

# The Role of King Pan on Yao Costumes: Traditions Identity and Guidelines for Promoting Cultural Tourism in Jinxiu

Rongxiang Cai and Sitthisak Champadaeng

Maharakham University, Thailand

Corresponding Authors E-mail: Champadaeng.s@gmail.com

\*\*\*\*\*

## Abstract

In the background of modernization process, as a cultural resource, Jinxiu Yao costumes and their King Pan symbols have certain value for traditional identity and cultural tourism. This research aims include: (1) the role of King Pan on Yao costumes of Jinxiu. (2) The traditions' identity of Jinxiu Yao ethnic group and guidelines for promoting cultural tourism. This study adopted a qualitative research method. The research tools used in this study included preliminary survey, observation, and interviews. This study collected data through field work and literature survey, analyzed the research data using Structural-functional Theory, Cultural Diffusion Theory, tradition's identity concepts and cultural tourism concepts, and presented the research results using descriptive analysis methods. The results include: (1) As an important symbol of the Yao costume culture, King Pan played social organization function, aesthetic function, and folk belief function. (2) Jinxiu used the King Pan symbol on Yao costumes to develop cultural tourism, but there were some problems in the development of cultural tourism resources, including cultural connotation exploration, aesthetic design, and cultural brand diffusion. By analyzing the reasons for these problems, this study proposes the following guiding suggestions: strengthening the traditional identity of King Pan, strengthening the research and application of King Pan culture, strengthening training in Yao costume production craft in Jinxiu, building a brand of Yao costume culture in Jinxiu, and strengthening the diffusion of Yao costume culture in Jinxiu. The research results have certain reference value for the government to formulate cultural tourism development policies, enterprises to develop Jinxiu Yao costume products, and academic circle research on the phenomenon of cultural identity of King Pan.

**Keywords:** The Role of King Pan; Yao Costumes; Traditions Identity; Promoting Cultural Tourism

## Introduction

Jinxiu, located in the central region of Guangxi, China, is a Yao Autonomous County with five Yao ethnic groups: Pan Yao, Ao Yao, Shanzi Yao, Chashan Yao, and Hualan Yao. Because there are many Yao ethnic groups, sociologist Fei Xiaotong once said, "The World Yao Research Center is in China, and the Chinese Yao Research Center is in Jinxiu." He personally wrote the inscription "The Hometown of Yao"(Compilation team of "Overview of Jinxiu Yao Ethnic Group Autonomous County", 2008).

In the world's Yao ethnic group capital- Jinxiu, "King Pan" is the ancestor and widely recognized cultural symbol of the Yao ethnic group that has been passed down to this day. "According to legend, in ancient times, King Ping fought against King Gao and issued a proclamation to recruit virtuous people. Those who killed King Gao would marry the third

---

\* Received: July 27 2024; Revised: August 3 2024; Accepted: August 7 2024

princess to him, and the dragon dog- Pan Hu, would bite off King Gao's head and offer it to King Ping. Finally, Pan Hu married the princess as his wife. Later, Pan Hu became a person and was conferred the title of King Pan. He gave birth to six sons and six daughters, totaling 12 people. They were respectively named the twelve surnames of the later Yao ethnic group. Once, while hunting, King Pan was hit by a goat and died on a cliff, with his body hanging from a tree. The children of King Pan cut down trees to make drum bodies, captured goats, peeled off sheepskin and covered them, and made long drums, supplemented by singing and dancing, to mourn King Pan. Furthermore, the Yao ethnic group's festival worship of King Pan is related to King Pan's rescue of the Yao people from suffering. According to legend, ancient Yao people crossed the sea by boat and encountered strong winds and waves. They could not dock for forty-nine days and prayed to King Pan for safety in times of emergency. After praying, the ship quickly docked on the 16th day of the tenth lunar month, which happened to be the birthday of King Pan. Afterwards, the Yao people sang and danced to celebrate their rebirth and the birthday of the King Pan, commonly known as the 'King Pan Dance' "(Cai, 2017).

King Pan is the ancestor of the Yao ethnic group. The influence of King Pan in costume culture of the Jinxiu Yao ethnic group is significant. The costume culture of the Jinxiu Yao ethnic group is rich and colorful. Among the five Yao ethnic groups in Jinxiu, each group has the unique costume culture that sets it apart from other ethnic groups. The Jinxiu Yao ethnic group has preserved many customs and patterns related to King Pan in their costume culture and utilized the value of these traditional cultural elements for cultural tourism. However, there were some problems in the development of cultural tourism resources, including cultural connotation exploration, aesthetic design, and cultural brand diffusion. This extends to two research problems. The first research problem is, what role does King Pan play in the costume of the Yao ethnic group in Jinxiu? The second research problem is, what is the traditional identity of the Yao ethnic group in Jinxiu and the development path of cultural tourism?

## Research Objectives

1. To study the role of King Pan on Yao costumes of Jinxiu.
2. To study traditions identity of Jinxiu Yao ethnic group and guidelines for promoting cultural tourism.

## Literature Review

As of June 29, 2024, There were not many books on the study of King Pan. There were only 9 books in total, including: *Compilation of Panhu Mythological Materials* published by Zhou Xiang in 2018, *King Pan Festival Culture of Yao Ethnic Group* published by Feng Henggao in 2019, *Epic in Rituals: A Study of King Pan's Song* published by Wu Ninghua in 2021, etc.

As of June 29, 2024, used the title search of CNKI for the term "King Pan", a total of 246 papers and research reports were displayed, using topic search would display 929 papers and research reports. Used the title search of CNKI for the term "Pan Hu", a total of 230 papers and research reports were displayed, using topic search would display 993 papers and research reports. These documents mainly focused on two aspects in the study of King Pan. One was to collect and organize myths, rituals, folk songs, and dances about King Pan. The second was to

interpret and explore the myths, rituals, folk songs, and other texts related to King Pan from the perspectives of literature, cultural studies, folklore, and other disciplines.

However, overall, the research results on King pan were relatively weak and scattered, and the awareness of holistic research was not strong. Less attention was paid to the King Pan symbol on Yao costumes. Many studies were confined to historical materials that are static and diachronic and did not pay enough attention to the changes in dynamism and contemporaneity. "King Pan" is a dynamic cultural symbol, and further systematic and dynamic research on King pan is needed.

Because of drawing on existing achievements and utilizing field survey data from Jinxiu, this study further systematizes and dynamizes the study of King pan. From a dynamic perspective, it forms a comprehensive study of King pan as a traditional belief, cultural symbol, and cultural tourism development, analyzes its form presented on Yao costumes, and aims to reveal the evolution law of King pan's value function as an active cultural symbol.

## **Research Methodology**

### **1. Research methodology**

This study adopted a qualitative research method, selected Jinxiu Yao Autonomous County as the research area. Jinxiu Yao Autonomous County has a rich and colorful Yao costume culture, and the King Pan symbol plays an important role in the Yao costume culture of the county. This will help to study tradition's identity of Jinxiu Yao ethnic group and guidelines for promoting cultural tourism.

### **2. Population and Sample**

Based on the research objectives, used purposive sampling the researcher selected three groups of people as the interviewees in the field research. The first group consisted of 2 key informants. They were the scholars and Government staff who have a deep understanding of the Jinxiu Yao costume culture and King Pan beliefs. The second group consisted of 10 casual informants. They were Jinxiu tourists who have participated in King Pan cultural activities. The thirdly group consisted of 5 general informants. They were villagers from the five major branches of the Yao ethnic group in Jinxiu who have a deep understanding of their traditions, beliefs, costumes, identities, and the development of cultural tourism.

The research tools used in this study included preliminary survey, observation, and interviews.

### **3. Data collecting**

This study adopted a preliminary survey method and collected data on the mythology, legend, and belief tradition of King Pan in Jinxiu. This study adopted an observation method and collected relevant data on the customs, patterns, craft, and other aspects of the costumes of the Yao ethnic group in Jinxiu. This study used interview methods to collect relevant data on the protection policies, cultural identity, and tourist experience of the Yao costume culture in Jinxiu.

### **4. Data analysis**

This study classified, summarized, and checked the collected research data according to the research objectives, ensuring the integrity of the research data. Structural-functional Theory and Cultural Diffusion Theory were used to analyze and discuss these research data. According to the first research objective, this study has analyzed the myths, legends, traditional beliefs of King Pan, as well as the customs, patterns, and craft of the Jinxiu Yao

costumes, and discussed the role played by King Pan in Yao costumes. According to the second objective, this study has analyzed the protection policies, cultural identity, and tourist experience of the Jinxiu Yao costume culture, and discussed the significance and value of Jinxiu Yao costume culture for the development of cultural tourism.

## Research Conceptual Framework

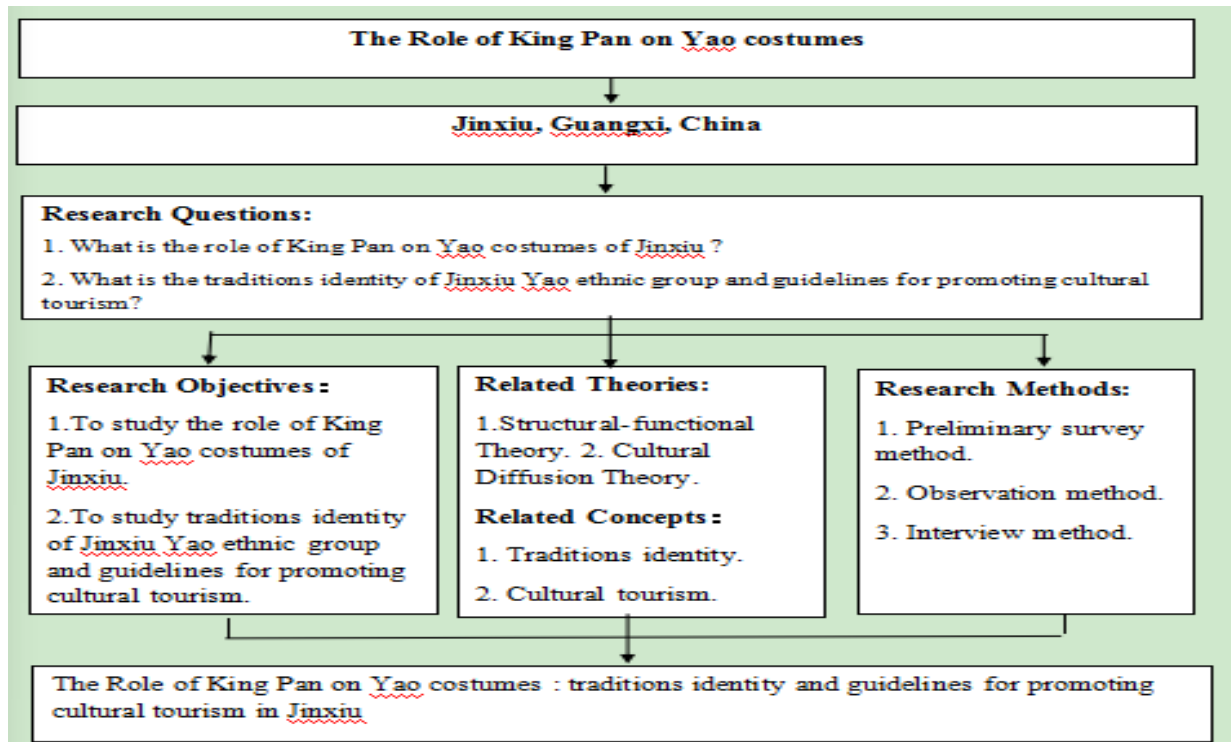


Figure 1: Research Conceptual Framework

## Research Results

### 1. The Role of King Pan on Yao Costumes

#### 1.1 Traditional customs: wrapping the head, wearing a hat, and covering the shins of feet

Among the five Yao ethnic groups in Jinxiu, the traditional custom of the Pan Yao ethnic group wrapping the head, wearing a hat, and covering the shins of feet is the most distinctive. At present, about the custom of the Pan Yao wrapping the head, wearing a hat, and covering the shins of feet, there is a widely popular legend that is related to their ancestor, King Pan, among the Yao ethnic groups in Jinxiu.

Legend has it that after Dragon Dog Panhu married the princess, the princess's parents wanted Dragon Dog to become a human and crowned him king. Dragon Dog said to his wife that as long as he was steamed in a steamer for seven days and seven nights, he could take off his fur and become a human. So the wife did so. When steaming until the evening of the sixth day, the wife was worried about steaming her husband to death, so she lifted the lid and saw that the dragon dog had indeed become a human. However, due to one less day of

steaming, the hair on the head, armpits, and shins did not come off. Put on the lid and steam again, it's no longer effective. From ancient times to the present, both the men and women of Pan Yao have passed down the custom of wrapping the head, wearing a hat, and covering the shins of feet. This custom comes from here (Hu & Fan, 1983).

At present, Jinxiu Pan Yao still has the traditional custom of wrapping the head, wearing a hat, and covering the shins of feet, especially during festivals such as King Pan's Day and weddings, where they were dressed in their best.

### **1.2 Traditional pattern: the pattern of dog teeth**

The traditional patterns from Yao costumes are diverse in Jinxiu. These patterns are mostly derived from natural flora and fauna and traditional folk beliefs, reflecting the unique aesthetic taste and reverence of the Yao people for traditional beliefs. Among them, the pattern of dog teeth is one of the most representative traditional patterns widely believed by the Yao people, which has important significance and value for the Yao people. It is still loved by the Yao people in various regions and is widely used in their costumes.

According to the author's investigation, the waist band, the men's headscarf and women's headwear of Jinxiu Pan Yao are embroidered with the pattern of dog teeth using colored silk thread, with the aim of commemorating King Pan. At present, the costumes of Shanzi Yao, Hualan Yao, and Chashan Yao also has similar situations as mentioned above.

It is interesting that the author has not found any patterns of dog teeth embroidered on the costumes of Jinxiu Aoyao but has found that there are the patterns of King Pan's seal related to King Pan in Jinxiu Aoyao, and even customs related to King Pan's beliefs.

### **1.3 Traditional pattern: the pattern of King Pan's seal**

Among the numerous patterns of Yao costumes, the pattern of King Pan's seal is similar to the pattern of dog teeth. It is not only one of the most representative traditional patterns widely believed by the Yao ethnic group, but also one of the traditional patterns still widely used in Yao costumes.

In Jinxiu, the author found that the weaving and embroidery of Ao Yao, the embroidery of Shanziyao, and the bride headscarf of Pan Yao currently have the pattern of King Pan's seal embroidered on them. At present, the exhibition cabinets of the Jinxiu Yao Ethnic Group Museum display the embroidery of the pattern of King Pan's seal gifted by the Liannan County Government in Guangdong Province, which demonstrates the unique cultural value of the pattern of King Pan's seal. Outside of Jinxiu, the common feature of pattern of King Pan's seal pattern in various regions is that the patterns are presented in a square shape. But there are slight differences in the pattern of King Pan's seal among Jinxiu Ao Yao, Pan Yao, and Shanzi Yao. These three ethnic groups have integrated patterns such as *Portulaca grandiflora* and the character "well (jing)" into their pattern of King Pan's seal, forming a unique pattern of King Pan's seal and shaping a unique ethnic identity.

### **1.4 Traditional craft: Yao weaving and embroidering craft**

The pattern of King Pan's seal is one of the important patterns in Yao ethnic group weaving and embroidery. As a traditional craft, as early as 2010, the weaving and embroidery craft of the Yao ethnic group in Jinxiu Yao Autonomous County were listed as a provincial-level intangible cultural heritage in Guangxi. In the 2023 Jinxiu Yao King Pan Festival celebration, hundreds of Yao ethnic group women who engaged in weaving and embroidering work showcased their Yao ethnic group weaving and embroidering craft in the Jinxiu Yao Capital Square. The weaving and embroidering products were sold on site, attracting many

tourists to come and purchase. Among the weaving and embroidering products sold, there are many with the pattern of King Pan's Seal.

The traditional craft of weaving and embroidering of the Yao ethnic group have a long history and profound cultural heritage, originating from the mythology and legend of King Pan. Legend has it that after being granted the title of king for his meritorious service, King Pan brought his wife into the mountains to teach his descendants the skills of hunting and farming, the craft of weaving and embroidering. After the death of King Pan, his wife taught his descendants to make patterns on their costumes in five colors: red, blue, yellow, white, and black, in memory of King Pan. Legend has it that these five colors are exactly the colors displayed by the hair of the King Pan. According to the "Soushen Ji", the Yao people in later generations used "preferring colorful clothes" (Zhou, 2018). as a symbol to commemorate their ancestors, King Pan. The Guangdong Xin Yu says: "The hair of Panhu is colorful, so colorful as today's female Yao clothes" (Xie, Chen & Chen, 2020). The "five colors" "colorful" here refer to five colors: red, blue, yellow, white, and black. These five colors are pure in texture, symbolizing sacredness and inviolability. They were used by ancient emperors and are called true colors. The Jinxiu Yao costumes made with "five colors" and "five colors" are not only loved and praised by the majority of Yao ethnic groups compatriots, but also included in the fifth batch of autonomous region level intangible cultural heritage directory in Guangxi in 2014.

### **1.5 Functional analysis of the role of King Pan**

#### **1.5.1 Costume identification: social organization function**

In the clothing of the Jinxiu Yao ethnic group, the symbol of King Pan plays an important role. Jinxiu Pan Yao still inherits the custom of wrapping the head, wearing a hat, and covering the shins of feet derived from the legend of King Pan. Although today's Jinxiu Pan Yao is divided into three types based on the different head decorations: Hongtuo Pan Yao, Baitou Pan Yao, and Jiantou Pan Yao, this difference and title are given by other ethnic group and other branches of the Yao ethnic group. In Pan Yao's view, the difference in head decoration is due to the love of people from different places, which does not mean that they are not the same type of person. Even within the same Pan Yao family, both Hongtuo decoration and Jiantou decoration appear simultaneously. In fact, their language is the same. The costumes are embroidered with the pattern of King Pan's seal, and they all call themselves "King Pan Mian", which means "the person of King Pan". They believe that whether it is Hongtuo Pan Yao, Baitou Pan Yao, or Jiantou Pan Yao, they are all of the same type of people. "The patterns, embroidery methods, production processes, and names of the following decorations are completely identical, making them universal: the pattern of dog teeth used in female headwear, the pattern on the chest of a garment, the pattern at the hem of the pants, the waistband used to tie the waist, the bead and ribbon accessories worn on the front chest, the beads used for shawls, the shawl, the apron, the cloth covering the shins of feet, etc. It can be said that the customs and patterns related to King Pan are still the unique and core symbolic symbols of Pan Yao's clothing to this day.

Nowadays, the social organization function of the King Pan symbol of Yao costumes has been well applied in various large-scale cultural exhibitions. For example, the seating area at the opening ritual of the 2023 Jinxiu Yao King Pan Festival is divided according to the costumes of the five major branches of the Jinxiu Yao ethnic group. Here, from an external perspective, the King Pan symbol, represented by the custom of wrapping the head, wearing a hat, and covering the shins of feet, the King Pan seal pattern, and the

pattern of dog teeth, is not only a cultural distinction between different Yao ethnic groups, but also a beautiful geographical coordinate, providing the possibility for their social organizational functions to play. The organizers of the cultural exhibition made good use of the King Pan symbol on Yao ethnic groups costumes, achieving the division of the cultural field and making it neat and beautiful, highlighting the social and aesthetic functions of the King Pan symbol.

### **1.5.2 Aesthetic function**

Costumes is often associated with art and aesthetics, as it is within the scope of visual art. Yao costumes have been synonymous with "five colors" "colorful" or a form of beauty since historical records began. Based on existing historical materials, the "preferring colorful clothes" of the Yao ethnic group can be traced back to the Later Han Dynasty (The Jinxiu Yao Ethnic Group Autonomous County Committee of the CPC., & the People's Government of Jinxiu Yao Ethnic Group Autonomous County., & editorial board of Jinxiu Yao Ethnic Group Culture Series of Books, 2002a). In Jinxiu, from the overall perspective of Yao costumes, the headwear, clothing, pants, waist accessories, and shoes paired with "five colors" "colorful" present an overall beauty and harmony, decorating people from head to toe into a moving artwork. From an aesthetic perspective, wrapping the head, wearing a hat, and covering the shins of feet is not so much a mythological legend about King Pan, but rather an invention and expression of beauty. Wrapping the head, wearing a hat, and covering the shins of feet is not so much a traditional custom that has been passed down from ancient times to the present, but rather an aesthetic necessity. This need makes the Yao people special from head to toe, making them become an aesthete. From a partial perspective of Yao costumes, the pattern of King Pan's seal organically combines elements such as dog teeth, *Portulaca grandiflora*, the character "well (jing)" and squares using the principles of formal beauty, making them beautiful and generous, with the aim of expressing the unique aesthetic taste of the Jinxiu Yao ethnic group that has been inherited from tradition. In summary, the Pan King symbol on Pan Yao's costumes highlights Pan Yao's aesthetic taste in both overall and local aspects, meeting Pan Yao's aesthetic needs for Pan King belief.

In B.K.Malinowski's view, "the function of a trait is to meet the basic and secondary needs of members of that group"(Zhuang, 2006). Secondary needs include aesthetic needs. The King Pan symbol of Pan Yao costumes meets the aesthetic needs of Pan Yao, indicating that the King Pan symbol of Pan Yao costumes has an indispensable aesthetic function.

### **1.5.3 Folk belief function**

Tracing back to the custom of wearing the head, wearing a hat and covering the shins of feet, the pattern of dog teeth, the pattern of King Pan's seal, and the weaving and embroidering craft of the Yao ethnic group, it is not difficult to find that their origins are all related to the belief in King Pan among the Pan Yao people. Among the five branches of the Jinxiu Yao ethnic group, the belief in King Pan is still prevalent among the Pan Yao, Shanzi Yao, and Ao Yao. The two branches of the Yao ethnic group, Pan Yao and Ao Yao, generally regard King Pan as the object of worship, and in folk customs, worship is still carried out through the rituals of King Pan dance and Huan King Pan yuan (redeem a vow to King Pan). However, Shanzi Yao did not have specific sacrificial activities to worship King Pan but embroidered the pattern of dog teeth on their costumes, symbolizing their worship of King Pan. At the government level, the opening ceremonies of the King Pan Festival held by the

Jinxiu Yao Autonomous County government over the years often include the worship of the King Pan as one of the important cultural performances, allowing Yao compatriots and tourists from all sides to worship the King Pan statue at the Jinxiu Yaodu Square.

Analyzing the religious function of the King Pan symbol in Yao costumes, it is not difficult to find that firstly, the King Pan provides a noble cultural identity for the Yao ethnic group branch that believes in him. The Yao ethnic group branch, who believe in King Pan, are proud to be descendants of kings. For the branch of Yao ethnic group that frequently migrates or encounters modernity crises, this not only avoids the anxiety of cultural identity, but also answers the universal eternal question of "where do I come from" that troubles humanity. Secondly, the author learned that the deceased of the four branches of the Yao ethnic group, namely Jinxiu Pan Yao, Ao Yao, Hua Lan Yao, and Chashan Yao, were all dressed in ethnic costumes, covering everything from head to toe. They would be dressed up and buried. The costumes worn by the deceased is part of the funeral ritual. The author believes that the deceased, who believed in King Pan, wore Yao costumes embroidered with the symbol of King Pan before and after their death, which already symbolized where the deceased went after death. Logically speaking, those who belong to the founder King Pan will return to the founder King Pan after death. This not only answers the eternal question of "where will I go" well, but also provides great comfort to the dying and the families of the deceased, playing a role in stabilizing society. Thirdly, according to the author's investigation, children of Pan Yao, Shanzi Yao, and Chashan Yao have been wearing ethnic costumes since childhood. These children's costumes are not much different from the adult version, but the hats of Pan Yao children's costumes are more distinctive. The outer edge of the hat has a tassel, and there are 3-5 copper coins hanging from the top of the hat. According to the folk legend of Pan Yao, wearing such a Yao ethnic group hat for children can ward off evil spirits. According to this practice, King Pan could bless children.

## 2. The problems, reasons analysis, and the Guidelines for Promoting Cultural Tourism in Jinxiu

In this section, the author collected, organized, and analyzed data to summarize the problems in the development of the cultural tourism resources of Jinxiu Yao costumes, analyzed the reasons for the problems, and proposed solutions to the problems.

### 2.1 The problems

The theme of this study is "The Role of King Pan on Yao costumes". Ten tourists were interviewed and effective interview data was collected and organized as shown in the following Table 1.

**Table 1:** The problems

Number of respondents with similar viewpoints	viewpoint
one	I really like the patterns on Yao costumes, but I don't understand why Yao people use the pattern of dog teeth to represent their beliefs in King Pan, rather than using other parts of the dog's body to create patterns to represent their beliefs in King Pan.
two	In the mythological story of King Pan, why is he a dog instead of other animals.

three	As the leader of the Yao ethnic group, is King Pan the name of a person or a synonym for the leaders of the Yao ethnic group throughout history.
two	The traditional patterns of King Pan are very beautiful, but I rarely see them on fashionable costumes.
two	I see many Yao people wearing Yao costumes during traditional festivals, but they don't wear Yao costumes much in their daily lives.
three	I hope that the design of traditional Yao costumes can be more fashionable.
one	I want to buy a hat from the Jinxiu Yao ethnic group, but there are not many styles to choose from, so I didn't buy it in the end.
two	The reports I saw about Jinxiu Yao costumes in the news media were during Yao related festivals, such as King Pan Festival and March 3rd. Such reports are rarely seen in daily life.
five	What I see more is textual or pictorial information about the costumes and tourism of the Jinxiu Yao ethnic group. I would like to see more short videos about Jinxiu Yao culture.

Through the application of Structural-functional Theory and Cultural Diffusion Theory to analyze the interview data above, and combined with literature survey data analysis, the author found that as a cultural tourism resource, there were some problems in the development of Yao ethnic costumes. The first problem is that the Jinxiu Yao ethnic group has not been able to deeply explore the cultural connotation of the "King Pan" symbol in their costumes, which is reflected in the insufficient explanation of the King Pan story and the insufficient reflection of the contemporary significance and value of King Pan culture. The second problem is that the traditional pattern of King Pan is not closely integrated with contemporary design aesthetics, as there are not many innovative designs of traditional patterns such as the pattern of King Pan's seal and the pattern of dog teeth, which are difficult to meet the diverse aesthetic needs of consumers. The third problem is that the cultural tourism brand of Jinxiu Yao costumes needs further diffusion, manifested by insufficient integration of the Jinxiu Yao costume industry, cultural diffusion industry, and tourism industry, and a narrow scope of cultural diffusion of Jinxiu Yao costumes.

## 2.2 The reasons analysis for above-mentioned problems

To analyze the reasons for the above-mentioned problems, the author interviewed 5 local villagers, 1 expert, and 1 government worker, and collected and organized effective data as shown in the following Table 2.

**Table 2:** The reasons analysis for above-mentioned problems

Number of respondents with similar viewpoints	viewpoint
two	There are five ethnic groups of Yao here, each of which preserves a part of the customs and stories of King Pan. Each ethnic group wants to highlight its cultural characteristics and attract tourists.
two	Here, the customs and stories of King Pan are passed down by word of mouth, and inheritance is crucial.
two	Most of the young people here, especially those who have received good education, work in cities. The older generation of inheritors stay in rural areas. As the older generation of inheritors gradually dies, young people have not yet been able to inherit traditional culture well.
three	Most of the young people here live in cities and, under the influence of modern civilization, have little interest in traditional Yao culture. Young people believe that traditional culture is incompatible with modern lifestyles and that traditional culture has little use.
four	The older generation of inheritors here believe that tradition is very important, and this has been the case for generations. They do not want to change tradition. Changing tradition is very dangerous.
two	Most of the older generation of Yao costumes producers have not received professional education, are not familiar with how to use media for diffusion, and have low enthusiasm for learning.
five	Young people believe that cultural diffusion is the responsibility of the government, news media, and enterprises. Everyone is busy making money and has a weak willingness to participate.

Through the application of Structural-functional Theory and Cultural Diffusion Theory to analyze the above interview data, combined with literature survey data analysis, the author believes that there are several reasons: firstly, the story of King Pan is scattered in Yao customs and related literature, abstractly manifested in Yao costumes. The current research is not systematic and in-depth enough, and the design and application are not proficient enough. In addition, with the acceleration of modernization, more and more Yao youth are leaving Jinxiu for work, and their costumes tends to be more popular. This not only leads to a shortage of professional talents, but also affects the consumption and cultural inheritance of Yao costumes. Secondly, there is a gap between the ideas of the older generation of Yao costumes producers and contemporary design aesthetics, resulting in insufficient momentum for innovation in traditional patterns of the Pan King. In addition, due to excessive emphasis on protecting the cultural resources of King Pan of this ethnic group and showcasing the uniqueness of their costumes culture, the importance of integrating cultural resources across ethnic groups has been overlooked, resulting in a single and closed development of costumes culture among the various ethnic groups of the Jinxiu Yao ethnic group, with low innovation. Thirdly, American scholar Alexander Gode believed that "diffusion is the process of transforming something that was originally unique to one or several people into something shared by two or more people"(Xie, 1994). "The role of diffusion media in the cultural

diffusion system is enormous and of considerable importance"(Xie, 1994). "The role of online diffusion in modern society has exceeded the research paradigms of pure technology, pure economics, and pure sociology. It has had an immeasurable impact on the diffusion of culture, the production and consumption of culture, and the allocation and reorganization of cultural resources"(Zhuang, 2002). The producers of Jinxiu Yao costumes prioritize their business over promotion, and their ideological understanding is not thorough enough. They do not attach enough importance to the diffusion of Jinxiu Yao costume culture, and do not extract enough highlights of the King Pan culture in costume. The frequency of using the diffusion media of government and industry for diffusion is not high. Due to the short-term effects of the King Pan Festival cultural activities, the diffusion of Jinxiu Yao costume culture has not been effective enough.

### 2.3 Guidelines for promoting cultural tourism in Jinxiu

To find solutions to the above problems, the author interviewed 10 tourists, 5 local villagers, 1 expert, and 1 government worker. The effective data collected and organized is shown in the following Table 3.

**Table 3:** Guidelines for promoting cultural tourism in Jinxiu

Number of respondents with similar viewpoints	viewpoint
two	I believe that local cultural institutions should strengthen cooperation and research on Yao costumes culture and King Pan culture.
three	I suggest that local schools should attach importance to the inheritance of Yao costumes culture, and cultural inheritance should start from primary school students.
one	We believe that the local government should further utilize Yao costumes culture and King Pan culture to serve the development of local tourism economy.
two	Enterprises should strengthen the training of Yao costumes practitioners and improve the market competitiveness of Yao costumes products.
one	We locals should be good at integrating the cultural tourism resources of Yao costumes to avoid excessive competition.
three	I think we should change our mindset, strengthen innovation, and adapt to the market demand for Yao costumes.
two	I believe that diffusion media should seek the laws of diffusion of Yao costume culture.
three	I believe that the local government, enterprises, and ethnic groups should strengthen the development of cultural tourism brand of the Jinxiu Yao costumes.

By applying Structural-functional Theory and Cultural Diffusion Theory to analyze the above interview data, combined with literature survey data analysis, the author believes that the corresponding measures include the following: firstly, strengthening traditional identity. The local government should comprehensively evaluate the target

audience, scale, and effectiveness of training on Yao costumes production craft, improve the timing, location, and methods of training, and achieve the goal of strengthening traditional identity education. Secondly, Strengthen the research and application of Yao costume culture and King Pan culture. The government encourages local cultural departments, schools, research institutions, and the costume industry to increase overall and systematic research on the correlation between Yao costume culture and King Pan culture, sort out the laws of cultural identity formation, and apply them. For example, Jinxiu Culture Museum, Jinxiu Yao Museum, Culture and Tourism Bureau, Ethnic and Religious Affairs Bureau, Jinxiu Dayao Mountain Yao Studies Society, Guangxi University for Nationalities, Guangxi Normal University of Science and Technology and other units have studied and applied the Yao costume culture and King Pan culture. Thirdly, strengthen training for Yao costume producers. The government and enterprises should increase cultural literacy and craft training for Yao costume producers to improve their market competitiveness. For example, introducing teachers from art universities, increasing training on the aesthetic literacy of embroidery women, accelerating the innovation of traditional patterns of King Pan, and meeting the diverse aesthetic needs of the market. Among them, the Central Academy of Fine Arts, Guangxi Arts Institute, and Guangxi Normal University all have such teachers. Fourthly, build a cultural tourism brand for Jinxiu Yao costume and strengthen the diffusion of Jinxiu Yao costume culture. Yao ethnic group in Jinxiu should promote the integration and effective allocation of the cultural tourism resources of Yao costume by creating a distinctive corridor of Yao costume culture, achieving the coupling of the cultural value and tourism value of the costume, and consolidating the power of cultural diffusion and cultural tourism. Jinxiu should create a tourism brand for the Yao costume culture in the process of integrating costume culture, King Pan culture, and ethnic tourism. The cultural diffusion of Jinxiu Yao costumes should focus on the integration of costume culture and King Pan culture in ethnic tourism, promote cultural tourism through Yao costume culture and King Pan culture, and drive the diffusion of Yao costume culture and King Pan culture through cultural tourism. Jinxiu should use various media means to break the geographical limitations of various ethnic groups of the Yao, strengthen the connection of the diffusion space of Yao costume, integrate information from point to surface, expand the scope of cultural diffusion, enhance the influence of Yao costume culture and King Pan culture, and form a diffusion synergy and diffusion model for the culture tourism brand of Jinxiu Yao costume.

## **Discussion**

This study collected, organized, and analyzed the materials of the King Pan symbol on the costume of the Jinxiu Yao ethnic group through field work and literature review, exploring the unique role of the King Pan symbol of Jinxiu Yao costume in traditional identity and the development of cultural tourism. King Pan is not only the widely recognized ancestor of the Yao people, but also a symbolic symbol of their costume culture. The embodiment of King Pan on traditional Yao costume not only highlights the characteristics of Yao costume culture, but also deeply expresses the admiration of the Yao people for their ancestor, King Pan. The reverence for King Pan is a common value held by the Yao people. Yang Ziqiu believes that "when members of a group unanimously agree on certain values and share the same meaning, cultural identity is also achieved. Identity first involves the exchange, sharing, and recognition of meaning between individuals. We acknowledge that A and B are members of a community because they explain the world in similar ways and can express themselves and their views on

the world in a way that they understand each other. Therefore, a prerequisite factor for the emergence of cultural identity lies in the 'sharing and production of meaning'."(Yang,2018)

With the development of cultural tourism, the production and application of the King Pan symbol on the costume of the Jinxiu Yao ethnic group has provided an opportunity for the outside world to understand Jinxiu Yao culture, becoming a cultural tourism resource that attracts tourists and is shared by them. As a cultural tourism resource, Yao costume is not only a cultural product, but also a tourism product. In the process of developing cultural tourism, the King Pan symbol on Yao costumes plays a social organization function, aesthetic function, and folk belief function.

This study reveals some problems in the development process of the cultural tourism resources of the Yao costumes, including cultural connotation excavation, aesthetic design, and cultural brand diffusion. The fundamental reason for these problems is that the Jinxiu Yao ethnic group has gradually separated from agriculture and animal husbandry in the transformation and development of traditional economy, but their ability to learn, understand, adapt, and participate in the development of cultural tourism industry is still insufficient. This is in line with Anthony Giddens' statement in his book "The Consequences of Modernity" about "de-skilling and re-skilling of the daily life". In the modern society where cultural tourism is prevalent, as Anthony Giddens said, "Modern social life is a very complex thing... Nonprofessionals reoccupy and reuse technical knowledge in one form or another, constantly applying it to their daily activities... Economic elements may determine whether a person learns to repair the engine of their car, rewire the power system of a house, or repair a leaking house""Among the countless categories of extremely complex existing knowledge systems, no one will become an expert in terms of whether they have comprehensive specialized knowledge or formal diplomas or professional certificates; however, no one can interact with abstract systems without mastering some basic principles established on them"(Giddens, 2007).

To address the above issues, the first measure proposed by the author is to strengthen traditional identity. "The fundamental right of ethnic groups to become themselves and not be deprived of their unique cultural identity is - and should be - a question that we must first consider... However, anthropologists are concerned about the disappearance of the society and culture they have traditionally studied, and there are other reasons. On the one hand, the demand for information about them is becoming increasingly evident. If we want to have a realistic understanding of that elusive thing called human nature, we need to have reliable information about all humans. However, things don't stop there. Once a traditional society disappears, without detailed records of this society, the entire human race loses it. When a culture disappears without leaving any records, all human nature will become even more impoverished due to this loss. Therefore, in a sense, anthropologists have saved many such societies from annihilation. This not only helps to preserve human heritage, but may also be quite important for ethnic groups that has already westernized but wants to rediscover and re-establish its traditional cultural identity. However, a better approach would certainly be to first find a way to prevent the disappearance of cultural traditions"(William, 2005).

At the same time, strengthening the research and application of Yao clothing culture and King Pan culture, and strengthening the training of Yao clothing producers can be measures for developing Jinxiu cultural tourism. "Since human existence, they have been searching for answers, exploring who they are, where they come from, and why they behave

like this... Anthropologists rely on science to explore how humans live, and they have gained a good understanding of the various differences related to humans, as well as the many things that all humans share behind all these differences"(William, 2005). "From an individual perspective, humans have two types of inheritance: biological inheritance, which refers to the reproduction and survival of humans; and cultural acquisition and inheritance, which is unique to humans and distinct from animals—enculturation. Its essential meaning is human learning and education"(Zhuang, 2006). From a group perspective, training is a way and means of learning and education, as well as one of the processes of gaining traditional identity. People learn and inherit their beliefs and the customs of costume from generation to generation through training, identify with their ethnic group, and use this to distinguish themselves from other ethnic groups.

Synthesize as the new knowledge, the results of this study indicate that King Pan has gained widespread recognition among the Yao people in Jinxiu, and the symbol of King Pan on Yao costumes has organizational, aesthetic, and religious functions. As a cultural tourism resource, the use of the King Pan symbol in the costumes of the Jinxiu Yao ethnic group provides a path for the development of cultural tourism. However, in the process of developing cultural tourism resources, the costumes of the Jinxiu Yao ethnic groups face severe challenges in terms of content, form, and diffusion. To address these challenges, the strategies proposed in this study include strengthening traditional identity, enhancing research and application of Yao costume culture and King Pan culture, strengthening training for Yao costumes producers, creating the cultural tourism brand of Jinxiu Yao costumes, and strengthening the diffusion of Jinxiu Yao costume culture. The aim is to enhance traditional identity with King Pan and promote the development of the cultural tourism resources of Jinxiu Yao costume.

## **Suggestions**

Based on the analysis of the role of King Pan in Yao costumes and the guidelines for promoting cultural tourism in Jinxiu, this study proposes the following suggestions to stakeholders such as the government, enterprises, and academia:

1. It is suggested that government departments, including cultural and tourism departments, education departments, and radio and television departments, can refer to the results of this research to formulate relevant policies to promote the traditional identity of King Pan and the development of Jinxiu cultural tourism.
2. It is recommended that enterprises refer to the results of this research to innovate the traditional patterns of King Pan, enrich the market supply of Jinxiu Yao costumes products, and meet the personalized consumption needs of more tourists.
3. It is suggested that the academic community can extend the analysis of King Pan's identity, the role of King Pan in Yao costumes, and the guidelines for promoting the cultural tourism of Jinxiu from different theories, perspectives, and methods.

## References

- Cai, R. X. (2017). Research on the Aesthetic Identity Phenomenon of Guangxi Yellow Mud Drum Performance of Jinxiu Yao Nationality. *Journal of Guangxi Science & Technology Normal University*, 32 (06), 46-50.
- Compilation team of "Overview of Jinxiu Yao Ethnic Group Autonomous County". (2008). *Overview of Jinxiu Yao Ethnic Group Autonomous County*. Beijing: Nationalities Publishing House.
- Giddens, A. (2000). *The Consequences of Modernity*. Nanjing: Yilin Publishing House.
- Hu, Q, W & Fan, H, G. (1983). *The Yao Ethnic Group in Pan Village*. Beijing: Nationalities Publishing House.
- The Jinxiu Yao Ethnic Group Autonomous County Committee of the CPC., & the People's Government of Jinxiu Yao Ethnic Group Autonomous County., & editorial board of Jinxiu Yao Ethnic Group Culture Series of Books. (2012a). *Ao Yao*. Dehong: Dehong Ethnic Publishing House.
- Willian A. H. (2005). *Cultural Anthropology*, Shanghai: Shanghai Academy of Social Sciences Press.
- Xie, J. M. (1994). Cultural Diffusion: Models and Processes. *Journal of Nanjing Normal University*, (02), 120-122.
- Xie, H. L., & Chen, Z. H., & Chen, W. Z. (2020). Comparison of Embroidery Colors Features in Clothing Between Pai Yao and Guoshan Yao Costume in Liannan, Guangdong. *Silk*, 108-113.
- Yang, Z. Q. (2018). On Stuart Hall's Thought of Cultural Identity. Master's Thesis from *Wuhan University*.
- Zhuang, X, D, (2002). Cultural Diffusion Theory. *Journal of Yunnan Arts University*, (04), 88-93.
- Zhuang, K, S. (2006). *Introduction to Anthropology*. Beijing: Renmin University of China Press.
- Zhou, X. (2018). *Compilation of Panhu Mythological Materials*. Beijing: Academy Press.