



THE REGIONAL TOURISM TO COMMUNICATION THROUGH BRANDING
STRATEGY: CASE STUDY OF BUYI FOLK CULTURE, "MOYANG" VILLAGE,
LUODIAN, GUIZHOU.



By
Miss Mai YANG

A Thesis Submitted in Partial Fulfillment of the Requirements
for Doctor of Philosophy Culture - Based Design Arts
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Academic Year 2025

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Title The Regional Tourism to Communication through Branding
Strategy: Case study of Buyi Folk Culture, "MoYang" village,
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By Miss Mai YANG
Field of Study Culture - Based Design Arts
Advisor Professor Police Captian Anucha Pangkesorn, Ph.D.

Faculty of Decorative Arts, Silpakorn University in Partial Fulfillment of the
Requirements for the Doctor of Philosophy

..... Dean of Faculty of
(Associate Professor Arwin Intrungsi) Decorative Arts

Approved by

..... Chair person
(Associate Professor Thanongsak Sovajassatakul, Ph.D.)

..... Advisor
(Professor Police Captian Anucha Pangkesorn, Ph.D.)

..... Committee
(Assistant Professor Phuvanart Rattanaungsikul, Ph.D.)

..... Committee
(Assistant Professor Sarawuth Pintong, Ph.D.)

..... Committee
(Assistant Professor Arnuphap Chantharaporn, Ph.D.)

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Miss Mai YANG : The Regional Tourism to Communication through Branding Strategy: Case study of Buyi Folk Culture, "MoYang" village, Luodian, Guizhou. Thesis advisor : Professor Police Captian Anucha Pangkesorn, Ph.D.

This dissertation investigates how Buyi folk culture can serve as a catalyst for strengthening regional tourism branding, using Mo Yang Village in Luodian County, Guizhou Province, as the primary case study. The objectives of this study are:(1) to identify and analyze the core tangible and intangible elements of Buyi culture and examine their cultural value and branding potential;(2) to assess the current condition of Buyi cultural transmission under rural revitalization, identify the underlying challenges, and explore how cultural preservation can be integrated with regional tourism development; and(3) to develop and validate a culturally rooted branding strategy for regional tourism, including cultural symbol extraction, visual identity system construction, and experiential cultural applications aimed at enhancing sustainable development and brand value.

A mixed-methods approach was used. Qualitative data were collected through expert interviews, participatory workshops, and focus group discussions. Quantitative data were obtained from 310 valid survey responses (N = 310), including local residents, tourists, and youth groups. Three design experiments were conducted: a cultural cognition test identifying key Buyi cultural elements, a semiotic translation experiment converting these elements into a visual cultural narrative, and a branding experiment for developing a regional tourism identity and cultural product system. Technical analyses involved descriptive statistics, thematic coding, design iteration, and multi-stakeholder validation. The design outcomes were assessed through a comprehensive evaluation process. The resulting cultural symbol system and the "Da Xiao Jing" logo were exhibited in community showcases and expert panels, receiving an overall expert evaluation score of 4.65/5. Surveys showed 87.4% audience approval, while prototype testing generated positive responses from residents (82.1% recognition improvement) and tourists (78.6% intention to revisit). Demonstrating strong communicative potential and public acceptance.

The findings corresponding to the three research objectives are: Successfully built a database of Buyi cultural elements (45 core elements) ; Verify the "high recognizability" and "intergenerational differences" of Buyi culture ; The necessity of establishing "cultural foundation - visual interpretability" ; The dissemination of Buyi culture is mainly hindered by three types of structural problems ; Bamboo culture has the triple advantage of "ecology material symbolism" and is the core of dissemination in this village ; Cultural dissemination must be based on "rootedness" ; Complete the complete translation chain from culture to symbols and then to brand ; The "Big and Small Wells" brand (bamboo cultural symbol) has received the highest recognition ; Cultural and creative products and interactive exhibitions effectively enhance cultural participation ; Forming a closed loop of cultural economic social triple influence.

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Mai YANG

TABLE OF CONTENTS

	Page
ABSTRACT.....	D
ACKNOWLEDGEMENTS.....	E
TABLE OF CONTENTS.....	F
LIST OF TABLES	J
LIST OF FIGURES	L
CHAPTER 1 INTRODUCTION	1
1.1 Statements and Significance of the problems	1
1.1.1 Statements	1
1.1.2 Significance of the problems	2
1.2 Objective of Research.....	4
1.3 Hypothesis	5
1.4 Scope of the study.....	5
1.4.1 Content	5
1.4.2 Population/Stakeholder	5
1.4.3 Area	5
1.4.4 Time.....	7
1.5 Assumption	7
1.6 Limitation of the study.....	9
1.7 Definition.....	9
1.8 Expected Outcome.....	10
CHAPTER 2 LITERATURE REVIEW	11
2.1 Related Overview	12
2.1.1Buyi history	12
2.1.2 Buyi nationality	16
2.1.3 Folk culture.....	21

2.1.4 Rural tourism.....	28
2.1.5 Cultural heritage	34
2.2 Design theory.....	36
2.2.1 Service design theory	36
2.2.2 Participatory design.....	37
2.2.3 Branding Strategy	39
2.2.4 Brand image theory and application.....	41
2.2.5 Semiotics Theory.....	46
2.2.6 Ecological Design and Grounded Theory	48
2.3 Researched related from the regional tourism through Branding.....	50
2.3.1 Review of foreign research and theory.....	50
2.3.2 Review of domestic research and theory.....	53
2.4 Case study and analysis	56
2.4.1 Brand Image Design - Yuanjiacun.....	56
2.4.2 Alishan National Forest Recreation Area in Taiwan	58
2.4.3 Lianghe Village - Cultural and Tourism Brand	61
2.4.4 IP Brand Image - Immersed in Haojiachong	62
2.4.5 Art Village Construction - Caijiapo Art Village	64
2.5 Field investigation and analysis.....	68
2.5.1 Current situation of "MoYang" village.....	68
2.5.2 Current status and characteristics of tourism development.....	69
2.5.3 Brand status analysis	71
2.5.4 Analysis of the cognitive evaluation of the stakeholders	74
2.5.5 SWOT Analysis and TOWS Analysis	76
2.6 Research Framework	81
CHAPTER 3 RESEARCH METHODOLOGY	83
3.1 Method of Research.....	83
3.1.1 Quantitative research.....	84
3.1.2 Qualitative research.....	85

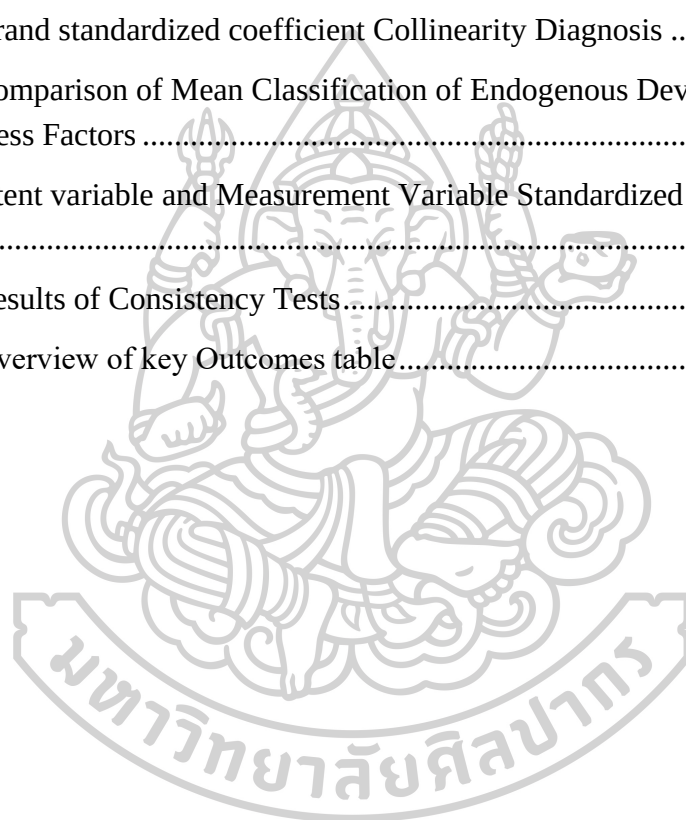
3.2 Sampling of Population	89
3.3 Research Tools and Reliability (IOC).....	93
3.4 Collection Data processes	98
3.5 Technical of Analysis.....	99
3.5.1 Quantitative analysis	99
3.5.2 Qualitative analysis	103
CHAPTER 4 RESEARCH RESULT FOR DESIGN	108
4.1 Result research for design.....	108
4.1.1 Tourist demand	109
4.2 Design Experiment 1: Based on Buyi Ethnic Folk Culture Cognitive Experiment	112
4.2.1 Experimental Objectives 1	112
4.2.2 Experimental Method	112
4.2.3 Experimental Process	113
4.2.4 Experimental Results.....	116
4.3 Design Experiment II: Semiotic Translation of Folk Culture.....	117
4.3.1 Experimental objectives 2	117
4.3.2 Experimental Method	118
4.3.3 Experimental Process	121
4.3.4 Experimental Result	123
4.4 Design Experiment 3: Brand Strategy and Cultural and Creative Design.....	126
4.4.1 Experimental objectives 3	126
4.4.2 Experimental Method	126
4.4.3 Experimental Process	130
4.4.4 Experimental Results.....	133
4.5 Evaluation and exhibition verification.....	137
4.5.1 Research purpose.....	137
4.5.2 Research Method	137
4.5.3 Exhibition and experience process	137

4.5.4 Assessment Findings	144
4.5.5 Analysis and Implications	148
CHAPTER 5 CONCLUSION AND DISCUSSION.....	154
5.1 Conclusion	155
5.1.1 Finding.....	155
5.1.2 Model building	163
5.2 Discussion.....	164
5.2.1 Discussion on Cultural Identification and Cultural Rootedness	164
5.2.2 Discussion with Semiotics Theory: Context Dependence and Visual Re contextualization	165
5.2.3 Discussion on Design Methodology: The Cultural Activation Mechanism of Participatory Design.....	166
5.2.4 Discussion on Brand Theory: Proposal of Cultural Rooted Brand Model	167
5.2.5 Discussion on Rural Revitalization: Cultural Visualization as a Policy Implementation Mechanism	167
5.3 Suggestion.....	168
5.3.1 Policy Recommendations	168
5.3.2 Academic Recommendations	169
5.3.3 Practical Recommendations	169
5.3.4 Future development direction.....	170
REFERENCES	173
APPENDIX.....	181
VITA	188

LIST OF TABLES

	Page
Table 1 Traditional custom for instance.....	18
Table 2 BuYi Folk Culture for time line one year	24
Table 3 Intangible Cultural Heritage for Buyi	24
Table 4 Keywords with the strongest Citation burst 2	29
Table 5 Keywords with the Strongest Citation Bursts1	33
Table 8 About Classification of Buyi Culture.....	47
Table 9 Rooted in coding, visualizing the process of local materials	49
Table 10 Review of foreign and domestic theories and research.....	55
Table 11 Summary of Brand Image Case Analysis 1	66
Table 12 Advantages of the case and improvement suggestions	67
Table 13 Summary of Brand Image Case Analysis 2	67
Table 14 Local Category Current Situation Analysis	73
Table 15 Internal and Extenal Factors (TOWS)	77
Table 16 Athletic Events of BUYI Culture.....	78
Table 17 Case study of Brand image	86
Table 18 List of Personnel in Related Fields	88
Table 19 About research of samples table	91
Table 20 Industry Experts Introduction	94
Table 21 Reliability Analyzes Data	95
Table 22 IOC Expert Rating Sheet 1.....	96
Table 23 Research of Time Plan Table	98
Table 24 Variables of Analyzed Folk Culture	101
Table 25 Concept Framework Table of Variable.....	102
Table 26 Research objectives 1 with table1	105
Table 27 Research objectives 2 with table2	106
Table 28 Research objectives 3 with Table3.....	107

Table 29 User Preference Attention Table.....	109
Table 30 Descriptive Analysis	116
Table 31 Correlation Analysis	117
Table 32 Reliability Analysis.....	124
Table 33 Validity Analysis.....	124
Table 34 Non standardized Coefficient and Standardized Coefficient	124
Table 35 Expert Group's Rating Data	127
Table 36 Brand standardized coefficient Collinearity Diagnosis	133
Table 37 Comparison of Mean Classification of Endogenous Development Consciousness Factors	145
Table 38 latent variable and Measurement Variable Standardized Factor Load Capacity	146
Table 39 Results of Consistency Tests.....	147
Table 40 Overview of key Outcomes table.....	164



LIST OF FIGURES

	Page
Figure 1 BUYI shop.....	2
Figure 2 DA XIAO JIN Scenery	3
Figure 3 Buyi Folk Custom.....	3
Figure 4 MO Yang Village	4
Figure 5 LUO DIAN MAP	6
Figure 6 DA XIAO JIN Scenic Spot.....	7
Figure 7 Conceptual Framework.....	8
Figure 8 BUYI Textual records.....	12
Figure 9 The memory of the Buyi people	13
Figure 10 Images of the Buyi ethnic group in the past.....	14
Figure 11 Precious images of the Buyi ethnic group.....	15
Figure 12 BU YI folk culture	17
Figure 13 Traditional custom Folk culture festival	19
Figure 14 Folk culture festival "March 3"	20
Figure 15 Folk culture festival	21
Figure 16 Folk culture festival “March 3”	22
Figure 17 Buyi folk culture“ turban culture”	23
Figure 18 "Eight-tone sitting singing"	25
Figure 19 BUYI "Fish totem”	26
Figure 20 BUYI "NUO XI”	26
Figure 21 BU YI people’s Daily life	27
Figure 22 Local Historical Activated with Branding	30
Figure 23 BUYI Handmade Weaving.....	32
Figure 24 Regional Branding and Personalization (2013-2022)	34
Figure 25 BUYI Cultural Gene (Tangible and Intangible).....	36
Figure 26 About Number of published papers1 (2013-2022)	37

Figure 27 About tourism Number of published papers 2 (1998-2019)	39
Figure 28 Branding stratege process	46
Figure 29 YUAN JIACUN village.....	57
Figure 30 YUAN JIACUN village LOGO.....	58
Figure 31 ALISHAN BRAND DESIGN	59
Figure 32 ALISHAN BRAND DESIGN -2	60
Figure 33 PING YICUN BRAND DESIGN	61
Figure 34 PING YICUN BRAND IP.....	62
Figure 35 HAO JIACHONG BRAND DESIGN	63
Figure 36 HAO JIACUN BRAND DESIGN LOGO	63
Figure 37 CAI JIAPU Art Village Construction	64
Figure 38 CAI JIAPU BRAND DESIGN	65
Figure 39 Map of Luodian "MoYang"village	68
Figure 40 Explain by LUODIAN timeline 1.....	69
Figure 41 MO YANG village Landscape	70
Figure 42 Mo Yang Local situation	72
Figure 43 Stakeholders Relationship.....	75
Figure 44 SWOT Analysis.....	76
Figure 45 Tourism-Branding-Culture	80
Figure 46 Research Framework	82
Figure 47 Research Methodology	83
Figure 48 Research of Collection Data Processes	99
Figure 49 User preference analysis chart	111
Figure 50 Selection of Intangible and Tangible Elements	112
Figure 51 Translation of Totem Worship Process.....	113
Figure 52 Cognitive Image Filtering Process2.....	114
Figure 53 Cognitive Image Filtering Process——Pattern Extraction	115
Figure 54 Own cognition cards process——buyi culture	115
Figure 55 Cross-group Cognitive Evaluation System	116

Figure 56 Semiotic Translation Buyi Folk Culture	119
Figure 57 Long Axis Painting of Folk Culture.....	120
Figure 58 Database Elements Translated 1	121
Figure 59 Database Elements Translated 2	122
Figure 60 From Text to Images and then to Visual Representation of Buyi Girls	122
Figure 61 “My Folk Customs” Activity	123
Figure 62 Three types of group ratings	125
Figure 63 Symbol preference contrast.....	125
Figure 64 Adjacent axis (horizontal axis)	126
Figure 65 Logo Design	127
Figure 66 Logo Design “DA XIAO JING”	129
Figure 67 Logo Design 2.....	130
Figure 68 IP Design 1(A BU)	131
Figure 69 IP design 2 (A YI)	132
Figure 70 Stakeholder Data Preferences	134
Figure 71 Products for experiment III.....	135
Figure 72 A Seed to Bamboo Weaving.....	135
Figure 73 Homespun Cloth.....	136
Figure 74 Shoot promotional videos and distribute materials in the scenic area.....	138
Figure 75 Community Activity Experience Brand.....	139
Figure 76 Unique painting circle 1.....	140
Figure 77 Unique painting circle 2.....	141
Figure 78 Exhibition I.....	142
Figure 79 EXhibition II.....	143
Figure 80 Satisfaction Survey	145
Figure 81 Exhibition Preference.....	147
Figure 82 Handicraft Products	150
Figure 83 The correlation diagram from research problem to goal	152
Figure 84 Branding Strategy	153

Figure 85 Branding Strategy Model CSBE..... 162



CHAPTER 1

INTRODUCTION

Tourism is one of the effective ways to revitalize ethnic minority areas. The countryside is the place of traditional culture, the basic carrier of the natural environment, the core of regional culture performance, and the source of the development of national culture." The alienation of modern people prompts them to seek real life elsewhere and stubbornly pursue differences in some spiritual redemption."(Wu et al., 2007) Modern rural tourism has not only stopped to meet people's sightseeing purposes, but also can make full use of the resource advantages of the countryside, become a new cultural context, and inject new vitality into the depressed countryside.

Donald Gates(1997) has analyzed the role of the festival for local branding, that is, as the power to promote tourism and urban development, strengthen the local awareness; as the shaping of the city image, enhance the local reputation; as the tourism attraction, constitute the organic part of the tourism product system; as the catalyst to enhance the status of the city, to promote the local infrastructure construction. Run or sell a place or city as a "local product", to attract and meet the needs of consumers, and promote the local social and economic development toward the expected goals.

Through the analysis and study of the local geographical environment, customs and historical culture, the most characteristic is that the folk culture of the Buyi nationality covers a year of cultural festivals, which shows the development of the ancient Buyi nationality and the historical development of the nation.

1.1 Statements and Significance of the problems

The help of rich cultural capital to build integrated destination brands, which can attract tourists and take into account the innovative commercial operation should follow the tradition. Promoting folk culture in a real and in-depth way, integrating narrative, aesthetics and performance elements into the economic system is conducive to community participation, cultural inheritance, promotion of youth identity, and stimulating opportunities for emerging industries. Ethnic cultural factors such as ethnic traditional customs and cultural belonging also have an impact on community participation. (Huang & Zhang, 2005)

1.1.1 Statements

Luodian County, Guizhou Province, China, is a multi-ethnic gathering place. The "MoYang" village focused on in this paper has 348 households with a population of 1,387 people, 87.5%, with a land area of 13.65 square kilometers. With a rich geographical environment, climate, ethnic culture, folk culture, tourism core, as well

as river resources, convenient transportation, etc. However, it is faced with a reality that the population goes out, the young people's resistance to inheritance, and the reduction and forgetting of national resources. It has tourism resources, agricultural products resources and terrain resources, but it lacks an integrated planning and development for community development. The gradual forgetting of national culture, the lack of agricultural products packaging, the promotion of rural tourism to start. The local Buyi culture is faced with problems such as the declining folk tradition, the interruption of intergenerational inheritance, the outflow of rural population and the aging. Folk cultural heritage is likely to die out if it is not systematically protected. It is a worthwhile way to promote sustainable development through cultural tourism and regional brands, and strengthen the national culture. Rural tourism has become a breakthrough point to reviving rural development, and how to improve the initiative and subjectivity of the community has always been the core proposition of academic research and field practice. After all, no matter how tourism develops, the "people-oriented" development is the way back to develop rural tourism in ethnic minority areas. How to connect the local rich ethnic cultural resources and rural tourism, and walk out a road suitable for the development of ethnic areas, is an important way to promote the development of local people, government, tourists and enterprises as Figure 1 shown.

Under the dual pressures of globalization and rapid modernization, the preservation and transmission of ethnic minority cultures have emerged as a pressing imperative. Integrating intangible cultural heritage, particularly Buyi ethnic folk culture, into regional tourism branding presents both opportunities and challenges. This study holds significance in exploring the role of intangible cultural heritage in shaping regional tourism brands while promoting sustainable cultural development.



Figure 1 BUYI shop

1.1.2 Significance of the problems

There are few studies on how to integrate intangible cultural heritage into tourism brand strategy, especially in minority areas. Local planning mainly focuses on

industry rather than brand building. In order to achieve a win-win situation between cultural protection and economic revitalization, in-depth research is still needed. The local Buyi culture is faced with problems such as the declining folk tradition, the interruption of intergenerational inheritance, the outflow of rural population and the aging. Folk cultural heritage is likely to die out if it is not systematically protected. (Figure 2)

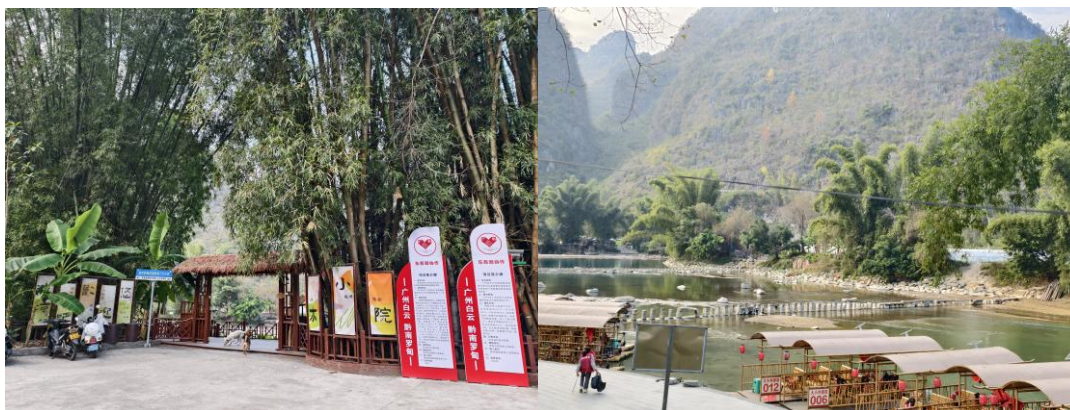


Figure 2 DA XIAO JIN Scenery

First of all, this study how to integrate the Buyi folk custom resources into the overall brand system to bridge the knowledge gap. The research results will help to form policies and measures to boost cultural inheritance and common prosperity. This study is of great significance (As the Figure 3 shown) to release the vivid cultural potential from an interdisciplinary perspective.

Secondly, the study of modern rural tourism not only meets the needs of sightseeing, but also makes use of rural resources to create a new cultural context and inject vitality into the decline of rural areas. LuoDian Buyi community is faced with problems such as the disappearance of tradition and population outflow, and it is in urgent need to protect culture and promote development.

Third, the study of promote sustainable development through cultural tourism and brand, not only to protect national culture but also to increase community benefits, it is worth studying.



Figure 3 Buyi Folk Custom

However, there are still many issues to consider during the research process :

1.What is the current total number of Buyi folk culture, what categories are there, what is data support, and how to create a database; 2.What is the development prospect, and what is the impact on the regional culture and region; 3.What is the current research strategy and path of ethnic minority areas, and the current marketization status and brand; 4.How to improve the presence of ethnic minority areas, how to effectively spread the regional culture, and how to achieve the connection between tourists and local areas. 5.Analyze how Buyi cultural resources are integrated into brands, bridge the knowledge gap, and promote cultural inheritance and common development.

In short, ethnic resources, such as festivals and cultural identity, have an impact on community participation. The integration of intangible culture into tourism brands still needs to be further studied, especially in ethnic minority areas. In order to achieve the win-win situation of cultural protection economy (As the Figure 4 shown , it is necessary to study the relevant path. Rural tourism promotes the exchanges between different groups and strengthens the interaction between urban and rural areas, which is conducive to diversified development.



Figure 4 MO Yang Village

Source: <http://mp.weixin.qq.com/s/>

1.2 Objective of Research

The research of regional tourism to communication through Branding for buyi folk culture ,case study of Guizhou moyang village,thus the objective are:

1:To Study the core elements and unique values of Buyi culture, and explore its role and influence in shaping regional tourism brands.

2:To analyzes the current situation of Buyi culture, the challenges and reasons it faces, and explore the combination of protecting and inheriting ethnic culture with village tourism brands.

3:To design a regional tourism brand image based on the cultural characteristics of the Buyi ethnic group, including cultural symbol extraction, brand visual system, and cultural experiential solutions, to promote sustainable cultural development and enhance brand value.

1.3 Hypothesis

Integrating Buyi cultural elements into tourism branding through design methods can enhance cultural inheritance, strengthen tourist perception, and improve regional brand competitiveness.

1.4 Scope of the study

This study mainly explores how Buyi folk culture can be integrated into regional tourism brand image and analyzes its dissemination path. The research covers the identification of elements of Buyi culture, strategies for integrating culture and brand, the impact of cultural experience on tourists' brand awareness, and the role of community participation in brand building.

1.4.1 Content

Through exploring the characteristics of rural tourism, folk cultural heritage, and rural culture, rural tourism is endowed with cultural and heritage significance, while giving folk cultural heritage a modern label.

1. Factor extraction - from collecting culture to extracting patterns, involving tangible and intangible elements, summarizing and extracting identification symbols.

2. Brand building - Establishing a common model for ethnic villages and tourism brands, spreading ethnic culture and reshaping brand image through brand building.

3. Design output -1) Propose brand design strategies for Buyi culture, 2) Promote and inherit the brand image of ethnic village tourism combined with cultural dissemination.

1.4.2 Population/Stakeholder

These are an overview of stakeholders:

Tourist group: Pay attention to tourists' cognition, emotional identification, and tourism experience feedback on Buyi cultural brands.

Local governments and tourism managers: exploring how policy makers can use Buyi culture to enhance the tourism brand image.

Buyi community residents and cultural inheritors: analyzing the role of the community in cultural protection and brand dissemination.

Practitioners in the tourism industry: including travel agencies, cultural and creative enterprises, hotels, etc., to understand their practices and views on cultural brand building.

1.4.3 Area

Luodian County, Guizhou Province, China, is a multi-ethnic gathering place. The "MoYang" village of Luodian County (As the Figure 5 shown) , which this paper focuses on, has 348 households and a population of 1,387. A land area of 13.65 square kilometers. Forest land accounted for 76.9%, arable land for 3.6%, and water area for 1.5%. The total area of cultivated land is 732 mu, of which 558 mu of basic farmland, per capita 0.55 mu of cultivated land and 0.42 mu of basic farmland. The distribution of the underground river of "MoYang" village is concentrated and rich,

and there are three rivers in the area, Dai River, Dajing and Xiaojing. The annual rainfall is between 1100 and 1300mm.

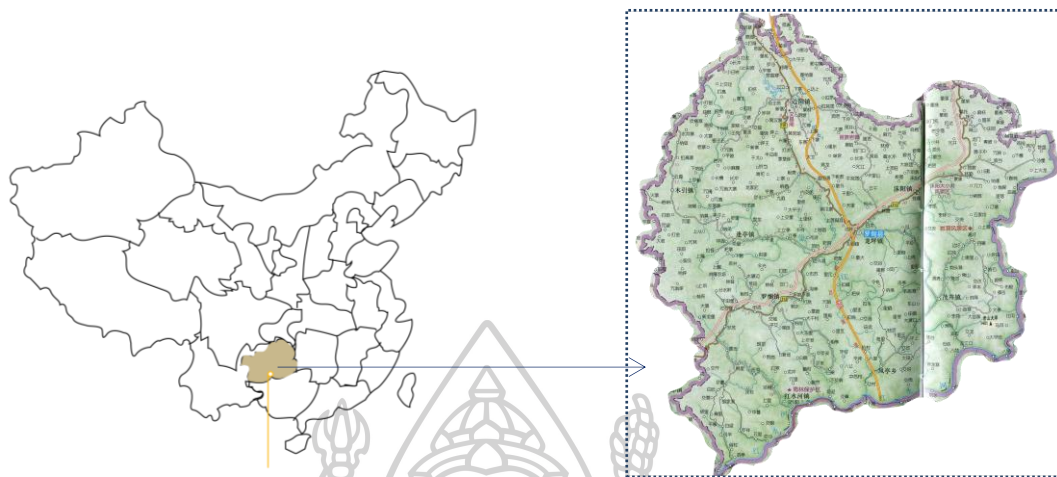


Figure 5 LUO DIAN MAP

The average elevation of "MoYang" village is 450 meters, the sunshine hours are 1398.8 hours, the average annual air temperature is 18.5°C, and the frost-free period is 320-350 days.

"MoYang" village is surrounded by mountains and rivers, with a beautiful environment, a natural landscape integrating bamboo, water and caves, and rich in tourism resources. The village has a provincial scenic area-large and small well scenic area. The scenic area is mainly composed of 99 caves, such as Xiangshui Cave, Lion Cave, Banana Cave, Horse Cave, Horse Cave, Moon Cave, White Tiger Cave and nitrate Cave. It is integrated with the "Tiankeng" of karst Dai River with an area of about 9 square kilometers, and has been described as "Oriental Cave Museum" by French geological experts. There are river Tiankeng line day, dry Maoping cool wind cave and ten thousand mu of original secondary forest and other natural landscape. With a rich geographical environment, climate, ethnic culture, folk culture, tourism core, as well as river resources, convenient transportation, etc. First of all, "MoYang" village is regional representative, second, national culture is typical, and secondly, rural tourism development is typical. By the end of 2022 (As the Figure 6 shown) , the resident population is 348 households in the area, among which 194 households have been out for more than half a year. The resident population is 767, including 3 left-behind children, 93 left-behind elderly people and 47 left-behind women.



Figure 6 DA XIAO JIN Scenic Spot

As Luodian County has such unique cultural environment and regional characteristics, this study will be deeply explored into the connection and cultural connotation of folk culture of "MoYang" village and rural tourism, and involved in the creation of tourism brand image design series and art work in ethnic minority areas through design language.

1.4.4 Time

The timeline is mainly based on the scope of research, and the following are the limitations of time and research periods.

The time frame of this study includes:

Literature review and theoretical research: Reviewing the research achievements in the fields of tourism, brand building, intangible cultural heritage protection, and Buyi culture sorting in the past 20 years (2005-2015).

Field investigation and data collection: During the research period, the main focus was on 2022-2025, and data was collected through field research, interviews, and questionnaire surveys.

Data analysis and research discussion: It is expected to complete the output effect and dissemination response of cultural brand design through data analysis and summary of research results and practical exhibition by the end of 2025.

1.5 Assumption

IV: Buyi culture

- Cv: 1. National Rural Tourism Development Policy
 2. Sustainable Development Goals
 3. Development Plan for Ethnic Village Areas
 4. Time control and budget aspects
 5. Stakeholder

- Dv : 1. Tourist perception
 2. Tourism market competitiveness

Out put : Cultural elements data ---VIS design--- Branding

Out come : 1.Enhance the competitiveness of Moyang Village's tourism brand

2.Promote the sustainable development of ethnic culture

3.Provide replicable models for regional tourism brand building

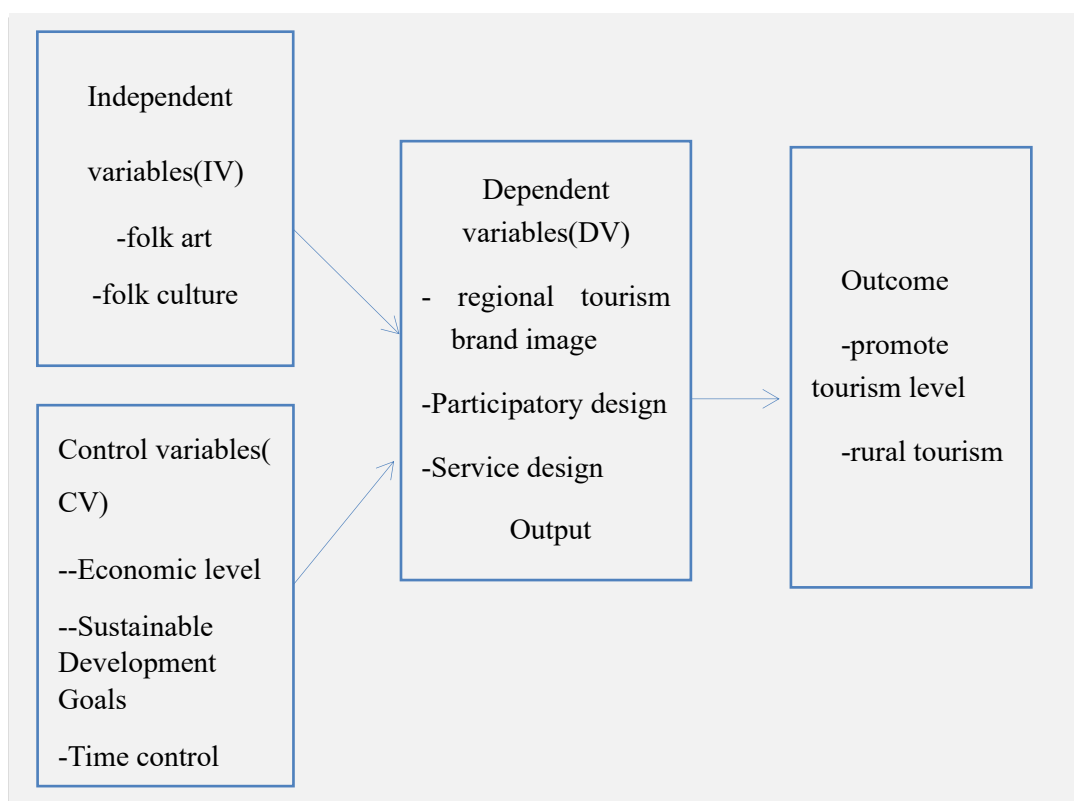


Figure 7 Conceptual Framework

Assumptions of the Study (As the Figure 7 shown)

1. Buyi culture in MoYang village still exists in a living form (clothing, crafts, customs) and can be systematically studied.
2. Villagers, tourists, and experts are willing to participate in the survey, selection of cultural elements, and design validation.
3. Cultural elements, when visually and symbolically translated, can effectively convey the core values of Buyi culture.
4. designed tourism brand image can be understood and accepted by stakeholders, influencing cultural recognition and brand value positively.

1.6 Limitation of the study

This research, while aiming to comprehensively explore the integration of Buyi folk culture into the development of rural tourism brand image, is subject to several limitations that need to be acknowledged:

1. This study mainly focuses on Buyi settlements and related tourist destinations in Moyang Village, Luodian County.
2. Due to time and resource constraints, the sample size and representativeness of this study are limited (concentrated in the region).
3. Differences in cultural understanding. There are differences in awareness among different cultural backgrounds.
4. Methodological boundaries: This study adopts a mixed approach, including field research, interviews, and participatory design processes.
5. Cultural sensitivity: Buyi culture is deeply rooted in traditions and local customs. The implementation of the proposed rural tourism strategy depends on external economic factors such as funding, market interests, and infrastructure development, which are beyond the control of the study.

1.7 Definition

The academic definition of this study mainly focuses on the following aspects:

Buyi Culture: The Buyi culture includes rich folk stories, dances, music, festivals, and traditional crafts, reflecting its unique national character and way of life.

Regional Tourism Branding: Regional tourism brand refers to the creation of a unique and attractive tourism brand image by integrating natural, cultural, historical and other resources within a region. The brand promotes the development of regional tourism industry and enhances the competitiveness of the region in the global tourism market by combining cultural symbols, regional characteristics, and tourism products.

Branding strategy: Brand strategy is a systematic plan to shape the unique image and value of tourism destinations or cultural projects, in order to guide market awareness and spread cultural connotations.

“MoYang”village: There is a tourist village with Buyi ethnic characteristics located in Luodian County, Guizhou Province, China. There are 80% of the population in the region are Buyi.

Community Participation: Community participation refers to the active involvement and joint participation of community residents, local cultural inheritors, and local governments in cultural heritage and tourism brand building. Community participation includes the planning and implementation of cultural activities, the inheritance of folk crafts, and the support of community residents for cultural brands.

Sustainable Tourism Development: Sustainable tourism development refers to the protection and maintenance of cultural heritage, environmental resources, and community interests while meeting the current needs of tourists, to ensure that future generations can enjoy the same tourism experience and cultural resources. Sustainable tourism emphasizes the balanced development of the environment, society, and economy.

1.8 Expected Outcome

The expected results of this study mainly focus on the following aspects for SDGs:

1. Theoretical contribution

Deepen the research on cultural tourism brands: By exploring the role of Buyi ethnic folk culture in shaping regional tourism brands, enrich and expand existing cultural tourism theories, especially the relevant theoretical framework for integrating intangible cultural heritage into brand building.

The theory of integrating culture into regional brands: Propose a specific theoretical model for how Buyi culture can effectively integrate into regional tourism brands, providing guidance for the integration of similar cultural elements.

2. Practice

Regional tourism brand building: Based on research results, provide specific strategies on how to utilize Buyi folk culture to enhance regional tourism brands, including identification of cultural elements, brand visual design, and planning of cultural experience activities.

3. Cultural Communication and Tourism Development

The dissemination of Buyi culture: Explore how Buyi culture can be spread to other regions through tourism brands, promote cross regional cultural exchange and recognition, and enhance the influence and international visibility of Buyi culture.

Enhance cultural identity and tourist loyalty: Study the impact of cultural experience on tourists' sense of identity, emotional resonance, and brand loyalty, and promote deeper connections between tourists and Buyi culture, thereby achieving dual benefits of culture and tourism.

4. Policy recommendations

Policy recommendations for local governments and tourism organizations: Provide suggestions for local governments and tourism management agencies on how to better utilize local cultural characteristics to enhance tourism brands, and propose how to avoid cultural homogenization and heritage loss in the process of brand promotion.

5. Operational cultural brand communication model

Based on research findings, develop a highly operational cultural brand communication model, especially on digital media and social platforms, to more effectively promote Buyi culture, attract more tourists to participate, and deepen brand awareness and loyalty.

Through this study, it is expected to provide theoretical support and practical guidance for the protection of Buyi culture, the construction of regional tourism brands, and the sustainable development of local economy, and to provide reference for the branding and dissemination of other similar cultures. "The study aims to contribute both theoretically and practically, ensuring cultural preservation through design-driven tourism branding." Local culture from bottom to top is born in the sun.

CHAPTER 2

LITERATURE REVIEW

This chapter is study of the issues discussed involve folk culture, Buyi nationality, cultural heritage resources, tourism brand image and rural tourism. Therefore, "MoYang" village in Luodian County, Guizhou Province, China was taken as a case study. Therefore, a literature review was conducted. It mainly focuses on the current research status of Buyi folk culture, cultural inheritance, brand image, participatory design, service design, rural tourism and domestic and foreign cultural tourism brands.

The process of exploring the tourism brand image of the integration of Buyi folk culture and rural tourism, starting from the literature review, it involves the second-hand data of government policies and related research. Case studies and information sources are included. First, we went deep into the site and conducted interviews and conversations with several relevant interest groups.

The starting point of the research is that the social background related to the folk culture of "MoYang" village has changed from the tradition in the past to the present great fusion, to a state of gradually burying and disappearing, or even neglecting. With the social change, time change, economic elements, some traditional folk culture to disregard or disappear, and the local inheritance and protection has become the main problem, how to inherit how to protect how to promote, how to combine brand image exploration, is also solve the current area buyi folk culture inheritance and combining the source of rural tourism problem. Through literature search, Go to "MoYang" village of Luodian County to observe, interview and organize groups to discuss and collect information about community, management and government about folk culture and tourism development.

Through the information research and collection of information on related issues, the searched information is updated and explored together with innovative design, and the folk culture is better complementary to the regional branding strategy through design intervention.

2.1 Related Overview

2.1.1 Buyi history

The Buyi people, as an indigenous ethnic group with a long history in southwestern China, trace their origins and cultural roots back to the ancient Baiyue system over two thousand years ago, forming an indispensable component in exploring the pluralistic yet unified structure of Chinese civilization. Linguistically, the Buyi language is clearly classified under the Tai ka Dai language family within the Sino-Tibetan language group. This linguistic connection not only reveals historical ties with ethnic groups such as the Zhuang and Dai but also provides crucial insights into the complex patterns of migration and cultural integration among southern Chinese ethnicities. (Follow the Figure 8)

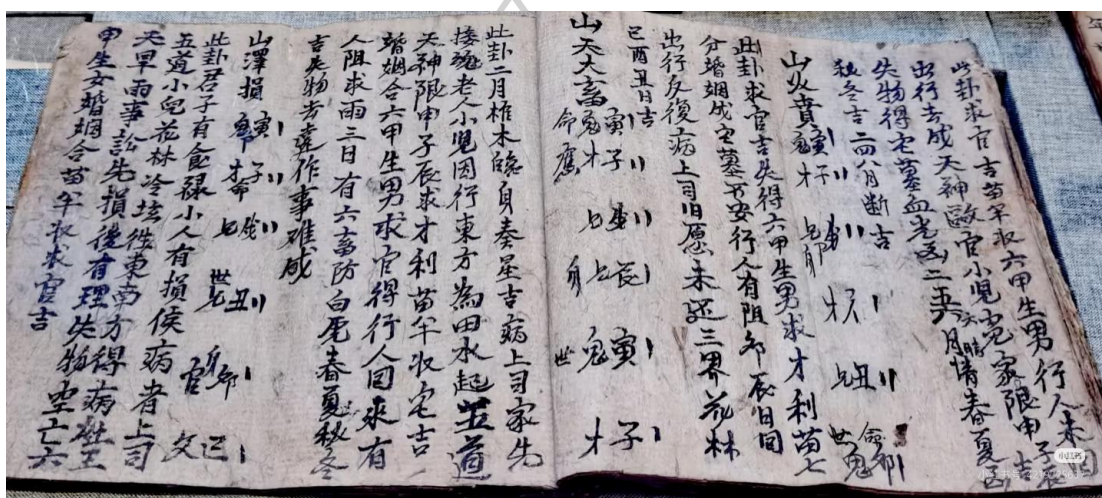


Figure 8 BUYI Textual records

Source : <http://xhslink.com/o/2SrCzdCjILz>

Archaeological findings and anthropological field studies collectively indicate that the ancestral activities of the Buyi people were distinctly imprinted on the cultural map of the Nanpanjiang River basin from the late Neolithic period to the early Bronze Age. Throughout this lengthy historical process, Buyi society was not isolated in a closed state but engaged in frequent and profound interactions with neighboring ethnic groups such as the Han, Miao, and Yao. These cross-cultural exchanges and dialogues enabled the Buyi people to maintain their clan-based social system and belief system centered on nature worship and ancestor veneration while demonstrating remarkable cultural adaptability. Through selective absorption of production techniques, social organizational forms, and artistic expressions from external civilizations, they forged a cultural system that balances uniqueness with inclusiveness.

By the Tang and Song dynasties, as the central dynasties deepened their governance over the southwestern frontier, the majority of the Buyi people gradually formed a relatively stable settlement pattern in the present-day Qiannan and Qiannansouthwest regions. The unique karst topography of this area, with its rugged mountains and winding valleys, provided the Buyi ancestors with a distinctive ecological habitat. They developed a composite subsistence economy centered on terraced rice cultivation, supplemented by forest foraging, home-based sericulture,

and exquisite bamboo weaving techniques. This economic model was not only a testament to their wisdom in adapting to nature but also profoundly shaped the organizational structure and cultural expressions of Buyi society. (Follow the Figure 9)



Figure 9 The memory of the Buyi people
Source : <http://xhslink.com/o/7RtKXayuR1P>

Local gazetteers from the Ming and Qing dynasties, such as 《Qianzhi》, 《GuizhouTongzhi》 and various prefectural and county records, frequently documented the Buyi people's "clustered settlements" and "agricultural-centric practices." These accounts described their villages as the fundamental units of social organization, maintaining considerable internal autonomy under the authority of indigenous chieftains or imperial officials. Within this social framework, kinship-based territorial ties, resource management systems centered on water sources and rice fields, and seasonal rituals and life-cycle ceremonies collectively formed the internal logic and cohesion of Buyi traditional society. Among these, bamboo resources played a far more significant role than ordinary material resources. From the beam-and-column frameworks of stilted houses to the baskets and mats of daily life, and from ritual instruments in ceremonies to the symbolic applications in worship, bamboo was ubiquitous. This profound reliance and utilization elevated "bamboo" beyond its physical attributes, internalizing it as a cultural symbol embodying the Buyi worldview and values. Its hollow, segmented form was imbued with the ideal of openness and integrity, while its root systems, intertwined and evergreen, symbolized the resilience of life and the continuity of the community. (Follow the Figure 10)



Figure 10 Images of the Buyi ethnic group in the past

Source: <http://xhslink.com/o/24dAoJPBpOf>

The traditional cosmology of the Buyi people views nature and humanity as anorganically interconnected and mutually resonant whole. Guided by the philosophical concept of "unity between heaven and humanity," their reverence for natural spirits such as mountain gods, water gods, and tree spirits, alongside their veneration of ancestral forebears, forms the cornerstone of their spiritual world. This is externalized into a series of ritual practices rich in symbolism and meticulously structured, such as the grand ceremonies of "worshiping the village god" and "sweeping the village," as well as singing and embroidery traditions woven into life events like weddings and funerals. Particularly noteworthy are the decorative motifs on Buyi women's attire, including enigmatic spiral patterns, precise geometric borders, intricate fern motifs, and eight-pointed sun symbols. These are far from arbitrary aesthetic embellishments. They constitute a "oral history" passed down through generations, encoding narratives of ethnic origins, mythological tales, nature worship, and profound aspirations for fertility, familial prosperity, and disaster avoidance through a specific visual lexicon. This highly symbolic and semantically profound visual expression system serves as an indispensable source of inspiration and semantic repository for this study, facilitating the extraction of design elements from indigenous knowledge to construct a brand visual identity with deep cultural roots and distinctive recognition.

Focusing on the main field point of this study - Moyang Village in Luodian County, Qiannan Buyi and Miao Autonomous Prefecture, its development and changes over the past few hundred years are a vivid microcosm and local interpretation of the grand historical narrative of the Buyi ethnic group mentioned above. Moyang Village is deeply hidden in typical karst peaks and valleys, and its

relatively isolated geographical location objectively makes it a "historical refrigerator" for preserving traditional Buyi cultural factors. The village still retains a relatively intact group of ancient wooden structures in the form of railings, as well as the drum tower as a center for public discussions and ceremonies. These buildings not only demonstrate the ecological wisdom of the Buyi ancestors through their adaptability to humid and hot climates and avoidance of insects, snakes, and fierce beasts, but their open spatial pattern and centripetal settlement form formed around the Drum Tower are also material manifestations of the Buyi people's emphasis on blood ties and collective consciousness. After generations of reproduction, Moyang Village has evolved into a cultural miniature landscape that embodies the survival wisdom, artistic talent, and spiritual pursuit of the Buyi people. It vividly interprets how this nation achieves dynamic balance and harmonious unity between material survival, artistic expression, and spiritual world through continuous adjustment and creation under specific natural and historical conditions. (Follow the Figure 11)



Figure 11 Precious images of the Buyi ethnic group

Source : <http://xhslink.com/o/52vV95JPfrZ>

Through in-depth sorting and reexamination of the historical context and cultural texture of the Buyi ethnic group and its representative village Moyang Village, the core viewpoint of this study is clarified: the true value and vitality of Buyi culture are not solidified in the "fossil" shaped folk specimens in museum display cabinets, but in its dynamic adaptability and cultural resilience that run through history and face

the future. This resilience is reflected in its ability to continuously integrate, innovate, and apply the survival wisdom derived from specific ecological environments, the aesthetic of craftsmanship internalized in daily work, and the ethical norms that maintain social order into the ever-changing reality of life. This fundamental understanding constitutes the historical starting point and theoretical foundation upon which all subsequent design interventions and brand transformation practices in this study rely.

2.1.2 Buyi nationality

The Buyi nationality is a nation that lives based on the water. Group living is rarely relocated. Protecting their own homes, in the long river of time long growth and development.

The Buyi people are mainly distributed in Qiannan Buyi and Miao Autonomous Prefecture and Qianxinan Buyi and Miao Autonomous Prefecture in Guizhou Province. An important ethnic group in southwest China has a rich historical and cultural heritage and unique ethnic characteristics. Mainly concentrated in Luodian, Xingyi, Huaxi, Anshun, Huishui and other places. The origin of the Buyi people can be traced back to the ancient "Baiyue" people, and their history is closely related to many ancient Chinese dynasties.

The Buyi community is mainly mountainous and hilly terrain, complex and changeable. Landform types include low mountains, hills, deep canyons, etc. The good mountains and rivers make the Buyi people simple and hospitable. However, due to the crisscross geographical environment also brings inconvenience to the land transportation of the Buyi people, and even the closed news and modernization make the Buyi people retain their own folk culture and tradition.

The climate of Buyi residential area is subtropical monsoon climate, with long hot and wet summer and short and mild winter. The annual average air temperature is 15-18°C, and the precipitation is abundant. Important rivers include Wujiang River, Shiqian River, deep terrain, rich hydropower resources. River twists and turns, the water conservancy conditions are better. So for the tourism resources are also relatively rich, there is a very good advantage of resources. Fertile soil and wet water, suitable for the development of agriculture and animal husbandry. More common in planting vegetables and fruits and other cash crops. The native vegetation is mainly the subtropical evergreen broad-leaved forest. Another bamboo forest, thatch grass and other vegetation types. Rich forest resources and mineral resources, such as coal and iron ore mines, provide support for local economic development.

In addition, because these rich resources are located in the place where the Buyi people live (Follow the Figure 12), the Buyi area has rich gifts from nature. Such living environment and ecological way create the diversity of folk culture of Buyi.



Figure 12 BU YI folk culture
Source : <http://mp.weixin.qq.com/s/>

The long river of history, the Buyi people have formed a unique cultural and social structure. The Buyi society traditionally takes the village as the unit, forming a unique village culture and community life style. In these villages, the traditional ethnic relations and customs are strictly observed, forming the unique social order and cultural tradition of the Buyi people.

The terms of culture, the Buyi nationality is famous for its rich folk art. The traditional costumes of Buyi nationality have bright colors and unique patterns, reflecting its profound cultural connotation and aesthetic values. Handcrafts such as Buyi embroidery, Buyi batik and Buyi weaving are not only an important part of their culture, but also the embodiment of their exquisite craftsmanship and creativity. In addition, the song and dance performances of the Buyi people, especially the famous "Buyi Great Song", enjoy a high reputation at home and abroad with their soulful melody and rich historical and cultural connotations.

Buyi language has a variety of dialects, at the same time, Buyi literature is also extremely rich, including ancient myths and legends, folk tales, and proverbs, and ballads, etc. These literary works not only inherit the history and culture of the nation, but also reflect the way of life and philosophical thoughts of the Buyi people.

Religious belief also plays an important role in the Buyi culture. The Buyi people traditionally believe in polytheism, with nature worship and ancestor worship playing an important role in their lives. Natural gods such as the mountain god, the water god and the land god occupy a prominent position in the belief system of the Buyi nationality, and various sacrificial activities are an important part of their lives.

Social structure and traditional customs

The social structure of the Buyi people is traditionally a form of clan organization based on blood and geography. In the Buyi society, the family is the basic social unit, while several families form the clans, and the clans are interrelated through marriage, geographical location and other factors. In some areas, clans also formed larger social organizations similar to clans, which play important roles in community decision-making, land management, and religious activities.

The traditional customs of the Buyi people are diverse and unique, covering the lifestyle, festivals, weddings, funerals and other aspects. (Follow the Table 1)

Table 1 Traditional custom for instance

	Tradition al custom	For instance	Picture
1	Festival celebration	Eat New Festival, New Year	
2	Marriage and funeral	Blind date, engagement and betrothal gifts; mourning and funeral;	
3	Religion and faith activities	offer sacrifices to gods or ancestors	
4	cooking culture	Local food ingredients, mainly food, supplemented by meat, vegetables	

	Tradition al custom	For instance	Picture
5	handicraft art	Knitting, embroidery, and batik	

(1) Festival celebration: Buyi people have rich traditional festivals, such as "Eating New Festival", "Miao Year" and so on. These festivals are often accompanied by rich folk art performances, songs and dances, and cuisine. In particular, the "Eating New Festival" ((Follow the Figure 13)) is an important festival to celebrate the harvest of crops, reflecting the awe and gratitude of the Buyi people to nature and farming.



Figure 13 Traditional custom Folk culture festival

Source : <http://mp.weixin.qq.com/s/>

(2) Marriage and funeral: The wedding customs of the Buyi people include a variety of complex rituals, such as blind date before marriage, engagement, betrothal gifts, etc. These customs reflect the respect and attention of the Buyi people to marriage. Funeral ceremonies are also important, usually including mourning, funeral and other links, reflecting the respect and memory of the ancestors.

(3) Religious and belief activities: Although the religious beliefs of the Buyi people are mainly polytheism and nature worship, they are also influenced by other religions such as Taoism and Buddhism. Sacrifice is an important part of the Buyi culture. Sacrifice activities (Figure 14) are not only a respect for the gods, but also an important way of unity and cultural inheritance within the ethnic group.



Figure 14 Folk culture festival "March 3

Source : <http://mp.weixin.qq.com/s/>

(4) Food culture: The food culture of the Buyi people has distinctive characteristics, mainly with food crops, supplemented by a variety of meat and vegetables. They excel at using local ingredients to create unique flavors. Especially in important festivals or ceremonies, the traditional dishes and eating habits of the Buyi nationality are an important part of cultural inheritance.

(5) Handicraft: The traditional handicrafts of the Buyi people, such as weaving, embroidery, batik, etc., are not only the display of practical art, but also an important way of cultural inheritance. These handicrafts are often used in important social events and rituals, becoming symbols of ethnic identity and cultural pride. As shown in the figure15 below:



Figure 15 Folk culture festival
Source : <http://mp.weixin.qq.com/s/>

There in current globalization, despite various challenges, the Buyi society is still trying to maintain and inherit its unique cultural characteristics and traditional customs. At the same time, with the increase of cultural exchanges and social changes, the traditional customs of the Buyi people are gradually integrated into more modern elements, showing a dynamic cultural development trend. But it is also a double-edged sword, with the younger generation increasingly ignoring their inheritance.

To sum up, the social structure and traditional customs of the Buyi people are important symbols of their cultural identity, which profoundly affect the daily life and social practice of the Buyi people. These customs not only show the rich cultural heritage of the Buyi nationality, but also are a precious embodiment of the national cultural diversity. With the development of The Times, the protection and inheritance of these unique social structures and traditional customs is of great significance for promoting the sustainable development of national culture and enhancing the cultural confidence of the nation.

2.1.3 Folk culture

Folk culture refers to the traditional customs, life style, artistic expression, belief system and social practice formed in the long-term development process of a specific society or cultural group. It is an important part of national cultural identity and historical inheritance, which reflects the values, beliefs and life philosophy of a nation or community, and has the characteristics of tradition, regional, group, diversity and practicality. At the same time, it is also an important part of cultural diversity and the intangible cultural heritage of human beings, and is of great value for promoting the inheritance and development of culture and strengthening cultural exchange and understanding. In the context of globalization and modernization,

protecting and inheriting folk culture (Follow the Figure 16) is of great significance for maintaining cultural diversity and promoting the sustainable development of culture.



Figure 16 Folk culture festival “March 3”
Source : <http://mp.weixin.qq.com/s/rongmeiti>

2.1.3.1 Folk culture of the Buyi nationality

Ethnic minorities have their own traditional customs, which have been deposited in the long river of accumulated years. It gives birth to stories from the past and spreads the interest and value of national life.

Buyi people are no exception. The historical changes of their own nation have brought a lot of meaningful folk culture. From January to December, major festivals will echo the folk activities. Attract others, drive certain economic benefits and communication influence.

(1) Traditional festival

For example, the "festival" is the biggest festival of the year, mainly to worship the ancestors and the land god. Before the Spring Festival, families will prepare rich food and New Year goods, such as killing pigs or buying meat smoked bacon, sausage, blood tofu, glutinous rice cake, wine and so on. On New Year's Eve, every family will worship their ancestors, and then the whole family will get together to eat dinner. When the New Year comes, there are customs such as "opening the door of wealth". On the morning of the first day, the girls will pick the first water, the first pick is considered to be "everything in the New Year". During the Spring Festival, various places will also organize various recreational activities, such as beating bronze drums, playing Buyi opera, playing lion, playing dragon lantern, dancing opera, singing lantern opera and so on as shown in the figure17.



Figure 17 Buyi folk culture“ turban culture”

Source : <http://mp.weixin.qq.com/s/>

"March 3 rd" is also known as the song festival, which is one of the most important traditional festivals of the Buyi nationality. This festival will eat five-color glutinous rice.

We will get together in this festival and meet friends in folk songs. It is also a good time for young men and women to communicate with each other.

The Chabai Festival is a unique sacrificial festival of the Buyi people, which is mainly to worship the ancestors and the gods of the land, and to thank and shelter for good weather.

NiuKing Festival is a traditional festival in some Buyi areas.

"June 6" is the daughter of the Buyi ethnic group festival, this day young women will dress up to travel, dance, sing, exchange handicrafts and so on.

"July and a half" is a festival of sacrifice, at this time, we will miss our ancestors and make a special food "lotus leaf cake". (Follow the Table 2)

Table 2 BuYi Folk Culture for time line one year

Time	Folk Culture	Characteristic	Implied meaning
January	Spring ploughing	Farming culture	Spring is in the air
February	The Spring Festival holidays	National festival	New Year atmosphere
March	March 3rd	Large folk festival	Commemorate ancestors
April	Eighth of the Fourth Month Festival of the Miaos	Now singing	Sisters festival
May	Check the white section	Now singing	Song and dance festival
June	The cattle king festival	Festival	Day of sacrifice
July	June 6th	Folk festival	Offer sacrifices to gods or ancestors
August	Mid-July Days	Commemorate ancestors	Offer sacrifices to gods or ancestors

The Spring ploughing Festival is a prayer for a bumper harvest in the New Year.

Table 3 Intangible Cultural Heritage for Buyi

	Intangible cultural heritage	Attribute
1	Bandhnu	Falk arts and crafts
2	Made of soil cloth	Falk arts and crafts
3	Yang play	Dance
4	Embroid	Technology
5	Eight sound play sing	Music
6	Buy play	Dance
7	Buyi bronze drum	Music
8	Bouyei plays music	Music
9	Cut XiaoGuan	Skill
10	Tooth boat pottery	Skill
11	Buyi Medicine (Bonder)	Healing drugs
12	Ancient paper making	Technology

These festivals reflect the Buyi agricultural culture, ancestor worship, social interaction, and national belief, and their reverence for nature. With the rapid development of The Times and the alternation and integration of tradition and modernity, many festivals have increased and dispersed in their form and content, but they are still an indispensable part of the culture.

(2) Artistic form

The Buyi people have their own music and body language to express their yearning for nature and life, and the most famous "Big Brother Buyi", a multi-voice chorus form. "Eight-tone sitting singing" (As shown as Figure 18) is also a very famous form and retains a relatively complete integration of modern and traditional.



Figure 18 "Eight-tone sitting singing"

Source: <https://mp.weixin.qq.com/s/>

The traditional handicrafts of the Buyi nationality are very rich, especially in weaving, embroidery and batik, such as Huishui Maple fragrance dyeing and Baipa in Zhenfeng area. Are all important carriers of cultural inheritance. Weaving is a traditional Buyi women who hand weaving and looms for their dowry and children's dowry at a certain age. Nowadays, the more traditional and typical ones are "earth cloth", "embroidered shoes", "dragon and phoenix quilt".

(3) Traditional faith

The Buyi people are mainly in nature worship and ancestor worship. Worship nature, such as mountain god, water god, etc., because the Buyi people live on the mountain and water, especially in awe of nature and dependence. The worship of the ancestors is reflected in the various sacrificial activities to express the respect and commemoration of the ancestors. Totem worship: "tiger totem", in the Buyi language, "Buyi" represents the tiger. The tiger has a sacred and inviolable status in the Buyi nationality, and is regarded as the guardian spirit of the ethnic group. "Snake totem" snake is also one of the important totem in the Buyi people. Legend has it that the Buyi nationality originated from snakes, and many Buyi surnames are related to snakes. "Chicken totem" chicken represents the auspicious and harvest in the Buyi people, is the totem of the family. Wooden chicken feather totem is common in Buyi dwellings. "Cow totem" cow symbolizes labor and prosperity, in the lunar calendar of the Buyi people. Deer is regarded as a sacred and robust animal, and is an important

part of the totem of the Buyi tribe. "Fish totem" fish represents the fruit, is also one of the common ground branch graphics in the process design of Buyi.

(4) Folklore and oral literature

The Buyi people have rich oral literary traditions, including ancient myths, legends, folk tales, proverbs and ballads (As shown as Figure 19) . He is the transmission of ethnic wisdom and experience in the long river of history. In some areas, Buyi people also shoot video commentary to provide the spread. Many of the stories are the common sense of life and the experience and wisdom of the ancestors.

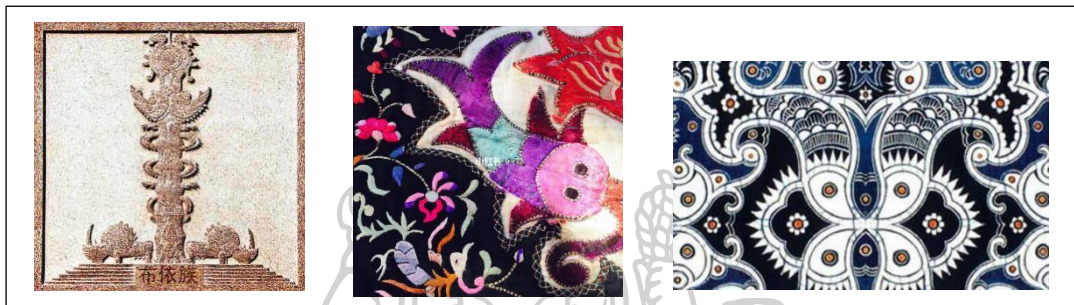


Figure 19 BUYI "Fish totem"

Source : <https://img1.chinanews.com/it/u=65599942>

(5) Marches, funerals and other ceremonies

The wedding customs of the Buyi people are complex and unique. They are a series of rituals and cultural inheritance from marriage proposal, engagement and marriage, reflecting the respect and attention of the Buyi people to marriage. Every link and etiquette are interlinked, and the dowry and ceremony are connected with the traditional culture and handicraft (Follow the Figure 20) of the Buyi people.



Figure 20 BUYI "NUO XI"

Source: <https://mp.weixin.qq.com/s/>

Funeral rites are equally important, expressing respect for life and understanding of death from all aspects of birth, aging, illness and death. There are traditional funeral ceremonies and the "master" of the Buyi people, who will work for the dead, such as the intangible cultural heritage "Yang Opera", "Nuo Opera" and other folk cultures.

(6) Cooking culture

The food culture of Buyi people is rich and colorful, with rice and corn as the staple food, according to the geographical environment and crops of Buyi people in different regions. It usually makes glutinous rice food and fish in sour soup from traditional local ingredients, which is not only a part of the daily diet, but also one of the main festivals and special occasions.

2.1.3.2 Evolution of folk culture in modern society

Folk culture is not only a historical review, it still plays an active role in the contemporary society. Through festival activities (As the Figure 21) , art performances, traditional handicrafts and other forms, folk culture continues to affect People's Daily life, but also attracts researchers and tourists, and become an important cultural resource and tourism attraction. With the development of society, folk culture itself is also constantly evolving and adapting, showing a dynamic development process.



Figure 21 BU YI people's Daily life

Source: <https://mp.weixin.qq.com/s/>

The development of globalization and the advent of the era of big data, the preservation and development of folk culture have also changed. For example, traditional festivals and folk culture are easier to be widely spread and understood through the network platform. In 2023, the "village BA" in southeast Guizhou is to make more people know the Miao and diverse ethnic groups through media to attract tourists, and spontaneous rural revitalization from the bottom up to build a beautiful hometown. If the interpretation and exploration of folk culture are insufficient, and the emphasis is on the implantation of more modern elements to develop tourism, it is easy to weaken the local cultural characteristics in the cultural tourism space and weaken the actual function of rural cultural revitalization. (Zhao, 2018) Traditional folk culture has also gradually evolved in the urban environment. It is given new form

and content to adapt to the needs of the present, better retain the history and the present. With the connection between urban and rural areas, the research scope of folklore has shifted from "rural China" to "urban and rural China", which is no longer a single environmental development. With the awakening of local people, folk culture has more and more sense of memory. To develop to inherit to remember the folk memory from history, we should learn to integrate, learn through the way suitable for their own development. For example, the combination of rural tourism and folk culture is more suitable for the self-development of ethnic minority areas and take a development path of regional brand image. Both spreads folk culture and also develops certain economy.

As a cultural habit and civilization consciousness inherited by a nation from generation to generation, folk culture "is a cultural matter that is produced and inherited from the people and inherited from generation to generation" (Cai, 2012) is a series of cultural phenomena formed in the process of daily production and life of the public, which integrates material folk, spiritual folk, social folk and other content elements.

2.1.4 Rural tourism

A regional branding refers to the brand associated with a specific geographical region. It not only represents the products and services of the region, but also reflects the culture, history, values and image of the region. In the context of rural tourism, regional brands are crucial to attracting tourists, promoting economic development and protecting cultural heritage.

2.1.4.1 Construction and development of regional branding

The image of regional brands is usually based on the unique attributes of the region, such as natural landscape, historical sites, cultural characteristics, the lifestyles of local people, etc. Together, these elements form the core of the brand, reflecting the uniqueness and attraction of the region. Successful regional brands can effectively combine local cultural and historical elements, so that the brand is not only a commercial identity, but also a carrier of cultural inheritance. In the process of building regional brands, the participation of local communities is very important. The participation of the community members helps to ensure that the brand truly reflects the local culture and values. Over time and external circumstances, regional brands need to evolve and innovate to keep them attractive and competitive.

In the current research process, it is found that most of regional brands have similar development and lack of connotation and significance. How to get out of a suitable route needs to list and integrate regional culture, folk culture and rural culture, and local people participate in the development. Leaving the local people to talk about development is against the path of exploration, and any development cannot be separated from the local people. Because only the local people are the witnesses of history and the synergy of development. (As shown as Table 4)

Table 4 Keywords with the strongest Citation burst 2

N0.	keyword	Word Frequen cy (times)	N0.	keyword	Intermedi ary Keywords
1	Tourism	64	1	Cultural Landscape	0.24
2	Rural tourism	62	2	Tourism	0.17
3	Landscape	52	3	Rural tourism	0.16
4	Managerment	41	4	Conservation	0.14
5	Conservation	40	5	Landscape	0.12
6	Cultural heritage	40	6	Rural Landscape	0.12
7	Cultural Landscape	39	7	Cultural heritage	0.11
8	Rural development	27	8	Biodiversity	0.09
9	Rural Landscape	25	9	Ecotourism	0.08
10	Sistainable development	25	10	Rural development	0.07
11	Area	23	11	Managerment	0.06
12	Biodiversity	21	12	Ecosystem service	0.06
13	Ecosystem service	21	13	Community	0.06
14	Community	20	14	Area	0.05
15	Cultural tourism	16	15	Agriculture	0.05

China has a vast area, vast territory and abundant resources, and rich resources. Each region has different geographical locations, and different differences in cultural conditions and natural factors. Therefore, the path of exploration must be tailored to local conditions, tailored for it, after investigation, in-depth, research and practice. Most of the minority areas have their own characteristic historical culture, regional environment and ethnic culture, which determines the need to build the differentiation exploration of tourism brand image based on the basis of folk culture. From the perspective of brand, only by constantly highlighting the differentiation of brand image of folk culture tourism can we promote the promotion and spread of eye-catching ethnic areas.

2.1.4.2 Relationship between regional culture and branding

Regional culture refers to the sum total of the cultural achievements with unique regional characteristics, including humanities and customs, which are formed in a specific geographical space and accumulated through long-term historical development. Regional culture, first of all, is "within a specific geographical space", which generally refers to the geographical space divided by the state for administrative management. Secondly, the cultures formed by specific geographical space, such as folk customs, language system and humanistic feelings, are often cultivated by certain geographical characteristics. As the scholar Liang Qichao pointed out in the Geographic Distribution of Modern academic style, "The characteristics of climate and mountains affect the nature of the residents; the

accumulation of natural generations has evolved into inheritance. This characteristic affects external traffic and all material life; material life also directly and indirectly affects habits and thoughts. Therefore, in the same country, at the same time, and the degree of culture is suspended, or its degree is not very far away, its quality and class are not confused, then the limits of the environment.” (Sun & Liang 2022)

Regional brands enhance people's cultural identity of the region by spreading the cultural characteristics of a specific region. It contributes to the preservation and dissemination of local traditional culture and art, enabling its widespread dissemination through tourism and related activities. The success of effective regional brands often lies in transforming cultural resources into commercial value while maintaining cultural authenticity and dignity. Therefore, in the process of research, we will find that the combination of folk culture and regional brands is a suitable path for the development of minority areas. Through effective design intervention and community participation, they can have their own brand, and promotion and communication can not only develop tourism and economy, but also spread folk culture.

Through the regional brands, the traditional culture and historical heritage can be "activated", that is, they are endowed with new meaning and value, so as to continue to play a role in the contemporary society. When facing the challenge of globalization, regional brands need to find a balance that can both maintain local characteristics and attract international tourists. When promoting regional brands, sustainability needs to be addressed, including environmental protection, social responsibility, and economic viability. Standing out among many regional brands requires a clear differentiation strategy, which may involve a unique brand story, innovative experience design, and other aspects. (As the shown as Figure 22)



Figure 22 Local Historical Activated with Branding

2.1.4.3 The relationship between regional culture and folk culture

Regional culture and folk culture are mutually influential and complementary concepts. Because folk culture is often an important part of regional culture. It emphasizes the importance of respecting the wishes and cultural characteristics of local villagers, and explores how to inherit and develop folk culture through education, media and cultural activities.(Tan, 2020) In the field of international research, many scholars have discussed how to protect and spread folk culture in the context of globalization. These studies usually focus on the global dissemination of culture and the application of folk culture in tourism, and the communication and integration with different cultures.

2.1.4.4 The development course of rural tourism

The concept of rural tourism can be traced back to the agricultural society period, when people sought the tranquility and natural beauty of rural areas in order to escape the noise and pollution of the city. With increasing industrialization and urbanization, people began to seek opportunities to contact with nature to balance the pressure of urban life. This promotes interest in rural areas, especially those with unique cultural and natural landscapes. The original rural tourism activities mainly focused on leisure, entertainment and exploring nature. Over time, these activities gradually developed into more structured and commercial forms.

development history

The development of transportation and communication technology, rural tourism began to attract a wider range of people in the mid-20th century. During this period, rural tourism focused more on outdoor activities such as hiking, cycling, and camping. Since the end of the 20th century, rural tourism has experienced a trend of diversification and specialization. People seek not only leisure and relaxation but also an interest in local culture, history and cuisine. In the early 21st century, with increasing attention on environmental protection and social responsibility, sustainable tourism became an important issue. Rural tourism began to focus more on the tourism practice of ecological friendliness and responsibility to the local communities, emphasizing the harmonious coexistence of tourism activities and the local environment and culture. With the change of society and the development of globalization, tourists pay more and more attention to the deep experience and understanding of the local culture, traditions and lifestyles. This trend encourages rural tourism to provide more personalized and immersive experiences, such as participating in local festivals, experiencing traditional crafts and agricultural activities (Figure 23) . Because of this development, ethnic minority areas also have the opportunity, which can not only develop and promote inheritance culture, but also promote the recovery of local economy and tourism. But how to walk out of a suitable development route, need to constantly explore and integrate. (As the shown as Figure 23)



Figure 23 BUYI Handmade Weaving

Source: <https://mp.weixin.qq.com/s/>

After the global epidemic, rural tourism may become a more popular choice because of its open space and fewer crowds. This may further drive tourism development in rural areas, while creating new challenges to local environmental and cultural sustainability. Modern technologies, such as virtual reality and augmented reality, may be used to enhance the rural tourism experience, allowing visitors to experience a certain degree of immersion even when far away from their destination. Rural tourism pays more attention to the cooperation and participation with local communities, promotes the economic interests of local residents, and protects and inherits local culture and traditions.

2.1.4.5 Influence on the local economy and culture

Rural tourism provides a new growth point for the local economy. It not only increases tourism-related revenue, but also promotes the development of other industries, such as accommodation, catering, transportation and retail. Drive the enthusiasm of local residents, but also for the younger generation of locals to find a way to stay in their hometown. Rural tourism offers a variety of employment opportunities, including direct tourism service jobs and indirect related positions, such as local product manufacturing and sales.

Rural tourism encourages the development of local specialty products and services, such as traditional handicrafts, agricultural products and local cuisine, thus increasing the market coverage and sales revenue of these products. Tourism activities can transfer income from urban to rural areas, helping to reduce the economic disparities between regions. In particular, the villages and towns with characteristics can give priority to the integration of resource development to drive the surrounding economy.

Rural tourism has promoted the protection and inheritance of the local cultural heritage. With the extension of rural characteristic culture to tourism, the cultural boundary between folk ecological space and tourism exhibition space is becoming more and more blurred, and people often pay insufficient attention to "the separation of cultural heritage and business to a certain extent". (Zhang, 2019) Visitors' interest in traditional culture and lifestyle can inspire local communities to maintain and display their cultural characteristics. This also brings opportunities for the further promotion and inheritance of folk culture. The essence of attracting

tourists and migrants is how to promote the regional tourism brand, so that people can come from all directions to promote the local economy and development. Rural tourism provides a platform for cultural exchange, allowing tourists the opportunity to directly experience and understand the local culture, and enhancing the understanding and respect between different cultures. This communication is not just one-way, the local community also gained a deeper understanding of the outside world through interaction with visitors. (As the shown as Table 5)

Table 5 Keywords with the Strongest Citation Bursts¹

Keyword	Sudden rate	Start the year	End of the year
Destination personality	5.66	2013	2017
Destination brand	5.65	2013	2016
website	8.69	2014	2018
piecewise	7.02	2014	2018
like	7.04	2014	2018
visitor experience	5.65	2018	2019
olympic games	5.28	2019	2020
Emotional experience	5.28	2019	2020
Food tourism	5.28	2019	2020
adjunct	7.3	2020	2022
Intermediary role	6.03	2020	2022
Visitor participation	5.68	2020	2022
control response	5.63	2020	2022
environment	5.32	2020	2022

From the figure 24 the economic benefits and cultural effects of rural tourism are interactive. Economic growth can provide financial support for cultural protection, and the rich cultural resources are an important factor in attracting tourists. Its sustainability is an important issue. While pursuing economic benefits, environmental protection, cultural inheritance and social responsibility should be considered to ensure the long-term sustainability of tourism activities.

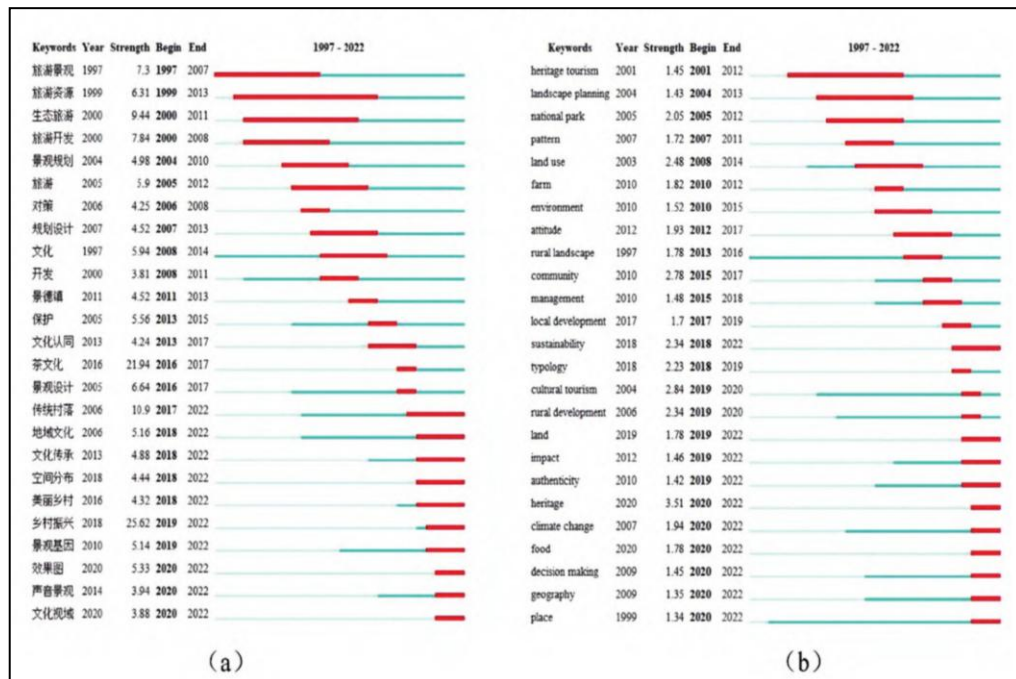


Figure 24 Regional Branding and Personalization (2013-2022)

The active participation of local communities is the key to the success of rural tourism. Community members should be part of the planning and decision-making process to ensure that tourism activities serve the local interests and needs. Only by paying full attention to the development context of rural culture, the original state of folk customs, the psychological changes of the people and the connection and interaction between culture and other cultures, can we effectively promote the coordinated development of local folk customs inheritance and rural tourism revitalization. In the face of the cultural impact of different countries and nations in the world, the Chinese nation needs to gather more ethnic public cultural elements to consolidate its own cultural fortress. At this time, rural folk custom, as the characteristic culture of rural public nature, constitutes the intermediate link of personal cultural belief and national cultural identity. (Xu et al., 2020)

2.1.5 Cultural heritage

With the continuous development of protection work in China, protection systems at the national, provincial, municipal, county, and township levels have been established.

There are 1372 national representative projects and 3145 sub projects. These can be found on the Chinese Intangible Cultural Heritage website and are updated every year. Intangible cultural heritage is no longer just a regional honor, but an important way to cultivate national pride and a sense of belonging. In various regions, it is necessary to declare and count every year, and in rural areas, intangible cultural heritage and cultural heritage can better promote tourism, boost the economy, and even inherit culture.

The cultural heritage left by this evolutionary process is not only as a record of human progress, it has academic research value, but also provides aesthetic enjoyment

and aesthetic value when reexamined (Gillman, 2010). In the past, this field has not been widely recognized and valued, but rather as people's quality of life continues to improve, their pursuit of spiritual happiness increases, and more people tend to focus on the benefits that culture brings to us. Their pursuit of spiritual happiness has increased, and more people tend to focus on the benefits that culture brings to us. In addition, the international environment attaches great importance to cultural heritage.

Tangible cultural heritage refers to historical, artistic, and scientific values, including ancient sites, tombs, ancient buildings, grotto temples, stone carvings, murals, and important modern and contemporary historical sites. Even distribution, or integration with the environmental landscape. Intangible cultural heritage refers to various forms of traditional cultural expressions that exist in intangible form, closely related to people's lives, and have been passed down from generation to generation. It includes oral traditions, traditional performing arts, activities and rituals related to folk and nature, traditional knowledge and practical universe, traditional craft skills.

Summary

Rural tourism needs to rely on the construction and design of brands, and take a model of intervention through design. Explore a road more suitable for their own development needs. In the face of the specific analysis of the specific problems of different national cultures, art intervention is a breakthrough of rural tourism, and how to achieve the maverick is also a problem that needs to be solved in the research. The countryside is the source of culture, and the hope and sustenance of the villagers. In the research, we should deeply participate in local activities to get more understanding and get data, and what is the fundamental and need of the development of rural tourism.

The influence of regional culture on tourism is also crucial. The researchers discussed the potential of cultural tourism, the way that regional culture is presented in the tourism mode, and how to deal with the positive or negative influence of brand, regional culture and folk culture. Not only to find a way to explore should consider the problems and difficulties, so as to be suitable for development, but also to provide a valuable perspective for understanding and analyzing the status and operations under the regional culture.

Ethnic culture origin is closely related to history, with the years to now, it needs wanton development of folk culture inheritance and promotion, more need to act on a bottom-up approach, it comes from the locals, development also needs the participation of the local people, let local memory and common tourism development, out of a way, through the study classified folk characteristics, characteristics, and minority elements extraction, etc., and applicable to the next practice link. (As the shown as Figure 25)

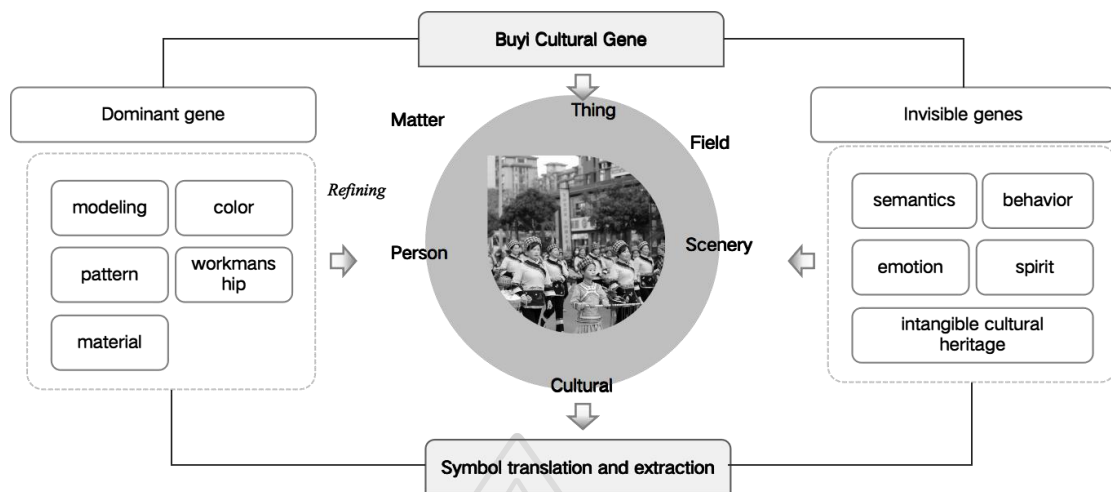


Figure 25 BUYI Cultural Gene (Tangible and Intangible)

2.2 Design theory

2.2.1 Service design theory

Service design is a multi-dimensional field, involving aspects from customer demand identification to service product design, site selection and service ability. The development of regional cultural brand image in ethnic areas should be based on the theory of service design. Positioning based on the market and tourists demand analysis, maximize service. It involves sorting out many elements and tools of service experience, helping to balance the balance between Buyi folk culture and regional brand image, and looking for a breakthrough in design, and intervening through design language. In terms of rural tourism brands, service design focuses more on promoting the transformation of service content, building a systematic service structure, and providing more diversified design schemes. This includes the system integration from products to services, deepening the brand construction of intelligent rural tourism, so as to improve the convenience of service, the attraction of folk culture, and to improve the design of grasping the main pain points of users. This is helpful to promote the upgrading and transformation of traditional rural tourism, realize the sustainable development of rural tourism and spread the value of rural culture. (Zhang & Lou , 2019)

The application of the ideas and methods of service design in rural tourism not only improves the quality of rural tourism service experience, but also strengthens the attraction of rural tourism brands through innovative strategies, so as to effectively spread rural culture and support the sustainable development of rural areas. Centering on the experience of tourists and migrant population, we analyze and design each link of tourism service, to ensure that from the perspective of customers, to provide services to meet their needs and expectations. Analyze and optimize the tourism service process in detail to ensure the efficiency and quality of the service, while maintaining the authenticity and attraction of the Buyi culture. Encourage and promote the participation of visitors, local community members, and other stakeholders to jointly create attractive and culturally valuable travel experiences. Enhance the appeal of the Buyi culture through innovative service design, such as

digital solutions and personalized experiences. And an innovative display of the buyi cultural content. This method not only enhances the sense of participation and experience of tourists, but also helps to spread and preserve the unique cultural heritage of the Buyi people. By collecting and analyzing the feedback of tourists in the area, the service design is continuously improved to ensure the effective integration of tourism experience with Buyi culture, while improving the satisfaction and loyalty of tourists.

By applying the principles and strategies of these service design theories, the attraction and influence of Buyi culture in regional tourism brands can be effectively enhanced, while ensuring that the authenticity and sustainability of culture are protected. Make folk culture better integrated in rural tourism, through the introduction of design concept and practice, to explore a regional brand image route and design.

2.2.2 Participatory design

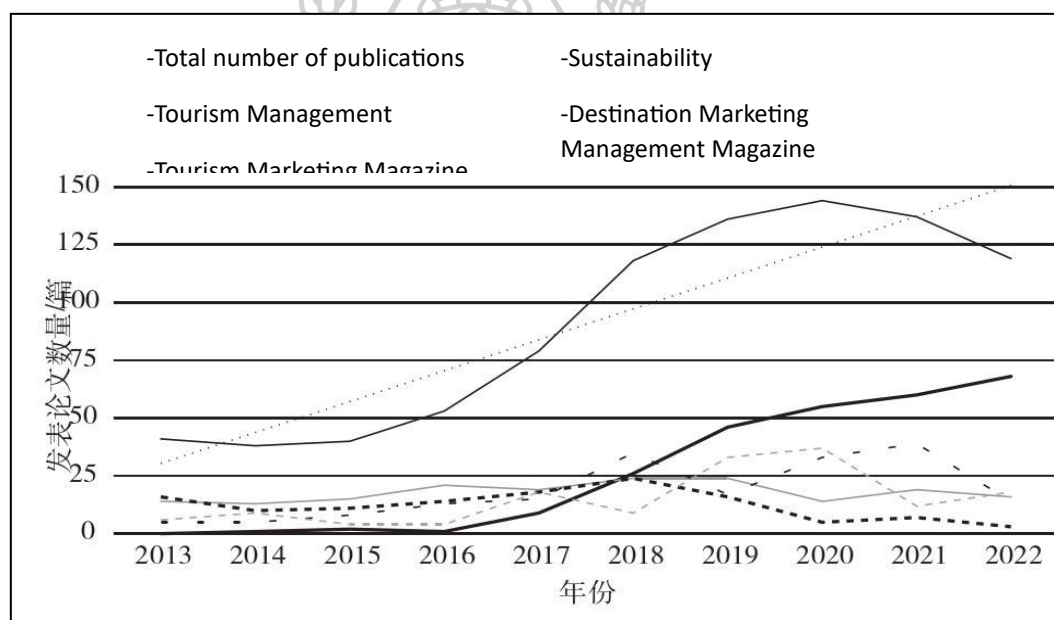


Figure 26 About Number of published papers1 (2013-2022)

The comprehensive research on community tourism in China began in the late 1990s, and the relevant research has experienced a process from missing to prominent. (Sun, 2009) scholars mainly around the type of community participation, content, influencing factors, mode, benefit distribution, increase the issues such as discussion, and gradually study the unique economic and social system, and the community participation in China tourism poverty alleviation and rural revitalization under the background of positive thinking, reflects the community participation in "localization" characteristics, thus promote the community participation in the evolution of tourism theory and empirical research.(AS shown as figure 26)

In 1998, Tang Shuntie first introduced the community participation into the tourism circle of China. In the following 20 years, scholars have broadened the

research scope and answered the practical questions about the development of community and tourism, as far as China is concerned. Through CNKI (cnki), 1743 articles were obtained, with the themes of "community participation", "tourism", "regional tourism", "folk culture" and "brand image" as the themes. Summarize two characteristics: 1) community participation is the focus of tourism exploration and folk culture; 2) community participation in tourism research is closely related to China's social system and policies, such as "targeted poverty alleviation" in 2013, "poverty alleviation", "tourism poverty alleviation" in 2016, "rural revitalization" in 2017, and then to the current beautiful rural construction, making tourism research and local culture and folk culture become hot topics. Regarding the classification of community participation in tourism, Chinese scholars basically follow the ideas of relevant foreign theoretical research,

That is, it is divided according to the degree of participation. Hu Zhiyi divides into four stages of community participation in terms of scale: individual participation, organizational participation, mass participation and full participation. It is divided into three levels from the degree of attribute: primary participation, active participation and mature participation, and immediately pointed out that most of the communities in China are in the primary participation level ②. However, with the deepening of research, Cao Xingping found that some communities in China have gradually shifted to a mature participation level. For example, in the cultural mapping tourism project of Congjiang County, Guizhou province, residents record culture by drawing unique cultural resources map and have a strong sense of sustainable tourism development, which belongs to a mature participation level. (Cao, 2012) Tong Min proposed direct participation and indirect participation from the way of participation, Sun Jiuxia (2017) further added supplementary participation, that is, villagers provide basic material guarantee for tourism activities and residents' daily life through farmland farming and vegetable planting.

In the study of rural tourism, especially community participation in ethnic tourism villages, scholars keenly found that ethnic traditional customs, cultural belonging and other ethnic cultural factors also have an impact on community participation. (Zhang, 2005) However, there are still many deficiencies and deficiencies. For example, cultural penetration is regarded as the "result" of participation, while the combination of folk culture as the "cause" of participation in tourism in the long history of the community. In short, whether it is community empowerment or community leadership, it is to expand the connotation of community participation, so as to improve the level of community organization and control ability, and awaken the leading consciousness and action of community participation. Community participation in tourism research in tourism poverty alleviation and rural revitalization has become a field of rich discourse of Chinese scholars at the present stage. As early as the 1990s, the International Development Agency put forward the concept of "tourism for the Poor" (PPT), and tourism poverty alleviation attracted the attention of the tourism sector and the theoretical community (Liu, 2010). However, in some areas to "replace" the participation of local people, and the phenomenon of "tourism poverty alleviation, more help the poor" appeared (D, L.2020). Therefore, scholars emphasize for the first time the importance of

community participation in the study of tourism poverty alleviation in China (Q, YM.2004) .

Through quantitative analysis, the reason for the lack of endogenous impetus of tourism poverty alleviation is verified lies in the community residents' perception of tourism economic benefits, weak knowledge of cultural identity and significant differences in participation behaviors (C, W.2020) .Face to face with rural tourism community residents to participate in lack, traditional culture deconstruction, rural governance disorder, through the Guizhou minority village card village, found that the community participation in tourism promotes the development of advantage industry, enhance the residents community identity and rural virtue level, promote the protection of intangible heritage, inheritance and innovation, emphasizing the development of rural tourism new endogenous realistic significance (X, H.2022) .It can be seen that with the development of The Times, the realization of the goal of tourism poverty alleviation or rural revitalization all need to rely on the endogenous leading force of community participation. (As the figure 27)

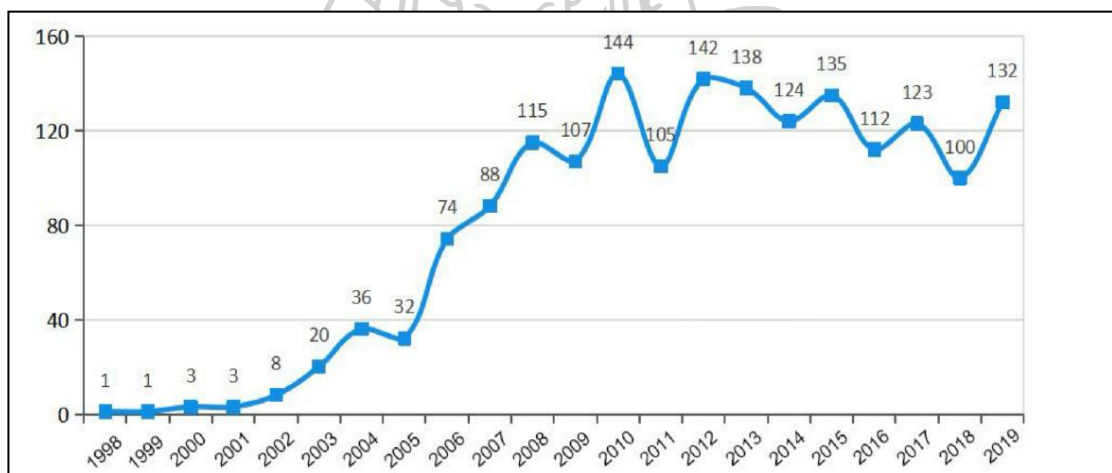


Figure 27 About tourism Number of published papers 2 (1998-2019)

2.2.3 Branding Strategy

1.Establish a unique brand image

The primary task of brand design is to establish a unique brand image for rural cultural tourism. By extracting and showcasing local cultural features, natural resources, and historical stories, a memorable brand identity, visual style, and brand slogan are formed. For example, villages can use their unique handicrafts, traditional festivals, or natural scenery as inspiration to design symbolic symbols and supporting visual systems that distinguish them from other tourist destinations. Establishing a brand image not only

attracts tourists, but also allows them to have a deeper understanding of the cultural background of the countryside, thereby deepening emotional connections.

2.Brand Personalization and Experience Design

Rural cultural and tourism brands need to showcase their unique culture and way of life through personalized design. In terms of brand personality, the rural lifestyle and ecological value can be showcased through theme design, spatial design, and brand stories. By creating interactive and immersive tourism experiences, combining rural culture and lifestyle with tourists' experiences. For example, some rural brands will design homestays, handicraft experience courses, or agricultural activities to allow tourists to deeply experience local life. Personalized experience design not only allows tourists to participate, but also helps them develop emotional identification and brand loyalty after their visit.

3.Brand Story and Cultural Inheritance

Rural cultural and tourism brands should focus on telling local stories and conveying the cultural connotations of the brand. By designing a brand story, cultural symbols such as the history, customs, and handicrafts of the village are integrated into the brand's content, making the brand more approachable and culturally profound. For example, many rural tourist destinations in Japan promote local myths, legends, or handicraft traditions in cultural and tourism promotion, adding cultural depth to the brand. Brand design showcases the cultural history of rural areas to tourists through forms such as text, images, and product packaging, making the brand not only a tourism project but also a disseminator of culture.

4.Brand Visual Design and Space Design

Visual design plays an important role in identifying cultural and tourism brands, enabling tourists to quickly recognize and remember the brand visually. Brand visual design includes basic elements such as logos, colors, fonts, etc., which should be combined with the natural environment, architectural style, and cultural characteristics of rural areas. In terms of spatial design, brand design can create public spaces that are more in line with the rural environment for tourists, such as tourist centers, exhibition halls, souvenir shops, etc., maintaining brand tone consistent with village characteristics and providing tourists with a more unified experience. For example, by incorporating traditional rural architectural styles and local materials, visitors can experience the unique atmosphere of the brand throughout the entire experience.

5.Digital Communication and Interaction of Brands

The popularity of the Internet and social media has brought new communication opportunities for rural cultural tourism brands. Brand design can showcase the unique brand image of rural areas to a wider audience through digital means, including official websites, social media platforms, short videos, and other means. By publishing high-quality visual content, brand stories, and visitor experience records, brands can establish interactions with potential visitors on digital platforms, thereby attracting more visitors. In addition, by utilizing technologies such as virtual reality (VR) and augmented reality (AR), brand design can provide tourists with immersive "pre-experiences" and stimulate their interest in traveling.

6.Community participation and brand co creation

The effectiveness of rural cultural and tourism brand design relies on community participation, especially regarding local residents as part of the brand

community, enhancing their cultural identity and sense of participation. Community residents are not only guardians of brands, but also the main body of cultural inheritance. Brand design can involve community residents deeply in brand design and promotion through collaborative activities such as brand concept discussions, brand story collection, and cultural event planning. This not only makes the brand image more authentic and credible, but also allows residents to benefit from tourism development and achieve sustainable brand development.

7.Brand productization and economic sustainability

Brand design can transform brand image into economic value through cultural and creative products, souvenirs, local specialties, and other forms. By creating branded products with regional characteristics, not only can the tourist experience be extended and tourism revenue increased, but tourists can also bring culture back home and form word-of-mouth communication. For example, rural brand logos and local elements can be incorporated into packaging design to make the product more memorable. This productization approach can further enhance the brand's recognizability and communication power, injecting economic driving force into the brand.

The involvement of brand design is not only about creating visual identity and brand image for rural tourism, but also a process of deeply empowering rural economy, culture, and society. By combining brand design with rural tourism, rural areas can find a unique positioning in the modern tourism market, while protecting and inheriting their local culture, and creating sustainable economic opportunities for local residents.

2.2.4 Brand image theory and application

This article will conduct a literature review on the definition of brand, brand image, brand symbolization, and influencing factors of tourism brand shaping, in order to provide reference for subsequent research.

1. Definition and connotation of brand

The concept of brand originated in the commercial field, initially as a symbol of product differentiation and gradually developed into a symbol of carrying corporate value and culture. In marketing, brand is defined as a way of identifying a product through its name, logo, symbol, or design. The American Marketing Association (AMA) points out that a brand not only represents the physical attributes of a product, but also includes customers' emotional experience and cultural identity with the brand. In recent years, the connotation of a brand has gradually extended to the fields of regional and tourism brands, becoming a carrier for conveying regional culture and local customs. This expansion stems from the increasing demand for cultural identity among people, while brands are gradually taking on the responsibility of social value and emotional experience, becoming an important factor influencing consumer choices.

2. Composition and Influence of Brand Image

Brand image is one of the important research contents in brand building. Aaker believes that brand image is a comprehensive psychological impression of a brand by consumers, including product quality, service, innovation, and cultural value. In the field of tourism, brand image constructs a unique regional impression through

multiple sensory stimuli such as visual and auditory stimuli. Keller's brand association theory suggests that consumers' brand experience mainly comes from emotional and cultural associations of the brand, which are conveyed through brand symbols, stories, and visual identities.

Cultural symbols play an important role in the construction of tourism brand image. By symbolizing unique cultural elements in the local area, such as ethnic costumes, architectural styles, folklore, etc., brand images can convey local cultural connotations more authentically and profoundly. For example, Xizang's tourism brand image has successfully created a mysterious and solemn cultural impression through Tibetan Buddhist symbols and unique plateau landscape. In addition, the construction of brand image also needs to focus on personalization and differentiation to distinguish it from other similar tourist destinations and make it stand out in the competition.

3. Brand symbolization and cultural identity

Brand symbolization refers to the use of symbolic symbols, colors, and images to convey the uniqueness and cultural connotations of a brand. Bourdieu pointed out that symbols are important elements of cultural identity, and brands can effectively convey regional culture and form consumer identification through the use of symbols. The symbolization process of tourism brands includes the selection of symbols, storytelling, emotional connection, and other aspects. For example, Kyoto, Japan's brand symbols formed through its ancient shrines, temples, and traditional sacrificial activities resonate with tourists' historical and cultural heritage, thereby strengthening the penetration of brand culture.

In the process of symbolization, brands need to consider cultural background and social values, and choose symbols that can stimulate emotional resonance and identification. For ethnic minority areas, symbolization is particularly important because it not only represents local characteristics, but also carries ethnic memory and collective identity. The construction of brand symbols requires extracting representative elements from the community and local culture, and transforming the unique local culture into brand symbols through visual and emotional means to enhance cultural identity.

4. Factors influencing the shaping of tourism brands

The shaping of tourism brands is a complex systematic project that is influenced by multiple factors. Firstly, government policies and investments play a crucial role in shaping tourism brands, especially in areas such as infrastructure construction and cultural preservation. Research has shown that government support not only provides resource guarantees for brands, but also provides impetus for brand promotion and sustainable development. Secondly, local community participation is an important driving force for shaping tourism brands. Deep community participation can bring more local and authentic content to brand building, which is particularly important in ethnic regions. The identification and participation of residents can not only enhance the attractiveness of a brand, but also help the brand form a positive impression in the minds of tourists.

5. The interactive relationship between brand and local culture

There is a mutually influential relationship between brand and local culture. Brand is not only a way of presenting local culture, but also influences the expression of local culture to a certain extent. Through brand building, local culture can be disseminated to a wider audience in a symbolic and visual form, forming cultural influence. However, this interaction also presents certain challenges.

Brand symbolization in the promotion process may simplify or commercialize local culture, resulting in the loss of cultural connotations. Therefore, while emphasizing commercial value, tourism brand building needs to balance cultural authenticity and integrity, and avoid cultural alienation.

(1) Tourism brand image

Brand image is regarded as an important component of tourism brand design, directly affecting tourists' brand awareness and choice intention. Gartner (1993) proposed that the construction of tourism brand image not only depends on the uniqueness of tourism resources, but also on how the brand conveys emotional value through symbols, visuals, and experiences to form a profound memory for tourists. Keller (1998) emphasized that the core of tourism branding lies in creating an attractive and recognizable brand image to deepen tourists' cultural experience and emotional resonance. In recent years, brand image research has gradually integrated cultural communication and regional characteristics, using design methods such as visual logos and brand colors to help destinations create unique brand symbols. The shaping of tourism brand image not only plays an important role in enhancing destination awareness, but also has a profound impact on tourists' perception and loyalty.

Tourism brand image design refers to the creation of a unique mental identification space for tourism destinations or related products through visual identification system design, brand personality shaping and value communication, so as to realize the purpose of brand publicity and marketing. In essence, it needs to organically integrate theoretical concepts such as market positioning, product advantages and corporate culture, and use multidisciplinary knowledge such as visual, psychological and behavioral research to scientifically design an attractive and stimulating brand image.

Tourism brand image design should pay attention to the following aspects: first, clear lock positioning group, in-depth understanding of customer needs and psychological mechanism. Second, innovative thinking, on the basis of maintaining the original content of the enterprise, combined with the characteristics of the brand spirit with a unique perspective, to meet the psychological aesthetic and cognitive needs of customers. Third, the use of multiple media for the overall display, pay attention to the integrated development of online and offline channels. Fourth, continuous optimization and upgrading, according to the passenger flow analysis results of timely adjustment of design elements, to maintain the brand vitality. The brand image design of the tourist destination has the connotation of regional culture and the extension of publicity. The connotation needs to explore local cultural resources and accurately capture regional characteristics; for extension, effectively spread brand information through multiple interactive interfaces to stimulate customer participation. Therefore, while protecting the authenticity of local culture,

personalized and emotional design methods should be adopted to promote the integration of regional cultural products into the global tourism system.

(2) Brand personality and brand experience

Emphasis on brand personality enhances the attractiveness of tourism brands. Aaker (1997) proposed a five dimensional model of brand personality, which is applicable to the design and image shaping of tourism brands. These dimensions help brands establish connections with tourists in terms of emotional value, social identity, and other aspects, making brand personality a key element in tourist experience. For example, South Korea influences the personality and image of its national tourism brand through the entertainment industry, promoting positive emotional connections among tourists. Pike&Ryan (2004) emphasized that through unique brand personality, travel brands can provide personalized experiences, creating strong brand identity and loyalty among tourists. Brand experience has also received widespread attention in tourism brand research. Schmitt (1999) believes that brand experience should be designed through multiple dimensions such as sensory, emotional, thinking, and action to enhance brand appeal and provide tourists with a comprehensive sensory experience. For example, Disneyland extends the brand experience to every detail, creating an "immersive" brand experience that provides emotional value to visitors while enhancing brand loyalty.

(3) Brand positioning and localized design

In the context of globalization, brand positioning and localized design have gradually become the research focus of foreign scholars. Cai (2002) proposed a brand positioning model that enhances a brand's unique position in the market through comparison with competitors and differentiated design. Dinnie (2008) pointed out that tourism brands need to find a balance between globalization and localization to achieve brand adaptation and dissemination in different markets. For example, Japanese tourism

brand design combines tradition with modernity, giving it a broad global appeal while maintaining cultural significance.

(4) Digital Communication and Brand Interaction

Munar (2011) pointed out that the popularity of digital media and social platforms enables brands to establish a broader brand communication network through interaction and content marketing. Brands can increase their exposure and influence through online interaction, user generated content (UGC), and social media marketing. Hays et al. (2013) found that social media strategies of tourism brands can significantly enhance brand influence, especially in attracting young tourists. By interacting with tourists on social media platforms, tourism brands can obtain genuine feedback from tourists and further optimize their brand image.

(5) Brand loyalty and cultural value

Brand loyalty is also a focus of attention for foreign scholars. Yoon&Uysal (2005) proposed a model of influencing factors of brand loyalty, which suggests that brand loyalty not only depends on the attractiveness of the brand, but also includes aspects such as brand satisfaction and brand cognition among tourists. Tourism brands establish emotional connections with tourists and promote brand loyalty through continuous innovation and deep cultivation of brand value. Some scholars also point

out that brand loyalty is closely related to the cultural value of the destination, and cultural value is an important characteristic that distinguishes tourism brands from other brands. During the experience, tourists gain cultural identity and enhance their self-worth, making them more susceptible to emotional dependence and thus strengthening brand loyalty.

First of all, the Buyi folk culture is a unique part of China's multicultural system, including traditional festivals, costumes, music, dance, handicrafts and a unique way of life. These elements are not only the embodiment of the Buyi culture, but also the carrier of its history and spirit. In the construction of tourism brand image, these cultural elements can be used to shape a unique and attractive image of tourism destination, and enhance the cultural depth and emotional connection of tourism experience.

Secondly, the process of integrating the Buyi folk culture into the tourism brand image requires careful planning and innovation. This includes in-depth study of Buyi culture to ensuring authenticity and respect during dissemination and presentation, while also considering how these elements can be presented to visitors in an innovative and engaging way. For example, through interactive experience, cultural festival activities and theme tourism products, tourists can experience the Buyi culture more deeply.

Foreign scholars focus on enhancing the attractiveness of tourism brands through brand personality. Aaker (1997) proposed a five dimensional model of brand personality, which is applicable to the design and image shaping of tourism brands. These dimensions help brands establish connections with tourists in terms of emotional value, social identity, and other aspects, making brand personality a key element in tourist experience. For example, South Korea influences the personality and image of its national tourism brand through the entertainment industry, promoting positive emotional connections among tourists. Pike&Ryan (2004) emphasized that through unique brand personality, travel brands can provide personalized experiences, creating strong brand identity and loyalty among tourists. Brand experience has also received widespread attention in tourism brand research. Schmitt (1999) believes that brand experience should be designed through multiple dimensions such as sensory, emotional, thinking, and action to enhance brand appeal and provide tourists with a comprehensive sensory experience. For example, Disneyland extends the brand experience to every detail, creating an "immersive" brand experience that provides emotional value to visitors while enhancing brand loyalty.

Moreover, the choice of communication path is very important for the establishment of tourism brand image. This involves not only traditional advertising and promotional materials, but also digital media, social media, word of mouth marketing and other channels. Through these channels, the folk culture of the Buyi people can be more widely and effectively spread to the target audience.

Finally, facing the challenge of globalization and market diversification, exploring the integration and dissemination of Buyi folk culture in the regional tourism brand image can not only help to protect and promote the national culture, but also promote the development of regional economy. In this process, attention should also be paid to the sustainable development of culture to avoid the cultural distortion caused by excessive commercialization. Therefore, how to balance the relationship

between commercial interests and cultural protection is a key issue that needs to be considered when exploring and spreading the Buyi folk culture.(As shown as figure 28)

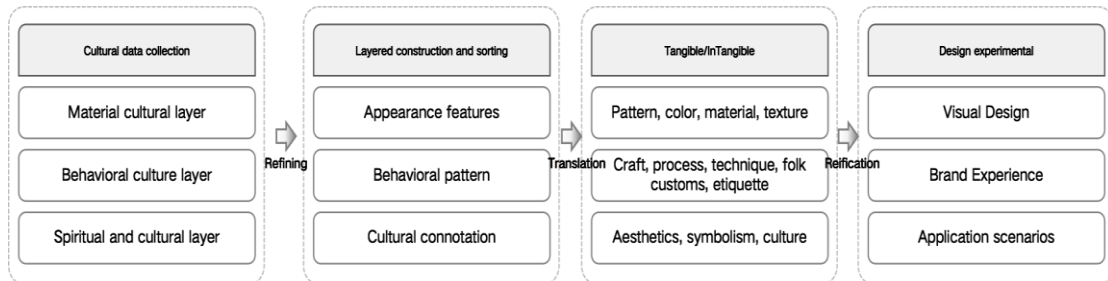


Figure 28 Branding strategy process

2.2.5 Semiotics Theory

1. Overview of Semiotics

Semiotics is a discipline that studies the construction of symbols and their meanings, and Ferdinand de Saussure is considered one of the founders of modern semiotics. He proposed that symbols consist of two parts: "signifier" and "signified":

- **Signifier:** Refers to the physical form of a symbol, such as visual imagery, text, sound, etc.
- **Signed:** Refers to the concept or meaning represented by a symbol, such as cultural values, historical memory, etc.

Semiotics holds that the meaning of symbols is not fixed, but constantly evolves through cultural and social contexts. This theory provides methodological support for shaping tourism brands, enabling cultural elements to be transformed into effective brand language and deepening audience awareness through design.

2. The applicability of semiotics in the branding of Buyi tourism

In the process of shaping the tourism brand of Buyi ethnic folk culture, symbols are not only expressions of traditional culture, but also the core building elements of brand cognition. According to Saussure's semiotic theory, the cultural elements of the Buyi people can be broken down into "signifier" and "signified", and visualized through design strategies.(As the Table 6 shown)

Table 6 About Classification of Buyi Culture

Number	Picture	Cultural elements	Signifier-Visual Representation	Signified—cultural meaning
No.1		Clothing (wax printing, embroidery)	Classic indigo tones and geometric patterns	Traditional wisdom and national identity
No.2		Traditional objects	Bamboo weaving texture, dynamic weaving elements	Labor spirit and natural coexistence
No.3		Festivals (March 3rd, June 6th)	Scene illustration, dynamic IP image	Ancestral worship and folk customs inheritance
No.4		Language (Buyi)	Featured fonts and phonetic conversion	Language and culture, identity recognition
No.5		Architecture (dry house)	Facade elements, roof graphics	Ecological adaptation, regional characteristics

This conversion method ensures that Buyi cultural symbols can be effectively visualized in the modern tourism brand system, while maintaining their cultural roots and meeting the needs of market-oriented communication.

3. Brand image design strategy from the perspective of semiotics

In order to enhance the dissemination and brand value of Buyi culture, the following design strategies can be adopted in conjunction with semiotic theory:

(1) Symbolic Translation

Transform Buyi cultural symbols into recognizable graphics or logos for tourism brands through abstraction, simplification, and modernization.

For example, transforming traditional dustpan weaving patterns into the background of the brand logo to enhance cultural identity.

(2) Hierarchy of Signs

Establish a brand visual symbol system, including the main symbol (brand logo) and secondary symbols (IP image, product packaging, signage system), to form a complete brand identity system.

(3) Contextual Adaptation

Combining different communication media (social media, cultural and creative products, tourist attraction guidance systems, etc.) to adapt the logo to different usage scenarios and enhance the multidimensional communication of the brand.

2.2.6 Ecological Design and Grounded Theory

Ecological design, in the contemporary context, has far surpassed the narrow technical scope of only focusing on pollution control and energy conservation, evolving into a comprehensive cultural philosophy and practical paradigm that deeply reflects on modern industrial civilization and seeks reconciliation between humans and nature. It emphasizes that design activities should not be external interventions imposed on natural systems, but should serve as a positive and constructive feedback loop within the ecosystem, committed to imitating the operating mode of natural systems, achieving resource cycling, energy balance, and biodiversity conservation. Based on this macro understanding and combined with the absorption of ecological wisdom from the traditional culture of the Buyi ethnic group, this study innovatively proposes the core design concept of "born from roots". This concept vividly constructs a design model from foundation to growth: its "bottom up" are deeply rooted in the unique cultural traditions, local knowledge systems, and renewable local materials of a specific region; Its "stem" and "shoot" refer to the design solutions that arise from this and run through various levels such as products, spaces, communication, and even systems, ultimately serving community sustainable development, public environmental education, and regional brand value enhancement. Under this conceptual framework, bamboo - a plant endowed with profound symbolic meanings such as resilience, regeneration, and humility in Buyi culture, and possessing excellent ecological benefits such as rapid growth and carbon sequestration - naturally becomes an ideal medium and core cultural symbol for practicing the concept of "arising from roots".

To ensure that design concepts and outcomes can truly reflect the intrinsic needs and collective values of the community, rather than being imagined and constructed from an external perspective, this study introduces grounded theory from social science research at the methodological level. Grounded theory emphasizes the bottom-up induction and construction of theories from raw empirical data, requiring researchers to abandon preconceived theoretical assumptions and allow core concepts and theoretical frameworks to naturally "emerge" from the data through continuous comparison and coding. Applying this methodology to the field of design means that designers must delve into the field, collect first-hand information through long-term coexistence with community residents, in-depth interviews, participatory observations, and other methods, and identify key cultural themes, behavioral patterns, value demands, and aesthetic preferences from it, and then transform these "local knowledge" into the starting point and core content of design strategies. (As the Table 7 shown)

Table 7 Rooted in coding, visualizing the process of local materials

No.	Picture	color	weaving	Visual extraction
1				
2				
3				
4				

This methodological consciousness effectively ensures the cultural sensitivity of the design process and the community recognition of the results. Furthermore, this research method is highly compatible with the practical principles of 'symbiotic design'. The pursuit of "symbiotic design" is a design state where ecology, social culture, and economic creativity mutually nourish and evolve in synergy. It requires design to no longer be a one-man show for individual designers, but to transform into a collective undertaking that involves and creates together with community members, with the ultimate goal of cultivating a self-sustaining and vibrant social technological ecosystem.

Summary

Saussure's semiotic theory provides a scientific analytical framework for the visual design of Buyi tourism brands. Through the deconstruction and recombination of symbols, Buyi cultural elements can be effectively transformed into part of the brand identification system. Symbols not only convey cultural information, but also create unique brand value in the tourism market competition, enabling Buyi culture to gain wider dissemination and recognition in the modern tourism brand system. Branding as a co-living ecological practice.

In the context of cultural branding for ethnic minority regions, the notion of “for whom” and “to whom” becomes the core inquiry of design communication. This study positions design not merely as a creative practice but as a communicative process that negotiates between cultural origin and audience perception. The Buyi culture requires a design approach that respects its internal logic while ensuring effective communication to broader audiences.

The “Bottom up” model emphasizes bottom-up dissemination — from community roots through participatory co-creation to external audiences. It identifies three communication layers: (1) Local community as cultural roots; (2) Translational intermediaries (designers, scholars, policymakers); and (3) External audiences (tourists, markets). This creates reciprocal communication, aligning with participatory design and Stuart Hall’s encoding/decoding theory.

2.3 Researched related from the regional tourism through Branding

2.3.1 Review of foreign research and theory

Analysis of the Current Situation of Rural Branding Abroad

Foreign scholars have accumulated rich theoretical foundations in the research of brand design, especially in the fields of brand positioning, visual communication, brand experience, etc., providing systematic methods and perspectives for brand design. This article will review relevant foreign literature from four aspects: the definition and evolution of brand design, the shaping and symbolization of brand image, brand experience, and cultural perspectives in brand design, in order to reveal the theoretical development and practical application of brand design on a global scale.

In foreign countries, the shaping and management of rural brand image mainly focus on the following aspects:

1. Definition and Evolution of Branding

As an important component of modern marketing, brand design initially focused on brand identity, which refers to building the uniqueness of a brand through design elements such as logos, colors, images, and fonts to distinguish it from competitors. Keller (1993) proposed that a brand is not just a product identifier, but also a series of cognitive and emotional connections that consumers have towards the brand. In recent years, scholars such as Aaker have expanded the connotation of brand design from simple visual recognition to dimensions such as emotional expression and value communication. They believe that brand design is a means of conveying the core values of a brand and establishing emotional connections with consumers. Balakrishnan (2009) proposed that the key to brand design is to convey the brand's values, beliefs, and personality to the target audience through tangible and intangible means such as visual symbols and experiential scenes, in order to form brand awareness and loyalty.

2. Brand image shaping and symbolization

Brand image is an important goal of brand design. Foreign scholars believe that brand image is a perceptual cognition, which is the subjective impression and emotional experience formed by consumers towards the brand. (Sameer Hosany et al ., 2001) proposed that the construction of brand image requires the use of symbolic design to convey the personality and cultural connotations of the brand through

symbols. Wheeler (2016) further pointed out that brand symbolization refers to the expression of brand connotations through specific logos, symbols, or cultural elements, enabling consumers to quickly recognize and understand the information conveyed by the brand. For example, Nike's "tick" logo and "Just Do It" slogan have become symbols of sportsmanship, successfully symbolizing brand personality and creating emotional resonance among consumers. In addition, the construction process of brand symbols needs to take into account the cultural background of consumers. Lane and Kastenholtz (2015) pointed out that in the global market, brand symbolization needs to adopt a combination of localization and globalization to cope with cultural differences in interpreting brand symbols.

3. Brand experience design

Brand experience is an important part of brand design. Gobe(2000) believes that brand experience is a psychological response triggered by brand interaction and is a key path for brands to establish emotional connections with consumers. The research on foreign brand design has gradually expanded from simple visual recognition to comprehensive design of five sensory experiences, including visual, auditory, tactile, gustatory, and olfactory stimuli, forming a complete brand experience. For example, Apple Inc., through its unique store design and comprehensive brand experience, enables consumers to feel the core values of brand innovation, simplicity, and high quality. The "experience economy" theory proposed by Hankinson (2010) also points out that modern consumers are increasingly focusing on the emotional experience and personalized services brought by brands, rather than just product functionality. Therefore, brand experience design is regarded as an important means to enhance consumer brand loyalty.

The brand experience design, foreign scholars emphasize the integration of consistency and contextuality. Keller and Jacob (1999) pointed out that consistent experience design can enhance consumers' trust in the brand, while situational design can enhance the brand's personality and affinity. For example, Starbucks integrates local cultural elements into the design of its global coffee shops, allowing consumers to experience both the unified image of the brand and the contextualized atmosphere of regional characteristics, enhancing the cultural value of the brand.

4. Cultural perspective in brand design

The cultural aspect of brand design has become a hot topic of concern in the academic community abroad in recent years. Beverland (2021) proposed the "Consumer Culture Theory", which believes that brands are important carriers of cultural identity, conveying specific cultural values and social symbolic meanings through brand design. Brand design is not only a marketing tool, but also a medium for cultural dissemination. For multinational brands, cultural adaptability design is the key to entering new markets. Lane and Kastenholtz (2015) pointed out that multinational brands need to consider local culture when entering different national markets, in order to design brand images that are in line with local consumer psychology and cultural preferences. A typical example is McDonald's localized products launched in different markets around the world, such as tea drinks in the Asian market and beef free burgers in the Indian market, to meet the needs of consumers from different cultural backgrounds.

The cultural aspect of brand design is also reflected in the rise of national brands. For example, Pike and Page (2014) believes that as local cultural confidence increases, some developing countries pay special attention to cultural elements in brand design to distinguish themselves from the homogenization phenomenon of international brands. Brands such as Li Ning in China and Havaianas in Brazil have gradually gained recognition in the global market by integrating cultural elements of their own ethnic groups to create brand images with strong cultural identity. Schroeder (2009) proposed that brand design should focus on cultural diversity, using design elements to make the brand both universal and culturally unique in the context of globalization.

In summary, research on brand design abroad has expanded from the construction of visual symbols to multidimensional explorations such as emotional connections and cultural communication. Brand design is not only a means of differentiated competition in the global market, but also an important way to establish cultural resonance and strengthen emotional identification. Through the symbolization of brand image, contextualization of brand experience, and design of cultural adaptability, brands can establish a deep impression in consumers' minds and achieve long-term transmission of brand value. These theoretical achievements provide rich references for future brand design practices, as well as directions for further research on the mechanisms of brand design and cultural interaction.

1. Distinctive culture and history: Many countries attract tourists by highlighting the unique culture and history of rural areas. For example, many rural areas in France and Italy attract tourists through wine and culinary culture.

2. Natural landscapes and ecotourism: Countries such as New Zealand and Norway have successfully attracted a large number of ecotourism enthusiasts by promoting their unique natural landscapes and ecotourism.

3. Agricultural tourism: Many rural areas in the United States and Canada attract family tourists and educational tourists by promoting agricultural tourism, such as garden picking and farm experiences.

4. Community engagement and localized experience: Countries such as the UK and Ireland promote community engagement to ensure that visitors can experience the true local culture and way of life.

5. Sustainable development: Many countries prioritize sustainable development when promoting rural tourism, ensuring that the negative impact of tourism activities on the environment and communities is minimized. For example, Switzerland emphasizes environmental protection and sustainable tourism practices when promoting rural tourism.

Through these strategies, foreign rural brand images not only enhance tourism attractiveness, but also promote local economic development and cultural preservation. These experiences can provide useful reference and guidance for the construction of domestic rural tourism brands.

2.3.2 Review of domestic research and theory

Analysis of the Current Situation of Domestic Rural Branding

1. Definition and connotation of branding

Domestic scholars have analyzed the definition and connotation of brand design from multiple perspectives. (Gao , 2015) believes that brand design is not only a tool for product identification, but also a means of emotional communication aimed at conveying brand values and spirit through visual symbols, brand concepts, and other means. (Yang, 2018) pointed out that brand design is an important component of brand strategy, which not only includes logo design and product packaging, but also systematic design such as brand naming and image shaping, in order to enhance consumers' brand awareness and loyalty through diversified design elements. In recent years, with the increasing demand for consumer experience, the understanding of brand design in domestic research has expanded from traditional "visual recognition" to "emotional recognition", focusing more on how to stimulate consumers' emotional resonance and experience connection through design.

2. Brand image shaping and dissemination

Brand image building is an important aspect of domestic brand design research. (Xu et al ., 2020)proposed that brand image should not only convey brand information through visual symbols, but also integrate brand culture and values into symbol design to strengthen the uniqueness and personalization of the brand. (Wen, 2019) pointed out that the core of brand image design is to enhance the brand's recognition through symbolization, making the brand have cultural uniqueness and market competitiveness. At the same time, communication channels also play a crucial role in shaping brand image. (Sun, 2017) proposed that spreading brand image through digital channels can not only improve brand accessibility, but also enhance consumer participation and brand identity through interactive design. In recent years, social media and emerging digital platforms have become important tools for brand image communication. (Da, 2021) proposed that digital communication of brand image can not only improve the efficiency of brand communication, but also help strengthen the emotional connection of the brand in interaction with consumers.

3. Brand experience design

The diversification of consumer demands, brand experience design has gradually become a hot topic in domestic brand design research. Brand experience design emphasizes the interactive experience between the brand and consumers, surpassing traditional visual design. Sun Bo (2016) proposed that brand experience is the overall feeling generated by consumers through their contact with the brand. Brand design not only needs to shape the brand image at the visual level, but also requires systematic design in multi-sensory experiences such as hearing and touch. (Liu & Sun ,2019)pointed out that brand experience design needs to be based on consumers' emotional needs, and establish a deep connection between the brand and consumers through product experience, service experience, and other aspects. In practical applications, many domestic enterprises have begun to integrate brand experience into brand space design and service design. For example, Hai Di Lao Catering has successfully created a brand experience model centered on "service" through its unique brand experience and service design.

In addition, with the upgrading of consumption, consumers are paying more attention to the personalization and differentiation of experiences. Domestic brand design research is gradually emphasizing the role of "immersive experience" in experience design. (Liu, 2020) proposed that immersive brand experiences can enhance the attractiveness of brands to consumers, making them more emotionally dependent on the brand. For example, in brand space design, scenario based design can enhance consumers' sense of participation and immersion, thereby improving their brand loyalty.

4. Brand localization design

In the context of globalization, domestic scholars are increasingly focusing on the localization research of brand design. (Fei, 2017) pointed out that brand localization design refers to integrating local cultural elements into the global brand communication process to enhance the brand's cultural adaptability. (Wen, 2019) further proposed that localized design can not only enhance the brand's affinity in the local market, but also enhance the brand's uniqueness and differentiation through cultural symbols. In practical operation, many international brands will undergo localization transformation when entering the Chinese market, such as McDonald's and Starbucks, which integrate Chinese cultural elements into menu design, space design, and other aspects to enhance brand affinity and local identity.

Overall, research on domestic brand design has made significant progress in brand image shaping, brand experience design, and localization design, gradually forming a theoretical system of brand design with Chinese characteristics. The research on domestic brand design not only focuses on the construction of brand visual symbols, but also pays more attention to the emotional connection of brand experience and the transmission of brand image in digital communication. In the dual context of globalization and localization, the development of brand design faces new challenges. Future research should focus on brand communication methods in the digital age, the introduction of interdisciplinary theories, and paths to enhance brand cultural adaptability in the global market. These directions will help further promote theoretical innovation and practical application of domestic brand design, providing strong support for the internationalization of domestic brands.

1. Exploration and display of local culture: Through in-depth exploration and display of local characteristic culture, such as the Buyi culture in Guizhou, various regions can enhance the attractiveness of rural tourism.

2. Promotion of Ecotourism: Many regions rely on abundant natural resources to develop ecotourism, such as Yunnan and Sichuan, by creating ecological scenic spots to attract tourists.

3. Farmhouse tourism and leisure agriculture: Farmhouse tourism and leisure agriculture projects are emerging across the country, such as in Zhejiang, Shandong, etc., to attract urban tourists by providing agricultural experiences and rural life.

4. Improvement of infrastructure and services: By improving transportation, accommodation, and other infrastructure, as well as enhancing service quality, we aim to enhance the tourism experience for tourists. For example, Jiangsu

and Fujian have promoted the development of rural tourism through infrastructure construction and service improvement.

5. Brand promotion and marketing: Utilize new media and digital marketing methods to strengthen the promotion and publicity of rural brands. Hunan, Jiangxi and other places widely promote rural tourism brands through a combination of online and offline methods.

6. Government policy support: Governments at all levels promote the development of rural tourism through policy guidance and financial support. For example, implementing the rural revitalization strategy and promoting rural tourism maintaining cultural authenticity and achieving sustainable development.(As the table 8 shown)

Table 8 Review of foreign and domestic theories and research

Researched related	Existing research	Common Shortcomings
Review of foreign theories and research	1. Distinctive culture and history 2. Natural landscapes and ecotourism 3. Agricultural tourism 4. Community engagement and localized experience 5. Sustainable development	Unconnected "elements - narrative - VI - verification".
Review of domestic theories and research	1.Exploration and display of local culture 2.Promotion of Ecotourism 3.Farmhouse tourism and leisure agriculture 4.Improvement of infrastructure and services 5.Brand promotion and marketing 6.Government policy support	

These measures have to some extent promoted the shaping and enhancement of the brand image of domestic rural tourism, but they also face challenges in as an important component of the rural economy.

From the search results of the CNKI database, theoretical research is limited, and even in the combination of brands and rural folk culture, there is relatively little. The search results are:

A city should establish its core values, including traditional culture, customs, history, and the lives of its residents. The problems currently faced in the process of transformation and reshaping:

(1) Lack of systematic branding: Lack of systematic branding awareness, relying on the power of design to unify the development of the entire ethnic village.

(2) Transitional emphasis on commerce: too commercialized, forgetting the original intention of cultural heritage and historical records, and the interests of villagers.

(3) Insufficient marketing efforts: inability to utilize media for communication, insufficient marketing efforts, mismatched group cooperation, etc.

(4) Lack of brand awareness: Without a complete brand marketing awareness, various institutions and governments should work together to reshape a better new rural development.

Summary

The image building of foreign rural brands focuses on culture, nature, and sustainability, emphasizing community participation and localized experiences. Domestically, more reliance is placed on government support to promote rural tourism development through improving infrastructure and services, and exploring local culture. Both have unique strategies and achievements in enhancing rural attractiveness and promoting sustainable development.

2.4 Case study and analysis

2.4.1 Brand Image Design - Yuanjiacun

Case Study 1: Brand Image Design - Yuanjiacun

Basic introduction: The brand image of Yuanjia Village (Figure 29) is a Guanzhong Impression Experience Base that integrates folk customs, cuisine, sightseeing, leisure, culture, and vacation. It is famous for its unique Guanzhong folk culture and rural tourism. Yuanjia Village, located in the northwest of Xi'an, has grown from a traditional village with less than 62 households and less than 300 people to over 1500 people opening shops, providing employment opportunities for over 3000 people, and driving employment for nearly 20000 people in surrounding villages. The annual reception of tourists reaches over 6 million, with a total tourism revenue exceeding 500 million yuan (including village collectives and foreign investment), and the per capita net income of villagers exceeds 100000 yuan.



Figure 29 YUAN JIACUN village

Source : <https://www.xiaohongshu.com/discovery/item/>

Brand design analysis: Yuanjia Village aims to transform itself into a scenic area and build a traditional village to avoid excessive commercialization. Focusing on the lives of villagers and using family units as the main business units, showcasing the authentic rural life. In terms of folk customs and intangible cultural heritage, efforts should be made to restore folk customs (Figure 30) and intangible cultural heritage related to daily life and explore their derivatives. Encourage more villagers to participate in various forms and establish a reasonable mechanism for distributing benefits.



Figure 30 YUAN JIACUN village LOGO

Source : <https://www.xiaohongshu.com/discovery/item/>

In design, more emphasis is placed on the combination of tradition and folk customs, creating a unique brand image and empowering IP tourism image intervention. The overall design and colors are more inclined towards traditional Chinese characteristics. It matches the integrated base of its promotion. Retaining the original design integration of rural construction and urban intervention, folk culture is more about promoting the local area and continuously opening up.

Through case analysis, the core value of Yuanjiacun tourism lies in its unique IP - restoring Guanzhong folk customs and showcasing primitive, authentic, and revitalized rural life. This project is not only a model of the integration of the tertiary industry, but also provides valuable experience for the business models of rural tourism and characteristic towns. Whether it is a rural complex or a characteristic town, popularity is always the key to the success of the project. Yuanjia Village has successfully created a highly anticipated rural tourism project through precise positioning and successful investment strategies.

2.4.2 Alishan National Forest Recreation Area in Taiwan

Case study 2 :Alishan National Forest Recreation Area in Taiwan

Basic introduction: The integration of nature and culture shapes the brand image of Alishan (As the Figure 31 shown) , allowing people to re experience the scenery and forestry culture of Alishan. It allows people to step into the mountains, breathe and feel nature, and find the most comfortable balance point with nature. It is an experience model for forestry and cultural preservation.

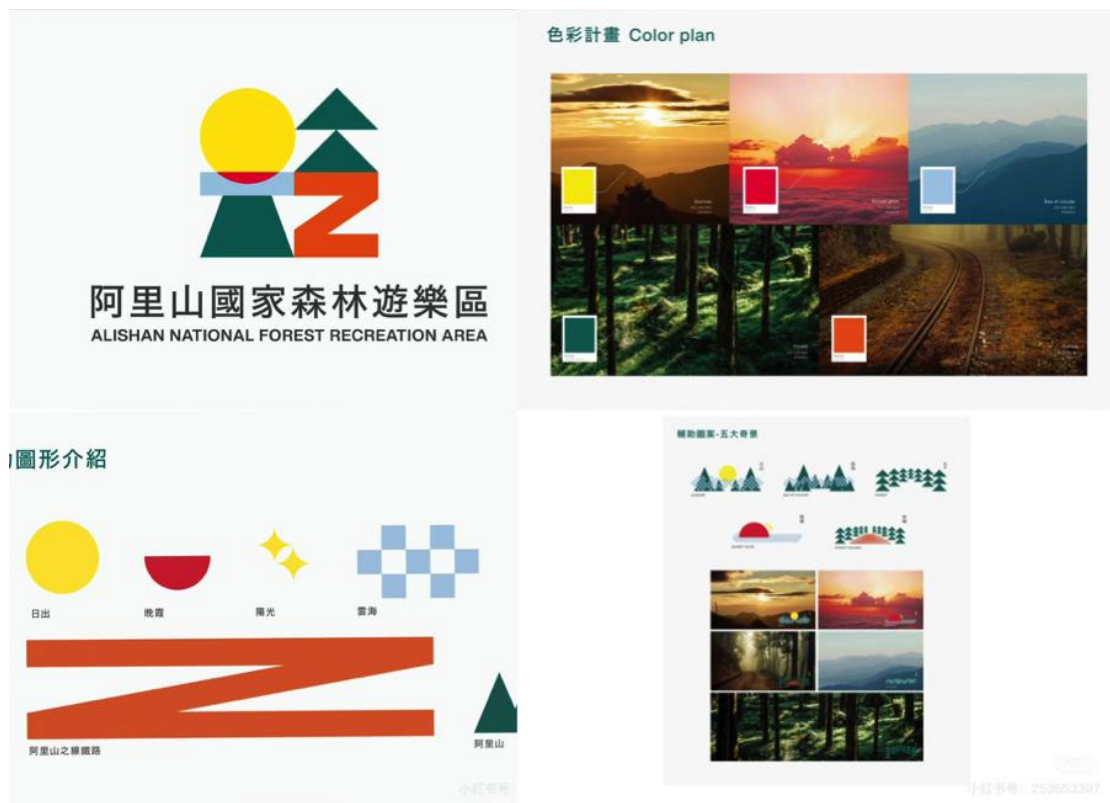


Figure 31 ALISHAN BRAND DESIGN
Source : <https://www.xiaohongshu.com/discovery/item/>

Brand design analysis: Empower Alibaba Mountain (As the Figure 32 shown) to update its design, allowing for a better fit between humans and nature, and reflecting a fresh visual experience in its design. By leveraging the brand, forestry culture and natural culture can be better integrated, attracting more young people who value nature.



Figure 32 ALISHAN BRAND DESIGN -2

Source : <https://www.xiaohongshu.com/discovery/item/>

Through case analysis, we can see that the brand image of the ecological and natural forest amusement area embodies the harmony of green, nature, and culture. The overall flat style and fresh colors bring visual graphics to spatial memory and commercial formats, showcasing the unique ecological and cultural characteristics of the local area. It also breaks the brand logo of forest fun, leaving behind unique and element regenerating features, highly unified visual branding, and giving people a sense of brand awareness.

2.4.3 Lianghe Village - Cultural and Tourism Brand

Case study3 : Lianghe Village - Cultural and Tourism Brand

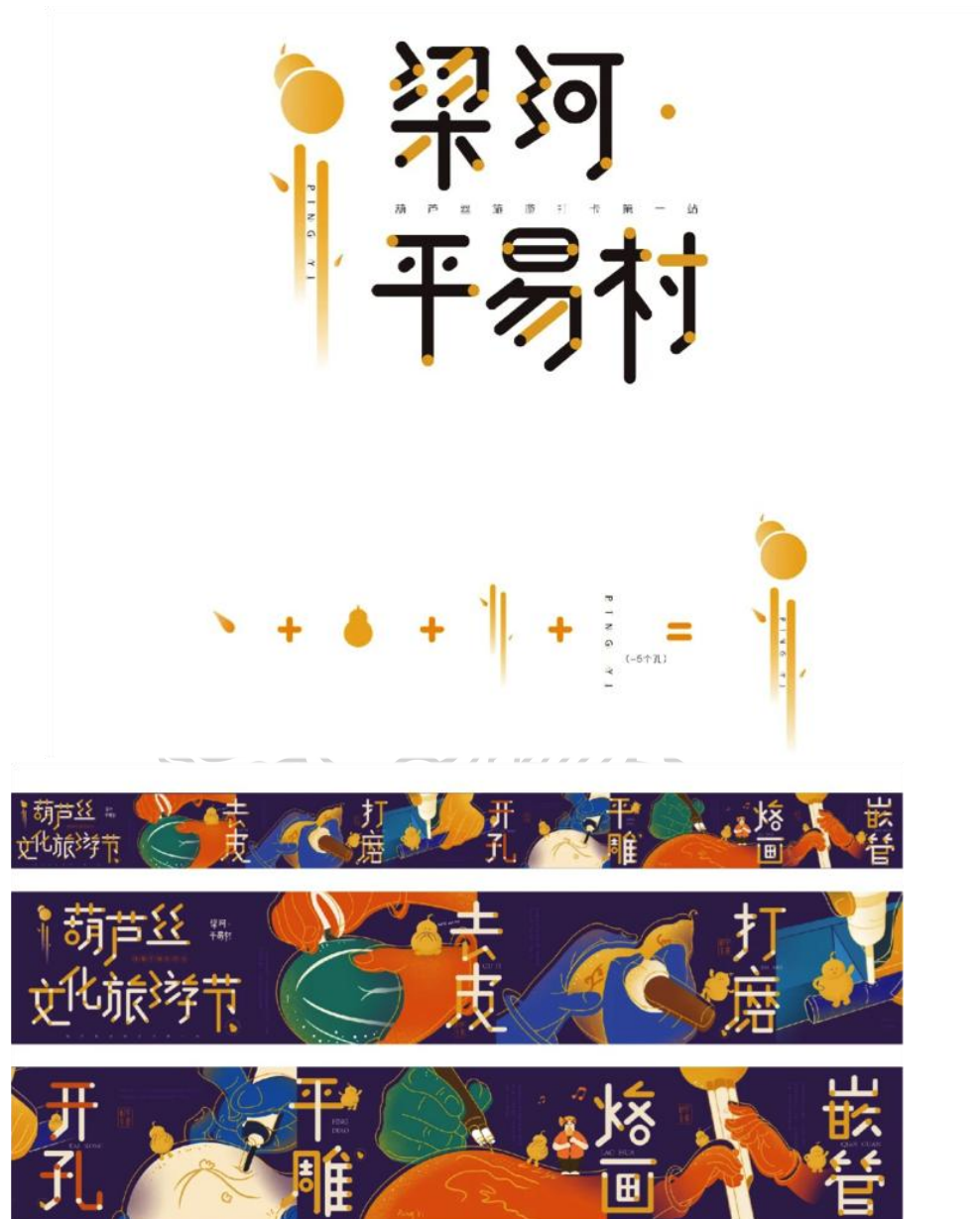


Figure 33 PING YICUN BRAND DESIGN

Source : <https://www.xiaohongshu.com/discovery/item/>

Basic introduction: It is a relocated new village built by two groups of villages. People feel anxious about the tight pace of urban life and yearn more for rural life. The updating and shaping of rural brand image is urgently needed. Combining the dissemination of local hulusi culture (As the Figure33 shown) with local tourism, promoting brand image, and incorporating unique features and font design into the design. Colors are also borrowed from local characteristics.

Brand design analysis: Integrating the overall brand image with local elements, using flat and font dot line surface design, with more vibrant ethnic colors in color. It can better reflect the atmosphere of the tourism and cultural festival, and also inject firepower into the design to make urbanites yearn for rural tourism life (As the Figure34 shown) .



Figure 34 PING YICUN BRAND IP

Source : <https://www.xiaohongshu.com/discovery/item/>

Through case analysis, we can see the rise of rural tourism brands today. Through design intervention, rural areas are updated and shaped, and unique historical, ethnic, and artistic cultures are integrated into them, making them more in line with the current market and the needs of young people.

2.4.4 IP Brand Image - Immersed in Haojiachong

Case study 4 :IP Brand Image - Immersed in Haojiachong

Basic introduction: Empowering rural development through IP tourism, relying on the characteristics of intangible cultural heritage (As the Figure 35 shown) and culture, reshaping the functionality and media dissemination of villages, gathering young people with intangible cultural heritage and local interests, and creating an intangible cultural heritage village with a community atmosphere and integration of new and old villagers.

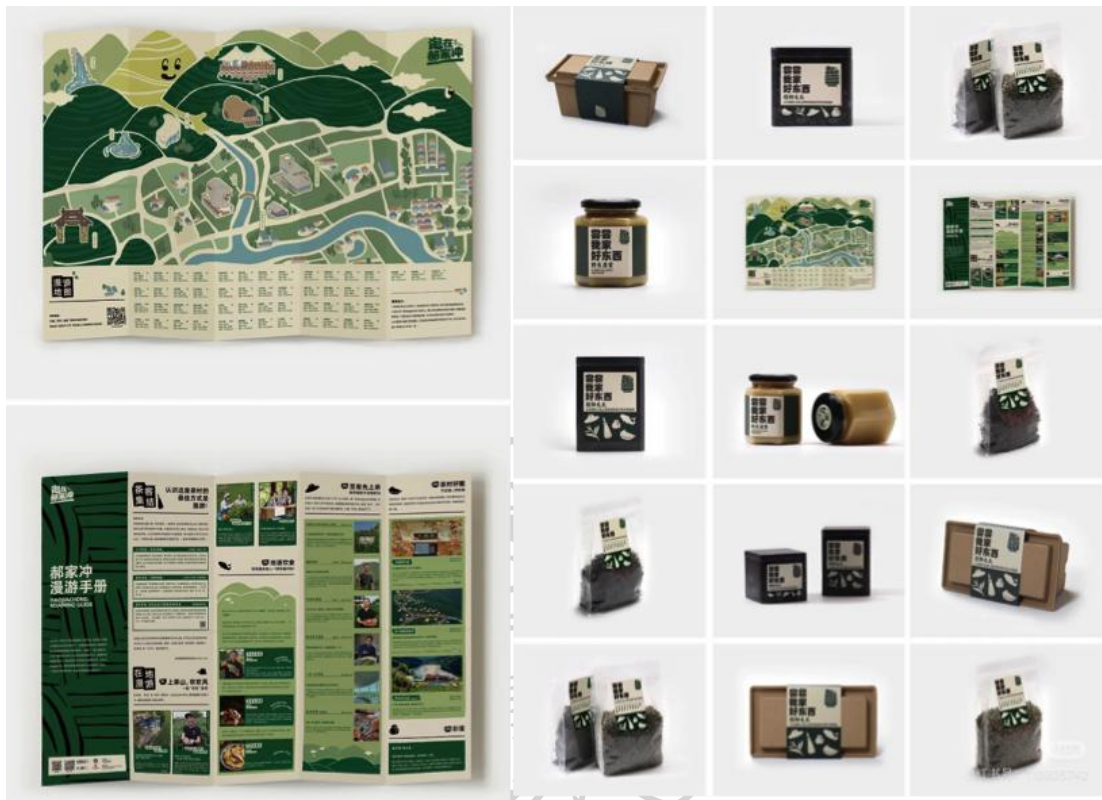


Figure 35 HAO JIACHONG BRAND DESIGN
source: <https://www.xiaohongshu.com/discovery/item/>



Figure 36 HAO JIACUN BRAND DESIGN LOGO
source: <https://www.xiaohongshu.com/discovery/item/>

Brand design analysis: Through the establishment of the brand and the empowerment of IP, we will sort out the development of rural areas, explore the unique cultural heritage and agricultural products of rural areas, design and empower packaging development, and showcase the new vitality of rural areas. In terms of color and overall brand building, more emphasis is placed on combining simplicity with modern design (Figure 36) , while in packaging and brand building, rural "rustic" atmosphere and trends are combined. More color options are suitable for the current preferences of young people. It also enables better promotion of rural development.

Through case analysis, we can see that the development of new rural areas today is not only about tourism, intangible cultural heritage, and culture, but also about the development of new rural areas. With the intervention of art, it can be better disseminated and developed.

2.4.5 Art Village Construction - Caijiapo Art Village

Case study 5 :Art Village Construction - Caijiapo Art Village

Basic introduction: Developing rural areas under the guise of art, making rural areas artistic, allowing urban residents to visit villages for tourism, increasing villagers' income, and reshaping design and planning. Art serves rural life and empowers the better development of Caijiapo (Figure 37) . The countryside has added many interesting and profitable areas, and villagers have also increased their income. There are both commercial entities and cultural communication entities. It has not only developed the economy but also brought about the influence of cultural heritage to the local area.



Figure 37 CAI JIAPPO Art Village Construction



Figure 38 CAI JIAPO BRAND DESIGN
source: <https://www.xiaohongshu.com/discovery/item/>

Brand design analysis: Empower rural areas, discover their uniqueness, and activate their functionality through activities involving young artists and art festivals. Extract local elements in color and divide them by function, including clothing, food, housing, and transportation. Make the brand more specific, not just a logo and a single image. The overall brand (As the Figure 38 shown) leans towards modern art reshaping, while preserving the original rural culture.

Through case analysis, we can see that art empowerment is an important way for rural development to go out and return to local construction. However, when analyzing specific villages, we cannot blindly imitate and ignore the demands of villagers. Relying solely on design and neglecting the living considerations of indigenous people, rural tourism construction is a sustainable development. Art is meant to serve life, not disrupt it, and should strive to find more balance and sustainable development. Rural areas are the birthplace of history and a constant

source of cultural habitat. We cannot blindly develop and forget our original aspirations. In design and research, more consideration is given to stakeholders. Cultural and creative products and designs also serve it. It's not just a superficial observation, but a place for continuous sexual activity.

Summary

Culture is unique and cannot be replicated. Only by relying on local culture can we create unique and attractive rural brands as the table 9.

Table 9 Summary of Brand Image Case Analysis 1

NO.	features	Brand positioning	Target audience	Visual Style
Case 1	Impression Experience Base	-Folk villages - rural tourism	Young people and urbanites who aspire to rural areas	The combination of tradition and modernity
Case 2	Harmony between nature and humans	Culture and Natural Conservation	People who love nature	Flat vision is the main focus
Case 3	Folk Festivals	Tourism Culture Festival	Young people, tourists	Font design combined with dots, lines, and surfaces
Case 4	IP Empowerment	Promotion of agricultural products	Young people, tourists	IP enhanced visual points
Case 5	Art Village Construction Space	Rural+Art	Designers, artists, tourists	reorganization, functional design differentiated by category

Rural development should not be limited to a single industry, but should dare to innovate, actively explore collaborative development paths between different industries, and achieve optimal allocation of resources and maximization of benefits through industrial integration.

The ultimate goal of rural development is to provide villagers with a better life. Without the active participation and support of villagers, any development model will be difficult to sustain.

Rural development is a long-term process that cannot only pursue temporary excitement and benefits, but also focus on long-term sustainable development.

Rural cultural tourism is different from other tourism resources, carrying more descendants who have lived in villages for generations, and inheriting the culture, civilization, customs and habits of ancestors to this day. Only by maintaining

the unique ornamental value and vitality of rural areas. A truly valuable rural super symbol as the table 10.

Table 10 Advantages of the case and improvement suggestions

Regional name	Advantages	Improvement aspects
Yuanjia Village	Regional cultural representativeness	Iconic and sustainable, cannot become internet famous, continue with one's own characteristics
Alishan	Nature coexists with humans	In terms of graphics, it is too common and can be applied to another area
Pingcun Village	Tourism Festivals and Cultural Coexistence	Design may lead to aesthetic fatigue and require a central visual point
Hao Jiachong	Empowering Tourism IP	Rural cultural and creative industries require uniqueness, not just changes in design
Cai Jiapo	Characteristics of Art Village Construction	Art Village steps out of its own characteristics and irreproducibility

Table 11 Summary of Brand Image Case Analysis 2

Case name	Brand positioning	visual presentation	interactive experience form
	Heritage village	Rural Complex	Experiential participation
	Coexistence of Forestry and Cultural Protection	VI Manual Design	-Brand Handbook -Mobile media
	Relocation to a new village, cultural and tourism brand	Tourism Festival	-Brand Handbook -poster -event planning
	Empowering Tourism IP	packing	-packing design -Experiential - participation Internet Media
	Art Village	Art activities	-Internet Media -Workshop -Experiential participation

2.5 Field investigation and analysis

2.5.1 Current situation of "MoYang" village

In recent years, Guizhou province has taken the construction of beautiful countryside as the main focus of promoting the construction of new countryside, striving to build a beautiful countryside with health, livable, working, recreation and tourism, and exploring the establishment of a regional development model integrating the construction of beautiful countryside and folk culture tourism.

Luodian County, Guizhou Province, China, is a multi-ethnic gathering place. In the "MoYang" village of Luodian County, this paper has 348 households and a population of 1,387 people. 87.5% and a land area of 13.65 square kilometers. Forest land accounted for 76.9%, arable land for 3.6%, and water area for 1.5%. The total area of cultivated land is 732 mu, of which 558 mu of basic farmland, per capita 0.55 mu of cultivated land and 0.42 mu of basic farmland. The distribution of the underground river of "M" village is concentrated and rich, and there are three rivers in the area, Dai River, Dajing and Xiaojing. The annual rainfall is between 1100 and 1300mm. The average elevation of "MoYang" village is 450 meters, the sunshine hours are 1398.8 hours, the average annual air temperature is 18.5°C, and the frost-free period is 320-350 days. "MoYang" village (As the Figure 39 shown) is surrounded by mountains and rivers, with a beautiful environment, a natural landscape integrating bamboo, water and caves, and rich in tourism resources. The village has a provincial scenic area-large and small well scenic area.

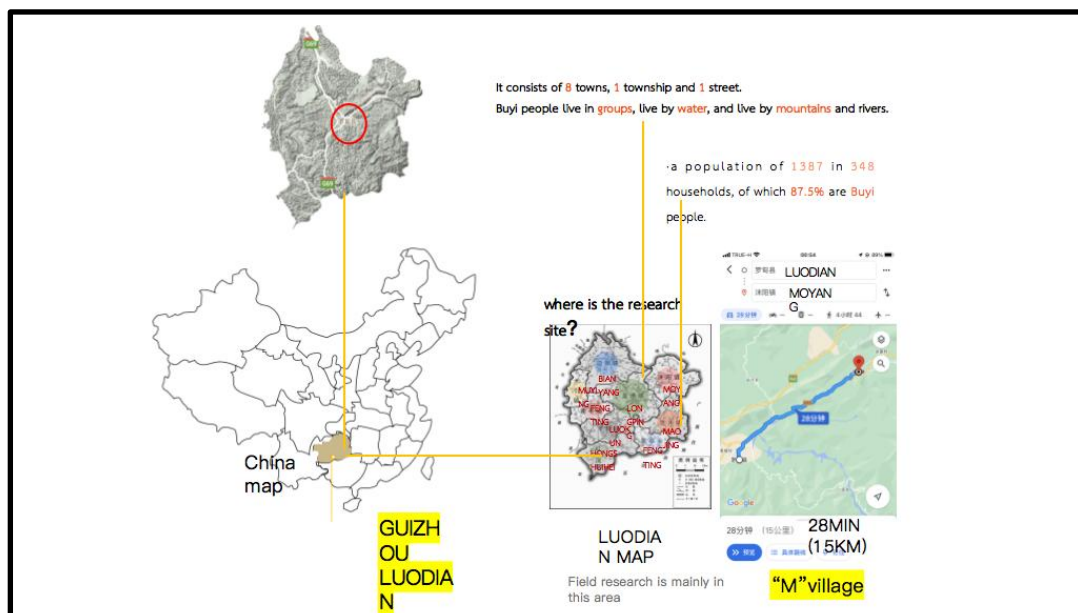


Figure 39 Map of Luodian "MoYang"village

The scenic area is mainly composed of 99 caves, such as Xiangshui Cave, Lion Cave, Banana Cave, Horse Cave, Horse Cave, Moon Cave, White Tiger Cave and nitrate Cave. It is integrated with the "Tiankeng" of karst Dai River with an area of about 9 square kilometers, and has been described as "Oriental Cave Museum" by

French geological experts. There are river Tiankeng line day, dry Maoping cool wind cave and ten thousand mu of original secondary forest and other natural landscape. With a rich geographical environment, climate, ethnic culture, folk culture, tourism core, as well as river resources, convenient transportation, etc.

Fieldwork process, since 2022, in July 2022-October is the contact stage of research, 11-December 2022, February-August 2023, long-term field investigation, in-depth field investigation, analysis, drawing, etc., a comprehensive observation of the development and daily visitors and weekly tourists and holiday data collection, detailed for the development of community history and folk culture and heritage. In September 2023-2023 in December, due to the local climate is suitable, is still a tourist season, after the outbreak era, more tourists through the media and media publicity to the tourism, also more and more problems, the need of a own road, the establishment of a rural tourism brand image, to better architecture tourism exploration development model, drive the local economy, drive the enthusiasm of the locals, tourists and the support of the government. (As the figure 40 shown)



Figure 40 Explain by LUODIAN timeline 1

2.5.2 Current status and characteristics of tourism development

Through field research, it is found that although the area has unique resources, there is no overall system to spread and inherit its rich cultural resources. "MoYang" village is a street connecting the whole village. On the left side of the road is the place of residents gathering, community places, clothing, shelter and transportation, and on the right side is the connection point of the scenic spot. In the process of research, participating in local festival activities and communicating with village residents found that the area lacked the protection and inheritance of Buyi resources, and there was no concept or system to discuss or even implement. Just rely on individual cadres, villagers or tourism enterprises can not make the whole village active up. According to the data collection and analysis, first, "MoYang" village is regional representative, second, national culture is typical, and secondly, rural tourism development is typical.

By the end of 2022, the resident population is 348 households in the area (As the Figure 41 shown) , among which 194 households have been out for more than half a year. The resident population is 767, including 3 left-behind children, 93 left-behind elderly people and 47 left-behind women.



Figure 41 MO YANG village Landscape

Through data analysis and integration, the current situation and existing problems in the area are obtained.

(1) Agricultural products do not have their own packaging brand, chaotic, only rely on word of mouth or sold along the street, missing good marketing brand marketing means.

(2) The whole "MoYang" village does not have a brand concept and brand image of its own, but only relies on word of mouth or accidental publicity on the Internet.

(3) Rich ethnic resources are not displayed and inherited, and there is no publicity and skill inheritance of intangible cultural heritage projects. In "MoYang" village, what can be seen everywhere is the cultural creation and clothing stores that even copy the Miao model, and there is no store and brand image with Buyi culture as the theme.

(4) Talent loss, most of the left are middle-aged and old, but there is no better rational use of resources to experience the tourism model brought by national culture, every street sales or food shop is the same, the menu of every family is the same, and even the decoration is exactly the same, no heart.

(5) The scenic spots are free of charge, but they do not make good use of resources to drive the economy. There are many tourists around the area, but there is no accommodation to return to the same day or return to the county seat. There is no redundant research, camping and so on to contact the scenic area system to develop the tourism brand.

(6) There is no publicity and planning of Buyi folk festivals, which are spontaneous, and the lack of dissemination and promotion of commodities during the festival. Of course, this is more of the government's policy and the local neighborhood committee decision. In order to solve these existing problems, it should be more community participation and the use of design intervention to promote the regional tourism brand image with national characteristics.

2.5.3 Brand status analysis

Through analyzing the collected data and conducting on-site research multiple times, it was found that the current development can be divided into three stages:

1. Small scale commercial agglomeration, mainly focused on catering, with only one or two ethnic cultures as the main focus.
2. There is no corporate logo or brand awareness, mostly just big characters on the storefront, without a systematic scale.
3. Workshops focused on intangible cultural heritage and folk culture lack promotion and publicity, and most locals are unaware of them.
4. There is no unified sign and system for visual guidance, only signs for scenic spots and main roads.

Current plan analysis

During the on-site research conducted in the region, several issues were identified. For example, the company's involvement weakens its folk culture and ethnic characteristics, disrupts the cultural atmosphere, and focuses more on short-term commercial interests. In addition, many cultural heritage and consciousness are gradually being forgotten and destroyed (Figure 42) . The awareness of the brand is limited to the signage system, and there is no unified system for local specialties, cultural and creative industries, packaging, and even packaging.



Figure 42 Mo Yang Local situation

Table 12 Local Category Current Situation Analysis

Category	Take pictures	Current situation analysis
1. Signage		Lack of specific logo, only three words, no elements or design additions, affecting brand communication.
2. Entrance signage		The simple entrance signs do not highlight the characteristics of ethnic villages.
3. Map navigation system		The map navigation is too one-sided and lacks guidance.
4. Identification System Guide		There is no unified style and consistent innovation.
5. Directional guidance system		The direction guide lacks design and local attributes.
6. Space guidance system		Space guidance is missing and lacks uniformity.
7. Public areas		Public areas are not planned or decorated.
8. Public facilities		Old and poorly designed public facilities.
9. Selling products		Selling cultural and creative products that are replicated without their own characteristics.
10. Entrance Facilities for Play		The entrance facilities are rudimentary and lack distinctive signage.

Nevertheless, the weekend tourist volume of "MoYang" village still attracts many visitors. There is no brand logo or systematic image in this area, only scattered temporary venues and guides for activities. This affects the perception of tourists visiting the area regarding its history, folk culture, and even brand value.

In short, the current lack of a complete brand image integration system in "MoYang" village has brought great exploration and expansion space to the area. Brand is a new design solution that can promote the development of harmony between a region and its traditional culture. In this design process, local history and culture are often used as the foundation, integrating the spatial environment into the design. This integration allows for the integration of spatial environment with historical and folk cultural elements, including traditional architecture, craftsmanship, customs, and folk traditions, as well as emphasizing geographical, social, and local cultural characteristics. Ultimately, the newly designed regional brand was incorporated into the development of the region, enhancing its uniqueness and recognizability in terms of history and culture. This method maximizes the promotion of the development of the region and the harmonious development of traditional culture.

2.5.4 Analysis of the cognitive evaluation of the stakeholders

2.5.4.1 Interview methods and data analysis

For the "MoYang" village, the stakeholders mainly include local communities, government agencies, tourism enterprises, tourists, cultural protection organizations, etc. Through analysis and field research, it can be seen that different roles play different positions. However, only by sorting out the relationship between each other can "MoYang" village move towards better development, only with interests can culture be promoted and inherited, and tourism continue.

(1) Local communities (including the indigenous Buyi people) are the main body of cultural inheritance and are the key to maintain the vividness and authenticity of the Buyi folk culture. They maintain cultural vitality through daily life practices, festival activities and traditional art, and provide cultural education to visitors as inheritors and sharers of cultural knowledge. In "MoYang" village, almost every household has a local business or promotes their products.

(2) Government agencies: Government agencies play a decisive role in formulating cultural protection policies and promoting tourism development plans. The government is responsible for formulating and implementing the policies on tourism development and cultural protection, providing the necessary financial support, while ensuring the balance between tourism development and cultural protection. The government is vigorously supporting relevant tourism agencies and even individuals to promote local development to make a supportive industrial chain.

(3) Tourism enterprises: enterprises are an important driving force to promote the development of regional tourism. Tourism companies attract tourists by creating and marketized tourism products (such as tourist routes, cultural experience activities, etc.), and they are also responsible for promoting the uniqueness of Buyi culture.

(4) Tourists: Tourists are the main participants in tourism activities. Their needs and preferences directly affect the design of tourism products and the way the culture is displayed. By participating in tourism activities, tourists not only become the object of cultural learning and experience, but also promote the development of the local economy. Their feedback and needs can guide the improvement and innovation of tourism products. Most of the tourists of "MoYang" village are reflected in accommodation and food and souvenirs, because the lack of this series is the focus of consideration.

(5) Cultural conservation organizations and scholars: These organizations and individuals play a key role in studying, protecting, and disseminating folk culture. They deepen their understanding of the Buyi culture through research, propose conservation strategies, participate in the conservation of cultural heritage, and raise public awareness of cultural conservation through education and publicity. There is a lack of organized communication and promotion of national culture, and a lack of relevant studios.

(6) Media: Media plays an important role in information dissemination and the formation of public opinion. The media is responsible for reporting the news about the Buyi folk culture and tourism activities, which affects the public concept and tourism trends through reporting, and has a significant impact on the image construction of tourist destinations. (As the figure 43 shown)

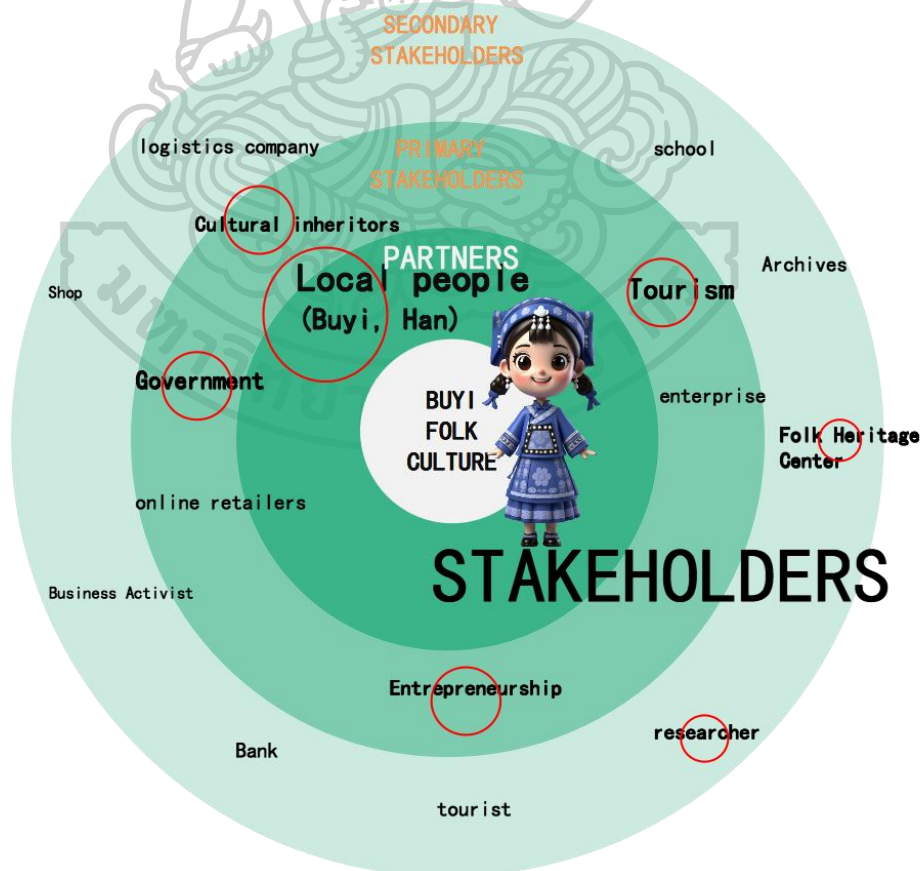


Figure 43 Stakeholders Relationship

2.5.4.2 Identification and benefit analysis of stakeholders

Through analysis and field research, we can see that stakeholders are interlinked, only connecting the status and role of each role, customized effective management strategies for them and promoting the coordination and cooperation of all parties. For example, the integration of participatory design into the community population (indigenous people) can more effectively develop the economy and tourism, and can also better promote the national culture. As a tourist and the media is one of the more important links, closely linked in each link, one is indispensable.

It can be seen that the local communities are keener on the protection of culture and inheritance based on economic development, while the tourism enterprises only care about the economic benefits and transmission degree. In order to coordinate the conflicts and coordination, it is necessary to put forward corresponding strategic suggestions in the design guide, such as setting up corresponding restriction agencies or studios to promote the development of rural tourism, and design effective communication and participation mechanisms to ensure that the restricting stakeholders can benefit each other rather than conflict. Community participation can better balance the problems and challenges faced by different stakeholders, and the formulation of certain frameworks and institutions can better assist the development.(as shown in the figure33 below)

2.5.5 SWOT Analysis and TOWS Analysis

Conducting SWOT analysis figure 44 shown using data from previous research can help identify internal strengths and weaknesses, as well as external opportunities and threats. This analysis helps to understand the current situation and market environment, promote the establishment of communication goals and the development of communication strategies. It also provides guidance for brand communication for integration.

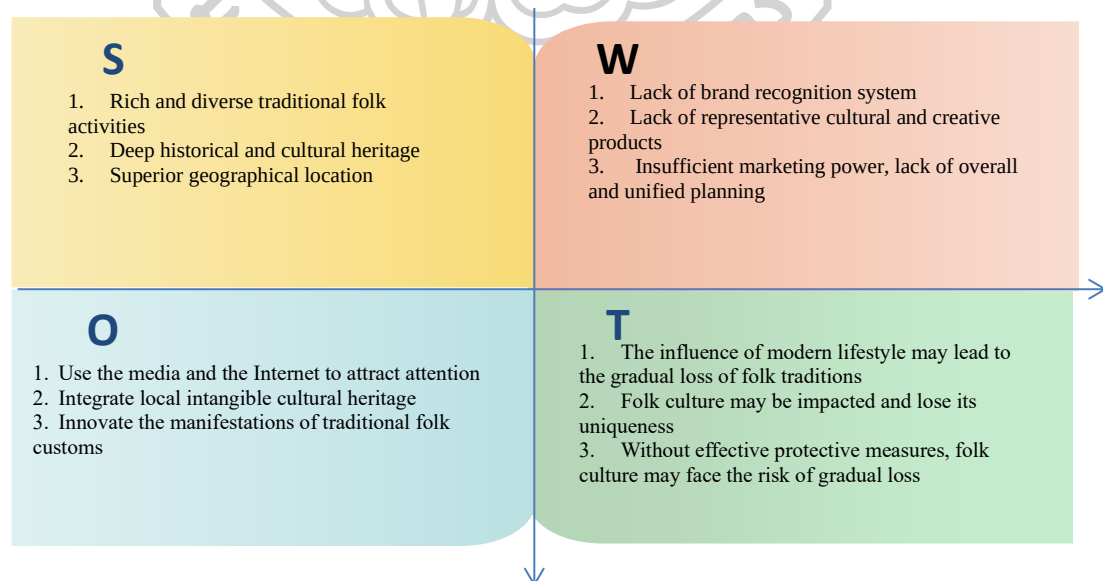


Figure 44 SWOT Analysis

Strengths: 1) Rich and diverse traditional folk activities 2) Deep historical and cultural heritage 3) Superior geographical location. **Weaknesses:** 1) Lack of brand recognition system 2) Lack of representative cultural and creative products 3) Insufficient marketing power, lack of overall and unified planning. **Opportunities and challenges:** 1) Use the media and the Internet to attract attention 2) Integrate local intangible cultural heritage 3) Innovate the manifestations of traditional folk customs 4) Policies and government support 5) Growth of tourism 6) Consumer demand 7) Rise of ethnic tourism villages: fierce competition. **Threats:** 1) The influence of modern lifestyle may lead to the gradual loss of folk traditions. 2) Folk culture may be impacted and lose its uniqueness. 3) Without effective protective measures, folk culture may face the risk of gradual loss.

Table 13 Internal and External Factors (TOWS)

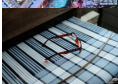
Internal factors 外部因素external factors	内部优势 (Strengths)	内部劣势 (Weaknesses)
	1. With the traditional cultural resources of the Buyi people, create a unique regional tourism brand to attract tourists	Cooperate with the local government to promote Buyi culture and increase young people's awareness and interest in culture
外部机会 (Opportunities)	S---O (use) 利用这些	W---O (improve) 改进这些
1. use of the media and the internet 2. Create unique tourism resources to attract tourists. 3. Innovate the expression of traditional folk customs	Innovate the dissemination of folk culture, increase attractiveness, and reduce the impact of foreign cultures.	Use social media and other modern channels to showcase the charm of Buyi folk culture and attract more people's attention and participation.
外部威胁 (Threats)	S---T (monitor) 监视这些	W---T (eliminate) 消除这些
1. Folk traditions are gradually lost. 2. Trend of cultural homogenization 3. Folk culture may be at risk of gradual loss.	1. Strengthen the publicity and promotion of Buyi traditional culture and shape its uniqueness to deal with the threat of cultural homogenization. 2. Use traditional culture as a weapon against external cultural shocks to strengthen people's sense of cultural identity.	Provide funds and support to promote the inheritance and development of Buyi traditional handicraft skills.

Summary

It has the prerequisites and advantages of tourism development, and echoes the surrounding chain tourism effect. On the whole, it is mainly reflected in driving the development of rural economy, increasing farmers' income and expanding cultural influence. Based on the folk tourism festival culture, through the questionnaire survey empirical research method, explore the important practical significance of folk

festival culture in the development of Buyi rural tourism, for the purpose of improving the popularity of relevant villages, increasing the economic benefits of tourism, and inheriting and promoting the folk culture. (Liu et al ., 2023)

Table 14 Athletic Events of BUYI Culture

N0.	Picture	Athletic events	Content
1		Small and small well scenic area sightseeing	A line of scenic spots, cruise ship, camping, mountain climbing, cave landscape visit
2			
3			
4		Folk experience	Clothing, food, home stay
5			
6			
7		Folk festival	March 3, June 6, spring ploughing
8			
9			
10		Inheritance of art	Batik, Yang opera, ethnic sports activities, singing and dancing performances, handicraft production, etc
11			
12			
13		E-commerce services	Local products sales
14			
15			
16		Health swim	Create livable, warm, winter and health tourism

In terms of empirical research, it focuses on the objective description of field experience materials to achieve the purpose of demonstration and guidance, thus deciding to integrate into the local community and tourism research from the perspective of anthropology and ethnology. In the empirical case, the ethnic areas are the main goal, and the rural settlement unit is the common choice range, because it more clearly reflects the social and cultural changes experienced by the local area in the course of tourism development.

This is also the reason why "MoYang" village in Luodian County was selected as the scope of field research. There are many research cases in southwest China, which are typical and representative in both the quantity and quality of literature.

"MoYang" village is a typical rural community in ethnic minority areas. The Buyi people account for a large area of the population, and they also have experience and events in the long history. Why choose "MoYang" village as the main field point. First, as a traditional Buyi village, it can reflect the characteristics of national culture; second, as the earliest tourist village demonstration site in Luodian County, the development of tourism started early, well and achieved a stable development model; third, the community and the scenic area are integrated, based on the existing population base, tourism development stage and the advantages of agricultural industry, the community participation scope is concentrated and participation types are diverse, which can present the common characteristics and key problems of Buyi rural community participating in tourism; fourth, the attention of domestic and foreign scholars and public media,

It provides important supplementary materials for this article; fifth, it has a good tourist attraction source and urban-rural interaction pattern, and can take into account the simultaneous development of folk culture and tourism.

However, there are also many problems. Although "MoYang" village is the first way to develop tourism, it is the 30-minute tourism time line away from the county seat, which is also the transportation to and from urbanization on the same day. But the lack of accommodation, tourist attraction and purchasing power. This area is a traditional Buyi village, but in the only street connected to the scenic area, there are other foreign cultural commodities everywhere, such as the costume photo shop of the Miao people and the reproduction of tourism products and handicrafts. A traditional ethnic village is not their own the development of the national culture, this is a reality also faces a huge problem, want to solve the main development problem, should be from the combing the buyi village existing folk culture, food, handicrafts, intangible, lifestyle, find a explore suitable for buyi village development inheritance national culture and development of rural tourism route. Through combing and analyzing the collection of literature, the area is suitable for community to participate in the design development, put forward a set of brand image design guidelines suitable for itself, to promote the development of the area and drive the local economy. (As the figure45 shown)

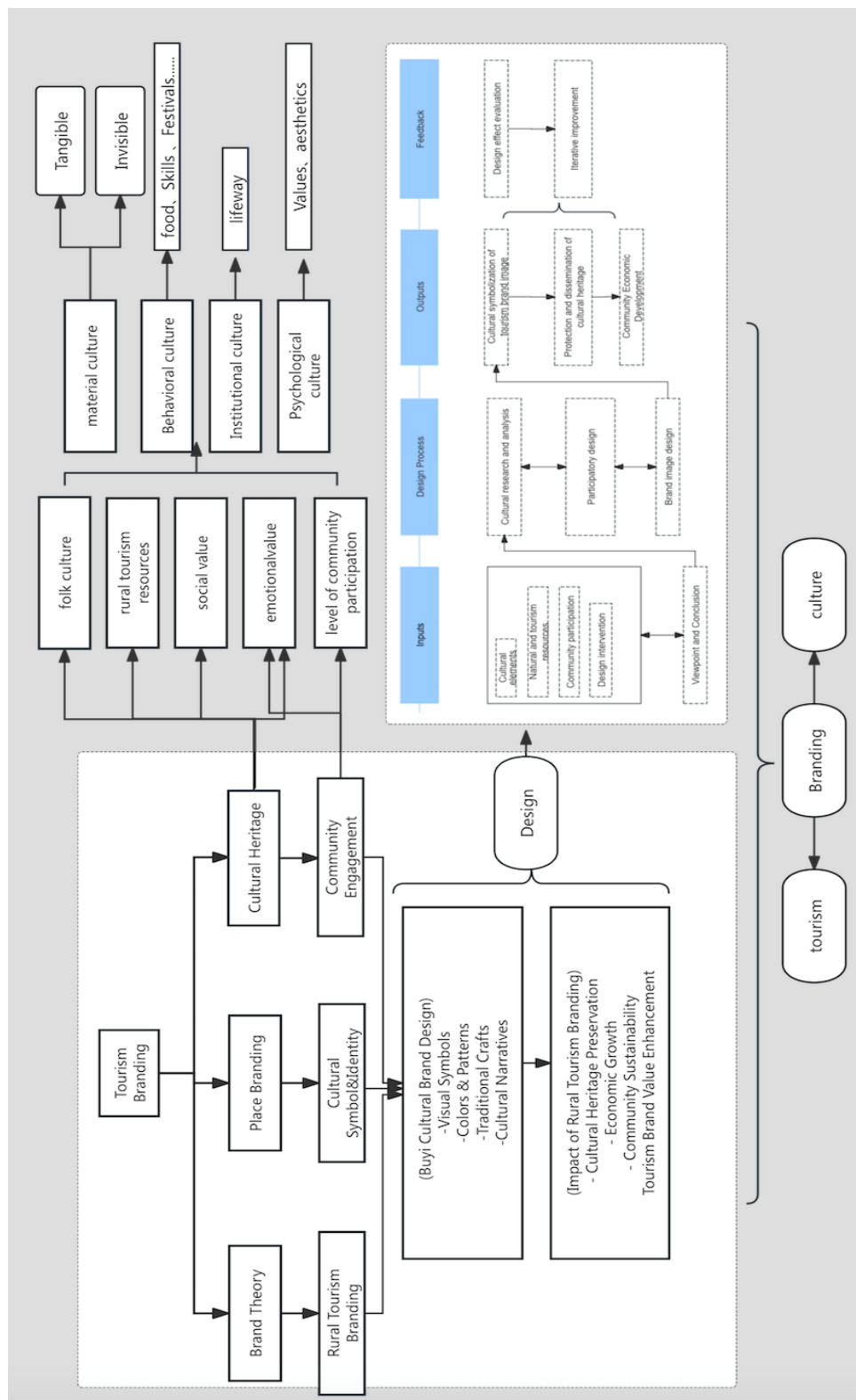


Figure 45 Tourism-Branding-Culture

2.6 Research Framework

In the chapter 2, we deeply discuss the multiple roles and communication paths of Buyi folk culture in the construction of regional tourism brand image. Through a comprehensive analysis of various documents, this chapter reveals how to effectively integrate traditional cultural elements into modern tourism brands, as well as the challenges and opportunities encountered in this process.

First, this chapter reviews the theoretical basis of the relationship between folk culture and tourism brands. It emphasizes the central role of cultural identity in shaping a unique tourism brand, and points out the importance of cultural inheritance and innovation in maintaining cultural vitality and attraction. By comparing different cases at home and abroad, we find that although each culture and region has its own specificity, successful tourism brand building often depends on a deep understanding and respect for local culture.

Secondly, we discuss the cultural characteristics of Buyi nationality and its embodiment in the tourism brand image. Buyi traditional festivals, folk art, lifestyles and historical stories provide rich content for tourism brands. The literature shows that the effective dissemination of these elements not only promotes the protection of culture, but also enhances the depth and attraction of the travel experience.

After exploring the above themes, the chapter also highlights the role of local governments, communities, businesses, and other stakeholders in promoting and safeguarding cultural communication. Cooperation and multi-party participation are the key to ensuring the sustainability and effectiveness of cultural tourism. Effective management strategies and engagement mechanisms can assist in balancing the expectations of different stakeholders and jointly promote the protection of culture and the development of tourism. (As the figure 46 shown)



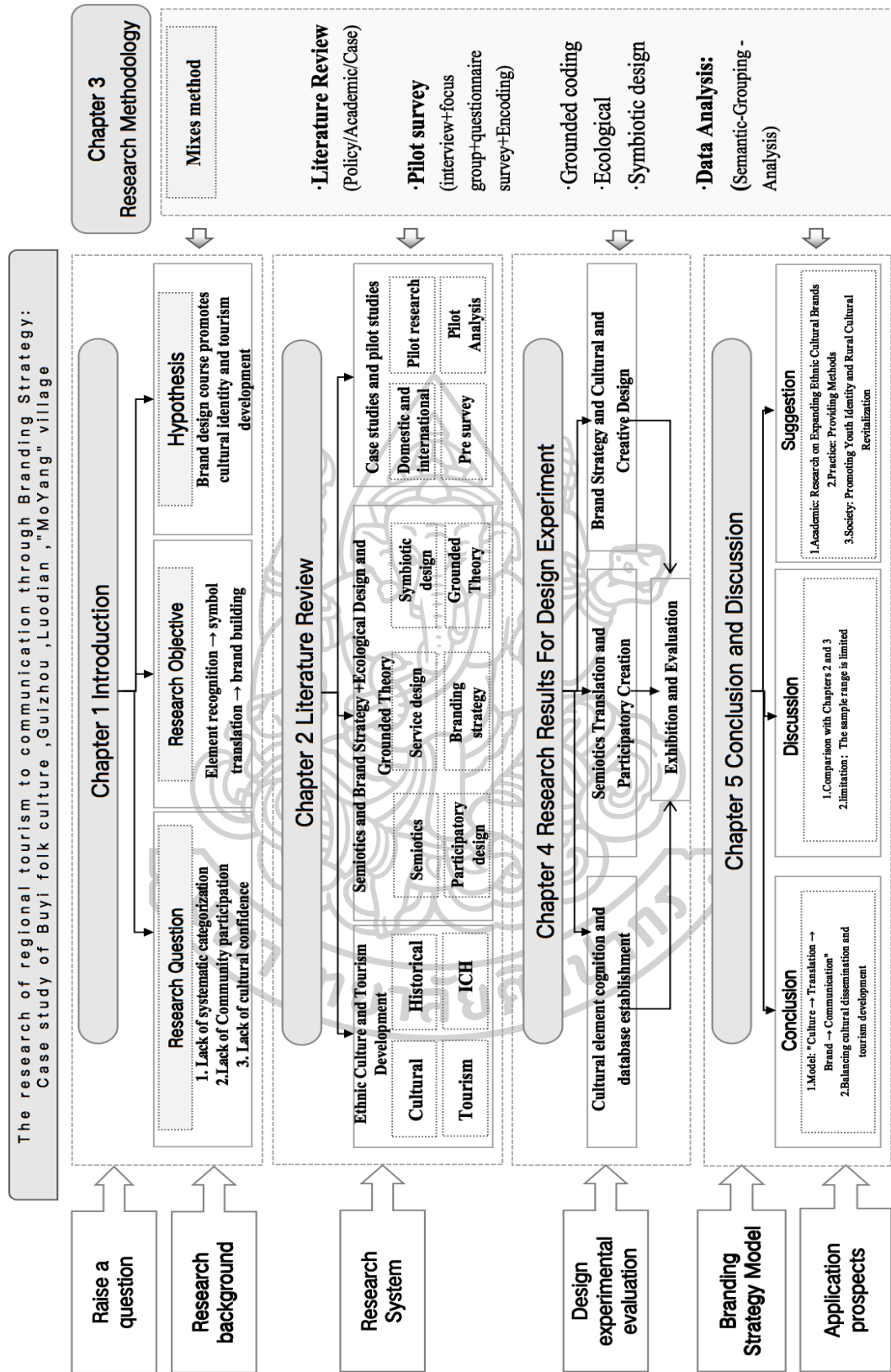


Figure 46 Research Framework

CHAPTER 3

RESEARCH METHODOLOGY

Chapter 3 mainly focuses on research methods, research processes, and data collection. It provides all the information about the methods for conducting this study, followed by a discussion on the methods and tools used for data collection. The mixed research method (combining qualitative and quantitative research methods) is based on achieving research objectives. This chapter describes the geographical scope of the study, study design, sample population, and extracted brand factors. It also outlines the tools used for subsequent data collection and explains methods to maintain their effectiveness and reliability. And discussed the limitations of moral considerations and methods within it.

3.1 Method of Research

Studies started with the literature review, exploring data collection through participatory observation, not participating in in-depth interviews and questions related to early variables or independent variables, and the core of the variables was folk culture. Design to improve local change and development while studying the surroundings of independent integrated variables to draw concluding variables based on development guidelines designed with brand image through the research process. (As the figure 47 shown)

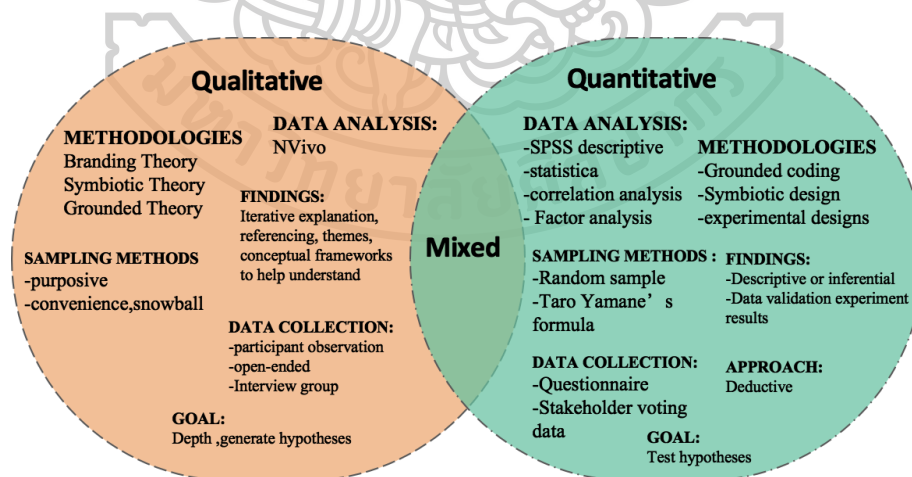


Figure 47 Research Methodology

The research process includes four stages: literature analysis, field investigation, community co creation, and brand design verification.

Design validation of Goal 1: From on-site investigation to cultural element extraction, and then to expert and community validation to obtain (1) expert evaluation (IOC) of cultural element accuracy and (2) textual data

Design validation of Goal 2: Obtain (1) Focus group evaluation of cultural accuracy and attractiveness of scroll paintings through the steps of Goal 1 and visual translation (scroll paintings), and (2) cultural expert semiotic analysis feedback

Design validation of Goal 3: By combining and validating Goal 1 and Goal 2, and designing the brand VI system for Goal 3, obtain

- (1) Brand VI System Perception and Preference Survey
- (2) Usability testing of visual recognition applications
- (3) Brand awareness of rooted development of brand products and local culture

Finally, through workshops, educational courses, event experiences, exhibitions, etc., evaluation and feedback were conducted to verify the feasibility and development of the brand strategy model.

3.1.1 Quantitative research

This study used a questionnaire survey as a quantitative research method to collect data on the cognition, acceptance, dissemination, brand trust, and other aspects of Buyi culture and tourist destinations among local respondents, tourists, expert governments, and others. The questionnaire includes:

1. Basic information

- (1) Include the age, gender, occupation, education level, and income of the respondents.
- (2) Helps analyze the perception of different groups towards Buyi folk culture and tourism brands.
- (3) Provide insights from different public voices for the acceptance of cultural dissemination and provide reference value for brand strategy.

2. Understanding of Buyi Culture and Rural Tourism

- (1) The respondents' understanding and cognitive sources of Buyi culture, as well as their knowledge of the scope of Buyi villages (such as through schools, big data, social media, traditional media, etc.).
- (2) Determine the dissemination methods of cloth clothing folk culture and evaluate and influence them.
- (3) Compare the cultural awareness differences among different age groups and cultural education in this section, and determine which are the main communication targets and development contacts for further understanding.

3. Acceptance of tourism brand products (local materials)

- (1) Investigate tourists' willingness to purchase or support creative cultural and creative products that combine local materials and products.
- (2) Assessing the market acceptance of brand products directly affects the sustainability and economy of IOC.
- (3) Analyze consumers' preferences for different brand products, including their price expectations, cultural values, acceptance, expectations, etc.

4. Government and social policy support

- (1) Examine the public's perception and brand evaluation of government cultural protection and promotion.
- (2) Evaluate the effectiveness of current cultural protection measures and government support.
- (3) Explore the balance and perspectives among stakeholders.

5. Communication channels

- (1) Determine how respondents can obtain information about Bouyei culture (TV, Internet, social media, offline activities, etc.)
- (2) Analyze the impact of media on the dissemination of Buyi culture in the era of big data.
- (3) Evaluate how to channel cultural diversity through technological updates.

Conclusion: By integrating the key aspects involved, the questionnaire survey will (1) comprehensively evaluate the public's awareness and acceptance of Buyi culture, as well as the effectiveness of promoting ethnic village tourism. (2) Analyze the market potential of tourism brands and subsequent product designs. (3) Determine the combined effect of folk culture and regional tourism under the continuous dissemination of technology and media brands.

Through data analysis, this study will propose optimized brand strategies to further protect and balance the continuity of ethnic culture and tourism communication.

3.1.2 Qualitative research

This study employs various qualitative research methods, including literature review, field research, in-depth interviews, and participant observation. Thoroughly and comprehensively analyze and understand the inheritance and dissemination of Buyi ethnic folk culture.

The target audience is stakeholders. The target age group was ultimately limited to 21 to 65 years old, thus narrowing down the scope. Specifically, it is mainly composed of local residents. We conducted in-depth observation and research on Moyang Village, which has a population of approximately 1378 people. The population of the county town is about 100000 people

Mainly successively: local aborigines, college students going out to study, village government personnel, entrepreneurs of tourism enterprises, research and cultural communication personnel, etc.

Among respondents, how to develop how to establish community engagement is an important way of feedback conflict and collaboration through conversation and quiz. Continue to improve and follow up in the following work.

Mainly use participatory observation method stationed field, participate in local tourism planning and tourism activities, design for the local agricultural products packaging, into the community life and leisure folk culture activities, experience ethnic relations and social structure, perceive the economic impact of community tourism, as far as possible on the basis of local values and life

situation to action and goals, through constant return and social software to keep communication, pay attention to the field point, and often from the area.

(1) Literature research

According to the relevant data collected, the theoretical concept of literature: folk culture, history and evolution of Buyi nationality, rural tourism, regional culture, brand image and cultural inheritance, etc. Literature types include journals, newspapers, local Chronicles, government reports, websites, doctoral papers, monographs, etc.

Through the analysis of a large number of literature and summary information, the analysis and sorting of the current situation at home and abroad and extract important information and data, including understanding the development direction of rural tourism, the brand development of combining folk culture and tourism, and the targeted case study of history and culture. And comb out the existing research scope, academic views, breakthrough points, innovation points, research field priorities and problems of the research established through this process.

(2) Case study

Case study method design in-depth analysis and subdivision investigation to solve the corresponding case similar research problems. Compared with other studies, case studies are more direct to problem discovery and innovation. Basic information and in the process of research data is the understanding and mastery become more comprehensive and able to analyze the missing surface. (As the table 15 shown)

Table 15 Case study of Brand image

Number	Name	Specific types
Case 1	YuanVillage —— rural tourism	Brand image
Case 2	Alishan National Forest Recreation Area in Taiwan	Brand image
Case 3	Pingyi Village, Lianghe River, Yunnan Province	Brand image
Case 4	Haojia Village, Xinyang City, Henan Province	Brand image
Case 5	Cai Jiapo Village, Xi'an	Brand image

Through the summary of excellent cases at home and abroad, the analysis can be used as the guide direction of the design experiments. In-depth research, compare the advantages and disadvantages of the existing similar brand design, and explore more possibilities. Accumulate resources, experience and establish the corresponding foundation, to establish the foundation for the fourth chapter design experiment practice. Through case study, the corresponding direction in brand design can break through and find the other side of innovation, and have more possibilities of design elements. Case study is an effective method to identify excellent cases, and the important reference directions collected at home and abroad have the following effective studies:

(3) Field survey

According to Priscilla in the Foundations of Survey Research Methods, field studies involve the use of photography and sampling to sample research data from photographic data within the survey area.

This method better and comprehensively collects the festivals, elements and cultural characteristics of the Buyi folk culture in Luodian County. This includes creating a survey outline to record, take photos, record videos, and collect first-hand data. This method provides a better understanding of the basic situation, private issues, and an in-depth understanding of the problems facing them.

Field research distribution map: understand the local situation, folk culture activities, facing problems, investigating the status of the community, etc. Develop survey steps, outline, record, take photos, video recording and sorting out first-hand information.

This paper takes the field investigation method as the basic research method, and presents the social facts with the description of the micro society. Mainly use participatory observation method stationed field, participate in local tourism planning and tourism activities, design for the local agricultural products packaging, into the community life and leisure folk culture activities, experience ethnic relations and social structure, perceive the economic impact of community tourism, as far as possible on the basis of local values and life situation to action and goals, through constant review and social software to keep communication, pay attention to the field point, and often from the area.

This scope of research is based on Luodian County "MoYang" village as an example. The survey and visits cover the layout, space, local cultural characteristics, brand concepts, and types of cultural heritage. Summarize the theory and practice combined with the principle of developing folk culture through the development of brand image design through rural tourism culture. During the process, photos capture local folk culture festival celebrations, tourist season, local food, community and human interaction moments, which will be helpful for follow-up research.

(4) Group discussion (4-6 people per group)

Let cultural inheritors, tourism practitioners, and tourists jointly explore the path of brand development. Focus group interviews are a method used by researchers to collect material through discussion among group members about specific issues. In order to deeply understand the specific problems and solutions, because different groups have different voices and opinions, and better distinguish the analysis of opinions, the researchers must analyze the research group as a whole, rather than focus on the individuals.

1. Study design
2. Arrange interviews and collect information
3. Analyze and interpret the above materials
4. Draw conclusions and organize the report

Table 16 List of Personnel in Related Fields

S/ N	Surname and personal name	Age	Sex	Position	Research area
1	Zhou yuting	29	Female	Lecturer, School of Science and Technology, Guizhou University	Packaging design
2	Yang yijia	34	Female	Shenzhen designer	device design
3	Guo Yufei	34	Female	Chongqing City Vocational College	Information design
4	Yang ziwei	37	Male	"Moyang" village	Village cadres
5	Huang an	38	Male	"Moyang" village	secretary
6	Wang Hao	35	Male	Guiyang design director	Visual design / branding design
7	Jianyong Yang	25	Male	Guiyang uplink designer	brand design
8	Huang yang	38	Male	Guiyang uplink designer	device design

(5) Semi structured interview outline (For obtaining in-depth perspectives):

- The core values of Buyi culture
- The role of cultural elements in brand building
- The role of community in tourism brand building
- Challenges and Opportunities of Cultural Tourism Brands

Participants, community government personnel of "MoYang" village in Luodian County, leaders of tourism companies, designers, and teachers of art school, were invited to form focus groups and participate in the cultural image perception experiment, focusing on the superposition of regional culture, folk culture, rural tourism, and brand elements.

(6) The Focus Group Interview:

- 1) Selection of interview participants: invited interview of different experts

Customized interview outline: mainly focuses on the possibility of "MoYang" village brand construction

- 2) Formal interview: specific to the expert time
- 3) Interview method: online video conference or offline face-to-face interview.

Evaluation:

- 1) Expert suggestions and opinions.
- 2) Summarize the current situation of "MoYang" village, determine the brand positioning, put forward planning and design, expert review and put forward.
- 3) Build the model, and the experts evaluate the possibility.
- 4) The final evaluation of the design work, and the effect of the exhibition will be voted in.

3.2 Sampling of Population

(1) Target audience:

Through preliminary research and observation, it has been found that rural tourism in ethnic areas is more attractive to young people and retired middle-aged and young people. Main target audience: college students and young people. Secondly, middle-aged people (stakeholders) travel with their children. Therefore, it is divided into three groups and explained in detail:

- 1) People influenced by folk culture in the community
- 2) Relevant government departments, organizations, enthusiasts, volunteers

3) Ordinary individuals from nearby cities were interviewed using interview tools and the sample group was observed during the interview

Therefore, researchers hypothesize that these two groups of potential users will benefit the most from it. This study reveals that the branding of rural tourism is related to the development of target folk culture and has valuable audiences. It has the power to influence and benefit their selection, decision-making, process, and analysis of specific issues.

(2) Experimental sample object

The experimental samples of this study were distributed and collected during large-scale cultural events, peak tourism seasons, and working days in Moyang Village from 2024 to 2025 to ensure the reliability and effectiveness of the research results. The sample has sufficient representativeness and can reflect the characteristics and behavioral patterns of the target population. The experimental samples mainly include community residents, tourists, and the target audience selected by "Moyang" Village. To ensure the reliability of the experimental results, a systematic sampling method will be used for sample selection. According to the 2025 population census announcement of Luodian County, Moyang Village has 1378 people and 353 households, with the Buyi ethnic group accounting for 98% of the population.

To determine the applicability of the sample size, this study used the Yamane formula to ensure that the sample size is scientifically valid and representative. The calculation is based on a 95% property ownership level ($Z=1.96$) and a 5% error range ($e=0.05$), and the formula is as follows:

$$n = \frac{N}{1+Ne^2}$$

Among them;

N =required sample size (minimum calculated sample size)

N =total population (permanent population of Moyang Village: 1378 people, weekend tourist volume of 200 people)

E =error range (5% or 0.05)

Substitute the values:

$$n = \frac{1378}{1 + 1378 \times (0.05)^2} = \frac{1378}{4.445} = 309.9$$

The range of values for the questionnaire is 2-4 weeks, and approximately 22.5% of the questionnaires are needed, totaling around 310 responses. Considering the rejection rate, collecting 300-320 responses is more convincing.

Table 17 About research of samples table

Sample object	Method of sampling	Sample size	Valid sample
villager; tourists	Online questionnaire distribution, demographic characteristics, age, gender, education level, etc; Brand acceptance and preference, rural tourism and folk culture, etc	N=360	N=310
Design validation participants	The participants in the design verification are mainly elementary school students, middle school students, and college students. Through experience, education, participation, etc.	N=100	N=80
Expert ;government; Inheritor	The expert group votes to select the final draft of each validation scheme and discusses it.	N=20	N=20

Research subjects: Village cultural inheritors, local government officials, tourism planning experts, brand designers, tourists, etc. (The age target group was ultimately narrowed down to 21-65 years old.)

$$n_i = n \times \frac{n}{N}$$

Sampling method: purposive sampling, selecting interviewees who have a deep understanding of Buyi cultural tourism brands.

Sample size: Expected to interview 15-20 people, with the specific number determined based on the "information saturation principle"

Qualitative data obtained from the interviews will be analysed.

The completeness and accuracy of the information content analysis is classified according to the studied problem degree information. Summarize and interpret the comprehensive information to obtain the overall information over the course of the research and research objectives. And to present the descriptive results in each phase of the study.

Research subjects: tourists, local government officials, tourism industry practitioners, community residents, etc. (age range set at 12-25 years old, narrowing down the scope)

Sampling Method: Random Sampling/Stratified Sampling (Divided by Tourism Market and Target Group)

Sample size: Determine the appropriate sample size (based on statistical calculation formulas, such as Cochran's formula)

The sample size is sufficient to ensure the reliability, validity, and representativeness of the research results. Reflect the characteristics and behaviors of the target audience. Mainly including tourists, residents, and selected target audience of "M" village.

-Questionnaire survey (social media, on-site tourist attractions)

-On site tourist interviews (structured questionnaire)

-Tourism brand data (such as number of tourists, duration of stay, repeat purchase rate)

The questionnaire is conducted by developing a detailed design questionnaire for collecting data, for respondents to answer, and this tool can obtain specific data and measurements and apply quantitative description and analytical statistical methods.

Three questionnaires were mainly involved

Questionnaire1: Questionnaire on tourism impact perception and participation of community residents

Questionnaire 2: rural tourism tourist perception questionnaire

Questionnaire 3: Establish a questionnaire about brand recognition awareness

In practice verification, the effective data collected together with field research and online research is used for analysis. They are used to study satisfaction and opinions, about the "MoYang" village of Luodian County, local community residents and government personnel, and the improvement and establishment of local tourism and folk culture development satisfaction and brand development.

The connection is generated by the online survey system, and finally all the survey data are systematically analyzed. It is divided into two steps, according to the previous steps to decide the subsequent local text modification and language order adjustment, and then carry out the formal investigation in the later stage, specifically referring to the target group. Samples are mainly actually distributed and effectively recovered. And analyzed by SPSS27.0 software.

3.3 Research Tools and Reliability (IOC)

-Design a standardized questionnaire (Likert scale) to measure the following variables:

IV : Folk cultural elements of the Buyi ethnic group (such as ethnic crafts, festivals, music and dance, clothing, cuisine, etc.)

CV: Cultural experience level (such as frequency of tourist participation in activities, immersion, satisfaction)

DV: Tourism brand awareness, tourist loyalty, brand attractiveness, etc

-Using closed ended questions (multiple choice, Likert 5-point rating) to obtain quantifiable data

1) Development of questionnaire scale: the element order of Buyi folk culture (food, clothing, shelter, transportation, festival), and the number of "folk culture + tourism symbol selection scale".

The scoring criteria of the questionnaire measured the level of recognition of the "MoYang" village cultural image intended to ensure the accuracy of the data.

2) Recruitment of participants: invite relevant populations to participate in the experiment. Participants will represent the audience target of the "MoYang" village brand image of tourism, mainly young, middle-aged 21-45.

3) Experimental procedure: The questionnaire will be distributed through an online mini-program. Participants were scored and the selected cultural element identification was scored using a Likert scale from 1 to 5.

4) Questionnaire analysis: The questionnaire will conduct a statistical analysis of the valid data. After compiling the results, the "MoYang" village branding and folk culture scale was created.

5) Seminar: College teachers and students participate in the local tourism design, aiming to test the practicality of the design stage

For the data analysis in this study, the researchers analyzed the qualitative data (qualitative study) and the quantitative data (quantitative study) as follows.

1. Quantitative data analysis from the questionnaire collected field data for analysis and processing as follows:

2. The researchers checked the accuracy of the information (edit) to check the completeness and the incomplete separation of the questionnaire.

3. Coding brought the correct questionnaire to the specified code and then processed using equations $5-1 / 5=0.8$ analysis to find frequency, percentage, and standard deviation. Details of the score range are given below.

-4.21-5.00 is the most satisfied

-3.41-4.20 is very satisfied

-2.61-3.40 are relatively satisfactory

-1.81-2.60 Satisfied / dissatisfied

-1.00-1.80 is the least satisfied

For this study, a total of 3 industry experts were invited, and the research direction lies in the related fields of this study, such as: folk art, cultural heritage, product design, visual design, art theory, etc.

Table 18 Industry Experts Introduction

NO.	Surname and Personal name	Information
01	Du Yiqian	PhD, Associate Professor of Folk Art and Cultural Heritage
02	Jia Shuhan	PhD lecturer in Art Design/Visual Communication
03	Fu Manying	PhD lecturer in art theory

The consistency index of the project objective of this study is designed for the research of :

The study of regional tourism to communication through branding: Buyi folk culture case study of Guizhou Luodian "MoYang" village". The purpose is to demonstrate that research methods and strategies are consistent and applicable to the problems and objectives studied by researchers. The objectives of this study are as follows:

1 : To Study the core elements and unique values of Buyi culture, and explore its role and influence in shaping regional tourism brands.

2 : To analyzes the current situation of Buyi culture, the challenges and reasons it faces, and explore the combination of protecting and inheriting ethnic culture with village tourism brands.

3 : To design a regional tourism brand image based on the cultural characteristics of the Buyi ethnic group, including cultural symbol extraction, brand visual system, and cultural experiential solutions, to promote sustainable cultural development and enhance brand value.

Reliability Analyzes:

Table 19 Reliability Analyzes Data

Cronbach's Alpha	Number of terms	Sample size	Cronbach's Alpha
0.817	10	200	0.817

Cronbach's Alpha data 0.817, The data follows a normal distribution.

IOC evaluation process:

During the questionnaire development process:

1. Use a small sample for pilot testing to ensure that all participants can understand the questionnaire.

2. Use the IOC scoring method to have three experts evaluate the questionnaire to assess the relevance of the research objectives to the questionnaire questions.

The IOC scoring criteria are as follows:

+1: This question fully measures the impact of cultural and brand communication methods.

0: This question is related to the research objective section.

-1: This question is unrelated to the research objective.

By implementing IOC evaluation, this study ensures that the questionnaire maintains high content validity and accurately measures research objectives. The IOC value of

each questionnaire item is calculated as the average score given by experts, using the following tools:

IOC= Consistency between questions and objective or objective and content.

X_i = Total assessment points that given from all qualified experts. N= Number of qualified experts.

There are 3 levels of assessment point as follow:

$$IOC = \frac{\sum X_i}{N}$$

+1 means The questionnaire's questions are certainly consistent with the objective.

0 means The questionnaire's questions are unsure to be consistent with the objective.

-1 means The questionnaire's questions are inconsistent with the objective.

After calculating the IOC values, the items are classified as follows:

1. Retain items with $IOC \geq 0.75$

2. Modify items with IOC between 0.50 and 0.75, adjusting wording or adding details to better align with research objectives.

3. Delete or rewrite items with $IOC < 0.50$ to ensure questionnaire quality.

4. The consistency index value must have the value of 0.5 or above to be accepted. Index of Item Objective Congruence (IOC) from three experts result are as followed:

Table 20 IOC Expert Rating Sheet 1

Expert 1 Total 0.75				
N0.	Satisfied	Generally	Not satisfied	Suggestion
Questionnaire 1: Questionnaire on tourism impact perception and participation of community residents	√			Participation should be reflected more clearly, with specific questions analyzed in the questionnaire
Questionnaire 2: rural tourism tourist perception questionnaire	√			The correlation between rural areas and tourist tourism is interrelated
Questionnaire 3: Establish a questionnaire about brand recognition awareness	√			Brand awareness is not only about products, but also about integration

Expert 2 Total 0.65				
N0.	Satisfied	Generally	Not Satisfied	Suggestion
Questionnaire 1: Questionnaire on tourism impact perception and participation of community residents	√			Constructing questionnaires tailored to specific regions to better extract regional cultural elements.
Questionnaire 2: rural tourism tourist perception questionnaire	√			The questionnaire is aimed at the target audience, and the questions should delve deeper into the questions raised by the research objectives in order to better solve the problems.
Questionnaire 3: Establish a questionnaire about brand recognition awareness	√			How to connect brand awareness from problem setting needs to be considered.

Expert 3 Total : 0.85				
N0.	Satisfied	Generally	Not Satisfied	Suggestion
Questionnaire 1: Questionnaire on tourism impact perception and participation of community residents	√			The connection between the questionnaire itself and the questions is closely related to the research object
Questionnaire 2: rural tourism tourist perception questionnaire	√			Output and Feedback of Rural Tourism Culture
Questionnaire 3: Establish a questionnaire about brand recognition awareness	√			Brand positioning and planning require more communication with specific case studies

The scores from the three experts are as follows :

expert 1=0.75 expert=0.65 expert=0.85

The result is obtained by calculating according to the formula : **IOC=0.75**

Notes:

$IOC \geq 0.75$: The item aligns with the research objectives and could retained.

$0.50 \leq IOC < 0.75$: The item requires modification or optimization.

$IOC < 0.50$: The item should be deleted or redesigned.

3.4 Collection Data processes

(1) Study procedures

Preparation stage: The collected information involving general research lasts for three months. During this period, literature materials will be collected, shaped and historical and cultural blocks as widely as possible concerning brand image, folk culture, concept, theory of brand and rural tourism and village culture.

(2) Data collection: Collect information through case studies and conduct stage and field research. Firstly, a one and a half month research, analysis, and summary were conducted on design cases that combine excellent domestic and foreign brand images with rural tourism culture. Secondly, it involves field investigations and data collection to comprehensively understand the overall situation of folk culture and regional brands, and conduct in-depth research on visual elements and folk cultural characteristics to investigate the challenges and opportunities they face today. At present, research and design outlines, field investigations, recording content, filming, recording, and then organizing collection. This stage is divided into several stages and will take three months.

(3) Data processing and analysis: Data processing and analysis takes three months.

(4) Study progress: Three months are needed to discuss the results and conclusions. At this later stage, the study report was finalized. The schedule of the study investigation is shown in the following below:

Table 21 Research of Time Plan Table

N0.	Content of the study phase	Time plan
1	Literature collection, first-hand data and information collection	2 Months
2	Case analysis, field investigation (1) Custom planning research (2) Data collection, field participation in the research	4 Months
3	Data analysis phase	2 Months
4	Discussion, finalized the draft design	4 Months
Total		12 Months

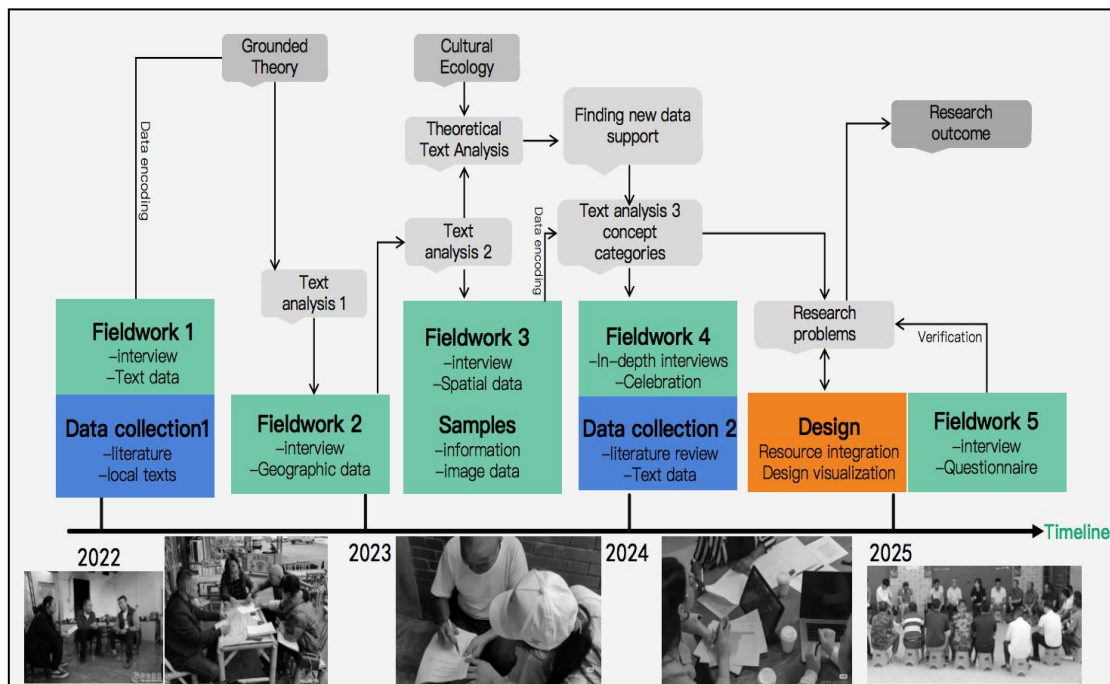


Figure 48 Research of Collection Data Processes

3.5 Technical of Analysis

3.5.1 Quantitative analysis

This study adopts a mixed research method, integrating quantitative and qualitative data analysis to ensure the rationality, effectiveness, and systematicity of the collected data. The analysis process includes data cleaning, classification, and statistical analysis to extract meaningful insights. In terms of data processing, interview records are transcribed and encoded, and then subjected to thematic analysis using NVivo. At the same time, SPSS was used for data analysis and outlier screening of questionnaire data to ensure accuracy. In terms of data analysis, quantitative analysis using SPSS and qualitative analysis using NVivo is conducted to enhance the scientific rigor of the results, while qualitative analysis involves encoding interview records, thematic analysis, and semiotic analysis. These methods have comprehensively evaluated the impact of Buyi folk culture on loyalty, brand communication, and awareness in rural tourism brand strategies.

(1) Descriptive statistical analysis: Calculate the mean, median, and standard deviation to summarize the demographic characteristics, awareness, and satisfaction levels of tourists.

(2) Correlation analysis : Use Pearson or Spearman correlation coefficients to test the binary relationship between variables (such as Buyi cultural experience and brand loyalty). The significance levels of correlation were set to $p < 0.05$ and $p < 0.01$.
Regression analysis: Measuring the predictive power of cultural brands on tourist attraction.

(3)Regression analysis: Use multiple linear regression to measure the predictive power of cultural brand factors on tourism attractiveness. Report the overall significance of the model (ANOVA F-test, $p < 0.05$) 、 The significance ($p < 0.05$) of a single predictor variable and the adjusted R^2 value are used to indicate the variance explained.

(4)Structural Equation Modeling (SEM): Verifying the Relationship between IV-CV-DV,Structural Equation Modeling: This is a core technique used to validate the complex relationships between independent variables, mediator variables, and dependent variables. The criteria for determining the goodness of fit of the model are as strict as CFA ($\chi^2/df < 5$, CFI>0.90, TLI>0.90, RMSEA<0.08). The significance test level for path coefficients is $p < 0.05$.

Data collection methods

1.In depth interviews: data collection through face-to-face interviews or online meetings.

2.Non participatory observation: observing the behavior patterns of tourists and the interaction of cultural activities in Buyi villages.

3.Case Study: Analyzing Successful Ethnic Minority Cultural Tourism Brands at Home and Abroad.

-Mainly successively: local aborigines, college students going out to study, village government personnel, entrepreneurs of tourism enterprises, research and cultural communication personnel, etc.

-Among respondents, how to develop how to establish community engagement is an important way of feedback conflict and collaboration through conversation and quiz. Continue to improve and follow up in the following work.

-Mainly use participatory observation method stationed field, participate in local tourism planning and tourism activities, design for the local agricultural products packaging, into the community life and leisure folk culture activities, experience ethnic relations and social structure, perceive the economic impact of community tourism, as far as possible on the basis of local values and life situation to action and goals, through constant return and social software to keep communication, pay attention to the field point, and often from the area.

To solve the first problem, first, conduct qualitative research: literature analysis, case study method.

The solution of the second problem, quantitative research. Expert interview results and questionnaires will be used to collect data and determine the scope of the target audience. It will also prepare for the following brand positioning planning.

t mainly includes the factor extraction of brand factor index, symbol conversion, and the establishment of "MoYang" village folk culture and tourism brand database. Focus group interviews, etc., using cultural intention cognitive experiments. The fusion of rationality and sensibility, computer assist graphics processing to extract design elements. Lay the foundation for the subsequent brand image.

The solution of the third problem is based on the preliminary research and the relevant theory, brand image design and experimental design. Finally, the audience target and expert evaluation will confirm the sustainable development of the rural tourism brand.

Table 22 Variables of Analyzed Folk Culture

Name	Folk culture	Human being	Community / location	Related organization
Folk culture	The current problem -Folk classification -sightseeing resource -cultural inheritance	folk culture Classification-Rural Tourism -The Buyi local people -Community population -Local ethnic culture	-Development is a change in the original style -Probably a temporary earnings bias -The possible change in natural resources	-governmental agencies -community -non-government institution
Human being	Attention neglect, population loss, culture fading away, -travel companies, government intervention, -institutions, action change-	Community problems -Neglecting problems leads to broken cultural inheritance and economic obstacles Disputes and issues between supporters of maintaining the status quo and stakeholders	Spontaneous people, institutional groups, to solve the current problems	Human being

Name	Folk culture	Human being	Community / location	Related organization
Related organization	Government support	College designer students cooperate in design intervention	The community spontaneously changes the status quo	There is no work problem of integration between the relevant agencies

Analyzed the relevant data synthesis

From this study, we concluded that this is a problem that long affects the development of people in the community. It is not a problem solved by one person, but requires the cooperation of relevant governments, institutions and researchers. Including locals, tourists, people who love Buyi culture. Therefore, in this study, the people in the society is divided into three groups, according to the problem of each different groups, understand the problem, and a group of people who don't understand, through communication, can create a model effective communication and solve the existing problems, through the solution for short-term and long-term solution, need to happen and constantly follow up, can effectively know the problem and change.

Table 23 Concept Framework Table of Variable

variable	folk culture	Relevant personage			Design architecture	Communication, activities		
		community	human being	government sector				
Theory & analysis	Analyze the relationships and problems emerging Choose a question				Brand image design + participatory design			
process	Spontaneous impact and provision of the local communities. Folk culture resources, local materials, activity places, community welfare, etc				Tourism brand image design		Media transmission	Publicity and promotion
					output			
					Regional characteristics	main	less important	stakeholder objective Rural development
bear fruit	Governments, travel companies, designers, and researchers actively solve the problems.					Rural tourism development		

1. In the short term: it is relevant institutions, researchers, designers and government agencies to communicate with feedback from local community groups and tourists, so as to bring principles to solve sexual problems. Science and design art can help to solve and improve sustainable development in the short term.

2. Long-term : it sustainable development and better benefit development, long-term plans are needed to make rural tourism grow better and better spread and inheritance of folk culture. This is a win-win situation, requiring cooperation and continuous improvement of understanding and problem solving.

3.5.2 Qualitative analysis

(1) Grounded theory analysis: open coding, axial coding, and selective coding of interview and focus group data

(2) Theme analysis: Summarize the key themes of brand building (such as cultural core values, brand communication paths)

(3) Content analysis: Text analysis of tourists, government official documents, and tourism promotion materials

(4) Triangle verification: Combining interviews, observations, and case studies to ensure the reliability of research results.

In terms of qualitative analysis, this study conducted interview transcription coding on in-depth interview data, and used NVivo to apply open coding, axial coding, and selective coding to extract key themes and analyze the main modes of Buyi culture and tourism brand strategy communication.

Secondly, the theme analysis method is used to summarize the core themes of Buyi cultural dissemination, focusing on the integration and exploration of tradition and modernity, cultural identity, and government policy support in the verification process. Can the effectiveness of the brand strategy be analyzed to balance Buyi culture with rural tourism culture.

In addition, during the process of verifying research objectives, semiotic analysis was also applied to explore and symbolize the process of translating text into images and visualizing them. The results for stakeholders indicate that combining visual translation of folk culture with rural tourism brands can enhance audience cultural identity and participation.

Quantitative analysis provides statistical evidence to reveal awareness, acceptance, recognition, loyalty, and other aspects in the process of cultural dissemination. Qualitative analysis is a deep insight into cultural perception, communication strategy patterns, and the educational extension of social significance. The combination of the two methods ensures scientificity and comprehensiveness,

highlighting both the rationality of the data and the deep cultural infiltration significance of Buyi folk culture in dissemination.

Summary

In this chapter, the study method, sample analysis, tools and reliability validity, and the receipt data and technical analysis process are presented. The main emphasis is on the importance of commonality and mixing. The research applies Grounded Theory to extract cultural meaning from community participation. On the basis of qualitative research, the feasibility analysis is carried out and the quantitative analysis data statistics, which not only increases the possibility and persuasion of research results and implementation, but also integrates the upcoming research methods to the research results and experiments in Chapter 4.

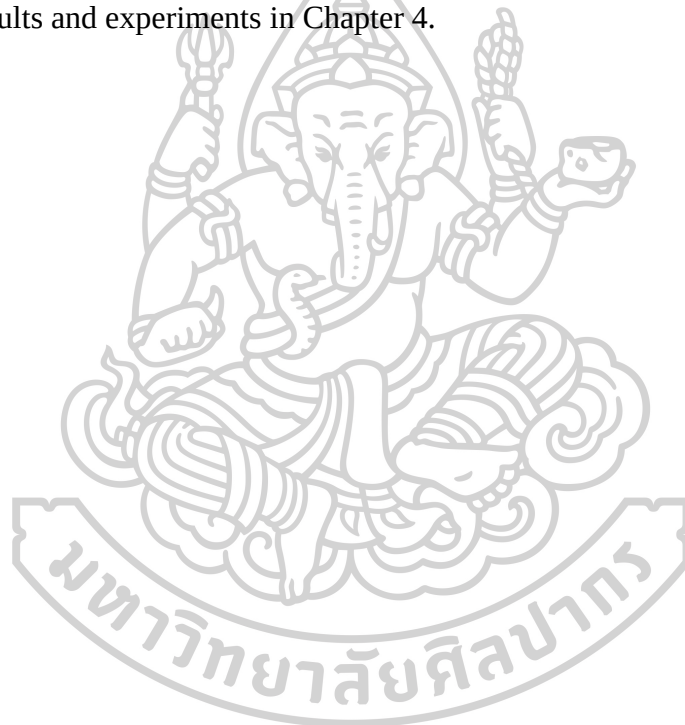


Table 24 Research objectives 1 with table1

Research objective	Research type	Target group	sampling Method	Selection Criteria	Sample group	Tools	Collected Data	Technical of Analysis
objective 1 To study Buyi culture, collect and organize history, customs, crafts, colors, clothing, and cultural values.	Quantitative research	Interested in Buyi culture and travel	simple random sampling	People interested in Buyi culture and living	simple random sampling n=228(locals people)	Questionnaire -star form	-online collect -personal information,	- SPSS27.0 Descriptive statistics
	Qualitative research	local Students	-18-22age -university student -purposive sampling	Students majoring in visual communication	-Junior students n =30 (people)	-workshop	- Group discussion	- content analysis
		local people	-22-45age -local -purposive sampling	Local villagers, inheritors, vendors, etc	Local tourists n=6 (people)	- Focus group -field investigation	- take photo/video	
		Experts and Government	-22-45age -local officials and media personnel -purposive sampling	representatives of local governments	-design expert -government official -scholar n=6(people)	-field investigation	-interview	

Table 25 Research objectives 2 with table2

Research objective	Research type	Target group	Sampling Method	Selection Criteria	Sample group	Tools	Collected Data	Technical of Analysis
objective 2 To analyzes the current situation of Buyi culture, the challenges and reasons it faces, and explore the combination of protecting and inheriting ethnic culture with village tourism brands.	Quantitative study	-Cultural Activists -Participate Buyi tourism	simple random sampling $n = 1 + N(e^2)/N$ Yamane formula	Participate in or have contact with Buyi tourism	simple random sampling n=200(people)	Questionnaire -star form	-online collect	- SPSS27.0 -reliability analysis - validity analysis - Amos
	Qualitative research	local media	-22-35age - local officials - media personnel -purposive sampling	-Cultural Activists -self-media	-local self-media -local Cultural workers (n=4people)	- Focus group	- Group discussion -video	- Semiotic Analysis
		designers expert	-30-45age - designers -- local tourism practitioners -purposive sampling	-Brand Designer -Buyi inheritor	-design expert -scholar n=6(people)	- Focus group -- depth interview	Experience sharing of inheritors	
		local Potential inheritors	-12-16age -middle school student -- inheritors -purposive sampling	-Local high school students -Interested local tourists	middle school student (n=30people)	- Focus group	- participant observation	

Table 26 Research objectives 3 with Table3

Research objective	Research type	Target group	Sampling Method	Selection Criteria	Sample group	Tools	Collected Data	Technical of Analysis
objective 3 To design a tourism brand image plan with folk cultural characteristics to inherit and spread Buyi spread Buyi culture.	Quantitative research	Tourists and residents	simple random sampling $n = 1 + N(e^2)/N$ Yamane formula	Participate in or have contact with Buyi tourism	simple random sampling (n=333people)	- Questionnaire -star form	- Online collect - Offlinecollect	- SPSS27.0 - AHP
		Exhibition participants	-22-65age -locals People who are interested in culture	-Exhibition and event participants	-local participants -local Cultural workers (n=4people)	- Focus group -Exhibition	- Group discussion - In depth interviews	- Case study -Triangulation -Nvivo
	Qualitative research	Student Creator	-10-18age -local students -purposive sampling	-Student creators participating in the activity	Junior school student (n=30people)	-participant observation -workshop	-Exhibition feedback	
		Expert, government, and inheritor evaluations	-22-45age -Internet celebrity -enthusiast -purposive sampling	-Locals - local tourists	-design expert -scholar n=8(people)	- Focus group -evaluate	- Group discussion -voting data	

CHAPTER 4

RESEARCH RESULT FOR DESIGN

This study focuses on Moyang Village in Luodian County, Guizhou Province, as a case study to explore the protection and dissemination of Buyi ethnic folk culture, aiming to chart a sustainable development path for regional culture through tourism branding design. The first three chapters have systematically outlined the research background, significance, relevant literature and theoretical foundations, as well as research methods and frameworks. Chapter 4 serves as the core section of the study, presenting systematic results and analyses from empirical research.

The research findings are systematically presented according to the logical framework of the study design. First, through questionnaire surveys, interviews, and participatory observation in the user needs analysis section, we revealed cognitive differences and demand characteristics among stakeholders regarding Buyi cultural preservation and tourism development. Second, Design Experiment 1 systematically organized both tangible and intangible cultural elements of the Buyi ethnic group, validating their representativeness and dissemination potential through cognitive card activities and workshops. Subsequently, Design Experiment 2 utilized the database generated from cognitive experiments to conduct semiotic translation and visual reconstruction of cultural elements, ultimately creating a comprehensive visual narrative encompassing Buyi daily life and festivals. In Design Experiment 3, these elements were transformed into core identity systems for tourism branding and cultural products, continuously refined through expert reviews and community validation. Finally, the evaluation and exhibition verification section conducted multi-scenario demonstrations across online and offline platforms to comprehensively assess the outcomes cultural dissemination capacity and market acceptability.

This chapter therefore serves not only as a documentation of the research process, but also as an academic synthesis of its findings. Its value lies in establishing a systematic pathway from cultural cognition to brand building through progressively layered experiments and validations, while providing a practical case study for contemporary expressions of Buyi culture.

4.1 Result research for design

Based on the data from research test points and initial surveys in Chapter 2, the value of design outcomes as cultural carriers stems from users emotional recognition and needs regarding cultural elements. The data analysis reveals two primary user groups: local villagers and non-local visitors/experts/government personnel. Villagers, influenced by ethnic folk culture and tourism immersion, develop cultural confidence and awareness that drives their demand for design

validation. Non-local users primarily seek these outcomes due to cultural interest and tourism-related motivations.

4.1.1 Tourist demand

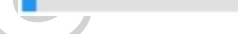
• Survey data

(1) Most tourists are from surrounding residents and within the province, with a small number coming from outside the province. The majority are aged between 18 and 65, and most stay for one day locally. Visitors from other provinces tend to choose to stay in local homestays or drive to the county town (half an hour away).

(2) Most of the tourists awareness of Buyi culture focuses on food, folk activities and handicrafts.

(3) Tourists brand preference lies in authenticity and innovation; cultural experience and leisure.

Table 27 User Preference Attention Table

NAME	Number	DATA
Leisure sightseeing	200	 88.5%
Understand/experience Buyi culture	105	 46.46%
Parent child study	50	 22.12%
Purchase specialty products	32	 14.16%
Academic/Work Research	14	 6.19%
Visiting relatives and friends	35	 15.49%
Unit activities	25	 11.06%
Conference/Business Exchange	7	 3.1%
other	23	 10.18%

• The attitude of the villagers

The villagers attitude towards cultural inheritance is to maintain the original appearance of the Buyi village and worry more about commercial intervention. The expectation of tourism economy is more employment opportunities and sales, and the village itself is a village collection system, which can make everyone have a fixed income without leaving their hometown.

• Government & stakeholders views

Government objectives: Responding to national policies, rural construction and cultural brand output. How to combine culture and tourism is the government pays more attention to and attracts investment.

Local tourism parts: emphasis on marketing and infrastructure construction.

Experts and scholars: attach importance to the authenticity of culture and intellectual property protection.

Summary: There is a balance between development and conservation for governments and experts.

The local community comprises the Buyi ethnic population, cultural inheritors, and younger generations, whose core mission is cultural preservation, folk tradition dissemination, and tourism expansion. Additionally, references to Moyang Villages Buyi folk culture are gathered through local performances, cultural centers, and oral traditions. These young locals serve as the primary force in cultural inheritance, directly determining its effectiveness and content. Younger generations under 25 represent the bearers of cultural continuity. While they possess some understanding of their heritage, they lack effective communication channels and comprehension. Even oral traditions are gradually fading, including the preservation of folk culture. Modernization has driven many of this generation to seek work or education elsewhere, exposing them to information overload and the digital ages challenges.

They struggle to effectively promote cultural knowledge or learn from elders. Interviews reveal that younger generations show low willingness and interest in cultural inheritance, raising concerns about cultural loss. Moreover, preserving folk culture remains a pressing issue as the younger generation increasingly leaves for urban development. The key challenge lies in integrating cultural preservation with tourism development. Attracting the attention of the younger generation is the core goal of this design, which not only protects cultural communication, but also establishes channels for cultural communication through tourism brand cultural experience.

The non-local demographic comprises government agencies, tourists, scholars, and others who serve as audiences for Moyang Villages Buyi cultural dissemination. Through a combination of online surveys and field interviews, we investigated participants demand for Buyi cultural tourism creative brands in Moyang Village, with 225 valid questionnaires collected. The survey results indicate that 58% and 52% of respondents prefer purchasing tourism products and brands featuring Buyi cultural elements, respectively (Table). Regarding spending preferences, 37% favor items under 100 yuan, 30% choose products priced between 100-500 yuan, while 33% opt for items over 500 yuan. Participants predominantly prioritize practical functionality and price-to-performance ratios when making purchases.

Based on the analysis of user needs, the design outcome was determined as the cultural and creative design for Moyang Villages folk culture brand. Additionally, the primary purpose of this brand design is to bring economic income and appeal to this underdeveloped ethnic village. Therefore, the first step involves collecting data on the core genetic elements of Buyi ethnic folk culture to establish a cultural cognition database. After thoroughly interpreting the core aspects of both intangible and material cultures of the Buyi people, we conduct semiotic translation and systematic

extraction of folk cultural symbols. This provides foundational research data for subsequent life inheritance and practical applications, offering theoretical and practical support for reconstructing and revitalizing sustainable cultural gene inheritance of rural memories. It maintains a balance between authenticity and developmental potential while adapting to the current globalization trends in the development of distinctive ethnic villages.

Secondly, this brand image design integrates symbolic translations into the core DNA of Buyi culture, providing foundational knowledge and reference materials for both locals and younger generations. During the pilot research phase, continuous optimization was implemented by incorporating feedback from locals, tourists, government agencies, and experts. The collected data and stakeholder requirements primarily aim to integrate Buyi ethnic patterns into product designs, develop tourism branding strategies, and promote these initiatives through online and offline channels. However, greater emphasis is placed on maintaining cost-effectiveness and practicality in product development. (As the figure 49 shown)

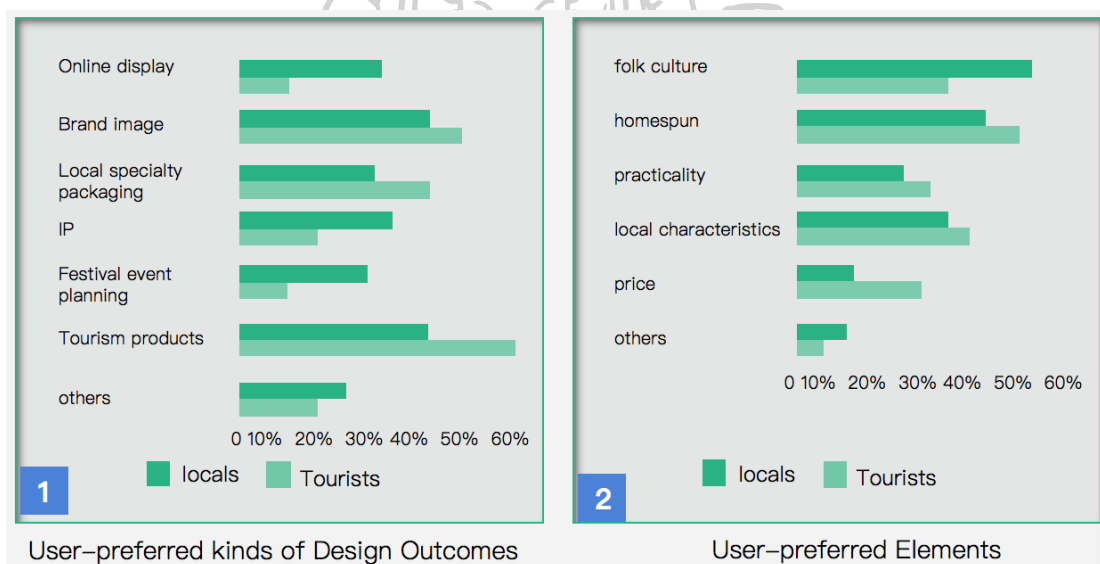


Figure 49 User preference analysis chart

The completed tourism brand image design system will collaborate with the local cultural and tourism bureau to develop a series of projects. The physical designs will be shared with local residents, which will enhance the promotion of Buyi ethnic culture. The brand image design will serve as a strategic tool for translation-driven communication, playing a vital role in preserving and innovating cultural heritage while maintaining its original essence.

Ultimately, the validation and implementation of brand image design strategies serve as a pathway to preserve Buyi cultural heritage and safeguard the development of Moyang Village. This approach enhances users comprehensive understanding of cultural elements, community activities, traditional crafts, and scenic attractions. By creating compelling narratives that resonate with younger generations through a blend of emotional and rational perspectives, it fosters deeper cultural interpretation and facilitates better comprehension of the cultural essence itself.

Therefore, within the design framework, we extract core cultural elements from Moyang Villages folk traditions and utilize tourism products as accessible, practical materials for promotion. This case study explores how design can better balance tourism integration with ethnic cultural preservation, while transforming textual representations and intangible heritage into everyday necessities. The aim is to revitalize cultural influence within contemporary ecosystems and develop sustainable approaches for preserving traditional ethnic villages while promoting tourism and cultural preservation.

4.2 Design Experiment 1: Based on Buyi Ethnic Folk Culture Cognitive Experiment

4.2.1 Experimental Objectives 1

The cultural cognition experiment aims to verify the familiarity, representativeness, and communicability of Buyi ethnic cultural elements from dual perspectives of communities and external participants, thereby establishing a systematic cultural element database. This experiment not only serves as an empirical extension of the cultural organization work discussed in Chapter 2 but also lays the foundation for subsequent symbolic translation and brand building. Through multi-stakeholder participation involving experts, villagers, students, and potential inheritors, the experiment explores cultural cognition differences and consensus, revealing which cultural elements demonstrate greater representativeness and development potential. (As the figure 50 shown)



Figure 50 Selection of Intangible and Tangible Elements

4.2.2 Experimental Method

(1) Element extraction and classification: Based on the literature and field investigation data in Chapter 2, the intangible and material cultural elements including festival, costume, folk customs, food, music, dance and craft are preliminarily sorted out (show the figure 51).

(2) Cognitive card production: The above elements are drawn as "cognitive cards", each card contains an image and a brief description, which are used to test participants familiarity and value judgment.

(3) Participating Groups: ① Experts and scholars —— are responsible for ensuring cultural authenticity and academic value; ② villagers and inheritors —— provide life experiences and intergenerational memories; ③ Students and young

people ——serve as potential cultural inheritors, verifying their acceptance and interest.

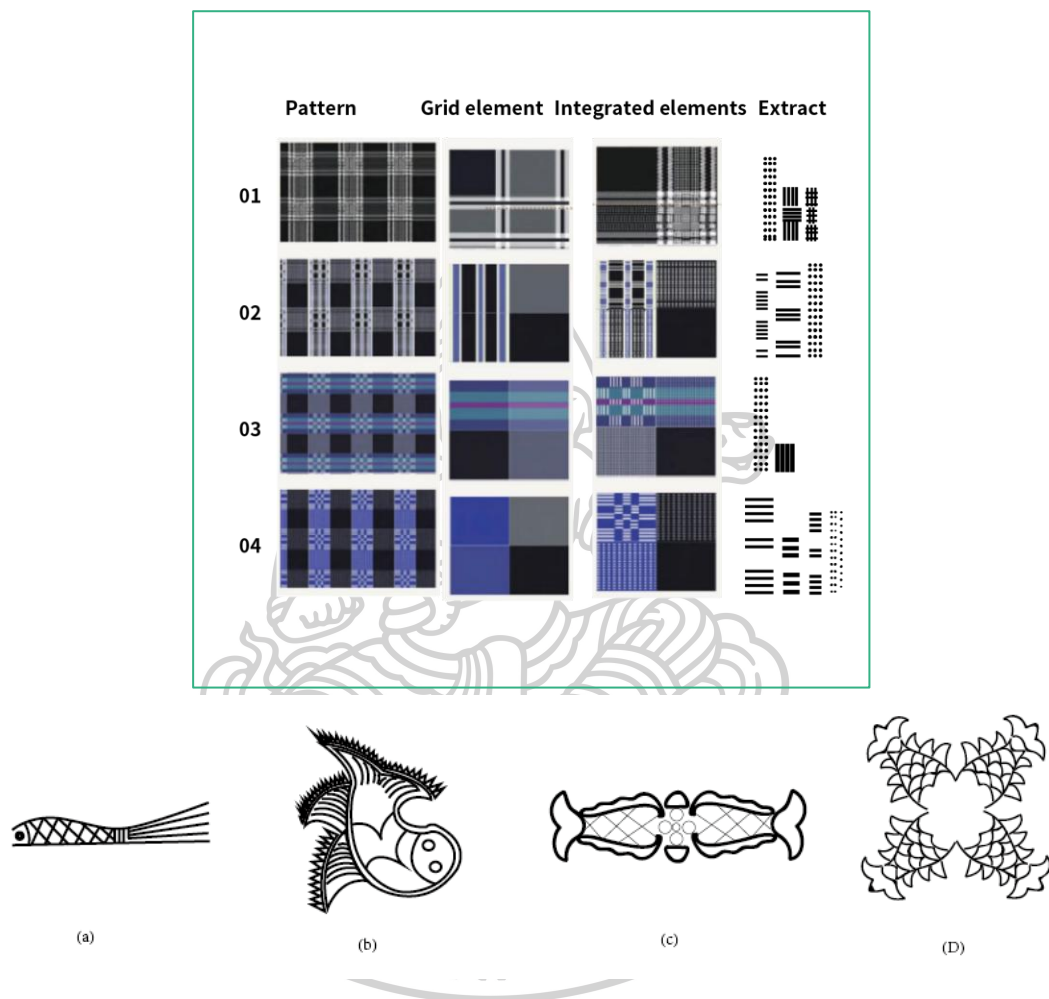


Figure 51 Translation of Totem Worship Process

4.2.3 Experimental Process

(1) In the workshop, cognitive cards were put into the study one by one, and experts were invited to identify and discuss with villagers to evaluate their familiarity, representativeness and cultural importance. (As the figure 52 shown)

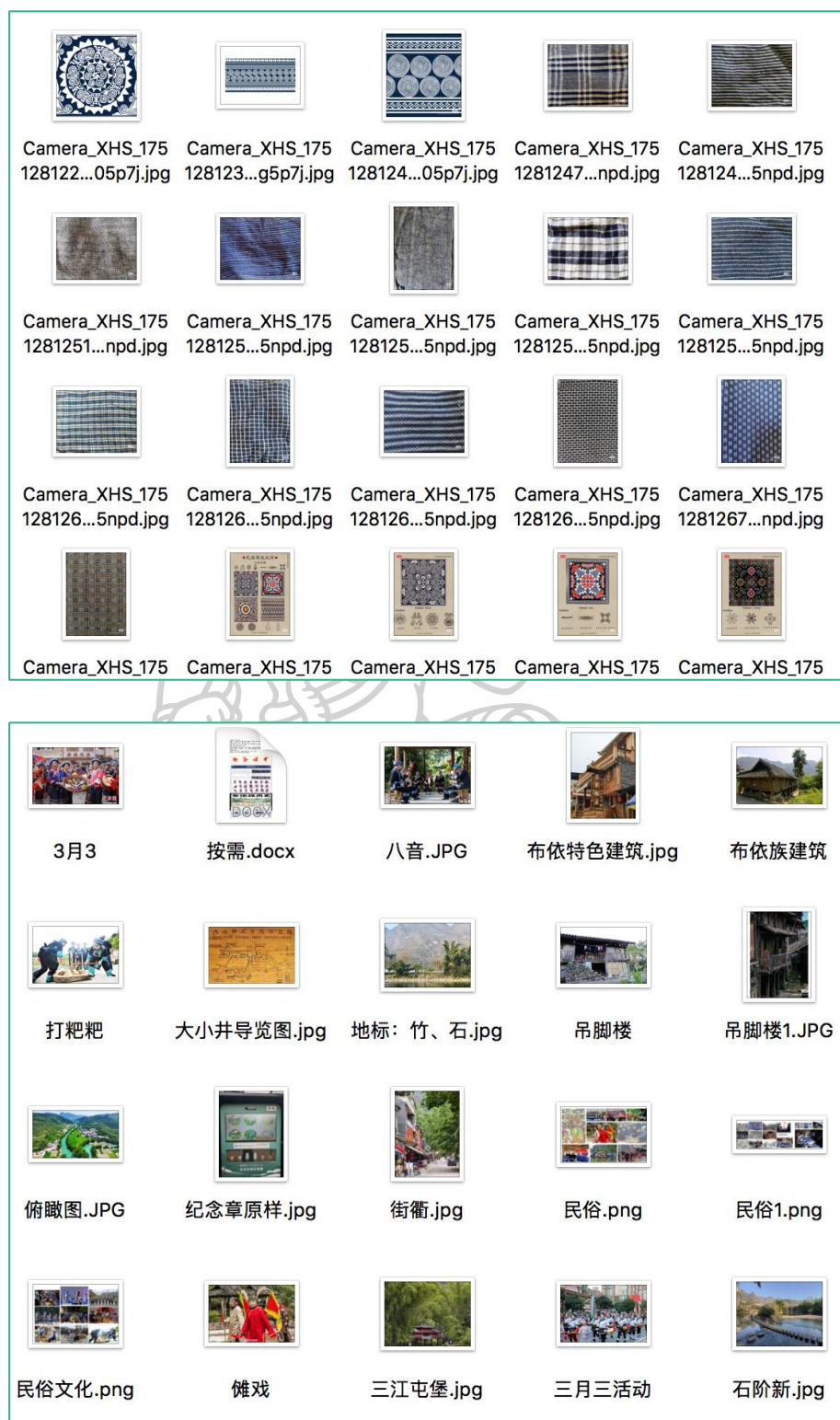


Figure 52 Cognitive Image Filtering Process2

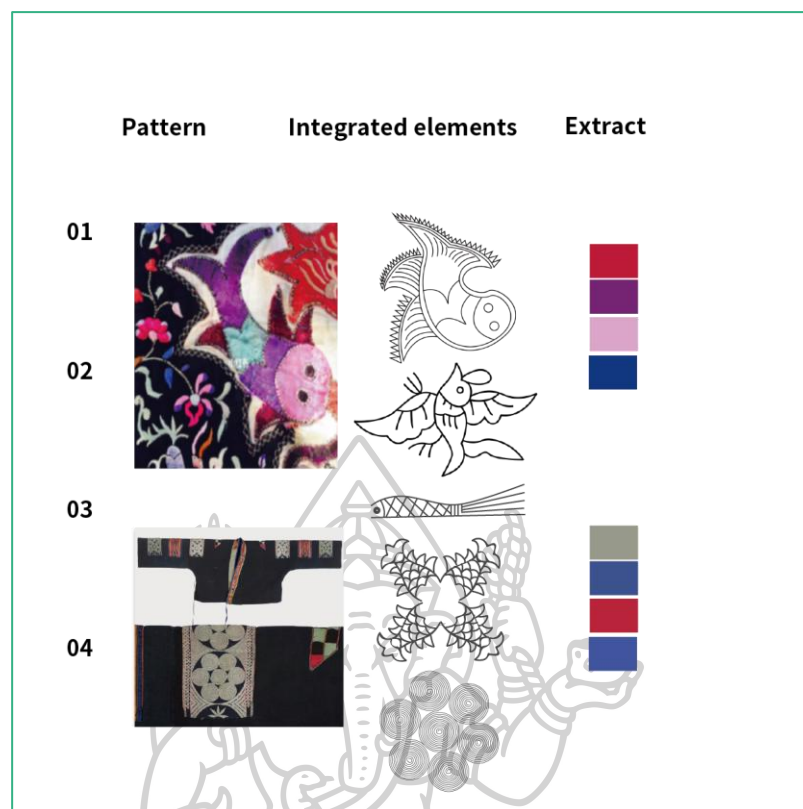


Figure 53 Cognitive Image Filtering Process——Pattern Extraction

(2) Students are invited to draw their own cognition cards and stick representative cultural symbol stickers on the lacquered fan to complete a unique Buyi culture fan.



Figure 54 Own cognition cards process——buyi culture

(3) Through multi-party interaction, a cross-generational and cross-group cognitive evaluation system has been preliminarily formed. (As the figure 55 shown)



Figure 55 Cross-group Cognitive Evaluation System

4.2.4 Experimental Results

Finally, 45 cultural elements were confirmed to be included in the database, including festivals (such as long table banquet, yang opera), crafts (textile and embroidery), food (rice wine, oil tea), architecture (stilt house, stilt house) and so on.

Experts tend to choose elements with historical depth and academic value; villagers tend to emphasize customs related to daily life; students tend to prefer visual symbols.

The paint fan experiment proved that participatory activities could significantly improve the younger generations interest and memory of cultural elements.

Table 28 Descriptive Analysis

Title	Option	Frequency	Percentage	Cumulative percentage
Gender	male	163	51.9	51.9
	female	151	48.1	100.0
Age	18-25age	19	6.1	6.1
	25-35age	124	39.5	45.5
	36-45age	79	25.2	70.7
	46-55age	39	12.4	83.1
	>56岁	53	16.9	100.0
Occupation	civil servant	15	4.8	4.8
	other	43	13.7	18.5
	staff	130	41.4	59.9
	student	9	2.9	62.7
	freelance	117	37.3	100.0

Title	Option	Frequency	Percentage	Cumulative percentage
Income	1000-3000RMB	130	41.4	41.4
	3000-5000RMB	104	33.1	74.5
	5000-10000	65	20.7	95.2
	>10,000	15	4.8	100.0
Travel frequency	Once	162	51.6	51.6
	twice	130	41.4	100.0
	More than three times	22	7.0	58.6

*Form a normal distribution

Analysis and Revelation:

Design experiment 1 revealed the differences in cultural cognition: experts pay attention to academic rationality, villagers attach importance to life, and young people tend to be interesting. This shows that the construction of tourism brands in the future needs to establish a "shared symbol system" among diverse audiences, while taking into account authenticity and communicability.

Table 29 Correlation Analysis

Project	Average	Standard deviation	Identity	Satisfied	Experience	Tourism services	Attractive
identity	1.68	0.86					
Satisfied	1.84	0.86	0.63**	1			
Experience	1.81	0.91	0.72**	0.81**	1		
tourism services	1.90	0.96	0.70**	0.70**	0.68**	1	
attractive	1.83	0.91	0.69**	0.72**	0.73**	0.72**	1

*Form a normal distribution

4.3 Design Experiment II: Semiotic Translation of Folk Culture

4.3.1 Experimental objectives 2

Based on the database of the first stage, experiment 2 aims to translate cultural elements through semiotics, construct visual works with an overall narrative, and explore how cultural symbols form a systematic narrative structure in tourism brand communication.

4.3.2 Experimental Method

(1) **Element selection:** Select the most representative parts of Moyang village and Buyi culture from 45 database elements. (2) **Semiotic translation:** based on Saussurean semiotic analysis method, the concrete elements are abstracted and symbolized, and integrated into the narrative logic. (As shown in Figure 56)

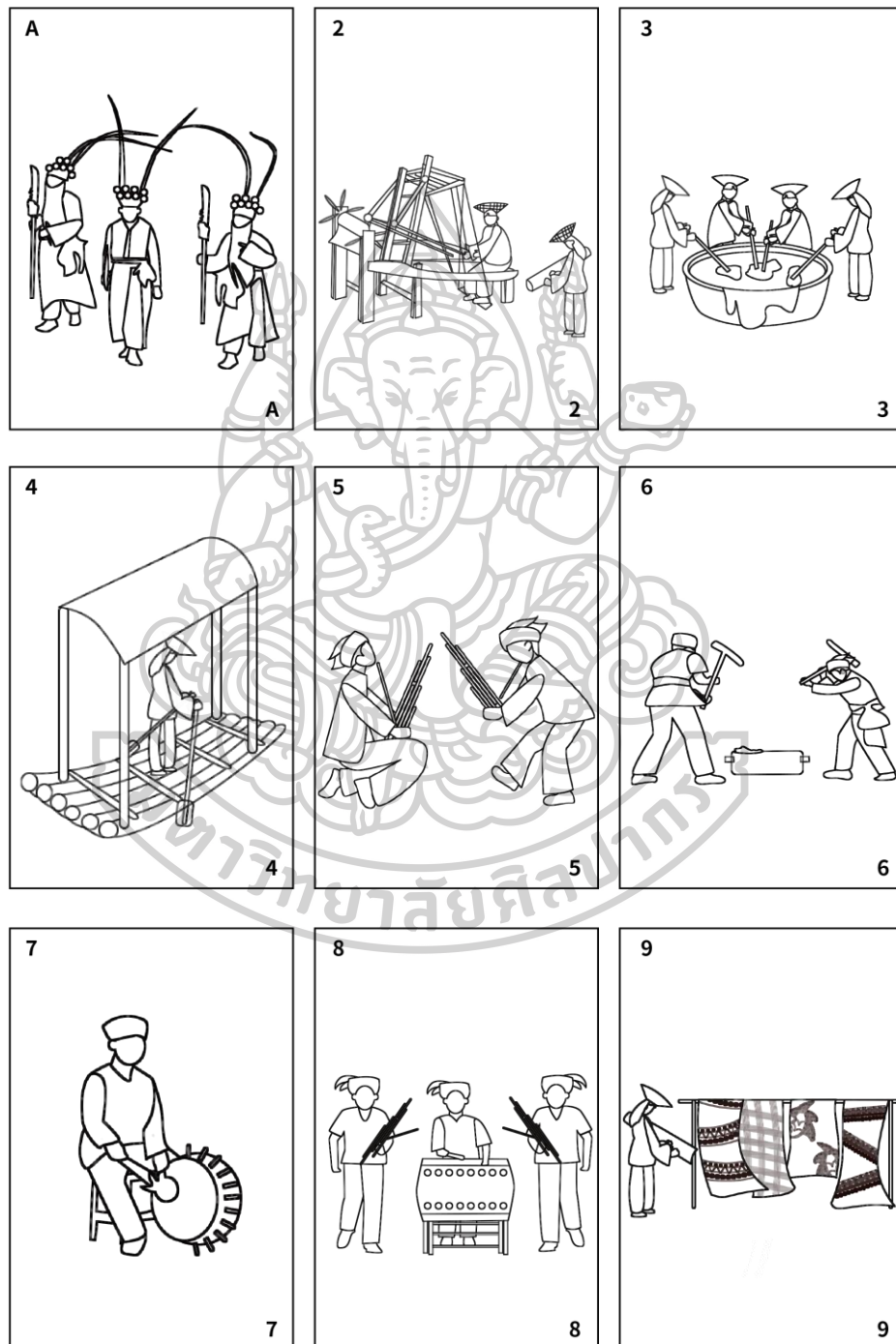




Figure 56 Semiotic Translation Buyi Folk Culture

(3) Design output: Create a long folk culture painting, covering seasonal festivals, sacrificial activities, residential buildings and daily labor scenes.



Figure 57 Long Axis Painting of Folk Culture

4.3.3 Experimental Process

As shown in Figure 58, The selected database elements are translated and drawn into a long scroll of folk culture, which can directly translate the meaning of Buyi culture, spread the idea of culture, and attract the attention of the young generation.

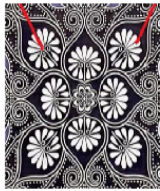
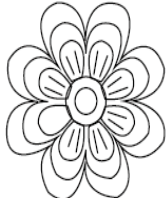
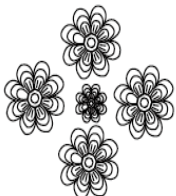
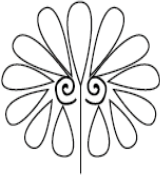
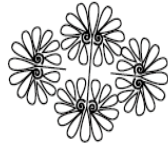
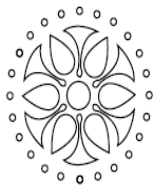
No.	Picture	Extract symbol	symbolological integration
01			
02			
03			
04			
05			

Figure 58 Database Elements Translated 1

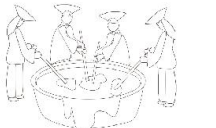
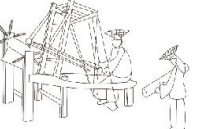
No.	Picture	Colour	Extract symbol	symbolological integration
01		→ 	→ 	→ 
02		→ 	→ 	→ 
03		→ 	→ 	→ 
04		→ 	→ 	→ 
05		→ 	→ 	→ 

Figure 59 Database Elements Translated 2



Figure 60 From Text to Images and then to Visual Representation of Buyi Girls

In the verification process, a participatory activity "My Folk Customs" was held, inviting villagers, tourists, students, experts and government representatives to jointly draw the folk customs of Buyi in their hearts on the blank scroll.

Theme: "My Folk Customs" activity

TIME: 2025.6.18

Participants: Local high school students aged 13-16



Figure 61 “My Folk Customs”Activity

As shown in Figure 61, Children and students in particular are encouraged to use their creative imagination and further enhance the educational function.

4.3.4 Experimental Result

The long scroll painting successfully integrates cultural elements visually, showing the life rhythm and cultural rituals of the Buyi people in all four seasons. Experts generally agree on the accuracy of symbols, but caution against oversimplification and the need to convey cultural meaning.

The villagers expressed their recognition and pride in the scroll, saying that the work "turned scattered life into a complete painting".

Table 30 Reliability Analysis

Cronbach's Alpha	Number of terms	Sample size
0.817	10	200

-The tests of the selected scale and questionnaire present an overall picture, Cronbach's Alpha 0.817, It is a mature scale that has been validated by expert IOC.

Table 31 Validity Analysis

KMO Test and Bartlett's test		
KMO value		0.808
Bartlett Sphericity test	Approximate chi-square	383.652
	df	36
	p	0.000***

-KMO Test and Bartlett's test show a normal distribution, and the elements in the experiment are effective cognition and continuity.

Table 32 Non standardized Coefficient and Standardized Coefficient

	Non standardized coefficient		Standardized coefficient	t Sig.	
	B	Standard error	β	t	Sig.
Visual aspect	.267	.099	.234	2.698	.0008
Product involvement	.209	.107	.177	1.947	.046
Interactivity	.097	.096	.081	1.014	.312
Popularity	.090	.080	.080	1.122	.263
Attraction	.135	.101	.114	1.340	.182

-The data for Non standardized coefficient and Standardized coefficient are normal. The reciprocity and value range of the five dimensions are all normal.

Visitors gained a sense of immersion in the participatory long roll activity, especially children, who showed strong interest in participation.

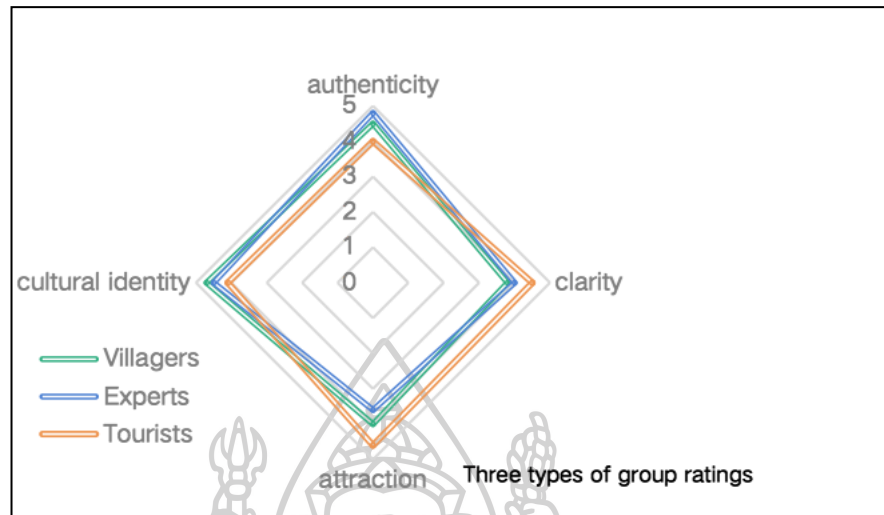


Figure 62 Three types of group ratings

As shown in Figure 62, the three different selection data of villagers, tourists, and expert governments are intertwined and influenced by dimensions such as cultural cognition, attractiveness, and authenticity.

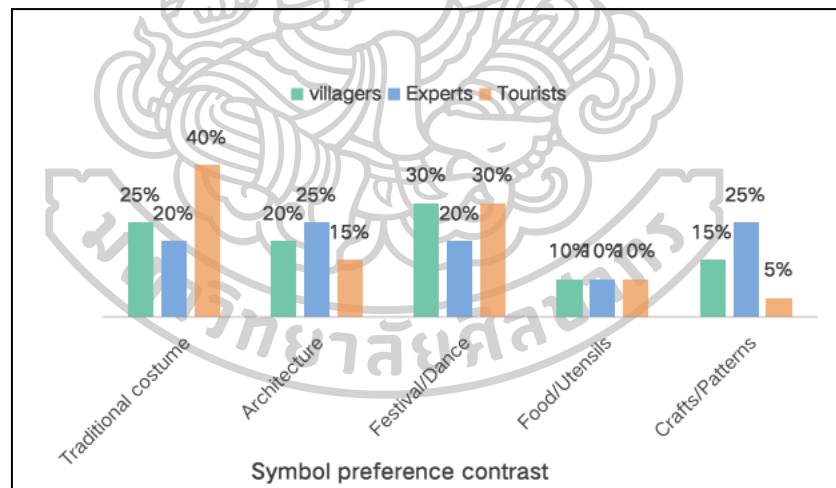


Figure 63 Symbol preference contrast

As shown in Figure 63, for the three different sets of data selected by villagers, tourists, and expert governments, villagers are most concerned about festivals and dances, tourists are most concerned about traditional folk culture, and experts are most concerned about the inheritance of handmade totems.

Analysis and Revelation:

Design Experiment II demonstrates that semiotic translation transcends mere visual reproduction, serving as a cultural narrative instrument. By organizing elements into continuous scrolls, Buyi culture transforms fragmented point symbols into

coherent temporal narratives. The participatory drawing process further enhances cultural identity and emotional resonance among participants.

4.4 Design Experiment 3: Brand Strategy and Cultural and Creative Design

4.4.1 Experimental objectives 3

Based on the first two design experiments, the focus of this stage of research is to further apply the cultural element database and the results of semiotic translation to tourism brand building, and explore how to realize cultural resources through visual identification system and cultural and creative product design.

Effective transformation to market communication. Its core objectives include:
Build tourism brand image: form a unified visual identification system with the regional characteristics of Moyang Village.

Promoting the regeneration of cultural symbols: through brand translation, traditional elements are reintroduced into the public view with contemporary design language.

Promote the implementation of cultural and creative industry: develop a series of cultural and creative products to verify their application value in tourism experience and market promotion.

4.4.2 Experimental Method

(1) The generation of brand logo

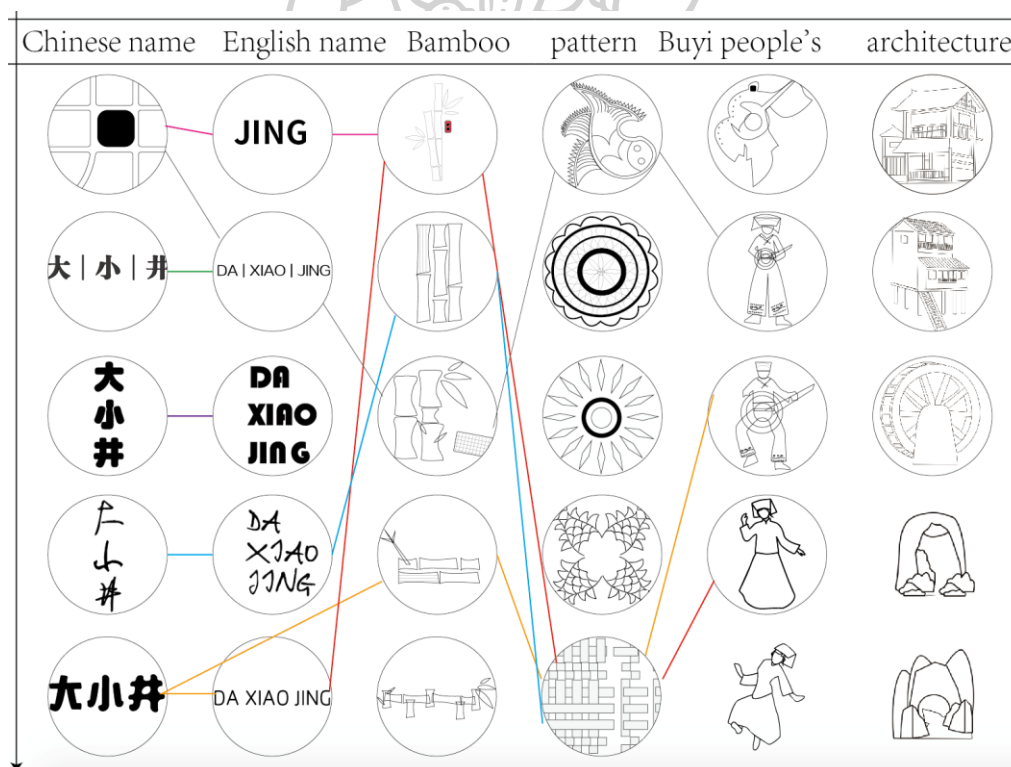


Figure 64 Adjacent axis (horizontal axis)

Building on Saussures semiotic "signifier——signified" duality, this study first deconstructs and recombines representative symbols from a cultural elements database to develop preliminary logo designs. (As the figure 64 shown) Through workshop-based design processes, nine distinct logo styles were ultimately created.



Figure 65 Logo Design

The 9 logo design, Subsequently, experts, government representatives, villagers, and design students were invited to conduct multiple rounds of evaluation for the logo proposal. The assessment involved scoring and discussion from three dimensions: cultural representation, visual aesthetics, and communication effectiveness. Three shortlisted designs were ultimately selected, and after review by the expert panel, the logo design centered on the "Big and Small Wells" imagery was finalized as the final solution.(As the figure 65 shown)

Table 33 Expert Group's Rating Data

S/N	Design plan	Sore	S/N	Design plan	Sore
01	OptionA	2.67	06	OptionF	2.66
02	OptionB	2.03	07	OptionG	2.62
03	OptionC	2.93	08	OptionH	2.13
04	OptionD	2.12	09	OptionI	2.55
05	OptionE	2.08			

No.	Identification	Transmission	Memory	Extensibility	Modeling	Artistry	Total
OptionA	4	4	3	5	5	3	24
OptionC	3	4	3	4	2	2	18
OptionF	4	5	5	4	5	6	29
OptionG	2	3	3	3	5	4	20
OptionI	3	4	4	3	3	4	21

No.	Evaluation criteria	5A	4A	3A	2A	A
Option1	Innovative	3	1	1	1	1
	Feasibility	2	1	2	2	0
	Extensibility	2	0	2	2	1
Option2	Innovative	1	3	0	2	1
	Feasibility	2	1	1	1	2
	Extensibility	2	1	2	2	0
Option3	Innovative	4	2	1	0	0
	Feasibility	3	1	3	0	0
	Extensibility	3	2	2	0	0

Evaluation method	Content	Very satisfied	Satisfy	Dissatisfied	Generally	Very dissatisfied
User research and online feedback	Identification	44%	25%	19%	9%	3%
	Artistry	38%	30%	21%	8%	3%
	Dissemination	42%	21%	23%	11%	3%
	Memory	36%	21%	21%	15%	6%
	Extensibility	40%	28%	19%	11%	2%

Finally, the three most suitable ones were selected for rectification, and based on local characteristics and colors, option F was chosen as the final draft. "Big and small well" is not only the geographical and cultural symbol of Moyang village, but also the cultural metaphor of "water source — life — continuation", which is highly consistent with the traditional concept of Buyi people who attach importance to nature and water source.

Visual identification system

On the basis of the establishment of the logo, the research further develops a complete VIS system, including:

- ① Basic system: standard characters, standard colors, auxiliary graphics;
- ② Application system: scenic spot signage, guide map, flags, display boards, tickets, etc.;
- ③ Brand extension: publicity poster, travel brochure, digital promotion interface, etc.

In this process, the cultural elements in the first two design experiments are symbolized again and translated into auxiliary graphics and decorative patterns, so as to ensure that the whole brand system not only has a modern sense, but also carries the unique semiotic value of Buyi culture. (As shown as figure 66)



Figure 66 Logo Design "DA XIAO JING"

Cultural and creative products development

In order to verify the feasibility of the brand, this study designed and produced a variety of cultural and creative products, covering three dimensions: daily necessities, souvenirs and interactive experience products.

Lifestyle: canvas bags, T-shirts, notebooks;

Memorial: acrylic phone holder, check-in stamp, refrigerator magnet;

Interactive: lacquer fan sticker set, guide manual, DIY kit.

The IP character design proved particularly crucial. By leveraging clothing and facial features extracted from the database, the research developed a pair of ethnic Bují gender-specific IP characters. These designs not only preserved iconic elements of traditional costumes but also incorporated moderate cartoonish adjustments to proportions and shapes, effectively boosting their appeal among younger demographics.

Bamboo carries deep cultural and ecological meaning in Buyi society. This research adopts bamboo as the central identity element for MoYang Village's cultural branding. Its application spans three dimensions: (1) Visual symbolism — bamboo joints as symbols of resilience and growth; (2) Local material application — using bamboo in cultural products, fans, and lamps; (3) Eco-aesthetic narrative — connecting craftsmanship and ecological balance.

4.4.3 Experimental Process

Phase 1: Scheme generation and preliminary verification

In the workshop, experts analyzed the nine logo schemes one by one and put forward academic and cultural suggestions for modification; Villagers and inheritors are more concerned about the intimacy of the logo and whether it is "like themselves". (As shown as figure 67)

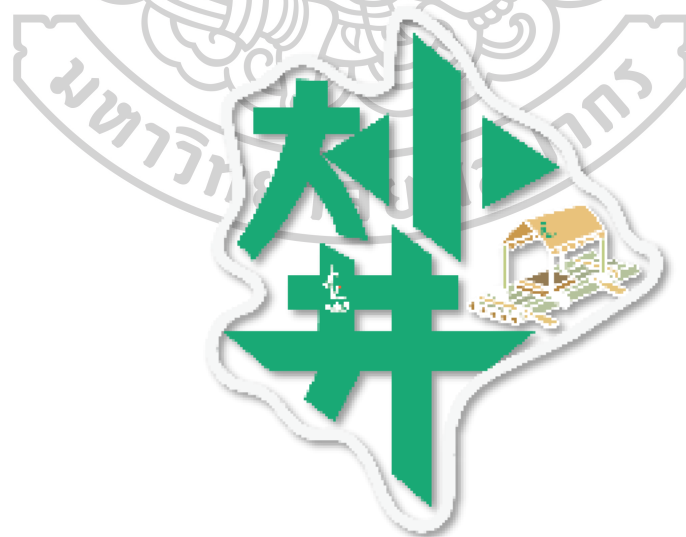


Figure 67 Logo Design 2

Tourists showed a high acceptance of cartoonization and symbolization in the interactive experiment.

Phase 2: Brand system building

The simulation test of the on-site wayfinding system was carried out in Moyang Village to verify the visibility and functionality of the signs in space;

In the questionnaire survey of tourists, most people said it was "easy to recognize and memorable", but some suggested it should be "more colorful".



Figure 68 IP Design 1(A BU)

As the figure 68 shown ,IP image design Abu is a character image improved and designed based on the characteristics of Buyi men's clothing. The color extracted is Buyi blue, including clothing features, patterns, and so on.



Figure 69 IP design 2 (A YI)

As shown in Figure 69 the Ayi girl of the Buyi ethnic group showcases the characteristics of Buyi girls, from clothing to headwear and totem patterns and colors. The third stage: cultural and creative product experience

In small exhibitions and markets, visitors are invited to try out, buy and give feedback on products;

According to the survey, young tourists are more likely to buy daily products such as mobile phone stands and T-shirts; middle-aged tourists prefer practical products such as canvas bags and fans; experts are concerned about whether the design respects cultural context.

4.4.4 Experimental Results

1. Cultural consensus on brand identity

The "Small Well" logo has been widely recognized by experts, villagers and tourists. It retains the regional symbol and is simplified into a modern visual language, becoming an important identification mark of Moyang Villages tourism brand.

Effectiveness of visual identification system

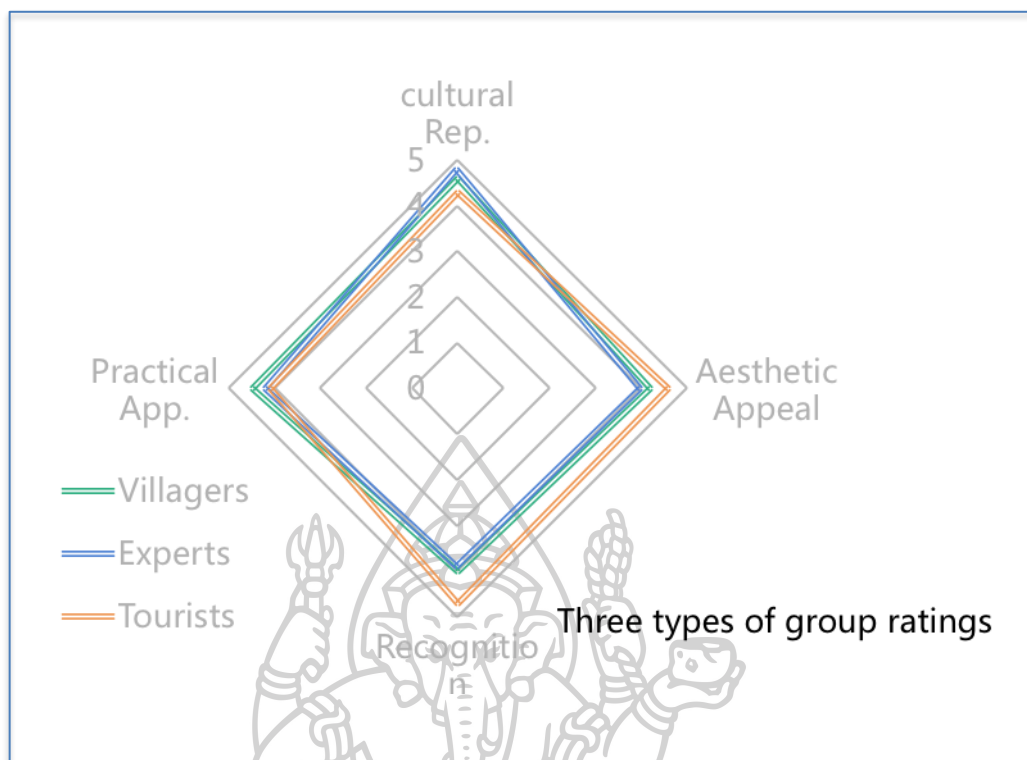
The application test of VIS system shows that it has strong recognition and function in the environment and promotion of scenic spots, and can effectively convey the core image of Buyi culture.

Table 34 Brand standardized coefficient Collinearity Diagnosis

N=310	Non standardized coefficient		standardized coefficient	t	p	Collinearity diagnosis	
Name	B	standard error	Beta			VIF	tolerance
constant	0.557	0.272	-	2.049	0.042*	-	-
Brand awareness	0.395	0.066	0.417	5.962	0.000**	1.726	0.579
perceived value	0.099	0.072	0.105	1.365	0.174	2.097	0.477
cultural connotation	0.053	0.052	0.066	1.035	0.302	1.436	0.696
Product factors	0.129	0.055	0.050	2.371	0.019*	1.552	0.644
social needs	0.042	0.050	0.097	0.850	0.397	1.213	0.825
R^2	0.460						
adjust R^2	0.434						
F	F (9.190) =17.975 P=0.000						
D-W value	1.942						

Through the analysis of questionnaire data and the voting of experts. The whole is presented as a whole, and the adjustment range is proportional to the variable relationship, which is an effective experiment. The loyalty, awareness, symbolism, and other aspects of the brand are effectively presented and have significantly improved among the tested population, compared to before cognitive cultural awareness.

The experiment proved that cultural and creative design based on cultural elements has high market appeal. According to the survey, more than 72% of tourists said they are willing to buy at least one product, among which T-shirts and fans are the most popular.



As shown as figure 70, the stakeholders' data about symbol preference Logo/poster/map/ip. The market potential of cultural and creative products.

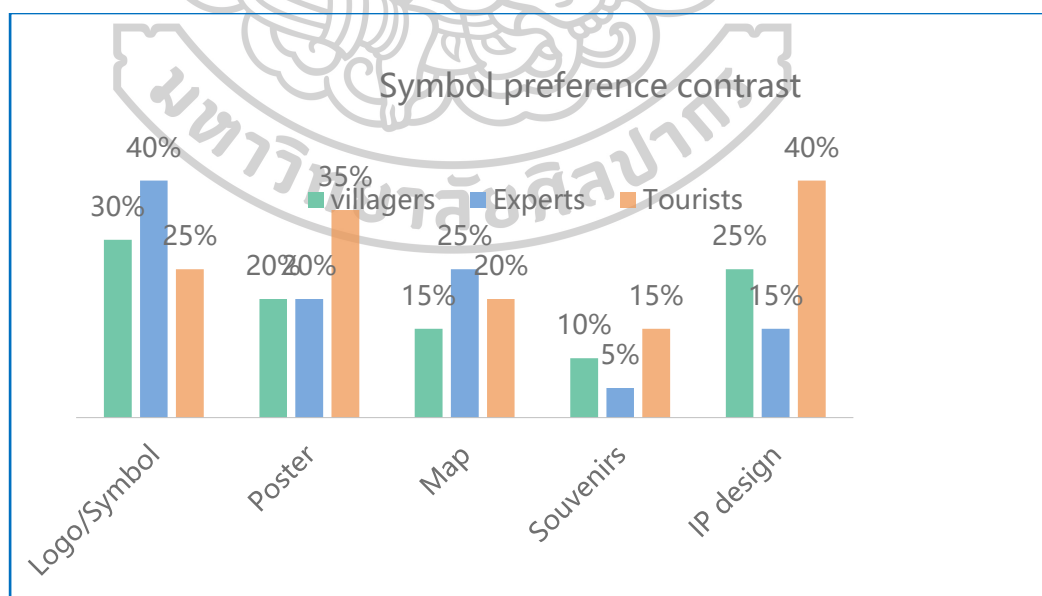


Figure 70 Stakeholder Data Preferences

Increased cultural identity Villagers and inheritors showed a strong sense of cultural identity during the experience, believing that "branding allows our products to go out". Young people have developed a new interest in Buyi culture through IP images and DIY activities. (As shown as figure 71)



Figure 71 Products for experiment III

Bamboo carries deep cultural and ecological meaning in Buyi society. This research adopts bamboo as the central identity element for MoYang Village's cultural branding. Its application spans three dimensions: (1) Visual symbolism — bamboo joints as symbols of resilience and growth; (2) Local material application — using bamboo in cultural products, fans, and lamps; (3) Eco-aesthetic narrative — connecting craftsmanship and ecological balance. (As shown as figure 72)



Figure 72 A Seed to Bamboo Weaving

Analysis and Implications

The results of Design Experiment III demonstrate that tourism branding strategies serve not only as market tools but also as cultural heritage carriers. Through brand-oriented translation, the Buyi ethnic cultural elements have undergone a transformative journey: evolving from daily life symbols — academic documentation — semiotic reinterpretation — to brand revitalization. This process provides a replicable framework for developing rural cultural tourism brands. (As shown as figure 73)

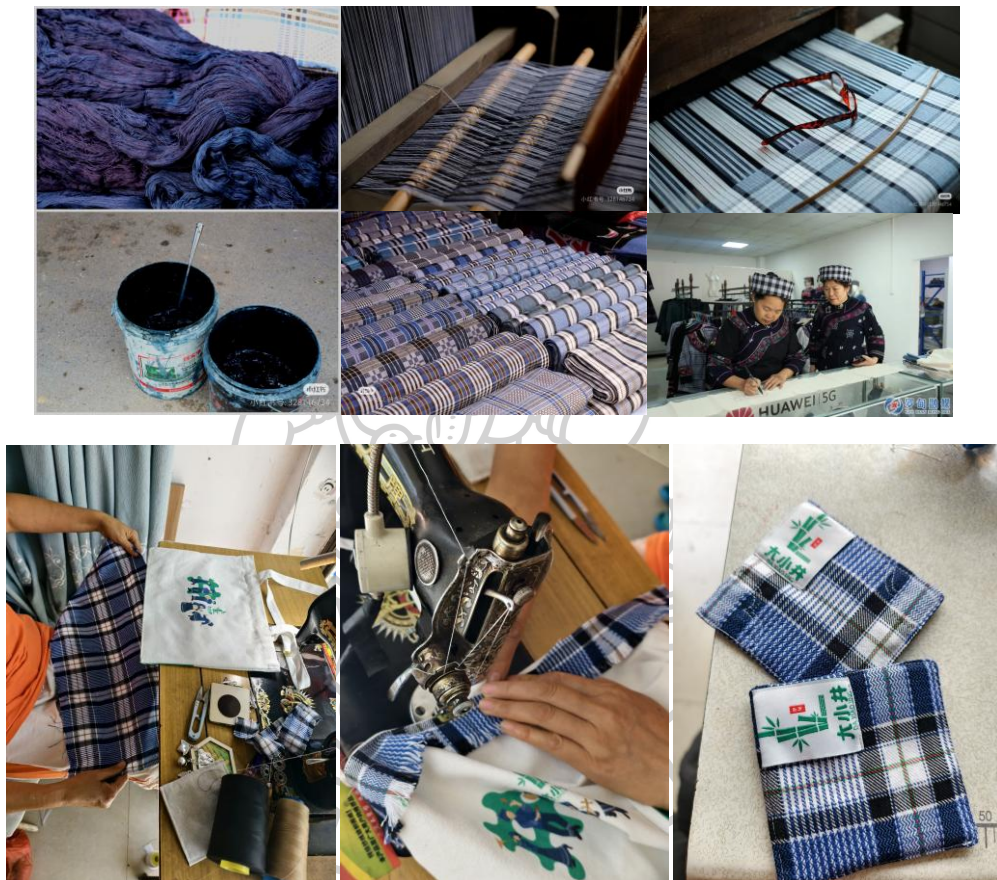


Figure 73 Homespun Cloth

Its implications include:

The multi-level nature of symbol selection: the brand should take into account the academic judgment of experts, the emotional identification of villagers and the acceptance psychology of tourists.

The cross-border nature of brand communication: visual system and cultural products should be combined with spatial environment, tourism experience and digital communication;

Contemporaneity of cultural inheritance: Through branding, traditional culture can be reintroduced into the daily life of the young generation in modern form.

4.5 Evaluation and exhibition verification

4.5.1 Research purpose

Design experiments 1-3 have successfully completed the construction of a cultural elements database, semiotic translation and creation of the Long-Axis Scroll, as well as the development of a tourism brand system and cultural creative products. To validate the effectiveness and communication value of these achievements, this study organized multi-level evaluation and exhibition activities in the fourth phase.

The objectives are:

- ① Test the communication effect and acceptance of design results in real scenes;
- ② Collect feedback from tourists, villagers, experts and the government to evaluate the social value and market potential of the results;
- ③ Explore the combination of online and offline exhibitions to enhance the sustainable communication power of the brand.

4.5.2 Research Method

Evaluation and exhibition verification mainly adopt the following three ways:

- (1) Offline exhibitions and experience activities: carry out different forms of exhibitions in Moyang scenic spots, libraries and urban streets to simulate real tourism communication situations;
- (2) Participatory interaction: set up interactive links (check-in, DIY, cultural awareness activities) to improve audience participation;
- (3) Questionnaires and interviews: collect opinions and suggestions from tourists, villagers, experts and government personnel, and conduct statistics and analysis;

Digital communication evaluation: build an online display and track the dissemination data through social media.

4.5.3 Exhibition and experience process

1. Scenic spot exhibition and interactive activities

The three-day exhibition in Moyang Village will focus on three types of achievements:

Cognitive card and cultural elements database: 45 cultural elements are displayed one by one through electronic screens and cards, with instructions, to guide tourists to understand the intangible and material culture of Buyi ethnic group;

Long scroll painting and participation in painting: a three-meter-long folk culture scroll is hung and displayed, and blank scrolls are provided to invite tourists and villagers to jointly paint "the Buyi customs in my heart";

Brand and cultural and creative display: focus on the display of "Big and Small Well" logo, VIS system application and cultural and creative products. As shown as figure 74)

At the same time, the exhibition area set up interactive experience links:



Figure 74 Shoot promotional videos and distribute materials in the scenic area

(1) Visitors can use the brand stamp to check in on the souvenir book, forming a "travel imprint"; (As shown as figure 75)



Figure 75 Community Activity Experience Brand

(2) Students can participate in the "lacquer fan stickers" activity, combining cultural elements to make unique souvenirs; (As shown as figure 76)



Figure 76 Unique painting circle 1

(3) Set up "photo check-in spots" and integrate brand visual symbols into the scene to attract tourists to share them on social media. (As shown as figure 77)



Figure 77 Unique painting circle 2

2. Library exhibitions

A week-long exhibition themed on Buyi culture was held at a county-level library. The event featured static displays of cultural awareness cards, replicas of traditional long scroll paintings, and mock installations of brand signage systems. The venue attracted numerous students and researchers, significantly enhancing the academic value and educational significance of Buyi culture. (As shown as figure 78)



Figure 78 Exhibition I

3.City street exhibitions

Outdoor exhibition installations are installed in urban public spaces, including brand flags, promotional posters and interactive display boards. Such displays not only expand the public visibility of the brand, but also bring rural culture into the urban context, broadening the boundaries of communication. (As shown as figure 79)



Figure 79 EXhibition II

4. Online exhibition halls and digital communication

The research set up an online exhibition hall to replicate cultural cognition cards, long scroll paintings and brand systems with virtual display technology. Through social media platforms for promotion, the number of views, retweets and interactive comments were collected as references for digital communication effects.

4.5.4 Assessment Findings

(1) Tourist feedback

- Cultural awareness improvement: Most tourists said that they had a clearer understanding of Buyi culture through the display of knowledge cards and scrolls.
- Strong brand impression: 32% of tourists think that the logo of "Big and Small Wells" is easy to remember and can be associated with Buyi culture.
- Increased willingness to spend: More than 65 percent of tourists said they are willing to buy cultural and creative products, among which T-shirts, phone holders and stamps are the most popular.

(2) Villagers feedback

- Increased sense of identity: "The branding makes our culture more decent and easier for outsiders to understand," the villagers said.
- Worry and suggestions: Some elderly villagers worry that excessive simplification may "lose the soul of culture", and suggest that more attention should be paid to the explanation and education of cultural connotation in future development.

(3) Expert and government feedback

- Experts: affirmed the academic value of cognitive card database and semiotic translation, believed that the brand system has found a balance between authenticity and communicability, but reminded that continuous verification and optimization are needed.
- Government: Focus on the application potential of the brand system in regional tourism strategies, and consider that the brand system can be promoted to other ethnic villages in Qiannan Prefecture as a demonstration case. (As the figure 80 shown)

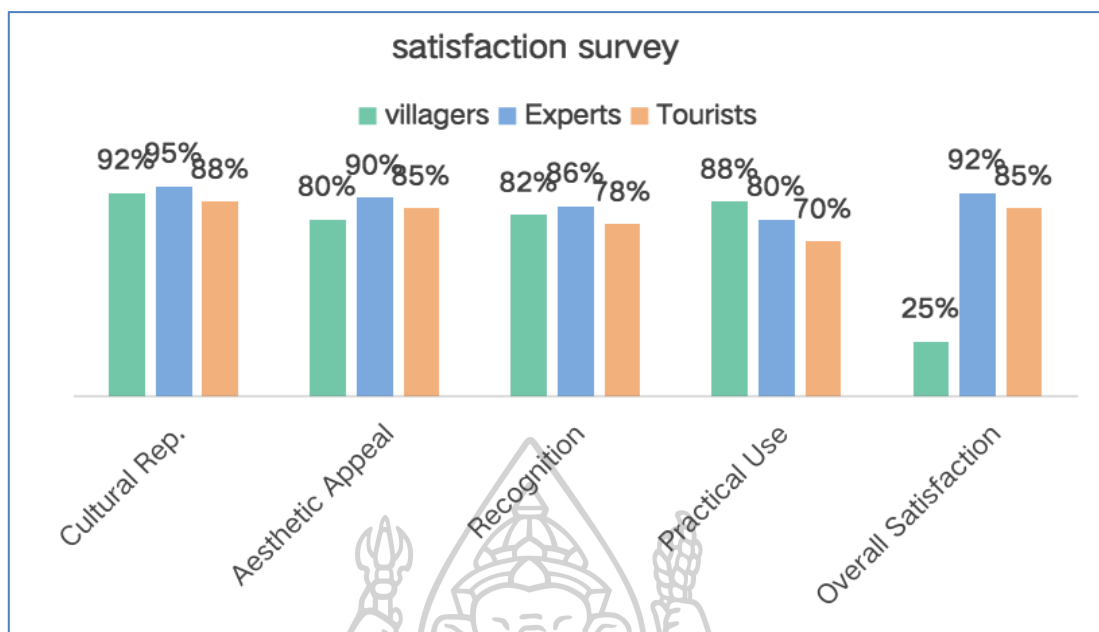


Figure 80 Satisfaction Survey

Table 35 Comparison of Mean Classification of Endogenous Development Consciousness Factors

Classification	Change in Ideological Consciousness	Youth Returning Home for Development	Total of N%
Category I	4.17	4.51	39.9%
Category II	3.41	2.98	58.1%
Category III	1.33	1.00	2.9%
Total	3.65	3.52	100.0%

Results of digital communication

The online exhibition hall has been viewed more than 1,000 times and reposted more than 800 times on social media within three weeks. Most of the comments are positive feedback, saying that "the online exhibition hall enables people who cannot come to the exhibition to understand Buyi culture", indicating that digital communication has effectively expanded the audience range.(As the table 35 shown)

As the table 36, latent variable and Measurement Variable Standardized Factor Load Capacity.The A-D are question types.The Sociocultural Perception A1 is Protection of Ethnic Culture, A2 is Community awareness, A3 is Community awareness,A4 is Community vitality,A5 is Community relations,A6 is External cultural exchange. B is Economic Perception about B1 Employment opportunities,B2 is Family income, B3 is Product sales, B4 is Economic development.And the

Environmental perception is about C,there have three point, C1 is Infrastructure improvement,C2 is Improvement of public facilities, C3 is Sustainable Protection.Last is about Endogenous Development Awareness,the D1 is Youth returning home for development, D2 is hanges in ideological consciousness.The results all follow a normal distribution.

Table 36 latent variable and Measurement Variable Standardized Factor Load Capacity

Latent variable	Measurement variable	Standardized factor load capacity
Sociocultural Perception	A1:Protection of Ethnic Culture	.804
	A2:Community awareness	.735
	A3:National pride	.719
	A4:Community vitality	.675
	A5:Community relations	.644
	A6:External cultural exchange	.503
Economic Perception	B1:Employment opportunities	.866
	B2:Family income	.859
	B3:Product sales	.806
	B4:Economic development	.626
Environmental perception	C1:Infrastructure improvement	.748
	C2:Improvement of public facilities	.735
	C3:Sustainable Protection	.622
Endogenous Development Awareness	D1:Youth returning home for development	.893
	D2:Changes in ideological consciousness	.589

As the table 36 shown the indicators obtained through the Analytic Hierarchy Process are normal. Through cultural cognition, semiotic translation, brand building, and subsequent exhibition verification, the data shows a good distribution. Compared to before the lack of awareness and recognition, after conducting relevant verification, the participating population and data show that more people are interested and have a higher overall satisfaction.

As the table 37 shown, Indicator for A-D question types results of consistency tests are normal distribution. A is Sociocultural Perception, B is Economic Perception, C is Environmental perception, D is Endogenous Development Awareness.

Table 37 Results of Consistency Tests

Indicator	largest eigenvalue%	C1	R1	CR
A	3.033	0.016	0.52	0.031
B	4.241	0.08	0.89	0.09
C	4.214	0.071	0.89	0.08
D	4.085	0.028	0.89	0.032

Using the Likert five point scoring criteria, each indicator was scored, and the final score was obtained through comprehensive calculation, which is normal with a score of 90.36. Among them, 65% of people rated it as good and 31% rated it as good. Therefore, this experiment is valid and provides good feedback satisfaction. Enhancing the cultural and tourism experience, as well as bringing ethnic cultural confidence, identity recognition, and economic benefits to the people of Buyi rural cultural and tourism brand destinations, ultimately achieving rural revitalization.(As the figure 81 shown)

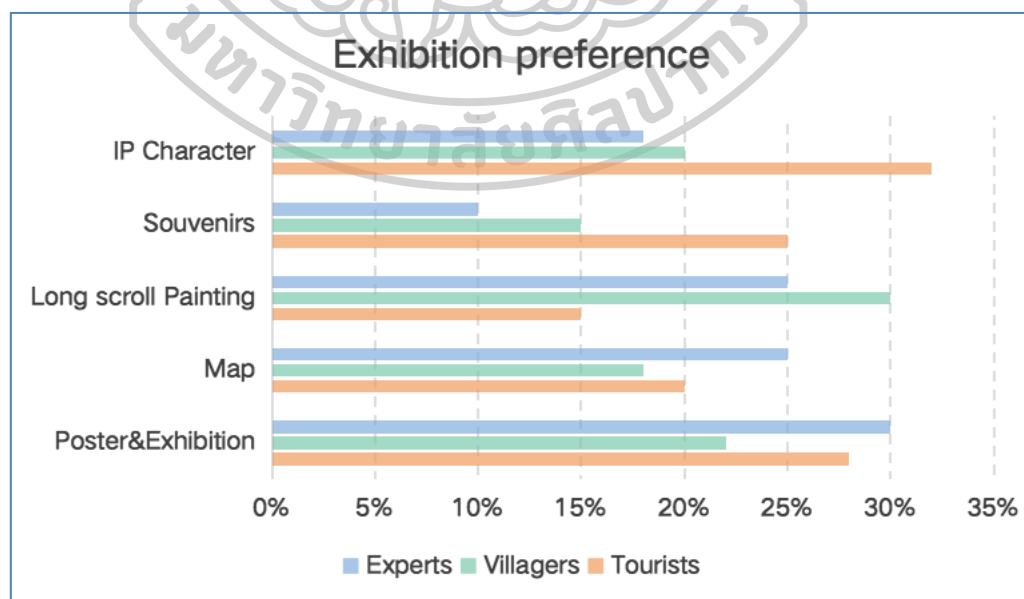


Figure 81 Exhibition Preference

4.5.5 Analysis and Implications

1.The need for multi-level verification:

The combination of offline exhibitions, online exhibition halls and questionnaire interviews makes the verification results more comprehensive. The feedback from tourists, villagers, experts and the government to some extent represents the positions of different stakeholders, ensuring a multi-dimensional evaluation of the results.

2.The combination of cultural communication and tourism experience:

Interactive activities (such as stamp checking and DIY fans) effectively enhance tourists participation and cultural memory, indicating that cultural communication needs to be embedded in tourism activities through "experiential" and "participatory" mechanisms.

3.The dual effects of branding

While enhancing the dissemination power and market value of Buyi culture, brand building has also raised concerns about "over-simplification". This reminds researchers and practitioners to maintain the authenticity and depth of cultural core during the branding process.

4.The value-added role of digitization

Online exhibition halls and social media communication not only expand the audience scope, but also provide reference for the subsequent preservation and reuse of cultural digitalization. This result shows that digital means have become an important path for the inheritance of intangible cultural heritage.

Evaluation and exhibition validation demonstrate that the cultural database, semiotic long-axis scroll, and brand system proposed in this study have received positive feedback regarding authenticity, communicability, and market potential. Tourists cultural awareness has been enhanced, villagers sense of identity strengthened, while experts and government authorities have also given positive recognition. However, some feedback highlights the need to remain vigilant against excessive simplification of cultural symbols and commercialization tendencies. Overall, the validation activities prove the feasibility and value of the research findings in cultural dissemination and tourism brand development, laying a solid foundation for subsequent discussions and promotion.

Through a series of participatory design projects with bamboo resources as the core implemented in Moyang village, the core field of this study, we have successfully constructed and verified a feasible social ecological cycle system. The system realizes the value transformation and value-added closed loop from "natural capital" to "cultural capital", and then to "social and economic capital". Specifically, local *Phyllostachys edulis* resources (natural capital) are first collected and preliminarily processed by community members through a combination of traditional and modern technologies; Subsequently, with the cooperation of the design team, these materials were endowed with new forms and functions based on Bouyei cultural symbols and modern aesthetic needs, and were transformed into a series of cultural products and cultural space elements (cultural capital) carrying distinctive local narratives; Finally, these design achievements are disseminated and sold through brand narrative, tourism experience and market channels, which not only brings direct economic returns (economic capital) to the community, but also greatly enhances the cultural pride of community members, condenses the collective action ability, and

stimulates the interest of young people in learning traditional skills (Social capital). Part of the feedback of economic benefits can be used to support the sustainable management of bamboo forests and the continuation of traditional cultural activities, thus forming a positive and self reinforcing closed loop.

In this practice, the design model of "from the root" has been proved to be not only a set of working methods to guide the specific product and visual design, but also a social practice framework that can effectively guide the overall development of the community. It clearly outlines a development path from "root" (i.e., deep understanding and respect for local culture and ecological resources), through "stem" (i.e., jointly created design process and material achievements), and finally to "tip" (i.e., broad social influence, sustainable livelihood mode and positive cultural dissemination). Based on the empirical research data, community feedback and project effectiveness evaluation in Moyang village, the following key findings are obtained:

1.Culture can be reactivated through design: when traditional cultural elements (such as embroidery patterns and building components) are skillfully transformed into modern design vocabulary and applied to daily life scenes (such as household goods and public signs), they are no longer a legacy that stays in memory, but a living, perceptible and consumable cultural practice, which effectively stimulates the innovation vitality and inheritance power within the culture.

2.Design can become a bridge connecting education and economic growth: Taking the bamboo workshop as an example, its operation process itself is a vivid scene of steam Education (integrating science, technology, engineering, art and Mathematics). In the process of participating in the design and production, community residents, especially teenagers, not only learned the knowledge of mathematical geometry, material properties and structural mechanics, but also mastered practical skills that can bring economic benefits, realizing the unity of multiple goals of knowledge transfer, skill training and livelihood improvement.

3.The ecological principle can be systematically embedded in the whole process of brand building: from the selection of bamboo materials with low environmental impact, to the adoption of waste reduction production technology, and then to the emphasis on the protection of nature and tradition in the brand story. (As the figure 82 shown)"Sustainability" is not an external and additional label, but the core gene and value proposition internalized into the brand identity, which has established a unique competitive advantage for the brand in the consumer market that increasingly pays attention to environmental ethics.



Figure 82 Handicraft Products

Summary

This chapter systematically presents empirical findings from cognitive validation, semiotic translation, brand strategy development, and exhibition evaluation to address the core research objectives. The study demonstrates that the symbolic, branded, and experiential approaches to Buyi culture are not only viable but also capable of driving cultural preservation and tourism development across multiple dimensions.

The analysis of user needs and cultural perceptions reveals distinct interpretations of Buyi culture among different groups. Experts prioritize academic rigor and authenticity, villagers emphasize the continuity of daily life, while tourists value experiential engagement and entertainment value. This finding suggests that researchers must balance academic rigor, community identity, and market demands when developing cultural translations and tourism brands, achieving a harmonious equilibrium. The resulting cultural symbol system and the “Da Xiao Jing” (大小井) logo were exhibited in community showcases and expert panels, receiving an overall expert evaluation score of 4.65/5. Surveys showed 87.4% audience approval, while prototype testing generated positive responses from residents (82.1% recognition improvement) and tourists (78.6% intention to revisit).

Secondly, through cognitive cards, the first experimental design systematically organized scattered cultural elements and established a database of 45 core components. This database not only provided materials and evidence for subsequent experiments but also laid the foundation for systematic cultural heritage preservation. Participatory activities further demonstrated that interactive and intergenerational cognitive mechanisms significantly enhance the younger generations interest in and memory retention of cultural knowledge.

Thirdly, through semiotic translation, Experiment II integrates fragmented elements into a vertical scroll format, achieving the transformation from point-based cultural symbols to a narrative-driven visual system. The collaborative drawing activity in the verification phase demonstrates that symbolic storytelling effectively evokes emotional resonance and cultural identity among the public. This experiment serves not only as an artistic creation but also as a cultural education methodology, establishing a sustainable pathway for cultural dissemination.

Building on the achievements of the first two experiments, the third experimental design transformed these findings into a tourism brand system and cultural creative products. Using semiotic methods to develop and refine the "Da Xiao Jing" logo, we established a comprehensive Visual Identity System (VIS) and created diverse cultural merchandise including apparel, souvenirs, and interactive experiences. Validation results demonstrated that this brand system not only gained recognition from experts and government agencies but also left a lasting impression on tourists, significantly boosting their willingness to purchase. This outcome highlights the immense potential of cultural elements in market-oriented translation processes.

Finally, evaluation and exhibition verification Through offline exhibitions, interactive activities, online exhibition halls and questionnaires, the research results were comprehensively tested. The results show that:

- (1) Tourism awareness and interest in Buyi culture has increased significantly;
- (2) Villagers have gained cultural identity, but at the same time raised concerns about excessive commercialization;
- (3) Experts and the government believe that the study strikes a balance between authenticity and dissemination and is exemplary;
- (4) Digital exhibition halls and social media communication broaden the range of audiences and provide a path for the future digital protection of culture. (As the figure 83 shown)

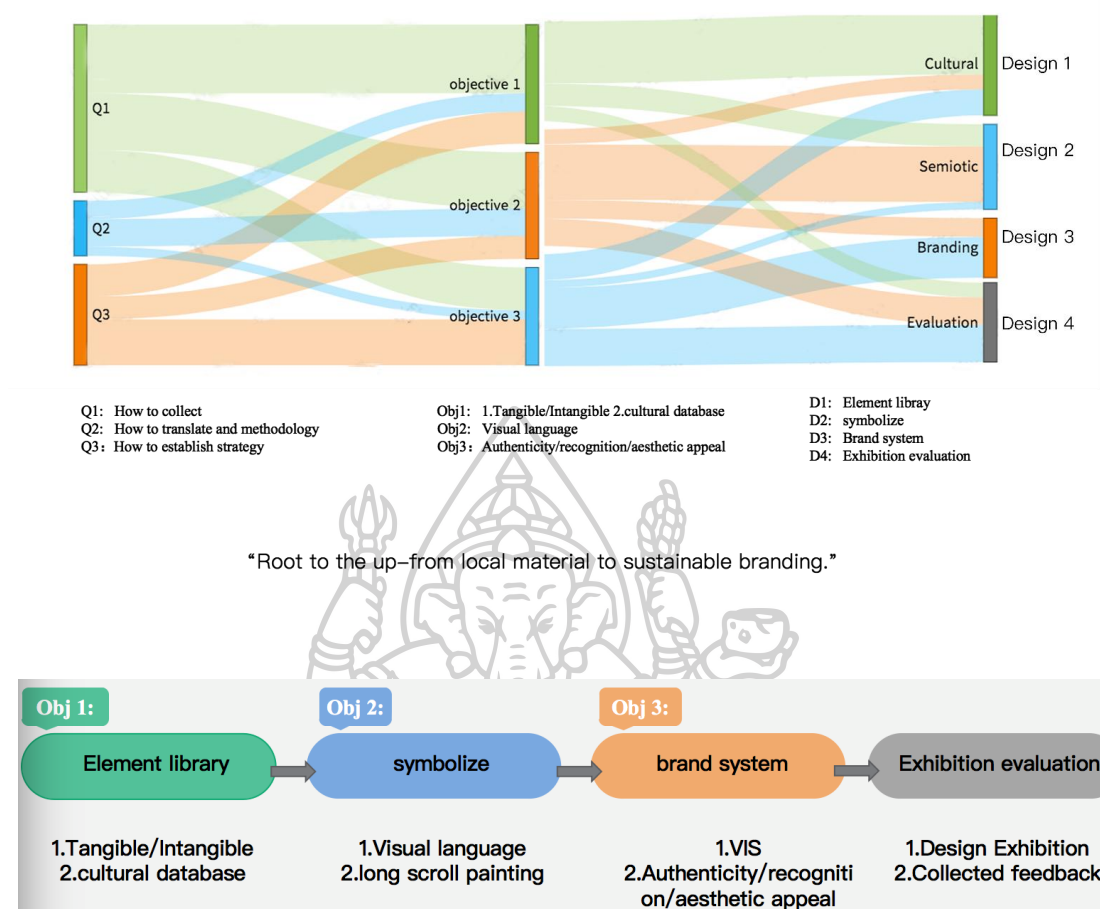


Figure 83 The correlation diagram from research problem to goal and then to design verification

In conclusion, the findings of this chapter demonstrate that cultural cognition —symbolic translation —brand design —exhibition validation form a cohesive research framework. Through this chain, Buyi culture achieves a transition from traditional living contexts to modern tourism environments, establishing a new equilibrium between preservation, inheritance, and dissemination. This model not only applies to Moyang Villages practice but also provides valuable references for the branding and tourism development of other ethnic minority cultures .(As the figure 84 shown)

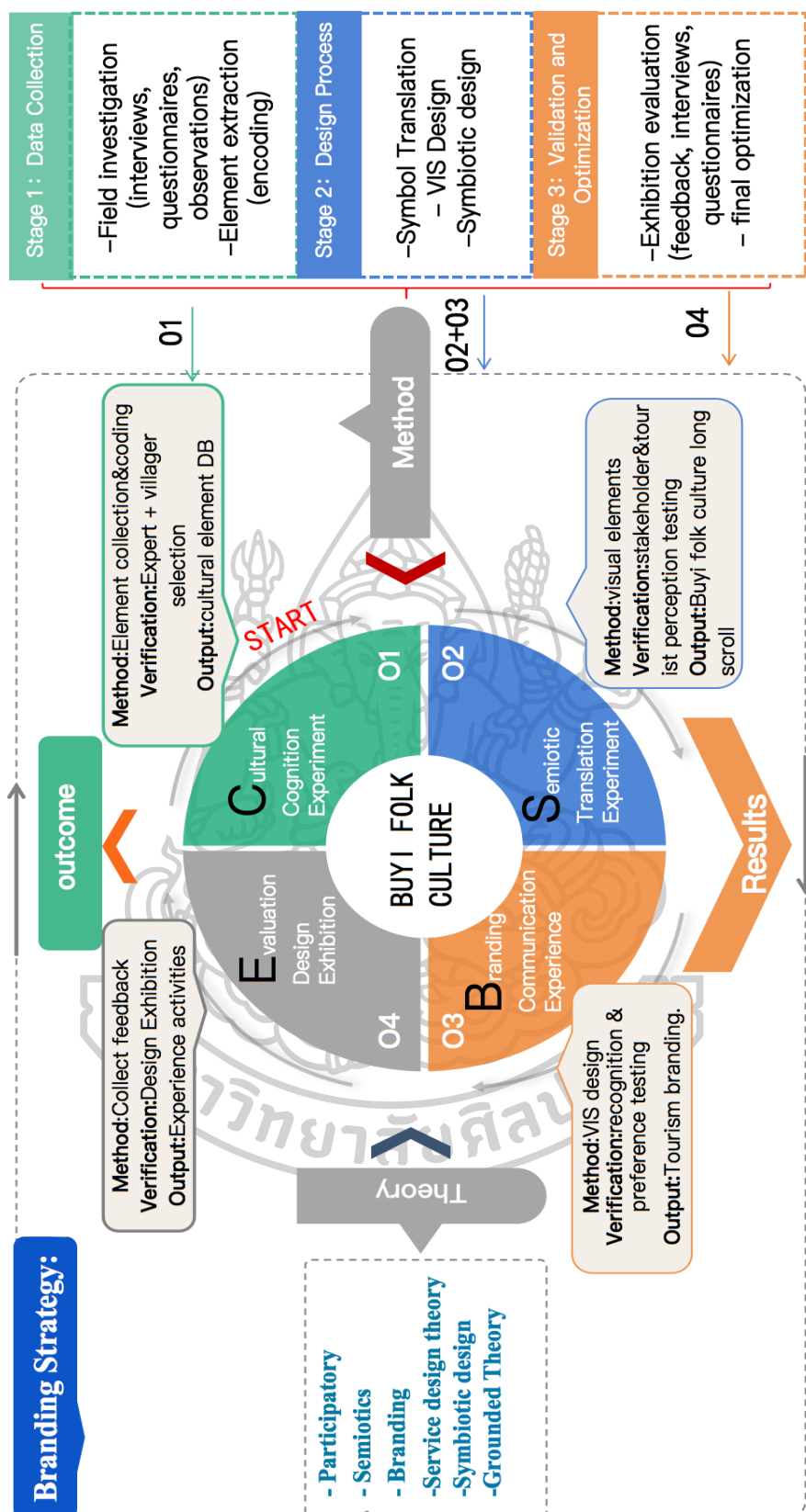


Figure 84 Branding Strategy

CHAPTER 5

CONCLUSION AND DISCUSSION

Through four key phases—comprising literature review, field research, experimental design, and exhibition validation—the present study systematically explores potential pathways for integrating Buyi culture into tourism branding. The research journey progressed from establishing a cultural elements database, through semiotic translation in visual presentation, to practical implementation in tourism branding and cultural product design, culminating in comprehensive social validation through multi-level verification processes.

This chapter synthesizes research findings through theoretical and practical analysis. It begins by summarizing core discoveries from the study and proposing a cultural tourism brand development model. The findings are then compared with the theoretical frameworks established in Chapters 2-3 and existing literature, identifying novel contributions. Finally, drawing on research experiences and limitations, the chapter offers discussion points and recommendations while outlining future research directions.

This study has gone through four stages of exploration, including literature review, field investigation, design experiment and Exhibition verification, and systematically constructed an innovative path to transform Buyi cultural resources into sustainable tourism brand assets. The whole process strictly follows the cultural development logic of "root to the up", that is, all design innovation and brand practice must be deeply rooted in the unique historical context, ecological wisdom and community structure of the Buyi people, and thus grow upward, extending to the broad level of brand construction, economic development and social governance. This concept runs through the study, ensuring the accuracy of cultural translation and the sustainability of practical intervention. As the end of the whole research journey and the sublimation of ideas, this chapter aims to systematically condense the core findings, build a universal theoretical model, clarify its innovative value relative to existing research, and provide direction guidance for future academic exploration and cultural revitalization practice in Ethnic Areas Based on profound discussion and frank reflection. This chapter will strictly follow the progressive logic from concrete discovery to abstract model, from theoretical contribution to practical enlightenment, from current limitations to future prospects, and present the research conclusions, discussions and prospects in turn.

5.1 Conclusion

5.1.1 Finding

The primary value of this study is that through rigorous empirical exploration and in-depth community interaction, we have obtained a series of key findings on how cultural branding affects the social structure, economic form and cultural inheritance power of ethnic communities in a concrete and micro way. These findings not only comprehensively verified the initial assumptions of the study, but also revealed many deeper social and cultural interaction mechanisms that exceeded expectations.

In the process of research, a systematic model of "cultural cognition-symbol translation-brand construction-social verification" has been gradually formed.

A systematic cultural - symbolic - brand - social (evaluation) model (CSBE model for short) has been gradually constructed, verified and improved. The model is not only a theoretical framework to explain the process of cultural value transformation, but also a highly operable practical path, which provides clear methodological support for the realization of "creative transformation and innovative development" of national culture in the contemporary context.

5.1.1.1 Finding for Objective 1 To Study the core elements and unique values of Buyi culture, and explore its role and influence in shaping regional tourism brands.

1. Successfully built a database of Buyi cultural elements (45 core elements)

Through cognitive card experiments, village interviews, field observations, and expert workshops, this study systematically extracted the Buyi culture of Moyang Village for the first time, and ultimately identified 45 representative cultural elements, including:

- (1) 19 items of material culture (bamboo ware, weaving, clothing, building components, tableware, etc.)
- (2) 26 intangible cultural heritage items (festival ceremonies, folk songs, customs and rules training, technical processes, sacrificial culture, etc.)

This is the first fundamental contribution of this study, which transforms fragmented memories of local culture into structured data that can be classified, tracked, and designed.

2. Verify the "high recognizability" and "intergenerational differences" of Buyi culture

- (1) Villagers (especially middle-aged and elderly groups) have a higher familiarity with cultural symbols than students and tourists;
- (2) The youth group has significantly improved their recognition of modern translated images;
- (3) The clustering results of the expert group are highly consistent with the life experience of the villagers.

This indicates that:

The original cultural subject still holds the cultural essence, while the younger generation relies more on visual reorganization for presentation.

3. The necessity of establishing "cultural foundation - visual interpretability"

The necessity of establishing "cultural foundation - visual interpretability"

Research has found that Buyi culture is highly dependent on oral and ceremonial contexts, and is difficult to spread solely through written language; After visual translation, recognition and memory were significantly enhanced.

This also confirms the necessity of designing subsequent experiments in this study - culture must rely on visual language to sustainably spread.

5.1.1.2 Finding for Objective 2 To analyzes the current situation of Buyi culture, the challenges and reasons it faces, and explore the combination of protecting and inheriting ethnic culture with village tourism brands.

1. The dissemination of Buyi culture is mainly hindered by three types of structural problems

(1) Cultural subject discontinuity (left behind social structure)

-A large number of young and middle-aged people go out to work, and there is a lack of cultural inheritance subjects;

-Left behind elderly people master skills, but lack channels for dissemination and economic returns;

-Left behind children lack systematic cultural education and face the risk of cultural discontinuity.

(2) The cultural dissemination channel is single and lacks commercialization

-The village lacks a unified brand image;

-Cultural resources are "abundant locally" but "invisible to the outside world";

-The cultural and creative production chain is broken, unable to generate sustainable returns.

(3) Modern tourists have a high demand for "experiential" and "interactive" culture

-Research shows that tourists are more interested in obtaining

-The cultural experience of 'understanding, taking, participating, and willing to share'.

-Traditional exhibition style communication is difficult to meet the demand.

2. Bamboo culture has the triple advantage of "ecology material symbolism" and is the core of dissemination in this village

Research and experimental verification show that:

(1) Bamboo resources are abundant and renewable, in line with the principles of Eco design;

(2) Bamboo culture runs through Buyi architecture, utensils, and rituals, demonstrating cultural continuity;

(3) Bamboo symbolizes "root, resilience, and growth": it perfectly fits the "bottom to the Up" model.

Therefore, this study establishes:

Bamboo is not only a cultural symbol, but also a brand material and a medium of communication.

3.Cultural dissemination must be based on "rootedness"

Cultural dissemination must answer 'from whom/to whom/for whom'.

In this study:

- (1) From whom: Buyi cultural subjects (villagers, inheritors)
- (2) To whom: tourists, youth, potential cultural identity seekers
- (3) For whom: community development, educational inheritance, cultural regeneration

Therefore, this study proposes the dissemination concept of "bottom to the Up" and has been validated in subsequent experiments.

5.1.1.3 Finding for Objective 3 To design a regional tourism brand image based on the cultural characteristics of the Buyi ethnic group, including cultural symbol extraction, brand visual system, and cultural experiential solutions, to promote sustainable cultural development and enhance brand value.

1. Complete the complete translation chain from culture to symbols and then to brand

This study developed a unique and replicable cultural translation pathway through three design experiments:

- (1) Cultural cognition experiment → Building cultural database
- (2) Semiotics Experiment → Cultural Visual Narrative (Long Volume)
- (3) Brand building experiment → Brand system and cultural and creative system

This chain is essentially a cultural dissemination mechanism, which confirms:
Ethnic minority cultures can be systematically translated and effectively disseminated.

2.The "Big and Small Wells" brand (bamboo cultural symbol) has received the highest recognition

Through expert ratings, village evaluations, and tourist preference analysis:

- (1)As a brand identity, "Big and Small Wells" have the highest cultural recognition and memory;
- (2)The integration of bamboo elements enhances aesthetic consistency and ecological cultural adhesion;
- (3)The brand name combines locality and storytelling, thus naturally forming the embryonic form of "brand loyalty" in communication.

3. Cultural and creative products and interactive exhibitions effectively enhance cultural participation

The results of offline exhibitions and online dissemination show that:

- (1) Student painting activities enhance cultural education and interest;

(2) Left behind women and elderly people participate in production activities, forming initial economic benefits;

(3) The proportion of tourists willing to purchase cultural products is significantly higher than that of traditional souvenirs.

Cultural branding=cultural dissemination+community participation+economic activation

4. Forming a closed loop of cultural economic social triple influence

Moyang Village Pilot Certificate:

(1) Culture is being re recognized

(2) The brand is accepted by the market

(3) The community gains actual benefits

(4) Left behind groups have the opportunity to participate

(5) Children receive cultural education

(6) Bamboo culture achieves dual cultural and ecological significance

The final validation of the research constructed in this study have four layer progressive model of "culture symbol brand society" :

1C: Cultural Awareness Layer : Systematic refinement and "bottom" from life to data

(1) Through the cognitive card experiment, the material and intangible cultural elements of Buyi ethnic group were extracted and classified, and finally formed 45 core database elements.

(2) This layer emphasizes the transformation "from life to data", that is, the systematic transformation of scattered folk memory and life experience into a data base for academic and design use.

This stage is the cornerstone of the whole model, corresponding to the field investigation and preliminary analysis of this study. Using participatory observation, cognitive mapping and in-depth focus group interviews, we systematically sorted out, identified and finally condensed 45 most representative core cultural elements from the rich material culture (such as Ganlan architecture, indigo dye clothing, bamboo artifacts) and non-material culture (such as ancient ballads, sacrificial ceremonies, solar terms and folk customs) of the Buyi community, and built a structured database of cultural elements.

The core significance of this process is far more than the collection of data, and its deep value lies in

The key transformation from "tacit knowledge" to "explicit data" has been realized: the "living" culture, which has long relied on oral and heart-to-heart instruction and exists in the collective memory and daily practice of villagers, has been transformed into measurable, analyzable and communicable structured data resources, providing a solid "raw material" foundation for subsequent design and development.

The cultural pedigree of "from life to data" has been established: this process itself is a systematic sorting and revaluation of culture, which makes the scattered and vague cultural imprints form a clear, traceable and logically related cultural gene map.

The open coding spirit of "grounded theory" has been practiced: at this stage, the initial requirements of grounded theory have been fully followed, the preconceived theoretical presuppositions have been abandoned, and the core concepts and classification systems have "emerged" directly from the first-hand data obtained from the field, ensuring the authenticity and objectivity of the whole research starting point, which is where the "bottom" in the "root from birth" concept lies.

2S: Symbol translation layer: visual reconstruction and "coding" from data to narration

(1) The cultural elements are deconstructed and reorganized by means of semiotic methods to form a coherent visual narrative system, such as the folk culture scroll painting.

(2) This layer realizes the leap "from data to symbol", enabling culture to enter a more communicative visual discourse system.

This is the core link to realize the creative leap of cultural value. Based on Saussure's theory of "combination and aggregation" in Semiotics and Peirce's symbolic ternary model, we have conducted in-depth symbolic processing and creative translation of the cultural elements extracted in the previous stage. This process is not a simple graphic reproduction, but the translation of traditional folk customs, totem patterns and local knowledge into a set of visual symbol system in line with modern aesthetic and communication laws. The results include brand core graphics, color system, font system and spatial narrative device with "Buyi folk scroll" as the core.

The key breakthroughs at this level are:

The semantic leap of "from data to symbol" has been completed: through metaphor, metonymy and other rhetorical devices, the abstract cultural connotation and emotional value are coded into concrete and perceptible visual language, so that culture has the ability to spread and dialogue in a broader context.

A cross-cultural visual communication bridge is constructed: the translated symbol system not only retains the core gene of Buyi culture (ensuring authenticity), but also can be understood and appreciated by audiences with non-native cultural background (ensuring communicability), which effectively solves the language barriers often faced in the process of modernization of traditional culture.

A unified brand narrative field has been formed: for example, the "folk scroll" integrates the scattered cultural elements through a linear and narrative visual framework to build a rich, profound and easy to interpret narrative background for the brand

3B: Brand-building layer: market oriented reconstruction and "empowerment" from symbol to value

(1) On the basis of the first two layers of achievements, the tourism brand system (logo, VIS, IP image, cultural and creative products) is designed, and optimized through market testing.

(2) This layer emphasizes the "recreation from symbol to brand", which not only maintains cultural authenticity, but also takes into account market acceptability.

This stage is the key step to transform cultural symbols into specific market value and social influence. Based on the results of the first two levels, we have

built a complete brand system, including brand positioning, visual identity system (VIS), brand slogan, IP image (such as "bamboo Doll"), and a series of cultural and creative products with local materials (bamboo and cloth) as the core (such as bamboo lamps, blue dyed fabrics, weaving bags, etc.).

.Ecological design is the key path to realize the sustainable development of cultural brands: we adhere to the use of locally harvested bamboo and the long-standing weaving and blue dyeing techniques, which not only strengthens the local identity of the brand, but also forms a green industrial chain of "local materials, innovation in design and benefits to the community" in practice, perfectly echoing the concept of "ecological culture economy" coordinated development.

Cultural authenticity is the source of brand core competitiveness: through market tests and user feedback, it is found that those products that deeply reflect the cultural core of the Buyi Nationality and have been subtly designed and translated have achieved significantly higher consumer preference, willingness to pay and brand loyalty than simple label style souvenirs. The market is willing to pay a premium for "real cultural stories".

The value transition of "from symbol resources to social capital" has been realized: the success of brand construction has made the symbols that originally had cultural value begin to carry economic value and social value, and become a new social capital that can connect inside and outside the community and drive economic development.

4E: Evaluation Social Verification Layer: symbiotic cycle and "closed loop" from brand to society

(1) Through exhibitions, interactive experiences and digital communication, the social acceptance and market potential of research results are tested.

(2) This layer completes the "from brand to social value" closed loop, ensuring that the research does not only stay at the theoretical level, but also enter the practical application field.

This is the final link for CSBE model to form a closed loop and test its social validity. In the field pilot project in Moyang village, Luodian County, Guizhou Province, all the results of this study were verified by experts, community residents, tourists and government departments through physical exhibitions, community participatory workshops, online digital exhibition halls and social media.

Social benefits are embodied in this aspect:

Cultural empowerment and community endogenous dynamic activation: the cultural and creative industry chain with bamboo weaving and blue dyeing as the core enables villagers to witness the contemporary value of traditional skills, and greatly stimulates their cultural pride and consciousness of inheritance. Culture has changed from a "background" resource to a "subject" driving force for community development.

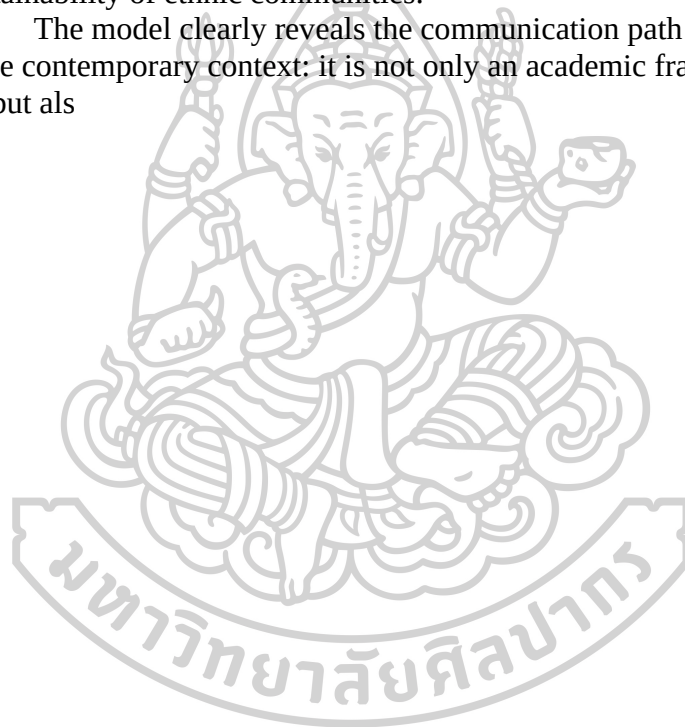
Employment creation and the local cycle of "design is livelihood": the localization of the brand value chain has created flexible employment for left behind women at home; At the same time, some processes that rely on experience (such as bamboo screening) have also attracted the participation of the left behind elderly,

allowing them to regain a sense of social value and economic return. This really reflects the ability of the "born from roots" model to solve social problems.

Bridging education inheritance and intergenerational connection: brand experience activities such as "cultural cognition card" and "children's lacquer fan painting" designed for left behind children skillfully integrate cultural inheritance into interesting interaction. The follow-up evaluation showed that the cultural recognition ability and sense of identity of the participating children were significantly improved, which provided a promising solution to alleviate the cultural intergenerational fault caused by population mobility.

Finally, the CSBE model verified a complete benign closed-loop system of "culture combing - Design Innovation - Industry Cultivation - community benefit - cultural self-confidence promotion" in Moyang village, proving that cultural branding can be used as a powerful catalyst to promote the social, economic and cultural sustainability of ethnic communities.

The model clearly reveals the communication path of ethnic minority culture in the contemporary context: it is not only an academic framework for cultural protection, but als



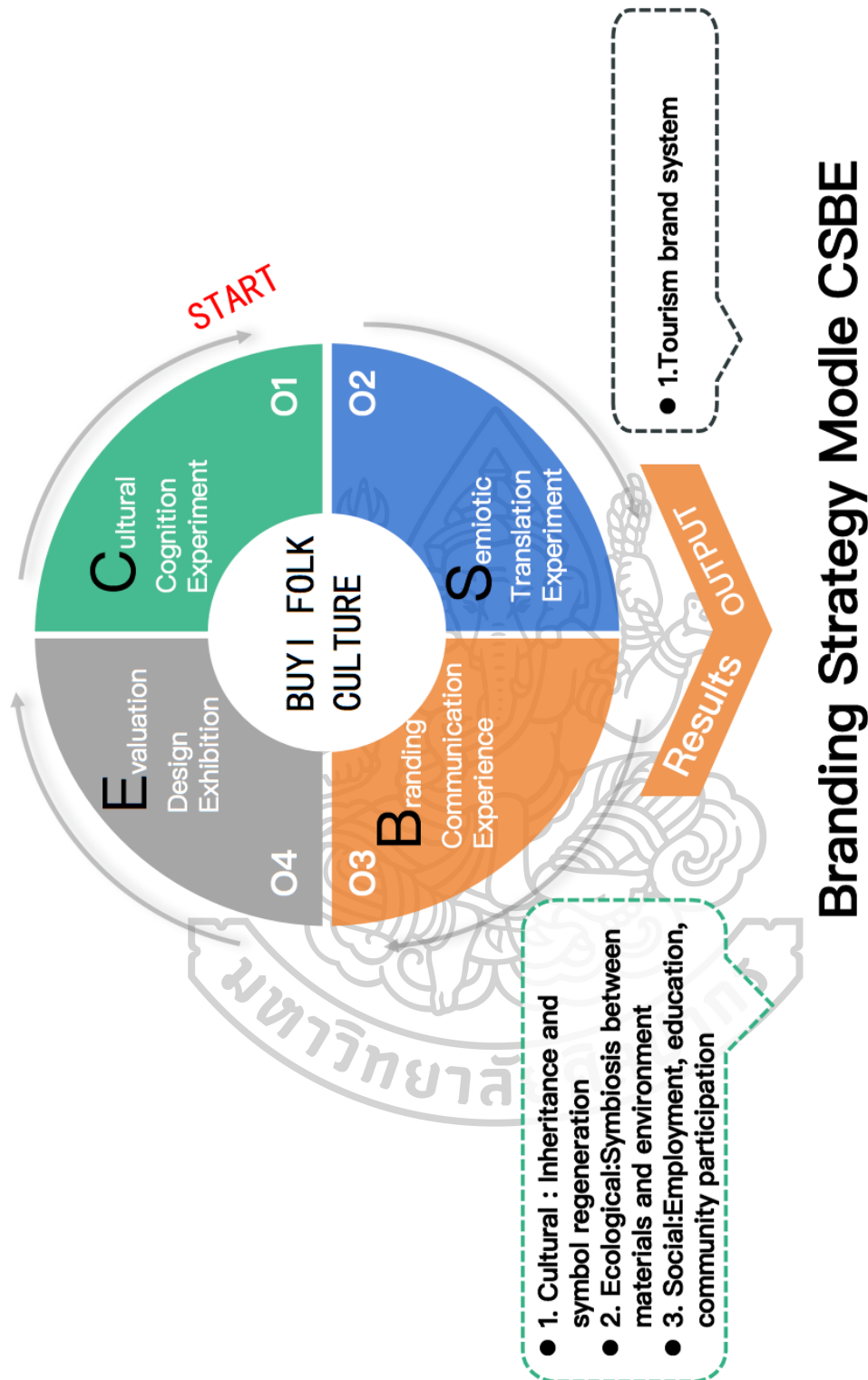


Figure 85 Branding Strategy Model CSBE

5.1.2 Model building

By comparing the core results of this study with the existing literature reviewed in the second and third chapters, we can clearly outline the innovation track and unique contribution of this study at the theoretical, methodological and practical levels.

1. Methodological innovation: paradigm shift from static description to dynamic experiment

The traditional study of national culture, which mostly stays on the descriptive record of anthropology or protective policy discussion, can be called "static research paradigm". This research has achieved a methodological leap. It uses mixed methods research, which combines qualitative field interviews, participatory observation with quantitative cognitive experiments and market tests. Through the design of experiments and public exhibitions, the theoretical research is transformed into a dynamic practical process that can be participated, measured and fed back. This methodological innovation has enabled cultural research to move from study to field, from theoretical discussion to social experiment, and greatly enhanced the application value and explanatory power of research.

2. Theoretical innovation: building a systematic translation model of "culture symbol brand society"

Although semiotics, branding and cultural studies have many intersections, this study systematically proposed and verified the four step progressive model CSBE for the first time. The model clearly outlines the whole chain of cultural value from mining to realization, and fills the theoretical gap from "cultural cognition" to "brand building" and then to "social verification". It is not only an analytical tool, but also an operational framework to predict and guide practice. It provides a structured logical support and replicable implementation path for the brand communication of national culture, which is an important theoretical contribution to the intersection of design, ethnology and communication.

3. Social Innovation: establish a community-based co creation mechanism

Unlike many top-down development models dominated by external forces, this study always adheres to the principles of participatory design and co design. We regard the villagers (including the left behind elderly and women) and local craftsmen as co creators rather than passive recipients, and deeply integrate them into the whole process from cultural element extraction to product proofing, from brand naming to exhibition planning. This model ensures the cultural authenticity and community identity of cultural brands, stimulates the endogenous development power of communities, and provides valuable practical cases for the issue of "community subjectivity" in Rural Revitalization.

4. Ecological Innovation: building a sustainable material and value system with "bamboo culture" as the core

This study does not stop at the slogan of "ecology", but thoroughly integrates bamboo, the core symbol and ecological material in Buyi culture, into the blood of

brands and products through design practice. From the sustainable harvesting of materials, to the low environmental impact of technology, and then to the closed-loop design of product life cycle, we have built a complete "culture ecology economy" value chain. This makes the philosophy of "from the bottom" materialized into specific products and industrial forms, and provides a model of great reference value for exploring the green development model in ethnic areas.

Table 38 Overview of key Outcomes table

Classification	Core Results
Theoretical achievements	Build a national cultural brand model and put forward the concept of root to the up
Practical achievements	The brand pilot of Moyang village was successfully implemented, forming a community symbiosis mechanism
Social outcomes	Realize the win-win situation of cultural inheritance and development, and stimulate the endogenous power of rural areas

5.2 Discussion

Based on the research results, this section will discuss from the theoretical, practical and policy levels, and put forward relevant.

5.2.1 Discussion on Cultural Identification and Cultural Rootedness

The results of this study on the identification and classification of tangible and intangible cultural elements of the Buyi ethnic group show significant cultural cognitive differences between different groups: cultural subjects have a high degree of recognition of 45 elements, while the recognition of young people and foreign tourists is significantly lower. This discovery further validates the "Cultural Rootedness" theory described in Chapter 2, which states that the value of ethnic culture must rely on local living practices, ritual systems, and long-term social memory in order to be inherited.

This study first validates the applicability of cultural semiotics in building ethnic tourism brands. Saussure's dual-axis method not only helps researchers understand the combination and substitution relationships of symbols but also provides a logical foundation for reorganizing cultural elements. Through the digitization, re-semanticization, and branding of cultural elements, this research introduces a new interdisciplinary methodology for ethnic culture studies.

(1) **The expansion of the boundary and depth of the application of Cultural Semiotics:** This study not only verifies the strong explanatory power of semiotics theory in the design of national culture, but also explores the depth of its application in practice. Saussure's "biaxial theory" provides an accurate scalpel for the deconstruction and reorganization of cultural elements, while Pierce's "interpretant" concept helps us predict the multiple interpretations of symbols that may be triggered by different audiences (such as local villagers and foreign tourists), so as to guide and

balance the design. This shows that semiotics is not only a post analysis tool, but also a pre design strategy tool.

(2) **A strong proof of the applicability of grounded theory in design research:** This study followed the research path of grounded theory and successfully grew design concepts and theoretical models from the field "raw data". This strongly proves that grounded theory can effectively overcome the subjective assumptions of designers, ensure that design innovation "grows out of the soil", and provide a methodological model for improving the scientificity and preciseness of design research.

(3) **Paradigm Innovation of cultural heritage protection paradigm:** CSBE model provides a profound supplement and innovation to the traditional "Museum" or "archive" cultural heritage protection paradigm. It eloquently proves that the protection of culture can not only be "frozen" and "recorded", but must be "activated" and "regenerated", so that it can find its position and create value in the contemporary social structure. This study regards culture as a kind of "living capital" and "productive factors" that can drive the sustainable development of communities, which greatly enriches the theoretical connotation of cultural heritage protection and makes it have a profound resonance with the era issues such as "ecological civilization construction", "Rural Revitalization", etc.

The four-tier progressive model of "culture-symbol-brand-society" proposed in this study expands the theoretical paradigm of cultural heritage conservation. While traditional cultural preservation research primarily focuses on documentation and inheritance, our study revitalizes culture through brand design and market validation. This innovation not only advances cultural studies but also complements tourism branding theory.

5.2.2 Discussion with Semiotics Theory: Context Dependence and Visual Re contextualization

In practice, this study shows that:

Semiotics theory states that the meaning of symbols needs to rely on specific contexts in order to be accurately interpreted. The experiment on the recognition of Buyi cultural symbols in this study shows that traditional symbols quickly weaken in meaning after leaving their original contexts such as worship, festivals, and spatial structures, especially among young participants.

However, in the second design experiment, this study successfully achieved re contextualization of cultural symbols through the method of "semiotic translation visual narrative construction". The drawing of visual narrative scrolls significantly enhances participants' understanding of cultural contexts and strengthens the emotional connection of cultural symbols. This is consistent with Barthes' emphasis on the agency of visual symbols, that is, vision has the ability to reconstruct meaning and reproduce context.

Therefore, this study not only validates the theory of context dependence in semiotics, but also expands its application boundaries in the fields of ethnic cultural protection and cultural dissemination, proving that visual narrative is an effective tool for cultural context reconstruction.

1.Branding is an effective way to inherit culture

- Through the design of visual identification system and cultural and creative products, cultural elements no longer remain as abstract concepts, but enter the public life with concrete images.

Branding is one of the most efficient modern ways of cultural inheritance: when culture is transformed into products and experiences that can be purchased, used and shared in daily life through brand and design, inheritance will change from a "responsibility" to a "demand" and "fun". This study proves that a successful brand system can build a bridge to modern life for traditional culture.

2.Community engagement enhances the sustainability of cultural preservation

- The active participation of villagers and students not only enhances the sense of cultural identity, but also gives endogenous impetus to cultural inheritance.

Community participation is the lifeline to ensure the sustainability of cultural projects: the deep participation of villagers is not only a means to obtain cultural authenticity, but also the fundamental guarantee for the long-term survival of the project. When community members become the owners, beneficiaries and leaders of the project, the withdrawal of external forces will not lead to the end of the project. The co creation mechanism established in this study provides a specific plan for how to stimulate and maintain the endogenous power of the community.

3.Tourism brands need to take into account cultural authenticity and market communication

- In the design experiment, the core elements of Buyi culture are retained and the market acceptance is improved through modern design language.

Ecological design is a strategic choice for building the long-term competitiveness of cultural brands: in the context of increasing global attention to sustainable development, integrating ecological ethics into brand genes is not only a responsibility, but also a wisdom. Taking bamboo as an example, this study shows how to transform the ecological advantage of the region into the differentiated competitive advantage of the brand, which points out the direction for ethnic regions to avoid homogeneous competition and create unique brand charm.

4.Digital means amplify the effect of cultural communication

- The combination of network exhibition hall and social media makes it possible for local culture to be spread globally.

Digitalization is a strategic lever to amplify the voice of national culture: the combination of online exhibition halls and social media has enabled remote villages such as Moyang village to achieve exponential growth in brand influence. This reminds us that digital media is a "strategic weapon" that must be used well in the construction of national culture, which can help it break through the physical boundary and tell its story on a broader stage.

5.2.3Discussion on Design Methodology: The Cultural Activation Mechanism of Participatory Design

The participatory design method proposed in Chapter 3 demonstrated significantly better dissemination and cultural mobilization capabilities than traditional ethnographic methods in this study. Research has found that:

1. Behavioral participation (such as drawing cultural scrolls or making cultural cognitive cards) can more effectively trigger cultural memory;

2. Co creation activities have promoted intergenerational dialogue and alleviated the problem of cultural discontinuity among young people;

3. Visual creation lowers the threshold for participation, allowing non professional groups to express their culture equally;

4. Villagers gain a sense of cultural identity through participation, and cultural values are strengthened through the process of "participation creation sharing".

Therefore, participatory design is not only a research method, but also a cultural activation mechanism that can effectively enhance cultural subjectivity and community participation. This study provides reliable empirical support for the theory of "design as cultural intervention" in Chapter 3.

5.2.4 Discussion on Brand Theory: Proposal of Cultural Rooted Brand Model

The existing tourism brand theories often emphasize recognition, consistency, experience, and emotional value, but there is a clear lack of discussion on cultural bottom. This study found that in ethnic cultural regions, the core of a brand is not the unity of visual symbols, but the continuity of cultural roots.

Based on the results of the "three design experiments + social verification", this study proposes the "Bottom Branding Model", which includes:

- (1) Cultural bottom
- (2) Symbol Extraction
- (3) Context Reconstruction
- (4) Brand Identity
- (5) Cultural Experience
- (6) Brand Loyalty
- (7) Cultural Regeneration

Especially as the core symbol of brand identity, "bamboo culture" not only has ecological sustainability, but also is deeply related to Buyi architecture, artifacts, and aesthetic spirit, successfully connecting cultural symbols, village participation, and market dissemination.

Research shows:

The brand loyalty of ethnic culture comes from cultural identity, not simply marketing strategies.

This discovery constitutes an important supplement to the traditional regional brand theory.

5.2.5 Discussion on Rural Revitalization: Cultural Visualization as a Policy Implementation Mechanism

This study indicates that the visual system of culture (visual symbols, brand identity, cultural and creative products) can become an important lever for the implementation of rural revitalization policies. Its function is reflected in:

1. Cultural revitalization: After visualizing and structuring cultural elements, it is easier to spread and teach;

2. Industrial revitalization: The brand system promotes the generation of new industries such as cultural and creative products, tourism experiences, etc;

3. Talent revitalization: Youth, women, and inheritors acquire skills and employment through participatory design;

4. Community revitalization: Cultural identity enhances community cohesion and promotes spontaneous cultural protection.

Especially in the pilot study of Moyang Village, the production of bamboo cultural and creative products directly drives the employment of left behind women and the elderly, forming a value transformation chain from culture to industry, and providing replicable experience for the coordinated development of culture and livelihood.

Therefore, the value of this study not only lies in the academic field, but also provides practical reference for the implementation of rural revitalization strategies in ethnic areas.

5.3 Suggestion

This study focuses on the transformation path of Buyi culture in regional tourism brands. Through cultural recognition, semiotic translation, brand construction, and social verification, a practical "culture symbol brand society" model has been formed. Based on research findings and discussions, this section proposes the following suggestions from academic, practical, policy, and future development directions, in order to provide actionable references for ethnic culture research, tourism brand building, and rural revitalization strategies.

5.3.1 Policy Recommendations

Through tourism branding and cultural and creative industrialization, the economy and culture of ethnic villages will be revitalized.

1.Strengthen policy and academic research

The government should integrate academic research results into cultural heritage protection and tourism development policies, and promote the integration of industry, education and research.

2.Establish a national cultural database

Based on the practice of this study, the systematic arrangement of national culture is promoted to provide a foundation for subsequent design and communication.

3.Young people are encouraged to participate in cultural heritage

Young people are included in the chain of inheritance through education and activities to prevent cultural fault lines.

4.We will promote the integration of culture with rural revitalization strategies

(1) **Limitations of geographical and cultural context:** Although this study takes Moyang village as a sample for in-depth analysis, its main conclusion is highly representative in Guizhou Buyi Ethnic Area. However, China has many nationalities and different cultural forms (such as nomadic culture, fishing and hunting culture, etc.), and the adaptability and effectiveness of csbs model in these different cultural contexts need more cross regional empirical studies to test.

(2) **Limitation of time span:** due to the limitation of the research cycle, our observation on the social and economic benefits of the brand is mainly concentrated in the implementation period and the short term after the end of the project. The long-term and far-reaching impact of cultural brands on the social structure of communities, the trend of population mobility, and the cultural identity of teenagers (such as the

tracking after five or ten years), requires the establishment of a long-term research and observation station to make a more convincing judgment.

(3) **Limitations of the depth of technology application:** the application of digital technology in this study mainly focuses on the display and interaction at the communication level. There is still a huge space for exploration and deepening in the intelligent mining and analysis of cultural elements, in-depth insight into big data of user behavior, and the development of immersive cultural experience products based on Virtual Reality (VR) and augmented reality (AR).

The universality of the theoretical model to be verified: the CSBE model has achieved remarkable results in this case, but its universality as a theoretical framework still needs to be continuously tested, revised and improved in the application practice of more diverse ethnic areas and even international indigenous communities.

5.3.2 Academic Recommendations

(1) Deepening the interdisciplinary research framework of ethnic culture

It is recommended that future research further integrate theories such as cultural anthropology, semiotics, social design, tourism management, and ecological design to construct a more systematic and interdisciplinary research framework. Especially the "cultural rootedness symbol visualization cultural reproduction" model can serve as an important theoretical basis for future research and be applied to different ethnic groups and regions.

(2) Experimental design methods for enriching cultural communication research

This study demonstrated high explanatory power through cognitive experiments, visual symbol experiments, and participatory design verification. Future recommendations:

Introduce virtual reality (VR) and augmented reality (AR) scene experiments, Conduct large-scale behavioral experiments, eye tracking, and other methods, To enhance the scientific and measurable nature of cultural communication research.

(3) Promote the construction of big data and digital archives for ethnic culture

Suggestions for further development based on the "Cultural Element Database" in the future:

- Digital semantic library
- AI cultural element recognition system
- Cultural visualization analysis platform

To enhance the operability and sharing of ethnic cultural research.

5.3.3 Practical Recommendations

(1) Brand building needs to adhere to the principle of cultural roots

Future tourism brand development should be based on the knowledge system of cultural subjects, incorporating culture, ontology, lifestyle, and ritual systems into the brand value chain to avoid the risk of "superficialization" in cultural commercialization.

(2) Strengthening the application of "local materials" and ecological design

Bamboo culture has been proven to be the intersection of Buyi culture and ecological values. It is suggested that in future cultural and creative design, tourist experience design, and brand extension, ecological materials such as bamboo, plant dyeing, and local fabrics should be continuously used to form an integrated path of "materials culture brand".

(3) Deepen the participatory co creation mechanism and form an endogenous driving force within the community

Suggest continuously promoting in tourism brand projects:

- Left behind Women's Handicraft Cooperative
- Youth Cultural Picture Book Program
- Cultural Knowledge Workshop

Let the community play a leading role rather than an executor in the process of brand building, truly achieving "cultural self-production".

(4) Establishing a long-term operational mechanism for brand loyalty

According to research findings, the formation of brand loyalty depends on:

- Real cultural experience
- Deep storytelling
- Building regional identity

Therefore, it is recommended to develop long-term activities, such as:

Buyi Cultural Festival

- Intangible Cultural Heritage Handicraft Experience Course
- Village Culture Trail

To create a sustainable appeal for the brand.

5.3.4 Future development direction

1. Expand the scope of data collection and verification

In future research, more ethnic villages and a larger audience should be covered to enhance the universality of the conclusions.

Carry out cross-cultural comparative research and extract the laws of universality and specificity: select multiple ethnic villages in different regions and different cultural types (such as Mongolian pastoral areas, Tibetan settlements, Southern Mountain Nationalities, etc.), apply and modify the csbs model, and extract the more universal laws of cultural branding through rigorous control variable comparative research, or develop the "adaptability model toolbox" for different cultural types.

2. Long-term tracking of cultural branding effects

Through long-term observation, the sustainability of cultural brands in terms of economic development, cultural identity and social impact is analyzed.

Build a comprehensive evaluation index system of cultural brand value: develop a set of index system and calculation model that can scientifically and quantitatively evaluate the comprehensive value of cultural brand in multiple dimensions, such as economic value, social capital, cultural influence, ecological benefits, etc., and provide an objective and scientific basis for the investment decision-making of the project and the third-party evaluation of the policy effect.

3. Deepening the application of digitization and intelligence

Introduce artificial intelligence, big data and virtual reality technology to promote the innovative transformation of cultural elements in the digital era.

Explore the deep integration of digital intelligence technology and cultural Branding: deeply study the application of artificial intelligence (AI) in the style transfer of cultural elements and the generation of personalized cultural and creative products; Using blockchain technology to build the traceability, anti-counterfeiting and copyright protection system of cultural products; Develop in-depth cultural narrative and experience projects based on vr/ar technology, and actively explore the new paradigm of national culture expression, dissemination and consumption in the context of "meta universe".

4. Cross-cultural comparative studies

By comparing the Buyi case with other ethnic minority cases or international ethnic cases, this paper discusses the universality and differentiation path of the model.

In depth study on the linkage mechanism between cultural branding and national strategy: put cultural branding under the macro background of national major strategies such as "Rural Revitalization", "common prosperity" and "ecological civilization construction", and in-depth study on it as an effective path to achieve these strategic goals, policy coordination mechanism and institutional innovation needs, so as to promote cultural branding from community practice to the strategic pillar of regional development.

5. In depth study of education

Hope that more possibilities in the future lie in the development of educational courses, so that Buyi culture can enter community classrooms, training courses, and even develop effective cultural promotion courses in local university design disciplines. Combining with brands, we can better intervene in folk culture through design and enhance the development possibilities of rural tourism.

Summary

In conclusion, through a complete closed loop from theoretical construction to practical verification, and then from practical feedback to theoretical sublimation, the study systematically demonstrates the national culture branding model with the core concept of "born from bottom up" and the method path of "cultural cognition - symbol translation - brand construction - Social verification". This model is not only self consistent and innovative in theory, but also feasible and efficient in practice, but also rich and profound in social value. It vividly proves that the culture deeply rooted in the local society is by no means a burden in the process of modernization or a specimen to be rescued, but the deepest and most lasting power source to drive the community towards endogenous, inclusive and sustainable prosperity.

The ultimate value of this study may not only be that it has designed a set of visual system and product series for Moyang village of Buyi Nationality, or contributed a new theoretical model to the academic field, but also that it has provided a "Chinese case" on hope, dignity and possibility for ethnic and cultural communities facing similar challenges worldwide with its solid exploration, rigorous verification and humanistic practice. It shows us that when wisdom and respect go hand in hand, tradition and modernity can achieve beauty and harmony; When design and the community grow together, the vitality of culture can be sustained and flourish in the dialectical movement of inheritance and innovation.

This is not only the end of this study, but also a new



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APPENDIX

Index of item objective congruence

Introduction:

The consistency index of the project objective of this study is designed for the research of :

The study of regional tourism to communication through branding: Buyi folk culture case study of Guizhou Luodian "MoYang" village". The purpose is to demonstrate that research methods and strategies are consistent and applicable to the problems and objectives studied by researchers. The objectives of this study are as follows:

1 : To Study the core elements and unique values of Buyi culture, and explore its role and influence in shaping regional tourism brands.

2 : To analyzes the current situation of Buyi culture, the challenges and reasons it faces, and explore the combination of protecting and inheriting ethnic culture with village tourism brands.

3 : To design a regional tourism brand image based on the cultural characteristics of the Buyi ethnic group, including cultural symbol extraction, brand visual system, and cultural experiential solutions, to promote sustainable cultural development and enhance brand value.

Please mark √ in the appropriate table and provide suggestions.

So, randomly select 20 questions from the three questionnaires and invite experts to score them. They are the first part: questionnaire survey. Part 2: Interview



IOC

All variables and questionnaire questions in this paper were obtained by consulting literature and previous works. In order to ensure the consistency of each variable and question in questionnaire, the questionnaire was evaluated the by the thesis advisor and three experts in related fields including:

Expert 1: Yiqian Du

Expert 2: Manying FU

Expert 3: Shuhan Jia

The author use index of Item Objective Congruence (IOC) to examine consistency between questions and objective or objective and content (Turner & Carlson, 2009), it's can be calculate from formula:

$$IOC = \frac{\sum X_i}{N}$$

IOC= Consistency between questions and objective or objective and content.

$\sum X_i$ = Total assessment points that given from all qualified experts.

N= Number of qualified experts.

There are 3 levels of assessment point as follow:

+1 means The questionnaire's questions are certainly consistent with the objective.

0 means The questionnaire's questions are unsure to be consistent with the objective. -

1 means The questionnaire's questions are inconsistent with the objective.

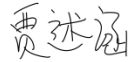
The consistency index value must have the value of 0.5 or above to be accepted.

Index of Item Objective Congruence (IOC) from three experts result are as followed:

No.	Expert1			Expert2			Expert3			Total Scores Σ	IOC Σ R N	Data Analysis
	-1	0	1	-1	0	1	-1	0	1			
Q1		√				√			√	2	2/3	0.66
Q2			√		√				√	2	2/3	0.66
Q3			√			√			√	3	3/3	1
Q4			√			√		√		2	2/3	0.66
Q5			√			√			√	3	3/3	1
Q6		√				√			√	2	2/3	0.66
Q7		√				√			√	2	2/3	0.66
Q8			√			√			√	3	3/3	1
Q9			√			√			√	3	3/3	1
Q10		√				√			√	2	2/3	0.66
Q11			√			√		√		2	2/3	0.66
Q12		√				√			√	2	2/3	0.66
Q13			√		√				√	3	3/3	1
Q14			√			√			√	3	3/3	1
Q15			√		√				√	2	2/3	0.66
Q16			√			√		√		2	2/3	0.66
Q17			√		√				√	2	2/3	0.66
Q18			√		√				√	3	3/3	1
Q19			√		√				√	3	3/3	1
Q20			√		√				√	3	3/3	1
Total	0.75			0.65			0.85					0.913

Reliability Assessment				
 Expert 1: Prof . Dr.Yiqian Du(1991-) School of Guizhou University of Commerce PhD, Associate Professor of Folk Art and Cultural Heritage e-mail:Yvonedu20@gmail.com				
Total 0.75				
NO.	Satisfied	Generally	Not satisfied	Suggestion
Questionnaire 1: Questionnaire on tourism impact perception and participation of community residents	√			Participation should be reflected more clearly, with specific questions analyzed in the questionnaire
Questionnaire 2: rural tourism tourist perception questionnaire	√			The correlation between rural areas and tourist tourism is interrelated
Questionnaire 3: Establish a questionnaire about brand recognition awareness	√			Brand awareness is not only about products, but also about integration
Assessment Average Accuracy				
satisfied 0.6+				
Quite satisfied 0.4				
not satisfied 0.3				
Signature:				杜沂倩
				Date :21-4-2024

Reliability Assessment				
				
Expert 2: Prof.Manying FU (1992-) School of Guizhou Qiannan University of Science and Technology PhD lecturer inArt and Culture Studies/Art History Theory E-mail: 361021345@qq.com				
Total : 0.65				
N0.	Satisfied	Generally	Not satisfied	Suggestion
Questionnaire 1: Questionnaire on tourism impact perception and participation of community residents	√			Constructing questionnaires tailored to specific regions to better extract regional cultural elements.
Questionnaire 2: rural tourism tourist perception questionnaire	√			The questionnaire is aimed at the target audience, and the questions should delve deeper into the questions raised by the research objectives in order to better solve the problems.
Questionnaire 3: Establish a questionnaire about brand recognition awareness	√			How to connect brand awareness from problem setting needs to be considered.
Assessment Average Accuracy				
satisfied 0.6+				
Quite satisfied 0.4				
not satisfied 0.3				
Signature: 傅曼英				
Date :23-4-2024				

Reliability Assessment				
 Expert 3: Prof.Shuhan Jia(1991-) School of Chongqing Vocational College of Culture and Arts PhD lecturer in Art Design/Visual Communication E-mail : 296126730@qq.com				
Total : 0.85				
N0.	Satisfied	Generally	Not satisfied	Suggestion
Questionnaire 1: Questionnaire on tourism impact perception and participation of community residents	√			The connection between the questionnaire itself and the questions is closely related to the research object
Questionnaire 2: rural tourism tourist perception questionnaire	√			Output and Feedback of Rural Tourism Culture
Questionnaire 3: Establish a questionnaire about brand recognition awareness	√			Brand positioning and planning require more communication with specific case studies
Assessment Average Accuracy				
satisfied 0.6+				
Quite satisfied 0.4				
not satisfied 0.3				
				 Signature:
				Date :25-4-2024

APPENDIX V Buyi Ethnic Folk Culture QR Code**Buyi Folk Knowledge Card QR Code****Long axis painting of folk culture**

VITA

NAME	Mai Yang
INSTITUTIONS ATTENDED	2010 Guizhou Minzu University 2014 Sichuan fine art institute 2022 Entered the Doctoral Program in Culture-Based Design Art at Silpakorn University
PUBLICATION	Research on Packaging Design of Luodian Agricultural Products based on Rural Revitalization Strategy Vol 4 No.4(July-August 2026) Research Strategies for Ethnic Village Cultural Tourism Brands Under The Background Of Rural Tourism: A Case Study Of MoYang Village, GuiZhou Province, Vol 9 No.3(May - June 2026)

