotions, enhance unity and friendship, and enhance the national cohesion and affinity of the Miao ethnic group. It is an artistic reinforcement for promoting national identity, and the adhesive for promoting harmonious coexistence with neighboring brother ethnic groups, strengthening mutual friendship, and building a harmonious society with harmonious ethnic relationships. Lusheng culture is conducive to promoting social civilization and progress, promoting people's unity, harmony, and friendly coexistence.

5.2.2.3 The Discussion of the Problems of the Lusheng Culture in Rongshui

As mentioned earlier, we can see that there are obstacles to the inheritance of Rongshui Lusheng culture. Why do these problems arise? Mainly caused by the following aspects:

The main way to inherit the Miao Lusheng custom is through the use of folk instrumental music such as Lusheng in annual large-scale activities in various villages and villages, leveraging the unique role of Lusheng etiquette teams, implementing traditional Lusheng etiquette, conducting Lusheng competitions, and inheriting Lusheng culture. The inheritance of the Miao Lusheng custom is carried out through various large-scale folk village activities held annually, and the main body of its inheritance is the Miao people who participate in village activities. However, with the influx of social modernization, the closed state of Miao ethnic areas has been broken, and people's thinking patterns, values, behavioral norms, and various customs and habits have undergone significant changes. The traditional activities of the Miao ethnic group that are carried out every year have become fewer and fewer, and Miao people have left their hometown to go out to work in cities. Most villages are left with only the elderly and young children. The inheritance of Lusheng culture and art has lost its carrier conditions, as well as the main body for the inheritance of Lusheng culture.

Spiritual civilization needs to be built on the basic conditions of modern material civilization. The Miao ethnic group in Rongshui mainly gather in the mountainous areas of Da Miao Mountain, with backward economic conditions, inconvenient transportation, and outdated information. The Miao people here prioritize solving the problem of food and clothing. In such a situation, it is very difficult to vigorously promote and develop the Miao Lusheng culture. Therefore, the local government needs to increase investment in economic development, maximize the improvement of the overall living standards of the Miao people in Rongshui, so that they can have time and energy to invest in the Lusheng cultural industry in the future.

The Rongshui Lusheng culture is mainly taught within the family. Therefore, the inheritance methods need to be diversified, and it is necessary to improve the teaching method of oral instruction and change the teacher-student relationship between relatives. Due to the relatively single inheritance method of Lusheng culture, it lacks its own music integration, which greatly restricts the development of Lusheng culture; The teacher-child relationship between relatives also to some extent affected the popularity of Lusheng. Therefore, Lusheng cultural workers should strengthen their collection and organization work. Lusheng performers should put aside various prejudices and teach Lusheng skills to other people, to truly promote Lusheng culture.

5.2.3 The Discussion of the Conservation Model of Cultural Ecology for the Revitalization of Cultural Heritage

5.2.3.1 The Discussion of the Conservation Process of the Cultural Heritage

Traditional ethnic culture has functions such as ethical and moral education, increasing national cohesion and identity education within a nation. It plays a crucial role in laying the foundation for the formation of the cognitive mode, thinking mode, personality characteristics, willpower, values, and outlook on life of the ethnic group. It is a valuable experience and wisdom accumulated in the long-term life of the ethnic group. (Wang Jun, Dong Yan,2007:96) Therefore, discussing how to protect, inherit, and innovate the Lusheng cultural heritage is of great significance.

1) The Production of Lusheng

Lusheng, with its unique cultural symbols and complex production techniques, is mainly passed down by families. The Miao people have passed down the production techniques of Lusheng from father to son and from son to son for generations. The family style inheritance often adopts oral instruction and hands-on teaching. In addition, the Miao people do not have their own written language, so there is almost no written material left for the production of Lusheng, making it difficult to trace, study, inherit, and develop the skills. With the development of social economy and the emergence of a hundred diverse cultures, modern culture is constantly impacting traditional culture. Due to the changes in people's cultural life, the inheritance of Lusheng production techniques is facing problems such as older inheritors, gaps in inheritance, and conservative inheritance concepts.

The process of protecting cultural heritage is a lengthy one, accompanied by the entire stage of inheritance and development of such cultural heritage. The protection of cultural heritage should start from the source and run through the elements of the entire Lusheng culture, such as materials, tools, technology, talent, sales of Lusheng, performance skills, dissemination, and a series of other elements. All of these elements will be included in our protection process for cultural heritage.

2) Lusheng performance

Lusheng performance has been developed in schools and classrooms for many years, and many inheritors have also provided guidance and teaching on performance skills. However, there is still a phenomenon of difficulty in inheriting and developing Lusheng performance. Firstly, the teaching of Lusheng performance in schools is only a second classroom, making it difficult to conduct in-depth teaching and stimulate students' interest. Education, as an important carrier for the protection, inheritance, and development of national culture, has a significant impact on the protection, inheritance, and development of the traditional culture of the nation. Although the school offers courses on Lusheng performance, they are only used as a second classroom, and can even be said to be a classroom designed to relax in the tense exam-oriented classroom. Therefore, the teaching content is limited to simple performance, and teachers lack continuous time to teach complex performance skills, and students lack time to practice. Secondly, students have a high level of mobility, and the technique of playing Lusheng is easy to forget without practice for a long time. Lusheng education is often offered in primary and secondary school classrooms. Due to the limitations of local social development and educational resources, most students will develop towards areas with richer educational resources after completing their education in primary and secondary schools. The differences in the importance of ethnic culture between regions have led to difficulties in receiving teaching Lusheng performance after students have moved.

The unequal development between the inheritors and inheritors of Lusheng performance limits the protection and development of Lusheng performance skills. In today's rapidly developing economy and society, more and more Miao young people choose to go out for development. Apart from students, there are very few young people who actively learn to play the Lusheng, objectively forming the phenomenon of a lack of inheritance subjects, greatly affecting the inheritance and development of Lusheng playing skills. Lusheng playing requires a

long period of practice and performance in order to master performance skills. To become a new generation of inheritors or teach Lusheng playing, it is necessary to not only accumulate performance skills but also deeply study and form one's own style. But today's fast-paced life is affecting young people, and many young people are unwilling to accept the slow development of traditional ethnic culture. The lack of inheritors and inheritees not only hinders the inheritance and development of traditional skills, but also affects the enthusiasm of inheritors to a certain extent. (Zhuo Yue, 2014)

3) The Artistic Aspects of Lusheng Performance

The excessive commercialization of Lusheng performance art has led to the gradual variation of traditional Lusheng cultural performance art and connotation. With the promotion of the strategy of building a strong cultural nation, the Chinese people are paying more attention to traditional ethnic culture, and ethnic customs programs in ethnic scenic areas have emerged. In Rongshui Miao Autonomous County, Lusheng and Lusheng Step on the Hall Dance, as a business card of Miao ethnic customs programs, have Lusheng performances in various scenic spots. Many literary and artistic teams that were not originally Lusheng performances have also joined the learning of Lusheng performances. The main purpose of artistic team learning is for commercial performances, and learning is also superficial skills. They do not engage in teaching or inheritance. The development of ethnic cultural programs in tourist attractions will break away from the original development environment of traditional culture. The commercialization and profit-oriented purpose of Lusheng performance art will make Lusheng performance break away from its original cultural connotation. People's focus will shift from paying attention to Lusheng cultural heritage to paying attention to its commercial value. Over time, the original connotation and function of Lusheng performance art culture will gradually change and disappear.

The popularization and development of Lusheng culture and art, such as performances and dances, are insufficient, making it difficult to promote and popularize. Lusheng dance has a long history and has been a leisure and entertainment sport for the Miao people in Rongshui for a long time. With the rapid rise and popularization of modern sports such as basketball, football, and modern street dance, as well as the popularity of electronic sports competitions, more and more young people are no longer interested in Lusheng dance, and even if they participate, it is only a simple imitation of movements. The younger generation who once danced the Lusheng dance is gradually aging, and their physical fitness is not as good as before. The daily activities of Lusheng dance have also been replaced by chess and square dance, presenting a trend of "young people cannot dance, old people cannot dance". Lusheng dance needs to be accompanied by Lusheng music, and other music is difficult to match its rhythm. Therefore, there is little mass development and it is difficult to popularize and promote it.

5.2.3.2 The Discussion of Revitalization of Cultural Heritage in the Site

5.2.3.2.1 Excessive Commercialization Development Dilutes the Connotation of Lusheng Culture

Rural revitalization cannot be separated from regional economic development, and the economic development of ethnic areas is closely related to the poverty alleviation and prosperity of villagers. Rongshui Miao Autonomous County has a profound ethnic cultural heritage and abundant festival resources. In addition, the government attaches great importance to the development of ethnic culture and invests a large amount of funds to create ethnic tourism and cultural attractions. The infrastructure of various ethnic villages in Rongshui is gradually improving, and the development of festival tourism is booming, and has achieved certain economic and social benefits. The successful creation of the Rongshui Lusheng Horse Fighting Festival attracts tens of thousands of foreign tourists every year.

Under the wave of cultural diversity, the festivals related to Rongshui Lusheng have also made corresponding changes, not only for celebration and entertainment, but also focusing on the promotion of local characteristic products and the development of cultural tourism projects. However, the gradual approach of ethnic cultural activities towards commercial activities will directly affect the original cultural connotation of Lusheng. As the pursuit of benefits of Lusheng culture surpasses the cultural output of Lusheng culture, the connotation of Lusheng culture will be diluted.

Brochures, new media reports, and even advertisements in Miao villages driven by interests will have a certain impact on the Lusheng culture itself, and even create a sense of disgust. In the long run, this will only accelerate the decline of Lusheng culture. Under the background of globalization, urbanization, and marketization, how to find a balance between commerce and culture in traditional ethnic festivals and explore the contemporary value of traditional ethnic festivals in the new situation is the only way to revitalize Lusheng culture and also the only way to revitalize traditional ethnic culture.

5.2.3.2.2 Lusheng Culture has Developed in the Collision and Integration of Tourism

Folk culture is the soul of an ethnic group and the source of folk tourism resources. With the deepening development of rural revitalization strategy, rural tourism has become one of the important ways to promote economic development and poverty alleviation in ethnic areas. Many people and governments in ethnic areas have realized the importance of protecting ethnic culture. However, due to inadequate understanding and the lack of models to learn from, coupled with some enterprises and governments rushing to create tourism business cards and one-sided pursuit of tourism scale, tourist flow, and economic benefits, some ethnic cultures have been damaged, and this damage is irreversible. Therefore, the protective development of ethnic culture in the process of ethnic cultural tourism development is very important. Although the development of tourism festivals may have negative impacts on ethnic culture, we cannot give up on development as a result. In Rongshui Miao Autonomous County, after fully and comprehensively understanding the connotation of Miao Lusheng culture, the government has excavated unique, excellent, and conducive to ethnic unity Lusheng culture, which will be widely disseminated and promoted in the development process of tourism festivals. Let the value of Lusheng culture be fully reflected in the process

of tourism development, development, protection, dissemination, and collision and integration with mainstream social and economic cultures.

5.2.3.2.3 The Promotion Method of Lusheng Culture is Single and Lacks Innovation

The successful creation of the Rongshui ethnic culture series activities cannot be separated from publicity, let alone official promotion. However, in the coverage of the Rongshui Lusheng Festival series, the content and form of the Lusheng Festival are relatively single, and the media has complex information and serious homogenization in written reports. There is a lack of original content, and there are relatively few characteristic and in-depth reports. Over time, this can lead to psychological fatigue and loss of interest among the audience. At the same time, newspapers remain superficial in promoting and marketing the Lusheng Festival, making it difficult to attract social attention, especially in the era of mobile internet and self-media. Any characteristic tourism project will be shared and quickly spread through short videos and social media, with a prominent "gimmick" effect. However, the online communication methods are mixed, with high difficulty in monitoring and fragmented content, often deviating from the theme. Although the Rongshui Lusheng Festival has been closely following the times, developing related industries, and reshaping itself, it still lacks good creativity and inspiration, as well as relevant professional talents, to find a path to entrepreneurship for the revitalization of Lusheng culture and Miao culture.

5.2.3.2.4 Lusheng Production and Inheritance Face Multiple Pressures

Lusheng is a part of the life of the Miao people, but in recent years, with the changes in the production and lifestyle of people in the Miao region, even though many intangible cultural heritage inheritance studios have been opened and production techniques have been promoted on campus, there is still a situation where there are no successors in Lusheng production. The reason for this is that it is relatively difficult to learn the Lusheng craftsmanship. The work required for making Lusheng craftsmanship is tedious and requires long-term production to accumulate sufficient experience. Many people choose to give up because they cannot persist; The second is the economic pressure faced by Lu Sheng craftsmen. The production cycle of Lu Sheng is generally around 3 days, with an average market price of about 300 yuan, and there are different levels of low and high, with low profit after deducting costs. Therefore, many young people switch careers or go out to work and are unwilling to learn the production techniques of Lu Sheng; The third is the diversification of modern entertainment methods. In the past, people gathered to play the Lusheng, dance and sing. However, it has now been influenced by the entry of ordinary people's homes such as televisions and home cinemas. Especially for the younger generation, few people now know how to play the Lusheng.

5.3 SUGGESTION

5.3.1 Excavation and Protection of Lusheng Stories and Myths

To deeply explore the traditional Miao Lusheng cultural heritage, strengthen theoretical and applied research, and truly understand the unique cultural system of Miao Lusheng culture, it is necessary to strengthen the study of Lusheng

stories, myths, and legends. The stories, myths, and legends about Lusheng in Miao society are all forms of social reflection of the history of Lusheng. Therefore, it is necessary for the government, experts, scholars, and civil society to attach great importance to it, protect it together, and explore the story of Lusheng culture. Firstly, the government's cultural and tourism departments should do a good job in collecting and protecting the stories, myths, and legends of Lusheng. Actively promote the collection of cultural stories by the general public and promote the development of national culture. Secondly, actively promote the exploration and research of experts and scholars on the stories of Lusheng culture, through research, explore the excellent cultures and stories of ethnic minorities, enrich the connotation of Lusheng culture, and enhance its social and cultural functions. Finally, strengthen the exchange of Miao compatriots across regions, promote the exchange of Miao Lusheng cultural activities across regions, explore the stories and legends of Miao Lusheng culture in different regions, and lay a solid foundation for the further development of Lusheng culture.

5.3.2 Enhancing the Awareness of Cultural Subjectivity Among the Masses

Lusheng culture has social functions such as economic education, family, and tourism, as well as cultural functions such as beliefs, customs, rituals, festivals, artistic performances, and Lusheng production. Therefore, we need to think from the perspective of cultural development and promote the social and cultural functions of Lusheng culture. To promote the social and cultural functions of Lusheng culture, we need to assist in the construction of Lusheng cultural ecology in Rongshui Miao Autonomous County. To achieve the revitalization of rural culture, we must protect the cultural ecology, which requires adhering to the principle of respecting the cultural theme status of the people. In the context of the national strategy for rural revitalization, Rongshui County has conducted a large-scale, multidisciplinary, and systematic survey of local ethnic culture, and has achieved certain results in remediation. To achieve the great goal of cultural revitalization, we also need to continue to strengthen the public's awareness of ecological protection, and make cultural holders the theme of protection. Fully leverage the initiative, enthusiasm, and creativity of the Miao ethnic group, and jointly shape a cultural ecological concept of harmonious coexistence between humans and nature. The government also needs to shift from being a leader to a guide, and further promote the implementation of the concept of "cultural ecological protection".

5.3.3 Accelerate the Transformation and Upgrading of Lusheng Cultural Industry

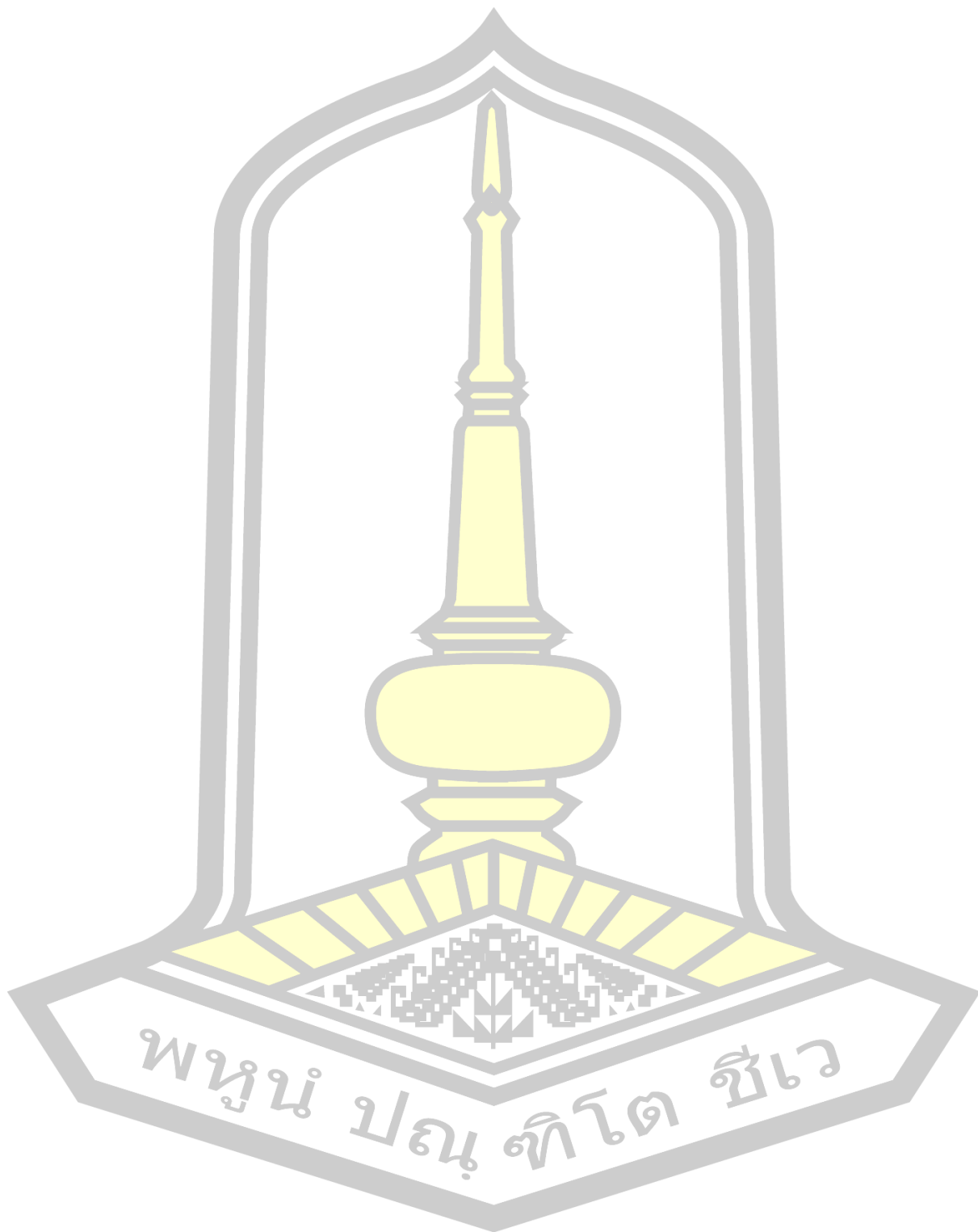
The traditional Lusheng culture of the Miao ethnic group has gradually increased its value in the development of tourism, bringing huge impetus to the local economy. We fully tap into the Lusheng culture and ecological tourism resources, rely on rural cultural heritage projects, folk slope festivals, etc., guided by innovative development concepts, with culture as the soul and technology as the support, and continuously upgrade and upgrade. Create a distinctive rural Lusheng cultural industry tailored to local conditions, and achieve the mutual penetration and integration of ecotourism, cultural protection, and industrial development. In addition, deep processing of Lusheng cultural products can enhance added value, extend the industrial chain related to cultural products, avoid product homogenization, and increase regional competitiveness. In the process of promoting the revitalization of

rural industries, the Lusheng culture is regarded as an important force in promoting the economic and social development of ethnic regions.

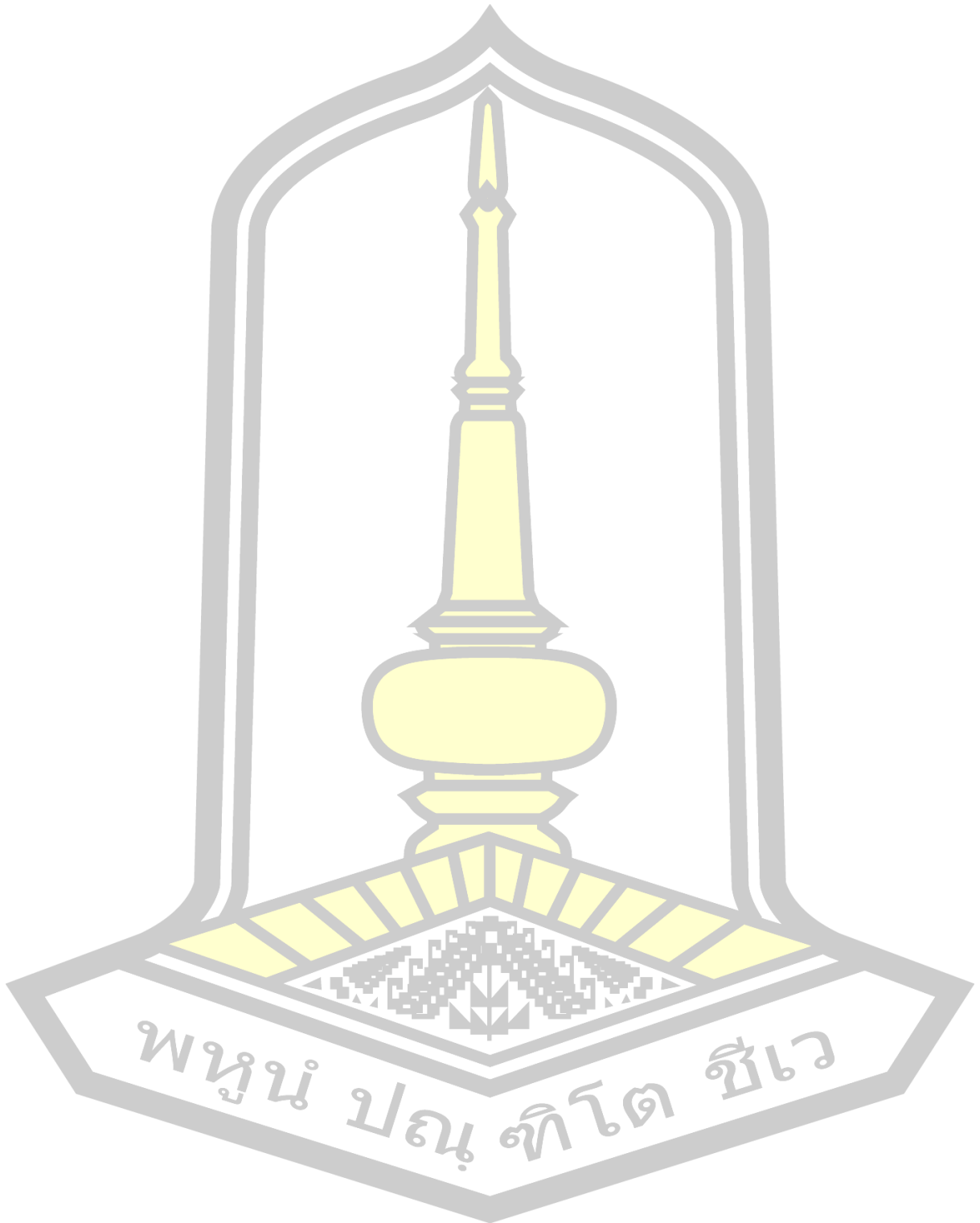
5.3.4 Emphasizing the Cultivation of Lusheng Talents

The key to revitalizing rural culture is to attach importance to talent cultivation. The focus of talent cultivation in ethnic minority areas is to attach importance to the management and training of grassroots cultural cadres, and to deeply explore and cultivate rural artists, craftsmen, cultural experts, and inheritors of intangible cultural heritage. In primary and secondary schools in the Miao region, traditional Miao Lusheng culture is considered an important part of school cultural and sports activities, creating conditions to use traditional Lusheng culture as a formal curriculum or local textbook content, and cultivating Lusheng talents as an important part of implementing talent cultivation strategies, fully leveraging the important role of Miao Lusheng talents in the protection, inheritance and development of intangible cultural heritage. National traditional culture is the material and spiritual needs that a nation relies on for survival, with its own set of special cultural symbols and cultural forms that are different from other ethnic groups. As an important component of the traditional culture of the Miao ethnic group, the Lusheng culture of the Miao ethnic group needs to continuously explore its unique cultural value, innovate cultural expressions or performance methods, establish its own national cultural brand, and in the process of cultural conscious practice, continuously promote the protection and development of the Miao ethnic group's traditional culture, enhance cultural confidence, and inject infinite vitality and vitality into the revitalization and development of rural areas in the Miao ethnic group region.





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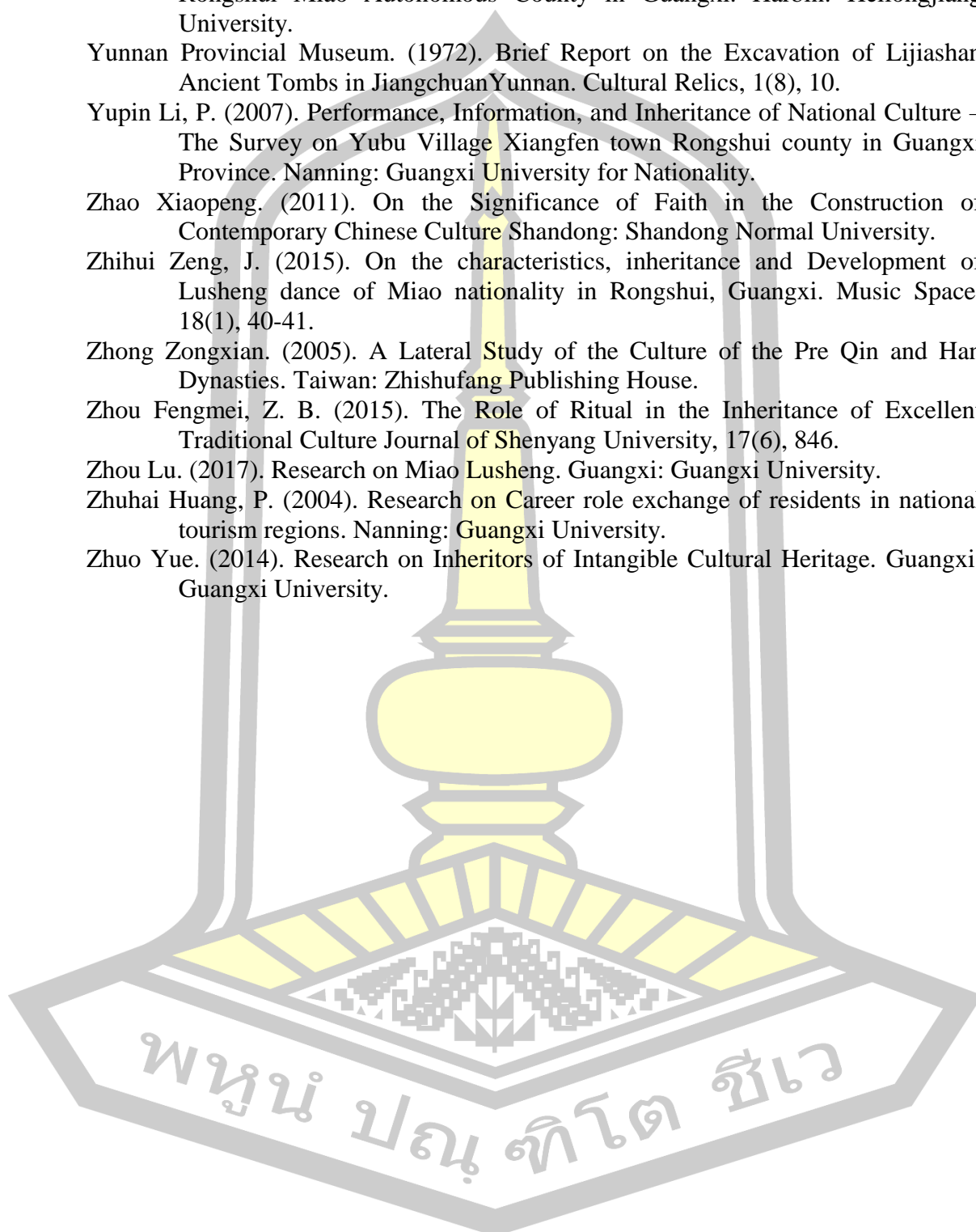
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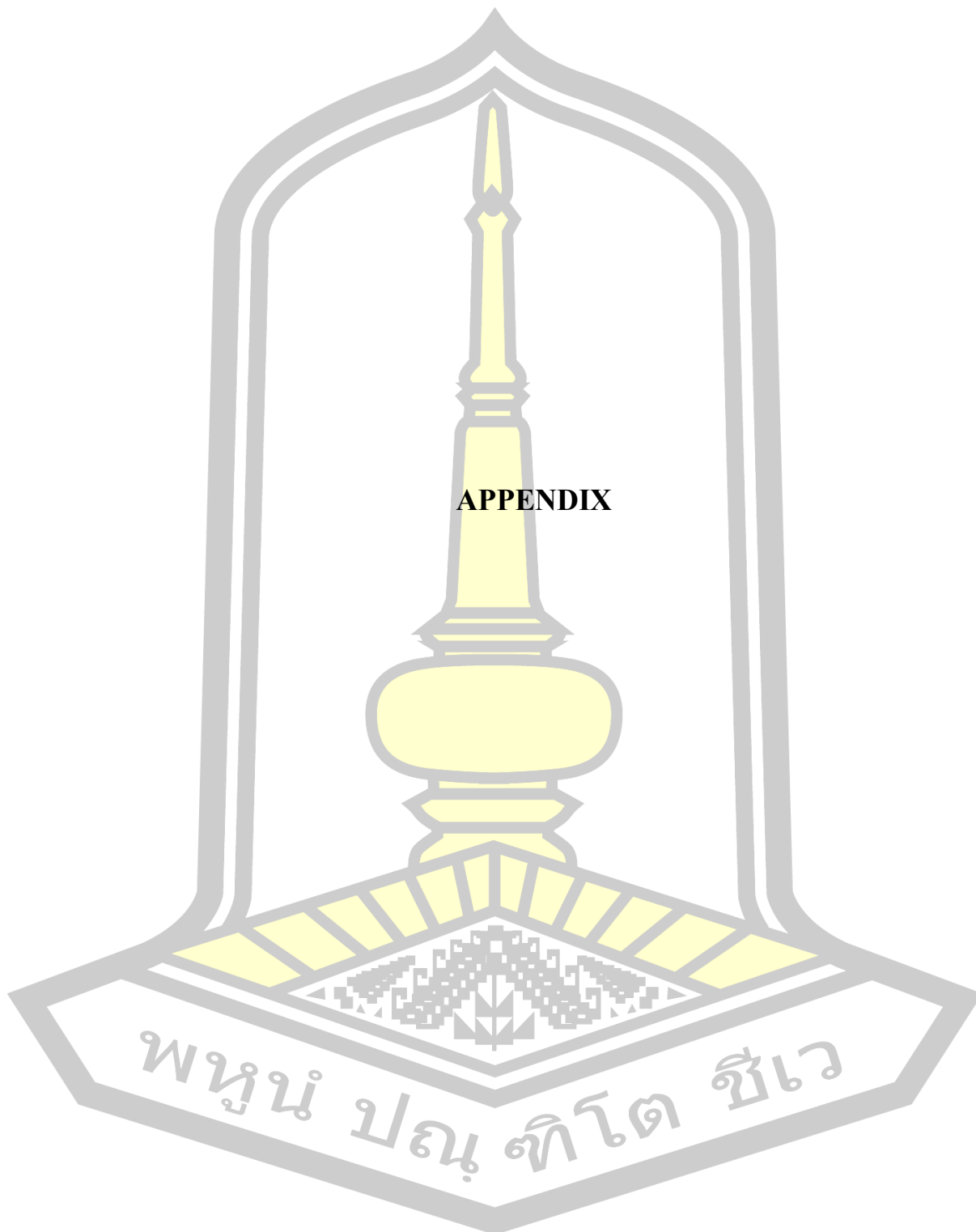
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APPENDIX

พหุมนุ ปณ จิตโต ชีเว

Questionnaire for the Inheritors of Lusheng Production

Title: Lusheng Culture: Conservation Ways for the Restoration of Cultural Heritage of the Miao in Rongshui, Guangxi Zhuang Autonomous Region

What stage is your age...

- 25 The following
- 25-30
- 30-35
- 35-40
- 40-45
- 45-50
- More than 50

Your gender is yes

- the male sex
- femininity

1. Fabrication

(1) What are the difficulties and problems in the process of making Lusheng?

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.....

(2) Is it easy to purchase the materials made by Lusheng? What are more difficult to get? What kind of bamboo is it that makes the Lusheng bamboo?

.....

.....

.....

.....

(3) What are the difficulties in making technology? Where is it more difficult to control?

.....

.....

.....

.....

(4) What is the tuning method of Lusheng? How much can be adjusted between

each Lusheng tone? What tones are there in each?

.....
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.....
.....

(5) Is it easy to buy the equipment and tools for making Lusheng? Is it easy to repair and purchase again for equipment failure or tool damage?

.....
.....
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.....

(6) How many apprentices are there making the Lusheng? What about the lovers or learners of Lusheng production? How many people do you teach to learn to make Lusheng?

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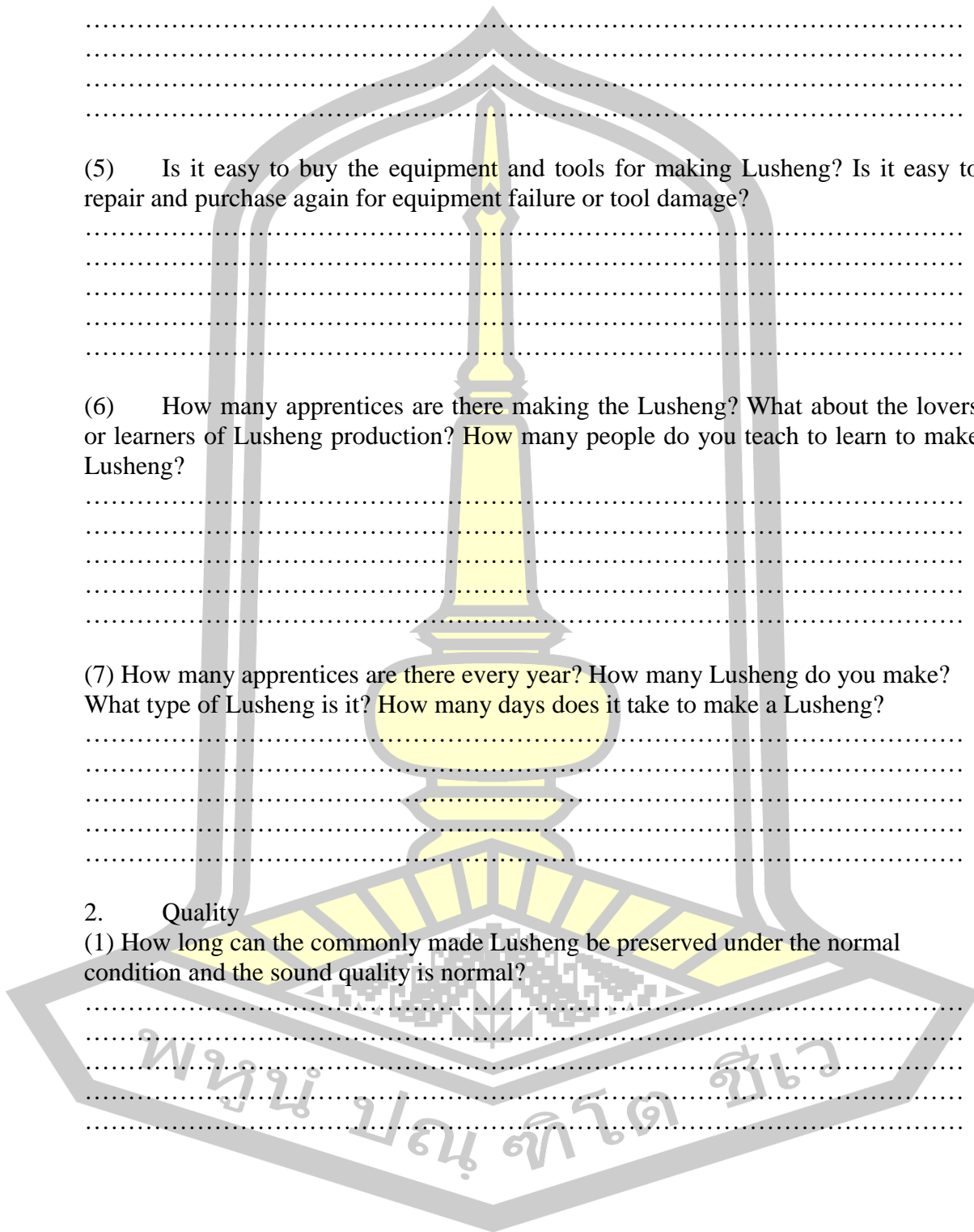
(7) How many apprentices are there every year? How many Lusheng do you make? What type of Lusheng is it? How many days does it take to make a Lusheng?

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2. Quality

(1) How long can the commonly made Lusheng be preserved under the normal condition and the sound quality is normal?

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(2) How to keep the Lusheng correctly?

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(3) How to control the quality of Lusheng production? If the Lusheng pronunciation is not accurate, whether it can be repaired? Or does it have to be remade?

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(4) In terms of Lusheng quality, what are the most common problems? How to prevent and deal with related problems?

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(5) Does the well-made and not commonly used Lusheng need regular maintenance? How to maintain?

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3. Sell

(1) Lusheng sales is to get orders first, and then make them? Or make it straight out and then sell it?

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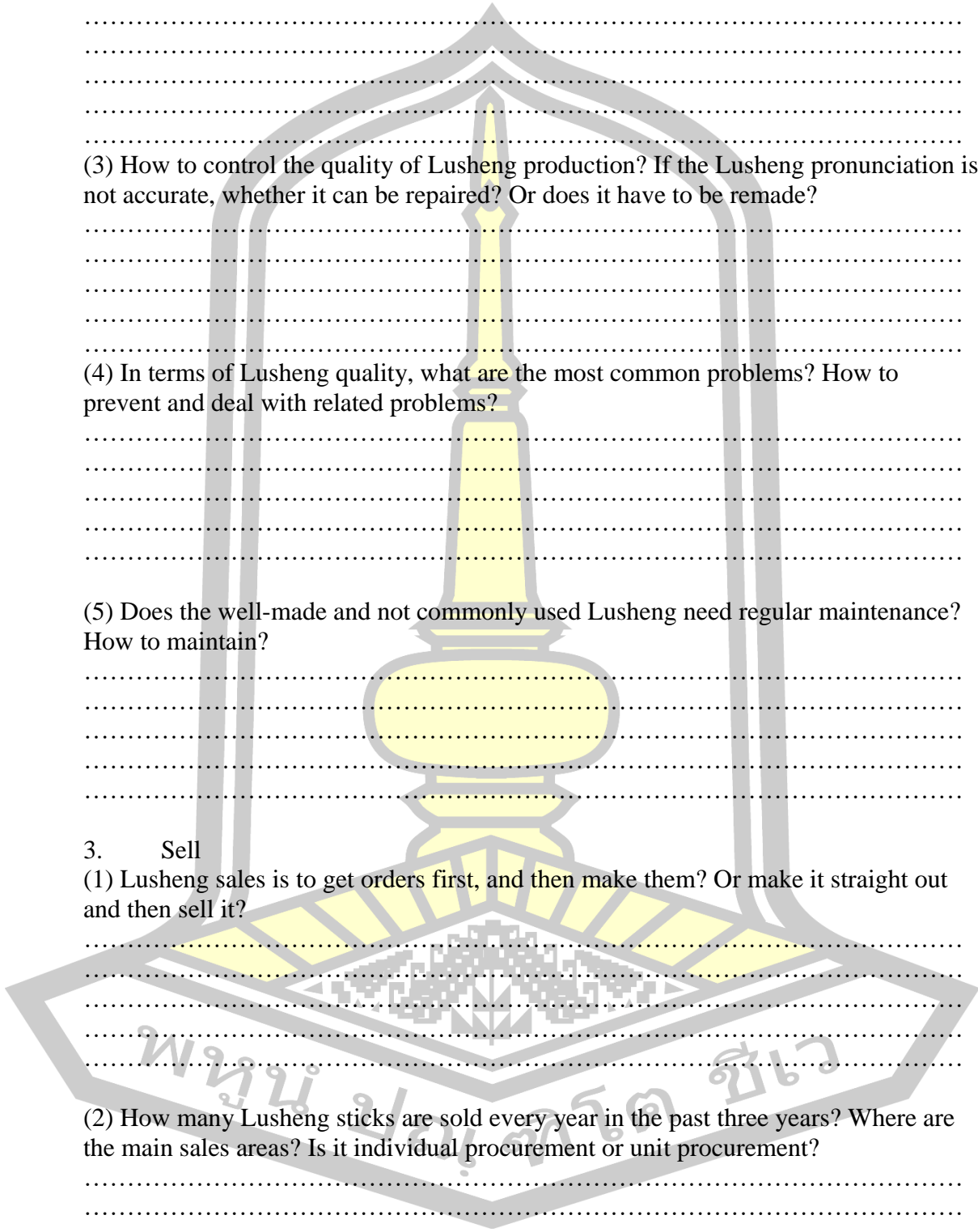
(2) How many Lusheng sticks are sold every year in the past three years? Where are the main sales areas? Is it individual procurement or unit procurement?

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(3) How many kinds of Lusheng are sold? What are the Lusheng?

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(4) What are the current problems and difficulties in sales?

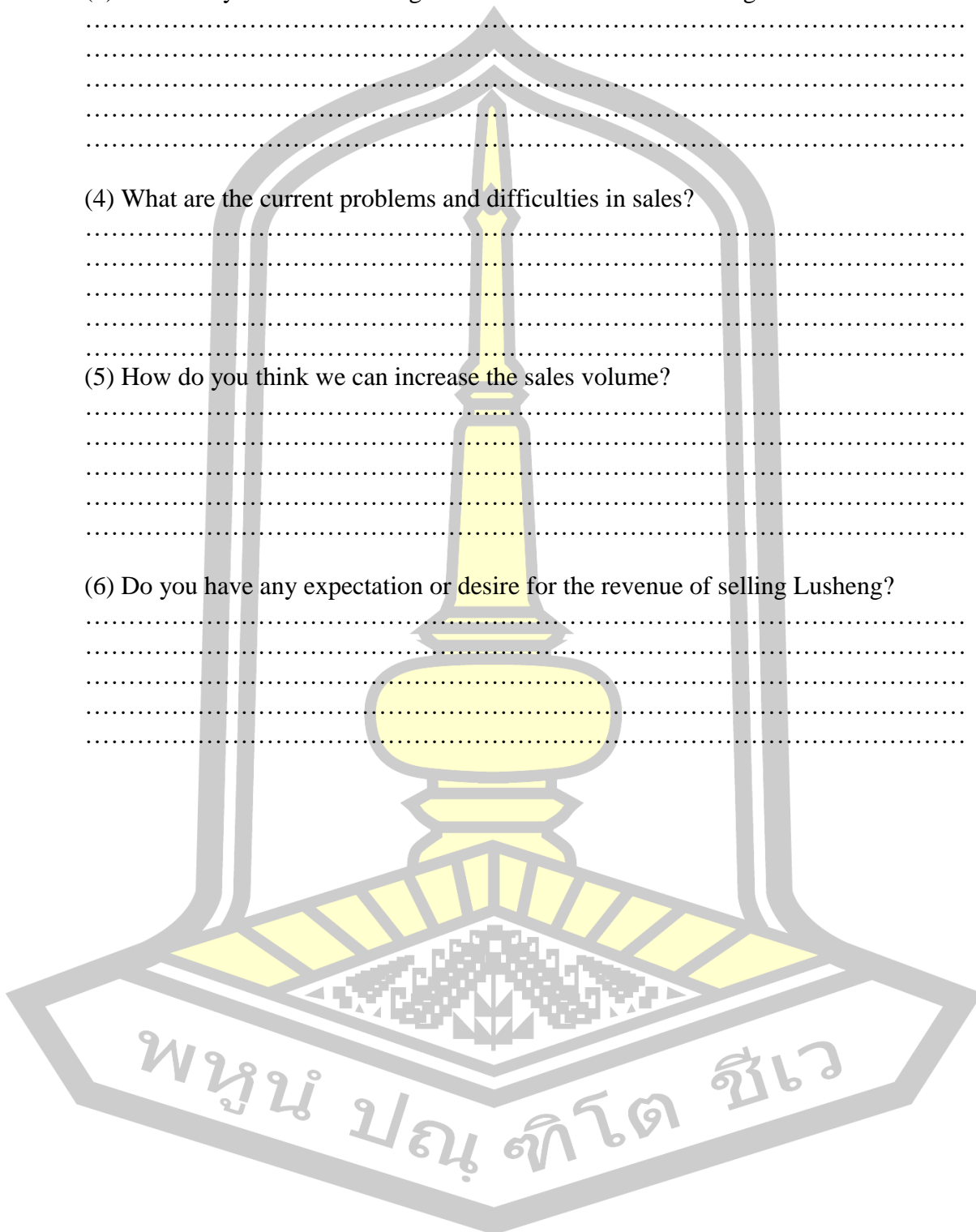
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(5) How do you think we can increase the sales volume?

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(6) Do you have any expectation or desire for the revenue of selling Lusheng?

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BIOGRAPHY

NAME	Mr. Meng Feiqi
DATE OF BIRTH	08/11/1982
PLACE OF BIRTH	Guangxi, China
ADDRESS	No.188 University East Road, Nanning City, Guangxi Province, China
POSITION	Teacher
PLACE OF WORK	Guangxi Minzu University
EDUCATION	2008 Bachelor of language, Guangxi Minzu University 2011 Master of language and literature Degree in Guangxi Minzu University 2023 Doctor of Philosophy (Cultural Science) in Mahasarakham University
Research grants & awards	-
Research output	<ol style="list-style-type: none">1. A Comparative Study of Rice Culture in Zhuang and Thai2. A Comparative Study on the "folk rocket" between the Zhuang People and the Thai People and the Lao People3. Preliminary study on Yao in Thailand4. The time, route and living conditions of Yao people moving into Thailand

