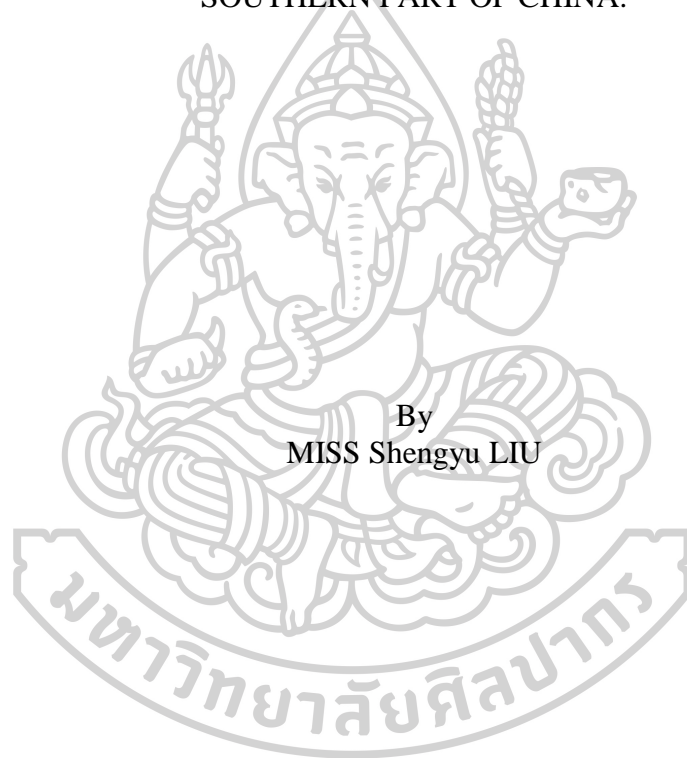




CAN CULTURAL LANDSCAPE BE RECONSTRUCTED? - A CASE STUDY OF
GAOZHUANG XISHUANGJING, JINGHONG CITY, YUNNAN PROVINCE,
SOUTHERN PART OF CHINA.



A Thesis Submitted in Partial Fulfillment of the Requirements
for Doctor of Philosophy Architectural Heritage Management and Tourism
(International Program) Plan 1.1

Silpakorn University
Academic Year 2023

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Can Cultural Landscape be Reconstructed? - a case study of Gaozhuang
Xishuangjing, Jinghong City, Yunnan Province, Southern part of China.



วิทยานิพนธ์นี้เป็นส่วนหนึ่งของการศึกษาตามหลักสูตรปริญญาคุณวุฒิบัณฑิต
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MISS Shengyu LIU : Can Cultural Landscape be Reconstructed? - a case study of Gaozhuang Xishuangjing, Jinghong City, Yunnan Province, Southern part of China. Thesis advisor : Associate Professor Kreangkrai Kirdsiri, Ph.D.

Gaozhuang Xishuangjing (hereinafter referred to as Gaozhuang) is a newly constructed cultural tourism attraction and a landmark of Jinghong, which nests in the core spot of the tourism resort zone of Jinghong, close to the entrance of the city, and lies next to the Mekong river. It has its fame at home and abroad, which has received few awards and titles and been broadcast provincial and national over the past years. It has been attracting millions of tourists even during the pandemic situation. The influx of tourists over the past three years had almost broken ten million per year, which accounts for almost half of the whole influx of Jinghong city. However much the applause and honors it has awarded, there are critical voices such as 'disynefication' 'Dongbei (Northeast region of China) night market' 'fake antique' 'social landscape not cultural'. Is it the case? Could Gaozhuang mode be a sustainable way to conserve cultural heritage and provide a possible for cultural conservation? Bearing these in mind, this dissertation is aimed to explore the answer to respond the main objective and question: Can cultural reconstruction be a way to conserve culture?

The scope of this dissertation centers on Jinghong city related to cultural heritage and elements, cultural resources, and how those local cultural features presented and reconstructed in Gaozhuang tourism attraction. It has applied qualitative methods focusing on primary data collection, using targeted groups and in-depth interviews (five different groups: local officers, tourists, neighboring villagers, local business people, other local residences), participation and non-participation observations and field survey. The secondary data collection covers cultural reconstruction concept, cultural landscape, cultural heritage assessment, cultural tourism, cultural conservation and management, cultural heritage interpretation, various journals, online and offline resources, official documents.

The key findings in one side suggests that Gaozhuang mode (cultural reconstruction) could be a possible way to conserve cultural heritage, and the detailed contents of these key findings are divided into three parts: 1) cultural elements in Gaozhuang; 2) cultural reconstruction of Gaozhuang; 3) authenticity issues of Gaozhuang. These three parts of information presents the positive impacts and influences that Gaozhuang plays a role in local to revive and spread local culture, to upgrade local tourism mode, to present a more traditional Dai landscape to public, to connect local community with other people and to boost the development of local. In another side, however, the collected data also exposes the inevitable problems of Gaozhuang towards to tourism management and impacts, and authenticity issues in social-cultural, economic and environmental that may challenge its sustainable development. Therefore, in the end, to cope with those problems, management and interpretation plannings are proposed in this dissertation for the future development of Gaozhuang. Gaozhuang's success echoes that reconstructed culture cultural landscape can be the way to conserve heritage and also indicates the challenges needed to well-managed.

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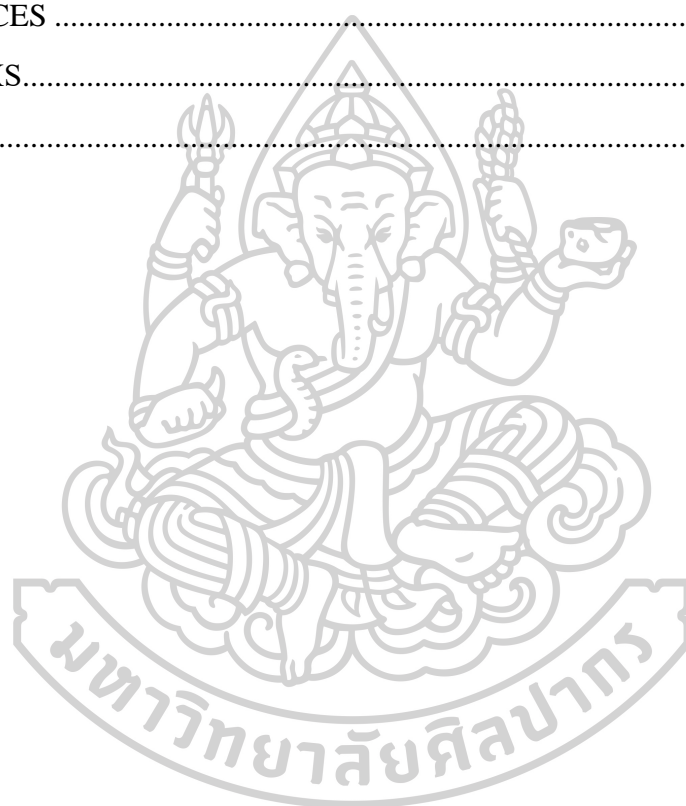
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TABLE OF CONTENTS

	Page
ABSTRACT.....	D
ACKNOWLEDGEMENTS.....	E
TABLE OF CONTENTS.....	F
List of table.....	I
List of figures.....	J
Chapter1 Introduction.....	1
1.1. Research Background and Rationale.....	1
1.2. Limitation of this Research.....	3
1.3. The Research Objectives.....	4
1.4. Research Questions.....	4
1.5. Main Concepts related to this paper.....	4
1.6. Goals of Research.....	4
1.7. Scope of the Study.....	4
1.8. Research Methodology.....	5
1.9. Framework.....	5
1.10. Definitions.....	6
1.11. Conclusion.....	6
Chapter2 Literature Review.....	7
2.1. Literature Review of Gaozhuang Xishuangjing.....	7
2.2. Literature Review of Cultural Reconstruction.....	9
2.3. The Concept of Cultural Heritage.....	21
2.4. The Concept of Authenticity.....	27
2.5. The concept of Cultural Landscape.....	31
2.6. The Concept of Cultural Tourism.....	36
2.7. The Concept of Conservation Management.....	52
2.8. Conclusion.....	55

Chapter 3 The Context of Gaozhuang	56
3.1. Introduction of Jinghong City.....	56
3.2. Geographic Characteristics	56
3.3. History of Jinghong City	59
3.4. Characters of Jinghong City	62
3.5. Heritage of Jinghong City.....	65
3.6. Tourism in Jinghong	76
3.6.1. Tourism Resources of Jinghong	77
3.7. Gaozhuang Xishuangjing.....	78
3.8. Conclusion	87
Chapter4 Research Methodology.....	89
4.1. Introduction.....	89
4.2. Research Methodology	89
4.2.1. Research Design	89
4.2.2. Methodology Process	92
4.2.3. Data Collection.....	92
4.2.4. Data Analysis.....	94
4.3. Conclusion	94
Chapter 5 Research Analysis	95
5.1. Introduction.....	95
5.2. Findings of Fieldwork and Interview	95
5.2.1. Cultural Elements of Gaozhuang	96
5.2.2. Cultural Reconstruction of Gaozhuang	110
5.2.3. Authenticity of Gaozhuang.....	116
5.2.4. Gaozhuang Tourism Impacts on Local\.....	119
5.2.5. Tourism Management of Gaozhuang	125
5.3. Conclusion	132
Chapter 6 Discussions and Conclusion.....	134
6.1. Introduction.....	134

6.2. Summary of Key Findings.....	134
6.3. Discussion of Key Findings.....	139
6.3.1. Cultural Significance and Value of Gaozhuang.....	140
6.3.2. Cultural Tourism Challenges of Gaozhuang	141
6.3.3. Planning for Gaozhuang	142
6.4. Conclusion	151
6.5. Recommendations for future study.....	152
REFERENCES	154
APPENDIXS.....	167
VITA.....	173



List of table

	Page
Table 1: Key Steps in Interpretive Planning for Tourist Management	50
Table 2: Major Elements of Research Design in Cultural Reconstruction of Gaozhuang	90
Table 3: Cultural resources and elements of Gaozhuang	96
Table 4: Cultural resources and elements of Gaozhuang	100
Table 5: Three main factors that may influence people's judgment about authenticity	117
Table 6: Tourism Impacts on Local.....	119
Table 7: <i>What</i> factor in Gaozhuang Interpretative Planning.....	142
Table 8: Interpretative Themes for Children and Teenagers Group.....	144
Table 9: Interpretative Themes for Adults Group.....	146
Table 10: Interpretative Themes for Elderly Group.....	147



List of figures

	Page
Figure 1: Importance of tangible and intangible heritage and contemporary culture resources, Member States responses (%) (adapted from UNWTO, 2018, p.19).....	38
Figure 2: Experts' responses on the importance of different heritage forms (Ibid, p.46)	38
Figure 3: Draft of interpretation content by Staiff & Bushell.....	48
Figure 4: The Burra Charter Process: Steps in Planning for and managing a Place of cultural significance	53
Figure 5: Flow Chart of the Conservation Process	54
Figure 6: Map to show the location of Xishuang Banna	56
Figure 7: Map to show the location of Jinghong City within Xishuang Banna.....	57
Figure 8: Map to show Jinghong City within China (red spot) (red, blue, and yellow are boundary lines).....	58
Figure 9 : Maps to show the Trans-Asian Railway routes	58
Figure 10: Major Timeline of the History of Jinghong.....	59
Figure 11: Map to show the territory of the Taungoo empire.....	61
Figure 12: Population distribution map of Xishuang Banna	62
Figure 13: Ha'ni traditional costumes	64
Figure 14: Traditional costumes of Ji'nuo ethnic.....	64
Figure 15: Zhangha performances	66
Figure 16: Dai weaving in Manzhang village.....	69
Figure 17: Dai pottery-making studio in Manzhang.....	69
Figure 18 : Dai traditional houses in Manyuan village.....	69
Figure 19: Dai traditional houses in Manyuan village.....	69
Figure 20: Famous Dai house in Manyuan.....	69
Figure 21: Monks play basketball in Manyuan.....	69
Figure 22: The gate of Mandiu village.....	69
Figure 23: Dai house in Mandiu village.....	69

Figure 24: Ethnic museum in Mandiu village.....	70
Figure 25: Golden pagoda.....	70
Figure 26: Giant Buddha.....	70
Figure 27: Jingpiao audience hall	71
Figure 28: Water-sprinkle square.....	71
Figure 29: Peacocks' base	71
Figure 30: The gate	72
Figure 31: Overview of Zongfosi	72
Figure 32: Architectures in Zongfosi	72
Figure 33: Architectures in Zongfosi.....	72
Figure 34: Pagoda	72
Figure 35: Audience hall in Bo're Si.....	72
Figure 36: Manfeilong pagoda.....	73
Figure 37: Man'ge Fo Si.....	73
Figure 38: Man'ge Fo Si.....	73
Figure 39: White tower in Man'ting.....	74
Figure 40: Buddhist palace	74
Figure 41: The goddess statue of Buddhism.....	74
Figure 42: Man'ting pagoda temple in Dai Ethnic Culture Community	74
Figure 43: Man'ting pagoda temple in Dai Ethnic Culture Community	74
Figure 44: Man Chun Man pagoda temple	75
Figure 45: Fire pit relic and unearthed specimens	75
Figure 46: Fire pit relic and unearthed specimens	75
Figure 47: Jingha Historic site	76
Figure 48: Map to show the location of Gaozhuang Xishuangjing (red circle).....	79
Figure 49: Tourism guide map of Gaozhuang Xishuangjing Tourism Area	79
Figure 50: The view of the Grand Golden Pagoda	80
Figure 51: Making Morning merits.....	80
Figure 52: The views of the night market from different perspectives.....	81

Figure 53: The views of the night market from different perspectives.....	81
Figure 54: Six countries' floating market and the whole view of the night market.....	81
Figure 55: Six countries' floating market and the whole view of the night market.....	81
Figure 56: Exterior of Mekong River Jingland Hotel.....	82
Figure 57: The entrance of and objects of the art museum.....	82
Figure 58: Entrance of six countries' Mall.....	82
Figure 59: The Six countries' floating market in the daytime.....	83
Figure 60: Mengba Lanaxi music shows	83
Figure 61: Educated youth display hall	84
Figure 62: Tai Xiang pottery workshop.....	84
Figure 63: Si Ta Dai Traditional Medicine Museum and Study Hall	85
Figure 64: Miss Water Lanterns Beauty of 2021	86
Figure 65: Activities in Dai Le Culture Festival.....	86
Figure 66: Activities in Dai Le Culture Festival.....	86
Figure 67: Live shows at Lemon Music Festival in 2021.....	87
Figure 68: Live shows at Lemon Music Festival in 2021.....	87
Figure 69: Installation art at Lemon Music Festival in 2019.....	87
Figure 70: Installation art at Lemon Music Festival in 2019.....	87
Figure 71: Peacock element used in Dai peacock dance	101
Figure 72: Peacock element used in costumes, female hairstyle	101
Figure 73: Peacock element used in ordinary house.....	101
Figure 74: Peacock element used in the royal palace in Xishuang Banna.....	101
Figure 75: Jingland Hotel exterior	102
Figure 76: Peacock Road	102
Figure 77: Peacock building	102
Figure 78: Peacock pattern in drainage cover.....	102
Figure 79: The gate of The Great Pagoda	102
Figure 80: Dai disco stage wall pattern.....	102
Figure 81: Elephant statues in Dai cultural attraction and center of the city.....	103

Figure 82: Elephant statues in Dai cultural attraction and center of the city	103
Figure 83: Main Gate of Gaozhuang and Wan Xiang Road	103
Figure 84: Elephant base of The Great Pagoda.....	104
Figure 85: Elephant statue in Payacoeng Square	104
Figure 86: Pu'ti (Bodhi) Road	104
Figure 87: Buddhism elements: lotus shape water light and statue	105
Figure 88: Buddhism elements: lotus shape water light and statue	105
Figure 89: Wood carving with Buddhism patterns	105
Figure 90: Wood carving with Buddhism patterns	105
Figure 91: Silver roof of the suitable pavilion in Man'diu village	105
Figure 92: Silver statue and usage in Gaozhuang.....	106
Figure 93: Silver statue and usage in Gaozhuang.....	106
Figure 94: Dai traditional wood house and landscape (compares with Gaozhuang).107	
Figure 95: Dai wooden architecture and landscape of Gaozhuang.....	107
Figure 96: Tall buildings with pagoda spire element.....	108
Figure 97: Dai traditional village layout sketch.....	111
Figure 98: The layout of Gaozhuang	111
Figure 99: The original design layout of the wetland.....	111
Figure 100: The landscape of the original Gaozhuang Project in its opposite view..	112
Figure 101: The landscape of the beginning of Gaozhuang.	112
Figure 102: Panorama view of the Gaozhuang landscape from the opposite side	112
Figure 103: Closed stores in Gan'bai Street	124
Figure 104: Signage of Lan Cang (Mekong) River in Gaozhuang.....	127
Figure 105: Gaozhuang Brochure in the Tourism Center of Jinghong.....	127
Figure 106: QR code main pages and information presented on the brochure.....	128
Figure 107: VR panorama view of Gaozhuang	128
Figure 108: The pagoda and Rama Island in Gaozhuang without any interpretation, event signage.....	129
Figure 109: The pagoda and Rama Island in Gaozhuang without any interpretation, event signage.....	129

Figure 110: Weeds, withered grass, and broken statues in Gaozhuang	129
Figure 111: Broken lights in Gaozhuang	129
Figure 112: Vulgar advertising cards thrown on the ground in Gaozhuang	130
Figure 113: Dai Barbecue Street	131
Figure 114: Devised Jungle Safari Road.....	145



Chapter1

Introduction

1.1. Research Background and Rationale

Culture is a broad, abstract word in philosophical discussions but is also concrete in ordinary humans' daily lives. It is an ideology of a community, a city, a state, a country, and even a planet. It defines who we are, where we came from, and our roots in person, whereas it creates society's history, present, and future. On the other hand, it reflects how we interact with our surroundings and environment. As UNESCO Culture Urban Future (2016) mentioned, culture gives people a collective identity, the opportunity to understand their life's value and significance, and appreciate the diverse beauty. Thus, its manifold expressions, ranging from cultural heritage to cultural and creative industries and cultural tourism, have enabled and driven a city to become attractive, innovative, and sustainable in economic, social, and environmental dimensions (Culture Urban Future, UNESCO, 2016:18-19).

Cultural heritage conservation has been conducted worldwide for decades, especially after World War II. It gives people belonging and certainty in an uncertain world and dynamic context. Fruitful achievements are seen in the 1970s to 1990s when eurocentric-based value assessment and guidelines were challenged and rescoped in a broader and Asian-based cultural context. "Reconstruction" as a conservation method is considered in various international and national conservation and practice charters or principles under exceptional circumstances. However, the destruction of cultural heritage caused by natural disasters or human factors is occurring worldwide on an unprecedented scale, which pushes the reconstruction issue into a heated discussion (Cameron, 2017). One significant divergence is authenticity, which has been redefined and broadened in Nara's documents. Nevertheless, even with the changing attitudes, it begs the question: Are international principles and standards well-suited and adapted to every nation, every city, and every group?

In the unique context of China, we echo the sentiments of Chinese scholar Fang Lili. China and Europe, with their vastly different social and cultural contexts, offer distinct perspectives on heritage conservation. Fang Lili advocates for the establishment of principles and heritage conservation standards rooted in our context rather than simply emulating European models (Fang, 2008, pp. 16-17). This approach is particularly relevant in China's multiethnic, diverse cultural context, where the challenge lies in making these cultures visible, understood, and conserved.

The divergence from the international reconstruction context is encouraged and widely discussed in China's practical, cultural conservation ground. Furthermore, the explanations in Chinese dictionaries about cultural reconstruction refer to the reproduction and recreation of current culture (Song, 2014); thus, the integration of new or foreign culture with local culture (Shehuikexue et al., 1989), and its reinterpretation during cultural dissemination and expansion (from one cultural area into another) (Xinyuci et al., 1991).

In the context of cultural conservation and promotion in China, it has been coupled

with the development of China's Western region. However, 'cultural reconstruction' is inevitable in increasingly urbanized and globalized trends. Thus, Chinese scholars have studied not a few cultural reconstruction cases of ethnic groups and regions, traditional Chinese cultures, and cultural tourism contexts. For instance, the reconstruction of the Great Wall and the Forbidden City in Beijing, the preservation of the Terracotta Army in Xi'an, and the restoration of the Mogao Grottoes in Dunhuang are all examples of cultural reconstruction in China. Therefore, this research discussed the revival of ethnic and traditional cultures through 'cultural reconstruction' within the contemporary context.

In the above-discussed context, cultural tourism is a means of cultural reconstruction. As one cultural expression and product, it provides a participation-based experience for tourists to understand and appreciate the culture and its diversity. It has now become a significant segment in most tourism destinations, arguably accounting for around 40 percent of the international tourism flows (UNWTO, 2004). As a result, the mass market began to fragment into various niches, of which cultural tourism became one of the most important (Richards, 2016). Heritage tourism is not a recent invention, but widespread tourism has a long history measured over centuries (Swarbrooke, 1994; Towner, 1996). Therefore, it provides tourists with opportunities for nostalgia, authenticity, self-development, and learning (Prentice, 1993; Yale, 2004). The post-World War II era was a turning point for cultural heritage, which witnessed the heightened awareness of conservation and protection of cultural heritage. Up to now, especially over the past decades, the interest in identity, daily life, heritage places, and social history has emerged worldwide. It is not only Western and Eastern countries that have paid close attention to this field but have also invested heavily in it. As a result, Charters, Principles, and Conventions have been issued top-down.

China has engendered a rich legacy of cultural heritage (China Principles, 2002). In recent years, many experts have pointed out that history plays an essential role in China's international affairs. Therefore, the Chinese government invests significant resources to connect present society to its past by establishing museums, expos, festivals, and countless intangible heritage initiatives (Winter, 2016). At this moment, the trend of 'all-for-one' tourism (全域旅游), a strategy that aims to integrate tourism resources across regions and industries to provide comprehensive and diverse tourism products, and the night-time economy (夜间经济), a concept that promotes economic activities during the night, in China push the upgrading, creation, and integration of the tourism industry, especially in cultural tourism. These trends boost the economy and provide cultural heritage conservation and promotion opportunities.

When it zooms into Yunnan province, the southwest region of China, a richly ethnic cultural and luxuriously natural resource area, a complex social situation, and a scholarly and academically valuable field, its distinctive features and unique location fuel the blooming of 'ethnic culture tourism.' This type of tourism focuses on the cultural traditions, customs, and lifestyles of the local ethnic groups, providing tourists with an immersive and authentic cultural experience. It is a significant part of Yunnan's tourism industry, attracting many domestic and international tourists annually.

Xishuangbanna is the southern part of Yunnan province, a Dai Autonomous Prefecture, connecting with Laos in the southeast and Myanmar in the southwest. Its

inhabitants are thirteen ethnic groups and domains by Dai group. It is mainly influenced by Hinayana Buddhism, which shows a typical Dai cultural landscape in domestic China. Thus, it is one of the most welcoming tourist attractions where tourists can appreciate exotic and different cultures. According to Jinghong City, located in the heart of Xishuangbanna, the Mekong River basin, dubbed "mini-Thailand," has gained popularity at home and abroad due to the dominant Dai culture landscape and multi-ethnic cultures.

The Gaozhuang night market has recently become a landmark in Jinghong and Yunnan. The Gaozhuang Scenic Spot has frequently exposed Jinghong City to digital media and social platforms. It successfully spread Jinghong and local Dai culture to the public even under COVID-19. Moreover, the Gaozhuang has been encouraged by provincial and national government policy to develop the night-time economy. Therefore, Gaozhuang has evolved as one of the economic landmarks in the first batch of Yunnan night-time economy (云南首批夜间经济地标名单) lists over the past five years, receiving nearly ten million tourists every year.

Although popular, there are critical voices and opposite opinions on Gaozhuang's project and its consequent problems that challenge the authenticity and sustainability of Gaozhuang. Thus, the Gaozhuang Starry Night market is dubbed the local "东北夜市" (Northeast China Night Market). Referring to the statistics provided by Yunnan Jing Land Culture and Tourism Company, the managerial institution of Gaozhuang Scenic Spot, in the first half of 2021, there will be approximately 2,300 stalls in the Gaozhuang night market. However, 75 percent of stalls are run by non-local people, 50 percent of non-local people are from other provinces of China, and the northeast region takes 20 percent of the 50 percent. Almost all the Gaozhuang night market hawkers are not local or Dai people.

Not to mention the culture-related products, which streamline production, the author overheard a conversation with a middle-aged couple who are not local: these products are the same as Yiwu, and it felt like Yiwu. Furthermore, business people in other areas of Gaozhuang share a similar situation with the night market, where many non-local business people yell to sell properties and apartments to tourists and passengers or ask to take a Dai "traditional" costume album. These have caused a negative impression and impact on tourists about Gaozhuang, which raised the question of how it should be judged. Is it a complete commercial project without any cultural values? What is (was) the meaning of it to locals? What does authenticity mean in the current world? Can reconstruction be a way to conserve heritage? However, these questions are inevitable for cultural heritage conservation and management worldwide in the contemporary dynamic era. Driven by these curiosities, this research aims to answer the question: Can cultural landscapes be reconstructed? In both practical and related literary dimensions, to support the reconstruction, discuss the inseparable issue of authenticity and propose practical and sustainable plans to solve its challenges.

1.2. Limitation of this Research

This research was conducted during COVID-19, affecting data collection, such as festivals held in Gaozhuang and outside tourism influx. Further, some valid local government documents and materials are confidential and not provided to the author.

Meanwhile, night market business changes frequently. Therefore, the period of data collected is limited.

1.3. The Research Objectives

To study the cultural elements, resources, and heritage of Jinghong;
 To analyze the cultural reconstruction of Gaozhuang;
 To analyze the impacts of tourism and management problems in Gaozhuang.

1.4. Research Questions

Main question:

Can traditional cultural landscapes be reconstructed? -Taking Gaozhuang as a case study.

Sub-questions:

- What local cultural elements and resources does Gaozhuang have?
- What new cultural elements does Gaozhuang reconstruct?
- How are they presented and interpreted?
- How authentic are they?
- What is the impact of tourism on Gaozhuang?
- What are the problems that exist in Gaozhuang?

1.5. Main Concepts related to this paper

There are two significant concepts throughout this paper:

The first is culture, and is followed by the cultural landscape and cultural reconstruction;

The second one is cultural conservation, followed by cultural management and a cultural interpretation approach.

1.6. Goals of Research

To prove that cultural reconstruction could be the conservation way in cultural heritage practice;

To raise local awareness and understanding of cultural heritage and its roles in cultural conservation and reconstruction;

To encourage local Dai people to engage in night market business;

To help the scenic spot be sustainable.

1.7. Scope of the Study

Physical Area

This research will study the cultural elements, resources, and tangible and intangible

heritage of Jinghong City, including their presence and interpretation in Gaozhuang. The area to be surveyed focuses on Gaozhuang's tourist attractions and night market.

To study the cultural elements, resources, and heritage of Jinghong;

To analyze the cultural reconstruction of Gaozhuang;

To analyze the impacts of tourism and management problems in Gaozhuang.

Theoretical Study

The central concepts of this research center on cultural reconstruction, cultural management, interpretation, and conservation. These concepts cover principles and assessments to assess the Gaozhuang Xishuangjing tourism area. Furthermore, an in-depth study of cultural tourism management and interpretation of Gaozhuang Xishuangjing will better understand Gaozhuang's problems, challenges, and potential. It also leads to recommendations for future management plans, a crucial part of conservation and interpretation concepts.

1.8. Research Methodology

This research applies qualitative and descriptive research methodology to delve into the complex situation and issues related to Gaozhuang scenic spot from different perspectives, including four main target groups. It involves the following methods and techniques to collect data:

Documentary Research: Literature reviews of culture and cultural reconstruction, theories of cultural heritage, cultural tourism management and conservation.

In-depth interviews: This is the main method to collect valuable and related primary data from different perspectives, ideas, and opinions. It is designed as semi-structured, informal, and formal in-depth interviews.

Observation: Non-participate and participate in observations in Gaozhuang Xishuangjing tourism and local community and cultural events and activities.

Survey Research: The area of research covers major cultural and natural tourist attractions in Jinghong and some accessible Dai villages.

Audio records, photos, and note-taking.

1.9. Framework

This paper is divided into six chapters:

Chapter one is the introduction.

Chapter two is a literature review.

Chapter three provides the cultural context and specific information about the case study.

Chapter Four shows the methodology of this study;

Chapter Five presents the analysis of collected data;

Chapter Six arrives at the discussion and conclusion of this study.

1.10. Definitions

This dissertation aims to study cultural change's sustainability within contemporary and dynamic contexts. The author is looking for the unchanged thing in ever-changing situations. Neither an ancient heritage object nor a site nor traditional architecture are the focus of this study. Thus, some words must be defined and clarified to apply appropriately in this paper.

Culture: In this paper, the culture not only refers to the traditional Dai culture but also mentions the contemporary cultural context presented in the Gaozhuang Xishuangjing tourism attraction, which is formed by local and outsiders, residents and tourists, traditional cultural attributes and contemporary cultural elements.

Reconstruction: This paper does not mention conservation interference methods such as repairing or restoring ancient heritage architecture or a traditional site. It refers to the re-creation, re-production, and re-interpretation of traditional cultural attributes within a contemporary context.

Cultural reconstruction: In this paper, cultural reconstruction means re-creating a contemporary cultural landscape with local Dai traditional cultural attributes and elements and interpreting its cultural value within a contemporary context.

Authenticity: This paper does not refer to the material, fabric, or documentation recordings. It means the authenticity of contemporary people's needs for traditional culture and cultural heritage, the authenticity of cultural changes and reconstruction, and the authenticity of contemporary values.

1.11. Conclusion

This research aims to delve into the cultural reconstruction of the Gaozhuang Xishuangjing tourism area to support the cultural landscape that can be reconstructed, which is a way to conserve culture. Part of this research discusses the inseparable topic of cultural tourism management, which may influence the sustainability of reconstruction in the Gaozhuang case study; it then proposes plans to solve these problems. Consequently, it will provide a case for cultural reconstruction practice on the practice ground and the local ground, which will be helpful for Dai culture conservation and tourism. It will enhance authentic cultural products and experiences, and regional managers, including the government, will propose an efficient and long-term development strategy. Literature reviews related to this research will be discussed in the coming chapter.

Chapter2

Literature Review

This chapter is divided into two parts. The first part will delve into the literature reviews and related studies of the Gaozhuang Xishuangjing, a unique and pivotal case study in the realm of cultural reconstruction in China. This study stands out for its local perspective and global comparison through international case studies, setting a compelling stage for the Gaozhuang case study.

The second part will focus on international cultural heritage charters, principles, management, and tourism, including the fundamentals of the word “culture” term on which this paper has focused. The step-by-step analysis of cultural heritage, landscape, cultural conservation, and cultural tourism aims to provide theoretical frameworks specifically tailored to reconstruct Gaozhuang Xishuangjing. These frameworks, including definitions and criteria of cultural heritage, cultural landscape, and cultural reconstruction, are theoretical concepts and practical tools that can be applied to the Gaozhuang Xishuangjing case study. Therefore, the theoretical framework is divided into three main concepts: culture, cultural conservation, and cultural tourism, all directly applicable to the Gaozhuang Xishuangjing case study.

Part One: Literature Review and Related Studies

2.1. Literature Review of Gaozhuang Xishuangjing

Gaozhuang Xishuangjing, a distinctive and burgeoning tourist town in China, has garnered the attention of developers, businesses, and tourists. However, its academic interest could be further elevated, with studies and publications on Gaozhuang falling into two main categories.

Noteworthy academic research papers are based on ethnic and cultural tourism perspectives: *Study on the Role of the Cultural Resources of Dai in the Construction of Gaozhuang Characteristic Town (2019)* by Feifei Du’s master thesis. In her study, she uses thick ink to elaborate on the value of Dai cultural elements through her first-hand fieldwork and document collection. It was used to analyze how these elements (architectural culture, traditional festival activities and events, food and costume, religious culture) apply and integrate into the designs and layouts of Gaozhuang. At this point, the advantages of Gaozhuang have presented evidence for cultural reconstruction directly and visually, which will be a helpful reference for this dissertation in the analysis chapter. However, her work was finished before COVID-19, and a fragment of glory in Gaozhuang's development is not shown in its current stage. Unfortunately, although Feifei Du spent four months of fieldwork in Gaozhuang and Xishuangbanna, her paper failed to discuss the problems in Gaozhuang. Besides, her analysis of Dai cultural elements merely focuses on the visual dimension, which does not go deep into the intangible and local communities. These two points are influential fundamental factors in determining a cultural tourism attraction or characteristic town, highlighting the need for further research.

Scholar Yinghan Yu, in the paper *Diyu Wenhuaafuhao Shiyexia de Xishuangbanna Minzulvyoutiyan Yanjiu (2021): (A study of Xishuangbanna ethnic tourism experience*

based on regional culture symbols - A case study of Gaozhuang Scenic Spots, translated by the author). It focuses on regional cultural characters and Dai cultural elements to study Gaozhuang and the relationship between ethnic culture symbols and tourism experience. In Yinghan Yu's paper, the author points out that the problems are superficial and abusive usage of ethnic characters in Gaozhuang. Therefore, it relates to authenticity and is decisive for the sustainability of Gaozhuang as an ethnic-cultural tourism attraction. However, Yinghan Yu does not provide specific suggestions or further thinking in the paper.

Scholars Xiaoping Zhang and Chaoxuan Zhang put effort into the paper *The Ethnographic Study on the Development of the Cultural Tourism Complex of "Gaozhuang Scenic Spots"* (2018). This paper is based on the concept of cultural tourism complex to depict a picture of Gaozhuang as a cultural tourism development situation by analyzing three dimensions: sojourn development, cultural integration, and policy support, and its problems in Gaozhuang. They also note their paper's superficiality of cultural expression in Gaozhuang and managerial and quality issues. However, although the authors did fieldwork and interviews, they focused on the Gaozhuang area. Therefore, they did not go much into the local community, like Feifei D, which limited the horizon and perspectives in analyzing the ground.

Other scholars like Yiyong Fang and Lin Tao lie in Lefebvre's theory of the trinity of spatial production in their paper: *Production of Space within the Field of Ethnic Tourism Real Estate: Dajinta Temple in Jinghong as an Example* (2021). It has discussed the relationship between religious resources and tourism development, taking the Golden Pagoda (Dajinta) as the study object. Although Fang and Tao selected only one thing in Gaozhuang, their theory and record in the paper provide this dissertation's "spatial" vision. Representative spatial is social-spatial and is the practice of deep spatial, which involves productivity, production relations, proper relations, life order, and ideology - the human beings' living spatial (Yiyong et al., 2021, translated by the author). Thus, it can be interpreted as a representative space, presenting people's everyday lives in that space. It also can be applied to the whole of Gaozhuang. At this point, the entire landscape is a complex representation of the spatial landscape of people's lives in Jinghong; it is dynamic and integrated with changes. Yiyong Fang and Lin Tao also mentioned no conflict between Golden Pagoda and outside businesses. However, the fierce competition in the trip-shoot business has caused problems for the temple because of trip-shoot tourists' inappropriate dress and costumes. It may raise the issue of an improper image in a religious place. At this stage, managerial problems are discussed in a subsequent chapter.

The book *Gaozhuang Xishuangjing* (2013) was written by the designer Yunfeng Han. It recorded the whole process of the Gaozhuang project through the holographic display, which provided valuable pictures of Gaozhuang at the beginning. Moreover, it presents specific text evidence and supports the cultural reconstruction seen in Han's elaboration of the design in his book.

SERVICE FOR THE PEOPLE, published in UED columns on 2009 the 10th, is the interview with Yunfeng Han, who talked about the factor of "people's needs" in the design of Gaozhuang. He took the Lijiang Ancient City and Foreigner Streets in Dali and Yangshuo as examples to discuss people's needs in designing a tourism project. Although many think the Lijiang Ancient City is over-commercial, it still attracts

countless tourists, which is successful in business. The Foreigner Streets in Yangshuo and Dali are as follows: ‘People’s needs are essential in design and architecture in tourism business attraction.’ (*SERVICE FOR THE PEOPLE*, 2009, column 10th, p176, translated by the author). Therefore, people are the key factor in tourism business attraction; however, who needs to play the decisive role(s) and keep a cultural tourism attraction sustainable? Han hardly mentions it. Nevertheless, Han seemingly stands on a business ground whose vision focuses on the business field, which conforms to what he has mentioned.

One of the aims of Gaozhuang is to attract a new migration group to Xishuangbanna. However, the project did not involve the local community at this stage. The interview was at the beginning of the project in 2009, so there are significant changes compared with his idea and first design, particularly after COVID-19. Therefore, it will be worth comparing the original design and the present changes later.

Summary

The above studies and materials on Gaozhuang's cultural areas are valuable references and support for the content of cultural reconstruction analysis in Gaozhuang. This helpful space will allow this dissertation to explore cultural reconstruction more profoundly, including discussing cultural tourism and conservation management practices in this area. The most practical point would be that these studies have provided a ground to compare different periods and situations in Gaozhuang, such as comparing the landscape in Gaozhuang between the present and before COVID-19, including changes in the business environment and emerging problems in different periods. Therefore, this study can stand on a broader horizon to discuss the possibilities of Gaozhuang and cultural tourism attractions.

2.2. Literature Review of Cultural Reconstruction

The Word of Culture

Before getting into the main concepts of this part, this is an unavoidable and fundamental question throughout the study: What is culture? Culture links all chapters bestow the meaning of this paper, and it is the key to concluding and answering. People often speak and use the word culture, but how much do we exactly know and understand this simple word? Human beings relate culture to literature, poetry, reading, and writing ability. However, these are cultural presentations and not precisely the essence of culture. Then, what is exactly culture? Is there any universal definition?

Is it necessary to define the most commonly questioned word? The answer is yes. It is not a superfluous digression; instead, it addresses the most fundamental philosophical question: What is one talking about when one talks about culture? What does one conserve when one talks about cultural heritage and conservation? As Richard G. Cote asked in the book *Re-visioning Mission: The Catholic Church and Culture in Postmodern America (1996)*: What is culture? With what words can we describe it? To what may we compare it?

In origin culture originates from the Latin word ‘culture,’ which initially referred to the cultivation of the soil and then, by extension, to the cultivation of the mind and spirit (ibid, 1996). It is noteworthy from its origin that the word “culture” can be interpreted as an activity launched by human beings of which the object is soil; that is, the word “culture” reflects the interaction between people and their environment.

These are two fundamental factors when defining culture. However, defining culture in detail may be impossible. American educator A. Lawrence Lowell put it well when he compared the attempt to define culture with “trying to seize the air in the hand when one finds that it is everywhere except within one’s grasp.” With such an array of definitions, descriptions, and theories of culture, there is probably no more comprehensive word in English than “culture” (ibid, 1996). It was first time defined by the English anthropologist Edward Burnett Tylor in his *Primitive Culture* (1871, p.1):

Culture, or civilization, taken in its broad ethnographic sense, is that complex whole that includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society. In so far as it can be investigated on general principles, the condition of culture among the various societies of humankind is a subject apt for studying laws of human thought and action. Meanwhile, the uniformity which so broadly pervades civilization may be ascribed, in great measure, to the uniform action of uniform causes. On the other hand, its various grades may be regarded as stages of development or evolution, each the outcome of the previous history, and about to do its proper part in shaping the history of the future.”

It is noteworthy four words and phrases in Tylor’s words: “as a member of society,” “the outcome of the previous history,” “habits acquired,” and “about to do its proper part in shaping the history of the future.” These words can be interpreted as three dimensions: firstly, culture has social values, which are collective and intellectual, not an individual product; secondly, culture is dynamic, not static, which is changing and being constructed; thirdly, it can be learned, not inherited in our genes. Therefore, it is the history of our ancestors, not us, but we are the history of the future. Thus, we are culture inheritors and producers; culture is about past, present, and future.

Since Edward Burnett Tylor first defined the word ‘culture,’ hundreds of definitions have appeared over centuries. However, only about two hundred are inventoried (Zhongguo et al., 2019, p21). In 1952, some one hundred and sixty-four existing definitions of culture were defined by A.L. Kreber and Clyde Kluckhohn (*Re-visioning Mission: The Catholic Church and Culture in Postmodern America*, 1996). These definitions cited by the two U.S. anthropologists include, for example: “learned behavior,” “ideas in mind,” “a logical construct,” “a statistical fiction,” and “a psychic defense mechanism”; more recently, they have favored defining ‘culture’ as “an abstraction from behavior” (Definition of Cultural Heritage, selected by J.Jokilehto, Revised for CIF: 2005).

Although culture was redefined and developed hundreds of times, Tylor’s definition of culture, as Richard G. Cote mentions in his book *Re-visioning Mission* (1996:90), even in contemporary society.

It is easy to see Tylor’s influence from words such as “a group of people’s,” “learned way of life,” and “ever-present part” of Jerome D. et al.’s definition in the book *Human Geography Landscapes of Human Activities* (2003, p.36):

... culture is the specialized behavioral patterns, understandings, adaptations, and social systems that summarize a group of people’s learned way of life. In this broader sense, culture is an ever-present part of the regional differences that are the essence of human geography.

It is also not hard to see Tylor's influence from the one hundred sixty-four definitions. It more or less covers collective habits (learned behavior), spiritual values (ideas in mind, a statistical fiction), and dynamic (a logical construct); neither is the definition of UNESCO, which defines culture as:

The distinctive spiritual, material, intellectual, and emotional features of society or a social group encompass not only art and literature but also lifestyles, ways of living together, value systems, traditions, and beliefs (UNESCO, 2001, quoted in the 2009 UNESCO Framework for Cultural Statistics).

This definition from UNESCO highlights the forms and scope of culture, which was concluded by the UNESCO Framework for Cultural Statistics in 2009:

It is only sometimes possible to measure such beliefs and values directly, but it is possible to measure associated behaviors and practices. As such, the UNESCO Framework for Cultural Statistics defines culture by identifying and measuring the behaviors and practices resulting from the beliefs and values of a society or a social group (ibid, 2009:9).

It uses behaviors to include the forms and scopes in the definition given by UNESCO, both of which mention society. One word is noteworthy in the latter: behaviors, which Leslie A. White, American anthropologist, thoroughly discusses. He is in line with Tylor's view of culture, as he stated in his book *The Science of Culture, a Study of Man and Civilization*: The great English anthropologist, E.B.Tylor, seems to have been the first clearly to grasp this new conception "... Thus anthropologist was able to free themselves from the old interpretative biases - that culture was determined by habitat or by "human nature"- and to discover the logical culture determination of culture," and defines culture as:

... culture is a continuum, a stream of events, that flows freely down through time from one generation to another and laterally from one race or habitat to another (The Science of Culture, a Study of Man and Civilization, 1949, p. xviii).

Leslie's words suggest that culture is dynamic (flows freely), about past, present, and future (through time from one generation to another), and collective (race or habitat), which is supportive evidence for Tylor.

Furthermore, Leslie introduced symbolic conception into the culture, as his words read, "All human behavior originates in the use of symbols. ... All civilizations have been generated, and are perpetuated, only by the use of symbols" (The Science of Culture, a study of man and civilization, 1949: 22). The symbolic conception here can be interpreted as the media presenting or expressing cultural content. It has indicated the interaction between people and their environment. Because "All human behavior originates in the use of symbols," and behavior is what people act or react to in response to their environment. Accordingly, responses derive from human beings' needs. At this point, culture can be related to people's needs.

Whatever the definition of culture is, it barely includes all the elements. It is complex because almost every definition seems to include all the possible contents, words, and ideas about the culture, which are defined in various disciplines and focuses. However, they have a common ground: human beings' collective interaction with their environment.

From the Chinese perspective, the definition seems more complex and extended. In

the book *Cihai*, an authoritative Chinese language dictionary, the culture is defined by two hundred and fifteen Chinese characters from broad and narrow senses. It describes the culture in terms of political, ethnic, and class nature, regional and social ideological aspects, tangible and intangible, and physical and spiritual dimensions, emphasizing its different roles and characteristics that could be briefly concluded in Tylor's words: complex whole. In recent years, a Chinese scholar, Yu Qiuyu, seems to give a concise definition:

Culture is a developed (formed) habit of spiritual values and lifestyle.
Its outcome is collective personality (Zhongguo Wenhua, 2019:23,
translated by the author).

It seems like jumping out from a complex culture swamp to summarize all the possible contents that refer to culture. In this definition, Yu Qiuyu defines culture as a "collective personality," a standard tacit agreement between people regarding life vision, values, and norms. Thus, this definition can be interpreted as follows: (1) the interaction between humans and their environment (developed habit); (2) the chosen and accepted ideology and physical responses to the environment (spiritual values and lifestyle); (3), the identity and sense of belonging (collective personality). This definition could be examined universally in different cultural contexts. As Yu Qiuyu took the example in his book *Zhongguo Wenhua* (2019): What is Chinese culture? The answer is that Chinese culture has developed spiritual values and lifestyle habits. It can be raised questions that what is Jinghong's culture? It is a developed habit of spiritual values and lifestyle of Jinghong, and its outcome is the collective personality of Jinghong, the so-called "Jinghong." Culture, thus, could be a typical value and lifestyle of a group of people.

The Word of Reconstruction

The word "reconstruction" is one of the articles under the conservation and management framework in ICOMOS charters, which appears first in *THE VENICE CHARTER 1964*, the prototype of the following charters in heritage conservation. From the first charter, the Athens Charter of 1931, charters were almost adopted from a Eurocentric perspective. For instance, *THE FLORENCE CHARTER (1981)*, *The Declaration of Dresden on the "Reconstruction of Monuments Destroyed by War" (1982)*, and *the Appleton Charter for the Protection and Enhancement of the Built Environment (1983)* focus on the concrete and tangible monuments, architectures and sites. Therefore, reconstruction in this context relates solely to professional study and technical conservation.

The Venice Charter (1964) Article 15:

All reconstruction work should, however, be ruled out "a priori." Only anastylosis is the reassembling of existing but dismembered parts can be permitted. The material used for integration should always be recognizable, and its use should be the least that will ensure the conservation of a monument and the reinstatement of its form.

It can be interpreted as keeping its originality as possible, but since the heritage needs to be reconstructed, how can it be original? It does not answer the question.

In *FLORENCE CHARTER 1981*, Article 15:

... no reconstruction work on a historic garden shall be undertaken without thorough prior research to ensure that such work is

scientifically executed ...

Article 17:

Where a garden has completely disappeared, or there exists no more than conjectural evidence of its successive stages, a reconstruction could not be considered a historic garden.

It mentions that conjectural reconstruction is not accepted. Then, how do we know it is conjectural evidence? Why do people need an original historic garden?

In the *Declaration of Dresden on the "Reconstruction of Monuments Destroyed by War" (1982)*, the summary results:

... The complete reconstruction of severely damaged monuments must be regarded as an exceptional circumstance justified only for extraordinary reasons resulting from the destruction of a monument of great significance by war. Such a reconstruction must be based on reliable documentation of its condition before destruction.

CHARTER FOR THE PROTECTION AND MANAGEMENT OF THE ARCHAEOLOGICAL HERITAGE (1990) emphasizes authenticity and still focuses on tangible heritage.

... to achieve authenticity. Where possible and appropriate, reconstructions should not be built immediately on the archaeological remains and should be identifiable.

Others include *ICOMOS PRINCIPLES FOR THE PRESERVATION AND CONSERVATION-RESTORATION OF WALL PAINTINGS (2003)* and *THE ICOMOS CHARTER FOR THE INTERPRETATION AND PRESENTATION OF CULTURAL HERITAGE SITES (2008)*, are still focused on static and tangible heritage.

As referred to in this part, "reconstruction," one of the conservation methods and intervention activities, is included in the above charters. However, it is without any effort to note several things: firstly, reconstruction is the last choice in heritage conservation lists, which does not accept any conjectural but complex document-based assessment and execution relating to the authenticity, so is it in *Operational Guidelines for the Implementation of the World Heritage Convention (2021)*:

About authenticity, ... only in exceptional circumstances. Reconstruction is acceptable only based on complete and detailed documentation and to no extent on conjecture.

Authenticity will be discussed later in the 2.4 section. A question arises: Are we deconstructing and reconstructing the originality when studying the documentation? The answer seems the only and certain one.

Secondly, these charters are adopted in specific tangible heritage such as monuments, historic gardens, archaeological heritage, wall paintings, and cultural heritage sites but not in intangible heritage; then how about intangible heritage reconstruction?

Little change could be seen in *Appleton Charter for the Protection and Enhancement of the Built Environment 1983*, which states "period reconstruction" as one of the intervention activities and recreation of vanished or irreversibly deteriorated resources. Its preamble states:

It further recognizes that the sound management of the *built environment* is an important cultural activity and that conservation is an essential management component.

Intervention within the *built environment* may occur at many levels

(from preservation to redevelopment) and at many scales (from individual building elements to entire sites), ...

It still focuses on tangible heritage, but the word “recreation” seems to be a leap in conservation practice; further, it pays attention to a widened scope - environment, which can be understood as a rethink of the role and value of the relation of heritage and its environment. An emphasis on ‘setting’ is seen in *the 2005 Xi’an Charter, which acknowledges the contribution of setting to the significance of heritage monuments, sites, and areas* (the setting will be discussed more in another part).

The landmark reconstruction change was seen in NARA DOCUMENT ON AUTHENTICITY (1994), which adopted a broad horizon in spirit and intellectual and Asian-suited context. It diverges from the Eurocentric and tangible-focused and turns to human-created intangible cultural heritage that emphasizes authenticity, which provides a more comprehensive and human-centered standard to assess and appreciate cultural heritage.

Although the above Charters, including the Venice Charter, highlight authenticity, the *Nara Document*, in a turning point, has been influential in cultural heritage conservation and management practice over the past decades since the 1990s. As the vice-chairman of ICOMOS-CHINA Lv Zhou comments: ... Some scholars regard *Nara Document* as the expression of postmodernism in cultural heritage conservation. In their opinion, the *Nara Document* marks the end of modernism in cultural heritage conservation, starting from the *Venice Charter* and the coming of postmodernism (Lishi et al., 2020, online). More noticeable, the *Nara Document* proposes to respect cultural diversity and underlines its dynamic, which leaps out from static sight. Accordingly, although it does not mention reconstruction, words can be decoded that reconstruction is happening, as the documents state: Cultural heritage diversity exists in time and space. Time and space are dynamic, meaning change, and then change difference is where reconstruction starts. Thus, at this point, reconstruction can be seen as an implicit premise in *Nara's Document*. A significant breakthrough in the *Nara Document* eyes on cultural authenticity and diversity, however, not cultural reconstruction; therefore, there is room for discussing it under its guidance.

Human-centered thinking also resides in *The ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value Revised* (2010), which considers that conservation is not only for a single statue but rather a place of cultural heritage value relating to its indigenous and more recent people (setting). Thus, the scope of reconstruction is extended in this charter:

... if reconstruction of the setting can be justified, any reconstruction of the setting should be based on an understanding of all aspects of the cultural heritage value of the place.

Further, this charter states the difference between “restoration” and “reconstruction” in its 20 and defines the word “reconstruction” as follows:

Reconstruction means to build again as closely as possible to a documented earlier form, using new materials.’

The words “build again” and “new materials” are noteworthy, but they seem sparse at the very beginning of the *Venice Charter*. However, *Burra Charter 2013* also clearly states the meaning of reconstruction and that it should be distinguished from the restoration. At this point, the definition of reconstruction seems to turn the focus to authenticity form from materials. It is possible to discuss this later in the Gaozhuang

case.

A more recent cultural reconstruction practice is in the cooperation of UNESCO and the World Bank Group, which offers Position Paper, a framework and operational guidance *Culture in City Reconstruction and Recovery*, 2018. It deals with cultural reconstruction in current situations, as it mentions:

The convergence of these two trends - increasing urbanization and growing crises - demands an enhanced approach to city reconstruction and recovery, which puts culture at its heart (ibid, p8).

It underlines the value and role of culture and its people in city reconstruction and the current situation to explore reconstruction. However, it still focuses on the basic level - the tangible reconstruction.

Reconstruction is defined as the medium and long-term rebuilding and sustainable restoration of resilient infrastructure, services, housing, facilities, and livelihoods required for the full functioning of a community or a society affected by a disaster.

The author put much ink into the word reconstruction by scrolling ICOMOS Charters over the past century to see the changes and discuss possible changes in reconstruction practice. However much the above charters refer to reconstruction, it is not hard to tell that it is always under conservation framework as the last choice of intervention methods, and there is no charter clearly including ‘cultural reconstruction.’

Nevertheless, in more complex and changeable weather of global society, cultural reconstruction happens not in tangible objects but more frequently in people’s everyday situations, tastes of food, ways of communication, ways of knowing the world, and the identity of oneself. Do not these nuances are cultural reconstruction? How should people handle these situations? Additionally, the convergence of the trend of increasing culture and tourism industry provokes a rethinking of cultural heritage conservation practice in this context and exploring new possibilities in the cultural tourism industry. In China, in 2016, the Ministry of Housing and Urban-Rural Development, National Development and Reform Commission, and Ministry of Finance reeled out a policy to encourage the building of characteristic towns (Te’se Xiaozhen) throughout China, which to the content positive perspective boosts the development of cultural diversity and cultural elements, especially ethnic cultures. At this point, how do we understand the built, interpreted, and reconstructed cultural characteristics of towns and tourist attractions? Are they cultural heritage? Can they be the way to carry forward heritage? The questions posed here will be discussed later in the case of Gaozhuang.

In the above context, reconstruction is discussed and considered in cultural heritage conservation practice at the technical level and perspective. Again, can the invisible cultural elements and ideas be reconstructed? And how? If reconstruction locks in tangible aspects, it will lose other possibilities. As Christina Cameron writes in *Reconstruction: Changing Attitudes* 2017, new guidance is needed in light of changing circumstances. Conservation charters must make room for new ideas, and World Heritage tools must be updated. The door can open for the cultural anthropology field.

The Word of Cultural Reconstruction

Cultural reconstruction, as a part of culture change, is studied in cultural anthropology, which may provide other possibilities and broaden the scope of cultural

heritage conservation practice.

Initially, cultural reconstruction derives from the concept of “acculturation” proposed by American anthropologist Steward Julian, but he does not give the definition. It is defined in *Britannica* as:

Acculturation is the change in artifacts, customs, and beliefs resulting from the contact of two or more cultures. The term is also used to refer to the results of such changes.

Cultural change happens in intangible elements, courses, or the end. Further, Steward proposes another concept, ‘cultural ecology,’ in the book *Theory of Culture Change: The Methodology of Multilinear Evolution*. It is an adaption, an essentially creative process that culture is induced by this adaption to the environment (ibid). As Huang Shuping and Gong Peihua interpret, cultural ecology studies how one human group’s culture adapts to the natural resources and other human groups’ cultures, that is, the natural environment and cultural environment (Huang et al., 1998). This concept and theory have been widely accepted and treated as a fundamental theory applied in practice in the cultural anthropology field (Yang, 2008).

Moreover, it is applied in the current situation, the cultural ecology creates the context of cultural changes, and cultural reconstruction is one of the courses of the changes; that is, cultural reconstruction happens to adapt to its multidimensional environments. Therefore, when discussing cultural reconstruction, we should consider its dynamic situations. In the contemporary context, particularly in cultural tourism, what is the cultural ecology for cultural reconstruction? This will be discussed in chapter five.

Another noticeable scholar in cultural reconstruction is Eric Hobsbawm, who proposes an exciting concept of ‘invented tradition.’ In the book *The Invention of Tradition* 1983, Hobsbawm mentions that:

‘Traditions’ that appear or claim to be old are often relatively recent in origin and sometimes invented. ... It includes both ‘traditions’ actually invented, constructed, and formally instituted and those emerging in a less easily traceable manner within a brief and dateable period - a matter of a few years perhaps - and establishing themselves with great rapidity. (Hobsbawm et al., 1983)

It presents six instances to elaborate on how the ‘tradition’ was invented in costumes, history and styles, rituals, and colonized cultures, which support Steward’s ‘cultural ecology.’ It can be found throughout the book, as Hobsbawm mentioned, that the continuity that the invented tradition of the late nineteenth century sought to establish with this earlier phase is largely illusory (ibid). For a while, the materials out of which they were forged may have been, on occasions, genuinely venerable; their ‘meaning’ was specially related to time’s social, political, economic, and cultural circumstances (ibid).

At this point, ‘invented traditions’ can be interpreted as cultural changes or reconstruction, and the induced environments are the cultural ecology. While it seems to unintentionally challenge cultural conservation practice since the traditions are most recently invented, what authenticity in cultures are we conserving? Chapter seven of the book elaborates that the 19th century saw the spring of ‘invented tradition’ in Europe in three notable respects: primary education, public ceremonies, and the mass production of public monuments. Why do people conserve this recent heritage and celebrate ‘newly invented’ holidays? Therefore, current ‘invented’ or

reconstructed cultures in the future will probably be the heritage or celebrated. Another challenge may come from a Chinese scholar Zheng Yefu, who, in his book *Wenming Shi Fuchanpin*, 2015 tries to elaborate from a different perspective that the system of monogamy, agriculture civilization, characters, papermaking technology, and printing were all incidental, not conscious or intentional invented products through which he wants to destroy the rooted idea that ancient civilization is the purposely product of human beings. Zheng's idea seems to pose a question: Are people too focused on the past incidental civilization to consider current context and needs? In his book, he also questions the authenticity of historical documentation about Cailun's papermaking. Zheng's theory is similar to Eric Hobsbawm's; both demonstrate a different view of history that people earnestly believe and are proud of, with solid evidence and materials. Here, the question raised in the reconstruction part is: How can we know the authenticity of recorded documentation, and how can we ensure that we do not reconstruct the culture when interpreting the documents? Here raises another question: In cultural heritage conservation practice, should the focus turn to the current instead of the past, and should it turn to people, not the heritage itself because the history is past that we may never know the truth and cannot change, but the current is what we are constructing and creating the history for future. Furthermore, Zheng discusses the cultural evolution perspective, stating that one culture seeks new factors and diversity to survive (Zheng, 2015). This can be interpreted as Steward's cultural ecology theory, which indicates that every culture is reconstructed to live longer.

The above three scholars are from different regions (Europe and Asian China). However, on a broad horizon, they show readers human beings' cultures and civilizations, inspiring the rethinking of cultural reconstruction.

In this context, cultural reconstruction in Chinese official dictionaries such as *Shehui Kexue Davidian* is defined as the whole process that new or foreign cultures integrated into the original one ...; in *Xinyu Dacidian*: From the perspective of culture, the diffusion and expansion of any theoretical system (from one cultural field to another) must be filtered and refracted by the intermediary of the new cultural field, that is, reinterpretation. This situation is cultural reconstruction. These two points can be extracted from these definitions: (1) the field where cultural reconstruction happens (at least two different cultures: old and new or local and foreign), and (2) the process of cultural reconstruction that includes conflicts, assimilations, and integrations. At this point, it entirely differentiates from the "reconstruction" in the heritage conservation field.

Therefore, as a multi-ethnic state with 56 different ethnic groups (Han culture and other minority cultures) and has a rapidly growing developing county (urbanization, socialization, digitization, globalization, and intelligentization), cultural reconstruction has happened more frequently over the past decades, in particular minor ethnic cultures that intrigue scholars' interests in China. As a result, the focus has been on ethnic groups, mainly three categories, over the past decades.

Earlier researchers like Luo Kanglong, in his book *Zuji Guanxilun* (1998), discusses the relationship between inter-ethnic and inter-racial background in the past century based on cultural anthropology and defines cultural reconstruction as:

An adaptive replacement of a culture's restructuring and function reforming happens in the interaction between inter-ethnic and inter-

racial. One culture is continuously influenced by foreign cultural factors, which causes the one culture to integrate the usefully automatically influenced cultural factors into itself by processing and reforming.

This definition is academic and can be interpreted as the point: there is a more influential (robust) culture in the interaction. As Luo Kanglong mentions, the interaction must have an advantageous culture. This point provokes the thinking in the Gaozhuang case: What is the more powerful 'culture' in reconstructing Gaozhuang in different periods? How should we analyze it?

Scholars Gao Bingzhong's and Zheng Xiaoyun's interests lie in the Tu group in Qinghai province and the Dai group in Xishuang Banna, respectively. Gao's paper, *Wenhua Yingxiang Yu Wenhua Chonggou 1998*, described how the Tu ethnic group's cultural reconstruction happened in ideology, religious rituals, food, and costumes. Gao mentioned that 'cultural reconstruction' means the reformation of cultural ideology and reconstruction of cultural factors of an ethnic group (Gao, 1998). Similarly, Zheng, in his work *Shehui Bianqianzhong De Daizuwenhua*, 1997, presents the Dai ethnic group's cultural change in Xishuang Banna by observing their changes in religion, ideology, and daily life.

The Scholar Guan Xiyang pays attention to the Man ethnic group residing in Guangzhou city to study Man's cultural reconstruction by changing their beliefs from Goddess to Guanyin. Scholar Shitian, in her work *Axi Jihuo: Jisibiaoyan Yu Wenhuchongjian*, 2009 discussed the fire worship ceremony of the A'xi group and thinks this ceremony is a try of tradition to cultural reconstruction and continuity in the modern era. Finally, Scholar Liu Yan studies cultural reconstruction in the myth of God and folk records in Shanxi province and proposes that cultural reconstruction is close to folk records and memory of the local community, interacting with each other (Liu, 2007).

Scholars Yu Mei and Mao Hui, in their paper *Minzu Chuangtongjieri Chuanbo De Wenhuchonggou He Chuancheng*, 2008 talk about the importance of ceremonies in festivals and how to reconstruct traditional Chinese festivals globally. Scholar Li Wenjun, in his study 'Geneiqimei Meirenzhomei' - *Minzu Wenhuchongjian Yu Houzhimin Lilun De Shijianyi*, 2008, discusses how to reconstruct China's culture within the context of the post-colonialism period and emphasizes cultural diversity and broaden horizon in local culture revival.

Scholar Zhao Deguang's interests lie in the cultural changes of the Yi ethnic group in Shilin, whose critical theory is the 'triple variation theory,' which is the integration and transformation of local, Han, and Western cultures. He emphasizes that cultural reconstruction is how to develop and survive in the modernization era (Zhao, 2005).

Li Ziran and Zhou Chuanhui discuss the characteristics of cultural reconstruction in the Western development region in China. They reckon cultural reconstruction is inevitable, diverse, individual, voluntary, and long-term in China's western region (Li et al., 2003).

This research, through cultural anthropology, particularly earlier studies, has discussed cultural changes within diverse contexts and situations to explore the possibilities and ways of China and ethnic cultures. As a result, we can see the cultural trend and environment at the end of the 20th century in China and the thinking in cultural reconstruction and revival. As Bo Jiergele points out, only innovation and

creation can make cultural continuity and advancement (Bo Jiergele, 2003). At this point, cultural reconstruction is the trend of the era, helpful for cultural inheritance, and goes far away from the 'reconstruction' concept in the charter of ICOMOS. However, these studies have few mentioned the inevitable topic of 'authenticity,' thus leaving room for this paper to explore.

More recently, the horizon in cultural reconstruction in China focuses on the tourism field, where scholars discuss cultural reconstruction within tourism contexts. The prevail of cultural heritage and tourism nurtures a new environment for culture conservation and development. Thus, the focus turns to exploring tourism marketing that involves more stakeholders.

Ming Yueling, in her research on the western part of Hunan ethnic tourism, agrees that cultural reconstruction is one way to protect ethnic and local cultures. It is worth noting that Ming discusses the debate on "fake culture" and points out that the contradiction between authentic and fake reflects different perspectives and interpretations of historical records (Ming, 2007). Her theory supports Taiwan's historical anthropologist, Wang Mingke, who says: "Historical records are historical events, not the truth. It is one of the expressions and representations of culture. It is born with the performance function and performs in dynamic historical and social environments, not the historical truth. Therefore, it should be reconstructed with social contexts. (Q&R Interview of Xu Jieshun and Wang Mingke, 2004). At this point, it encourages cultural reconstruction and sees it as a part of cultural continuity and expression. Moreover, Ming highlights the importance of the needs of tourists and the local community in cultural reconstruction.

These two groups play fundamental and influential roles in cultural conservation practice. Ming's study supports the analysis of the Gaozhuang case study. Scholars Wang Shengpeng & Zhong Xiaodao support Ming's opinion in their paper *Quanyu Lvyou Beijingxia Minzuwenhua Chonggou Yu Baohu*, 2018, studying Qiang ethnic cultural reconstruction in the north of Sichuan Province to discuss Qiang cultural elements reconstruction in an all-for-one tourism context. Du Guochuan and Yang Yanan provide additional support. They discuss the successful cultural reconstruction in Nakeli village and emphasize the essential roles of the local government and people's participation in tourism experiences (Du et al., 2018). Scholar Zhou Zhiyong also recognizes the benefits of cultural reconstruction for ethnic cultures. He thinks that inheritors, not forms, make a culture alive (Zhou, 2011). However, forms are a medium to express culture. Without forms, how can we understand and appreciate the culture? Moreover, forms are considered to be an intangible heritage.

Scholar Xing Qishun emphasizes the value of "a sense of pride" in the local community's original culture; thus, cultural reconstruction should be based on that (Xing, 2005). He recognizes that rural cultural reconstruction in the tourism industry involves many stakeholders; therefore, a sense of pride" of local people is fundamental for cultural expression and spread. 'A sense of pride in the original culture here can be interpreted as the authenticity of participating in cultural reconstruction events. Moreover, a sense of pride" also comes from the proper awareness and understanding of themselves, which should be guided and educated by their local government. Scholars Zhong Yiying & Wang Lin explore the driving factors in cultural reconstruction (Zhong et al., 2013). It reflects authenticity: Should it be limited to the local community? How about the tourist's perspective? It is

answered by Wang Xiujuan, who points out that tourists' interests and needs in "symbolic" authenticity are much more than "real" authenticity (Wang, 2013).

Regarding authenticity, the scholar Fang Qingyun thinks cultural reconstruction should focus on native cultural factors and properly integrate foreign factors. Reconstruction based on native cultural factors gives locals a sense of familiar strangers and is thus easily acceptable, while proper reconstruction based on foreign factors does not compromise authenticity (Fang, 2013). However, is reconstructed native culture authentic and foreign culture fake? Will local people gradually accept and adapt to a new culture with only numerous native cultural reconstructions? The scholar Yang Zhuxi seems to be against Fang's opinion. He thinks traditional rural culture should attract and integrate outside cultures through material circulation, media propaganda, and talented people to attract outside cultures for repair and reconstruction. Thus, good environmental carrying capacity and infrastructure construction in rural cultural reconstruction help create an attractive environment for developers, tourists, and returnees (Yang, 2021). Dynamic situations and factors cause complications and challenging times for stakeholders in cultural management and conservation practice, and cultural reconstruction is a practice that people are exploring.

As scholars Liu Ting (2012) and Sun Lili (2016) mention in their papers, cultural reconstruction is an essential practical activity of human beings and a cultural reproduction method. Cultural reconstruction, like culture-self creation, becomes a fundamental form of human beings' practice. Accordingly, cultural reconstruction is an inevitably entire "event" in every stage of evolution, socialization, urbanization, digitization, and globalization, which marks people's changes and creates cultural diversity for people, marking people's differences and creating cultural diversity. Notably, cultural reconstruction occurs throughout human practices and activities in people's daily lives. Its broader scope includes architecture, monuments, parks, statues, etc.

Other scholars such as Wei Kai, studying his master's thesis on Duijin intangible heritage cultural reconstruction in a tourism context; Liu Yazhi, in her PhD dissertation, discusses the cultural reconstruction of Taiping Taoism in Pingxiang, Hebei Province; Zhu Xiaoxiao, finishing her master research on Hui ethnic Mawlid to study its endogenous interaction; Zhang Binglei examines Long Street Banquet of the Ha'ni ethnic group in tourism contexts.

More than the above, scholars and researchers have been done to study cultural reconstruction in China. This exhaustive literature is not piling materials but rather finding the thread from paper to paper, from time and space, so the author could know where the room is for this study and, more importantly, pave the way for the cultural reconstruction context in China for this study. The trend and focus, however, have been and are changing, lured by the environment. As shown above, recent interests are in cultural tourism and ethnic and cultural reconstruction, which explore and discuss ways to conserve minor cultures. In recent years, cultural tourism has welcomed its spring, particularly under the combination of the Cultural Ministry and the Tourism Department. Characteristic towns spring up with the trend. Newly reconstructed cultural attractions pop up here and there. Are they cultural or merely social backdrops? Will they become heritage? How much more authentic are they? Will it be possible to conserve culture? Why or why not? ... In this debatable and uncertain

context, Gaozhuang is worth studying.

Thus, "cultural reconstruction" in this dissertation means the recreation and reproduction of traditional cultural elements; secondly, the traditional cultural landscape is reconstructed and presented in the tourist attraction.

Summary

The first part involves four aspects that are related to the Gaozhuang case study directly the review of previous studies on Gaozhuang, and the concept of culture, reconstruction, and cultural reconstruction, during which the author raises questions about charters and principles centering on reconstruction and culture. These questions leave space for future analysis and discussions.

Part Two: Concepts of Related-studies

2.3. The Concept of Cultural Heritage

What Is Cultural Heritage?

Accordingly, from the above contexts, in the broadest scope, cultural heritage can be briefly concluded as everything that defines our identity and marks its value. UNESCO (2003) divides the protection of cultural heritage into two categories:

Tangible Cultural Heritage: includes visible and physical objects covering cultural heritage that are movable or immobile, such as archaeological sites, monuments, artifacts, monuments, costumes, paintings, sculptures, and architecture.

Intangible cultural heritage is knowledge, traditions, or practices created and passed down from generation to generation, whether verbally or through other media.

Internationally, cultural heritage was first considered protected in the 1954 Hague Convention within the context of armed conflict. It is the first and most comprehensive multilateral treaty dedicated exclusively to protecting cultural heritage in times of peace and during an armed conflict (UNESCO, 1954 Hague Convention). This convention uses "cultural property" rather than "cultural heritage" and defines its meaning:

- (a) movable or immovable property of great importance to the cultural heritage of every people, ...;
- (b) buildings ... such as museums, large libraries and depositories of archives, and refuges intended to shelter, in the event of armed conflict, the movable cultural property defined in sub-paragraph (a);
- (c) centers containing a large amount of cultural property as defined in sub-paragraphs (a) and (b), to be known as "centers containing monuments".

It can be interpreted from the definition that cultural heritage is tangible. Although it underlines tangible property and outdated categories, it is worth noting that 'great importance to the cultural heritage of every person' emphasizes every person. As stated in the preamble: "... any damage to cultural property, irrespective of people it belongs to, is a damage to the cultural heritage of all humanity, because every person contributes to the world's culture." Accordingly, every person should be considered as one of the cultural heritage stakeholders. However, it fails to knock on the intangible door in part due to the limitation of its background context.

Cultural heritage is defined for the first time in the World Heritage Convention, which, following the idea of the 1954 Hague Convention, considers "cultural heritage" as monuments, groups of buildings, and sites (1972). It is easy to tell that these categories only consider tangible and isolated heritage. Since the forms of

culture are diverse, how can its heritage only be three static categories?

The Mexico City Declaration on Cultural Policies, issued in 1982, provided a new holistic definition of culture as "the whole complex of distinctive spiritual, material, intellectual, and emotional features that characterize a society or social group. "It includes not only the arts and letters but also modes of life, the fundamental rights of the human being, value systems, traditions, and beliefs. The cultural heritage of a people is, therefore, to be understood as including both tangible and intangible works through which the creativity of that people finds expression: languages, rites, beliefs, historical places and monuments, literature, works of art, archives, and libraries (UNESCO Declaration on Cultural Policies, 1982, cited in Lenzerini, 2011). The notion of intangible heritage was recognized, and the awareness of that cultural heritage goes very far beyond materials. As the UNESCO Universal Declaration on Cultural Diversity, 2001 states:

Culture takes diverse forms across time and space. This diversity is embodied in the uniqueness and plurality of the identities of the groups and societies making up humankind. As a source of exchange, innovation, and creativity, cultural diversity is as necessary for humankind as biodiversity is for nature. In this sense, it is the common heritage of humanity and should be recognized and affirmed for the benefit of present and future generations.

Culture is diverse, resides in different expressions, and goes through time and space, and that diversity should be considered a common heritage. Concerning the term "cultural diversity," the *Nara Document* gives the broadest scope of cultural heritage when it states the value and authenticity:

... Aspects of the sources may include form and design; materials and substance; use and function; traditions and techniques; location and setting; spirit and feeling; and other internal and external factors...

It emphasizes the intangible aspects of "spirit and feeling" and the associated values of "location and setting" and broadens the horizons to include cultural heritage and human relations, as well as diverse cultural expressions, which define cultural heritage in another way.

The ASEAN Declaration on Cultural Heritage Bangkok, 2000, given to the vast cultural resources and rich heritage of civilizations, ideas, and value systems of ASEAN, defines "cultural heritage" as:

Significant cultural values and concepts;

Structures and artifacts;

Sites and human habitats: human creations or combined human creations and nature, ... sites of human living communities... of considerable importance as habitat for the cultural survival and identity of particular living traditions;

Oral or folk heritage;

The written heritage;

Popular cultural heritage: popular creativity in mass cultures (i.e., industrial or commercial cultures), popular forms of expression of outstanding aesthetic, anthropological, and sociological values, including music, dance, graphic arts, fashion, games and sports, industrial design, cinema, television, music video, video arts and cyber art in technologically-oriented urbanized communities.

This definition covers tangible and intangible factors such as cultural heritage. Furthermore, it considers "popular culture" one of those cultural heritage items. In this

sense, expanding cultural heritage and diversity opens more possibilities in cultural practice. It begs the question: Is Gaozhuang a famous cultural heritage?

In China, it scopes the elements and factors of cultural heritage rather than defines the term. In the first version issued in 2002 of the Principles for the Conservation of Heritage Sites in China, intangible cultural heritage was not included in the glossary. Although in the first version, intangible elements were considered to be the value of a heritage site, it was subjected to tangible heritage at that time (Principles for the Conservation of Heritage Sites in China, 2002). Thanks to the efforts and deeper understanding of non-material heritage, in the 2015 version, the principle emphasizes the intangible dimension.

As shown above, in recognizing cultural essence and human rights, cultural heritage gradually arrives on intangible ground. Nevertheless, it is easy to point to and recognize tangible heritage, but it is hard to do the same for intangible heritage. Since it is intangible, how do we scope and define it? Culture is dynamic, and so is heritage. Thus, "heritage can change with changing values, perceptions, needs, circumstances, and generations. This quality explains why heritage should be understood as an evolving process rather than a fixed product (Khalaf, 2016). Williams, in 1960, in his book, wrote that "culture cannot be abridged to its tangible products, because it is continuously living and evolving" (Williams, 1960, cited in Lenzerini 2011, p.101). His words "caught the essence of cultural heritage-tangible heritage and immaterial elements of the living culture of human community, evolution, and continuity" (Lenzerini, 2011, p. 102).

What Is Intangible Cultural Heritage?

The concept of cultural heritage attracted the international community's interest and attention very early in the 1950s, such as UNESCO and international conventions. However, intangible cultural heritage has been under debate for a long time. It did not have international records until 2002, in the *FINAL REPORT of the International Round Table on 'Intangible Cultural Heritage-Working Definitions,' Turin, Italy*:

Intangible cultural heritage is peoples' learned processes along with the knowledge, skills, and creativity that inform and are developed by them, the products they create, and the resources, spaces, and other aspects of social and natural context necessary to their sustainability; these processes provide living communities with a sense of continuity with previous generations and are essential to cultural identity, as well as to the safeguarding of cultural diversity and creativity of humanity.

The adopted definition of UNESCO marks a shift from focusing on products to concentrate on production. This focus recognizes cultural heritage as a permanent production process (ibid:4). The shift indicates a deeper understanding and more comprehensive recognition of "culture" and human beings, worldwide efforts for cultural heritage and people themselves, and the respect for diversity and differences. The word "production" draws attention: if cultural heritage is considered a human product, why are reconstruction and recreation not acceptable and discussed in conservation practice charters and principles?

In the following year, the *CONVENTION FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE*, 2003, states ICH as:

The "intangible cultural heritage means the practices, representations,

expressions, knowledge, skills - as well as the instruments, objects, artifacts and cultural spaces associated in addition to that - that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. ... *is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity.* ... It includes:

- (a) oral traditions and expressions, ...;
- (b) performing arts;
- (c) social practices, rituals, and festive events;
- (d) knowledge and practices concerning nature and the universe;
- (e) traditional craftsmanship.

Italics are noted accordingly, stating the cultural change and reconstruction. "Continuously recreated" means that cultural reconstruction is always happening, and people are reconstructing cultures every time. The convention acknowledges and encourages this diversity and creativity. This somewhat opens a room for cultural reconstruction and authenticity. Is Gaozhuang a cultural heritage recreated by contemporary trends and ideas? In addition, it begs another question: Who is the definer of cultural diversity and cultural heritage? Does it only apply to the local community? How about outsiders and tourists? It should be mutual, not one way. Then why do we conserve cultural heritage? The answer is obvious because it has significance, value, and meaning to people. As the 1954 Hague Convention claims, "Everyone is one of the contributors to the world's culture." Culture is the definer of us, our DNA, and our identity. Therefore, we humans should conserve what we create and construct with values. As the Heritage Foundation of Newfoundland and Labrador (2008) stresses, ICH resides in the individual, as it mentions:

Intangible Cultural Heritage (ICH), or what some call "Living Heritage," encompasses many traditions, practices, and customs. These include the stories we tell, the family events we celebrate, our community gatherings, the languages we speak, the songs we sing, our knowledge of our natural spaces, our healing traditions, the foods we eat, our holidays, beliefs, and cultural practices.

Pocius agreed upon this in his paper, mentioning that 'everyone has intangible heritage' and that "intangible heritage can be exceptional or ordinary" (Pocius, 2002, p. 3).

Principles for the Conservation of Heritage Sites in China (2015) does not give a clear scope of ICH, but it is another way to present what ICH is. Article 3 states:

The heritage values of a site are its historical, artistic, and scientific values, as well as its social and cultural values. Social value encompasses memory, emotion, and education. The cultural value comprises cultural diversity, the continuation of traditions, and essential components of intangible cultural heritage. ...

And commentary of Article 13:

... Sites may be places where traditional activities are still practiced or may be associated with unique ways of production, lifestyles, or other intangible cultural heritage. These traditions, means of production, ways of life, and intangible cultural heritage are essential site values. ...

In the 2015 version, the principle underscores the importance of ICH and the

necessity of conserving it.

ICH, as Tylor defines it, culture is a complex whole. A thousand people share a thousand intangible heritages. It goes through time and space and lives in the past, present, and future. Whatever the ICHs are, they are not static but rather living and fluid entities.

What are the values and significance of cultural heritage?

Cultural significance is a simple concept. Its purpose is to help identify and assess the attributes that make a place valuable to us and our society (Kerr, 2011). It is evident from the above contexts that cultural heritage, in particular intangible ones, tells the differences between people and people, nation and nation, human beings and other creatures; tells the meaning of human and their lives; of people's actions and activities; and their thoughts and minds; and tells the values of what human beings have done. Thus, understanding the values and significance is to identify and evaluate attributes that create value for our society (Kerr, 2013). Furthermore, it is necessary to understand cultural significance because the past quarter century saw the prevalence of value-based heritage conservation, which, based on cultural significance, underscores five main domains: aesthetic, social, historical, scientific, and spiritual through time and space. This value-based approach 'has evolved and provided new modes of engagement for a wider range of stakeholders, responding to the challenges of sustaining heritage sites and amplifying their relevance' (Avrami et al. ed, 2019), and the 'changing notions of value in a direct way shape the modes for practitioners and imbue them with new practices through which the entwined traditional and broader societal values also spark questions about their application in the courses of decision-making' (Avrami et al. ed, 2019).

International communities have practiced a value-based heritage conservation approach over the past half-century. The Outstanding Universal Value of UNESCO classifies and states the assessment criteria in the Operational Guidelines (2021). The ten OUV criteria are divided into two respects: natural and cultural, as follows:

To represent a masterpiece of human creative genius;

To exhibit an important interchange of human values, over some time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning, or landscape design;

To be a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared;

To be an outstanding example of a type of building, architectural or technological ensemble or landscape that illustrates (a) significant stage(s) in human history;

To be an outstanding example of a traditional human settlement, land use, or sea use that is representative of a culture (or cultures) or human interaction with the environment, especially when it has become vulnerable to the impact of irreversible change;

to be directly or tangibly associated with events or living traditions, ideas, or beliefs, with artistic and literary works of outstanding universal significance.

The list above outlines six criteria utilized to assess cultural heritage value. These criteria can be grouped into various value typologies, subject to change across different periods and per the interpretations of various scholars and organizations.

The beacon and early practitioners appear to be the Burra Charter, which states the

cultural significance in its first version in 1979. Although "values-based management" was not the invention of the Burra Charter, despite its parochial purposes, the charter is often credited with the promulgation of this approach and its wider use (Jerome, 2014, cited in Avrami et al. ed, 2019, p.51). "Aesthetic, historical, scientific, social, or spiritual value for past, present, or future generations are embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places, and related objects," according to the charter. Furthermore, the five terms are briefly described in the practice note of the charter, which can be interpreted as follows:

Aesthetic value: reflects the relation between individuals' experience and places, that is, how individuals sense and perceive sites by responding to the environment through smells, sounds, and other visual and non-visual factors resulting in a powerful influence on their ideology.

Historical value: reflects the relation between humanity's past and places, which often almost associates with all aspects of history, for instance, the history of aesthetics, art and architecture, science, spirituality, and society, which underlies other values related to a historical event, phase, movement or activity, person or group of people.

Scientific value reflects the relation between historical evidence and academic research, examining or investigating a place's information content and the ability to unveil the past.

Social value reflects the long-term relationship between the local community and their societal and cultural environments: the place attachment of social cohesion, community identity, or other feelings of affiliation to that social group, such as celebrations, markets, and various activities.

Spiritual value reflects the relation between humans' metaphysical and physical, that is, a spiritual identity and belief system, spiritual health and well-being, and understanding of the spiritual realm and expressions related to those.

Accordingly, cultural significance and values reflect, from different dimensions, valuable relations and interactions between human and their environments, 'which are not independent but entwined and sometimes conflicted, and each of them may have tangible and intangible aspects' (Australia ICOMOS Practice Note, 2013:2-3).

Accordingly, cultural significance and values reflect, from different dimensions, valuable relations and interactions between humans and their environments, 'which are not independent but entwined and sometimes conflicted, and each of them may have tangible and intangible aspects' (Australia ICOMOS Practice Note, 2013:2-3).

Another organization, the Heritage Council of Victoria, suggests heritage values as the aesthetic, archaeological, architectural, cultural, historical, scientific, or social significance of a place or object. Although it includes some additional terms, 'architectural' or 'archaeological' or 'cultural' value, the Burra Charter is now a nationally agreed set of heritage assessment criteria.

In terms of value-based practitioners, another is the UK. Cultural value typology was proposed in its early and previous versions in English Heritage (1997): cultural, educational, academic, economic, resource, recreational, and aesthetic. 'It is about sustainability that is perhaps the most comprehensive and balanced. 'Compared with other frameworks, such as Frey's focus on economics and Reigl's on art history, English Heritage 1997 is a value-based, usage-based breakdown that focuses on people other than elites and experts (Marta de la Torre, 2002, pp.9-10). Historic

England Conservation Principles (2008) explains heritage values as 'evidential value, historical value, social value, aesthetic value, and communal value' and elaborates on every specific importance.

In China, value-based assessment and conservation are also applied in conservation practice. The revised Principle (2015), on the one hand, underscores the historical, artistic, and scientific values of heritage sites and, on the other hand, also recognizes the fundamental roles of cultural and social values from domestic and international conservation practice and use, and underlines the intangibility and diversity of cultural and social values, which have widely broadened the contents of China's cultural heritage and have played an influential role in the value-based conservation theoretical system (China Principle, 2015, p. 56).

From the above, it can be seen that 'value has always been the reason underlying heritage conservation' (Torre et al., 2002) and that knowing the values and significance of cultural heritage is the fundamental first step in cultural conservation practice and use. "Because no society makes an effort to conserve what it does not value' (Ibid.). When values involve various stakeholders, conservation will be much more complex at any given moment. In cultural tourism, heritage values depict different pictures for different stakeholder groups. How should we value various values?

Summary

This topic discusses the concept of cultural heritage following its shift timeline. It changes over the past five decades to review its background, significance, and influential events and years, which will examine the case of Gaozhuang.

2.4. The Concept of Authenticity

What is authenticity?

Authenticity is an ancient concept of ever-changing meaning, functions, and criteria (Lowenthal, 1999). It was born on philosophical soil, initially referring to fundamental involvement in life. It has gradually prevailed in multiple academic fields to describe a personality, the Self, such as psychology, existential psychotherapy, existentialist philosophy, and aesthetics. In the Oxford Advanced American Dictionary and the Cambridge Dictionary, authenticity is the quality of being honest, genuine, or accurate. This word indicates 'the true as opposed to the false, the real rather than the fake, the original, not the copy, the honest against the corrupt, the sacred instead of the profane. These virtues persuade us to treat authenticity as an absolute, eternal, and unshakable value. However, authenticity is, in fact, in continual flux, its defining criteria subject to constant change' (Ibid).

Why do we need authenticity?

In heritage conservation, "authenticity" has been widely used for over half a century. This concept was first mentioned in the Venice Charter (1964). Consequently, the definition of authenticity has been discussed in a tangible context in many international charters and recommendations for some time. When Eurocentric ideas were dominant, global communities focused only on the authenticity of intangibility. Therefore, the authenticity of the contents was locked down in intangible aspects. Before 2005, the "test of authenticity" referred to only tangible aspects of heritage, four attributes: design, material, artistry, and setting" (Denyer et al., 2011, p. 12)

introduced by the World Heritage Committee (1977). As an initial criterion, authenticity has become the universal concern of conservation practice after the 1972 UNESCO World Heritage Convention.

Nevertheless, the recent shift in attitude toward heritage definition and the broadening recognition of cultural heritage requires more possibilities than the only one. Authenticity resides in and is expressed by cultural heritage. The evolution of authenticity over the last few decades has taken it far beyond the physical aspect, introducing other associated concepts such as social and cultural. As Christina Cameron remarks at the San Antonio Conference (1996), "Definitions of heritage have broadened from single architectural monuments to cultural groupings that are complex and multidimensional." This broader definition of heritage necessitates distancing from bricks and mortar into the less well-defined 'distinctive character and components'- a phrase added to the test of authenticity a few years ago when world experts worked on cultural landscape criteria. (Araoz et al. ed., cited in Mitchell, 2008:26). Ken Taylor (Ken, 2022) is also in line with the shifting idea, who discusses that "no longer is authenticity based solely or predominantly on physical attributes. Cultural traditions, symbolic meanings, cultural diversity, and change over time exemplify authenticity. As Jenny Kidd (2011:25) pointed out, the concept "is, of course, socially constructed" (cited in Nezhad et al., 2015).

1994 saw an unprecedented breakthrough in heritage conservation practice when the Nara Document was filed, proposing the idea of cultural diversity and emphasizing the authenticity of cultural values and conservation practice. It also suggests that the authenticity test should be considered within a wide range of information scopes that refer to the nature of the cultural heritage, its cultural context, and its evolution over time. The sources include form and design, materials and substance, use and function, traditions and techniques, location and setting, spirit and feeling, and other internal and external factors (Nara Document, 1994:47. Article 13).

As discussed in the "reconstruction" part, the Nara Document, though not the first, is a watershed in cultural heritage conservation issued within Asian and non-Euro contexts. It marks the shifts and expansion of recognition in cultural heritage, from a single region to a broader Asian context, from narrow tangibility to diverse intangibility, and echoes the initial meaning of authenticity: the Self, which encourages difference and that should be respected. It develops' ways and means of broadening our horizons to bring more significant, more tremendous respect for cultural and heritage diversity to conservation practice' (Nara Document on Authenticity, 1994).

Later in the year 2009, an Asian-based guideline was issued, Hoi An Protocols (2009). It is another notable framework for conservation practice in an Asian context. The Protocols reaffirm authenticity and cultural diversity emphasized in the Nara Document, and based on that and other international standards, they set up a guideline addressing Asian conservation issues. With authenticity, the protocols consider it should be measured by credibility and truthfulness through documentation and information from location and setting, form, material and design, use and function, and "immaterial" or essential qualities (Hoi An Protocols, 2009:7-9). It is worth noting that the protocols underline the interdependence of tangible and intangible aspects, which should be considered in conservation practice. Intangible is the origin of tangible. 'Expressions of tangible heritage originate in the expression of intangible

culture. We need to look for expressions of intangible cultural heritage to guide us towards preserving tangible heritage (Ibid:12). In this regard, intangible authenticity should be more important than tangible. Furthermore, the protocols propose six systemic threats to authenticity in Asian contexts:

Loss of Knowledge refers to traditional knowledge;

Urban Renewal refers to materials and fabrics;

Infrastructure Construction refers to environmental pollution;

Cultural Tourism refers to commercialized cultural products;

De-contextualization refers to the loss of sense of place;

Compromising the Spirit of Place refers to the spiritual dimension.

These threats to authenticity, in essence, are the threat from a 'powerful culture' to a 'weak culture.' It is a warning for conservation practitioners and related stakeholders to participate actively in conservation activity. Participate in conservation activities actively. However, at the same time, these gravity situations provoke thinking that goes far beyond authenticity: the current of modernization, urbanization, globalization, digitization, and various "-zations" is a super-strong flow rushing through time and space; we cannot stop or escape it; instead, we must live upon it; otherwise, we will be sifted out; and how we can survive in the flow is what we should prioritize. So, is it in culture? Since threats have been present, survival, catching up with the speed of dynamic situations, and adapting to new conditions, in the author's view, are somewhat more important than authenticity. Because heritage is dynamic, not a fixed product, it can change with changing situations and contexts, which is why it is authentic. In this concern, what authenticity do we conserve? The past? Present or in the future? What authenticity is authentic? Should the test of authenticity consider more roles than the culture itself? Or should the test be cut off? Because authenticity is "relative, not absolute," which must be used to describe the ability of particular attributes to express clearly the nature of key recognized values (Stovel, 2003: Annex4, cited in Stovel 2007). Then why do we test changing things? Authenticity, as Laurajane Smith describes heritage, 'is not only about truthfulness or credibility, also not only about a 'thing,' but rather a process in which cultural and social values are rewritten and redefined for the needs of the present (Smith, 2006, cited in Khalaf, 2016).

In the UNESCO system, authenticity, coupled with integrity, is one of the pillars of OUV criteria in cultural heritage conservation and is the key to the process of heritage assessment, as Operational Guidelines suggest:

To be deemed of Outstanding Universal Value, a property must also meet the conditions of integrity and authenticity. It must have an adequate protection and management system to ensure its safeguarding (*Operational Guidelines*, 2021: II.D.78).

Accordingly, authenticity is considered as truthfulness, credibility, and originality and is expressed through the following attributes:

- form and design;
- materials and substance;
- use and function;
- traditions, techniques, and management systems;
- location and setting;
- language and other forms of intangible heritage;

- spirit and feeling; and
- other internal and external factors. (*Operational Guidelines*, 2021: II.E.82)

The expressions of Operational Guidelines authenticity are diverse and considered tangible and intangible.

The revised 2015 China Principles, although they emphasize authenticity, are still based on the original four attributes to test authenticity; it resides in the original materials, workmanship, and design of a site and its setting, as well as in its historical, cultural, and social characteristics and qualities' (China Principles, 2015, p.67), and the principle does not accept re-creation.

Nevertheless, despite the extent of the word authenticity, its application in heritage assessment and conservation seems 'to be presented against copying or reconstructing without creativity. A formal copy cannot represent the authenticity of heritage and may stifle creativity and the unnamed quality of heritage' (Nezhad et al., 2015, p. 97). Should copy or reconstruction challenge the narrowly focused heritage values and undermine the weak framework? As Roha W. Khalaf (Khalaf, 2016) poses the question: 'If a World Heritage property is destroyed and later reconstructed, could it still be recognized as World Heritage? Moreover, the author raises the following questions: Why or why not? How do we assess its authenticity?

The 'exceptional' examples are Warsaw, Poland, and the Old Bridge Area of the Old City of Mostar, Bosnia and Herzegovina. Both are reconstructions inscribed on the WH List. In his paper, Khalaf later discusses authenticity and other prevalent issues in heritage conservation, centering on "reconstruction." He raises a question: for whom do we reconstruct? Then he answers: We reconstruct a destroyed WHS to bring it back into use in the present for the benefit of the concerned communities. 'Heritage is being used in the present, which neither past nor future generations can use now, and 'heritage-related decisions neither the past nor the future, it is the present, thus about reconstruction, it should be made to respond to the present, not to commemorate the past or to imagine the future (Ibid,10).

Khalaf was attempting to explore more possibilities in heritage conservation. In line with this, the author ventures to discuss the tourism perspective. However, Khalaf speaks for reconstruction; he stands on WH ground and centers on world heritage. In contrast, when the word "reconstruction" goes to cultural tourism contexts, such as the Gaozhuang case and the "reconstructed ancient Jinghong city", how should we treat it? Is it authentic or fake? How authentic is it? Beyond these questions is the essence of authenticity: Can authenticity be constructed? Or is it performed or staged heritage and culture that is authentic? Will the criteria of authenticity be loosened in this regard? These questions are worth discussing about the cultural tourism context, which may address the authenticity issue from a touristic perspective. After all, heritage or authenticity is used in the present and thus needs to be sensed and understood; as Regina Bendix states (1997): The crucial questions to be answered are not "What is authenticity" but "Who needs authenticity and why?" and "how has authenticity been used" (cited in Kidd, 2010:6). Bendix's questions coincidentally echo Khalaf's concern: for whom do we reconstruct? These issues based on authenticity have been debated 'for nearly half a century, driven by the roaring development of tourism products' (Kidd, 2010), where the concept of authenticity is used to oppose commercialization, staged or performed cultural products and activities. Again, Bendix's and Khalaf's concerns make great sense in this context.

Should conservation practice and criteria allow tourism, or so-called staged authenticity, to be accepted as "real culture"? Tourists need that staged design because not all tourists regard the back regions as socially essential places. On occasion, and for some visitors, the back regions are obtrusive (Cannell, 1973); the back regions are genuine authenticity. Dean MacCannell (1973) discusses 'staged authenticity' supported by his respondents. According to his research, staged or performed authenticity is a tour that hosts designs and constructs for tourists to experience authenticity. Chinese scholar Wang Xiujuan supports Cannell's idea as she states that, to some extent, tourists are expecting much more staged (symbolic) authenticity than genuine authenticity (Wang, 2013). Another Chinese scholar, Ming Yueling, aligns with those who think the 'original, pure, and static authenticity of traditional culture does not exist after globalization.' Ming cites Ernest Renan's statement, which was cited in another Chinese scholar, Nari Bilige's (1999) book: "Nation (race) is an imagined entity. To rationalize and naturalize the imagination of the nation and its members requires deliberate mistakes (Ernest, 1939 (1882), Zimmern, A. Ed.,: 186-204, cited and translated in Nari Bilige, 1999:56, translated by the author); "that is our social memory is chosen, subjective, and sometimes even fabricated' (Nari Bilige, 1999:56, translated by the author); "heritage is what humans inherit from the past and live upon it where humans may falsify history (Ken, 2004, p. 423). Accordingly, the "real" authenticity we conserve may sometimes be fabricated by the nation or the culture and social entity and may be false. Concerning the present condition, "the present condition is necessarily authentic; the only authentic condition is non-authentic states cannot exist in the real world... From an objective point of view, the notions of authenticity and falsehood are meaningless, even in the case of deliberate forgery... Forged objects are undisputable, tautologically authentic objects... (Munoz Vinas, 2005:94.99, cited in Khalaf 2016). Accordingly, the "real" authenticity we conserve may sometimes be fabricated by the nation or the culture and social entity and may be false. Concerning the present condition, "the present condition is necessarily authentic; the only authentic condition is non-authentic states cannot exist in the real world... From an objective point of view, the notions of authenticity and falsehood are meaningless, even in the case of deliberate forgery... Forged objects are undisputable, tautologically authentic objects... (Munoz Vinas, 2005:94.99, cited in Khalaf 2016).

Summary

As discussed above, authenticity relates to personal senses and feelings, especially from a tourist perspective. It may be an ongoing issue discussed worldwide, and it is worth seeing how much room the conservation criterion will allow for authenticity.

2.5. The concept of Cultural Landscape

What is Cultural Landscape?

The start will begin with the definition of international communities. UNESCO suggests:

'cultural landscapes' are cultural properties that represent the 'combined works of nature and man'... They are 'illustrative of the evolution of human society and settlement over time, under the influence of their natural environment's physical constraints and opportunities and successive social, economic and cultural forces, both external and internal. ... The term embraces a diversity of manifestations of the

interaction between humankind and its natural environment (UNESCO, 2003, p. 18). This definition is acknowledged and applied internationally in conservation practice, such as ICOMOS in *Cultural Landscapes: Management and Conservation* (2013), Japan and China.

In Hoi An Protocols, the concept is expressed differently but still in line with UNESCO:

‘A cultural landscape is a geographic area, including cultural and natural resources and the wildlife or domestic animals, associated with a historic event, activity, person or exhibiting other cultural or aesthetic values.’ (Hoi An Protocols, 2009, p.19)

UNESCO focuses on the process and interaction within the context of cultural landscapes, while the Hoi An Protocols emphasize the geographic factors that generate the concept. Whatever the point, the concept's essence from the above definitions is the continuous interaction between human creatures and their natural environment, which infers the relations between humankind and their physical space, that is, the interdependence of culture and nature. Accordingly, the cultural landscape is divided into three domains:

The most easily identifiable is the clearly *defined landscape designed and created intentionally by people*. This embraces garden and parkland landscapes constructed for aesthetic reasons, which are often (but not always) associated with religious or other monumental buildings and ensembles.

The second type is the *organically evolved landscape*, a relic or living landscape that reflects the process of evolution in its form and component features generated from an initial social, economic, administrative, and religious imperative. It has developed its present form through interaction with its natural environment.

The final type is the *associative cultural landscape*. The values of such landscapes are in the powerful religious, artistic, or cultural associations of the natural element rather than material cultural evidence, which may be insignificant or absent. (World Heritage Convention, 2021, pp.22-23; Hoi An Protocols, 2009, p.19)

This classification provides more specific information for the concept and thus helps people understand the cultural landscape more clearly. Accordingly, Is it true that the three types of the cultural landscape, in the author's view, include all the landscape scenery of humankind? The author's answer is yes because 'the basic principle is this: that all human landscapes have cultural meaning, no matter how ordinary that landscape may be (Lewis, 1976, p. 1). Further, the word 'aesthetic' in the first type begs the question: How do we understand this word? For example, does Disneyland meet this criterion? It, of course, creates a fantastic and eye-attracting landscape.

The prevalence of cultural landscape

The cultural landscape concept is a conjunction of "culture" and "landscape," which is not ancient like authenticity; a recent concern emerged in the early 1990s in academia with the increasing interest in intangible heritage.

The word 'landscape' originates from the Anglo-German language, dating back to 500 AD in Europe, which was introduced to Britain by Anglo-Saxon settlers. It is a concept depicting a scene of landscape that reflects the interconnections between the wild environment and peasants through their interactions with wildness and habits of doing things, what David Seamon calls "body ballet" (Seamon, 1979). Thus, the

concept 'landscape' from its very beginning has denoted the cultural process and its values created by an artificial artefact (Ken, 2009; 2008), which in Seamon's words is called 'place ballet' (Seamon, 1979) and in Olwig's (2007) "an active scene of practice" (cited in Ken, 2009; 2008). In Seamon's idea, the landscape is the individual geographical world through which we can understand a person's life through the places, spaces, and environments (Seamon, 1979). Because 'every individual has a specific relationship with its environment, direct or indirect, which is ingrained in its intangible cultural attributes and identity and expressed in its interdependent relationship with the land' (UNESCO, 2009, p.17). In this regard, the landscape is both a process and a result in which humans' behaviours and habits continuously influence the physical environment through time-space routines. Human geographers define a cultural landscape as "a concrete and characteristic product of the interplay between a given human community, embodying specific cultural preferences and potentials, and a particular set of natural circumstances. It is a heritage of many eras of natural evolution and many generations of human effort. " (Wagner and Miskell, cited in UNESCO 2009, p.17).

Recently, the concept of "landscape" only relates to nature. However, in hunter-gatherer cultures and agricultural societies, many associated values are borne in the natural features and physical environment. Both the Oxford and Cambridge dictionaries define "landscape" as a large area of land, and in the Oxford dictionary, it also relates to a style of painting of a view of the countryside. The "landscape" painting style prevailed in Europe and China and strongly influenced the perception of the landscape in these two regions (UNESCO, 2009, p. 17).

After the Renaissance, the Western focus was on objective and natural landscapes. At the same time, China's style after the Tang Dynasty (618-907 CE) was more suggestive, meant to express great ideas and spiritual thinking through an imaginary landscape. Although differences exist between Eastern and Western, both forms represent subjective concepts of an ideal nature (Ken, 2009, p. 11).

The effort to conjunction the word 'cultural' with landscape took place around the second half of the 19th century when 'landscape' became an interest in the academic field prevailing in mainly some Western European countries' schools of geography and related disciplines in the context of the search of identity by nation-states (Hamerton, 1885; Passarge 1921-30, cited in UNESCO, 2009, p.18). Then, in the mid of the 20th century, saw the "critical" development of the 1990s movement. Cultural geographers, notably in America, Britain, and Australia, study the landscape concept based on Otto Schlutter's view, the German geographer who reckons that the essential object of geographical inquiry was "landscape morphology as a cultural product" (Livingstone, D., 1992, cited in Ken, 2009). Carl Sauer later further developed Otto's idea as an American geographer through his *Morphology of Landscape* (1925) (UNESCO, 2009, p. 18), discoursing 'the cultural landscape is fashioned out of a natural landscape by a cultural group' (Saucer, 1925, cited in Ken, 2009).

At the end of the 1980s and 1990s, the shifting attitude and more profound understanding and recognition of cultural heritage that heritage is not a single dimension but multi-dimensions, without any coincidence, accompanied by the cultural landscape, prevailed, in particular in Asian and Pacific cultural contexts. International and local communities realized heritage had gone far from static objects and concepts. They entered a day-to-day geographical world presented by the

interdependence between inhabitants, their routines, and the association between people and their events. Thus, only by seeing a panoramic picture of the cultural landscape can one comprehensively appreciate and evaluate the values and significance of a culture and a group. Because a person's life relates to the places, spaces, and environments that comprise their geographical world' (Seamon, 1979, p. 15), and these worlds generate a cultural landscape, that is, the cultural landscape is 'human attachment to the place' (Ibid) where individuals or groups acquire a sense of attachment, and thus the meaning and significance reside.

In 1992, UNESCO welcomed the new member cultural landscape. The World Heritage Convention introduced and adopted the concept of cultural landscapes into the World Heritage List. Mechtild Rosler (2008, p.47) sees it as "a milestone in recognizing the interaction between people and their environment on a global scale." Nevertheless, the author thought it was not a milestone but rather a ripe fruit nurtured by the global situation, western and eastern, by multi-disciplinary academic research workers such as architects, garden historians, anthropologists, historical geographers, cultural geographers, environmental psychologists, ecologists (Jacques, 1995, pp. 91-101) and by the expansion of attention and profound recognition of intangible heritage. In 1979, the first version of the Burra Charter proposed the term "place," which refers to the site, area, ... of cultural significance coupled with pertinent contents and surroundings. The relationship between humankind and their environment can be recognized without effort. Later, in 1983, the Appleton Charter, in its preamble, recognized that "the built environment is an important cultural activity. Simultaneously, the widening horizon of intangible heritage is another reason for the coming of the cultural landscape.

After the first introduction of this concept in the international community, a noticeable recognition appears in the Xi'an Declaration on the Conservation of the Setting of Heritage Structures, Sites and Areas China (2005), which acknowledges and stresses the "contribution of setting" to the significance of heritage monuments, sites, and areas. Except for the Xi'an Declaration, in the Chinese context, the revised China Principle (2015) also emphasizes the importance of the cultural landscape and its associated values. In the Asian region, the Nara Document (1994) and Hoi An Protocols (2009) are other remarkable theoretical practices in cultural landscape conservation.

Why do we need the concept of "cultural landscape"?

The question, in other words, is what the significance of the cultural landscape is, and the answer is given in its definition. The key to the solution is that the cultural landscape is the only bearer of authenticity and integrity, one of the three pillars of World Heritage. Therefore, to meet this principle, heritage needs to be considered and evaluated in a panoramic context, that is, in the cultural landscape. Regarding this, the value of the cultural landscape, in the author's view, is the same as that of intangible heritage. By saying this, the author wants to highlight their commons and interconnections as follows:

Firstly, the same background. As stated in previous sections, these two conceptions of intangible heritage and cultural landscape arose and prevailed at the end of the twentieth century, resulting in a growing interest in cultural heritage from which the outdated recognition of static objects was far enough away to appreciate and evaluate

the heritage, particularly in Asian and Pacific cultural situations and issues. Thus, there was an urgent need to rethink and consider heritage and to jump out of the partial perspective fixed on Europe.

Secondly, the same essence. In terms of this, both concepts reflect the interdependence of nature and culture, and the cultural landscape is the medium to present them; quoting Lewis's words, "Our human landscape is our unwitting biography, reflecting our tastes, our values, our aspirations, and even our fears in tangible and visible form" (Lewis, 1979, p. 1). Intangible heritage often relates to the associative factors and elements expressed and embodied in tangible form. Cultural landscapes are also present in the associative relations and interactions between humankind and its physical space. 'The landscape records the culture we have written is more truly reflects ourselves' (Ibid.). In addition, both phrases reflect a process rather than a fragment, continuity of culture, not isolation or separation. Because culture is formed, develops, evolves, and changes in the collective context through time and space, not in individuals or a single moment. 'Landscape is a way of seeing that has its history which only can be understood in a wider history of economy and society context' (Cosgrove, 1989, p.1, also cited in Ken, 2009, p.8). It is not a 'way of seeing' the process, but rather the process by which we interpret the history and reconstruct culture. Is not the history of the economy and society associated with intangible dimensions?

The answer from the author is absolutely yes. W.J.T. Mitchell says, "... so that we think of the cultural landscape not as an object to be seen or a text to be read, but as a process by which identities are formed" (Mitchell, 1994, cited in Ken, 2012, p.22). Another scholar, Eric Hirsch, is in line with Mitchell, who, in his work, *The Anthropology Landscape* (1995:3), takes this idea to state "the existence of cultural meaning in the landscape but that this must be viewed in the context of "the concrete actuality of everyday social life" (Ken, 2012, p.22). Accordingly, the process is the process of cultural construction resulting from dynamic changes and uncertainties, which are continuously changing and being constructed and reconstructed; thus, they are verbs rather than nouns. As Mitchell suggests, to change "landscape" from a noun to a verb' (Mitchell, 1994, cited in Ken, 2012, p.22), so is intangible heritage. The cultural landscape is a network and the process of networking, woven by intangible heritage and its visible forms, bridging the gap between nature and culture, performing the reality of us; and intangible heritage is also a network and the way of networking, weaving the tangible elements and physical scenery which are presented in the landscape.

Thirdly, they are the only two bearers of "authenticity" and "integrity". Since authenticity and interactivity have become the pillars of World Heritage, accompanied by the emphasis on cultural diversity, the essence of both intangible heritage and cultural landscape, "associative" values and a "broader cultural context" are inseparable and fundamental factors to test the two pillars.

UNESCO considers a cultural landscape one that has natural and cultural values. Regard to nature refers to specific techniques of sustainable land use, nature conservation, habitats valuable to the preservation of biodiversity, designed landscapes, characteristics and the natural environment they are established in, and a specific spiritual relationship to nature (UNESCO, 2009, p. 22). In cultural concern, it relates to ideas and meanings, concepts and interpretations, dynamics and dialogues;

artifacts, the visual or written document of the landscape; the associative value of beautiful scenery; individual landscapes; memories and associations are taken away in the mind of the viewer of a landscape' (Ibid).

Summary

This topic discusses the cultural landscape exhaustively. It is a complex but central topic. The issues it raises are closely and inseparably associated with every individual's day-to-day life and the recognition of the self and the other. Rapid urbanization and globalization speed up the landscape change, particularly in minority regions and rural areas. What is the urbanized cultural landscape bringing to us, then? How should we treat it and test its authenticity in the case of Gaozhuang? Again, will Disneyland become a historical landmark someday in the future? Here, the author ventures to say they should be considered a heritage of an era and a city because they bear the memory of the period and a city. No matter how authentic they are, they are part of the integrity of the cultural landscape through the timeline. What are we conserving? Not the heritage, of course, inheriting from predecessors or passing down to descendants, but the 'present' of the past. Why do we save? Because only through reviewing the 'present' of the past can we cherish our present.

2.6. The Concept of Cultural Tourism

What is Cultural Tourism?

Cultural tourism can be seen as any form of tourism where culture is one of the supply elements attracting tourists (Munsters, 2021, p. 9). This concept is the conjunction of "cultural" and "tourism" and is one type of tourism. It is not as easy as defining 'culture' because, in the broader scope, it is hard to see anything that is not cultural,' such as shopping, sports, health, all culturally specific' (UNWTO, 2018, p.45). As Greg Richards remarked in the results of the research that UNWTO launched for its Member States in 2017: "The relationship between tourism and culture is dynamic, which means the rapidly changing nature of the cultural tourist and the cultural consumer, and that dynamism problematizes the definition of 'cultural tourism' (Ibid, pp.11-12). When it involves, in particular, contemporary cultural contexts and more and more stakeholders, the definition of cultural tourism depends on the focus of the definer. Perhaps one has to see what the tourists, with their own experiences, think is cultural tourism. " (Ibid.) Debate on the concept and other cultural-related issues is welcomed in five central continental regions. People value it, generating cultural, social, and economic benefits (Ibid).

Here are some definitions quoted from the survey of Member States of UNWTO 2017:

Dutch National Tourist Office states, "Cultural tourism can be defined as the experience of other cultures through which tourists can visit or participate in cultural activities, including tangible and intangible participation such as concerts, historic historical monuments, and cooking courses" (UNWTO, 2018, p.18).

It underlines integrating tangible and intangible heritage and contemporary culture into cultural tourism.

There is an expert who considers cultural heritage as a necessary cultural resource in cultural tourism, which then scopes cultural tourism in the stance of related cultural focus:

"Culture includes almost all aspects of life which have diverse forms: intangible and

tangible, and various components: religious practice, community organization, knowledge system, language, arts, livelihood, object, and technology.” (Ibid, p.44)

One expert defines the function of cultural tourism, which gives identity through day-to-day life, as follows:

“Cultural tourism is all aspects representing over-arching, and clearly defining, ways of life and lifestyle of a population both past and present, with implicit carry-forward into the future. Importantly, they go beyond the curio/arts and craft stereotypes to reflect aspects of identity, both visible and invisible, on daily and special occasions. Ultimately, they give the people of a nation/region a sense of identity, community, belonging and pride.” (Ibid, p.45)

In terms of the cultural-specific related definition, there are different opinions among experts; some suggest it should be included in the broadest sense, while others reckon, "It is important to try to define cultural tourism in an inclusive context, while sports, education, health, and shopping are far away from overweighting the cultural one." (Ibid)

On supply and demand grounds, experts underscore the sensory experience of tourists and their perspectives, which suggest "cultural tourism refers to any cultural thing that our senses can sense; but it may also be considered from the tourists' cultural background, such as the urge to shop off the Asian (Indonesian!), the desire to look for something to bring home a gift for their friends and relatives. " (Ibid.)

The tourism experience is inseparable from the tourists' creativity during the travel course. "Tourism, therefore, in its broadened definition, is not trapped in natural things, which over the past decades has expanded to a vaster territory of cultural heritage, containing tangible and intangible heritage and showing increasing interest in creative products." (Ibid.)

From the above definition, excerpted from UNWTO experts' ideas, the author can discern two trends in the cultural tourism industry: the increasing interdependence and integrity of cultural and natural heritage in cultural tourism and the growing interest in creative cultural products. Although the survey results show that tangible heritage, both in experts' views and Member States' responses, wins the highest scores and percentages (Figure 1&2), "intangible heritage" was also considered to be essential and associated with tangible heritage, which was one of the attractive factors for those who have seen the physical sites (UNWTO, 2018, p.47). In this regard, intangible heritage plays a role in interpreting and providing additional information and context for tangible heritage. The second is contemporary and creative cultures, a potential category in the future. However, it received only 26% support from the member states. However, "new demand for experiences will greatly boost intangible tourism, and at the same time, for cultural tourists, creative industries are becoming aware of the possibility/need to reach a new target." Greg Richards, a UNWTO consultant, predicted two decades ago that "creative tourism and creating innovative products will be a trend in Europe for creative tourists" (2000, p.13). Contemporary cultural activities have the potential to be integrated into more complex cultural experiences, especially where these have a relationship to place. " (Ibid, p.48)

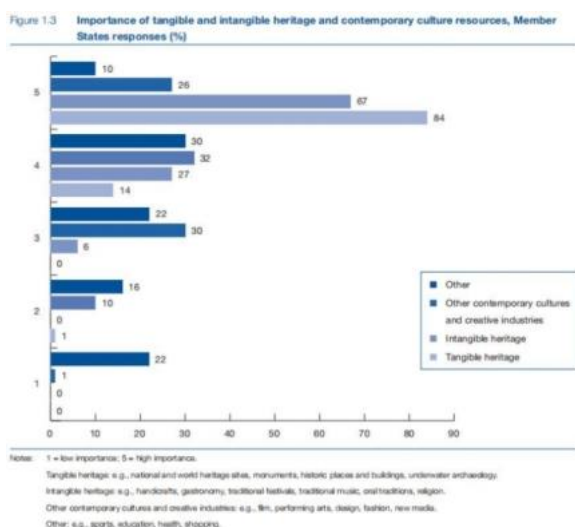


Figure 1: Importance of tangible and intangible heritage and contemporary culture resources, Member States responses (%) (adapted from UNWTO, 2018, p.19)

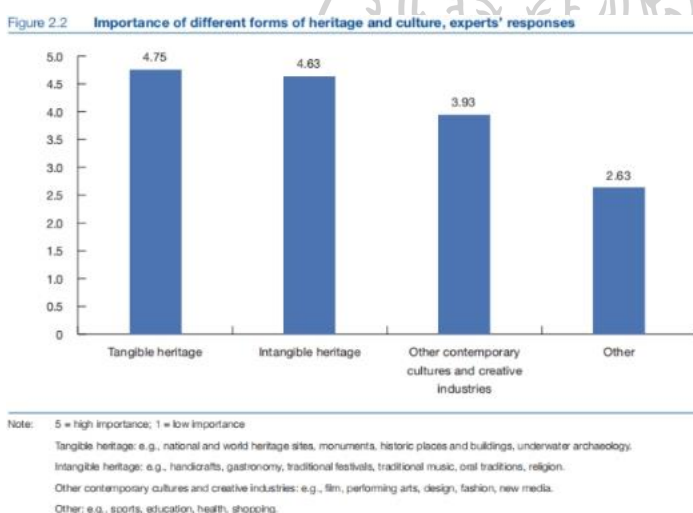


Figure 2: Experts' responses on the importance of different heritage forms (Ibid, p.46) Global Data's (2018) analysis of key trends and opportunities in cultural tourism proposes five domains: 'stay like local, social connectivity, cultural gastronomy, cultural heritage tourism, pilgrimages, and religious tourism, which are expected to remain highly influential within cultural tourism.

Accordingly, the UNWTO General Assembly defines cultural tourism as "a kind of tourism activity driven by tourists' various motivations in a tourism destination and the consumption of cultural attractions and products. These attractions/products are related to a set of distinctive social tangible and intangible features that, in its broadest sense, encompass all cultural things" (UNWTO, 2018, p.13).

Cultural tourism, thus, in a contemporary context, quoting a Chinese writer's words to describe it, is "to experience and feel the nothingness and isolation of life in the most unattainable places; to seek the sense of familiarity and tenderness of going back home in the strangest area" (Zhang et al., 2010, p. 8), that is, to meet the "new you."

The Background and Rise of Cultural Tourism

The background of cultural tourism is one of the most complex topics in the academic field for which it attracts not only cultural scholars or tourism scholars but rather a multi-disciplinary scope, and 'it is becoming challenging to put all things under one label called cultural tourism' (Richards, 2000, p. 12). Thus, in this topic, the purpose is not to go deep into the concept but rather to provide a general background of information to pave the way for the analysis chapter.

The concept of cultural tourism has its 'prototype' dating back to the 17th to early 19th century, the Grand Tour, through which upper-class young qualified European men undertook a traditional trip through Europe, with Italy as a critical destination once they had come of age about 21, usually from several months to several years (Wikipedia, Grand Tour, accessed on 17/06/2022). The primary values of the Grand Tour are associated with "cultural things." It exposed the élites to the classically antiquated cultural heritage of antiquity and the European continent's aristocratic and fashionably polite society. Moreover, it provided the only opportunity to view specific works of art and possibly the only chance to hear certain music (Ibid). The advent of industrialization made mass tourism possible on "Cook's Tour" starting in the 1870s. Contemporary tourism began in the 1960s but took off in the 1970s and 1980s, during the 1.0 and 2.0 versions. As Greg Richards stated, " a development of culture from the provision of high culture for the edification of the masses (Culture 1.0), through the democratization of culture as mass consumption (Culture 2.0) (Richards, 2022, p. 1)

'As one of the roaring growth segments of the tourism industry, cultural tourism accounts for an estimated 40% of all tourism throughout the world and is also a strong supporter of the global workforce market, which is seen as a core priority by many countries to stimulate job creation, in particular for the younger generation. The estimation of the World Travel and Tourism Council (WTTC) shows that the whole tourism sector contributes to one in ten jobs (330 million) globally, for which cultural tourism alone accounts for a significant share of tourism employment with the devotion of generating 40% of world tourism revenues' (UNESCO, online news, 2021).

'Without culture, no cultural tourism,' Wil Munsters (2021, p.9) describes the background concisely. Culture is indeed the keyword of cultural tourism. Cultural tourism is one of the largest and fastest-developing global tourism markets; an estimated four out of ten tourists choose their destination based on its cultural offering. Intangible factors associated with notable people and events in a place increasingly lure tourists (UNWTO, 2018: Foreword). In this regard, the prevalence of cultural heritage worldwide at the end of the last century was undoubtedly lucrative in the fiercely competitive tourism industries. Cultural tourism has witnessed significant growth since the 1980s (Ibid, p.6). 'The combination of culture and tourism can be a powerful driver of economic activity (UNWTO.2018: Foreword) because 'Tourism as a leading sector is one of the most rapid-boosting industries on earth, which is beneficial to economic, social, political, and cultural aspects, and has become an industry on its own in the world economy (Bozok, 1996: v, cited in AVCIKURT et al., ed, 2016, p.1). 'But the benefits of closer links between culture and tourism go beyond the economic returns; they include a sense of participation in interpreting, appreciating and conserving other cultures and cultural heritage' (UNWTO, 2018: Foreword). To summarise the preceding context, it is simple to conclude that the rise of cultural tourism is due to spiritual seeking and economic

benefit.

Regarding spirituality, "postmodernity is a mediator between humankind and their physical space, nurturing the need to return to seek self-identity in a diaspora. The monopoly of signs is inevitable for culture, which has become an important industry. Cultural tourism appeals to the "symbolism" of tradition (Korstanje: 2016). 'Heritage is not history but produced in the present and about our current experience, creating and strengthening social bonds, values, and identities' (Meskell ed, 2015, p.241). Thus, it is a powerful instrument nations use to reinforce national identity (Ibid.). In addition, Greg Richards thinks "this expansion of cultural tourism on the demand side is partially due to the broad concept of culture' (2000, p.2). In other words, widening cultural definitions creates more possibilities for tourists to "experience" cultures.

About the economy, Greg Richards further discusses, based on European data, that the expansion of cultural industries has been creating many jobs and incomes in many regions there, which has resulted in a push from the public sector to create more cultural attractions for tourism' (Ibid, p.3). Although his findings are based on the ATLAS, they are also applicable to Asian and other regions where cultural tourism stimulates economic growth.

Besides the two driving factors, "political perspective is another booster for cultural tourism as a vehicle to achieve a range of strategic aims' (UNESCO, online news, 2021 updated). The Goss Agency proposes five pillars of cultural tourism:

ECONOMIC DRIVER: A means of bringing more significant economic impact to a broader array of stakeholders across the destination.

SOCIAL GOALS: Using tourism dollars to benefit the significant corporate interests and the underserved and previously overlooked constituents within the destination.

CULTURAL RENAISSANCE: A way to preserve and emphasize the cultural uniqueness of a particular location.

RICH CONTENT: An endless source of marketing content to communicate with more clarity and differentiation.

MARKETING DIFFERENTIATION: Cultural tourism marketing creates significant differentiation between competitive destinations.

The five domains are social, cultural, and economic motivators.

Technology is another notable lure. Cultural tourism at present has evolved into its 4.0 version, which has arrived in the latest wave of new experiences created by the shift to bottom-up processes and technological accessibility and has shifted from the very beginning of the 'elite' market into the mass ground, and then into the self-created culture in the digital age (Ricgards, 2022). For instance, Airbnb is a beacon to define cultural tourism 4.0, where cultural trips more directly happen through networking interactions among clients and their feedback data' (Ibid). The point is that cultural tourism is a way of consumption where culture is the product; as Garrod and Fyall (2001) state, "Although heritage tourism is described in many different ways, it is important to remember that, in the end, it is a consumerist practice' (cited in Meskell ed, 2015, p.242). In this stance discussed above, culture and tourism are reciprocal and in a loop that stimulates each other. "The relationship between culture and tourism is inseparable and mutually beneficial" (OECD, 2009). "Tourism is forecast to grow strongly in the next few decades, and cultural tourism will undoubtedly continue to grow too' (Richards, 2001, p. 10).

In China, cultural tourism has been boosted and encouraged in the past decade, seeing

fruitful achievements in heritage conservation, central financial support in the cultural industry, reconstruction of characteristic towns, policy support, and cooperation with "One Belt, One Road" countries and with Hong Kong, Tai Wan, and Macao. According to China Tourism Academy data 2019, forty-five airlines have opened to the world from China. It estimates that the number of Chinese cultural tourists outbound to 'One Belt, One Road' countries will increase to 150 million in 2020. In addition, over the past seventy years, cultural infrastructures such as libraries, museums, and cultural performances have been developed and increased. 2018 has been a remarkable year for cultural tourism, which witnessed the integration of the ministrations of culture and tourism, providing new thinking and opportunities for cultural tourism. New cultural tourism projects and programs and a night-time economy are encouraged. Gaozhuang is one of the new cultural tourism projects and the prevailing night-time economy site. However, the boosting of new cultural tourism brings many problems. The notable ones are the over-dependence of the estate, which is also a problem in the Gaozhuang case, and the imbalance in the need for good quality cultural products and supplies. The third is the lack of creativity and vibrant atmosphere, which are the critical factors for the 'short-life' projects.

Cultural tourism integrates two lucrative resources that should benefit mutually. However, as a coin has two sides, cultural tourism has positive and negative aspects.

As discussed in the last topic, culture and tourism in a loop have a reciprocal relationship that can reinforce the attractiveness and competitiveness of destinations, regions, and countries. Culture is becoming an essential element of tourism products as a resource, creating distinctiveness in a global marketplace. At the same time, tourism provides a necessary means of boosting culture and generating income to uphold and fortify cultural heritage, cultural production, and creativity. Creating a solid relationship between tourism and culture can help destinations become more attractive and competitive as locations to live, visit, work, and invest in (OECD, 2009, p. 17). However, a sword has two edges; it is proper to tourism on culture, 'which can be both positive and beneficial, but also negative and detrimental on culture depending on how the observer judges the impacts and on what value position it stands' (Mason, 2003, p. 28). 'To assess the impacts is not an easy thing due to its extremely complex context and situation (Wall, 1997, cited in Mason, 2003, p.29) because 'they are likely to change over time as a destination area develops' (Bulter, 1980, cited in Mason, 2003, p.29), 'but in reality, it is often difficult to see impacts in a unit-dimensional manner' (Ibid). Whatever perspective one has, there are some common grounds for impact:

Environmental Impacts

It has been an increasing problem in the past 50 years since the beginning of mass tourism in the 1960s. Swarbrooke (1999) suggests five aspects of the environment: the natural environment and resources, the built and farmed environment, and wildlife, and it mainly depends on the types of tourist destinations, whether a rural or an urban site, a sensitive or insensitive ecosystem, a forest or national park.

The negative side is obvious. From a local perspective, the inflow of people attracted by tourism requires more residential and commercial establishments, which directly causes a degraded living environment, a haphazardly built environment, and the scarcity and pollution of natural resources. The estimation of global tourism CO2 emissions accounts for 5%, 40% of which is contributed by flights and 20% from

various accommodations. The remaining 40% goes to other types of transport and the recreational services tourism provides (UNEP and UNWTO:2007, cited in Interreg European Union, Mediterranean:2019, p.2).

While there are some supportive opinions on the positive impacts, boosting tourism provokes concern about the natural setting and surroundings, where the awareness of promoting ecotourism and sustainable tourism has been raised. At the same time, educational activities are activated to make tourism aware of environmental issues.

In this concern, it is our responsibility to protect and conserve the environment and put it into a broader context where the unbalanced relationship between tourism and the environment should be considered and addressed in a long-term and sustainable way. Also, various stakeholders should actively engage in the conservation process.

Economic Impacts

From an economic perspective, tourism is also considered on both sides of tourism. Lickorish (1994) proposes the positive impacts of four domains: contribution to foreign exchange earnings, government revenues, generation development, and regional development. Specifically, tourism creates millions of jobs and income in relatively apparent categories such as accommodation services and related staff, food and beverage workers, transportation services, and souvenir businesses. At the same time, the development of tourism attracts more investments and opportunities for locals. Further, the spring of tourism will drive the economic growth of the destination and the neighboring (secondary) area.

The above impacts appear to be on the positive side. However, they may be on the negative side in the long run. For example, job opportunities are seasonal or part-time, which cannot guarantee long-term income; in the meantime, locals may prefer to focus on tourism rather than other forms of economic activity; a large number of tourists directly causes inflation-increasing prices in daily supplies for residents who cannot afford that price for a long time; the more negative the high-risk venture and unsustainable nature of tourism; Aside from inflation, opportunity costs, and over-reliance on tourism, the cost of local community maintenance may also have a negative impact. "Tourists also support economic gains to finance the required conservation measures, both directly and indirectly." (Simpson, 1999).

In this concern of the economy, it is hard to 'estimate which methods require the complexity of methods' (Law, 2002) and which are likely to change over time as a destination area develops' (Butler, 1980). Therefore, consideration should be taken as multi-dimensionally as possible, particularly regarding the local community.

Social-cultural Impacts

The previous two impacts are interconnected with a social-cultural dimension. Again, assessing the effect from a single perspective is not easy. These factors of influence are not isolated. Thus, knowing the social-cultural impacts on both tourism and residents (hosts) is significantly necessary from which their 'interaction can reflect the significant issue is affecting the types of impact' (Burn and Holden, 1995 cited in Mason, 2003, p.43), and it is the crucial influence in sustainable tourism and future management and conservation.

The positive impacts in terms of social-cultural terms are often apparent in:

Firstly, the revitalization of diminishing cultures and traditions, as Mason (1995) states, "Tourism is also said to have revived the arts and crafts activities of painting and wood carving, as well as the introduction of new arts activities, including *batique*

making’.

Secondly, cultural knowledge is transmitted to younger generations. It is more important than the revival because modernization and urbanization have greatly distracted the younger generation from their traditional cultural knowledge and skills, notably in ethnic and minority regions. Thus, tourism is an effective way to lure them back to learn and actively involve themselves in conservation.

In the above stance, the positive influence lies in the local community. However, it is also beneficial for tourists, who can enrich their knowledge and horizons, appreciate different cultures, and thus protect and conserve the heritage.

With negative factors, overgrown tourism activates the inevitable commodification activities of culture, where the loss of "authenticity" and "out of context" performances are presented to tourists. This will mislead tourists' understanding and appreciation, as well as younger local groups with little knowledge of their culture. In addition, tourists' inappropriate behavior is partly due to the different cultural backgrounds of tourists who do not know local rituals, customs, or beliefs. An even worse case may be local residents' irritation and invasion of tourists. In parallel, the influx of tourists significantly affects the local demographics, fastening urbanization, social structures, and population. These shifts and social changes may cause more conflicts between residents and outsiders and further acculturation, which can be interpreted as a "demonstration" effect.

In conclusion, the three impacts of any concerns remind us that cultural heritage conservation and the tourism industry should be taken into a comprehensive perspective so the mutually beneficial relationship between culture and tourism can be longer and more sustainable.

Coronavirus Impact on Tourism

For nearly three years since its outbreak in 2019, the world has suffered a pandemic, with almost all countries, particularly those reliant on tourism, at the epicenter of this severe strike. It has caused an unprecedented global impact not only in social and economic terms but also in recognition and demography, pushing the globe to a situation where governments worldwide have had to adopt unparalleled measures to control the virus' spread. As a result, lockdown, quarantine, and social distancing actions severely restrict travel activities, types of business operations, international education, and even everyday life, effectively putting the world on hold and causing a plump for all economies. Travel and tourism are among the most affected sectors.

The report of the OECD in 2020 suggests that international tourism is expected to decrease by around 80% if recovery is delayed until the end of 2020 (OECD, *Rebuilding tourism for the future: COVID-19 policy responses and recovery*, updated December 2020, accessed June 2022). This estimation is in line with UNWTO's, which shows that there would be a 70% decline year-on-year in international tourist arrivals in the first eight months of 2020. In addition, the data from UNWTO in 2020 also indicates that export revenues from tourism would lose US\$ 910 billion to US\$ 1.2 trillion, coupled with a broader impact on the plunge of global GDP by 1.5% to 2.8%. More damaging, 100 million direct tourism jobs are at risk, and 54% of the tourism workforce comprises women, and youth and workers in the informal economy are among the most at-risk categories (UNWTO, 2020, p.1).

Cultural conservation harms intangible cultural heritage practices, handicrafts-related products, and indigenous women's revenues. World Heritage Sites and museums are

also the epicenter of the pandemic for which 90% of countries have closed tangible heritage sites and 90% of museums, of which 13% may never reopen (UNWTO, Secretary-General's Policy Brief on Tourism and COVID-19, accessed in June 2022). Besides, the impact wave has also swept into the natural aspect, raising global concerns. It could lead to more complicated problems and challenges facing sustainable tourism management and a future conflict between tourists and local communities (UNESCO, 2020).

ASEAN is the most affected region in the pandemic wave, where national revenues and social development heavily rely on the tourism industry, such as Thailand, Vietnam, Myanmar, Malaysia, Cambodia, Singapore, Laos, and Brunei, where data from WTTC 2018 indicates that 12.6 % of ASEAN economies generating from international tourism have been significantly affected.

The stagnant situation pushes the world to recover economic and everyday social life by encouraging domestic travel and other consumption. It has seen a bounce back in the past two years, and the economy has increased. In the current situation, in the post-pandemic era, countries are still making efforts to recover travel and tourism. However, it will take time and require the cooperation of the whole globe.

China is also the epicenter of the pandemic. According to the data center of the Ministry of Culture and Tourism report, in the first half of 2020, tourist numbers were around twelve billion, which declined more than half, or 62%, compared with the same period in 2019. The tourism revenue decreased much more, by 77%. This situation has been steadily improving since May 2020. The resilience of China's domestic was still increasing, as seen in the 12.7% increase in domestic tourists compared to 2021 (Fastdata, online resources, 2021). However, the growth plunged again in the first quarter of 2022 due to new waves of the pandemic in different cities in China, which significantly restricted people's travel and the scope of outdoor activities, particularly on national holidays. In China's current context and situation, it can be presumed that it will take longer to recover from tourism fully. Although dynamic and uncertain, some trends have been notable in China's tourism in the past three years.

They are: The Z generation (born between 1995 and 2009) is becoming an influential group in the tourism industry, with consumption habits such as online applications, travel choices, and motivations drastically changing marketing. In addition, the Z group has strong consumption ability; in-depth travel, themed travel and recreation, and family trips are highly demanded. As the dean of China Tourism Academy, Dai Bin, said, "Self-driving, small group, outdoor activities, study trips, intangible heritage, gastronomy, and flower viewing have been the highlights of holiday trips; rural areas and parks, mountains, and home-stay are the new destinations and accommodations' (China Tourism Academy, online resources, 2022); the quality and safety of tourism and personalized tourism are becoming the focus of tourists.

These trends and the current situation stimulate the rethink of tourism and cultural tourism not only from a national scope but rather from a global perspective. How should we recover and rebound tourism, and more importantly, how should we make it sustainable?

The interpretation of cultural tourism

What is interpretation?

The Oxford Dictionary defines interpretation as' the particular way something is

understood or explained, in which somebody chooses to perform a piece of music, a role in a play. However, interpretation is far more complex than these meanings in culture and tourism. It tells people not what they see but the definition beyond the visible things; as Simon McArthur (1998,p.1) states:

‘Interpretation is not information. It is not a visitor center, a sign, a brochure, or a point of view of attractions as they appear. It is not a slide show or a role play. These are merely techniques by which interpretation can be delivered. Interpretation goes beyond focusing on the oldest, the largest, or the rarest. It goes beyond telling people the name of a plant species or the age of the building. Interpretation is a coordinated, creative, and inspiring form of learning.

Graeme Aplin is not in line with Simon, who, in the book *Heritage Identification, Conservation, and Management* (2002, p.30), discusses interpretation, including any form of presentation of factual material and interpreted meaning about a site or other heritage item, ... and that covers brochures, web sites, media coverage, and advertising campaigns, all of which involve interpretation according to this definition. Although Aplin and McArthur seem contradictory, both are correct in their perspective of viewing the interpretation. McArthur emphasizes the multi-layers of interpretation, while Aplin's eyes were on the methods to fulfill interpretation. Accordingly, "there is no single definition of this word that has been widely accepted and adopted by practitioners' (Ibid). Freeman Tilden, in *Interpreting Our Heritage* (1997, p.8), gives his definition: 'an educational activity which aims to reveal meanings and relationships through the use of original objects, by firsthand experience, and by illustrative media, rather than simply to communicate factual information.' In his definition, Tilden emphasizes two aspects of interpretation, which, in the author's view, are the essence of interpretation in tourism. Firstly, the herself-input process, where "the individual's private contemplation provokes by acquiring the truth lying behind any statement of fact. Second, the 'interaction-output' process with others is motivated by a desire to enrich the human mind and spirit. (Ibid.) At this point, interpretation is a process rather than a moment. Colonial Williamsburg (1994) states, "Interpretation is the communication process to help people better perceive themselves and their world in a wider context, thus discovering the values of things, places, people, and events. The Queensland National Parks and Wildlife Service (1993) defines interpretation as a process that stimulates and encourages the appreciation of natural and cultural heritage while raising conservation awareness. Both considerations about interpretation touch the points of Tilden's two aspects: the "input" and "output" aims. The aims can be attained through interpretation because it is a means of communicating ideas and feelings which helps people enrich their understanding and appreciation of their world and their role within it' (Interpretation Australia Association, 1995). The 'helping people' idea is supported by Scottish practitioners who think that 'interpretation is all about helping people appreciate something that you feel is special' (Carter, 2001, p. 1). About the aim, ICOMOS outlines the aims of interpretation as to heighten public awareness and enhance understanding of cultural heritage (ICOMOS, 2008,p.4). The Burra Charter (2013) seems to provide the shortest words focusing on the objects' cultural values of a place, which defines interpretation as 'all the ways of presenting the cultural significance of a place (Article 1.17, Burra Charter) through which the values both natural and

cultural of a place are revealed and retained’.

In China, "interpretation" has been highly valued in the latest Principles (2015) version to understand a heritage site's values. It stresses the importance of interpretation and presentation of a heritage site and its associative settings and events, which regards reconstruction of a destroyed historic building as a means of interpretation and presentation’ (China Principles, 2015, p.57). Still, at the same time, the Principles do not advocate "reconstruction in situ for purposes of presentation and interpretation’ (Ibid, p.101). The new version also encourages master plans for heritage conservation to consider the interpretation process and facilitate interpretation and presentation work. In addition, it aligns with the spirit of "diversity" and underlines that interpretation should consider different stakeholders and groups. Moreover, the principles highlight the authenticity and accuracy of interpretation.

In conclusion, although there is no universal agreement on interpretation and definition, there are common grounds on this issue:

In the obvious sense, it is a value-added and information-provided activity that assists people in learning more about the objects they are seeing;

Interpretation is viewed as a process in which individuals fulfill the acquisition and recreation of knowledge through interaction with their related time and space and others.

In a broader sense, interpretation is not a tool or a method of acquiring information or knowledge but rather a trigger that piques our interest in venturing closer to the truth; as John Muir puts it: "I will interpret the rocks, learn the language of flood, storm, and avalanche." I will acquaint myself with the glaciers and wild gardens and get as near the world's heart as possible’ (Wolfe, 1978, p.144).

Why is interpretation required in cultural tourism?

In fact, according to the above definitions, interpretation could happen anytime, anywhere. For instance, it happens during class when a teacher interprets the profound and ‘beyond’ information of knowledge to students, when parents tell their children stories, and when a salesman introduces products to a customer. "Since the earliest cultural activities of man, there have been interpreters’ (Tilden, 1977, p. 4).

Interpretation, at its origin, bears the responsibility of guidance. In the second half of the nineteenth century, Thomas Cook's "Grand Tour" stimulated interpretation needs as an informal aspect of European middle-class travel, which developed into travel guidebooks to explain historical and natural sites to visitors. At the same time, the prevalence of museums in the West also drove the development of interpretation, where there was a need to explain the collection and objects. However, the most influential development of interpretation was in the USA, credited to Enos Mills, who initiated the interpretation program and related stuff for Rocky Mountain National Park. This concept was imported to Australia and New Zealand Pacific areas early in the 20th century.

Following the timeline of the concept, it has been widely adopted since the recognition of a broadened horizon and widening context of heritage, especially intangible heritage and its associated significance. Because invisible values and things necessitate interpretation, there is a gap between tourists and heritage, that is, between what tourists see or sense and the meanings of heritage and objects. In this concern, tourists play a crucial role in interpretation as they are first the receivers of interpretation, second the interpreters, and third, participants of conservation

activities. Interpretation is gradually becoming recognized as the most influential process and measure in heritage conservation and management, particularly for sustainable tourism management. In summary, there are some reasons for the interpretation of cultural tourism:

To educate Interpretation bears the role of a teacher, helping tourists acquire extra knowledge and perceive the significance of both the natural and cultural heritage of the destination;

To Entertain It is another vital responsibility of interpretation to create a positive impression and a satisfying travel experience for tourists, which increases the opportunity for visitors to make return visits and recommend the destination to their friends through word of mouth (Jianvittayakit, 2015, p.9);

To conserve and promote sustainable development, Interpretation is an influential tool to minimize negative impacts from tourists' activities, such as the rudeness, disrespect, or inappropriate behavior of tourists and other kinds of pollution of the destination. In addition, interpretative activities designed for visitors could encourage their stay extension, stimulating economic development. At the same time, a well-planned and attractive interpretation could 'gain more favorable treatment from heritage managers' (Sharpe, 1982; O'Brien, 1985; Beckmann, 1988;1992; Saunders, 1992; Forestry Tasmania, 1994, cited in McArthur, 1998).

Interpretation provides extra information beyond the surface view to meet the needs, but it is not the same as providing plain facts. A minority of your audience usually needs to know 'special' information, such as some visitors to a distillery will be interested in how many bottles an hour it produces (Carter, 2001, p. 7). Thus, interpretation should provide this service to meet those unique needs.

To differentiate tourism products, Interpretation is not information-providing but rather a planned and aimed activity and product for tourists, which could increase the attractiveness and competitiveness of the destination.

ICOMOS describes the reasons for interpretation as objectives as follows:

- facilitate understanding and appreciation of cultural heritage sites and foster public awareness and engagement in the need for their protection and conservation.

- Communicate the meaning of cultural heritage sites to a range of audiences through careful, documented recognition of significance, through accepted scientific and scholarly methods, and from living cultural traditions.

- Safeguard cultural heritage sites' tangible and intangible values in their natural and cultural settings and social contexts.

- Respect the authenticity of cultural heritage sites.

- Contribute to the sustainable conservation of cultural heritage sites.

- Encourage inclusiveness in the interpretation of cultural heritage sites.

- Develop technical and professional guidelines for heritage interpretation and presentation. (ICOMOS: 2008, p.5)

As the most crucial step of tourism, the author concludes that without interpretation, there is no tourism. Interpretation is decisive in tourists' travel satisfaction, heritage values recognition, heritage conservation and management, local development, and heritage sustainability. It is a dialogue between different paired relations with which the interpretation process can take off, so it should be planned. How to interpret it?

Interpretation Techniques

Interpretation is a form of communication between tourists and managers and between tourists and physical sites. Staiff & Bushell (Figure 3) (SU interpretation session four slides, 2017, p.37) stated that there are three levels of interpretation content, which different techniques and methods could interpret:

Traditional interpretation techniques include non-digital signage, brochures, guidebooks, guiding, interpretation centers, and traditional digital audio tours. These methods can achieve primary interpretation by providing facts and basic information about heritage sites. In addition, social events such as activities, storytelling, and performances are traditional methods of interpretation, which could provide more information to assist tourists' more profound understanding and knowledge of the heritage.

Besides these traditional methods, the advent of the digital age creates diverse techniques and platforms for interpretation. For instance, Facebook, Weibo, and WeChat make everyone an interpreter, and interpretation happens anytime, anywhere. Everyone and everything is connected, through which the interactions could co-create and recreate tourists' travel experiences and understanding. This is the tertiary interpretation.

As discussed in the previous topic, interpretation is fundamental in cultural tourism and conservation, and interpretation techniques and methods are crucial for interpretative work and management.

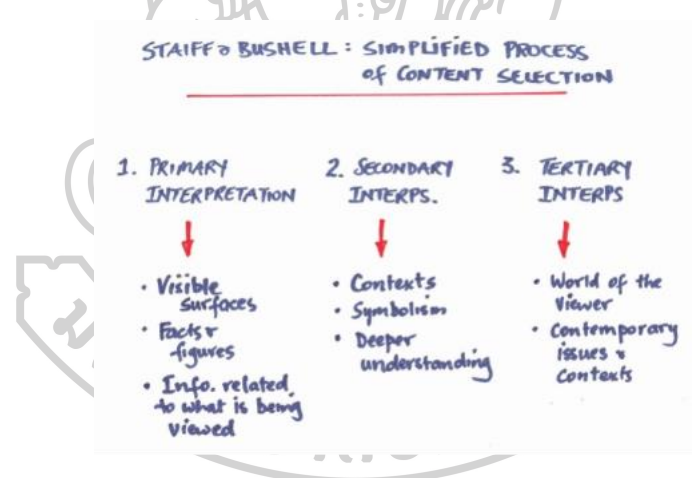


Figure 3: Draft of interpretation content by Staiff & Bushell

Source: Adapted from Staiff's lecture slides in SU.

Interpretation Plan

Therefore, since interpretation is fundamental for cultural tourism and management conservation, a good and well-planned interpretation activity is necessary for a destination. 'Without adequate planning, most interpretation programs will become ineffective and ultimately redundant' (Hall et al., 1996; McArthur, 1998) because 'heritage management is dealing with dynamic world issues associated changing values, stakeholders and tourists' (Hall et al., 1996), thus, as the critical process to make the management effective and accountable, 'interpretation has to take kinds of changeable factors into considering and respond to them, where planning is the principal tool used to achieve this (Ibid). In other words, planning an interpretation addresses the differences and uncertainties. Different interpreters use various forms or mediums differently, but some principles should be based on them. The most

influential theory has been credited to Tilden's six principles of interpretation. He proposes in his book (1977) *Interpreting Our Heritage*:

Any interpretation that does not somehow relate what is being displayed or described to something within the personality or experience of the visitor will be sterile.

Information, as such, is not Interpretation. Interpretation is revelation based on information. However, they are entirely different things. However, all interpretation includes information.

Interpretation is an art that combines many arts, whether the materials presented are scientific, historical, or architectural. Any art is, to some degree, teachable.

The chief aim of Interpretation is not instruction but provocation.

Interpretation should aim to present a whole rather than a part and address itself to the whole man (sic) rather than any phase.

Interpretation addressed to children (say, up to twelve) should not dilute the presentation to adults but should follow a fundamentally different approach. To be at its best, it will require a separate program.

Although Tilden's theory has been highly influential, Russell Staiff, on philosophical and practical grounds, challenges and questions those ideas in his work *Re-imagining Heritage Interpretation (2014)* (see more in chapter 2). That is not the focus of this topic. Thus, it will not go that deep into this issue; therefore, Tilden's six principles still make sense for this paper.

Tilden's theory is worth noting that interpretation should go beyond the surface information to provoke tourists' profound and further thinking; interpretation should vary with different people and be considered from a comprehensive perspective rather than a segment. This aligns with the third of ICOMOS' seven principles of interpretation (2008), while the other six principles of ICOMOS are not fundamentally the same as Tilden's. It has suggested seven principles of interpretation:

Principle 1: Access and Understanding facilitate physical and intellectual access by the public to cultural heritage sites.

Principle 2: Information Sources consider the origins of information sources, including accepted scientific and scholarly methods and living cultural traditions.

Principle 3: Attention to Setting and Context suggests that interpretation should be considered within a multi-dimensional perspective.

Principle 4: Preservation of Authenticity emphasizes the spirit of *Nara Document 1994* about cultural diversity and authenticity.

Principle 5: Planning for Sustainability infers the different factors associated with the interpretation, such as social, economic, and political elements.

Principle 6: Concern for Inclusiveness outlines the collaboration between various roles.

Principle 7: The importance of Research, Training, and Evaluation highlights the importance of continuous and further study.

Compared with Tilden's, ICOMOS' principles provide a more comprehensively systematic interpretation perspective from the beginning preparation to the feedback, underlining the authenticity, sustainability, collaboration, and continuous research and evaluation, which are not mentioned in Tilden's. That is, the ICOMOS' principles are

more practical and instructed. Thus, based on ICOMOS' principles of interpretation, a plan could be made as follows (Table 1):

Table 1: Key Steps in Interpretive Planning for Tourist Management

<p>Step 1: Situation Analysis</p> <p>Self-defining: Positioning the destination (Identifying resources issues)</p> <p><i>A: Heritage Resources</i></p> <p>What natural/cultural resources does it have?</p> <p>What are associative values and significance?</p> <p>What is distinctiveness? (Knowing its competency)</p> <p>Where is the destination?</p> <p>What contents can be interpreted?</p> <p>What is the current resource condition and likely environmental impact? (Hall et al., 1996, p.94)</p> <p><i>Interpretative Resources</i></p> <p>What is the current interpretative program?</p> <p>How is the current interpretative? (What needs to be improved?)</p> <p>What interpretative techniques can be applied?</p> <p>Does the staff have appropriate training/skills/educational qualifications?</p> <p><i>Policy Resources</i></p> <p>How will decisions be made?</p> <p>What are the aims of having an interpretation program?</p> <p>What is the goal or mission of interpretation?</p> <p>Who are the stakeholders (institutional, community, others)?</p> <p>What are the achievable objectives (performance criteria) of the interpretation program?</p> <p>Are there 'ownership' or copyright issues that need to be resolved? (Staff et al., 2004, p.12)</p> <p>1.2. Audience-defining: Identifying tourists' profiles (Scoping themes,</p>

<p>topics, linkages, techniques, and contents)</p> <p>Who are the audiences?</p> <p>(Age, gender, ethnics, beliefs, regions, professions, educational background, cultural background)</p> <p>What are designed tourists' experiences?</p> <p>(Attitudes, interests, cost (short term or long term), timing (duration) (short or long), motivations, access, activities)</p>
<p>Step 2: Program Design and Development</p> <p>Devising a marketing strategy for the interpretation program based on situation analysis;</p> <p>Devising an administrative structure to organize the program.</p> <p>Devising a sustainable and multi-collaboration interpretation program;</p> <p>Devising a local-benefit and local-participate program.</p>
<p>Step 3: Implementation</p> <p>Designing proposal and standards (including information layering);</p> <p>Reviewing proposals against selection criteria;</p> <p>Producing products (text, design, layout, and quantity);</p> <p>Commencing marketing.</p>
<p>Step 4: Feedback (using SMART principles)</p> <p>4.1. Evaluation (Results)</p> <p>Were objectives, goals, targets, aims, and missions <i>achievable</i>?</p> <p>Were tourists satisfied with the interpretation program?</p> <p>What were the interpretation issues in the program?</p> <p>Can the results be <i>measurable</i>?</p> <p>4.2. Monitor (Process)</p> <p>Modifying and adjusting during the interpretative process to make it</p>

realistic (can achieve objectives within the ability to deliver it).

4.3. Modification (Review)

Reviewing objectives and situation analysis based on evaluated results to make its purposes and analysis *specific*.

Note: The author adopts this table based on Hall & McArthur 1996:94; Staiff & Bushell, 2004, pp.11-15; Jianvittayakit et al., 2015.

It is necessary to plan a framework for an interpretative program that makes interpretation effective, instructive, and, more importantly, makes the results measurable. The processes are monitored, and the objectives and the whole system are modified to achieve the sustainability of the interpretative program, cultural tourism, and related stakeholders. However, sustainable cultural tourism depends not only on interpretation but also on interpretation and complex management mechanisms, which will be discussed in the following section.

Summary

This topic discusses cultural tourism, reviewing its developing background and impacts from global and Chinese perspectives to pave the way for Gaozhuang analysis. Further, the author talks about interpretation, the key influential factor in cultural tourism, particularly its sustainable management, and proposes the steps for an interpretation plan, which is helpful in Gaozhuang tourism attraction and management.

2.7. The Concept of Conservation Management

Why do we conserve?

The concept of conservation is not a recent work, but the fruitful achievements are relatively recent, and the period from the 1980s to 1990s witnessed this success. Nowadays, the conservation management of heritage has become a significant concern worldwide. Why? The answer is easy. Over the past century, the golden days for culture in the 1980s and 1990s were unparalleled in strongly driving the shift and change in every culture-related aspect. Conservation and management are no exception.

In recognition of heritage, the broad-scale awareness of heritage and expressions drives the diversity of culture and shifts the focus from traditional conservation of physical heritage to "contemporary conservation" (Muñoz, 2005). Thus, significance is based on tangible and associative intangible dimensions, particularly the human dimension. At the same time, the homogenization resulting directly from urbanization and globalization makes the role of culture the highlight of the role of culture, which makes a city a vibrant life space (UNESCO, 2016, p. 17). Culture is at its highest position as a symbol that 'forges individual, community and national identities' (Hall et al., 1996, p.1). In addition, the manifold of cultural expressions fuels the boosting of creative industries and cultural tourism, which has stimulated the sustainable development of economic, social, and environmental dimensions (Ibid, p.18).

Thus, in terms of economic growth, cultural tourism is highly lucrative thanks to the increasing number of people who want to visit heritage places and experience

different cultures. Consequently, it is crucial to conserve and manage heritage well to keep it in good condition for tourists. "The sound management of the built environment is an important cultural activity; and that conservation is an essential component of the management process' (Appleton Charter, 1983: preamble), which is responsible for the cultural significance of a place (Burra Charter, 2013:3). Also, the economic returns from tourism have become one of the justifications for the public and private sectors to designate and maintain heritage (Hall et al., 1996, p. 1).

How to conserve?

Given the above context, heritage conservation management is not easy, particularly in the broader context of cultural diversity and expressions. It involves complex groups and stakeholders. Relationships can sometimes lead to conflicts between professionals, developers, local government, tourists and residents, or even national and international participants. Further, it considers multi-dimensional issues and processes, from funds to technical support, not only the conservation implementation in a single step. Therefore, the conservation management process should be well-planned and designed. A manager should coordinate during the process to assist the conservation practice. Then, how should the conservation management process be planned and launched? The highly influential Burra Charter (2013) proposes a management plan that is divided into three aspects and seven steps: understanding the significance, developing policy, and managing by policy as follows (Figure 4):

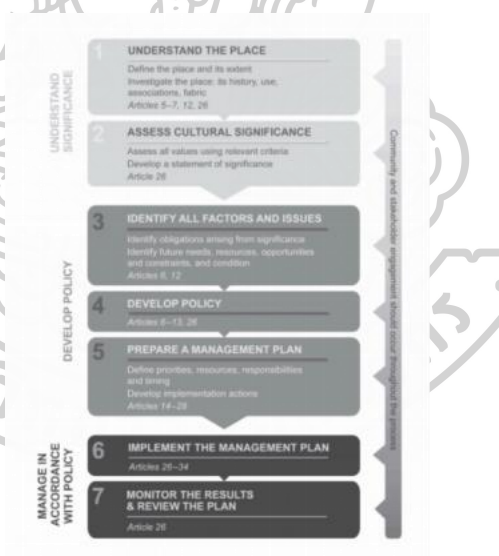


Figure 4: The Burra Charter Process: Steps in Planning for and managing a Place of cultural significance

Source: Burra Charter, 2013, adopted by the author.

The revised China Principles (2015) also include the following six steps (Figure 5): (1) identification and investigation; (2) assessment; (3) formal proclamation as an officially protected site and its level of protection; (4) preparation of a conservation master plan; (5) implementation of the master plan; and (6) periodic review of the plan and its implementation.

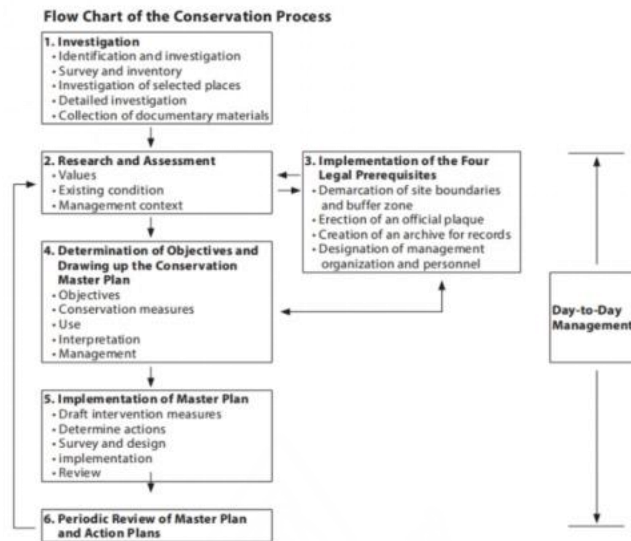


Figure 5: Flow Chart of the Conservation Process
Source: Clipped by the author from China Principle, 2015.

Although the process steps differ between Burra Charter 2013 and China Principles 2015, there are no fundamental differences because both prioritize 'identify and assess' as the beginning of the process. The first two steps are crucial and should go first for conservation, as they address "who/what to conserve" and "why conserve." Only by knowing these can a conservation plan continue.

With understanding or investigating heritage, the heart is to identify its values and cultural significance, residing in aesthetic, historical, scientific, social, and spiritual terms. Managers can learn about the scope of conservation (what/who should be valued and protected, which groups and stakeholders should be involved) and the current state of heritage (does it have conservation management, and how is it now?). It is essential to understand the involved bodies, especially when the conservation object relates to the local community, which could make the assessment more complicated and challenging. Thus, in this case, many investigations and in-depth field research are necessary to encourage local people to participate actively in conservation activities. When it comes to natural or intangible skills or a physical object, knowing its current situation is fundamental to devising a plan and making appropriate decisions, such as techniques, methods, and funds.

The next step is devising a conservation plan based on the prepared investigation and data collection. It could consider applying SMART principles to frame the management. It is helpful first to specify the values, significance, and associative groups of issues, making the conservation objectives focused and targeted. Then, based on specific goals and missions, the results and feedback are more measurable and effective. Third, specified and measurable objectives make the process achievable and controllable. The accurate diagnosis determines whether the objectives are reachable for ultimate conservation purposes or whether they are relevant. The last one reminds us to review the process, modify it, and monitor it immediately and periodically. This SMART principle benefits a focused, effective, and efficient management plan, thus enabling sustainable management.

The implementation process is the practical step to putting the master plan into practice and actions based on the previous preparations. It is a decisive part of the whole process because it will directly influence the conservation result. Throughout the course, they would raise new issues that needed to be addressed and re-planned, determine whether the plan was achievable or realistic, and return to instruct on the following and future steps. It is dynamic and full of uncertainties. However, this would provide opportunities to explore and learn more about the conserved heritage and its associated situations.

The last step is review and evaluation. This step aims to check the effects and results of the whole plan. Thus, it is instructive and influential for the next round of management. This step should be considered short-term and long-term to address new issues and modify the process to be effective and sustainable.

Each step of the conservation process serves as the foundation for the next. Therefore, a periodic review of each step by a committee of experts must be followed (China Principles, 2015, p.72). In some cases, it takes the longest time to achieve minor goals, such as natural resource conservation and the preservation of endangered intangible culture, such as minor languages, rituals, and skills. Thus, achieving it may take one generation and several generations' time and effort. However, although it takes much time, it is worthwhile. Because, without culture, without human beings.

2.8. Conclusion

Finally, this chapter arrives at its conclusion. It has gone through many topics related to the Gaozhuang case study, from the literature review of the Gaozhuang case study to the cardinal topic, 'of culture.' It then focuses on the "reconstruction" and "cultural reconstruction" by reviewing exhaustive charters and principles for the former and notable Chinese studies in the cultural reconstruction field to build the context for this study in the following essential concepts: "cultural heritage" and its related aspects "authenticity" and "cultural landscape" by reviewing the timeline of the changes and shifts of these concepts to see their current position and future possibilities for the coming analysis of the Gaozhuang attraction. Last, cultural tourism and conservation management, as the interconnected aspects of cultural heritage, are discussed, and guidelines and instructions for the Gaozhuang case are provided.

Chapter 3

The Context of Gaozhuang

This chapter presents an overview of the scenic spot of Gaozhuang and the night market through its surrounding environment in Jinghong City, allowing us to see the specific information of Jinghong's geography, history, cultures, heritage assessments, and current situations. These will lead to the cultural background knowledge of Gaozhuang and clarify where Jinghong and Gaozhuang are, what cultural landscape Jinghong has, and what tourism Gaozhuang has.

3.1. Introduction of Jinghong City

China is renowned for its vast territory and mammoth size population. In the southwest of Chinese territory, Yunnan province draws 4,060 kilometers of the borderline between China and Myanmar, China and Vietnam, and China and Lao, which, alongside the boundary, covers 25 counties and villages and inhabits 26 ethnic groups. In the southern part of Yunnan nests a city named Jinghong, which is the capital of Dai Autonomous Prefecture of Xishuang Banna/Sipsongpanna (Figure 6), and the historic capital of the former Dai kingdom of Sipsongpanna (Jinghong, Wikipedia). It is well-known in China and worldwide for its abundant biological resources, such as an abundant natural landscape and biodiversity, an exotic cultural atmosphere and multi-ethnic cultural background, and its Tea-horse Ancient Road history. Besides these cultural and natural features, the city also plays a vital role in communicating with Southeast and South Asian countries.

Geographically speaking, Jinghong has the advantage of its geographical landscape bestowed by nature and is called "the Oasis of the Tropic of Cancer" and is honored as "A Kingdom of Animals and Plants," "The Botanical Treasury," and "Forest Ecology Museum" (Jinghongshi Government, 2021).



Figure 6: Map to show the location of Xishuang Banna

Source: Xishuang Banna, Wikipedia

3.2. Geographic Characteristics

Location

In coordination, Jinghong is situated in 100°25'E~101°31'E, 21°27'N~22°36'N and nests in the middle of Dai Autonomous Prefecture of Xishuang Banna (Figure 7), Yunnan Province. It neighbors Pu'er City to the north, Meng'la County to the east, and Meng'hai County to the west within China, and is adjacent to the Shan State of

Myanmar to the south (Figure 8). It shares approximately 112 kilometers borderline with Myanmar and is 560 kilometers far from the capital city of Yunnan province, Kunming. In territory, Jinghong covers 6,867 square kilometers, which consists of ten plain areas in the center and is surrounded by 95 percent mountainous land (Jinghongshizhi, 2019). Seventy-one rivers in Jinghong derive from Lancang Jiang (River)The basin area is 158 kilometers (Jinghongshi Government, 2021). Lancang River flows north to south in Jinghong, alongside the bank up Jinghong Port, a waterway state port. In coordination, Jinghong is situated at $100^{\circ}25'E\sim 101^{\circ}31'E$, $21^{\circ}27'N\sim 22^{\circ}36'N$ and nests in the middle of Dai Autonomous Prefecture of Xishuang Banna (Figure 7), Yunnan Province. It neighbors Pu'er City to the north, Meng'la County to the east, and Meng'hai County to the west within China, and it is adjacent to the Shan State of Myanmar to the south (Figure 8). It shares approximately 112 kilometers of borderline with Myanmar and is 560 kilometers away from the capital city of Yunnan province, Kunming. In territory, Jinghong covers 6,867 square kilometers, which consists of ten plain areas in the center and is surrounded by 95 percent mountainous land (Jinghongshizhi, 2019). Seventy-one rivers in Jinghong derive from Lancang Jiang (River), and the basin area is 158 kilometers (Jinghongshi Government, 2021). The Lancang River flows from north to south in Jinghong, where alongside the bank is Jinghong Port, a waterway state port leading to Myanmar, and there are two inland ports, Da'luo Port and Mo'han Port, around 116 kilometers and 181 kilometers away from Jinghong, respectively. Jinghong is an essential part of running the central route of the Trans-Asian Railway (Figure 9).



Figure 7: Map to show the location of Jinghong City within Xishuang Banna
Source: Xishuang Banna, Wikipedia, adapted by the author

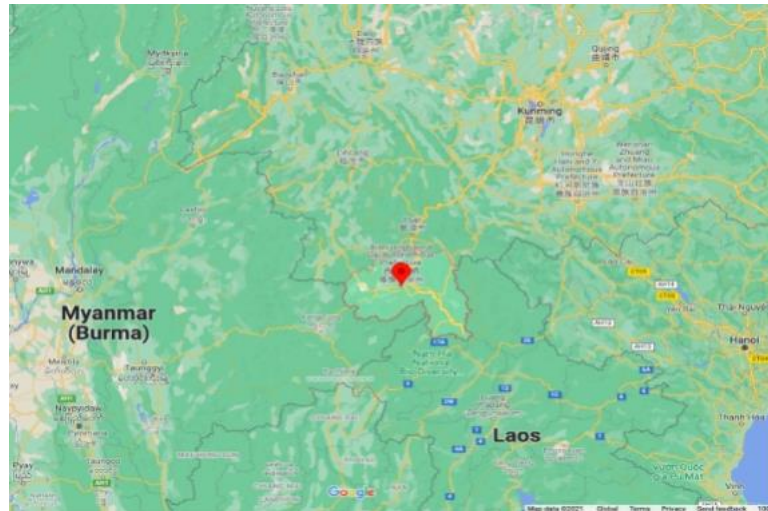


Figure 8: Map to show Jinghong City within China (red spot) (red, blue, and yellow are boundary lines)

Source Edited from source: Google Map (accessed 16th November 2021)



Figure 9 : Maps to show the Trans-Asian Railway routes

Source: <https://www.bangkokpost.com/learning/advanced/809044/bangkok-at-the-centre-of-huge-future-rail-network> Chapter <http://en.people.cn/n3/2018/0317/c90000-9438329.html>

Transportation

Jinghong owns an airport, Ga'sa International Airport, around six kilometers from the center, a way network reaching the capital, Kunming, and frontier cities, and a high-speed railway (Trans-Asian routes) departing from Kunming.

Weather

Tropical and subtropical monsoon climates dominate the weather in Jinghong. It is also influenced by continental and marine climates, forming two dominant seasons: the dry season (November to April) and the rainy season (May to October). This weather provides abundant solar power and plentiful rain, and the geographic features create a pleasant climate all year round, with an annual average temperature of 22.4°C~23°C (Jinghongshizhi, 2019, p. 22).

Natural Resources

Jinghong is rich in forest resources, as shown in the forest coverage, which 2019 was 85.04 percent. It can create an ideal habitat for around 500 wide animal species, and 38 of them are National Level Protected Animals. For several decades, elephants and

other animals have been the key protected species. Meanwhile, the soil resources are fertile. It is China's second-biggest black soil area (Jinghong Government, 2021). Moreover, the Lancang River (Mekong River) system brings surface water to Jinghong City, creates different landscapes and scenery, and has raised decades of local generations.

3.3. History of Jinghong City

Jinghong is a multi-ethnic and multi-culture city with Dai as the dominant ethnic group in the area. The name Jinghong is Dai, meaning "the City of Dawn." This city has undergone a complex history over the past centuries that has firmly bonded to Southeast Asia. It is an inevitable mountain for studying the history of this region.

According to the historical document of Le Shi (translated by Li Fuyi, 1947) about the Dai ethnic group, it was presumed that this town was founded in 1180 by Dai king Phaya Coeng as Chiang Hung. It conformed to the archaeology findings in 2015 at the Ha'yi Jing'ha site in Jinghong, which showed strong evidence of the existence of the Chiang Hung kingdom.

In the 1990s and 2010s, other archaeology findings related to 22,000-10,000 years ago were unveiled, which provided evidence of the transition period from Paleolithic to Neolithic and the migration of Southeast Asia and South Asia (Jinghong et al., 2013). It was verified that this city witnessed significant changes and developments in the Tai people and Dai ethnic groups in this area and Southeast Asia (Figure 10).



Figure 10: Major Timeline of the History of Jinghong

Source: Author

Background

The period before the Chiang Hung Kingdom

In Chinese literature, the Jinghong area was governed by Ai'lao country until 69 A.D. before the establishment of the Chiang Hung kingdom in 1180. The Ai'lao was set up as a Yongchang state by the Han central government during the Han. However, the turmoil caused the migration of Dai ancestors to the southern border of Yongchang state (Xishuang Banna area) and settled down with aboriginal people (Jinghong, Baidu). Afterwards, the migrated Dai group integrated into the local aboriginal Dai people and formed the major Dai ethnic group in Jinghong nowadays

(Jinghongxianzhi, 2000).

In the Jin dynasty (around 299A.D.), the Jinghong area was governed by Nan'fu county until 420A.D. (the period of dynamic dynasties of China); after that, in the southwest of Yunnan, Dai ancestors established states divided by the unit of "Meng" (basin). Then, Jinghong was governed by Nanzhao, whose first king united the Yunnan area during the Tang dynasty (618A.D. - 907A.D.).

In 937 A.D., During the five dynasties period (907 A.D. - 970 A.D.), Nanzhao was replaced by the Dali kingdom, which was established and governed the Yunnan area. It also offered amnesty and enlistment to the Dai people and set up Yinsheng Jiedushi so that the Dai people could manage the Jinghong area (Jinghong, Wikipedia).

This period sees the early evolution of Jinghong and its neighboring area from its migration and group integration.

The period of the Chiang Hung Kingdom

Chiang Hung kingdom was founded in 1180 A.D. (Chinese Song dynasty) by Tai king Phaya Coeng, and its capital was settled in Jing'lan, which is currently Jinghong. However, the origin and authenticity of Phaya Coeng's identity were questioned and discussed in depth by the scholar Zhu Depu in his book *Le Shi Yanjiu* (1993). The period of the Chiang Hung Kingdom started, and it expanded its power to the north of Laos, Vietnam, and Myanmar (Jinglong et al.). At that time, Chiang Hung was inhabited mainly by the Dai Le people, a branch of the Shans or Tai. Hence, it had another name, Meung'le, and also called Jinglong. In 1192 A.D., Phaya Coeng's fourth son succeeded his throne, was subjugated to the Song dynasty, and was granted the title of Meng'le king by the Song emperor.

In 1292 A.D., during the Mongol Yuan dynasty (13th century), the Yuan empire defeated the Chiang Hung kingdom, and all eleven Dai tribes of the Jinghong area were subjugated to the Yuan central government. Yuan then set up Che'li Tribal Command in Jinghong to manage Dai tribes, groups, and the Tusi system (Jinghongxianzhi, 2000). The Mongols granted the Chao Saenwi Fa and the surname of Dao to the Kings of Chiang Hung (Chiang et al.).

In 1382 A.D., the Chiang Hung kingdom submitted to the Ming dynasty, and the Ming central government set up Che'li Xuanweisi to replace the Che'li Tribal Command in the Jinghong area in 1384 A.D. During 1570 A.D., Dao (Zhao) Yingmeng (Chiang Hung king), the Xuanweisi governor, enfeoffed administrative regions (47 districts) to twelve ministers. All the ministers needed to pay tribute to him measured by "Banna," namely a thousand water land taxation and twelve tributes. Therefore, the name Xishuang Banna came from the enfeoff and is still used today. Jinghong was one of the twelve "Banna" named Banna Jinghong at that time (Jinghongxian Dimingzhi, 1985) until 1958 A.D. Then Banna Jinghong was changed to the county of Jinghong.

During the Ming and Qing dynasties, there was a period of power vacuum when the newly formed Lanna kingdom, evolving from the Ngoenyang state, filled in the Jinghong area and put Chiang Hung under its tributary. Then, Lanna's authority weakened in the early 16th century, and Chiang Hung enjoyed a period of autonomy until Myanmar's Toungoo dynasty conquered Lanna in 1558 (Figure 11). The king of Myanmar had already controlled this area, and Chiang Hung consequently became a tributary of Myanmar then. As a result, Chiang Hung paid tributes to both Myanmar and China.



Figure 11: Map to show the territory of the Taungoo empire.

Source: Edited from the source: Taungoo Empire, Wikipedia (accessed 20th November, 2021)

In 1660 A.D., the Qing military defeated the Chiang Hung kingdom and surrendered to the Qing central government. Then, Qing recovered the Xuanweisi system (a prefecture-controlled city by Yuan, Ming, and Qing) in the Jinghong area until 1953 A.D. Afterwards, the People's Republic of China established Xishuang Banna Dai Autonomous Region and ended the native-chieftain system. From 1660 A.D. to 1953, the system of Xuanweisi was used for centuries in this area. Chiang Hung came under the suzerainty of the Qing dynasty, and the Xishuang Banna area served as the battleground between Burma and the Qing dynasty (Chiang et al.). The start of the Xinhai Revolution in China and the overthrow of the Chinese Empire in 1911 technically marked the end of the Chiang Hung Kingdom, which existed in history for 750 years. Its role and title have been changed over the past centuries.

The period after the Chiang Hung Kingdom

Xishuang Banna region was liberated in 1950 after the Chinese Civil War, and this area was called Che'li County until 1953. After that, the establishment of Xishuang Banna Dai Autonomous Prefecture was replaced by the county system and set up Banna system, which had four Bannas: Banna Jinghong, Banna Menglong, Banna Mengyang, and Banna Mengwang.

In 1957, the Chinese central government ordered the combination of Banna Jinghong, Banna Menglong, Banna Mengyang, and Banna Mengwang into a Banna county named Banna Jinghong. As a result, the Banna Jinghong committee was set up and settled in Yun Jinghong a year later. Then, in 1960, the Chinese central government granted Jinghong County to Jinghong; thus, the Banna Jinghong was replaced by Jinghong County in September. Afterward, the Chinese central government granted Jinghong county as Jinghong city (Jinghongxianzhi, 2000).

In domestic China, as the last chieftain of Jinghong, Dao Shixun attended the foundation ceremony of the People's Republic of China in 1949 and later became president of the Yunnan Minzu Institute. After establishing the Xishuang Banna Dai Autonomous Region and Autonomous Prefecture, the former Tusi Shao Cunxin was appointed the head of the Xishuang Banna government from 1953 to 1992. While abroad, some members of the ruling family fled to northern Thailand in 1949, and Dao Shixun visited them in 1986 (Chiang et al.).

To some content, the changing of administrative systems for Xishuang Banna and Jinghong reflects the relationship between this region and the central government of China, as well as its neighboring countries and cities, the evolution and development

of Jinghong city, and the role of Jinghong.

3.4. Characters of Jinghong City

Three main groups settled in Jinhong, Dai, Ha'ni, and Ji'nuo. Besides these three major groups, there are La'hu, Bu'lan, Jing'po, Yi, Yao, Zhuang, Hui, Miao, and Wa ethnic groups and Han inhabitants, which form the unique cultural landscape of Jinghong.

Population of Jinghong

Jinghong is known for its identities of multi-ethnic, cultural, and religious patterns (Figure 12). There are thirteen different aboriginal ethnic groups and twenty different immigrant groups that settled in this area (Jinghong Government, 2021). Although there are diverse ethnic groups, Dai is the main ethnic population in this area. The survey results for 2020 showed that the permanent population was around six four hundred thousand, of which Dai accounts for 33.3 percent, Ha'ni ethnic devoted for 18.1 percent, and Ji'nuo ethnic occupies 5.5 percent. The ethnic groups comprise 70.4 percent of the population (Jinghong Government, 2021).



Figure 12: Population distribution map of Xishuang Banna

Source: Edited from the source: The author in Jingland Art Museum (4th November 2021)

Religions in the City of Jinghong

As a multi-culture and ethnic residential city, Jinghong embraces diverse cultures created by different local ethnic groups and residents and has welcomed foreign cultures over the past years. Some local people converted their beliefs to foreign religions. Therefore, Jinghong has five significant religions followed by local inhabitants, including Hinayana Buddhism, Islam, Christianity Original religion, and Taoism.

In Jinghong, Hinayana Buddhism is the dominant religion. It is the most popular religion, followed by almost all Dai groups and other ethnicities. In 2005, there were 283 Dai villages and 203 Buddha temples (187 of them in Dai villages and the rest in Bulan ethnic villages), 72 pagodas, and four Buddha relics in the city of Jinghong (Xishuang Banna Zhi, 2019). According to Dai's historical literature and documents, Shijiamounifo Jiao and Bolanatan, coupled with the historical records of Buddhism in Southeast Asia, the period of introduction of Buddhism into the Jinghong area was presumed about the third to the sixth century (Jinghongxianzhi, 2000). As a foreign religion and culture, Hinayana Buddhism is the fruit of the long fight with Dai's original religion.

Referring to Christianity, it was the first time brought into Jinghong in 1893 by

American missionaries. Some Dai, Ha'ni, Ji'nuo, Yi, and other ethnicities converted their original beliefs to Christianity. In 2005, there were 8 Christian churches in Jinghong. Another foreign religion is Islamism, followed by the Hui ethnicity in Jinghong. The Hui group entered the Jinghong area before 1950 for business and, after that, immigrated from other places of Yunnan accompanied by Islamism. In 2005, there was a mosque in Jinghong.

Major Inhabitant Groups of Jinghong

Dai Ethnic Group

It is a dominant group with about one hundred and fourteen thousand inhabitants recorded in 2020. It covers one-third of the whole population. They scattered throughout the city in 13 townships and villages of Jinghong, settled in the plain area, and focused on Jinghong Ga'sa, Menglong, Menghan counties, and Xiaojie township, the center and south part of Jinghong.

As mentioned in the history part, Dai's ancestors, the Chiang Hung kingdom, left a mark on Dai's history and settled down in the Jinghong area for centuries. More remarkably, they also created their culture with their language and characters, which are conserved and used nowadays. They generated their unique culture shining on the art stage thanks to their gifts in singing and dancing. It is one of the groups born with these gifts, and its traditional peacock dance is the most well-renowned by the public worldwide. It is performed by both males and females. Another famous Dai dance is Xiangjiaogu Wu (Elephant-Foot Drum Dance), popular among Dai males. According to Dai's legend, peacocks and elephants are auspicious animals and can protect people in their original beliefs. Thus, Dai people perform these dances in traditional festivals to express their respect for nature and worship it. One of the most prevailing festivals is Water-Sprinkle, celebrated in Jinghong in the middle of April (middle of June of the Buddha Era) and typically lasts three days. It derives from a religious ceremony related to Buddhism; thus, it has another name: Buddha's Birthday.

The two major traditional festivals of the Dai people, Door-closing and Door-opening festivals, are also related to Buddhism. They occur in mid-July (15th September of the Buddha Era) and mid-October (mid-December of the Buddha Era). The door-closing festival is also known as "bowasa" in Dai, which means entering the stage of preaching sutras. It lasts three months until the Door-opening festival. During the door-closing festival, villagers should concentrate on farming work and regular Buddhist worship, and they are banned from getting married, building new houses, or leaving the village. Another Door-opening festival is "wawasa" in the Dai language, which symbolizes the end of the door closing and the three-month rainy season. On Door-opening day, there will be ox-slaughtering, and every home will get one portion. Dai people will get together and enjoy the feast to celebrate this festival.

Ha'ni Ethnic Group

Ha'ni ethnicity is the second-largest group in Jinghong, and in 2020, the population accounted for 18.1 percent of the total. The branch of the Ha'ni ethnic group is called the "Ai'ni people," and it mainly lies in the center and the south part of Jinghong City. They use Chinese characters for writing but communicate in Ha'ni's language. Moreover, they have traditional festivals and costumes (Figure 13), symbolizing their culture and celebrating their way of life.

"Gatangka" is Ha'ni's notable traditional festival in Jinghong and was granted as the annual Ha'ni festival in 1987 by the Xishuang Banna government. It is celebrated

from the second to the fourth of January. There are different explanations for "Gatang" in the Ha'ni language. Some people think "Gatangpa" is the era's name, while others agree that it means the renewal and revitalization of nature and the beginning of the new year. During the festival days, they will set feasts to treat friends and families.

Furthermore, there are other traditional festivals such as "Heshi Apeilao," "Yekuzha," and "Eduo Apeilao," celebrated by Ha'ni people at the beginning of March and Oxen Day in June of the lunar calendar and the Eve of the autumn harvest, respectively. They will organize diverse activities and prepare feasts for themselves and visitors.



Figure 13: Ha'ni traditional costumes
https://www.sohu.com/a/303884726_124734

Ji'nuo Ethnic Group

Ji'nuo people were the last Chinese ethnic group discovered in 1979 in Jinghong. It mainly inhabits mountainous areas. According to China Statistical Yearbook-2021, there are only 26,025 Ji'nuo people in China, where 23,975 inhabitants lived in Jinghong in 2020 and focused on Ji'nuo village, the east and northeast of Jinghong. Ji'nuo people did not create their characters, but they had their language and traditional costumes (Figure 14). "Ji'nuo" is their language, which means "the descendants of the mother's brother" or "the person who respects his uncle." Different legends have also mentioned that the original name refers to aboriginal people who migrated from the north.

Ji'nuo has been planting tea trees for centuries. Ji'nuo Mountain is one of the famous mountains for Pu'er tea in Yunnan. It can be stated that Ji'nuo people could do the basic process of tea around 220 A.D. They are also good at hunting and handicrafts such as iron-making and wooden-curving. Furthermore, the coming-of-age ceremony is the most critical event for Ji'nuo's youth, held for females at thirteen or fourteen and males at fifteen to sixteen (Ji'nuozu, Government China, 2015). Besides, the Ji'nuo group is renowned for their traditional festival, "Te Maoke," and "big drum" dance.



Figure 14: Traditional costumes of Ji'nuo ethnic.

Source:http://test.fcxm.com/nationCulture/custom_new_connent?nationCultureId=248

3.5. Heritage of Jinghong City

A diverse cultural background and abundant natural resources create various heritages for Jinghong City and its people.

Traditional Dance

Ji'nuo Dagu (Big drum) Wu (Dance)

It is the traditional and most significant dance of the Ji'nuo group, which is called "Situ (big drum) Guo (dance)" in Ji'nuo's language. The dance originated from their religious belief and ceremony. Ji'nuo's legend states that the dance respects the creator goddess and appreciates the big drum that saved people's lives from primitive and chaos.

Traditional 'Situ Guo' dance is only performed by males and females, accompanied by striking the drum at its back, but it has developed into a mass entertaining activity nowadays. It is performed in only three situations: Ji'nuo's Temao Ke festival, the elders' new house building, and the blooming season of white flowers (Zhao, Yunyan, 2012). Moreover, this dance was listed as one of the First Batch of the State-Level Non-Material Cultural Heritage List in 2006. However, only three elders in their 70s knew the process and movements that would disappear from local culture (Intangible Heritage China, 2006). Local government has paid more attention and efforts to conservation by providing training classes for local people to learn and introducing this dance into schools.

Dai Peacock Dance

Peacock dance is a traditional Dai dance famous at home and abroad. It originated from the peacock, the holy bird, and animal for the Dai people. In Dai legend, the leader of the Dai group, Zhaomali Jieshu, was the first person to imitate the movements and postures of the peacock. Then, his descendants developed the peacock performance, which people can appreciate nowadays (Intangible Heritage China, 2006). This dance is a symbolic feature of Dai culture and is performed at almost every festival. For Dai people, it is an entertaining activity and a spiritual expression of their wisdom, religious beliefs, and lives. Therefore, the peacock dance can be seen in Dai communities in the southwest Yunnan provinces, such as Rui'li, Lu'xi, and Xishuang Banna.

Dai Elephant-foot Drum Dance

This is another Dai traditional dance performed by males for worship, celebrating, and driving away evil spirits. It prevails among Dai people in China and is welcomed by De'ang, Jing'po, and A'chang ethnic groups, and spreads to Southeast Asia countries and areas (Intangible Heritage China, 2008). Dai elephant-foot drum dance was listed as one of the Second Batch of the State-Level Non-Material Cultural Heritage List in 2008. It is a symbolic instrument of the Dai people and is divided into different movement sets and types. The dance movements introduced various live scenes of the Dai people, such as fruit picking and farming.

Traditional Festivals

Water-Sprinkle Festival

The water-sprinkle festival in Jinghong is a traditional and significant festival celebrated by the Dai, Bulan, and Wa ethnic groups. It is a traditional Dai festival originating from Buddhist culture that has developed into a public festival in the Jinghong and Xishuang Banna areas. Dai people celebrated This ceremony for nearly a thousand years, from the 11th century to the 13th century, when Buddhist culture

was introduced into China and started its influence on the Dai people. Consequently, it is popular in Dai communities of China and some Southeast Asia countries and ethnicities.

This festival in Jinghong differs from other places, as it combines local Dai with other ethnic cultures and integrates the Buddhist background. It provides diverse activities such as peacock and white elephant dance performances, Buddhist activities, dragon boat races, and other public activities. It is typically held in mid-April. As one of the typical Dai festivals, it is not welcomed only by the locals but also attracts people from other places. Furthermore, the water-sprinkle festival of Xishuang Banna prefecture was listed on the State-Level Non-Material Cultural Heritage List in 2006 (Intangible Heritage China, 2006).

Te Maoke Festival

This festival is new on China's State-Level Non-Material Cultural Heritage lists in 2021 and was inherited by the Ji'nuo group in Jinghong. 'Te Maoke' is Ji'nuo's most important annual festival, celebrated from the 6th-8th of February. 'Te Maoke' in Ji'nuo means "strike the big iron" (Te: strike, Maoke: big iron), and this festival commemorates the creation of ironware and worships ancestors. It is enriched by diverse activities such as performances, visits, and feasts.

Folk Art Forms

Zhangha

It is a traditional art form of Dai people rising in the mid-15th century and is called "Zhangha" in the Dai language. "Zhang" means can, and "ha" means sing; thus, Zhangha is the person who can sing or the singer (Luo Ling, 2014). Zhangha plays an influential role in Dai people's lives, especially in their essential festivals or significant events, such as water-sprinkle festivals, door-opening and door-closing festivals, and wedding ceremonies. It can be performed by solo or antiphonal singing, accompanied by stringed or wind instruments (Figure 15). The contents of Zhangha inherit the legends, tales, and old ballads. Meanwhile, it develops other forms, such as narrative songs and impromptu singing. Modernization and modernized entertainment have pushed Zhangha into an endangered situation, with fewer professional singers and audiences and losing some classical content. Therefore, it was listed as a state-level non-mature cultural heritage site in 2006 (Intangible Heritage China, 2006).



Figure 15: Zhangha performances

Source: https://www.sohu.com/a/427783091_120371359

Folk music

Jinghong has a score of folk-art heritages, and almost every ethnic group has a unique cultural heritage and local-level or prefecture-level intangible heritage. For instance,

Ji'nuo has folk music lullabies and "Qike Bugu," traditional music, "Shagao," and Ha'ni's folk music.

Traditional Handicrafts

Dai Drum-Making Skill

The big drum and elephant-foot drum skills of the Dai people in Jinghong were valued and protected as a Provincial-level Intangible Heritage in 2013. The drum plays a vital role in Dai's life, especially in their festivals and ceremonies. Moreover, drum-making skills interpret the Dai people's culture, reflecting their original beliefs and relations with nature.

Dai Weaving Skill

Weaving is another traditional skill in the Dai community. Females in the community have inherited it from Dai ancestors for centuries. Dai weaving is different from other Chinese weaving or dyeing skills. It mainly uses cotton and silk materials with a white background, and it is weaved with Dai symbolic patterns with auspicious meanings, such as lotus, elephant, and Buddhist architecture. It reflects the Dai people's wisdom and aesthetic toward nature and their living environment. However, Dai's weaving skill is in danger of disappearing due to inappropriate conservation and commercialization. 2008 Dai's weaving skills went on China's State-Level Non-Material Cultural Heritage List (Daizu Zhijin, Intangible Heritage China, 2008).

Dai-Making Pottery Skill

The skill of pottery-making of the Dai people is one of its intangible heritages. Yunnan has more than 4000 years of history in pottery-making, and Dai group's slow-wheel pottery-making skill is significant in the scholarly field because it inherits ancient skills. The most distinctive of Dai's pottery-making is the handmade slow-wheel skill, similar to the archaeological objects unearthed from the southern region relics of the Neolithic area. It was nominated as a State-level intangible heritage in 2006. However, the impact of modernization and low benefits almost caused the loss of this skill. Very few people can make and have been making Dai pottery (Daizu Manlun Zhitao, Intangible Heritage China, 2006).

Ha'ni Qi'li Instrument-Making Skill

Qi'li is a traditional instrument of the Ha'ni people, made from bamboo. It is a symbolic instrument of Ha'ni ethnicity in Xishuang Banna and an instrumental medium between Ha'ni males and females. Ha'ni males express their adoration to Ha'ni females by playing Qi'li. It has beautiful tones and unique shapes, and its tones and rhythms are similar to Ha'ni's distinctive folk songs. Although it is not difficult to make Qi'li, only two older people have still mastered the skill. It faces the danger of disappearance. Therefore, it was nominated as a local-level intangible heritage in 2020 (Qili, Jinghongshi Culture Center, 2020).

Other Handicrafts Skills

Besides the heritage mentioned above. There are plenty of ethnic traditional handicraft's skills such as Dai traditional costumes making skills, Ji'nuo people weaving skills, cooking methods of the Dai group and producing brown sugar, Ji'nuo and Ha'ni groups' cooking chicken, salting meats, and traditional tea making.

Traditional Martial Art

Dai traditional martial art of Jinghong is one of the provincial-level intangible heritage of Yunnan. It originated in the Han dynasty (202 B.C.-220 B.C.), and its first positions and movements were inspired and learned from wild animals. This kind of martial art is not only a self-defense skill but also a watchable art, which prevailed among Dai males. There are 32 sets played in three primary forms: single Dai boxing (25 sets), appliances (knives, sticks, and so on), and pair competitions. At present, it is an activity performed at Dai's festivals and is introduced into schools for teachers and students to learn (Daizuwushu, Jinghongshi Culture Center, 2021).

Traditional Worship Ceremony

In Manchun Han township Jinghong, a big worship ceremony has been inheriting for around 1,300 years called "Long Dian Han." In the Dai language, "Long Dian Han" means golden shrine. This shrine is situated in the woods and is guarded by villagers of Manchun Han and their neighbors. The ceremony is held annually in the Buddhist era on the 3rd of March by villagers to worship their 24 past kings. A series of worship processes are prepared one day before the ceremony day, and complex rituals are performed. It reflects the "forest culture" of Dai ancestors and kings. It could be the evidence of the Chiang Hung kingdom. However, younger generations show little interest in preparing, producing, and making sacrificial offerings, which puts them in danger of disappearing (Long Dian Han, Jinghongshi Culture Center, 2020).

Traditional Dai Medicine

Dai's knowledge of medicine plays a role in the Chinese traditional ethnic medicine field and prevails in Dai communities in Xishuang Banna and Dehong prefectures. The origin of Dai medicine making can be dated back to 2500 years ago, recorded in patra-leaf scripture (Daiyao, Baidu). It combines Dai ethnic traditional medicine, ancient Indian medicine, and Chinese traditional medicine. It provides different treatment methods, such as sleeping treatment and foot treatment. The critical concepts of Dai medicine are "Sita" (soil, wind, fire, and water) and "Wuyun" (form, feeling, perception, impulse, and consciousness), which relates to Buddhism. It was listed as a State-level intangible heritage in 2011 (Dai Yiyao, Intangible Heritage China, 2011).

Traditional Villages of Ethnic Groups

There are plenty of traditional villages of Dai and other ethnic groups in Jinghong. Some are listed as provincial and local intangible heritage and protected zones of ethnic traditional culture with handcraft skills, long history, or well-preserved traditional architectures. For instance, Manzhang Dai village is a provincial-level protected zone of ethnic traditional culture. Villagers inherit handicrafts such as weaving (Figure 16), pottery-making (Figure 17) and paper-producing. Manyuan Dai village is one of the most beautiful villages in China and also inherits traditional heritage (Figure 18&19). Mandiu village keeps traditional Dai houses well (Figures 20-24). Others, like Bapo village of Ji'nuo ethnic and Dadugang of Bulan village, are also protected zones of ethnic traditional culture (Jinghongshi et al. Government, 2018).



Figure 16: Dai weaving in Manzhang village.

Figure 17: Dai pottery-making studio in Manzhang.



Figure 18 : Dai traditional houses in Manyuan village.

Figure 19: Dai traditional houses in Manyuan village.



Figure 20: Famous Dai house in Manyuan.

Figure 21: Monks play basketball in Manyuan.



Figure 22: The gate of Mandiu village.

Figure 23: Dai house in Mandiu village.



Figure 24: Ethnic museum in Mandiu village.

Source (16-24): The author in Manzhong, Manyuan, and Mandiu Dai villages.

Religious Architecture

The primary religious architecture in Jinghong includes Buddhist buildings, temples, and pagodas, as the Dai group and Hinayana Buddhism dominate Jinghong.

Mengle Dafo Si (Mengle Big Buddha Temple)

It is the biggest Hinayana Buddhist temple in China, located in the ancient royal Buddhist temple (Jingpiao Fosi), the relic site of the Dai king. It was started to be reconstructed in 2005. This attraction covers about 27 hectares; the previous one was destroyed in a war in 1848. There are three main scenic spots: Jingpiao audience hall, Jixiang giant Buddha statue, and Zhuangkai Dajinta (big golden pagoda), which have not been finished yet (Figure 25&26). Moreover, alongside the stairs to the giant Buddha and golden pagoda are four Southeast Asian architectural palaces: Sri Lanka, Laos, Myanmar, and Thailand. This shows the introduction of routes for Hinayana Buddhists from South Asia into the southwest area of Yunnan. In addition, there is a water-sprinkle square and a peacock base for tourists to entertain (Figure 27-29). It is a tourist attraction and a religious place with Buddhist events and activities and Dai language learning classes.



Figure 25: Golden pagoda

Figure 26: Giant Buddha.



Figure 27: Jingpiao audience hall

Figure 28: Water-sprinkle square.



Figure 29: Peacocks' base

Source (25-29): The author in Mengle Dafo Si of Jinghong (4th November, 2021)

Jinghong Zongfo Si (Temple)

This is the first Buddhist temple after the arrival of Hinayana Buddhists in the Xishuang Banna area and is famous in Southeast Asia. In the Dai language, it is called "Wabaji," which means the place of Buddha's enlightenment in a forest like the one where Buddha spread Buddha Dharma in India. It was the highest-level temple in Xishuang Banna during the 13th -14th century, and its name was changed from Wabaji to Zongfosi in 1990. The original one was built in 615 A.D. and had undergone a few damages. The most terrible one was during China's Cultural Revolution, which completely destroyed the original one. The present one was reconstructed for the fifth time in 2009 (Figure 30-33). It plays a significant role in Buddhist activities and events in China and Southeast Asia, which received prime ministers of Laos and Thailand and disciples from Japan and South Korea.



Figure 30: The gate

Figure 31: Overview of Zongfosi

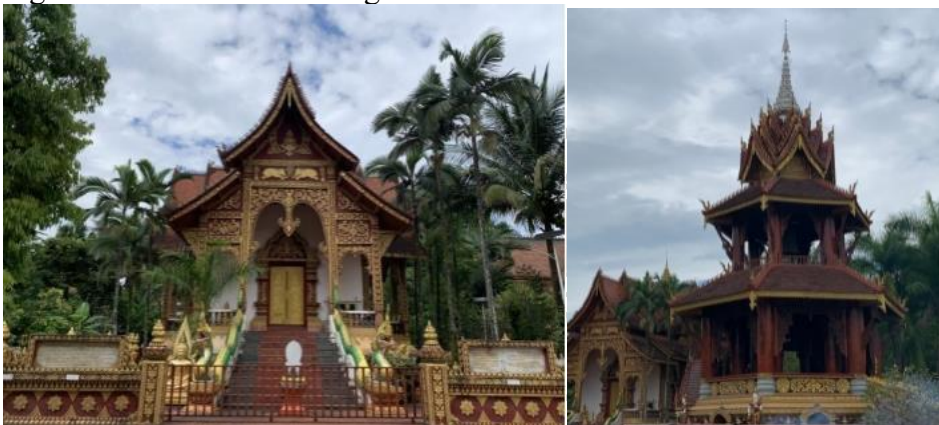


Figure 32: Architectures in Zongfosi

Figure 33: Architectures in Zongfosi

Source (30-33): The author in Zongfosi of Jinghong (4th November, 2021)

Bo're Si (Pagoda)

Bo're is the translation of the Sanskrit language Prajna, which refers to wisdom. This pagoda was first built in 833 A.D.. It was organized and constructed by the Buddhist group spreading Buddha Dharma in Xishuang Banna and local leaders of Manzhen village, Manying village, and Manzhuangxie village and villagers. It has undergone several rebuilds over the past years; the latest was in 2014. It is an essential Buddhist pagoda in Jinghong (Bo're Si introduction, Bo're Si) (Figure 34&35).

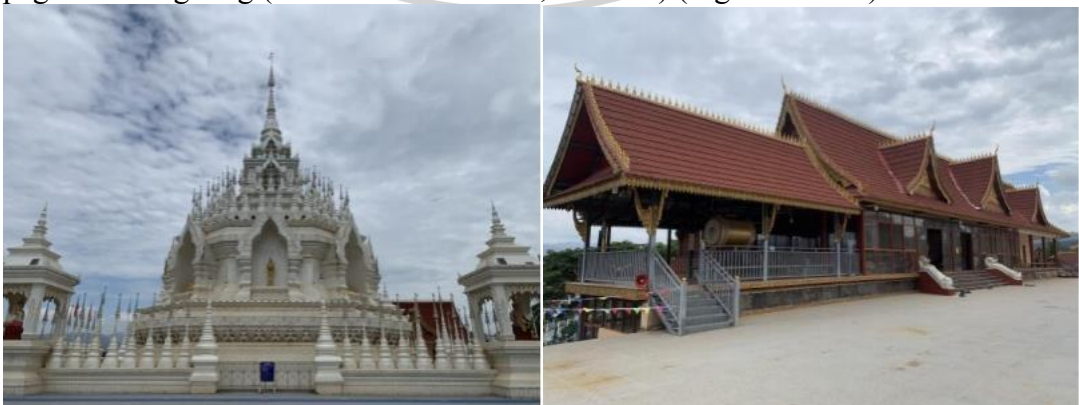


Figure 34: Pagoda

Figure 35: Audience hall in Bo're Si

Source: Taken in Bo're Si of Jinghong (4th November, 2021)

Manfeilong Pagoda

It is located in Manfeilong village in Jinghong. The original pagoda was built in the 566 Buddha era in Dai recordings. The present one was possibly built in the Qing dynasty (1736-1795) (Yang, Changming, 2015, PP.48-54) (Figure 36). In the Dai language, it is called "Tanuo Zhuanglong," and it is the biggest pagoda with bamboo shoots in shape. Although it is not an important religious place, it is a valuable tourist attraction.



Figure 36: Manfeilong pagoda

Source: https://zh.wikipedia.org/wiki/%E6%9B%BC%E9% A3%9E%E9%BE%99%E5%A1%94#/media/File:Manfeilong_Pagoda_Jinghong.jpg

Man'ge Fo Si (Temple)

This temple nests in Man'ge village in Jinghong called "Wa Man'ge." In the Dai language, it means the central Buddhist temple. It is one of the ancient temples in Xishuang Banna and was established for the first time in 1164. The present one was reconstructed and relocated in 1598 (Jinghongshizhi, 2000) (Figure 37&38).



Figure 37: Man'ge Fo Si

Figure 38: Man'ge Fo Si

Source: <https://baike.baidu.com/pic/%E6%9B%BC%E9%98%81%E4%BD%9B%E5%AF%BA/3313075/0/d68b65cb77bf4379bf09e6c5?fr=lemma&ct=single#aid=1475490765&pic=377adab44aed2e73b61379d18e01a18b86d6fa51>

Man'ting Imperial Garden

It was the Dai King's Garden, which has 1300 years of history. It is located in the center of Jinghong, next to Zongfo Si. Man'ting is also a religious place. There are pagodas and Buddhist architecture (Figure 39-41).



Figure 39: White tower in Man'ting

Source: The author in Man'ting Imperial Garden ((4th November, 2021)



Figure 40: Buddhist palace

Figure 41: The goddess statue of Buddhism

Source: http://www.mafengwo.cn/photo/poi/24681_242426540.html
http://www.mafengwo.cn/photo/poi/24681_265833148.html

Dai Ethnic Culture Community

This popular tourist attraction consists of five traditional Dai villages, which present typical Dai architecture and a way of life. Some famous pagodas and temples have a long history in the community, such as the Man'ting pagoda, with more than 1400 years of history, first built in 538 A.D and reconstructed in 2005 (Figures 42&43). Another one, Man Chun Man Buddhist temple, was first built in 582 A.D. and was rebuilt in the Qing dynasty (around 1796). This temple is a splendid Buddhist architecture that was well-conserved and not destroyed in China's Cultural Revolution (Figure 44).



Figure 42: Man'ting pagoda temple in Dai Ethnic Culture Community

Figure 43: Man'ting pagoda temple in Dai Ethnic Culture Community

Source: The author in Dai Ethnic Culture Community (6th November, 2021)



Figure 44: Man Chun Man pagoda temple

Source: <https://www.bilibili.com/read/cv2742114/>

The above listed are renowned tourist attractions in Jinghong City. These are symbolic and typical religious architectures in almost every Dai community in Jinghong, creating an entire Hinayana Buddhism atmosphere in the city.

Xishuang Banna Museum of Ethnology

It is a comprehensive ethnic museum exhibiting the cultures of Xishuang Banna and Mekong River basin countries. There are five exhibition areas: history of Xishuang Banna, multi-ethnic culture exhibition of 13 different groups of Xishuang Banna, geographical and biological area, cultural heritage of ethnic groups, and Mekong river basin region cultures.

Archaeological Sites

Mi Na Nan Site

It is located in the boundary area between China and Myanmar. Archaeologists unearthed the first time in 1997, launched the second and third during 2011-2013, and made fruitful discoveries in 2013. Those unearthed objects, including plenty of stones, fossils, potteries, fire pits, and so on (Figures 45&46), evidenced the period between 22,000-10,000 years ago and supported the prehistoric migration and diffusion of the Southeast Asia region (Jinghong Mi Na Nan Yizhi, Yunnan Archaeology, 2013).



Figure 45: Fire pit relic and unearthed specimens

Figure 46: Fire pit relic and unearthed specimens

Source: <http://www.ynkg.cn/view/ynkgPC/1/3/view/1254.html>

Jinghong Hayi Jingha Site

It was buried in Jingha village Jinghong. The archaeologists excavated this site and found around 334 specimens containing stones, irons, gold, bronzes, china, and animal teeth 2015 (Figure 47). This discovery provided evidence for Dai's historical and Chinese literature about the Chiang Huang kingdom and Dai's stories (Jinghong Hayi Jingha Yizhi, Yunnan Archaeology, 2012).



Figure 47: Jingha Historic site

Source: <http://www.ynkg.cn/view/ynkgPC/1/5/view/1406.html>

Other Archaeological Sites

In the 1960s, archaeologists discovered several historic sites in the Jinghong area: Man Beng Nan, Man Yun, Man Jinglan, and Man'ting, and unearthed neolithic objects from these sites that differed from other regions but were similar to its neighboring area in Yunnan province (Song, 1994).

It is evident that the city of Jinghong, over the past centuries, has cultivated profound Dai-Thai and Hinayana Buddhism cultures, coupled with diversified multi-ethnic cultures, and it is clear that Jinghong in history had deep relations and strong connections with countries and cities alongside the Mekong River that presents Jinghong an exotic atmosphere for tourism.

3.6. Tourism in Jinghong

Background

Jinghong is famed for its domestic and international natural scenery and cultural landscape. In geography, this place is rich in diversified botanic and ecologic resources that present picturesque scenery of the tropical cities and exotic cultural landscapes based on Hinayana Buddhism and Dai characters, coupled with diverse local ethnic cultures. Meanwhile, its location creates excellent potential opportunities for cross-border tourism. Regarding culture, multi-ethnic cultural backgrounds and cuisines are attractive factors for tourists. Jinghong was granted as one of the first 44 National Park of China batches and an open tourism destination in 1982. In 1998, Jinghong won titles as the Top Tourist City of China, National Landscape Garden City, National Forest Tourist City of China, and One of the Best Tourism Destinations globally (Jinghong Government, 2021). Past decades saw the blooming development of tourism in Jinghong, which welcomed millions of tourists from China and abroad.

In 2000, seven regionals and three cross-border tourism routes were developed in the Xishuang Banna area centering on Jinghong. Regional tourism routes covered significant natural and cultural attractions and scenery throughout Xishuang Banna and Jinghong. Cross-border routes were divided into land routes and water routes. Land routes led to the Luang Namtha and Luang Prabang states of Laos and the Mongla state of Myanmar, respectively. The water route departed from Jinghong port, flowing alongside the Mekong River to Mae Salong and Chiang Mai, northern

Thailand. Out border routes focused on Buddhism attractions and cultural landscapes. In recent years, the 'night-time' economy policy has been a buzzword in the Chinese economic and tourism field. The weather of boosting the night-time economy prevails from metropolitan regions such as Beijing, Shanghai, and Guangzhou to the second-tier and the third-tier cities. Provincial and local governments and tourism departments introduce supportive policies to boost the night-time economy and travel (Yejian Jingji, Government China).

Meanwhile, the prevalent concept of 'all-for-one' tourism in China drives the transformation and upgrading of the tourism industry. As a result, the connotation of 'all-for-one' tourism gets hot discussions. It is a new planning concept proposed by Chinese tourism management practitioners. It aims to guide the transformation and upgrading of tourist destinations based on the development of the current tourism industry.

According to the development level of 'all-for-one,' tourism represents the maturity of the regional tourism industry. China has been actively promoting 'all-for-one' tourism work since 2016. China National Tourism Administration (2016) defined 'all-for-one' tourism in announcing the first list of "national 'all-for-one' tourism demonstration zones." The basic concept follows: "All-for-one tourism is to take a specific area as a complete tourism destination for the overall planning, comprehensive management, and integrated marketing and promotion. It is an advanced model that promotes the whole region, factors, and industry chain development and achieves comprehensive tourism construction, communion, and sharing." (Feng, 2017).

It highlights the cultural factor and peoples' participation, and deeper sustainability considers the demands of different stakeholders in dynamic situations. It also gears up for developing and integrating "tour +" (tour plus), including a combination of tourism and other industries, such as religious tourism, health and wellness tourism, sports tourism, smart tourism, research and study agriculture tourism, and performance tourism. As a popular tourism destination, Jinghong is undoubtedly catching the train to explore its transformation and upgrading in the tourism industry. Gaozhuang scenic spot project is the fruit and the core of this trend.

3.6.1. Tourism Resources of Jinghong

Natural Resources and Attractions

Jinghong and Xishuang Banna's significant natural resources are forests, parks, and mountains. It is the only inhabit for Asian elephants. As a result, Wild Elephant Valley is one of the significant natural scenic spots in Jinghong. It is the first theme park of animal and environment protection in China and the Man and Biosphere Reserve list. It allows tourists to observe elephants closely, watch elephants' performances, visit elephant museums, and entertain in other activities. The best time to visit this park is March to May and September to November.

Moreover, Virgin Forest Park, Tropical Flowers, Plants Garden, and Monkey Mountain are the other major natural attractions in Jinghong. They present tourists with various tropical scenery, allowing them to get close to nature, observe wild animals, and entertain various activities. These tourist spots are not far from the center of Jinghong, where the farthest is Wild Elephant Valley, 22 kilometers northeast of the center.

Besides, Man'ting Imperial Garden is another popular spot for tourists to appreciate nature, splendid Dai architecture, and holy Buddhist buildings. It is located in the

center of Jinghong and covers a vast area.

Cultural Resources and Attractions

Plenty of cultural spots in Jinghong range from ethnic villages to religious sites. As referred to in the heritage part, Buddhist pagodas and temples such as Zongfo Si, Mengle Dafo Si, Manfeilong pagoda, and temples in the Dai ethnic culture community are must-go lists for tourists in Jinghong. The public can appreciate architecture and acquire Buddhist knowledge in these places.

Besides these religious spots, there are famous ethnic villages and communities listed on the tourism attraction lists. Dai ethnic culture community is one of them. It is a vast Dai community comprising five different traditional Dai villages, presenting the whole picture of Dai's life and culture. Moreover, it provides tourists with various activities such as Dai traditional performances, water-sprinkle activities, and speedboats alongside the Mekong River to the boundary of China and Myanmar. Buddhist architecture is another highlight of this village. Other renowned Dai ethnic traditional villages, including Mandiu, Manyuan, and Manzhang, prevail in tourist lists. Although these are all the Dai villages, they show different cultures. In addition, Ji'nuo habitation is another distinctively ethnic community in Ji'nuo mountain, presenting different cultural and natural scenery from Dai villages to the public.

Tourism resources and attractions in Jinghong are generally scattered in different places, which can be divided into three main themes: natural scenic routes, cultural ethnic communities, religious culture, and architecture. These traditional tourism routes provide single consumption and cultural products to tourists. Recently, there has been a new tourism spot buzzing in the tourism of Jinghong and China: Gaozhuang scenic spot and its night market, which seems to provide a new tourism way for people.

3.7. Gaozhuang Xishuangjing

Background

Gaozhuang Xishuangjing (from now on referred to as Gaozhuang) is a comprehensive tourism area and a landmark of Jinghong, which nests in the core spot of the tourism resort zone of Jinghong, close to the entrance of the city and lies next to the Mekong River (Figure 48). "Gaozhuang Xishuangjing" is the Dai language, which means nine pagodas and twelve walls (communities) (Gaozhuang: nine pagodas, Xishuangjing: twelve communities), the landscape of ancient Jinghong and Dai group. However, most pagodas were destroyed during China's Cultural Revolution, and those famous ones were developed as tourist attractions.

The ancient landscape of Jinghong inspires the construction of Gaozhuang and aims to present the prosperity of ancient times, together with Dai-Thai cultures. Thus, the concept of the Gaozhuang project is based on "one river, two states, nine pagodas, and twelve cities." In addition, it targets the Southeast Asia tourism market, which upgrades Dai traditional cultural resources and integrates Mekong basin Dai-Thai cultures to establish a comprehensive resort that covers almost contemporary needs: cultural tourism, leisure tourism, entertainment, businesses, and residences (Gaozhuang tourism office). The project started in 2009 and has been running for over a decade. It covers around one point three million square kilometers that are divided into four main parts: the Mekong night market, the Six Countries floating market area, the luxurious Grand Jing Land Hotel, the art museum, and Six Countries' shopping

malls, including the Dai traditional community area and shopping area and themed apartments and residences. Therefore, every community has its theme and function (Figure 49).

Gaozhuang is famous in China and abroad, has received a few awards and titles, and has been broadcast provincial and nationally. For example, here is the influx of tourists over the past three years: in 2018, the number counted approximately eight million, outnumbered ten million in 2019, was close to ten million in 2020, and before October 2021 has reached ten million (Yunan Jing Land Culture and Tourism Company, 2021), which accounts for almost half of the whole influx of Jinghong approximate 2,234 thousand, 2,682 thousand, 1,158 thousand and 1,263 thousand respectively.



Figure 48: Map to show the location of Gaozhuang Xishuangjing (red circle)
Source: Adapted from the source: Google Map (Accessed 23rd November, 2021)

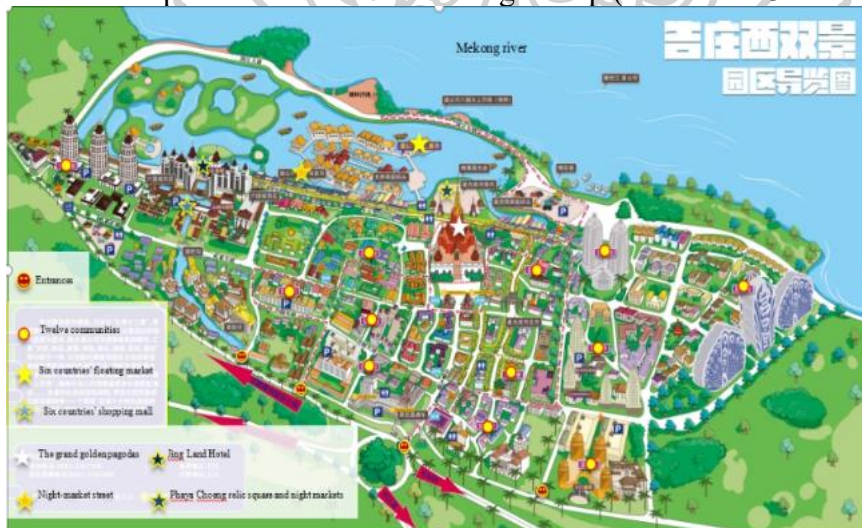


Figure 49: Tourism guide map of Gaozhuang Xishuangjing Tourism Area
Source: Adapted from the source: Documents of Gaozhuang Xishuangjing Tourism office (8th November 2021)

Major attractions of Gaozhuang
The Grand Golden Pagoda

The tremendous golden pagoda is the landmark of Gaozhuang and Jinghong and the center of the Buddhist temples in this area (Figure 50). It stands in the Gaozhuang tourism attraction area, constructed in 2009, finished in 2010, and donated by the Haicheng company to Jinghong. The central part consists of the great pagoda and four other little pagodas, which indicates three aspects' meanings: one represents Jinghong City (the great pagoda) and Myanmar, Chiang Rai, Chiang Mai Thailand and Luang Prabang Laos (four little pagodas), another express "the Four Noble Truths" of Buddhist Dharma: suffering, craving, cessation and the way leading to the cessation of suffering, and the third refers to "earth, water, fire and wind." The grand pagoda is 66.6 meters high, which means "one river (Mekong) connects six countries: China, Myanmar, Vietnam, Laos, Thailand and Cambodia. It is one of the most attractive spots for tourists, and at the same time, a holy place for Buddha followers to participate in various Buddhist events and activities, such as Dai traditional festivals ceremonies and making morning merits (Figure 51).

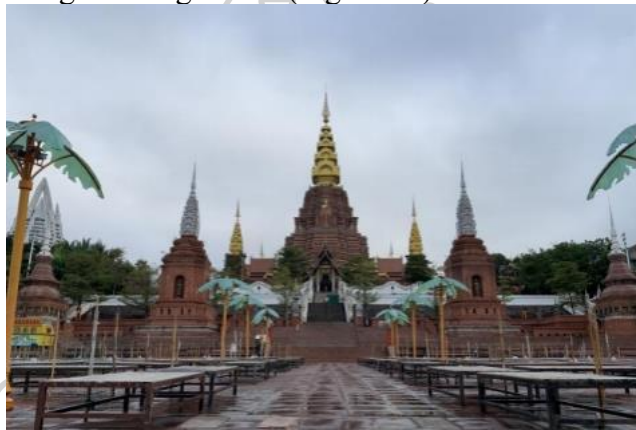


Figure 50: The view of the Grand Golden Pagoda

Source: The author in Gaozhuang Xishuangjing of Jinghong (7th November 2021)



Figure 51: Making Morning merits

Source: The author in Gaozhuang Xishuangjing of Jinghong (7th November 2021)

Night Market Tourism Area

The night market tourism area serves many visitors and people almost every day after sunset and is the busiest spot and the most splendid spot in Jinghong. It nests downstairs the back of the grand Golden Pagoda (Figures 52&52), connects to Phaya Choeng Relic Square and Six Countries Floating Market (Figures 54&55) and the

Night Market Street, and reaches the Mekong River Jing Land Hotel Resort. It covers the Night Market Square and Phaya Choeng Relic Square, the Night Market Street and Six Countries floating market, and provides tourists with various food, products, and consumption. According to the statistics provided by Gaozhuang Xishuangjing Jing Land Tourism Department, in mid of 2021, there are approximately 2,300 stalls in the night market square, with food businesses accounting for 20 percent, handcrafts 28 percent, clothing 12 percent, and others 39 percent.



Figure 52: The views of the night market from different perspectives

Figure 53: The views of the night market from different perspectives

Source: The author in Gaozhuang (4th November 2021)



Figure 54: Six countries' floating market and the whole view of the night market

Figure 55: Six countries' floating market and the whole view of the night market

Source: <https://www.jinglangroup.cn/yxzx.html>

Mekong River Jingland Hotel

The design is to create a royal palace atmosphere of Dai and Thai, as seen in the Dai-Thai cultural elements in both exterior and interior decorations (Figure 56). This comprehensive hotel provides customers with services: an art museum of six Southeast Asians (Figure 57).



Figure 56: Exterior of Mekong River Jingland Hotel
Source: The author in Mekong River Jingland Hotel (4th November 2021)



Figure 57: The entrance of and objects of the art museum
Source: The author in Jingland Art Museum of Gaozhuang (4th November, 2021)

Six Countries Shopping Mall

This shopping mall is next to the hotel and aims to present an exotic atmosphere for tourists and customers (Figure 58). It is divided into two parts: western and eastern. The eastern part has been opened but temporarily closed due to the COVID-19 impact, and the western part is still not open.



Figure 58: Entrance of six countries' Mall
Source: The author in Gaozhuang (4th November 2021)

Six Countries' Floating Market

It connects to the night market area. The highlights of this floating market are night boating travel, six countries' handicrafts and products, and night lifestyles (Figure 59). In addition, tourists can spend their nighttime leisurely here.



Figure 59: The Six countries' floating market in the daytime.

Source: The author in Gaozhuang (11th April 2022)

Mengba Lanaxi Musical Shows

The whole show is divided into five parts: the verve of Banna, auspicious peacocks, water-sprinkle festival's joy, holy blessing, and beautiful Mekong river, and through the whole settings, songs, dances, and costumes display the history and cultures of ancient Jinghong and southeast Asian countries (Figure 60). It is performed in the Jingland Hotel theatre.



Figure 60: Mengba Lanaxi music shows

Source: <http://pic.lvmama.com/uploads/pc/place2/159253/1384242498384.jpg>

Educated Youth Display Hall

Educated youth in China refers to the rusticated Youth of China who were willing to go to villages and remote areas of southwest China to support and assist the region's development during the 1968-1978 period. This educated youth came from cities such as Shanghai, Beijing, Hunan, and Chongqing. Xishuang Banna was one of the places. Thus, the educated youth culture is one of the symbolic and typical cultures of

Xishuang Banna and Jinghong. This hall lies in the night market street and is an educational base for Chinese people (Figure 61). Therefore, it is an attractive spot for the descendants of rusticated youth.



Figure 61: Educated youth display hall

Source: The author in Gaozhuang (3rd Aug, 2023)

Tai Xiang Pottery Workshop

It is a Dai traditional pottery-making workshop and display hall (Figure 62) and is the first Dai traditional pottery museum. It is managed by a professional team, with plenty of pottery products and pottery-making workshops. They also provide hands-on activities for the tourists to make pottery themselves.



Figure 62: Tai Xiang pottery workshop.

Source: The author in Gaozhuang (11th April 2022)

Si Ta Dai Traditional Medicine Museum and Study Hall

It resides in Jingfa community Gaozhuang Xishuangjing. It is a botanic museum and a display hall of traditional Dai medicine, including South Chinese medicine. This place provides a vivid tropical forest atmosphere and displays diverse specimens for visitors. Furthermore, it has various functional areas such as the cultural gallery, physical therapy, product display hall, and multifunctional hall, through which visitors will acquire knowledge of Dai's traditional medicine and have the chance to

experience the medicine therapy process (Figure 63). It is also available for public search documents.



Figure 63: Si Ta Dai Traditional Medicine Museum and Study Hall

Source: The author in Gaozhuang (3rd Aug, 2023)

Twelve Jings (Communities)

Gaozhuang has twelve Jings, including Jing'de, Jing'lan, Jing'liang, Jing'meng, Jing'bao, Jing'han, Jing'fa, Jing'zhen, Jing'dai, Jing'kuang, Jing'zai, Jing'dong. Every community has its theme. Jing'de presents the lifestyle and culture of the Dai ethnic group coupled with tropical forest scenery. Jing'lan is available for natural scenery and entertainment, and Jing'liang is an excellent viewpoint from which to watch the Mekong scenery. Jing'meng focuses on cuisines from Southeast Asian countries and local ethnic groups; Jing'bao and Jing'han communities provide handicrafts of Southeast Asian and Mekong river basin countries; the Jing'fa community creates a Dai-Thai atmosphere and sleepless entertained area; Jing'zhen community serves for luxurious hotels and residences, Jing'dai community highlights the traditional Dai community and houses, Jing'kuang community introduces the architectural style of the white temple of Chiang Mai Thailand and is a business and residential area, Jing'zai community is a riverside resort, and Jing'dong community attracts tourists by its exotic architectures which apply pagoda style of Myanmar and Sukhotai period of Thailand.

Major Events and Activities

Besides the attractive spots mentioned above, Gaozhuang hosts diverse cultural activities and events. Some of them have been holding for several years.

The Culture and Arts of Countries in the Lancang-Mekong River Basin

It was held for the first time in 2011 in the water-sprinkle square of Jinghong but moved to and settled in the Gaozhuang tourism area in 2013, a decade since 2021. Participants are the artists from the Mekong River basin (Laos, Myanmar, Thailand, Vietnam, Cambodia, and domestic China), whose gathering aims to boost the cultural development and cooperation among the Mekong River region.

Gaozhuang Xishuangjing Water-sprinkle Carnival

Gaozhuang is the most crowded and busiest spot during Dai traditional water-sprinkle festival period. It will be buzzed with water-collecting girls' competitions, music festivals, parades, sky lanterns flying, a Dai traditional fair, and Buddhist activities.

The water-collecting girls' competition starts a month before the festival, with various activities and Dai traditional cultural events. Skills training is necessary for the female candidates before they enter the final competition. It includes various activities such as volunteering for the protection of Asian elephants, Dai dances, Buddhist rituals, and tea culture, which helps the younger girls appreciate and interpret the meaning of this festival.

Xishuangbanna Loy Krathong Festival

As one of the traditional festivals of the Dai people, Loy Krathong has more than a thousand years of history. Therefore, it is another popular and significant event in Gaozhuang to spread and revive Dai culture. So far, it has held for more than half a decade. The crucial part of this festival is the "Miss Water Lantern Beauty Competition," similar to the water-collecting girls' competition. Dai culture-related activities will be held that day for the public (Figure 64).



Figure 64: Miss Water Lanterns Beauty of 2021

Source: http://www.yn.xinhuanet.com/travel/2021-11/23/c_1310328223.htm

Dai Le Culture Festival

It is the most significant and remarkable event of Gaozhuang, held during the Chinese traditional Spring Festival period (Figures 65&66). 2021 is the fifth of this festival. It invites Dai Le committee association members of Thailand, Laos, and Myanmar, Dai culture committee members of Xishuangbanna, and two other counties. It aims to spread Dai Le culture and to promote communication. It provides activities ranging from cultural performances to business trade.



Figure 65: Activities in Dai Le Culture Festival

Figure 66: Activities in Dai Le Culture Festival

Source: https://www.jinglangroup.cn/h-nd-139.html#skkeyword=%E5%82%A3%E6%B3%90&_np=0_35

Lemon Music Festival

It started in 2013 and is held annually during the Chinese National Day period. It spotlights local original ethnic music and invites local ethnic music bands to perform live shows. At the same time, it integrates other art forms, such as painted graffiti and performance art (Figure 67-70).



Figure 67: Live shows at Lemon Music Festival in 2021

Figure 68: Live shows at Lemon Music Festival in 2021

Source:https://www.jinglangroup.cn/h-nd-359.html#skeyword=%E6%9F%A0%E6%AA%AC&_np=0_35



Figure 69: Installation art at Lemon Music Festival in 2019

Figure 70: Installation art at Lemon Music Festival in 2019

Source:https://www.jinglangroup.cn/h-nd-89.html#skeyword=%E6%9F%A0%E6%AA%AC%E9%9F%B3%E4%B9%90%E8%8A%82&_np=0_35

A Long River Xishuang Banna Foto Festival

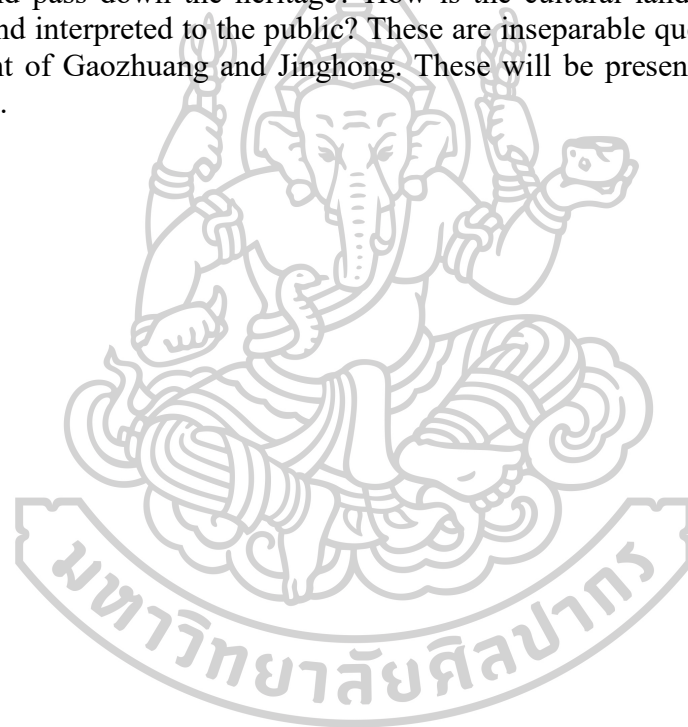
This photo festival, organized in 2011, is an international event. It is based on "one river" and the Belt and Road and focuses on humanity, culture, and rivers to build a platform between China and the world. Furthermore, it aims to present ethnic China and ecological China to the world and the public. The photo festival will display about 40-50 photographers' works from Southeast Asia countries and domestic China annually and arrange some seminars for photographers and the public.

Gaozhuang Xishaungjing presents a comprehensive ethnic tourism resort and attraction for tourists rooted in Dai-Thai culture. Therefore, it could be said that this is a reconstruction of the Dai culture of Jinghong and Xishuang Banna and is a cultural tourism mode in modern times.

3.8. Conclusion

In this chapter, the author provides an overview of the city of Jinghong and the

context of Gaozhuang scenic spot, which can be divided into three aspects: general background information and their tangible and intangible heritage, including tourism attractions. It aims firstly to help readers to catch some idea about the city of Jinghong and Gaozhuang, then to pave the way for the coming chapters. Practically speaking, it is not that unfair to say that Jinghong is a beloved child of nature that fertilizes many natural resources and scenery, raises multiple ethnic groups and inhabitants, and profound Dai and Mekong river basin culture. With these "gifts," Jinghong has gotten some fruit in the past years, and the appearance of Gaozhuang attracts much attention and creates more opportunities. However, these seeable achievements provoke profound thinking in culture, cultural authenticity, cultural heritage, and interpretation: Is Gaozhuang a successful "reconstruction" mode of traditional culture? What is its authenticity, and how can it be defined in a dynamic world and kaleidoscopic ideas? Is cultural reconstruction an interpretation? Is it a way to conserve and pass down the heritage? How is the cultural landscape in Gaozhuang presented and interpreted to the public? These are inseparable questions for the future development of Gaozhuang and Jinghong. These will be presented and discussed in chapter five.



Chapter4

Research Methodology

4.1. Introduction

Chapter three immerses into the unique cultural context of the Gaozhuang program, unveiling Jinghong's local natural and cultural heritage resources and their values on tangible and intangible sides. This chapter outlines the research methods used in this study and details the researcher's unique research design to answer the main question and achieve the objectives. The chapter also highlights the active role of the researcher in the data collection and analysis process, as well as the unique procedures followed in carrying out this study.

4.2. Research Methodology

Research methodology is a systematic guideline to find answers to the researcher's research questions. It includes many procedures and aspects. The researcher focuses on research design, data collection, and analysis in this dissertation.

4.2.1. Research Design

Research design is a type of inquiry in qualitative methodology that provides specific direction for procedures in a research study (John et al. Creswell, 2018, p.49). It is a road map to conduct the research that is established by the researcher (Qais Faryadi, 2019, p. 770). It shows the reader the clues and logic of how the author applied and integrated diverse methods and tools in their research study to answer research questions and achieve the study's objective.

The researcher took the Gaozhuang tourism attraction in Jinghong City, Xishuang Banna, a Dai Autonomous Prefecture, as a case study to answer the question, "Can traditional cultural landscape be reconstructed? Which is a Dai-Thai cultural landscape and a contemporary tourist attraction. It conducted fieldwork research and collected information in Gaozhuang and Jinghong City. The study of traditional and reconstructive cultural elements and values and their authenticity in Gaozhuang is outlined.

This study analyzes the reconstructive cultural landscape by comparing Gaozhuang's cultural elements and values with its local traditional cultural resources. Furthermore, it will discuss whether the Gaozhuang model can be a cultural conservation method on the practical ground. It will delve into its current problems and consequent challenges as a tourist spot to propose interpretative and management plans for its sustainable development. Therefore, qualitative and descriptive approaches are selected for this study, which are appropriately and adequately well-suited to answering the research questions and achieving the objectives. Consequently, qualitative data collection methods were applied to study relevant information related to the objectives of this dissertation. Then, it used a descriptive approach to describe and discuss collected information from the first and second data related to cultural reconstruction covering cultural elements (phenomenon), reconstructed cultural landscape (situation), tourism impacts, and current problems, which is greatly helpful

for providing summaries of each chapter (Al-Raqqad et al., 2017, cited in Qais Faryadi, 2019, p.770).

The following table presents the significant elements of research design in the cultural reconstruction topic of Gaozhuang, which takes Prasuda CHAROENSUK's dissertation (2020) sample as a reference.

Table 2: Major Elements of Research Design in Cultural Reconstruction of Gaozhuang

Sub-questions	Method of Analysis	Research Method	Data Sources
What are local cultural elements and resources?	Content analysis of cultural elements and resources	Document reviews On-site surveys In-depth interviews Participant observation	Local community Local authorities Business people
2. What are the local cultural elements and resources presented in Gaozhuang?	Content analysis and comparison of cultural elements and resources in Gaozhuang	Document reviews On-site surveys In-depth interviews	Local community Local authorities Business people Tourists
3. What is the identity of Gaozhuang?	Content analysis of interviewees' feedback and documents	In-depth interviews Document reviews Participant observation	Local community Local authorities Business people
Why did you come to Gaozhuang? What did you experience or acquire in Gaozhuang?	Content analysis of interviewees' feedback	In-depth interviews participant observation	Local community Business people Tourists
Does Gaozhuang present a local	Content analysis of interviewees'	Document reviews	Local community

traditional landscape and symbolic characteristics?	feedback and cultural elements and resources of Gaozhuang.	In-depth interviews On-site surveys Participant observation	Local authorities Business people Tourists
Did you experience local folk customs (authentic) in Gaozhuang?	Content analysis of interviewees' feedback and cultural authenticity of Gaozhuang	In-depth interviews On-site surveys Participant observation	Local community Business people Tourists
Do you want to go to Gaozhuang to participate in activities? And why?	Content analysis of interviewees' feedback	In-depth interviews On-site surveys	Local community
Will you recommend Gaozhuang to your friends? Why?	Content analysis of interviewees' feedback	In-depth interviews Participant observation	Local community Business people Tourists
What are the problems in Gaozhuang?	Content analysis of tourism impacts and issues in Gaozhuang	In-depth interviews On-site surveys Document reviews Participant observation	Local community Local authorities Business people Tourists
Do you have any suggestions for Gaozhuang's future development? What do you want to see or experience in Gaozhuang?	Content analysis of current tourism impacts and problems in Gaozhuang	In-depth interviews On-site surveys Participant observation	Local community Local authorities Business people Tourists

4.2.2. Methodology Process

This dissertation aims to determine if the traditional cultural landscape can be reconstructed to conserve culture, taking the Gaozhuang tourist attraction as a case study. It contrasts local cultural elements, resources, and heritage with Gaozhuang's and how they are presented. It also analyzes its reconstructed factors and influences on local life to gain support for the reconstruction. Moreover, this dissertation discusses and analyzes the negative impacts and problems of Gaozhuang as a tourist attraction and proposes interpretative and management plans for its future and sustainable development. The methodology applied throughout the whole process of this research is as follows:

4.2.3. Data Collection

Pre-research

Before conducting detailed research in Gaozhuang, the researcher did pre-research in Jinghong to learn the general situation and background of the research object. It covers cultural tourist attractions; some well-conserved traditional Dai villages, and Gaozhuang. The pre-research helps the researcher generate the framework draft and main direction for the research of this dissertation, which is to compare and analyze the cultural elements used in Gaozhuang and local areas, therefore providing evidence to support or object to the reconstruction.

Documentation

After the pre-research, with general information about Jinghong City and Gaozhuang, the researcher started documentation work that focused on the research question. The secondary data source in research mainly comes from documentaries, books, journals, records, official statistics, news reports, and diversely relevant internet information. It also provides various accesses resources for research, including a method of acquiring and reviewing previously relevant works and analysis, which assists the researcher in collecting information, understanding the object's context, and determining the scope of this research. Accordingly, this study has reviewed a considerable quantity of literature centering on the cultural reconstruction issue and the Gaozhuang case, including definitions of "culture," "reconstruction," "cultural reconstruction," "heritage," "cultural tourism," and conservation and management plans that are related to this study. It makes a difference between the international and Chinese contexts of cultural reconstruction.

This process is to study the cultural elements, resources, and potential cultural heritage and values in Gaozhuang that can support the cultural reconstruction and support that could be a way to conserve cultural heritage and, in the meantime, analyze its current problems and negative impacts that may challenge the sustainable development of Gaozhuang and to provide adequate planning for it.

It started with researching secondary data from both internet information and written documents presenting the knowledge and background of Jinghong, Xishuang Banna (history and culture, geographical features, natural resources, traditions, local other ethnic groups, maps), the local Dai ethnic group (traditions, culturally intangible and tangible heritage, architecture, religions, festivals and activities, lifestyle), and Gaozhuang (the design, cultural activities and events, tourism attraction, problems). The detailed field research follows this in Gaozhuang and Jinghong City to collect primary data through observation techniques, scoped in-depth interview groups, and

surveys of local and Gaozhuang's cultural and natural resources and their interpretation and management. After collecting preliminary information, the cultural elements and resources of Gaozhuang tourist attractions are analyzed.

Scope of Area Research

It follows the secondary documentation and pre-research. After reviewing and pre-survey in Jinghong and Gaozhuang, the researcher divided the research area into three main contents:

Traditionally, local tangible cultural elements of heritage presented in Gaozhuang, including architecture and statues;

traditionally intangible cultural elements and heritage presented in Gaozhuang, including festival activities and events, rituals, lifestyles, religions, symbols, handicrafts, and local arts;

contemporary reconstructed and integrated new elements and resources in Gaozhuang.

The above three contents follow the theories in chapter two and critically discuss reconstruction and authenticity issues within Gaozhuang's case and contemporary context. It compares local and Gaozhuang in cultural elements, resources, and heritage, providing references and evidence for further discussion and analysis in this dissertation.

In-depth interview

As one of the most common qualitative techniques, in-depth interviews are designed and well-suited for collecting much more detailed information than what is available through other data collection methods, such as surveys (Boye & Neale, 2006, p. 3). It also accesses the data that would likely not be accessible using different techniques such as observation and questionnaires (Blaxter et al., 2010, p. 183) and could enable people to talk about the sensitive topic and thus disclose more about themselves (Holland and Ramazanoglu 1994: 135, cited in Blaxter et al., 2010:183). An in-depth interview is often conducted with a few interviewees through intensive individual interviews to collect their thoughts on a situation, particular idea, or program (Boye & Neale, 2006, p. 3). It has assisted the researcher in getting more comprehensive and profound information about the study's objectives.

This research divides in-depth interviews into six groups as follows: 1) local community, 2) business people and vendors in Gaozhuang, 3) local authorities, 4) neighboring villagers, 5) tourists, and 6) scholars that collect information from multidimensional and comprehensive perspectives of Gaozhuang. Furthermore, the primary data collection technique, through in-depth interviews with classified groups, is used to collect information centered on the research questions in this dissertation. The process has collected both formal and informal conversations conducted face-to-face or by WeChat voice call and is recorded by audio, note taking, and photos.

Observation

Observation is another common technique in qualitative research, which helps the researcher gain insights from diverse perspectives in a particular setting or situation. It allows researchers to understand more about events, activities, and phenomena in complex real-world problems (Wilkinson and Birmingham 2003, cited in Blaxter et al., 2010, p.211). It is also a robust review of opposing people's reports during interviews and focused groups (Mack et al., 2010, p. 13). Therefore, this method can provide a panoramic view by provoking the five senses of the researcher to

understand and analyze the context, which provides sufficient information and data for research objectives. It is usually divided into non-participant and participant observation methods.

In this dissertation, the researcher used both types of observation techniques for delving into cultural tourism attractions, traditional Dai villages, markets, and downtown in Jinghong city and its neighboring area, and Gaozhuang, including architectural styles, the use of symbols, layout of the town, design of Gaozhuang, the use of cultural elements in Gaozhuang. The researcher participated in local activities and events such as Zhang'ha's meeting, Dai marriage ceremony, water-sprinkle ceremony, religious activity, diverse Gan'bai (marketing) activities, and traveling in Gaozhuang. In addition, the researcher observed tourists' visits to Gaozhuang and other local sites and villages.

4.2.4. Data Analysis

This is the most critical process in fundamental research, which uses the gathered information from the collective qualitative data to analyze the essential issues to answer or support the research questions or hypothesis. It is integrated and classified into five parts in this dissertation to respond to the research objectives and questions, and the process is as follows:

Classifying information: This step mainly classifies information collected from interviews and surveys into different groups divided into interview groups.

Analysis of classified information: It analyzes different groups' information to find common ideas and differences among diverse perspectives on Gaozhuang's issue.

Analysis of the reasons for those differences and critical discussion on it by applying 'culture' and its related concepts in chapter two to present the researcher's opinion in this dissertation.

Analysis of impacts and problems in Gaozhuang's tourism management by applying theories in chapter two, which are given proposed planning in the conclusion chapter.

The first three steps have already been supportive replies to the research questions and study objectives in this dissertation, and the fourth step is an inseparable part of this study, which may challenge the supportive answer. Thus, it requires healthy planning for its sustainability. This research may provide a case study to support cultural reconstruction and conserve culture for future research.

4.3. Conclusion

This dissertation has centered on reviewing cultural reconstruction issues in cultural conservation practice in China and internationally to discuss the Gaozhuang case and study cultural tourism management issues to analyze impacts and problems and propose plans for Gaozhuang. The primary data collection through in-depth interviews and observation is cardinal and decisive in responding to the main research question of this study, which provides practical evidence and data support. Meanwhile, the secondary data collected from literature related to Gaozhuang and the main topic support the analysis of cultural elements and heritage values. It was taken as academic references to support the cultural reconstruction.

Chapter 5

Research Analysis

5.1. Introduction

This chapter analyses all the information collected by the researcher from two months of field surveys, observations, and in-depth interviews with each targeted group. The scope of the study area is mainly the Gaozhuang tourist spot, coupled with some traditional Dai villages and other major cultural tourist attractions in Jinghong City. The entire fieldwork is divided into two periods: the first is a preparation period at the beginning of November 2021, when the researcher spent a week in Jinghong to do a pre-survey by collecting secondary documents and materials in the Jinghong local library and going to the main cultural tourism attractions and traditional Dai villages (Man'yuan, Man'zhang, and Man'diu villages) within Jinghong city (COVID-19 restrictions at that time made travel outside Jinghong challenging and impossible for tourists and the researcher); the second period is fieldwork starting from the end of February till the end of April 2022 in Jinghong city, when the researcher spent two months focusing on interviews with different targeted groups in Jinghong city, and participant and non-participant observation of local life and activities.

During the fieldwork, the researcher interviewed and communicated with 54 interviewees, divided into six groups: Man'dou villagers, local people, tourists, business people and vendors in Gaozhuang, local official officers, and scholars. Through these interviews, the researcher aims to collect information from different people's perspectives and opinions on feelings, experiences, ideas, and suggestions related to Gaozhuang centered on the cultural reconstruction concept to discuss the fundamental question: If Gaozhuang mode can be a way to conserve cultural heritage, Furthermore, based on the research question, this analysis also targets the impacts and problems of Gaozhuang to underline the key factors and elements in cultural reconstruction and conservation to promote the sustainable development of the case study and guidelines of management.

5.2. Findings of Fieldwork and Interview

This section presents the analysis and discussion of all information collected by the researcher. The qualitative collection data process is used to gather information, and it includes multiple tools such as in-depth interviews with target groups, document reviews, and field surveys. The individual interviews involved 54 interviewees are as follows:

1. five Man'dou villagers, including the village chief and vice chief, villages, and intangible heritage successors of Dai Quan (Dai Martial Art) and Dai Pottery (interview time at least half an hour).
2. five local official officers, including two staff of Jing Land Cultural Tourism Company, the managing body of Gaozhuang, the director of the Cultural and Tourism Department of Jinghong, one shareholder of Haicheng Group (Mother company of Jing Land), and one cultural cooperator of Jing Land Cultural and Tourism (interview time half an hour to one and half hours).
3. three scholars, including two domestic professors and one foreign professor.

4. thirteen businesspeople in Gaozhuang, including hawkers, store owners, and staff (interview time almost one hour per person).
5. thirteen local people, including diverse professions and domestic seasonal migrants and foreign migrants, monks (interview time half an hour to one and half hours).
6. Fifteen tourists, including local, domestic, and foreign tourists (interview time is fifteen to forty minutes).

These interviews on cultural reconstruction were semi-structured and non-formal, coupled with participant and non-participant observations while visiting other cultural tourism attractions and traditional villages. The information collected from the fieldwork and interviews can be classified into five themes, and each theme will be presented in a table and then analyzed.

5.2.1. Cultural Elements of Gaozhuang

This part presents research information on cultural resources and elements in Gaozhuang. It is a fundamental factor of cultural reconstruction and defines the identity of the reconstruction. Cultural reconstruction in the Gaozhuang context and situation involves multiple aspects rather than a mono-dimensional issue.

Thus, understanding and assessing its value is crucial to Gaozhuang. Its visual aspect includes not only architectural materials but cultural elements and symbols; in its functional aspect part, not only traditional usage but also current innovation and recreation; and in its social connection, not only for residents but also for non-local migrants and tourists. Accordingly, the researcher designed the question, "What local cultural elements and resources can you see/hear/taste/feel in Gaozhuang?" to ask different targeted groups. The following two tables contain collected and clarified information and points relating to this question from the interviewees' perspectives and the researcher's observations.

Table 3: Cultural resources and elements of Gaozhuang
(Interviewees perspectives)

What did people see?	<p>Targeted groups:</p> <p>Man'dou villagers:</p> <p>Dai traditional house; religious activities and pagoda; various activities related to local cultural festivals such as launching bamboo rockets and Kongming lantern.</p> <p>Tourists:</p> <p>Peacock statues and peacock shape buildings, pineapple shape buildings, elephant statues, Dai dancers' statues, lotus pattern; Dai and Ha'ni costumes; Dai houses' wooden roof</p> <p>Business people:</p>
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	<p>Dai traditional wooden house, the timeline architectures of different Dai periods (it shows the changes and integration of Dai houses in the past, at present, and in the future) and pagoda, temple, Zhai'xin (the heart of Dai village) life, Payazoeng square, Southeast Asian style;</p> <p>Official officers:</p> <p>Night market, gan'bai, traditional festivals such as water sprinkle and Loy Krathong festival, Southeast Asian style, Payazoeng square, Dai traditional medicine museum, Dai pottery, Dai paper-making, Dai dance; peacock and elephant and Buddhism elements;</p> <p>Local community:</p> <p>Dai wooden house, tropical trees and plants, Mekong river; night market, gan'bai; Dai and Ha'ni costumes, traditional festivals;</p>
What did people hear?	<p>Targeted groups:</p> <p>Official officers and tourists: Dai music</p>
What did people taste?	<p>Targeted groups:</p> <p>Man'dou villagers:</p> <p>Dai food: barbecue, salads;</p> <p>Southeast food: Thai food, Laos coffee.</p> <p>Tourists:</p> <p>Dai food: barbecue, salads;</p> <p>Southeast food: Thai food, Laos coffee;</p> <p>Business people:</p> <p>Dai food: barbecue, salads;</p>

	<p>Other ethnic foods such as Ha'ni food;</p> <p>Local tea (Pu'er tea);</p> <p>Southeast food: Thai food, Laos coffee.</p> <p>Official officers:</p> <p>Dai food: barbecue, salads;</p> <p>Southeast food.</p> <p>Local community:</p> <p>Dai food: barbecue, salads;</p> <p>Southeast food: Thai food, Laos coffee.</p>
<p>What did people feel?</p>	<p>Targeted groups:</p> <p>Man'dou villagers:</p> <p>Over commercialized;</p> <p>Southeast Asian style;</p> <p>Expensive consumption.</p> <p>Tourists:</p> <p>Not like in Xishuang Banna but instead in Southeast Asia and Thailand;</p> <p>Disneyfication / Over commercialized;</p> <p>Comfortable and pleasant weather and environment conditions;</p> <p>Gaozhuang presents a leisurely atmosphere in the daytime and a bustling, busy nighttime of Xishuang Banna.</p> <p>A sense of dignified and a place where the worldly and otherworldly integrated;</p> <p>Honesty and kindness characters of local people.</p> <p>Business people:</p> <p>A comprehensive program combining</p>

	<p>tourism with the estate;</p> <p>Comfortable and pleasant weather and environment conditions;</p> <p>A scenery of traditional Dai farmland and village (in the earliest Gaozhuang period);</p> <p>Honesty and kindness characters of local people;</p> <p>An ideal photo shooting spot with a southeast atmosphere;</p> <p>Official officers:</p> <p>Gaozhuang is the miniature/name card of Xishuang Banna;</p> <p>Local and Southeast Asian style, cultural activities, and heritage.</p> <p>Local community:</p> <p>Dong'bei (Northeast China) town;</p> <p>Over commercialized;</p> <p>An estate program whose subsidiary project, Gaozhuang Tourism Attraction, successful</p> <p>Commercialized but presenting ethnic features.</p> <p>A place is not at all harmonious with its surrounding environment;</p> <p>A modern social landscape and nothing to do with cultural heritage;</p> <p>Gaozhuang is the miniature/name card of Xishuang Banna;</p> <p>Gaozhuang presents a leisurely atmosphere in the daytime and a bustling, busy nighttime of Xishuang Banna.</p>
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Table 4: Cultural resources and elements of Gaozhuang
(Researcher's perspective)

<p>What did the researcher see?</p>	<p>Except for those points in box one, there are some other points observed by the researcher:</p> <p><i>Exhibitions:</i> Jingland Art Museum: Southeast Asia Dai Thai Cultural Relics Exhibition covering statues, costumes, crafts, photos, Buddhist and Royal relics, Pattra-leaf scripture; Culture Exhibition Pavilion introducing some local minor groups cultures;</p>
<p>What did the researcher hear?</p>	<p>Except for the point in box one, there are some other points observed by the researcher:</p> <p>The story and history of Gaozhuang;</p> <p>The design idea of Gaozhuang;</p> <p>The change of Gaozhuang.</p> <p>The interpretations and understandings of different people of Gaozhuang.</p>
<p>What did the researcher taste?</p>	<p>Except for those points in box one, there is one more point observed by the researcher:</p> <p>Ha'ni group restaurant and food.</p>
<p>What did the researcher experience?</p>	<p>The first impression: Thailand-ish and over commercial tourism attraction (based on the researcher's Thailand travel experience);</p> <p>Further impression (after the second-period fieldwork): a cultural exchange platform (Mekong River Basin countries, domestic China, and local, traditional, and contemporary) based on the Dai history concept.</p>

Symbols and architecture are decisive factors that make visual design attractive because people's senses play a functional role in experiencing new environments and situations. The visual sense is the fastest, most prominent, and most directly experienced. It gives people their first impression of a place. Gaozhuang's design creates a unique atmosphere for the public based on local cultural elements and introduces and uses them throughout the project.

Cultural Element One: Symbols

The most representative symbols of Dai culture and Xishuang Banna are elephants, peacocks, and Buddha statues and patterns. The three symbols are fundamental cultural elements and are widely used in Gaozhuang.

Peacock

The peacock is one of the typical animals in Xishuangbanna, and it has auspicious and beautiful meanings. This element is expected in the design and decoration of local Dai villages and downtown, ordinary architecture and royal palaces, and people's daily lives (Figure 71-74). Gaozhuang also widely uses peacock elements everywhere, as seen in the design of Kong Que (Peacock) Road, one of the main roads in Gaozhuang (Figure 75), Jingland hotel exterior (Figure 76), peacock buildings (Figure 77), drainage cover (Figure 78), and the gate design of the Great Pagoda (Figure 79). Besides, the Dai disco stage wall design also uses a peacock pattern (Figure 80).

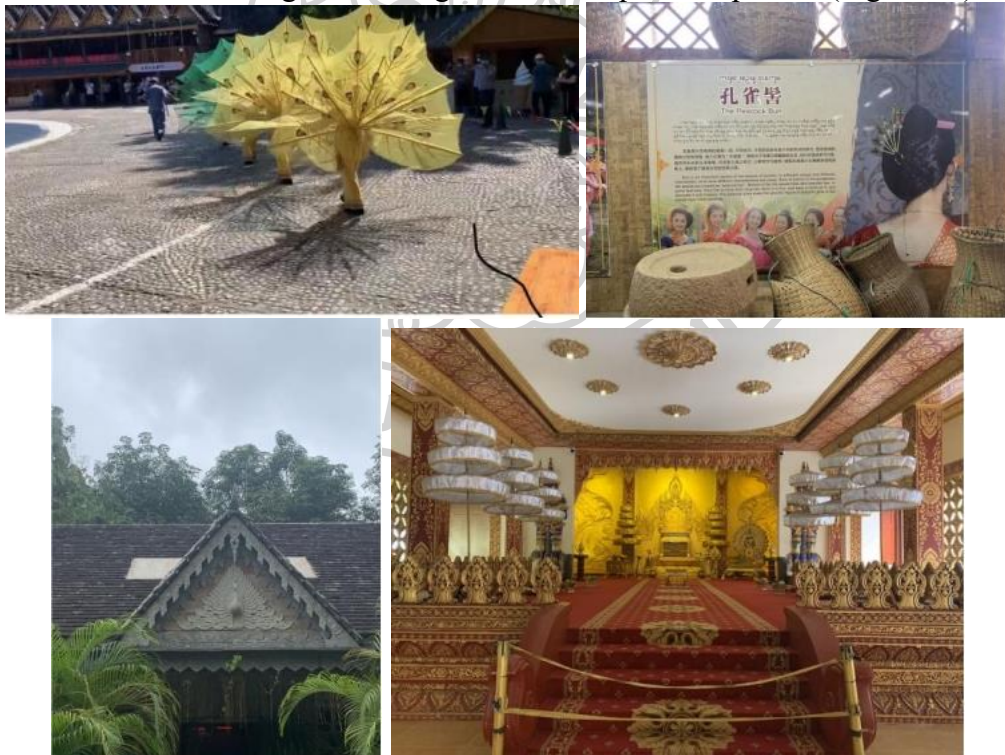


Figure 71: Peacock element used in Dai peacock dance

Figure 72: Peacock element used in costumes, female hairstyle

Figure 73: Peacock element used in ordinary house

Figure 74: Peacock element used in the royal palace in Xishuang Banna

Source: The author on 5th and 6th November 2021 in Dai cultural attraction, Man'diu village, Man'yuan village and Man'ting Garden in Jinghong



Figure 75: Jingland Hotel exterior

Figure 76: Peacock Road



Figure 77: Peacock building

Figure 78: Peacock pattern in drainage cover



Figure 79: The gate of The Great Pagoda

Figure 80: Dai disco stage wall pattern

Source (75-80): The author in Gaozhuang and the opposite of Gaozhuang

Elephant

The elephant is another symbolic animal in Xishuang Banna, representing power, auspiciousness, and holiness. It is another widely used symbol in Gaozhuang (Figure 81&82). Elephant statues appear almost everywhere: the main gate, Wan Xiang (Million Elephant) Road (Figure 83), the central axis of Gaozhuang, the base of the Great Pagoda (Figure 84), and Payacoeng square (Figure 85).



Figure 81: Elephant statues in Dai cultural attraction and center of the city
 Figure 82: Elephant statues in Dai cultural attraction and center of the city
 Source: The author on 5th November 2021



Figure 83: Main Gate of Gaozhuang and Wan Xiang Road
 Source: The author in Gaozhuang (11th April 2022)



Figure 84: Elephant base of The Great Pagoda

Figure 85: Elephant statue in Payacoeng Square

Source: The author in April 2022

Buddhism symbol

The Buddhist symbol is the final most prominent cultural element. Xishuang Banna is influenced by Hinayana Buddhism, where there are 203 Buddha temples (187 in Dai villages and the rest in Bulan ethnic villages), 72 pagodas, and four Buddha relics in the city of Jinghong. As a result, it is as common among locals as the other two symbols, the peacock and the elephant.

Gaozhuang is full of Hinayana Buddhism elements. Firstly, one of the main roads is Pu'ti (Bodhi) Road, which stands for God and Goddess statues (Figure 86), and the Great Pagoda is the most representative of Buddhism's symbols. Besides many other Buddhist statues and wood carvings (Figure 87-90).



Figure 86: Pu'ti (Bodhi) Road

Source: The author in Gaozhuang (3rd Aug, 2023)



Figure 87: Buddhism elements: lotus shape water light and statue

Figure 88: Buddhism elements: lotus shape water light and statue

Source: The author in April 2022



Figure 89: Wood carving with Buddhism patterns

Figure 90: Wood carving with Buddhism patterns

Source: Clipped from Gaozhuang Xishuangjing, Han, 2013

Silver

Silver is a common element in Dai culture. It is believed that silver has various functions, such as exorcising evil spirits, testing poisons, and purifying the body system. Therefore, it is widely used in local Dai people's daily lives, for instance, ornaments, cutlery, and other tableware. Moreover, some villages use silver to build well pavilions (Figure 91) to protect themselves from getting poisoned. Meanwhile, some villagers make a living by making silver crafts. The design of Gaozhuang uses silver as one of the landscape elements (Han, 2013) (Figure 92&93).



Figure 91: Silver roof of the suitable pavilion in Man'diu village

Source: The author in November 2021 in Man'diu village



Figure 92: Silver statue and usage in Gaozhuang

Figure 93: Silver statue and usage in Gaozhuang

Source: Clipped from Gaozhuang Xishuangjing, Han Yunfeng, 2013

The four elements mentioned above are the most typical representative symbols and cultural elements in the local, widely used in Gaozhuang as symbolic and local elements. It is straightforward to see these symbols in Gaozhuang. Besides these cultural elements, the natural palm trees alongside the river road are also one of the local symbols. These cultural and natural elements create a tropically exotic atmosphere that is unique and different from other regions of mainland China. It provides tourists with the first impression of Gaozhuang and Xishuang Banna.

"I do not know much about Jinghong, but the peacock building is notable and attractive." (T1)

"There are many elephant statues here, and they are quite representative." (T2)

"The pineapple-shaped hotel, the peacock building, and the timeline buildings are very local elements." (T3)

Cultural Element Two: Architecture

Architecture is another representative cultural element in Gaozhuang. It is mainly found in Dai houses and Buddhist architecture.

Dai house

Traditional Dai houses are built from grass (the very early type), bamboo, and wood (more common today). It is a two-layer design where the first floor is used to stockpile or raise livestock, and the second is for a living (Figure 94).

Traditional local wooden houses are one of the architectural landscape elements. Gaozhuang consists of twelve Jing (Chiang) and nine pagodas. Each Jing has its architectural style. The first six Jings present traditional Dai wooden architecture (Figure 95), while the other six Jings demonstrate the changes in Dai architecture, which are seen in the wooden element with a concrete structure and modern tall buildings designed with the spire element of a pagoda (Figure 96). Meanwhile, the essential cultural elements of traditional Dai villages and communities, including temples, the heart (center) of the village, and the well, are presented in each Jing. This architecture provides people with an evolutionary landscape of Dai's traditional village and its architecture.



Figure 94: Dai traditional wood house and landscape (compares with Gaozhuang)
 Source: The author in March 2022 in November 2021 in Man'zhang village



Figure 95: Dai wooden architecture and landscape of Gaozhuang
 Source: The author in Gaozhuang in November 2021 and February 2022



Figure 96: Tall buildings with pagoda spire element
Source: The author in April 2022.

Pagodas

The Pagoda is another highlight and one of the most representative elements of Dai culture in Xishuang Banna. The Great Pagoda is the most attractive spot in Gaozhuang. Its shape, design, and materials establish a sense of Southeast Asian atmosphere for tourists, thus becoming a must-go photo shooting site.

"It (Gaozhuang) presents the landscape of Banna and Southeast Asia. The characteristics of architecture in Gaozhuang are combined with local and Southeast Asian resources and elements. What belongs to the nation (ethnic) belongs to the world." (O1)

"Gaozhuang is a tourist attraction based on local culture and at the same time using Southeast Asian elements." (L1)

"It does not feel like Banna but Thailand." (T4)

"It feels like it is in Thailand, especially its architecture and food." (T5)

Cultural Element Three: Intangible heritage

Costumes

Costumes are another attractive cultural reason and are very popular among tourists. Gaozhuang provides many Dai and Ha'ni ethnic costume rental services for people to dress up and take photos of the Great Pagoda scenery. It prevails within domestic China and is a must-do activity for many tourists in Gaozhuang, especially during COVID-19 when people are restricted from going abroad. Moreover, the costumes are typical in dozens of night market Dai salad and barbecue hawkers who wear Dai costumes. At the same time, there is a night market Dai dance performance for tourists and a big stage Dai show, Mengbala Na'xi, in the theatre in Gaozhuang.

Local food and daily life

Food in the night market and Gaozhuang is also one of the most representative elements. Dai salad and barbecue, Ha'ni food, and Southeast Asian cuisine attract people, and Pu'er tea is also a local symbolic element.

Regarding local daily life experiences, Gan'bai Street and the night market in Gaozhuang are typical local activities that provide tourists with a bustling and crowded atmosphere. At the same time, in the daytime, the tranquil and leisurely environment is another experience.

"I will take my friends to Gaozhuang because they can experience the local

life quickly. The leisurely daytime when strolling and the busy and crowded nightlife. This is my memory of local life." (L2)

"I can see the local life in Gaozhuang throughout the whole day. In the early morning, the hardworking hawkers prepare breakfast for people, rest in the hot afternoon, and go back to work at night. It is a beautiful scene for me. " (B6)

Festivals and cultural activities

Gaozhuang holds various local festival activities and Buddhist ceremonies for local people and tourists, such as water sprinkles and the Loy Krathong festival. It provides online and offline platforms to lure more participants, such as voting for water-collecting girls. Besides, the Great Pagoda keeps a morning-making merit ritual for tourists, which has disappeared in Xishuang Banna, and it also holds religious activities for local and neighboring villagers.

"I participate in activities held by the Great Pagoda and make merit on every seventh and fifteenth lunar month." (L3)

"Gaozhuang is the most crowded spot during the water sprinkle festival." (L4)

At the same time, Gaozhuang connects cultural communication within the Mekong River region. It holds many cultural activities and events, such as the Dai Le Culture Festival, The Culture and Arts of Countries in the Lancang-Mekong River Basin, and the "Long River" Xishuangbanna Foto Festival (it has stopped for three years due to COVID-19). Meanwhile, Gaozhuang designed a six-country floating market and a six-country shopping zone (which had not opened when the researcher did fieldwork), introducing Southeast Asia's cultural elements to create an exotic atmosphere. Moreover, it encourages local artists to play and perform their creations in the Lemon Music Festival, also held by Gaozhuang. Before COVID-19, intangible heritage such as Zhang'ha and Dai martial arts were invited to perform in Gaozhuang. In addition, the Jingland Art Museum exhibits Southeast Asian relics, collections, and costumes, allowing people to appreciate the culture. The night market area has a small cultural pavilion exhibiting local ethnic information. At this point, Gaozhuang provides and creates a few opportunities and platforms for cultural communication in regional and Mekong River countries.

Crafts and Medicine

Besides the above visual design and local life scenes, Gaozhuang also introduces intangible heritage resources like Dai pottery, Dai traditional medicine, and Dai paper-making (which has closed). Tourists can also experience pottery making and a medical spa.

Summary

Dai is a cross-border group that, from a cultural background, shares similarities but has differences with others scattered in different countries and areas alongside the Mekong River basin. By introducing local and Southeast Asian cultural elements and resources, Gaozhuang establishes a Dai-Thai cultural landscape and scenery based on the local Dai culture and historical background. However, it not only presents prominent local symbols and elements but also creates a Southeast Asian atmosphere, which makes Gaozhuang attractive and popular. These symbolic, cultural, and natural elements are the fundamental factors for cultural reconstruction.

5.2.2. Cultural Reconstruction of Gaozhuang

This part analyses reconstructed elements and resources in Gaozhuang combined with the information from part one. Cultural reconstruction is based on the exploration of cultural resources and features. As discussed in part one, Gaozhuang integrates much of Dai-Thai culture into the design and project.

Reconstruction of the traditional cultural landscape

Reconstructed the Concept of Gaozhuang

Gaozhuang is the Dai language, which means "nine pagodas." Its full name is Gaozhuang Xishuangjing, "nine pagodas and twelve cities," and it is the historical landscape of Xishuang Banna. The number "nine" in Gaozhuang's case also indicates nine one-hundred-meter-tall buildings that would be the future landmark of Xishuang Banna (Han, 2013, p. 12). Gaozhuang Xishuangjing was the golden period of the Dai group in this region when the "developer of Gaozhuang is a resident, and he wants to reconstruct and to revive the landscape and prosperity of that time." (L6). Historical concepts inspire this project and integrate contemporary peoples' needs, and Dai-Thai cultural background, whose success not only presents a constructed modern landscape but more meaningful provokes thought. It raises a discussion on heritage conservation and contemporary issues, which will be discussed in the summary of this part.

Reconstructed Layout

Local Dai traditional villages include three fundamental cultural factors: the heart (center) of the village, a pagoda (temple), and the gate, where the village is built centering on the 'heart' (Figure 97); and usually, the location of the heart is spacious where villagers can gather for a religious ceremony. This pattern inspired Gaozhuang's layout design, and the three elements of Dai village were reconstructed. The heart (center) of Gaozhuang is The Great Pagoda, and it is also the temple and religious center of Gaozhuang. Traditional 'hearts' are made of wood or stone, but Gaozhuang integrates this concept into a contemporary context to create an innovative form of the 'heart' (Figure 98). The twelve Jings are built centered on The Great Pagoda, and each Jing is designed in the same pattern. Gaozhuang is a traditional Dai city consisting of twelve small villages.

At the same time, based on Dai Village's layout, the design borrows from the Oriental Hotel Chiang Mai and Panviman Spa Resort Chiang Mai, which creates an idyllic atmosphere for people. Gaozhuang's original design depicts natural countryside and leisure scenery (Figure 99). There was a vast wetland landscape (Figure 100-102) rather than the current night market square and Gan'bai (driving) street, and the night market street was near the Great Pagoda area.

"It was tranquil and nice; an idyllic atmosphere. The houses were designed with semi-opened wooden water pipes flowing through the houses and wetland." (B2)

However, the rice fields and wetland landscape are replaced by Gan'bai commercial street and Starry Night Market, which breaks the tranquility and brings a bustling scene to Gaozhuang. It has been experiencing changes. The Gan'bai and night market areas were only open for people strolling and walking and were not allowed for vehicles. Still, they are now available for small vehicles. The change from wetland landscape to Gan'bai and night market to cultural content brings more local elements to Gaozhuang, while from another perspective, it indicates the commercialization of Gaozhuang.

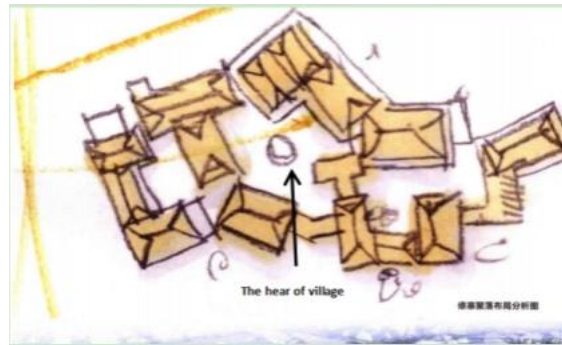


Figure 97: Dai traditional village layout sketch
Source: Clipped by the author from Han, 2013



Figure 98: The layout of Gaozhuang
Source: Clipped by the author from Han, 2013

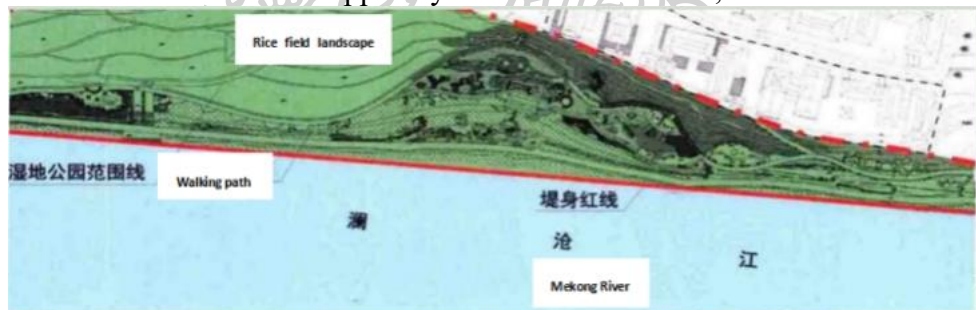


Figure 99: The original design layout of the wetland.
Sourced: Clipped by the author from Han, 2013

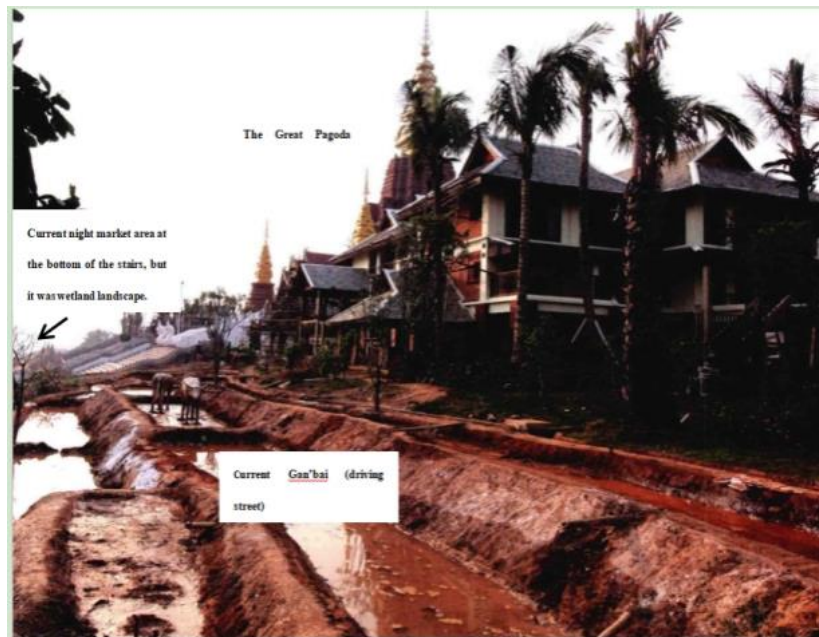


Figure 100: The landscape of the original Gaozhuang Project in its opposite view
Sourced: Clipped by the author from Han, 2013

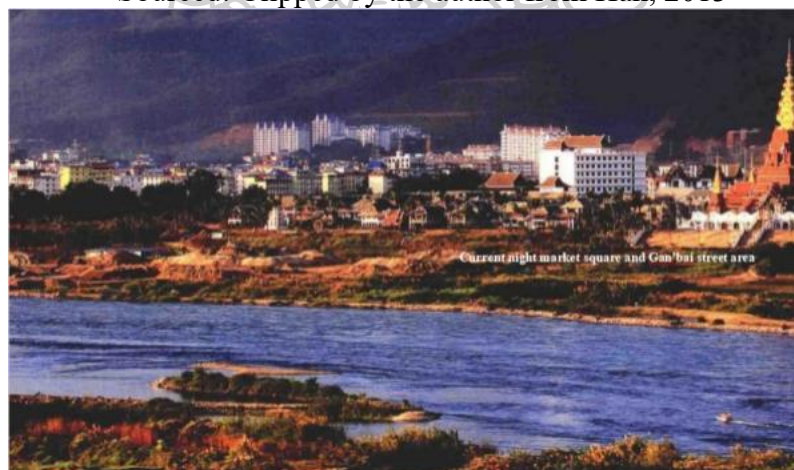


Figure 101: The landscape of the beginning of Gaozhuang.
Sourced: Clipped by the author from Han, 2013



Figure 102: Panorama view of the Gaozhuang landscape from the opposite side
Source: The author on 18th April 2022 in Jinghong and adapted by the author

Reconstructed Architecture

Dai house and village

According to the secondary materials Du (2019), Han (2013), and the interviewed information, the architecture in Gaozhuang is divided into two styles: the traditional Dai wooden house and the integrated contemporary concrete buildings, which are

presented throughout the entire program and divided into different projects. The first and the second projects highlight the traditional style of Dai architecture and landscape, as seen in The Great Pagoda and wooden-built houses, including six Jings (Jing Lan, Jing Liang, Jing Meng, Jing Han, Jing De, and Jing Bao). The third and fifth projects present the contemporary modern style, including six more Jings (Jing Fa, Jing Dai, Jing Zhen, Jing Dong, Jing Kuang, and Jing Zai). The first and second projects aim to show people and tourists the typical traditional scenery and architecture of the Dai people in Xishuang Banna and make the architecture functional and the people feel comfortable. The third and fifth projects integrate contemporary elements into Dai's local culture, mixing their styles. The characteristic of this architecture is the spire design of each tall building. "It may make people feel the eclectic style in the third and fifth projects because every designer must do fieldwork (in-depth interviews and live with a local Dai group) before they start to design. They combine and present in their designs every element and factor that they have learned and experienced from local people." (B3). The mixed style that resulted from the change of local culture and broadening horizons to the "outside" world reflects the understanding and thoughts of the local younger generation about their own culture and the possibility of the future. Moreover, the functions of these tall buildings are comprehensive. It is not only for accommodation, commercial and official business use, and leisure shopping malls.

The Great Pagoda

The pagoda's design integrates local elements and Southeast Asian styles and characters. "It is based on the White Temple of Chiang Rai and takes temples and pagodas in Bagan, Manderlay, Myanmar, Luang Prabang, Laos, and Chiang Mai, Thailand as references. Meanwhile, the designer communicates with the local official religious department of the Xishuang Banna government and the developer, and the final version is approved after several revisions. (Han Yunfeng, 2013:66). The interior spatial design of the Great Pagoda is innovative and includes three levels: the first is a Buddhist good-selling area, the second is designed as a Pattra-leaf manuscript museum, and the third level is a viewing point. The developer invites architects and artisans from Thailand to construct the project, from the silver arch pattern of the main gate to the Great Pagoda.

It creates a sense of Thailand and Southeast Asia. While the first six Jings present the local characteristics of two-layer wooden houses, the corridor, door size, and scale are smaller than normal ones, according to the Dai traditional house. Common corridor and door designs are common in Hinayana Buddhist countries and regions. It could express respect to the host and the humility of the guest because people need to lower their heads when entering the door. Moreover, the developer bought the demolished wooden materials from local villagers to build a significant part of the house's exterior, which presents and keeps the traditional Dai house element. Meanwhile, given the functional and economic factors, the construction uses concrete and bricks.

"The so-called original wooden-built house is uncomfortable and inconvenient for contemporary life, particularly for tourists who come to Gaozhuang not to sleep in the 'real' wooden house, but a wooden-built environment." (B3)

"The price of wood is increasing, and it is not easy to buy, so concrete materials are a cheaper and more available choice." (L3)

"Gaozhuang provides a possibility for local people. The reconstruction (innovation) of the Dai traditional house let people know that the first layer was not only used for livestock but rather as a workshop or a dining hall. " (L2)

The developer wishes to convey the change of Xishuang Banna in the Time River by presenting its traditional architecture, contemporary architectural style, and future possibilities throughout the project. Meanwhile, the innovation is also hidden in the details of the design of statues, which are not only statues but also designed as water spray installations.

"Every design and pattern here has its meaning, even the statue on the roof." (O1)

Reconstructed Local Art

"I want our Dai music to be played with contemporary instruments and forms and to be heard by more people." (O2)

-The company's founder, Sheng Tai Le

"Art" here refers to music, dance, and costume. These are Dai's symbolic characters. Gaozhuang cooperates with a local Dai cultural company named Sheng Tai Le. The company focuses on Dai music, coupled with Dai dance and costumes. The company's founder is the vice president of the Xishuang Banna Dai Association, who has studied Dai-Thai culture and is trying to conserve and revive Dai culture. Local Dai traditional costumes and dance movements have been misunderstood and misused over the past few years. Many Dai dance movements nowadays are influenced by Eastern European ballet, whose origin is in Southeast Asia, and the style, details, and materials of Dai costumes are inappropriate and low quality. The cooperation of Gaozhuang and Sheng Tai Le provides a way for local people and tourists to know and appreciate the "real" Dai costumes and dance by holding Dai Le fashion shows, dance performances, and music festivals, which attracts the younger generation's interest in wearing Dai costumes and in participating in Dai music and dance creation and performance. It helps the younger local generation understand and interpret their culture differently.

"Cultural reconstruction does not mean 'go back to the primitive or the original period,' nor establish the unmovable museum heritage. It should be a living and diverse environment. I do not know the cultural tourism attractions in Xishuang Banna without Gaozhuang. It is a successful model of cultural reconstruction that integrates local cultural elements and contemporary uses (O2).

More recently, Gaozhuang has promoted an outdoor activity called Dai Di (Dai disco), integrating Dai dance movements with Dai music and costumes to present local culture in a contemporary way, attracting many of the younger generation.

Reconstructed Local Life

"People learn the style and layout from Gaozhuang to decorate and design their houses. They set tea boards and beautify their houses, inspired by Gaozhuang. " (L6)

Due to the lack of farmland for villagers to do plantation and rubber tapping, the Gaozhuang project directly reconstructs the life structure of its neighboring village, Man Dou, whose role has turned from peasants to landlords and hawkers. Thus, they build new houses to rent to tourists, workers, and seasonal migrants and have time to

do other business, such as selling food and doing crafts. Meanwhile, Gaozhuang attracts people from different counties in Xishuang Banna to do business. The pleasant weather conditions, leisure lifestyle, and affordable living expenses lure a large number of other provincial seasonal migrants and businesspeople, which gradually reconstructs local culture and social structure in every aspect, for instance, the taste of food, the lifestyle, the behavior of villagers, the income ways, and the understanding of local and other cultures. In addition, the construction of Gaozhuang improved the living environment and the situation of Man Dou village, making it clean and orderly.

"We need to adapt the taste for migrants and tourists who cannot eat spicy food, and they also need to adapt to our nightlife style." (L7)

Reconstructed Tourism Mode

Traditional tourist spots in Xishuang Banna and Jinghong are scattered in different sites and areas. They have a single function where tourists can only experience a single aspect of each attraction, such as religious architecture in temples or pagodas or the Dai traditional architecture and life in villages, or taste the local food in Dai restaurants, then go back downtown to accommodate. Gaozhuang is a comprehensive tourist attraction that provides tourists with diverse restaurants and accommodations, social and leisure life, transportation services, shopping, and a business center. It presents Dai-Thai architecture and culture, making it convenient for tourists to know local features quickly and meet their demands.

Summary

Cultural reconstruction is the central theme of this dissertation. The author, taking Gaozhuang as the case study, wants to discuss a way in a contemporary context to conserve culture and heritage and make the living heritage rather than the dead. The traditional idea of conservation has been outdated. Does the living heritage concept work? Reconstruction ideology is the opposite in the mainstream of cultural conservation and tradition. While conservation seems to preserve the original significance, reconstruction appears to change or even break the importance of the original heritage and push it forward into the current world. Culture is constantly evolving and is being reconstructed. Every generation and individual has their understanding, recognition, and value judgment to reinterpret culture and heritage, making the world and culture develop and evolve.

Gaozhuang, based on local and Dai-Thai cultures, has reconstructed diverse cultural elements and resources, as discussed in part two. The idea behind building the program is a cultural reconstruction because it is a way to interpret the culture from a contemporary situation and perspective. Rather than constructing a museum, Gaozhuang creates an open space for tourists and cultural exchange. The design of the layout, the application of history, and the integration and innovation of tradition with contemporary and local Dai with Mekong River basin cultures are the reinterpretation and reconstruction. It is reconstructing the traditional culture in the contemporary world and the local life in the outside world.

Therefore, as discussed in Chapter Two, cultural reconstruction should not be limited to historical fragments and tangible aspects but should be considered in its current context. It is not a single way, as in the case of Gaozhuang, where people reconstruct the local culture and, in return, the contemporary culture reconstructs local life.

Reconstructing culture or heritage is not for displaying the architecture or the objects but for making them continuous and integrated and adding sense and meaning to current life and culture. People neither reconstruct for the past nor the future but themselves. In light of the unprecedented changes that have happened in human social life, culture, technology, ideology, and the world, where every current moment is one of the fragments of the whole culture, and everyone is reconstructing the culture, what people conserve should be the integrity and diversity of the culture, not one or several fragments of the culture, history, or the original model. People conserve heritage by participating, understanding, reinterpreting, and reconstructing, not by watching and observing. People conserve heritage to seek their cultural identity and roots, not return to the original period.

Culture itself is a constructed concept, so why can't a constructed concept be reconstructed? Moreover, why does the reconstructed culture not have a heritage? Moreover, why is "reconstruction" always thought to oppose "conservation" and authenticity? A culture can be alive because it adapts to changing situations and contexts. Otherwise, the world would have been in a primitive age.

The domain cultures are inevitably assimilating minor and ethnic cultures. They are at risk of disappearing. The gap between ethnic, traditional, and contemporary cultures, the slow cultural changes and rapid social development, and the loss of minor groups' cultural identity pose problems and call for a rethinking of cultural conservation: How can people conserve cultural diversity? What stance, attitude, and role should people have when discussing minor and ethnic cultures? The researcher's answers are: we can neither build a museum for the minor ethnic groups to 'conserve' their culture and display it to the public nor in a giver's role to 'help' them. The current situation involves complex stakeholders and roles. The heritage is not for one particular group but all human beings; thus, every individual could be a stakeholder in some way. Cultural reconstruction is a way to conserve and revive the culture, which brings the historical and cultural fragments back onto the public stage. Cultural tourism can be spread, especially for minor ethnic cultures. However, the two ways to conserve culture and heritage are strictly and heatedly discussed, focusing on the authentic issue. Isn't it a good time to open a bigger room for cultural reconstruction and conservation? Culture and society are both changing. Why do people focus on the rigid, old-fashioned principle rather than the infinite possibilities?

5.2.3. Authenticity of Gaozhuang

This part discusses the authenticity of Gaozhuang, based on the information and interview feedback from the previous two parts, to analyze the meaning of authenticity in Gaozhuang's case.

Authenticity is a fundamental issue in heritage assessment, especially in the World Heritage List. It is also the factor triggering debate and criticism of Gaozhuang. There is a multitude of opinions on it. Some scholars criticized it as a fake antique, while others highly praised it. However, through the researcher's fieldwork and literature review, the researcher found that it involves complex situations and should be discussed in a comprehensive context rather than a single aspect. Interestingly, various factors influence people's judgments about authenticity. The following table presents three main factors that may affect people's decisions about authenticity, collected and summarized by the researcher from interviews:

Table 5: Three main factors that may influence people's judgment about authenticity

<p>The understanding and definition of authenticity;</p> <p>Individuals' background;</p> <p>The proportion of residents' participation in activities in Gaozhuang.</p>
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The first refers to a philosophical concept of how people understand and define the word "authenticity," which influences their judgment. "If you want to discuss authenticity, a non-Dai person building a Dai-Thai program is inauthentic."(O3). This comment can be interpreted that authenticity refers to the 'authentic' group and people, which means the authentic requires the Dai group to reconstruct. In this case, in the researcher's view, it is an extreme example with a minimal understanding of authenticity. If this 'principle' is applied in World Heritage conservation, then the researcher concludes that no heritage can meet it. However, the feedback echoes the researcher's questions in chapter two, reconstruction and authenticity: When people do documentation research and study, aren't they reinterpreting the documents, history, and culture in their understanding? Isn't it a cultural reconstruction process? How can people guarantee authenticity when they are not the 'authentic' people who build or create the original and authentic heritage? Even if people restore and reconstruct heritage according to the documentation, they are not the original "creators" and have their value judgment and knowledge background. Thus, at this point, authenticity is untenable.

Meanwhile, the feedback also evokes a question: When do people assess authenticity? The past, the present, or the future? It matters and makes sense because people evaluate and value the authenticity of heritage or a culture based on its diachronic view. That is, there is a comparison with and reference to historical evidence to assess authenticity. Accordingly, authenticity involves the value bestowed by time. It is similar to a culture or a heritage. A heritage is called a heritage because it gets value in time. That is, the past is the hidden premise of heritage assessment. Then here comes the situation: people assess the authenticity of Gaozhuang from the stance of the current time point. How does it work and make sense? What people consider as inauthentic or critical at this moment could be authentic in the future. Therefore, time is a crucial factor when considering a heritage's value and authenticity, and it infers a premise: people judge authenticity by prioritizing value rather than fact. Because time is the value of history, and the international community assesses authenticity by diverse values, not all historical records or documents are facts or truth. Thus, should the judge of authenticity be rethought and reconsidered not in the so-called "evidence" and "facts" but in its current value consideration? Nara documents encourage diverse authenticity. How diverse can it be? Can contemporary associative value and human needs be the object of associative value?

"Authenticity is not the issue of fake or original. It matters in people's current lives. Does it integrate into contemporary situations?" (T11)

According to the international principle, the cultural elements, symbols, and resources in Gaozhuang are authentic. Authenticity relates to cultural factors, which include conservation principles.

The second factor mainly involves individuals' background, including previous knowledge and understanding of Dai-Thai cultures and travel experience, influencing their first impression and feelings about Gaozhuang. Commented words from interviewees such as 'Southeast Asia style, Thailand-ish, not local style class, learn from Thailand and copy 'can be interpreted as an indicator of inauthentic. These impressions and judgments of great content result from tourists' visual senses influenced by their previous recognition of Dai and Southeast Asia. Most do not have a deeper understanding of Dai culture, and some do not even know Dai culture. Consequently, their judgment about authenticity is based on partially visual symbols. People who are well-versed in Dai culture, on the other hand, make the following observations:

“The design of traditional Dai architectures in Gaozhuang is more ‘authentic’ than most Dai buildings outside. They (designers and developers) studied the styles and materials of ordinary houses, royal palaces, and Buddhist architecture, so the architecture of the first project is closer to the real traditional Dai buildings. People said Gaozhuang is a copy from Southeast Asia countries and does not have local culture. It has local cultural elements; the distance between statues and roads is not random but has been studied. Moreover, Dai-Thai is a cross-border group with shared cultural similarities over hundreds of years of cultural communication and exchange. Therefore, it is tough to say who ‘copies’ and learns from whom.” (O2)

"The design of traditional Dai architecture in Gaozhuang is more 'authentic' than most Dai buildings outside. They (designers and developers) studied the styles and materials of ordinary houses, royal palaces, and Buddhist architecture, so the architecture of the first project is closer to the real traditional Dai buildings. People claim that Gaozhuang plagiarizes from Southeast Asian countries and lacks local culture. It does have local cultural elements. The distances between statues and roads are not random but studied. Moreover, Dai-Thai is a cross-border group with shared cultural similarities over hundreds of years of cultural communication and exchange. Therefore, it is tough to say who "copies" and learns from whom." (O2)

Dai in the Xishuang Banna area shares many similarities with the Thai group and the Mekong River basin. Still, differences are generated in different cultural and natural contexts over time. In this regard, the judgment of ‘authenticity’ is strongly influenced by an individual’s knowledge and understanding of local culture, which cannot reflect the actual ‘facts.’

The last is a vital point in recent years; another word is the living heritage. It could be equal to the proportion of local participation. In Chinese, authenticity in a cultural tourism attraction can be interpreted as "Ren Qing Wei," which is interestingly opposed to the word "commercialized." In the case of Gaozhuang, interviewees mentioned that it is over-commercialized and has few local people. It can be inferred that "local" is a standard by which to judge authenticity. It begs the question: Will it not be commercialized if Gaozhuang had more locals? Or will it be authentic if more local people participate in Gaozhuang activities and businesses? At this point, the researcher is bold to interpret that the essence of "local" authenticity is a psychological need through which tourists and people can be connected and associated with locals, providing a sense of "being here" (local)," not there, and the feeling of "being here' created by local people, the living heritage, not by others.

Gaozhuang fails in the third factor. Consequently, it got feedback such as "Disneyfication," "commercialization," and "Dong Bei" (northeast of China) Gaozhuang. "It is only a body without a soul." (L6)

Summary

The international community has standards and principles for determining the authenticity of a heritage. Nevertheless, as discussed in part three, authenticity involves not only a single dimension or principle, cultural element, symbol, or local people, but it should be considered and assessed in a broader context, including time and space.

"I do not know if it is authentic or not because there is no comparison with Gaozhuang. Maybe the food in this remote village is authentic, but who knows?" (T10)

"There are many factors that influence authenticity. For instance, the ingredients of Dai sauce, different people make different flavors, and the most authentic herb grows only in one place, so which one is authentic?" (L7)

Everything is authentic, and everything can be inauthentic. The authenticity of international principles may differ from the authenticity of tourists. It is fluid, not liquid, and thus it can be diverse. It depends on how people understand and define it, their background knowledge of authentic culture, and their expectations of a cultural tourism attraction. As the Nara document considers, "authenticity judgments may be linked to the worth of a great variety of sources of information." (Nara Document, 1994, p.47) In the contemporary context, the complex relationships among stakeholders related to heritage and culture require a more comprehensive understanding to judge cultural values and authenticity. The Gaozhuang case items of authenticity also expose its interpretative problems, which will be discussed in part five.

5.2.4. Gaozhuang Tourism Impacts on Local

This part presents information about the impact of tourism on Gaozhuang and provides an analysis of it. Tourism, as discussed in chapter two, has a variety of impacts on locals. Table four shows the significant effects that Gaozhuang tourism has on locals.

Table 6: Tourism Impacts on Local

Social-cultural	Positive: Spreading local culture; Revitalizing local culture; Arising awareness of local people in conserving culture; Improving living conditions and
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	<p>environment;</p> <p>Attracting people and the local younger generation;</p> <p>Innovating traditional cultural tourism way.</p> <hr/> <p>Negative:</p> <p>Cultural commodification;</p> <p>Misusing and misunderstanding local culture;</p> <p>Cultural conflicts between local and non-local people;</p> <p>Widening the gap between the slow change of local and rapid development of modernization and urbanization;</p> <p>Changing the local demographic structure and putting local culture at risk of diminishing;</p> <p>Causing the loss of local identity and raising their anxiety.</p>
Economic	<p>Positive:</p> <p>Promoting local economic development;</p> <p>Creating more job opportunities;</p> <p>Attracting outside investors.</p> <hr/> <p>Negative:</p> <p>Inflation - increasing price in daily supplies;</p> <p>Highly competition in the workforce market between outsiders and local people;</p> <p>Over-dependence on tourism;</p> <p>Changing the economic structure of the local</p>

	community; Homogeneous competition.
Environmental	Positive: Improving the local sanitary environment, infrastructure, and transportation.
	Negative: Various pollution; Destroying natural resources; Increasing CO2 emissions; Tourist conflicts; Inharmonious buildings.

Social-cultural Impact

In cultural aspects, there is no doubt that the Gaozhuang project owns the credit on the positive side. It established a famous and successful cultural name card for Xishuang Banna and Yunnan province, which widely spread local cultures, especially Dai-Thai cultures. It bridges the various cultural communication channels among Dai-Thai cultural regions. At the same time, it helps revitalize local culture, particularly intangible heritage such as Zhang'ha, Dai martial arts, and other craft skills. Gaozhuang builds a platform for intangible heritage performance and display, making more people aware and appreciative. In addition, various cultural activities in Gaozhuang make the prevalence of Dai's style in the local community, such as costumes, music, and house decoration, which help people to appreciate and understand their culture.

Meanwhile, it encourages the younger generation to participate in cultural activities and events that may arise from their pride in their culture and awareness of conservation and responsibility to their culture. Regarding social aspects, the Gaozhuang project improves the local living conditions through infrastructure establishment and transportation development. Besides, it upgrades the traditional cultural tourism way in Xishuang Banna and innovates and integrates cultural resources.

However, it also has its downside in social-cultural aspects; its prevalence is accompanied by the over-commodification of local cultural resources, as seen in the over-using and misusing of local cultural elements in other cultures. One of the most "noticeable" is "Dai dumplings, and another is the "Dai costumes" business, which uses Dai cultural elements to rent and sell vulgar and low-quality ethnic costumes to tourists, delivering misinformation and misleading tourists' recognition of Dai

costume and culture. In addition, cultural conflicts between locals and tourists also have a seriously negative impact, such as wearing inappropriate dress in religious places and showing disrespect to them. There are also different lifestyles and habits between local people and tourists.

“Nightlife is our lifestyle in a tropical area, but the tenants complain about the noise. I told them it is our life.” (L5)

“We have the character of humble influenced by Hinayana Buddhism; we talk in a low voice in a low voice and give way for people while walking on the street, but the migrants and tourists do the opposite.” (L6)

Besides, it widens the gap between local development and social change. Gaozhuang is a new place and is recognized by the local people. The latest demographic and economic structure push local people into a strange situation: they must adapt quickly but hardly have time to learn and react. It causes their anxiety about their future, their living ability, their living ability, and even their identity. To some content, tourism is a paradox; it spreads local culture. It brings opportunities to local development, but at the same time, these opportunities and the influx of tourists and migrants inevitably cause passive adaption and change in the local community.

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"It is a modern and fast-paced business place rather than our traditional, slow-paced society. It develops fast and brings new recognition to us, but we need time to adapt and to learn." (L8)

"Gaozhuang provides possibilities for local development and the future, but the change is too fast for local people. Of course, this is not only a Gaozhuang case; it happens everywhere in the world." (S2)

"It feels like another world that has no relation to the local. The tall buildings are a bit of a disharmony with their surroundings. " (L10)

Economic Impacts

The tourism industry is one of the primary economic resources in Xishuang Banna. The success of Gaozhuang directly improves local economic growth and development and boosts related sectors such as the estate and service industries and other cultural tourism attractions. Based on that, the workforce market welcomes spring and provides local people with more job opportunities. It is also lucrative for neighboring villagers to run a homestay or food business, increasing their income. What is the prosperity of Gaozhuang? It attracts more investors and capital into Xishuang Banna,

which benefits local development.

Nevertheless, due to the boost in the tourism industry, the inflation-increasing price of daily supplies and estate property makes local people unaffordable. Meanwhile, the lucrative tourism and commodity markets cause homogeneous competition, resulting in low quality and a "bad money drives out good" situation, which may lead to a bad reputation for locals. Although Gaozhuang creates various job opportunities, local people are less competitive than non-local groups. This is coupled with the change in economic structure from traditional agriculture to the current service industry, which triggers locals' anxiety. Moreover, over-dependent tourism can generate a single financial structure that has a low ability to resist market risk.

"The popularity of Gaozhuang is due to three factors: good timing, geographical advantage, and national policy support. I guessed Gaozhuang would be just a stop when China reopens; the high-speed train from China to Laos has been in service, and the line to Vietnam would be open soon. Tourists would go to Southeast Asia countries rather than Gaozhuang or Xishuang Banna." (B3)

Gaozhuang has become popular in the last four years. The excellent timing refers to the COVID-19 restriction period when travel controls restrict overseas travel. Gaozhuang is undoubtedly the most appealing destination in domestic China, with its exotic atmosphere and location advantage over Southeast Asian countries. At the same time, the Chinese government encourages the development of cultural tourism and culturally characteristic towns, which fuels the success of Gaozhuang. Thus, the over-dependent tourism situation is a potential risk in the future or an unpredictable situation. In this regard, Gaozhuang should consider a sustainable way to handle possible risks and threats.

Environmental Impacts

Improving the local sanitary environment positively impacts the environment, particularly in Man'dou village. It improves villagers' behavior and raises awareness of creating a suitable living environment. Meanwhile, infrastructure such as roads and public spaces is being constructed.

However, the negative side seems to weigh more than the positive one. Firstly, it causes a large amount of waste from every aspect of tourism; the most direct is water pollution. A six-country floating market was constructed on the Mekong River, and it was demolished before the researcher's first fieldwork because of its unqualified fireproofing design. The following are CO₂ emissions due to tourist traffic and increased transportation use. Meanwhile, the more significant tourist flow drives the boosting of the estate market, which exploits more natural land, and the third one is noise pollution resulting from Dai disco.

"The music is too loud and lasts from late afternoon until midnight. Hawkers near the Dai Disco area suffer from the noise very much." (B3)

"Dai disco is close to Jingland Hotel, and the customers have complained many times, but it does not work." (O4)

The researcher also had the same experience during her first fieldwork in Gaozhuang. It was not a Dai disco (which had not opened then) but other music making deafening noises. Moreover, during the second fieldwork, the researcher witnessed a conflict in a night market between tourists. "It

happens sometimes." (O4)

Covid-19 Impacts

Although statistics provided by the local cultural tourism department show that the tourist flow of Gaozhuang attraction reached ten million in 2020 and nearly eight million in 2021, there were not a few stores closed and moved out of Gaozhuang (Figure 103). The researcher did not experience the "crowded moment." This is not, of course, Gaozhuang's case; it happens throughout the world. According to statistics, UNWTO's World Heritage Sites and museums are also epicenters of the pandemic for which 90% of countries have closed tangible heritage sites and 90% of museums, of which 13% may never reopen (UNWTO, Secretary-General's Policy Brief on Tourism and COVID-19, accessed in June 2022). It indicates a fact: without people, without heritage, which challenges the traditional culture's conservation by echoing the question of authenticity: Since there is no heritage, what is the point and meaning of authenticity? Without an "audience," for whom is the culture presented? It underscores living heritage, where authenticity should be considered in the contemporary world. However, what is "living heritage"? Is it only referred to as Nara documents that mention the cultural contexts to which they belong? If it is, the researcher here ventures to question: how can the heritage be alive and live without others' participation? Should the 'others' who do not belong to the culture be considered authentic in the contemporary world? Should contemporary cultural authenticity be considered in the cultural group stance and in "others," the cultural consumers, and the consumption aspect? The answer may be on the bright side. The detrimental impact of a pandemic on cultural heritage forces humans to rethink how to conserve heritage for human beings.



Figure 103: Closed stores in Gan'bai Street
Source: The author on 11th April, 2022

Summary

Tourism impacts are not new issues but have been accompanied by the first day of the tourism industry. People welcome and benefit from positive impacts but must also react to and respond to the opposing side. However, are these positive impacts beneficial to the culture and local community? Moreover, is not the negative side the potential opportunity in another way?

In Gaozhuang's case, for instance, it spreads local culture and seems responsible for presenting the heritage. However, to what extent does the content apply? It hardly reaches the values and significance of local culture and heritage. Tourists appreciate splendid architecture and are involved in various activities, but how much do they know and understand its culture and values? The answer from the fieldwork research is quite negative. Tourists hardly learn anything from Gaozhuang. Even the staff working in Gaozhuang do not know the design concept of nine pagodas and twelve cities. "Not all people and tourists like you want to know every detail about the culture and design in Gaozhuang." (O1). Is that the case? This is not the case but relates to management and interpretative issues.

Meanwhile, are local villagers and communities benefiting from the economic improvement? To what extent? These are flexible factors when people assess the impacts. In cultural tourism and conservation, reducing the negative influence and making a real positive benefit to locals is never easy. It requires a well-managed plan and operation of government and tourism sites.

5.2.5. Tourism Management of Gaozhuang

The last part focuses on the problems exposed in Gaozhuang and discusses their management. Tourism management is the cardinal step in the whole system, and more importantly, it decides if it can be sustainable or not. "Sound management of the built environment is an important cultural activity; and that conservation is an essential component of the management process." (The Appleton Charter, 1983: preamble) The following table shows the significant problems in Gaozhuang's operation and management.

Tourism perspectives

interpretation problems;
 homogeneous competition (no product characteristics); over
 commercialization/Disneyfication; low-quality products and business;
 bad service;
 Food hygiene;
 inauthentic;
 parking problem;
 water and noise pollution; safety problems.

Business people's perspectives

bad management;
 a high rental fee;
 non-local people's 'invasion';
 over-commercialized, inauthentic.
 Local perspectives (including neighboring villagers)
 over commercialized;

interpretative problem;
 Dong Bei (northeast China) people ‘invasion’;
 expensive consumption; low quality and vulgarity of Dai costumes.

Official perspectives

cultural conflicts
 service quality;
 infrastructure and facilities
 costumes.

Among the problems listed above, interpretation is the highlight. Not only tourists but also residents mentioned this problem. It lacks enough interpretive content and technique, so it fails to express the meaningful, detailed design of the attraction to tourists. It has much more content to be interpreted than a single introduction. The main problems with interpretation refer to the following:

Firstly, there is no conspicuous signage or map of the attraction, and branches cover signage inside Gaozhuang (Figure 104). There is only a brochure introducing simple information about several attractive spots and a tourism map inside Gaozhuang, which is only in Chinese (Figure 105).

Secondly, it lacks interpretative content and techniques. Regarding technique, there is only a paper brochure in Gaozhuang, which does not even provide audio or people interpretative service. Most tourists go to Gaozhuang because they watch online video clips and acquire information about Gaozhuang from social media, net friends, and vloggers rather than paper brochures. They almost do not even know the paper brochure. Digital products are handy and currently prevail. It can effectively connect people and the attraction and facilitate interaction between tourists.

In the content, the QR codes on the brochure provide people with online access to more information about Gaozhuang. However, they are more like online shopping centers rather than interpretation (Figure 106), and the above QR code connects viewers to Jingland's official WeChat account, which also releases almost all commercial information and presents a VR panorama view of Gaozhuang (Figure 107) It provides helpful information and interpretation about Gaozhuang, where an online navigator may only be helpful. Except for the brochure, no other official interpretation is available. The contents relating to culture and history are not mentioned except for a very brief introduction on the brochure. Besides, the cultural exhibition pavilion and Jingland Art Museum are not mentioned in the brochure and are challenging to find. The lack of interpretation may significantly affect the impression and recognition of Gaozhuang and local culture. Tourists appreciate many pagodas and architecture but do not know what they are and what they represent (Figures 108&109). Moreover, the QR code facility in the Great Pagoda attraction did not work when the researcher scanned it.

Thirdly, the setting and environment did not get proper maintenance and management. There were withered grass and weeds, broken statues (Figure 110), lights (Figure 111), and vulgar advertising cards thrown on the ground (Figure 112). These areas are far from the Great Pagoda and the night market, so they may not be well managed. However, the whole setting and environment, including a sign on the toilet, are also interpretative content. Interpretation includes not only surface information but three levels: the first one relates to what people see in front of them; the second refers to

deeper understanding and information about the object; and the third connects the world of the viewer. Therefore, a sound environment and setting are critical factors for tourists' travel experiences and may lure their curiosity to know more about the place.



Figure 104: Signage of Lan Cang (Mekong) River in Gaozhuang
Source: The author on 11th April 2022



Figure 105: Gaozhuang Brochure in the Tourism Center of Jinghong
Source: The author.



Figure 106: QR code main pages and information presented on the brochure
 Source: Screenshot by the author from Gaozhuang Attraction Official Wechat Account

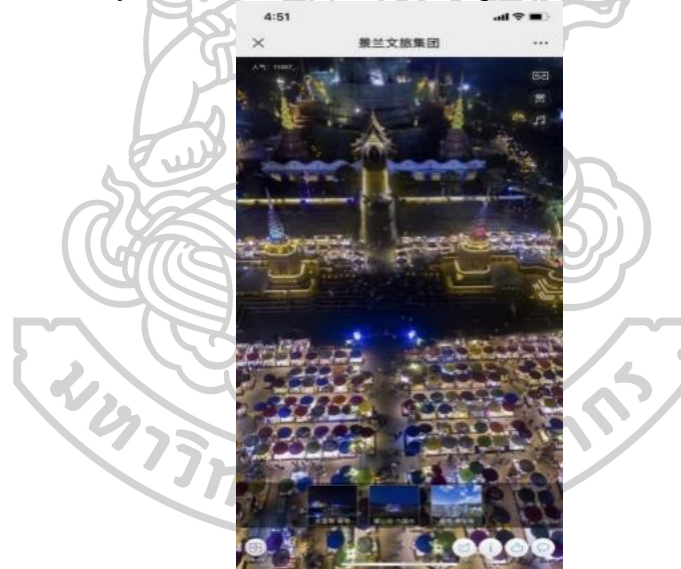


Figure 107: VR panorama view of Gaozhuang
 Source: Screenshot by the author from Jingland Official WeChat Account



Figure 108: The pagoda and Rama Island in Gaozhuang without any interpretation, event signage

Figure 109: The pagoda and Rama Island in Gaozhuang without any interpretation, event signage

Source: The author in November 2021 and April 2022



Figure 110: Weeds, withered grass, and broken statues in Gaozhuang

Source: The author in April 2022

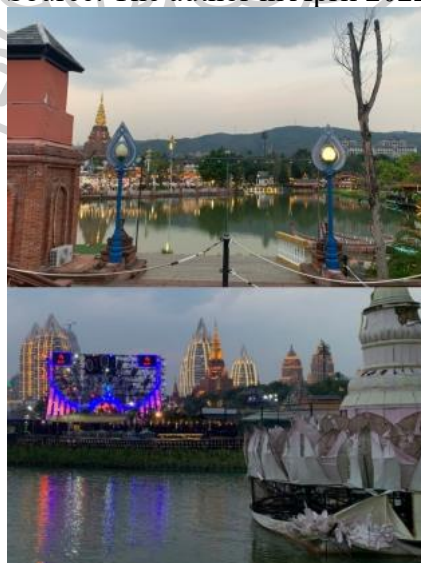


Figure 111: Broken lights in Gaozhuang

Source: The author in April 2022



Figure 112: Vulgar advertising cards thrown on the ground in Gaozhuang
Source: Take by the author in April 2022 in Gaozhuang.

Another problem highlighted by the above interviews is over-commercialization. It mainly brings the following problems:

First, homogeneous competition among hawkers and businesspeople. According to the researcher's rough count (only counted Dai barbecue and salad, two typical representative foods), on April 11th, 2022, in the night market (only the area downstairs the Great Pagoda), there are forty-four Dai barbecue hawkers and twenty Dai salad hawkers, and they. They are arranged in the same area next to each other (Figure 113). There are also clothing areas, craft goods (purchased from different markets and locations), Laos coffee areas, and so on, and almost every hawker sells the same products and food. This arrangement has no characteristics or differences and thus quickly introduces homogeneous competition. It is an unsustainable way for the hawkers and the night market to develop. The turnover is fast, which infers the situation and environment are not sound and stable.

The following is partially the consequence of homogeneous competition. It includes low quality, bad service, and food hygiene. Hawkers and businesspeople have to profit from fierce competition, so their costs will inevitably be lower; therefore, the quality of products and services will be lower.

The third one is expensive consumption and higher rental fees. However, it is not a problem in the researcher's view because Gaozhuang is a tourist attraction, and its essence is commerciality. Therefore, developers and business hawkers aim to maximize their benefits. It is not a problem only in Gaozhuang's case but in every tourist attraction worldwide. Thus, the real problem with this issue is the inequivalence between the products and their cost. Tourists paid a higher price but did not get the equivalence (good) products and services. Therefore, they would think it was expensive. So do businesspeople. Accordingly, learning how to make an equivalence trade is the key to solving this problem rather than lowering the price or quality.



Figure 113: Dai Barbecue Street

Source: The author on 11th April 2022

The fourth is the inauthentic problem. Although authenticity resides in diverse forms and elements, it is hardly in an overly commercialized situation—the imbalanced proportion between locals and outsiders, including business and tourism, may be the evidence. According to the statistical data in the first half of 2021, local businesses account for one-quarter of the 2,300 booths in the Gaozhuang night market (data provided by Gaozhuang Tourism). High rental fees and the long distance are the main reasons for the situation. "It is a night market, and for most local people who live in other villages far from Gaozhuang, it is not easy to do business here. And for most of them, they cannot afford the rental fee." (O4). The worst maybe now that even the Dai salad and barbecue booths are bought by outsiders who employ local people to work for them.

"Local people are not willing to go there because of expensive consumption, lots of outsiders, and noise." (L9)

In fieldwork research, people use words and phrases such as "without connection with the local community" and "without a sense of the local (Ren Qing Wei)" to express their inauthenticity. In addition, non-local "invasion" is another phrase describing inauthenticity and a problem. Gaozhuang is known as the 'Dong Bei' (northeast China) night market due to the migration of many people from the Dong Bei region. There is not only the Dong Bei group, but their talking habits (loud voices) and behaviors make them very noticeable in Gaozhuang, where they present a different, even inharmonious, atmosphere in the attraction. Some Dong Bei business people wear Dai costumes but speak their dialect, making the feeling more inauthentic. Authenticity is the pillar of heritage assessment and a fundamental factor in sustainable cultural tourism. It provides tourists with a psychological connection and intimacy with the place and culture and distinguishes it from others.

The fifth problem relating to commercialization is reciprocal causation. Commercialization is the cause and, at the same time, the effect. It is present in the five forms above and is increased by them. Therefore, figuring out how to reduce the negative impacts of the five problems may be the key to resolving commercialization. However, commercialization, in the researcher's view, which attracts capital and investments for culture or heritage, is not incompatible with authenticity. It is unnecessary to put them on opposite sides. Commercialization provides a way to

promote cultural conservation and spread the culture by creating a staged authenticity for the public. A culture or heritage would be complex to maintain without capital. People may think about how to balance commercialization and conservation.

Besides, pollution is a big issue. Tourists' flow brings more waste, requires more resources, and produces more CO₂ emissions and pollution. Gaozhuang lies next to the Mekong River, where the wastes more or less go into the river and pollute the water system. Meanwhile, it is mainly a night market, which consumes more electricity—furthermore, peak-time and high-season congestion increase CO₂ emissions and pollution. What is worse, noise pollution is damaging to people's mental and physical health and even to the whole ecosystem.

Furthermore, safety is also a notable problem. Conflicts between tourists and hawkers happen more easily after people get drunk. Other crimes, such as stealing, could be more accessible at night.

The last is a bad management problem. Businesspeople in Gaozhuang mention this point. Some give feedback that managers do 'nothing' for them when they can neither solve problems nor be very efficient.

"They charge my management expenses and do nothing. I asked them to repair the broken light in front of my store at least ten times, but nobody cared." (B4)

"There were many complaints about noise, but managers shifted responsibility, and it was not solved." (B5)

Meanwhile, tourists and business groups complain about muddled traffic and inadequate parking space. There are all kinds of vehicles in Gaozhuang, including public and private motorcycles and cars, but some are parked in the wrong spots, which gets in the way. It is hard to find a parking lot, especially during festivals or holidays.

Summary

In this part, the researcher analyses three highlighted problems in Gaozhuang: interpretation, over-commercialization, and bad management. Each is presented in detail, and reciprocal causation is intertwined with previous impacts. Bad management results in a lack of interpretation, which causes a series of adverse cultural-related effects, and over-commercialization is a negative interpretation of Gaozhuang. Management is not a single issue; it is a comprehensive, systematic work that needs to be well-planned.

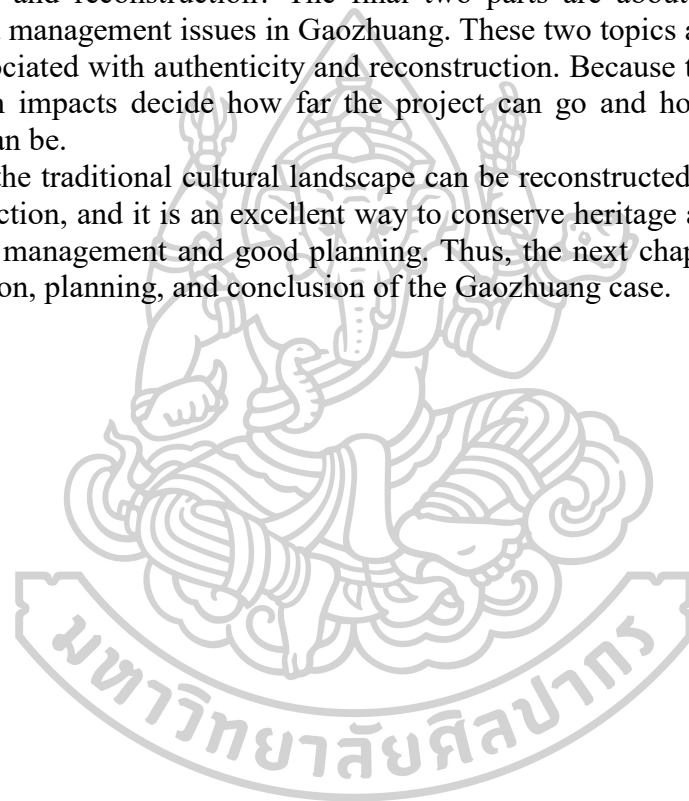
5.3. Conclusion

This chapter analyses collected information from the researcher's fieldwork and divides it into five parts: cultural elements and resources, cultural reconstruction elements, authenticity, tourism impacts on local and global management, and conservation. Each part presents the collected information and analyses the points clarified and summarized by the researcher, supported by the interviews' content, images, and observations in Gaozhuang and Jinghong. So far, the researcher could not answer the crucial question: Can traditional cultural landscapes be reconstructed? Yes, it is.

The arrangement of this chapter into five parts shows the logic to support the reconstruction idea. Firstly, cultural reconstruction should be based on cultural elements and resources (or cultural genes). In this part, fieldwork images and

literature evidence are presented to compare local and Gaozhuang to pave the fundamental step of reconstruction: the presence of cultural elements, resources, and heritage. Based on the literature and survey evidence analysis, the second part focuses on applying these elements to the whole project and integrating them with contemporary and other local elements. The application and integration process reconstructs the culture of the local Dai and Mekong River basin regions. The third part discusses the fundamental issue of authenticity by presenting interviewees' opinions and explains the three main factors that influence people's judgment about authenticity. In the broadest scope, the second and the third parts aim to explore the possibility of cultural reconstruction and authenticity. To what extent can people or the international community accept and welcome authenticity and reconstruction? The final two parts are about the impacts of tourism and management issues in Gaozhuang. These two topics are essential and closely associated with authenticity and reconstruction. Because the management and tourism impacts decide how far the project can go and how authentic the attraction can be.

Above all, the traditional cultural landscape can be reconstructed in the way of a tourist attraction, and it is an excellent way to conserve heritage and culture only with sound management and good planning. Thus, the next chapter will present the discussion, planning, and conclusion of the Gaozhuang case.



Chapter 6

Discussions and Conclusion

6.1. Introduction

Based on the case study of Gaozhuang, this dissertation ventures into a not widely accepted approach in cultural conservation practice, the topic of 'cultural reconstruction.' This approach, which involves and centers on two fundamental issues: the cultural elements and resources in cultural reconstruction and authenticity, is explored in depth. The aim of these discussions is to present the possibility that 'reconstruction' can be a sustainable and contemporary way to conserve culture and heritage. Can authenticity be considered in the context of a contemporary need? Gaozhuang, a recently constructed cultural tourism attraction in Jinghong, has become the landmark and a new name card of Xishuang Banna County and Yunnan Province, which presents an exotic social landscape in China.

Gaozhuang, a model of success, takes advantage of local geographical and cultural features in its design and construction, reconstructing a contemporary Dai-Thai cultural landscape for the public and fascinates many tourists. Its success, accompanied by different voices and criticism, triggers the researcher's curiosity: Does modernization oppose tradition? Does reconstruction differ from heritage? Can they not be on the opposite sides but in a symbiotic way? Bearing these in mind, the researcher poses the question: Can a traditional cultural landscape be reconstructed? The question is whether the Gaozhuang pattern can be used as a model for cultural conservation. The reconstructed cultural landscape in Gaozhuang is based on a traditional landscape layout and, at the same time, integrates contemporary elements and the Mekong River basin Dai-Thai cultural features. These elements support the reconstruction, showing diverse cultures to tourists.

The judgment of authenticity, in this case, is critically discussed based on its contemporary context. These two topics have answered the research question. Although Gaozhuang is a newly constructed attraction, it has values in terms of cultural and associative aspects. However, it also exposes many problems and non-negligible impacts in the Gaozhuang case that may influence its sustainable development. Thus, the researcher also discusses these problem issues to plan for Gaozhuang's situation and management. Moreover, the plans for the Gaozhuang case are not merely for its development, the local community, and cultural conservation but also for providing a pattern for other local cultural tourism attractions, thereby extending the reach and impact of this research.

This chapter presents the following topics: the planning for interpretation and management issues in Gaozhuang, a summary of key findings, and a discussion of how Gaozhuang can be more effective in cultural conservation and can connect and combine local natural and cultural resources with its all-for-one development. It ends with the conclusion of the whole research and a recommendation for future research.

6.2. Summary of Key Findings

This section summarizes the key findings from the research analysis chapter in

primary and secondary resources for discussing the central question of this dissertation based on the key findings, which are summarized as the following five points:

Point one: Cultural Identity of Gaozhuang (cultural elements and resources)

In summary of this point, according to the researcher's fieldwork and literature studies (Han, 2013; Du, 2019; Zhao et al., 2018), Gaozhuang has proven with diverse local and Dai-Thai cultural elements and resources by comparing cultural features in Gaozhuang with the local community, which supports the reconstruction program and makes it successful. Cultural attributes are the fundamental and cardinal factors in cultural reconstruction in Gaozhuang. It makes Gaozhuang a landmark and a name card for the locals and province, attracting millions of tourists. Gaozhuang introduces plenty of both local and Southeast Asia and Mekong River countries' cultural elements and resources to its design and construction, which gives it the identity of a Dai-Thai cultural attraction. Dai-Thai is a cross-border group that shares each other's backgrounds, reflecting many similarities in culture, lifestyle, beliefs, and food. Those cultural attributes are widely used and presented in Gaozhuang, which can be classified into four aspects: 1) symbols, 2) architecture, 3) intangible heritage, and 4) cultural activities.

These four aspects are inseparably interconnected in Gaozhuang's identity. The symbols provide a frame and structure, and architecture plays a core role in the reconstructed cultural site, which uses a lot of symbolic elements (peacock, elephant, Buddhist statues, silver, and wooden carving) in its architectural construction and decoration, which makes Gaozhuang a distinctive landscape. It is also a constructed contemporary Dai 'traditional' community that has the identity of intangible elements, such as handicrafts, local art, and Dai traditional medicine and holds religious activities and cultural festival events. All these cultural identities and features create and construct the exotic atmosphere and Gaozhuang Dai community in a dynamic world.

As scholars Zhao et al., 2018 and Yu, 2021 pointed out, the reconstructed cultural site is entirely of distinct cultural elements and resources, though their uses are superficial. Therefore, it must be well managed, and its significant values must be explored rather than in symbolic use.

Point two: New Heritage Elements in Gaozhuang (reconstructed cultural elements in Gaozhuang)

The cultural reconstruction of Gaozhuang is based on diverse cultural elements and resources and, at the same time, integrated with contemporary features, which mutually reconstruct the local community and culture. It starts from local culture and heritage and goes back to revive and rebuild local people's contemporary lives, which integrates new elements into traditional culture and heritage that can be classified as the following aspects:

The new meaning of twelve walls and nine pagodas

Gaozhuang Xishuangjing originates from local Dai history, the golden period of the Dai kingdom in the Xishuang Banna area when there were twelve cities and nine pagodas. The reconstructed Gaozhuang (nine pagodas) not only refers to the nine pagodas but also includes the nine tall contemporary buildings with spire roofs, presenting a contemporary style of 'pagoda.'

New community and residents

Gaozhuang creates a contemporary, traditional community for people, which is not only a traditionally local Dai community but also a comprehensive cultural tourism attraction that provides culture, leisure, entertainment, accommodation, food, shopping, and business and tourists.

The layout design of Gaozhuang is the same as that of the traditional local Dai village, including the heart (center) of the village, the pagoda, and the gate. The Great Pagoda is the heart (center) of Gaozhuang. Twelve Jings are built centered on the pagoda, and each Jing is also built in the same layout. Various residents come from different places with diverse backgrounds in the community. These newcomers bring new elements and cultures to the Gaozhuang community, which reconstructs the landscape of the Gaozhuang attraction. It has changed from its original version, partially driven by tourism marketing and economic factors.

New style and function of Dai Architecture

Gaozhuang has reconstructed two main styles of Dai houses: the traditional Dai wooden houses and the contemporary tall spire buildings. These two styles aim to present a changing landscape (from past to contemporary and future) of local Dai architecture to the public. It also reflects the changes in local Dai culture, including the new ideas of the younger local generation regarding their own culture and the possible architectural style of the Dai house in the future. Meanwhile, the first layer of a traditional Dai house has been given a modern function that can be used for livestock and as a living or dining hall for guests and hosts. In addition, The Great Pagoda is a localized religious reconstruction based on the study of pagodas of Mekong River countries and locals that integrates Southeast Asia's features.

A new way of the traditional art performance

The cooperation between Gaozhuang and local Dai cultural company Sheng Tai Le brings local Dai art to a new stage. It makes Dai's costumes and music present and is appreciated by more people and tourists through various contemporary cultural festivals. Instead of daily wear, Dai costumes can be shown in another way, and Dai music can be played with contemporary instruments. These new elements in art performance attract and encourage the younger generation to participate and understand their culture. Currently, Gaozhuang promotes outdoor Dai discos for tourists, which is another new way to integrate traditional Dai dance movements with popular music features. Meanwhile, Gaozhuang provides a broad stage for presenting and performing local intangible heritage.

New elements in local life

The design, decoration, and functional use of the Dai houses and architecture in Gaozhuang influenced residents' aesthetics, who learned the design style of Gaozhuang to decorate and set up their own homes. Meanwhile, the Dai costume fashion shows the prevalence of Dai costumes in the local community and younger generation.

A new mode of local cultural tourism

Gaozhuang provides an upgraded tourist way to people, a comprehensive tourist

attraction rather than a single tourist site. Generally, it gives almost every aspect of life's necessities: culture, catering and accommodation, entertainment and leisure, shopping, health-nurturing, and business. Furthermore, Gaozhuang constructs a "trip shoot landscape" for tourists, especially the younger group.

In conclusion, Gaozhuang, as a newly reconstructed cultural landscape, presents and applies diverse local cultural elements and resources in one site, providing a convenient tourist area and choice for tourists. It also integrates traditional features into the contemporary world by combining different styles with local characters that present newly constructed heritage and create new elements to the heritage and a unique cultural tourism attraction in China.

In this regard, reconstruction is not destroying the original culture; instead, it spreads and, in its way, revives local culture and, to some extent, may manage the change of culture and heritage in a reconstructed way in a contemporary context. A Chinese scholar, Fei Xiaotong, mentioned that "the function of a cultural relic or a system can change, which changes from satisfying one need to another need" (cited in Fang, 2008, p.70). 'The changing function of culture from system and material to psychological needs and aesthetic is the fundamental factor to drive the development of cultural industry and cultural tourism and finances cultural revival in many places' (Ibid). Thus, culture as a resource constructs contemporary culture, society, and every aspect of human beings.

Point three: Authenticity issue of Gaozhuang

In summarizing this issue, everything is authentic and can be inauthentic. The key findings of the interview and observation compare local cultural elements, resources, and their application in the local community and Gaozhuang. At this point, the evidence presented in points one and two shows that the cultural elements and attributes of the reconstructed Gaozhuang are authentic. However, there are opposing voices from different perspectives, which result from three main factors in the Gaozhuang case: 1) the definition and recognition of authenticity, 2) individuals' background, and 3) the proportion of participation by local people. Although opposite voices are reasonable, as scholar Xiong Shuxin mentioned (S1), 'the most important thing about authenticity should be the "value." The value that derives from heritage itself which serves for contemporary life and generation.' When judging its authenticity, people should consider its value to the contemporary world and current needs rather than the documented facts or materials. The international community encourages "living heritage," but how can it be lived in the present context without new elements and residents? Almost all of the human ancestors would bear the marks of that era. The contemporary authentic may be an authenticity to the continuity and integrity of heritage. Culture is constructed, and so is authenticity.

Point four: Tourism impact

The impact is a sword with two edges. As a cultural tourism attraction, Gaozhuang has general tourism impacts on the local community and society on both positive and negative sides. On the bright side, Gaozhuang on the cultural ground 1) is devoted to local culture's spread, revival, communication, and carrying forward to the younger generation and conservation 2) creates a new possibility for local culture in social-economic dimension 1) promotes the boosting of local economies by upgrading the tourism way and constructing comprehensively new tourism landscape 2) lures capitals and investors and outside resources to local 3) creates plenty of positions for

workforce market, and changes local income structure (from peasant to the landlord) and 4) improves neighbor living condition and infrastructure, and in environmental aspect improving the local sanitary environment and social infrastructure and transportation.

On its negative side, however, it focuses on the conflicts between one culture and another, between residents and tourists and outsiders, between sharply changing and slow local adaptation and recognition, between tradition and reconstruction, between development and conservation, between commercialization and cultural authenticity, and among different stakeholders. Moreover, it highlights the social demographic change caused by vast seasonal migrants and tourists who, to a great extent, consume local natural and cultural resources and are likely to win the competition in the fierce workforce market. These conflicts appear and exist in almost any developing ethnic culture. Focal culture for those whose culture inevitably suffers the negative impacts from the leading global culture and elite culture, and these conflicts may unveil the cardinal issues behind them, as the researcher begged in chapter five: in what cultural stance and role should people have and play when conserving a culture, or in Chinese scholar Fang Lili's words: who has (has) the right to interpret and explain the culture? *Heritage: Practice and Experience*, 2008. The answer is not simple. In the current world, the "right" involves many stakeholders rather than a single group or an individual.

In summary, the fact is that without financial support, cultural conservation could hardly be in practice, and without commercialized performance and staged heritage, a culture could barely be seen and appreciated by the public, and without audiences and people, a culture would be at the risk of disappearing, and the fact is indisputable. It is a universal dilemma worldwide, and the Gaozhuang case is only one of them. These conflicts are the two sides of one issue, inseparably, and should not be put on opposite sides. The key point to solving and mitigating these conflicts is not to destroy but to find the "golden mean" which means finding the expected value and needs from diverse differences to balance the spirit and material, development and conservation, change and adaption.

Point five: Management Problems of Gaozhuang

In summary, according to the research analysis of collecting information, many problems are exposed in the researcher's fieldwork. They can be classified into two significant aspects: interpretative problems and managing problems, which influence authenticity and tourist satisfaction.

Management is a vast problem in Gaozhuang, which refers to businesspeople, tourists, and the local community. Its current management system is executed mainly by Jingland Cultural Tourism Company, which is divided into two departments: tourism attraction management (managing area including The Great Pagoda and its downstairs area, the whole Gan'bai street, night market to River Road) and property management, including another side of The Great Pagoda; contemporary buildings; and three main roads (peacock, elephant, and Pu'ti) area. It may result in unclear responsibilities and rights in the managing process and harden the management work. One highlighted problem is the loud noise complaints, which cannot be solved. The other most concerning issues are environmental pollution, food hygiene, the managers doing nothing for businesspeople, high rental fees, over-commercialization and

homogenization, transportation and infrastructure, and local participation.

Interpretation is a management issue, and it is a decisive part of cultural tourism attractions and is a highlighted problem in the Gaozhuang case. Therefore, it is discussed in a separate topic. Interpretation is a dialogue between the manager and tourists, influencing the tourism experience and satisfaction. Gaozhuang has diverse and abundant resources and content to be presented and promoted to tourists. Still, it does not have a well-planned and practical interpretation, including interpretative technique, content, and plan. A good interpretative program would make Gaozhuang more successful and sustainable. However, it requires the recognition of a manager and financial support.

The existing management in Gaozhuang focuses on profits, local economic growth, and social development. It hardly concerns interpretative and conservative aspects, not even mentioning the local community and tourists. Consequently, many problems that need an effective and comprehensive management plan for sustainable development are exposed.

6.3. Discussion of Key Findings

The results were divided into five topics in the previous section. A qualitative case study of Gaozhuang was created to answer the question, "Can traditional cultural landscapes be reconstructed?" It uses documentation, targeted groups' in-depth interviews, and observation methods to collect data and information from Gaozhuang tourism attractions (staff, businesspeople, and tourists); the local community (neighboring villagers, residents); local authorities; and scholars, which are then analyzed and discussed in chapter five. Gaozhuang as an atmosphere prevails on diverse social media platforms and as a landmark and name card of Yunnan province. It is a "must-mark" spot that attracts millions of tourists and outside businesspeople. However, as a newly constructed tourist attraction, Gaozhuang also bears critical voices such as "fake heritage," "social rather than cultural landscape," and "non-local" spots. The 'conflict' between critics and the vast tourist flow motivates the researcher to explore this issue. This section divides the critical findings into three topics to respond to the main research question and the study's objectives.

Research Questions:

Main question:

Can traditional cultural landscapes be reconstructed? -Taking Gaozhuang as a case study.

Sub-questions:

What local cultural elements and resources does Gaozhuang have?

What new cultural elements does Gaozhuang reconstruct?

How are they presented and interpreted?

How authentic are they?

What is the impact of tourism on Gaozhuang?

What are the problems that exist in Gaozhuang?

The Research Objectives:

To study the cultural elements, resources, and heritage of Jinghong;

To analyze the cultural reconstruction of Gaozhuang;

To analyze the impacts of tourism and management problems in Gaozhuang.

6.3.1. Cultural Significance and Value of Gaozhuang

It is essential to understand cultural significance and to assess its values. This links to the first three study's objectives and answers this dissertation's main question and evaluation. It is also the first and most crucial step in developing a cultural attraction or heritage site management plan. Cultural significance is a simple concept. Its purpose is to help identify and assess the attributes that make a place valuable to us and our society (Kerr, 2013, p. 4). Even though Gaozhuang is a newly constructed social-cultural landscape, as discussed in Chapters 5, part one and two, it has cultural elements and resources that distinguish it from other cultures, as follows: 1) Symbols (peacock, elephant, Buddhist statues, silver); 2) Architectures (traditional wooden house, tall contemporary building with spire roof design, pagodas); 3) Religious culture (The Great Pagoda and other pagodas, morning merit-making); 4) Historic story (Nine pagodas and twelve cities); 5) Intangible heritage (Dai pottery-making, paper-making, medicine, martial art, costumes, festival activities, and other arts, and cultural connection and communication within Mekong River basin). These cultural elements and resources bestow values on Gaozhuang. On the values issue, there may be an opposite voice. However, as critically discussed in Chapter Five, Authenticity and Reconstruction Parts, Gaozhuang could and would have significant value to the local culture and community. Thus, according to the Burra Charter 2013 and China Principles 2015, cultural values are considered as five main aspects: 1) Aesthetic worth, 2) Historical worth, 3) Scientific worth, 4) Social worth, and 5) Spiritual worth. Above, cultural attributes could have and be assessed as significant values in Gaozhuang's case as follows:

Aesthetic value: This could be the most distinctive and noticeable value of Gaozhuang. Its religious architecture, including diverse pagodas, Buddhist statues, wooden carving, silver carving, and so forth, reflects the creativity and aesthetic of the designers, and the usage of materials and constructive skills have great aesthetic value, such as the size of red bricks built in the Great Pagoda, the design of every pattern. Moreover, the nine tall buildings designed as spire roofs, Peacock Building, and Jingland Hotel integrate the contemporary tradition of non-local designers with younger residents. In addition, the decorative style and modified Dai house provide a new aesthetic view for residents.

Spiritual value: It could be the key to Gaozhuang. The Great Pagoda is a religious place for neighbors, remote local communities, and villagers to participate in diverse Buddhist activities and ceremonies in local festivals. It still keeps the morning merit-making ritual, which has almost disappeared in the Xishuang Banna region. It attracts not only local but also outside pilgrims.

Social value: Gaozhuang has great social value. The local community connects neighbors, other residents, and villagers through various local activities and ceremonies, such as traditional Water Sprinkle, Loy Kra Thong, and Dai Le Culture festivals, as well as contemporary cultural communication and music festivals for local musicians. These activities play the functional role of social value, attracting people to get together, celebrate, and communicate. The younger local generation participates in their cultural events and conservation practices. Concerning contemporary social connectivity, these activities also lure many tourists and migrants to Gaozhuang and Jinghong cities. It networks local and Mekong River basin regions, Dai groups and other groups, and traditions and contemporary life.

Historical value: Gaozhuang could have historical value based on its previous three values. As stated in Chapter 5, newly constructed sites will most likely be the heritage in the future, which will require time to testify. Thus, Gaozhuang has historical value in that its location would reflect changes in the cultural landscape. Its design and architecture would be material for future scholars to study local cultural change and current research.

As a result, the significance of cultural heritage in Gaozhuang can be divided into four categories: (1) aesthetic value, (2) spiritual value, (3) social value, and (4) historical value. These values should be valued and conserved sustainably.

Discussion:

Culture is constructed and created. In its broadest context, Gaozhuang constructs a contemporary culture. Cultural attributes are the fundamental factors in judging a reconstruction. In its most comprehensive content, Gaozhuang reconstructs a modern, traditional cultural landscape based on local cultural elements and resources. Instead, as previously discussed, it first networks diverse local cultural resources, presenting a culturally social landscape; second, it connects the local community and, in a mutually reconstructing manner, reconstructs local life and culture; and third, it provides a possibility for local culture and architecture. The meaning is being constructed.

Regarding authenticity, the author has used much ink in chapters two and five to discuss this crucial and inseparable issue in cultural reconstruction. From the summary of the key findings, authenticity could be considered in two dimensions: the traditional documented authentic, the pillar of value assessment of heritage, and the contemporary reconstructed authentic, which integrates with current needs and context. In its most diverse scope and documented and practical study, the reconstruction of Gaozhuang is authentic, as discussed in detail in Chapter Five. The cultural elements and resources are authentic, the cultural heritage presented in Gaozhuang is authentic, and the contemporary needs for the culture and heritage are also authentic.

Nevertheless, the criticism and negative feedback about Gaozhuang expose its problems and challenge its values and authenticity, influencing its sustainable development and needs improvement and planning.

6.3.2. Cultural Tourism Challenges of Gaozhuang

Cultural tourism is a way and a motivation to revive and conserve local culture, particularly ethnic culture. Gaozhuang constructs a cultural tourism attraction for tourists, which plays a role in spreading local culture, reviving it, and conserving it.

From the key findings, Gaozhuang attracts many tourists, almost reaching ten million over the past four years. The night market is the most attractive and active spot in Gaozhuang. Travel photography is the most popular activity and experience among Gaozhuang's younger generation. However, more than these two activities and cultural content can be interpreted and provided for tourists. In addition, it causes conflicts between local and non-locals in society—culture, economy, and environment—and all kinds of problems related to the attraction, which mars the credit of Gaozhuang and challenges its sustainable development. Those challenges include negative impacts and issues highlighted as interpretative and managing aspects.

6.3.3. Planning for Gaozhuang

Interpretative Planning for Gaozhuang

This dissertation centers on cultural reconstruction and authenticity. It aims to testify if the Gaozhuang pattern can be a cultural conservation model through which success factors and experience can be applied and what downsides should be improved. Analyzing collected information from the field survey, in-depth interviews, and observation in Gaozhuang provides a framework and target for interpretative planning. As Chapter Two discusses, interpretation is decisive in cultural tourism and conservation. Therefore, the interpretative planning framework is used in this part of the Gaozhuang case. Gaozhuang has various contents that the public can interpret. However, it fails to make an excellent interpretative plan. Thus, a well-planned interpretation will be helpful for Gaozhuang's future development. According to the planning framework in chapter two, it can be planned into four steps as follows:

Step one: Analyze the current situation, which answers the 'what, who, where, and how questions.

This refers to three aspects: heritage, interpretative, and policy resources.

Table 7: *What* factor in Gaozhuang Interpretative Planning

<p><i>Heritage Resources:</i></p> <p>Scope of the Interpretative Theme: Provincial and local elements and resources</p> <p>Natural resources: Mekong River and its surrounding landscape.</p> <p>Cultural resources: History and store of Gaozhuang, Jinghong, and Xishuang Banna, Dai-Thai culture and other ethnic cultures, religious culture, local village.</p> <p>Associative values: cultural and natural values.</p> <p>Distinctiveness: advantageous location and comprehensiveness.</p> <p><i>Interpretative resources:</i></p> <p>the interpretative program is a brochure and official social media platforms.</p> <p>Possible interpretative techniques: 3D and VR, digital techniques, face-to-face interpretation, social medium interaction, QR code audio interpretation.</p> <p><i>Policy Resources</i></p> <p>The decision-making process: centralized, hierarchic,</p>
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decentralized

The aims of having an interpretation program:

to assist tourists in better understanding Gaozhuang tourism attraction and its story and appreciating architecture;

to provide tourists with a flow experience in Gaozhuang;

connect all tourists online to create a new interpretation of the story of Gaozhuang.

Achievable objectives:

Application usage for interpretation in Gaozhuang;
Attracting more local participants.

Goal of interpretation:

to attract more local people involved in Gaozhuang activity;

to be beneficial for local development and cultural conservation.

Stakeholders:

Gaozhuang Tourism Attraction, its mother company, the local Cultural and Tourism Department, local authorities, communities, and investors.

Legal form of managing body: Many collaborative managing systems are used, including Jingland Cultural and Tourism Company, local Cultural and Tourism Company, and local government.

Audience-defining

Tourists come to Gaozhuang from diverse backgrounds; various divisions could exist due to different factors. A suggestion here is divided into three main groups by age, which could be applied to Gaozhuang:

Children and teenagers;

Adults;

Middle-aged adults and old groups.

Step two: Program Design and Development

In step two, the researcher proposes the following interpretative programs for three main groups (see boxes two to four). According to the analysis of step one, Gaozhuang has diverse interpretative content, including natural and cultural tangible and intangible heritage elements and features, which could be devised into several different interpretative themes with various techniques.

Interpretative Proposal:

Use as an interpretative tool, and the contents;

Raising recognition of local natural and cultural heritage and ecosystems;

Diversifying activities to attract more tourists and groups;

Attracting more local people and community members to engage in Gaozhuang activities;

Reviving local culture and developing a social economy.

Table 8: Interpretative Themes for Children and Teenagers Group

<p>Theme one: Mekong River Jungle Safari</p> <p>Primary group: Children to teenagers</p> <p>Main contents: Mekong River resources, as well as local natural and animal resources.</p> <p>Game time: 30 minutes to one hour</p>
<p>Theme two: Treasure Hunting Tunnel</p> <p>Main group: Children to teenagers</p> <p>Main contents: Dai and other local ethnic cultures</p> <p>Game time: 30 minutes to one hour</p>

Theme one: Mekong River Jungle Safari

"Mekong River Jungle Safari" is devised based on the local natural background and environment. It aims to help children and other tourists acquire local natural knowledge and information through their engagement in the game. The playground of this game can be set up on The River Road (Bin Jiang Da Dao), which lies next to the Mekong River and can fully take advantage of the Mekong River scenery and its bank area to establish a "Jungle Safari Road" (Figure 114).

Proposal one for 'Mekong River Jungle Safari'

This game can be devised in an actual situation and environment alongside the road and riverbank. It first creates a jungle setting by planting abundant local plants and

installing 3D local animal Figures. Players can touch these 3D Figures to acquire an introduction and information about the game. The game has three levels (easy, medium, and hard) with only one scenario. Each level provides different local plants and animals for children to choose from as their tools and equipment to play the game. Every plant and animal has an introduction. It is an outside game.

Proposal two for ‘Mekong River Jungle Safari’

Another proposal is the ‘Jungle Safari Tunnel.’ Instead of the outside environment, it is created inside a river road tunnel, where players and tourists can walk through the tunnel by joining jungle games. It can be designed as a 3D or VR form based on financial support.

Both proposals are based on Xishuang Banna’s natural background and features, establishing a tropical setting, introducing local natural resources, and devising them as game forms. The scenery changes with the players’ different choices and behaviors regarding the jungle and environment in each stage, where the scenery could be a desert, a city, or a forest at the end. It raises younger tourists’ recognition of local natural heritage by participating in the game and, more importantly, protecting the ecosystem and natural resources and their responsibility to their behaviors and nature.

Theme two: Treasure Hunting Tunnel

‘Treasure Hunting Tunnel’ is based on local Dai and other ethnic cultures. It can be set up on the river road (the same as Jungle Safari Road) (Figure 114), where the form can be devised in 3D or VR forms as theme one. The game is divided into three levels (easy, medium, and hard), with different scenarios centering on traditional local villages and daily life scenes. Players and tourists need to do different missions to get the clues according to the instructions and introduction in the scenarios. The tasks can be devised to learn local skills or cultural stories. The ‘treasure’ can be local handicrafts awarded to the winner. This game could present local ethnic cultures and be used as a game clue through which tourists can learn cultural information by engaging in cultural events or situations. At the same time, the awards could promote local craftsmanship.

These two themes provide younger tourists with flow experiences by joining in games rather than educated ‘school class,’ where they could actively learn local cultural and natural information.



Figure 114: Devised Jungle Safari Road

Source: Adapted by the author from the tourism map of Gao Zhuang.

Table 9: Interpretative Themes for Adults Group

<p>Theme one: ‘Design Your Own Photo Shooting Spot’</p> <p>Main group: Adults</p> <p>Main contents: Whole Gaozhuang scenic spot</p>
<p>Theme two: ‘On the Way to Cultural Heritage’</p> <p>Main group: Adults</p> <p>Main contents: Intangible heritage: Dai paper-making, Dai pottery-making, Dai medicine, Dai weaving, Dai martial art and other Dai arts.</p>
<p>Theme three: ‘Eating Local in Gaozhuang’</p> <p>Main group: Adults</p> <p>Main contents: local food</p>

The above three themes in box three are devised according to the current situation and resources in Gaozhuang.

Theme one: ‘Design Your Photo Shooting’

Photo shooting prevails among younger adults, the main motivating factor for their visits. Although this activity has been going viral, it is only the same background, costumes, and poses. Thus, the theme ‘Design Your Photo Shooting’ is proposed for this group. It gives customers and tourists choices rather than arranging them for them. Firstly, tourists need to know the location information to decide their shooting scene. Then, tourists can select from various ethnic costumes made by a local community or company; finally, customers can create poses based on their understanding of the previous two points to create their themed shooting style and experience. This activity could not only meet the great demand for photo shooting but also be a way to raise tourists’ recognition of local culture, which at the same time cooperates with the local costume-making community to promote their economy and development.

Theme two: ‘On the Way to Cultural Heritage’

‘On the Way to Cultural Heritage’ is themed for locally intangible heritage experiences. It is devised in different intangible heritage workshops and stores in Gaozhuang. Tourists are provided with two forms to participate in the heritage. One is experiencing the real one 'by making real pottery or paper or learning martial arts from real teachers. Another is ‘3D experience’, making a 3D model or learning from 3D teaching. Tourists can design their patterns and forms. The 3D form could produce the tourists’ models and deliver them to tourists via Gaozhuang's official online shopping mall. This theme aims to conserve local intangible heritage by attracting

tourists' participation and using digital technology. Meanwhile, it connects Gaozhuang's official online platforms to spread local culture rather than commodities.

Theme three: 'Eating Local in Gaozhuang'

'Eating Local in Gaozhuang' is a living food museum where tourists can taste local food and learn about the culture. It is presented in a street or 'food booth zone' in the night market area with diverse local ethnic food rather than dozens of the same Dai salad and barbecue. Each food booth provides its features and food introduction through which tourists can learn about local food. Furthermore, it could give a self-made local food service for tourists who want to make themselves a local dish. This experience could promote tourists' understanding of local food and their sense of being here.

Table 10: Interpretative Themes for Elderly Group

<p>Theme one: 'Way of The Pilgrim.'</p> <p>Main group: Elderly Group</p> <p>Main contents: Religious culture</p>
<p>Theme two: 'Drinking in Gaozhuang'</p> <p>Main group: Elderly Group</p> <p>Main contents: Tea culture</p>
<p>Theme three: 'Back to the 1960s'</p> <p>Main group: Elderly Group</p> <p>Main contents: History of Educated Youth Period</p>

These three interpretative themes are devised mainly for elderly groups of tourists.

Theme one: 'Way of the Pilgrim.'

This theme aims to present the religious culture of Xishuang Banna to tourists. It, instead of a video clip or a short movie, Instead of a video clip or a short movie, it uses 3D or VR techniques to provide people with a flow experience in the Hinayana Buddhism situation, through which tourists will raise recognition of Buddhist history and culture and appreciate local Buddhist architecture. The interpretative site can be set up in Jingland Art Museum, where many Buddhist statues, architectural relics, and collections are exhibited. A digital screen for relics' information and introduction should be installed and applied, allowing tourists to know the items and "take" them home by 3D printing their loved items.

Theme two: 'Drinking in Gaozhuang'

'Drinking in Gaozhuang' is themed on tea. Tea is a specialty in Xishuang Banna and is very common in people's daily lives. It has been developing as a cultural and processing skill. There are plenty of tea shops in Gaozhuang, but there is no

interpretation for tourists. Thus, this interpretative theme brings tourists to a tea experience workshop where they can learn the history and culture of tea, taste tea, and experience the tea-making process.

Theme three: 'Back to the 1960s'

'Back to the 1960s' is an Educated Youth Period interpretive theme. Although there has been an Educated Youth Museum on Gan'bai Street, it is unattractive and does not provide participation to tourists. The proposed interpretative plan is presented in Educated Youth Street (a part of Gan'bai Street), where there is a timeline street displaying the history and items of that period, and visitors are provided with a setting, background, costumes, and sense of being in the 1960s. They can access the workshops alongside the street to buy daily necessities and food, and every workshop has its theme designed for that period.

Summary

The eight interpretative theme plans are the main contents and resources in Gaozhuang, which are devised for three main target groups divided by age. These interpretative proposals are not exclusive to other groups. They are available for all groups and tourists but focus on the targeted ones. The eight contents are inclusive of local natural and cultural resources and heritage, both tangible and intangible, contemporary history and culture, which not only provide basic information for visitors but also create for them flow experiences by actively participating in the situation and culture and at the same time promote local people's participation and cultural conservation and development.

Besides these interpretative themes, as a landmark and upgraded cultural tourism site, Gaozhuang should play a role in networking with other local attractions for tourists, which could provide an in-depth cultural and local travel experience and promote neighboring development.

Other interpretative problems, such as technique and environmental settings and implementation and feedback steps, are discussed in the following management topic.

Management Planning for Gaozhuang

This dissertation does not focus on proposing a sound management plan for Gaozhuang. Instead, management is an inseparable discussion based on the core issues of cultural reconstruction and authenticity as a cultural attraction. Both cultural conservation and tourism play a fundamental role. Without sound management, cultural heritage and resources would be unsustainable. In Gaozhuang's case, as discussed in Chapter Five, managing issues has caused problems that decreased Gaozhuang's credit. Therefore, in this part, the researcher proposes a management plan for Gaozhuang based on the Burra Charter and revised China Principles 2015 guidelines (see Chapter Five 2.7).

Management Proposal

Use as a managerial and promotional tool.

Raising recognition of natural and cultural heritage

Making a sound environment and an atmosphere for cultural tourism in Gaozhuang

Attracting local people's participation

Scope of the Management: Gaozhuang Tourism Attraction

Management Planning:

Identifying the cultural significance of Gaozhuang

Developing a plan to solve current problems

Management Structure: The same as an interpretative proposal (see policy resources)

Participants: The same as the interpretative proposal (see policy resources)

Decision-making process: The same as an interpretative proposal (see policy resources)

Financing: The same as an interpretative proposal (see policy resources)

The main contributor to success is stakeholder cooperation based on the standard view of constructing an authentic cultural tourism attraction.

Main challenge: The complex organizational system and relationships are driven by lucrative marketing and a lack of financial support for further management and implementation.

Step one: Understanding the Cultural Significance and Assessing the Values of Gaozhuang

It is the first step in management and conservation practice. Cultural significance and values tell practitioners what should be conserved and valued. According to the discussion section in this chapter, Gaozhuang has and could have four values: 1) aesthetic value, 2) social value, 3) spiritual value, and 4) historical value. Therefore, the management plan for Gaozhuang's future development and conservation should be based on these four values.

Step two: Managing Plan and Implementation for Gaozhuang

In this part, the researcher presents a proposed management plan based on the previous value assessment, which can be divided into the following aspects:

Proposed Managing Structure

Gaozhuang is a cultural tourism attraction in Jinghong; the management structure should be the joint management of the local Cultural Tourism Department and Jingland Cultural Tourism Company rather than the existing independent management. The government focuses on cultural conservation practices, spread and promotion, and local and tourist education. Jingland Cultural Company is responsible for attraction issues. Meanwhile, the whole site should not be managed separately, which is not beneficial for planning the whole landscape. Currently, separate management reduces efficiency, and the management of non-tourism (residential) areas is not good. It could cause unclear rights and responsibility issues between them and influence the landscape and environmental construction.

Consequently, in terms of attraction management, the company should first establish standards and guidelines and then assign a manager and an assistant from among the businesspeople in each Jing and each patch in the night market area who represent other people and manage and handle every issue in its Jing, including tourism, business, maintenance, and communicating with the local community. In this way, every Jing's manager is responsible for their area and reports problems to the superior, which would improve the efficiency of solving the problems mentioned in chapter five.

A Proposed Managing Plan for Commerce

From the findings, the most highlighted problems are over-commercialization and homogenization in Gaozhuang, which decrease the credit and reduce its attraction in the long run. Thus, to solve these two problems, a difference needs to be made in Gaozhuang: to construct characteristic Jings' landscape and night market patches' landscape. This is based on the proposed management structure. Every Jing should have its theme, such as the traditional architecture area, which could be themed on tea, paper-making, silk-weaving, and traditional intangible culture. In each themed Jing, the main business centers should be on the theme, but every businessperson should have their character and competency. For instance, in tea-themed Jing, businesspeople only do tea-related business, but every store should have its specialty. In this way, it could encourage businesspeople's creation and passion and thus present different products and high-quality services to tourists and consumers. Meanwhile, each Jing could have its management system based on the superior's guidelines.

Regarding local participation, Jing's managers must attract local people into their business and encourage creative cultural products and handicrafts. The company and government could provide reasonably priced accommodation and transportation for remote villagers to help them solve commute problems and attract their participation in Gaozhuang's business and events. Gaozhuang could cooperate with a neighboring community that is available to provide accommodation to their remote neighbors, and the community can make a living from it. Besides, it could give preferential and beneficial policies to the local community, mainly craftsmen and younger generations with skills and creativity. At the same time, Gaozhuang could hold various competitions for skills, products, and creativity in every Jing, which would help to raise businesspeople's awareness of being responsible and passionate about constructing a sustainable and sound tourism landscape. So is the night market. Furthermore, Gaozhuang could establish a regular local weekend market alongside the river road with a fairly charged booth fee. It could lure local hawkers and the community into generating the typically local market landscape in Gaozhuang.

The above plan could improve and promote the quality of products and services. In addition, Gaozhuang and the local government should raise the standards of businesspeople and their products to enter Gaozhuang, which could screen the products at their origin.

Conservation Strategy Proposal

Given the assessed values of Gaozhuang and the current situation, two teams are needed to do repair and maintenance work, one for daily maintenance and the other for professional technique, particularly on The Great Pagoda. Gaozhuang should provide regular checks to prevent the situation (broken statues) mentioned in Chapter Five Interpretation Part and to maintain a sound setting and environment. It could be assigned to every Jing, and Jing's managers are responsible for daily conservation and maintenance, reporting the situation to the company and government.

A Proposed Plan for Tourism Management

Tourism management overlaps and interconnects with the interpretative part and focuses on tourism management in this topic. Gaozhuang first needs to establish its tourism service center to manage various tourism issues such as inquiries and interpretative services. Currently, it only has a Jinhong Tourism Center at the

entrance of Gaozhuang, which provides very little information about Gaozhuang. Therefore, the Gaozhuang Tourism Service Center should diversify its service, providing essential information and noting local traditions, rituals, and taboos, especially in religious areas, to tourists to raise their awareness of complying with and respecting local culture. At the same time, it should set up a tourist feedback system in every Jing and night market patch. This would help managers adjust and plan further development, allowing tourists to share their ideas and participate in constructing and developing Gaozhuang. Furthermore, the tourism center should help tourists contact other local cultural tourism attractions and programs, provide them with transportation, and recommend cultural tourism routes. At this point, Gaozhuang is like a comprehensive exhibition hall, which should and could play its role in networking with other local cultural tourism spots and promoting all-for-one tourism in Jinghong and Xishuang Banna.

Regarding interpretative technique and implementation, Gaozhuang should improve its existing interpretative process, the QR code system. It is only provided in the Great Pagoda area and does not work. Besides the proposed interpretative themes planned in the previous part, online social media is a prevalent contemporary technique that provides diverse information and individual interpretation about Gaozhuang and where tourists can interact with others and co-create the interpretative content. Meanwhile, Gaozhuang could set up an online 'Gaozhuang forum' themed on 'Gaozhuang and Me' to encourage tourists to explore this attraction, share travel experiences, and give feedback promptly. Diverse digital techniques would be efficient and convenient for managers and tourists to get feedback and information.

Meanwhile, Gaozhuang and the local government should train and employ locals and villagers to be tour guides and interpreters in Gaozhuang, which would be beneficial for mitigating cultural conflicts and increasing understanding of one another through face-to-face interpretation, as well as providing more localized job positions for the local community to help them adapt to the changes.

In summary, the current management and conservation of Gaozhuang do not provide the tourist attraction with sustainable development, nor do they preserve its values and significance. These discredit the image of Gaozhuang and are the consequent challenges in its long-term growth, which need to be solved and improved. Above, interpretative and management plans are devised based on its cultural resources and significance, which aim to present and interpret Dai culture and heritage to the public in a tourist and local participation way.

6.4. Conclusion

Cultural reconstruction is a debatable issue in cultural practice, mainly when considered and valued in UNESCO's Outstanding Universal Value. The international community accepts the reconstruction under "exceptional conditions. Two notable 'exceptional reconstruction' examples are in the Historic Center of Warsaw in Poland and the Old Bridge Area of the Old City of Mostar in Bosnia and Herzegovina. Both two reconstructions are inscribed on the WH List. Notre Dame de Paris is a more recent reconstruction case under discussion. So far (accessed on August 25th, 2022), there are 52 sites inscribed on the List of World Heritage in danger. In this situation, in what way should conservation interfere?

In China, a recent case, Wan'an Bridge, which has more than nine hundred years of history and is one of China's significant historical and cultural sites, was burned in

August 2022. Should it be reconstructed? The reconstruction of Yuan Ming Yuan, the vast Qing imperial garden destroyed in 1860, is a more far-reaching case in China. Should it be reconstructed? Should these heritages live only in human memory or historical books? It would be crueler to consider ethnic and minor cultural contexts, which primary cultures, urbanization, and cultural colonization have reconstructed.

Reconstruction in China's ethnic cultures focuses on the evolving process and changing cultural ecology. How should a minor culture or ethnic group carry forward within this context? As Chinese scholar Zhao Deguang (2005) emphasizes, "Cultural reconstruction is the way to develop and to revive ethnic culture in the contemporary world. This dissertation focuses on this context. Then how do we reconstruct it? Does it mean copying the original one or building a museum? It is not because meaning and value exist in a dynamic, rather than static, situation. Gaozhuang may provide an example, which is the point of this dissertation.

China currently encourages the construction of characteristic towns throughout the nation, which aims to revive cultural vitality and conserve cultural diversity. It provokes many cultural programs in China, and Gaozhuang is one of them. It is not like the ancient cities of Dali or Lijiang. Instead, Gaozhuang is an entirely new and reconstructed traditional landscape. Still, it successfully attracts millions of tourists annually by presenting an exotic and unique landscape in China to tourists, providing a convenient and comprehensive tourism site. However, success is accompanied by negative voices. Driven by that situation, the researcher asks the central question: Can a traditional cultural landscape be reconstructed? Moreover, has conducted fieldwork to find the answer.

This dissertation has conducted a documentation study, a field survey, and in-depth interviews, studying the cultural heritage of Jinghong and Xishuang Banna and the cultural context of Gaozhuang, and practically analyzing cultural reconstruction issues, including their traditional elements, new elements, authenticity, and as a cultural tourism attraction, its impacts and management five aspects.

However, the key findings also expose various consequent problems and negative impacts on cultural tourism and its management, such as authenticity and commercialization issues that challenge the authenticity and values of Gaozhuang's reconstruction. It is highlighted in the interpretative and managerial aspects of the researcher's proposed plans. The interpretative plan is value-based and focuses on Gaozhuang's cultural values, resources, tourists, and local participation. In addition, the management plan centers on solving current problems and is proposed in 1) a managing structure, 2) a Commercial management plan) A conservation management plan, and 4) a tourism management plan. These plans aim to improve the situation in Gaozhuang and promote its sustainable development.

6.5. Recommendations for future study

These challenges in cultural tourism in Gaozhuang provoke further thought and echo the researcher's question raised in chapter five and the last part of this chapter: How can a culture without financial support be conserved? How does culture come to life without audiences, and how do we balance the benefits among different complex stakeholders? Who has the right to interpret the culture? These are a series of associative questions in cultural conservation practice. In addition, fieldwork data and information in this dissertation only provide a segment of Gaozhuang's history since it is changing. Therefore, its future change

and landscape would be a continuous study. Hence, the recommended study for the future based on this dissertation could be:

1. Multi-stakeholder approach in terms of cultural tourism management;
2. Long-term observation of Gaozhuang social-cultural impact.



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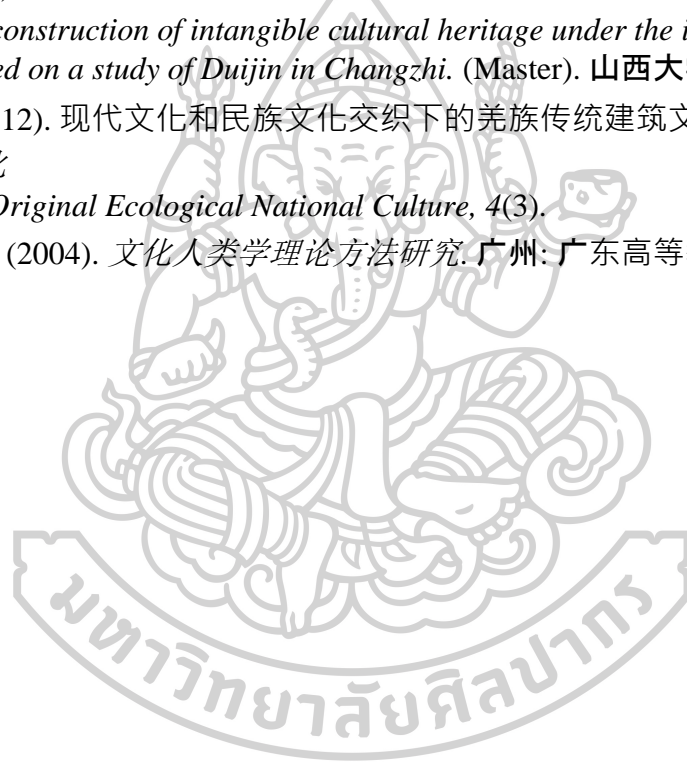
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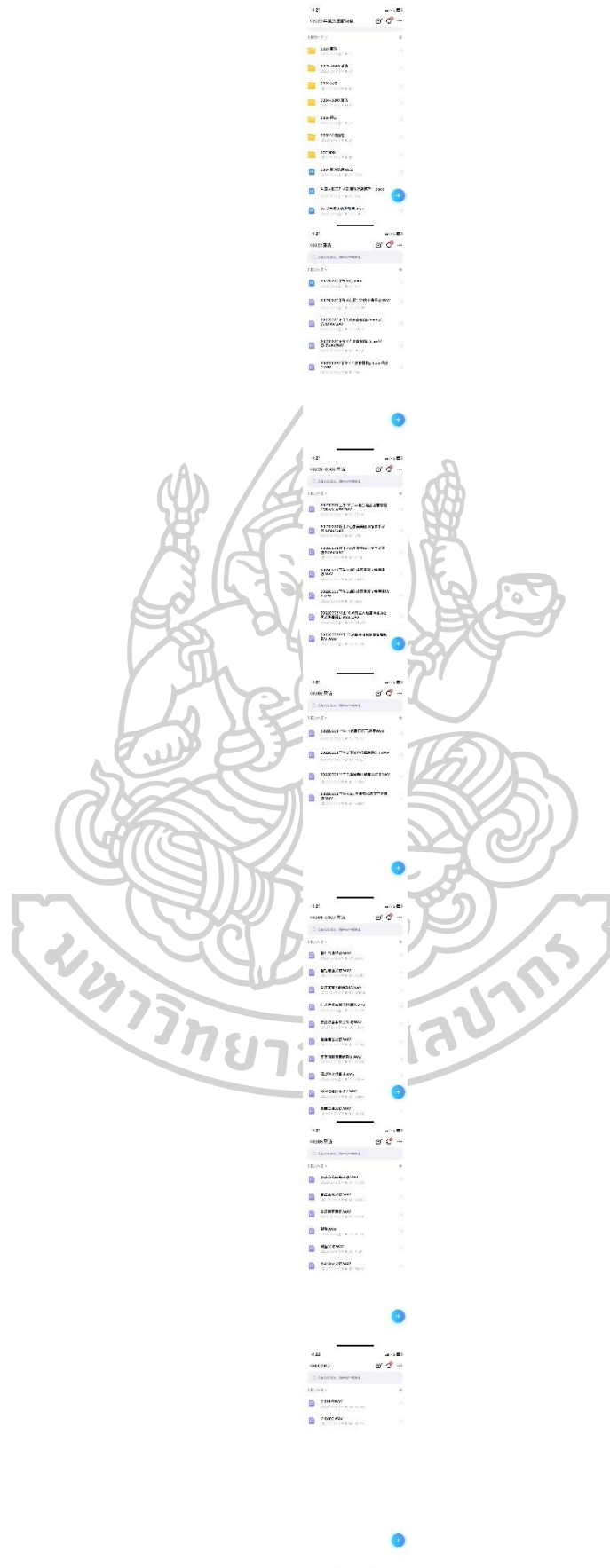
A large, faint watermark logo of Lord Ganesha is centered on the page. The logo depicts Ganesha with an elephant head, four arms holding various symbolic objects, and a crescent moon on his forehead. Below the figure is a banner with Thai text.

APPENDIX

Some interview photos and recordings images

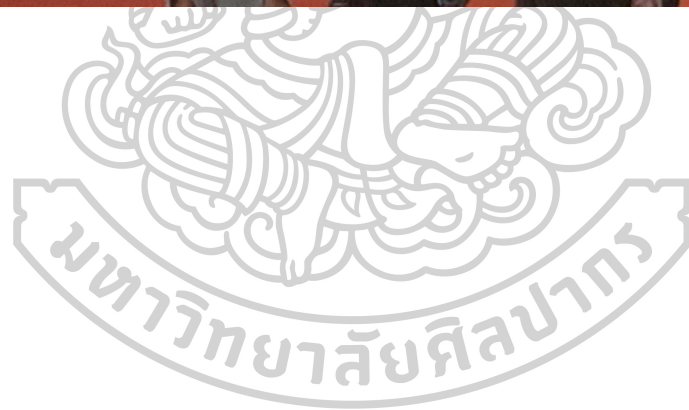






Songkran Festivals and other Dai activities





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