

## Managing the Rare Ethnic Art of the Baikuo Yao at the Li Lake National Ethnic Art Museum and Learning Centre

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### Abstract

**Background and Aims:** This paper investigate and records the rare ethnic art of the Baikuo Yao around Li Lake, the article needs to address the question) to investigate and inscribe rare ethnic arts on Li Lake Bai Kuyao's cultural significance. 2) to design Ethnomuseum attraction management.

**Methodology:** The research methodology includes ethnographic surveys, field investigations, and interviews with museum experts. It leverages the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage for a deeper understanding of intangible cultural heritage classifications, defines the role and functions of museums through the International Council of Museums' "New Museology" concept, and uses the cultural values presented in the Burra Charter Guidelines as guiding principles.

**Results:** Researchers have documented the unique ethnic art of the Baikuo Yao at Li Lake: the styles and patterns of Baikuo Yao clothing, the fourteen steps of traditional craftsmanship, architectural features, and characteristics of festival activities. Additionally, a comprehensive management plan for the ethnographic museum and learning center has been developed, covering themes, spatial design, interactive experiences, visitor guides, and a museum website. This research and museum management plan potentially impacts the protection, promotion, and sustainable development of the Baikuo Yao cultural heritage, also bringing influence and economic benefits to the local community.

**Conclusion:** The study includes a management plan for a museum and learning center in addition to documentation of the Baikuo Yao people's distinctive art and traditions. This plan intends to benefit the local community economically while preserving and advancing their cultural heritage.

**Keywords:** Museum management; Management of intangible cultural heritage; Ethnographic museum attraction





## Introduction

The Baiku Yao of Li Lake are regarded as a cultural jewel among the diverse cultures of China, noted for their unique ethnic garments, deep-rooted traditions, and exquisite craftsmanship. Particularly, their clothing art, crafted entirely from eco-friendly materials and profoundly influenced by cultural beliefs and local climate, bears distinctive cultural marks. Due to this, the Baiku Yao has been recognized by UNESCO as one of the ethnic groups with the most well-preserved cultural heritage. On May 20, 2006, Baiku Yao clothing was listed in the initial batch of National Intangible Cultural Heritage for protection.

Currently, the awareness of Baiku Yao art at Li Lake is relatively low in society, and there are certain challenges in the excavation and dissemination of this rare ethnic art. There is a lack of public service platforms for showcasing Baiku Yao rare art, which hinders broader understanding and appreciation, thereby limiting public recognition of its value. This represents a significant challenge at present. Moreover, research into Baiku Yao art at Li Lake requires a multidisciplinary approach that includes perspectives and methods from anthropology, folklore, and art studies, yet such interdisciplinary research and practice are currently scarce. However, in the rapidly changing modern society, the Baiku Yao community also faces various challenges. With demographic shifts in the local area, the younger generation's connection to native culture and traditional customs is gradually weakening. This is due to the complexity and time-consuming nature of the crafts, coupled with the passing of older generations, resulting in many handicraft skills not being passed down to the next generation. Additionally, the Baiku Yao's settlement areas are relatively remote and small in scale, with economic development lagging, making it difficult for locals to protect their ethnic culture effectively. The patterns and motifs in Baiku Yao clothing at Li Lake carry rich cultural meanings and symbolic significance. Unfortunately, today's younger generation lacks an understanding of the cultural implications behind these clothing patterns and fails to recognize their practical value and aesthetic significance in everyday life.

Therefore, as we adapt to the development of the times, it is crucial to give sufficient attention to the protection of intangible cultural heritage. This paper delves into the rare ethnic art of the Baiku Yao at Li Lake, aiming to strengthen the role of these art forms in fostering ethnic identity and community cohesion. Additionally, researchers have designed management plans for ethnographic museums, creating a platform for the younger generation to learn and inherit their culture, thereby enhancing their sense of belonging and awareness of cultural heritage. These research outcomes will also become valuable resources in fields such as tourism, art, and handicrafts, injecting new economic vitality into the local community.

## Objectives

The researchers aim to address the issues encountered in the dissemination of Baiku Yao clothing and achieve the following research objectives: (1) To investigate and inscription on





rarely ethnic arts on Li Lake Bai Kuyao cultural significances. And (2) To design Ethnomuseum attraction management.

### Research Scope:

**Location:** Li Lake Township, Nandan County, Hechi City, Guangxi Zhuang Autonomous Region, which is the most concentrated area of the Baiku Yao population in the nation.

**Content:** The research focuses on the rare art of the Li Lake Baiku Yao, specifically studying

- (1) Li Lake Baiku Yao Clothing.
- (2) The traditional craftsmanship, styles, and patterns of Li Lake Baiku Yao.
- (3) The granaries and residential architecture of Li Lake Baiku Yao.
- (4) Traditional customs of Li Lake Baiku Yao during festival activities.

The project aims to unearth and categorize the cultural value of this rare art, disseminating Baiku Yao ethnic culture through the management of museum learning centers.

### Research Questions

1. What are the unique aspects of Baiku Yao ethnic culture that require investigation and documentation?
2. How can ethnographic museum learning centers be managed to better attract visitors?

### Literature Review

#### 1. Literature on the Classification of Intangible Cultural Heritage

(1) A significant body of literature continues to emerge concerning the classification of intangible cultural heritage, providing essential theoretical support and practical guidance for better understanding and preserving these valuable cultural assets. The Convention for the Safeguarding of the Intangible Cultural Heritage, this convention categorizes and explains intangible cultural heritage as follows: (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 (UNESCO, 2023)." An Introduction to Intangible Cultural Heritage (4th Edition) " (2023) addresses a range of questions about the protection of intangible cultural heritage from both international and domestic perspectives. It comprehensively and deeply fills a gap in the theoretical research on intangible cultural heritage in China. In the Chinese practice of protecting intangible cultural heritage, referring to the classifications in the convention enables more precise identification and protection of different types of traditional crafts, thus enhancing the efficiency and focus of conservation efforts.

(2) Research on the Protection of Intangible Cultural Heritage, some literature possesses considerable breadth and depth in this area. The "Burra Charter" (1988) advocates for all efforts to protect and utilize these sites while minimizing alterations to preserve their cultural





significance. The "Barra Charter" consistently emphasizes that the fundamental goal of conservation is to protect the 'cultural significance' of the historical heritage, meaning that the core task of conservation is not merely to preserve the physical form of the heritage but to deeply explore and transmit its underlying cultural meaning. Researchers, following these documents, must not only precisely identify the types of heritage that need protection but also clearly define the cultural context behind them based on this protection.

(3) The State Council Report on Cultural Relics Work (2017), Research and dissemination of intangible cultural heritage have established a solid foundation, with multiple measures being taken to advance the study, explanation, and popularization of cultural heritage, thus allowing excellent traditional culture to become more deeply rooted in people's hearts.

## 2. Related Resources

Barbara Woroncow argues that museums should be accessible to ethnic minorities and should focus on attracting audiences in national minority regions. In her study on the appeal of museums and heritage to Black and Asian audiences, she highlights several key attractions: (a) The construction of children's learning centers; (b) The use of vibrant pictures and charts; (c) The presence of restaurants and cafes; (d) Clear signage; (e) Friendly staff (Woroncow, 2001).

However, relying solely on children's learning centers may not be sufficient to attract all visitors, especially adults. Therefore, museum management should consider that not all museums are equipped to establish such centers. Additionally, relying on visual elements alone may not effectively convey the deeper cultural and historical information. Audiences require in-depth background knowledge to fully understand the content of exhibitions. These elements are supplementary; the core still lies in providing high-quality, in-depth exhibits, professional commentary, and educational services. Moreover, how traditional artworks are presented to the audience using modern technology should be considered in developing a comprehensive museum management plan to attract and retain visitors.

In a research project focused on the rare ethnic art of the Baiku Yao from Li Lake, drawing from perspectives of ICME 2001 (International Committee for Museum Education), New Museology, and ICOM (International Council of Museums), key conditions and hardware needed for museum exhibits were identified. By applying theories from New Museology, Baiku Yao culture is interpreted within a broader social, historical, and cultural context, showcasing its deep cultural significance and value. Emphasizing "rarity" as a core element of the exhibit helps to educate the public about the unique ethnic art of the Baiku Yao, showcasing their distinctive ethnic charm and thus enhancing public awareness and preservation of Baiku Yao's cultural heritage. Based on this research, Table 6-2 was created. Table 6-3, based on the unique and irreplaceable characteristics of rare art, this table lists the works of the Baiku Yao rare arts from Li Lake, which include Baiku Yao clothing, traditional craftsmanship, architectural environments, and folk activities, ensuring the uniqueness and richness of the museum's exhibition content.





**Table 2:** Learning Centre of Li Lake Baiku Yao Ethnographic Museum: Role and Conceptual Framework Researcher applying the ICME 2001: International Committee for Museum of Ethnography.

Serial number	ICME 2001	New Museology	ICOM
1	Children's Learning Centre	Which objects display?	Conserve
2	Friendly guide staff	Why?	Display
3	Clear indication signs	Display with a theme, what is the rationale?	Interpret
4	Interesting knowledge about life	Objects' viewing/why?	Display from primary to ending
5	Colorful pictures, charts	What signage was used?	Best possible care
6	There is a brief guide map	What text, signs, e.g.?	Inspire who visit
7	Restaurant, Cafe	What educational experiences are examples of guide tours, activities, and presentations?	Precious, Rare

**Source:** Researcher Designed after Zhao Peiheng and Manus

**Table 3:** Above ICME 2001 and New Museology Role, Research Designing the Part of Li Lake Baiku Yao Zu Learning Centre Focused on the Rare Ethnic Art.

1. Baiku Yao Clothing	6. Baiku Yao Folk Performances
2. Craftsmanship	7. Ritual Activities
3. Copper Drum Culture	8. Wedding Activities
4. Architectural Culture	9. Baiku Yao and its cultural value and significance
5. Traditional Festivals of Baiku Yao	

**Source:** Researcher Designed after Zhao Peiheng and Manus

## Methodology

Researchers will employ ethnography and anthropology, utilizing information from expert interviews for case studies. Data will be analyzed using content analysis methods to deeply



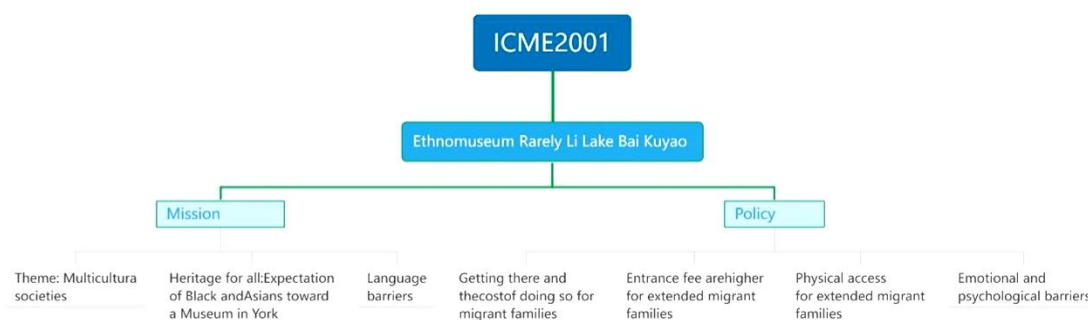
explore the cultural significance of Li Lake Baiku Yao's rare art. Researchers will select experts in Baiku Yao clothing craftsmanship, museum management, and local photographers for interviews. Interviewees have given informed consent regarding the interview records, ensuring the privacy and confidentiality of the data.

In terms of theoretical support, the researchers have drawn from UNESCO's Convention for the Safeguarding of the Intangible Cultural Heritage to understand the basic elements that influence heritage management decisions and to deepen their understanding of the categories of intangible cultural heritage. Additionally, the revised Burra Charter by the International Council on Monuments and Sites offers clear guidance on the role of heritage values in achieving sustainable tourism development. The 2001 Ethnographic Museum Guide by the International Committee of Ethnographic Museums also provides important guidance in heritage transmission, public awareness shaping, and fostering cultural exchange.

The research is divided into three phases: preparation of the research proposal, the research process, and the research report.

The research process includes two steps: Investigating and summarizing the cultural significance of Li Lake Baiku Yao's rare art and developing a management plan for ethnographic museums focused on protecting and showcasing this heritage. Designing museum exhibits that blend traditional and modern elements, using Baiku Yao rare art as a theme.

## Conceptual Framework



**Figure 1:** The Theme of mission and policy of Ethnomuseum which adapted from the International Council of Ethnographic Museums (ICEM) 2001

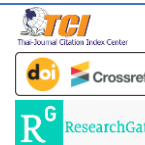
Source: ICME (2001) International Committee of Museum of Ethnography

Researcher Designed after Zhao Peiheng and Manus

## Results

1. To investigate and inscribe rare ethnic arts on Li Lake Bai Kuyao cultural significance.





Based on the research objectives, this paper explores the cultural significance of the rare arts of the Li ethnicity's Baiku Yao through field surveys, interviews, and anthropological studies with folk artists and museum experts. It also seeks solutions for managing the Baiku Yao-themed ethnographic museum learning center at Li Lake. The investigation revealed that most people are primarily interested in the decorative patterns and structural features of the clothing, applying these to modern fashion design and tourism development, yet they have a limited understanding of the craftsmanship involved in Baiku Yao clothing. The main reasons identified are:

(1) The complexity of the Baiku Yao clothing craftsmanship, the natural selection of materials, and the significant time and effort required.

(2) A lack of artisans to pass on the Baiku Yao clothing craftsmanship, with few young people willing to learn the trade.

(3) The museum's focus is only on displays and explanations, lacking targeted promotion and management. Analyzing different types of audience groups, including their backgrounds, interests, and learning needs, as well as how to design educational programs to meet these needs.

To address these issues, researchers selected experts in Baiku Yao clothing craftsmanship, museum management, and photographers for interviews. The following artisans, museum management experts, and photographers were identified:

(1) Li Fengzhen, a regional representative inheritor of the intangible cultural heritage of Yao clothing, has established a Baiku Yao indigo dyeing and hand embroidery workshop.

(2) He Jinxiu, a representative inheritor of Baiku Yao inventions, proficient in the manufacturing processes, transforming her home into a classroom to teach village women the Baiku Yao clothing craftsmanship.

(3) Lu Xiaoyuan, a resident of Li Lake Township, is skilled in capturing the daily life and customs of the Baiku Yao, such as rice barns, bird cages, and spinning tops. He has completed two documentaries on the Baiku Yao and has initially established a video database of Baiku Yao culture for the museum.

(4) He Chun, the deputy director of the Li Lake Ecological Museum, primarily engaged in the preservation and documentation of ethnic culture, was recognized in 2024 as a county-level inheritor of Yao clothing's intangible cultural heritage.

(5) Liang Liang, the current head of the Exhibition Art Department at the Guangxi Ethnographic Museum, long engaged in the research, organization, and planning of exhibitions involving documents, pictures, and video materials.

Researchers visited the Baiku Yao villages in Li Lake Township, the Li Lake Ecological Museum, and the Guangxi Ethnographic Museum, and engaged with experts like Li Fengzhen, He Chun, and Liang Liang. They discussed the rare ethnic art of the Li Lake Baiku Yao, which is primarily reflected in clothing culture, festival activities, and unique architecture.





### (1) Unique Li Lake Baiku Yao Ethnic Clothing

The clothing of the Baiku Yao people from Li Lake is distinctively stylish, featuring unique designs and rich patterns. The garments are embroidered with various motifs such as chick blossoms and rice character patterns. The chick blossom is a principal decorative element in Baiku Yao clothing, symbolizing the people's reverence for chickens. These patterns are not only aesthetically pleasing but also relate to the ethnic group's history of warfare. The traditional craftsmanship of the Baiku Yao is predominantly evident in their dyeing techniques, especially the resist dyeing process which uses tree resin as a dye-resistant agent. This technique involves using the sap from the resin tree, applying it with specific tools and methods to draw designs on the fabric, and then dyeing it with plant-based dyes to create unique resist-dyed artworks. The creation of these garments is primarily the work of women from the ethnic group. The process is intricate and can take up to a year, with each step being sensitive to seasonal changes. Therefore, the women of Li Lake Baiku Yao must be adept at recognizing suitable weather conditions for each stage of the garment-making process. Through their life experiences and diligent work, they either independently or collaboratively complete the making of a garment. This year-long endeavor also strengthens bonds between mothers and daughters, as well as among neighbors. The clothing of the Li Lake Baiku Yao reflects the ethnic and cultural wisdom of the Baiku Yao people, blending their pursuit of beauty with their aspirations for a good life.

### (2) Architectural Features of the Li Lake Baiku Yao

The Baiku Yao people have long resided in mountainous areas, developing a distinctive culture and architectural style. The Baiku Yao villages in Huai Village, Nandan Li Lake Township, represent the most intact examples of this heritage. Their most iconic structures are the stilted buildings, characterized by their simple design and structure. These buildings predominantly utilize local natural materials like bamboo and wood, which are readily available and provide excellent ventilation and moisture resistance. Typically built on slopes to take advantage of the natural terrain, the buildings are supported by pillars at the base, with the upper level serving as living space and the lower level used for storing farm tools or other items, and sometimes for housing livestock.

Another distinctive architectural feature of the Baiku Yao is their granary buildings, which showcase the ingenuity of the Baiku Yao people. The granaries, unique in a shape akin to a tent and either round or square, are large enough to store a family's supply of grain. Besides storage, the exterior of the granary can also be used to hang and dry clothes. Constructed on four upright wooden pillars raised above the ground to prevent moisture damage, the tops of the pillars are often capped with smooth, inverted ceramic pots or recycled iron pots to prevent rats from climbing into the granary. The granary is encircled with a bamboo fence and topped with a thatched roof. Typically built away from the main residence, either beside the house or on a nearby hillside for fire safety, the space beneath the granary often serves as a pavilion where Baiku Yao women gather to share and teach clothing-making skills, making it a communal







learning space. Given the challenging geography and the difficulty of growing crops, the Baiku Yao people take great care in storing grain, thus their granaries are not only practical and aesthetically pleasing but also reflect the community's appreciation for their resources.

### (3) Cultural Activities of the Li Lake Baiku Yao







The Year Street Festival is a unique Spring Festival tradition spontaneously formed by the inhabitants of the Li Lake Baiku Yao area. It showcases the local ethnic culture through various activities including song and dance performances, athletic competitions, social interactions, market trading, and handicraft sales, all of which enhance the vitality and cohesion of their ethnic culture. The festival takes place either before or after the Lantern Festival on a designated market day, marking an important traditional holiday for the Baiku Yao people. On this day, everyone dresses in the Baiku Yao clothing that takes a year to craft, using the style and color depth of the clothing to indicate one's wealth. On the day of the Year Street Festival, people bring bird cages, spinning tops, and wooden guns, gathering at Li Lake Street for market day. Daytime activities include spinning top contests, playing the bronze drum, and performing the monkey dance, along with cockfighting, bird fighting, and shooting competitions. Meanwhile, women perform Baiku Yao silk running, silk twisting, cotton pressing, embroidery, and pastel painting demonstrations in the plaza. At night, they gather in pavilions and surrounding areas to sing and dance, which is also an important way for men and women to socialize. The Year Street Festival serves as a ceremonial farewell to the past year and a welcome to the new one, with the Baiku Yao people believing that the old year has ended and it's time to start working or farming anew in the coming year.







Referencing the guidelines of the Burra Charter, which is significant for its cultural importance including historical, aesthetic, scientific, social, and spiritual values, researchers have identified interpretations of aesthetic value from the International Council on Monuments and Sites' Burra Charter (1988). Aesthetic value encompasses aspects like form, scale, color, pattern, structure, proportions, and building materials, and also includes smells and sounds related to the location and its use. Consequently, researchers have categorized rare Baiku Yao artworks by type in diagrams and elaborated on their aesthetic values to help readers gain a deeper understanding of the unique aspects of Baiku Yao art.






Table 4: Li Lake Baikuo Yao Rare Artistic Characteristics Chart




Form	Text description	Text description	Text description
1. Li Lake Baikuo Yao Clothing	Female costume of LiHu Baikuo Yao (back), Indigo embroidered wax-dyed women's cloth vest of the Yao people.	Female costume of LiHu Baikuo Yao (front)	Male costume of LiHu Baikuo Yao (front)
			
2. Li Lake Baikuo Yao Craftsmanship	The Baikuo Yao people utilize resin extracted from the lacquer tree to create a dye-resistant agent. They use this agent to paint patterns on fabric.	The Baikuo Yao people will embroider the people and things of daily life, as well as worship beliefs on their clothes.	The Baikuo Yao people favor embroidering rooster designs, which symbolize diligence, bravery, and combativeness, reflecting their religious beliefs and spiritual values.
			
3. Li Lake Baikuo Yao Architecture	Li Lake Baikuo Yao Architecture Stilt houses are typically supported by wooden pillars to elevate the living space, adapting to the	Rice barn (Height: 4 meters, width:	Baikuo Yao homes are often built along mountain slopes, either at the base or halfway up, taking full advantage of the terrain.

Form	Text description	Text description	Text description
	humid climate and preventing wildlife disturbances.	5 meters, Capacity up to 3000 kg) The houses are built on wooden planks supported by four pillars, with inverted pottery jars installed at the top of the pillars to prevent rats from accessing stored food.	
			
<b>4. Li Lake Baiku Yao Bronze Drum Performa</b>	During drumming, the drummer uses a mallet in the right hand to strike the drumhead and a bamboo or wooden stick in the left hand to hit the drum body, producing music with varying pitches.	On major festivals, the Baiku Yao plays the bronze drum by suspending it and having one person beat the drumhead while another moves a wooden barrel back and forth to capture the sound.	The drummers mimic monkey movements, jumping and turning while drumming and dancing.
			

Form	Text description	Text description	Text description
5. Li Lake Baiku Yao Year Street Festival Activities	The Baiku Yao community enjoys participating in bird-fighting events, where the brave and combative roosters symbolize the spirit of the Baiku Yao men.	During the Year Street Festival, the Baiku Yao people set up long tables for feasts, inviting family, friends, and visitors to celebrate together.	Shooting competitions, a traditional skill, are sometimes held alongside sacrificial or celebratory events.
			
6. Li Lake Baiku Yao Cultural Activities	Playing the peg top is a traditional game among the Li Lake Baiku Yao. The tops are made from hardwoods like ironwood, oil teakwood, and chestnut. Players wind the top with threads, cast it, and pull the string to make the top spinal revolve on the ground.	The bamboo dance is accompanied by rhythmic tapping, with dancers needing to follow the beats of the bamboo sticks as they jump and dance.	During the bronze drum performance, one person leads with a leather drum while others surround them, following the beat to play the bronze drums.
			



Form	Text description	Text description	Text description
7. LiLake Baiku Yao Ancestral Worship Activities	<p>The Baiku Yao people place great emphasis on ancestral worship, which is a communal activity marked by a solemn atmosphere, expressing reverence for their ancestors.</p> 	<p>Sacrificing a cow is a crucial part of the worship ceremony. Relatives line up by gender, holding grain stalks to feed, worship, and mourn the cow. Then, a shaman recites the virtues of the ancestors and the memories of the deceased. After the cow is slaughtered, its blood is mixed with wine, which is then offered to drummers, relatives, and attendees using bamboo tubes.</p> 	<p>The "village worship" is another traditional ritual where the Baiku Yao seek blessings and peace for their village by conducting specific ceremonies.</p> 

Form	Text description	Text description	Text description
8. Li Lake Baiku Yao Wedding Activities Li Lake	The bride's party, including a designated chief representative, accompanies her to the groom's house.	When the bride leaves her parental home, there is a custom called "hitting the in-laws," where young women playfully strike the groomsman, a traditional gesture of affection and blessing.	During Baiku Yao weddings, a long banquet table tradition is observed as a grand way to welcome the bride's relatives who accompany her, showcasing their hospitality.
			
9. Cultural Value and Significance of Li Lake Baiku Yao	The Li Lake Baiku Yao is an ethnic group rich in traditional culture, characterized by its unique festivals, clothing, and architecture. Their traditional handicrafts utilize primitive materials and demonstrate sophisticated craftsmanship. The patterns on their clothing are simple yet rich, reflecting the Baiku Yao's aesthetic sense and cultural traits, holding significant cultural, artistic, and aesthetic value. Through museum learning centers, cultural festivals, and ethnic performances, Baiku Yao culture is showcased and disseminated to the outside world, enhancing the visibility and impact of their cultural heritage.		

Source: Researcher Designed after Zhao Peiheng and Manus

## 2. To design Ethnomuseum attraction management.

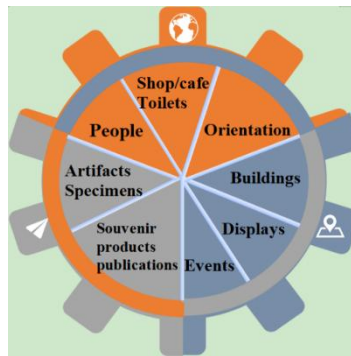
### (1) Design of the Museum Learning Centre Space

The design concept of a museum learning center typically centers around the audience, emphasizing their participation and experience. The thematic design for museum communication should consider factors such as the audience, the content displayed, and the technological means available. Researchers have found that a museum learning center themed around Baiku Yao art should focus more on displaying Baiku Yao clothing and the production process, and think about enhancing public awareness and engagement with the museum through key



concepts like "audience, interactivity, education, sustainability" (Yong, 2023). Additionally, the aesthetic value of rare Baiku Yao art should be highlighted in the museum, in line with the interpretations of cultural value aesthetics as specified in the Burra Charter.

The structural design of the museum learning center must consider various aspects. According to the literature on the "exchange between museum theory and practice," the integration of museum theory and practice includes not only academic exchanges but also practical operations related to museum exhibit design, visitor services, and cultural product development and management. The model designed by Li Xuanle shows that the museum has both internal and external spaces. The internal space of the museum is cleverly divided into different functional areas, each with its unique theme and display method. The external space includes expansive plazas, landscaped areas, and public sculptures, providing a comfortable and leisurely environment for visitors before and after their tours.



**Figure:** Communication between museum theory and practice

Source: The researcher designed after Li Xuanle and Manus Kaewbucha's diagram

A museum learning center themed around Li Lake Baiku Yao should display content related to ethnic clothing, architectural art, and traditional cultural activities, focusing on these three rare artistic features to showcase their history, culture, art, and lifestyle. In Figure 2, researchers have designed a museum guide map themed around Baiku Yao. Within the architectural culture of Baiku Yao, granaries are emblematic structures, thus a realistic model of a granary could be created at the center of the entrance hall to display images and videos related to granaries, introducing their architectural style and function. This granary model serves to convey the Baiku Yao's agricultural culture, lifestyle customs, and respect for the natural environment to visitors.

In the exhibition area, a large image of a Baiku Yao woman's skirt is placed on the floor of the main hall, immediately immersing visitors in a rich ethnic ambiance. The display showcases a variety of Baiku Yao ethnic clothing, including men's, women's, everyday, performance, children's clothing, accessories, and headgear from Li Lake, along with their materials, colors,



and craftsmanship details. Multimedia tools such as videos, audio, and animations are used onsite to demonstrate the traditional handicraft process involved in creating Baiku Yao garments. The backdrop of the exhibit hall features images recreating scenes of Baiku Yao life or festival celebrations, placing the garments within their cultural context to enhance the vividness and appeal of the display.

The preservation and development of Baiku Yao art is a multidimensional process involving not only the protection of traditional crafts but also in-depth research into ethnic culture and modern innovation. Therefore, the exhibition emphasizes the integration of traditional elements with modern design. For instance, when displaying traditional Baiku Yao clothing, modern, visually striking display stands or installation art can be employed, utilizing lighting effects, transparent materials, or reflective surfaces to present traditional clothing in a novel way within a contemporary space. For example, dynamic projection technology can animate garment patterns, showcasing their unique gradients and layered designs.

To the right of the exhibit hall are areas designated for hands-on experiences, learning, and multifunctional activities. The experience zone includes a textile loom, a dyeing workshop, and an embroidery station. Visitors are naturally guided to this area as they explore from the center of the hall to the periphery, where they can engage directly with the craft techniques of the Baiku Yao after learning about the cultural value of the clothing.

The learning area is strategically placed on the quieter side to facilitate focused study away from noisy disturbances. It offers books, documents, and multimedia resources about Baiku Yao culture from Li Lake, deepening visitors' understanding. Interactive learning stations further enhance the educational experience.

The multifunctional area is suited for lectures, research activities, and workshops, hosting experts, scholars, or Baiku Yao artisans to share knowledge and teach crafts. Temporary exhibitions can also be held here, making flexible use of the space to meet various needs. Annual events include themed exhibitions, cultural talks, creative workshops, interactive experiences, and educational programs. Regular workshops on Baiku Yao traditional crafts and specialized lectures invite experts and heritage preservers to discuss traditional skills and cultural contexts. Participants are encouraged to create works that blend traditional and modern elements. Additionally, online exhibitions, live streaming, and cultural knowledge contests are organized through the museum's website to further enhance the international visibility and impact of International Museum Day.

In managing the Learning Centre at the Li Lake Baiku Yao Museum, several key factors must be considered:

(1) Adequate Rest Areas: Provide enough rest areas to ensure visitors can comfortably relax during their visit.

(2) Accessibility: Consider the needs of individuals with disabilities by installing accessible facilities, ensuring everyone can conveniently participate in the smart tours.



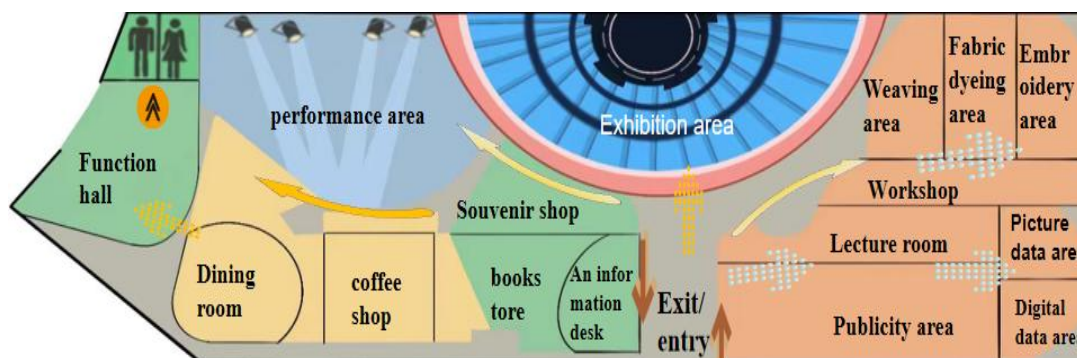
(3) Smart Tour Systems: Implement smart tour systems to facilitate easy access to information about the exhibits and guided services.

(4) Informative Signage and Guided Tours: Offer detailed explanatory signs and guided services to help visitors better understand the cultural background and characteristics of Baiku Yao clothing.

(5) Lighting Design: Use lighting strategically to highlight the colors and textures of the clothing while creating a suitable exhibition atmosphere.

(6) Service Facilities: Establish essential service facilities, including ticket offices, information desks, rest areas, restrooms, etc. Safety measures such as fire exits, emergency exits, and safety installations must be thoroughly considered to ensure the safety of visitors and staff and prevent congestion and confusion.

Overall, the primary goal in planning the space of the Li Lake Baiku Yao Museum Learning Centre is to effectively showcase the cultural features of the Baiku Yao while providing a rich, interactive, and educational experience for visitors. The layout of the Learning Centre is as



follows:

**Figure 3:** Audience orientation floor plans designed for exhibits, displays, and production of materials, equipment, and crafts.

Source: Designed by Peiheng Zhao based on Peter Vergo, cited in Peter Vergo

### Museum Learning Centre Website Design

The webpage design focuses on prominently displaying the museum's main exhibition information, updates, and promotional events, with special emphasis on showcasing the rare ethnic art of the Baiku Yao. The website provides high-resolution images and detailed descriptions to ensure that visitors can fully appreciate and understand these precious artworks. The entire page design employs clear icons, suitable fonts, and attractive layouts to enhance the browsing experience.

To increase visitor engagement and sense of belonging, the website includes features such as an online message board and social media integration, facilitating communication and interaction

with the museum. Additionally, a virtual tour feature is designed to allow visitors to tour remotely via the website, offering multi-angle displays and guided services.

Furthermore, by creating exquisite videos combining traditional Baiku Yao arts with modern culture - showcasing the creative process and the outcomes — and broadly distributing them through the website platform, this content not only attracts more attention and appreciation but also caters to the audience's interest in the fusion of traditional culture with modern innovation.

Through these strategies, researchers integrate traditional Baiku Yao arts with modern culture in museum exhibitions and promotions, creating an artistic form that preserves traditional essence while incorporating a modern feel. This innovative approach attracts more visitors and furthers the dissemination and development of Baiku Yao culture.

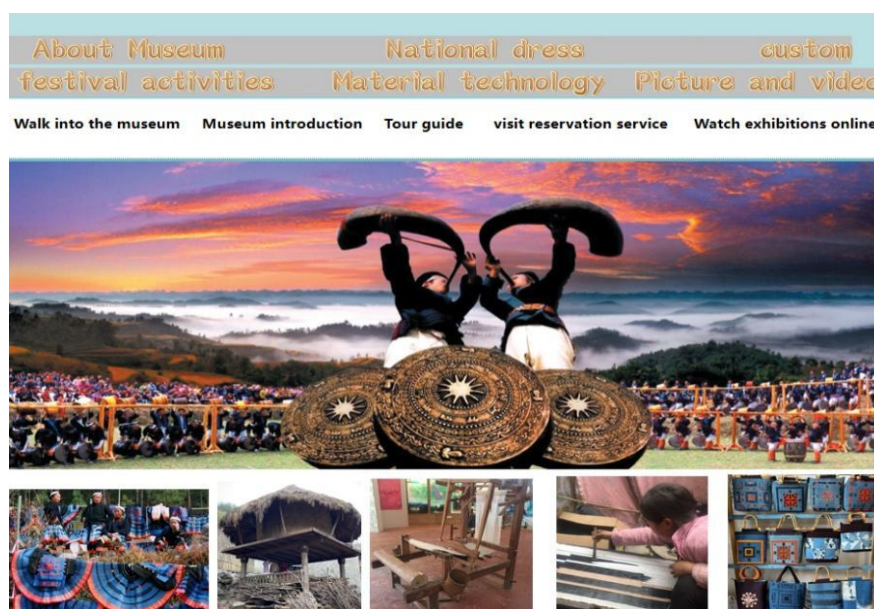


Figure: The museum's web interface

Source: Designed by ZhaoPei Heng

## Discussion

Researchers have gained a comprehensive understanding of Baiku Yao clothing through in-depth field investigations and anthropological studies. Meanwhile, the "Convention for the Safeguarding of the Intangible Cultural Heritage" issued by UNESCO in 2003 has provided a reference for protecting intangible cultural heritage and has offered new ideas for planning museum theme management schemes. Based on the concept of ethnographic museums and the unique features of Baiku Yao traditional crafts, a series of specialized exhibitions and activities are planned. This research not only has the approval of Baiku Yao inheritors but also





the recognition of museum experts. Through media platforms' dissemination and promotion, Baiku Yao's traditional crafts will be better showcased, providing a viable solution for the spread of Baiku Yao ethnic arts. This approach effectively protects traditional culture while promoting its widespread transmission and development in modern society.

### Recommendation

From the research papers, it is evident that the awareness and efforts towards the cultural heritage preservation of the Baiku Yao need to be continually enhanced to encourage more people to protect this ethnic culture. The plan moving forward includes the following considerations:

(1) Enhance Research and Education: Establish a Cultural Resource Archive: Thoroughly organize information regarding the types, styles, and manufacturing techniques of Baiku Yao clothing and establish a modernized cultural resource archive for Baiku Yao clothing. This will facilitate data resource sharing and help scholars and the public gain a deeper understanding of the cultural significance and value of Baiku Yao clothing.

(2) Develop Local Educational Materials: Create resources such as "Baiku Yao Clothing Culture Reader" as supplementary reading materials for elementary and middle school students in certain areas of Guangxi and Guizhou, fostering awareness of Baiku Yao clothing culture from a young age and spreading related knowledge.

(3) Organize Regular Academic Seminars: Invite experts and scholars to conduct seminars on Baiku Yao culture to delve deeper into its history, culture, and arts, thereby enhancing public awareness of Baiku Yao culture.

(4) Utilize New Media for Dissemination: Short Videos and Live Streaming: Use platforms for short videos and live streaming technology to produce and broadcast exquisite videos and live content about Baiku Yao culture, showcasing its unique clothing, dances, and customs, to draw more attention.

(5) Social Media Interaction: Establish official accounts on social media platforms like Weibo, WeChat, and Douyin to post content related to Baiku Yao culture and engage in interactions with users, increasing the visibility and impact of Baiku Yao culture.

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### Key Informants for interviewing

He Chun, *Director, Baiku Yao Ecological Museum, Nandan, October 2023*

Liang Liang, *Director of Guangxi Ethnic Museum December 2023*

Li Feng Zhen, *Inheritor of Ethnic Costumes, Lihu Township, Nandan County, Hechi City, Guangxi, December 2023, Li Feng Zhen is the representative inheritor of Baiku Yao costumes. January 2024*

