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Research on the Development of Li Nationality Totem Cultural Tourism Products in Hainan Through Cultural-Tourism Integration

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Abstract:
As the only tropical island province in China, Hainan's Li ethnic totem has formed a unique artistic form, belief system, and dietary wisdom adapted to the tropical environment for the Li people, with nature worship as its core. These cultural elements constitute the life code of the Li civilization that has lasted for thousands of years. In recent years, under the background of the integration of culture and tourism, Li ethnic totem cultural and creative products mainly include architectural display products, Li brocade handicrafts, and folk activity products. In the development process, there are still problems such as cultural mining floating on the surface, serious product homogenization, and excessive commercialization impacting cultural authenticity. Against this backdrop, this article proposes a development path based on systematic mining of Li ethnic totem elements, symbols, and culture, with cross-border integration, digital innovation, and iterative experience as the core, to enhance the uniqueness and competitiveness of Li ethnic tourism cultural and creative products.

Keywords:
Hainan, The totem culture of the Li ethnic minority, Development of Cultural and Creative Products

In his report to the 19th National Congress of the Communist Party of China, General Secretary Xi Jinping pointed out that "Culture serves as the soul of a country and a nation. The prosperity of a nation is closely linked to the strength of its culture, and cultural confidence is essential for national rejuvenation. Without a high level of cultural confidence and the flourishing of culture, the great revival of the Chinese nation would not be achievable." National culture is an important part of the cultural system. Its contents are diverse, especially the totem culture with distinctive characteristics, which is widely used in the design of cultural and creative products. It carries forward the traditional national culture with high bearing capacity, high extensibility, high knowledge and high experience, and brings economic benefits to the tourism industry.

Currently, research on the totem culture of the Li ethnic minority in Hainan is predominantly documented in academic journal articles. Based on a search of the CNKI paper database, studies on the totem culture of the Li ethnic minority in Hainan are primarily concentrated in areas such as visual design and artistic design. On one hand, the scope of research on Hainan's Li totem culture remains relatively limited, with its rich connotations yet to be fully and deeply explored. On the other hand, there is a lack of in-depth analysis regarding

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the cultural significance of developed tourism products related to the Li ethnic minority's totem culture in Hainan, and no systematic or detailed research has been conducted on their development process. Consequently, the development of tourism products associated with the totem culture of the Li ethnic minority in Hainan requires further systematic investigation in terms of cultural connotation exploration, product system construction, and cultural tourism product development. This will facilitate the preservation and advancement of the Li ethnic minority's totem culture in Hainan, contribute to the prosperity of Hainan's tourism industry, and promote cultural confidence and revitalization within the context of the great rejuvenation of the Chinese nation.

1. Analysis of the current situation of tourism product development of the totem culture of the Li ethnic minority in Hainan

The core development areas of Hainan Li ethnic totem cultural tourism products are Li ethnic settlements such as Lingshui, Baoting, Sanya, Ledong, Dongfang, Changjiang, Baisha, Qiongzhong, Wuzhishan, etc. According to statistics from the Department of Culture and Tourism of Hainan Province in 2023, in the national tourism market, Hainan Li ethnic cultural tourism products only account for about 5% of the market share. According to a tourist satisfaction survey, more than 60% of tourists believe that the experience of Li ethnic cultural tourism products is relatively poor, the products lack characteristics, and lack deep interaction and participation.

1.1Multivariate analysis of the development types of tourism products for the totem culture of the Li ethnic minority in Hainan

The author collected and conducted field research on key areas such as Lingshui Coconut Farm Ancient Village, Baoting Betel Nut Valley, Sanya Eternal Love, Ledong Baisha River Valley, Dongfang Dalong Cultural Tourism Area, March 3rd Cultural Square, Baisha Laosanzhou Village, Qiongzhong Limushan Forest Park and Shihan Village, Wuzhishan Mountain and Water Full Township Lizu Hall, etc., and found that the developed Hainan Li ethnic totem cultural tourism products present a rich variety of types, which can be mainly summarized into the following three types:

1.1.1 Intuitive presentation of material form - physical and chemical carrier form

As an important carrier of ethnic cultural heritage, the totem culture of the Li ethnic minority in Hainan has achieved the transformation of tourism products through materialization. From the perspective of settlement space, the existing traditional architectural heritage of the Li ethnic minority mainly presents two types: one is the adaptive survival of urban historical districts, such as some streets in the old urban area of Lingshui, which retain architectural elements such as boat shaped roofs and totem patterns to form characteristic cultural landscapes, attracting an average of about 100000 tourists per year; The second is the active protection of native villages, represented by 30 developed villages such as Ganshili Village in Baoting Betel Nut Valley, accounting for 25% of the existing 120 traditional villages. The unique residential forms such as thatched cottages and boat shaped houses have been fully preserved, creating a three-dimensional ethnic cultural experience space.

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At the level of material cultural product development, the traditional handicraft system of the Li ethnic minority has significant cultural representation functions. Among them, Li Jin, as a national intangible cultural heritage (listed on the UNESCO Intangible Cultural Heritage List in 2009), is shown in the data of Baoting area that its totem pattern system includes seven major lineages such as frog pattern and dragon pattern, with an annual output value of about 5 million yuan. However, market monitoring shows that only 40% of existing products use traditional waist weaving techniques, and 60% are industrially produced imitations, posing a risk of cultural symbol alienation. In addition, 22 types of material carriers such as dragon quilts, tattoo equipment, and bronze drum ritual vessels together form the matrix of totem cultural products, but in the process of industrialization, they generally face the problem of balancing the value of traditional craftsmanship inheritance and large-scale production.

1.1.2. Cultural deduction of social activities - social norms type

The institutional characteristics of the Li ethnic social organizations in Hainan provide unique cultural capital for the development of cultural tourism products. In terms of ethnic norms, the Li society presents a triple cultural representation mechanism:

1.1.2.1The exhibition system of etiquette and customs system

The social norms system of the Li ethnic minority is transmitted through traditional intergenerational ethical relationships, with “respecting the elderly and elders” as the core. In traditional villages such as Baoting and Qiongzhong, there are still masters taking apprentices or schools offering related courses, allowing traditional skills, festival customs, and the like to be dynamically passed down instead of being statically preserved. Field research shows that local clans hold 3-5 inter village kinship gatherings every year, forming cultural scenes with participatory tourism value through ritual ceremonies presided over by “Oya” (elders), oral epic singing, and other activities.[[]] It is worth noting that the current tourism development only selects four demonstration sites, including Shihan Village, which accounts for 3.3% of the total number of traditional villages for wedding customs exhibition project design, and there is a problem of fragmented ritual processes. [[]]

1.1.2.2The tourism conversion mechanism of seasonal festivals

As an intangible cultural heritage, the Li ethnic minority’s “March 3rd” festival (the third day of the third lunar month) has formed a two-way driving model of “cultural display economic output” under the leadership of the government. Taking the spatial production practice centered on Dongfang City Cultural Square as an example, the venue achieved a comprehensive tourism revenue of 120 million yuan in 2023 through modular design with song and dance performances accounting for 42%, sports competitions accounting for 28%, and food and cultural experiences accounting for 20%, an increase of 15% compared to the pre pandemic benchmark year of 2019. However, anthropological observations have found that 34% of sacrificial ceremonies are replaced by commercial performances, and the consumption of symbols leads to the risk of cultural authenticity loss.[[]]

1.1.2.3The functional transformation of industry organizations

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The modern transformation of traditional brocade guilds highlights the inherent tension of cultural production. The “dragon quilt” making ceremony originally used for skill inheritance has been reconstructed into a standardized process of three daily exhibitions and performances in the context of tourism.[[]] Although this exhibition has increased the duration of visitors' contact to 45 minutes per person, it has led to 68% of inheritors believing that the sanctity of the ceremony has been compromised.

1.1.3Deep excavation of spiritual connotation - conceptual inheritance type

Hainan the totem culture of the Li ethnic minority tourism products that focus on the inheritance of Li ethnic concepts and culture. In terms of folk beliefs and oral culture, the worship of ancestors and natural deities by the Li ethnic minority is reflected in various sacrificial activities, such as the Li ancestor sacrificial activities in the Wuzhishan area, which attract a large number of tourists and believers every year. Oral language, such as myths, legends, and folk stories of the Li ethnic minority, is passed down through the narration of artists. At present, only a few scenic spots, such as the Lizu Hall in Wuzhishan Manxiang, have developed it as a tourism project. In terms of folk art and recreational activities, including Li ethnic singing, dancing, nose flute playing, and music, it has unique artistic charm. But there are problems such as a single form of performance and a lack of interaction with tourists. In terms of cultural derivatives, brochures, books, paintings, stage props, game tools, entertainment tools, audio-visual products, etc. have become important carriers for spreading Li totem culture. But there is a common problem of shallow content and single form.

1.2 Analysis of the cultural connotation of Hainan the totem culture of the Li ethnic minority tourism products

The cultural connotations of Hainan the totem culture of the Li ethnic minority tourism products are rich and diverse, covering three levels: material culture, social culture, and spiritual culture. Taking Baoting Betel Nut Valley Li Miao Cultural Tourism Area as an example, the author intuitively and deeply analyzes these cultural connotations.

1.2.1Material cultural level: totem symbols in objects and crafts

The tattoo parlors, Li ethnic minority parlors, pottery parlors, totem art parlors, and Li Jinlong quilt parlors in the Binglang Valley scenic area showcase the material carriers of the totem culture of the Li ethnic minority. These materialized carrier type tourism products are not only concrete expressions of Li culture, but also contain profound cultural connotations.

1.2.1.1Li ethnic tattoo

From the perspective of anthropology, the tattoo practice of the Li ethnic minority constitutes a complete symbolic system, whose functional representation covers three dimensions: religious protection, identity coding, and social integration.[[]] Li ethnic tattoos (known as “dadeng” in Li language) serve as embodied texts of ethnic memory, and their operation process has strict characteristics of witchcraft rituals. According to field survey data[5], 87% of traditional tattoos require three necessary conditions to be implemented: they must be performed by female inheritors (Aoyapo) who have knowledge of oral scriptures, select the lunar odd numbered date of the lunar phase, and use chicken bone divination to determine the orientation of the tattoo. This

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operational system that combines natural timing, divination rituals, and physical transformation is essentially a ritual of incorporating individuals into the three-dimensional shelter network of “ancestral spirit nature ethnic minority”.

The tattoo patterns of the Li ethnic minority are also a sophisticated regional identity identification system, with the diamond shaped sun pattern of "Run dialect" marking the worship of the ancestors of Mount Li; The “Ha dialect” wave migration pattern records the memory of crossing the sea route; Qi dialect "rice ear reproductive pattern Define the scope of intermarriage groups. This symbolic segmentation in human social interaction confirms individual identity through observing the symbol system formed by physical representations (such as clothing, decorations, behavior, etc.). This visual perception based social recognition system essentially constitutes a non institutional constraint mechanism for maintaining behavioral norms and role positioning among group members.

The tattoo culture exhibition in the Betel Nut Valley scenic area is undergoing a modern transformation, with a material archive system collecting 47 tattoo tools (including bone needles, vine needles, etc.) before 1949, and establishing a plant dye chromatography database. The provincial-level inheritors' team held three daily craft demonstrations in the craft exhibition, with a visitor interaction rate of 62%. The application of virtual digital effect augmented reality technology achieved non-contact tattoo experience, with an annual participation of over 150000 people.[[]]

1.2.1.2Li Jin and totem patterns

As the core material remains of the intangible cultural heritage ecosystem of the Li ethnic minority, the Li brocade totem pattern system achieves the coupling of three cultural functions through visual symbol coding. Its constituent dimensions are manifested in the dimensions of natural cognition, philosophy of life, and social vision. In the dimension of natural cognition, a three-dimensional cosmology cognitive system of "mountain sea field" is constructed using concrete biological symbols (such as humanoid patterns, deer patterns, and rice ear patterns) as carriers. In particular, the typical pattern “humanoid patterns” (pronounced as “fan” in Chinese) represent ancestor worship through geometric human body contours, and their arms are raised at an angle of 45°± 5°, forming an isomorphic relationship with the sloping roofs of Li ethnic ganlan buildings. Metaphorically representing the deep logic of the cycle of life and the continuation of ethnic minority through pattern topology structures such as continuous diamond patterns and staggered water ripples in the dimension of life philosophy; In the dimension of social vision, using color symbolic systems (indigo represents water, reddish brown represents fire, and plain white represents the moon), express collective demands for ecological harmony and social prosperity. This symbol system of “form meaning environment” trinity confirms the embodied practice of “wild thinking” proposed in material culture.

1.2.1.3Ceramics and totem pillars

The pottery and totem poles of the Li ethnic minority are important components of their material culture, and the traditional handicraft system of the Li ethnic minority has achieved the materialization and inheritance of cultural genes through the production of objects. According to a survey conducted by the Hainan Institute of Ethnic Studies[7], the pottery making process of the Li ethnic minority has formed a unique resource utilization mode. In terms of raw material selection, volcanic weathered clay is chosen because it is

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mixed with rice husk ash to enhance the heat resistance of the body. In terms of molding technology, the mud strip disk construction method (without pottery wheels) is retained, and the outdoor burning temperature is controlled at 600-700℃ to fully utilize the abundant biomass fuel in the tropics.

The pottery museum and totem art museum in Betel Nut Valley showcase the symbolic narrative function of totem poles, which are carved in three layers of space: upper (Lei Gong pattern), middle (human ancestor pattern), and lower (earth mother pattern). The spiral pattern in history records the migration route of "The Legend of Mount Limu", with an average of 3.2 narrative units carved per centimeter.

1.2.2Sociocultural level: totem beliefs in Festivals and Ceremonies

The Binglang Valley Scenic Area shows the totem belief and collective memory in Li's social culture by holding activities such as Li's wedding reception, "March 3rd" festival and Qixi Happy Water Festival.

Li ethnic wedding welcoming activities: Wedding welcoming activities are an important part of Li ethnic weddings, containing the pursuit of peace and auspiciousness, as well as the fervent hope for the reproduction of offspring. Betel Nut Valley restores the wedding scenes of the Li ethnic minority, allowing tourists to experience the wedding customs and culture of the Li ethnic minority.

1.2.2.1March 3rd festival

As the most important traditional festival of the Li ethnic minority, "March 3rd" is not only a ceremony to commemorate ancestors, but also a carrier to express love and happy life. The "March 3rd" event in Betel Nut Valley showcases the mourning of the Li people for their hardworking and brave ancestors through song and dance performances, traditional sports competitions, and other forms.

1.2.2.2Qixi happy water festival

This festival originated from the traditional custom of the Li people praying for good weather, auspiciousness, and health. Betel Nut Valley has attracted a large number of tourists to participate by hosting a water festival.

1.2.3Spiritual and cultural level: totem spirit in legends and art

The Binglang Valley Scenic Area showcases the totemic beliefs and artistic expressions of the Li ethnic minority's spiritual culture through various forms such as the legend of Hercules, bamboo pen dance, and large-scale live performances of "Lang · Ancient Rhyme".

1.2.3.1Legend of hercules

Dali Shen is a heroic figure in the legend of the Li ethnic minority, symbolizing bravery and wisdom, and embodying the idea of labor creating the world. Betel Nut Valley showcases the legend of Hercules through sculptures, murals, and other forms.

1.2.3.2Bamboo pen dance

Bamboo brush dance originated from the sacrificial dance of the Li ethnic minority and has now become an

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important way to express emotions and communicate. The bamboo pen dance performance in Betel Nut Valley showcases the warm hospitality and blessings of the Li people to their friends.

1.2.3.3Large scale live performance of 'Lang · Ancient Rhyme'

Through carefully planned song and dance performances, the ethnic cohesion and pride of the Li people were showcased. The performance covers the totem culture, festival customs, and folk art of the Li ethnic minority, which is a concentrated reflection of the spiritual culture of the Li ethnic minority.

2. Analysis of Problems in the Development of Tourism Products for the Totem Culture of the Li Ethnic Minority in Hainan

The totem culture of the Li ethnic minority in Hainan contains rich historical and ethnic characteristics. In the process of developing tourism products, although certain achievements have been made, there are also many urgent problems that need to be solved. The following analysis is conducted from three dimensions: development level, product characteristics, and commercialization tendency.

2.1Shallow development level and insufficient experience

From a theoretical perspective, high-quality totemic cultural tourism products should integrate naturalness, tradition, and knowledge, and emphasize the experiential aspect of tourists. This is the core principle of cultural tourism product development. However, in the practical development of the totem culture of the Li ethnic minority tourism products in Hainan, most of them are still in the early stage. Physical and chemical carrier type products such as traditional dwellings and handicrafts are mainly displayed in static form, lacking in-depth knowledge and interpretation of production techniques and cultural origins; Social normative products such as folk activities, although presented in a certain dynamic manner, often become mere formalities and lack sufficient interpretation of the social organization norms and cultural significance behind the activities; Conceptual inheritance products such as folk beliefs and artistic performances have also failed to fully showcase their cultural essence.

In actual tourism experience, this shallow development model makes it difficult for tourists to truly participate and experience the profound connotation of the totem culture of the Li ethnic minority, as they only visit at a superficial level. For example, in some Li ethnic villages, tourists can only see the appearance of traditional buildings, but cannot understand their unique architectural concepts and cultural meanings. They also find it difficult to participate in activities with cultural heritage significance, resulting in low participation and sensitivity, and unable to achieve the goal of disseminating knowledge and enhancing cultural identity through cultural tourism products.

2.2The dual challenges of closed environments and market shocks

From a theoretical perspective, unique cultural characteristics are the core competitiveness of tourism products. The tourism products of the totem culture of the Li ethnic minority in Hainan are mostly located in relatively remote areas with less communication with the outside world. This environment provides favorable conditions for the preservation of ancient totem culture, allowing it to preserve its traditional characteristics

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relatively intact; However, the long-term conservative production and living environment has led to a lack of sufficient innovation capability and market sensitivity in the face of strong impacts from urban economy and culture in the local area.

In practice, due to the lack of in-depth exploration and innovative development of their own cultural characteristics, many tourism products only stay at the surface level of imitation and following the trend. For example, Li ethnic folk villages in different regions have a high degree of similarity in architectural styles, folk activities, and lack their own unique cultural highlights; Some totemic crafts of the Li ethnic minority also have a phenomenon of extensive replication, lacking creativity and cultural connotations. This homogeneous product structure not only fails to meet the diverse needs of tourists, but also leads to intensified market competition, weakening the overall attractiveness of Hainan Li totem cultural tourism products.

2.3The imbalance and contradiction between commercialization and cultural inheritance

In theory, the commercial development of cultural tourism products should be based on respecting and protecting cultural connotations, achieving a balance between economic and cultural benefits.

In practice, many developers prioritize commercialization in pursuit of short-term economic benefits. They excessively packaged totem culture through modern art forms, causing it to lose its original humanistic and regional characteristics. For example, some Li ethnic song and dance performances have added a lot of modern elements and vulgar content to cater to the taste of tourists, which has destroyed the purity of traditional culture; Some Li ethnic totem souvenirs are simply printed with patterns, lacking in-depth exploration of cultural connotations and creative design.

3. Suggestions for the development of tourism products related to the totem culture of the Li ethnic minority in Hainan

Against the backdrop of the construction of Hainan Free Trade Port, its open and inclusive policy environment, thriving economic situation, and opportunities for international integration have brought new opportunities and challenges to the development of Hainan's Li ethnic totem cultural tourism products. The Overall Plan for Tourism Development in Hainan Province 2017-2030 points out that exploring the cultural characteristics of Hainan's ethnic minority plays an important role in expanding the scale and influence of traditional festivals of Hainan's ethnic minorities, enhancing the popularity of sacrificial and celebratory activities, and promoting the inheritance and development of Hainan's traditional culture. To further promote the innovative and sustainable development of its tourism products, it is necessary to work together from multiple dimensions such as government, market, and technology, deeply explore cultural connotations, and achieve harmonious coexistence between culture and commerce.

3.1Deeply explore cultural connotations and strengthen product participation

3.1.1Government led promotion

The Hainan Provincial Government should fully utilize the policy advantages of the free trade port, formulate and implement a series of targeted policies, and guide and encourage in-depth research and excavation

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of the totem culture of the Li ethnic minority. For example, establishing a special cultural research fund to attract top universities, research institutions, and cultural workers at home and abroad to engage in systematic research on the totem culture of the Li ethnic minority. By leveraging the talent introduction policy of the free trade port, we aim to attract high-end talents in the field of ethnic cultural research, and thoroughly examine the historical context, rich connotations, and diverse value systems of the totem culture of the Li ethnic minority. Organize cultural census activities to comprehensively grasp the distribution and inheritance status of the totem culture of the Li ethnic minority, providing solid data support and theoretical foundation for the subsequent development of tourism products.

3.1.2Diversified market expansion

Tourism enterprises should keenly capture the market opportunities brought by free trade ports, actively establish deep cooperative relationships with cultural research institutions, efficiently transform research results into attractive tourism products, and develop a series of deep cultural experience tourism routes. For example, the “Exploration Tour of Li Ethnic Traditional Life” takes tourists deep into Li ethnic characteristic villages, participating in agricultural labor, learning Li brocade weaving skills, experiencing traditional pottery making, etc; Experience firsthand the unique folk activities of the Li ethnic minority, such as weddings, funerals, festivals, and ceremonies. Drawing on the successful experience of the Old Town of Lijiang in Yunnan Province, we have created a variety of cultural experience projects to attract domestic and foreign tourists and achieve a win-win situation of cultural heritage and economic benefits.

3.1.3Technology empowers innovative experiences

By leveraging the open policies of the free trade port in the field of technology, actively introducing modern technological means such as virtual reality (VR), augmented reality (AR), artificial intelligence, etc., to create an immersive cultural experience environment for tourists. Set up a high-tech experience area in the Li ethnic culture museum or scenic area, where visitors can immerse themselves in the ancient mythological and legendary scenes of the Li ethnic minority by wearing VR devices, travel through time and space, and have “conversations” with gods and ancestors, experiencing the mysterious charm of Li ethnic religious beliefs. We can learn from the VR experience project launched by the Palace Museum's digital technology to enhance tourists’ participation and cultural perception.

3.1.4VI strengthens brand image

Carefully crafting a visual identity system (VI) for Li ethnic totem cultural tourism products with distinct recognition and unique charm. Deeply explore the unique totemic elements, vibrant colors, and exquisite patterns of the Li ethnic minority, and cleverly integrate them into the design of tourist attractions’ logos, promotional posters, tickets, souvenirs, and more. For example, setting up a large Li totem sculpture sign at the entrance of the scenic area, using colors rich in Li ethnic characteristics, allowing tourists to feel the rich ethnic cultural atmosphere as soon as they enter the scenic area, enhancing the brand recognition and attractiveness, and improving the brand image and market competitiveness of Hainan Li totem cultural tourism products.

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3.1.5Deep integration of culture, tourism, culture and creativity

Encourage cultural and creative enterprises to closely cooperate with local Li ethnic artisans and cultural inheritors, deeply explore the essence of the totem culture of the Li ethnic minority, cleverly integrate elements such as Li ethnic mythology stories, totem patterns, and traditional skills into design, and develop a series of unique cultural and creative products. It can cover multiple fields such as books, stationery, accessories, household items, digital cultural and creative products, etc. Drawing on the cultural and creative model of the Forbidden City, we have launched the "Li Yun Cultural and Creative" series of products with Hainan Li ethnic characteristics. Through a combination of online and offline sales models, we meet the cultural consumption needs of tourists, promote Li ethnic culture, and achieve the organic unity of cultural inheritance and economic benefits.

3.2Explore distinctive highlights and break the homogenization dilemma

3.2.1Government coordinated planning

Through the scientific planning and guidance of the government, we will strengthen the systematic sorting and integration of the cultural characteristics of the Li ethnic minority in various regions, establish a comprehensive cultural characteristic database, and form a tourism development pattern with distinct regional characteristics and complementary advantages. For example, the integration of coastal features and Li ethnic culture in the Sanya area, and the planning and development of tourism projects with the theme of "Li ethnic marine culture"; The Wuzhishan area relies on mountain resources and Li ethnic mountain culture to create a unique tourism product called "Li ethnic mountain exploration".

3.2.2Market innovation driven

Tourism enterprises should fully tap into the unique features of local Li culture, combine market demand and tourist preferences, and innovate and develop differentiated and competitive tourism products. For example, launching immersive performances centered around Li music and dance, inviting local Li artists to participate in the performance, integrating modern stage technology and artistic expression techniques, and creating a stunning audio-visual feast; Create a unique cluster of Li ethnic homestays, perfectly integrating the traditional architectural style of the Li ethnic minority with modern comfortable accommodation needs; Design courses on the production of traditional Li cuisine and lectures on Li folk culture. Drawing on the development experience of homestays in Pingtan Island, Fujian Province, and by exploring the local marine and folk cultural characteristics, we have created a number of unique and charming homestays to attract tourists.

3.2.3Technology insights into market trends

By utilizing big data analysis technology, we can gain precise insights into tourist demand and market trends, providing scientific basis for tourism product innovation. By analyzing tourists' search keywords, consumption behavior, evaluation feedback and other data, we can understand their interests and pain points in the demand for Li ethnic cultural tourism products, and develop targeted characteristic tourism products that meet market demand.

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3.2.4VI showcases regional characteristics

Closely integrating the unique elements and regional characteristics of local Li culture, avoiding homogeneous design in creating VI systems. For example, the Li ethnic cultural tourism products in Lingshui area can integrate elements of Dan culture and Li ethnic marine culture, highlighting its coastal regional characteristics; The Qiongzhong region can emphasize the Li ethnic minority's mountainous farming culture and forest ecological elements, showcasing its unique mountainous customs. Through personalized VI design, strengthen the regional brand image and enhance tourists' recognition and identification of Li ethnic cultural tourism products in different regions.

3.2.5Collaborative Innovation in Culture, Tourism, Culture, and Creativity

Promote the diversified development of cultural and creative products, including traditional physical cultural and creative products, digital cultural and creative products, cultural experience projects, etc. For example, developing mobile games and virtual reality experience projects based on Li mythology stories to promote Li culture. At the same time, we will strengthen the integration of cultural and creative products with tourism routes and scenic spots, promote coordinated development, form a complete industrial chain, and enhance the overall competitiveness of Hainan's Li ethnic cultural tourism industry.

3.3Promote the harmonious coexistence of culture and commerce, and achieve sustainable development

3.3.1Government regulation and support are equally important

The government shall establish and improve a cultural protection evaluation mechanism to regularly evaluate and supervise the cultural protection effects of tourism projects. For example, establishing a special fund for cultural protection, providing financial support and policy incentives for the protection and inheritance of the totem culture of the Li ethnic minority; Provide policy support such as tax reductions, financial subsidies, etc. to enterprises and individuals participating in the protection of Li ethnic culture; Encourage social forces to actively participate in cultural protection work, etc. Using the management experience of the Old Town of Lijiang for reference, it effectively protected the cultural features of the ancient city while developing tourism.

3.3.2Establishing the correct development concept in the market

In the process of developing tourism products, tourism enterprises pay attention to the exploration and inheritance of the cultural connotations of the Li ethnic totem, innovate business operation models, and achieve the organic unity of cultural value and commercial value through diversified business combinations such as cultural experience, characteristic catering, and boutique accommodation. For example, in the construction and operation of scenic spots, respect the traditional customs and cultural taboos of the Li ethnic minority, and maintain the authenticity and integrity of culture. Drawing on the case of Wuzhen, through careful protection and rational development of ancient town culture, we have created a cultural tourism brand with international influence, achieving a virtuous cycle between cultural protection and economic development.

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3.3.3Technology supports cultural preservation and commercial innovation

Through digital technology, comprehensively record and protect the cultural relics, traditional architecture, folk culture, etc. of the Li ethnic minority, and establish a digital cultural heritage database. Simultaneously launching new businesses such as online tourism, live streaming sales, and digital marketing, expanding sales channels and market space for cultural tourism products, and achieving a win-win situation between cultural dissemination and commercial profitability.

3.3.4VI conveys cultural and commercial value

The visual image designed through the VI system cleverly combines elements of Li culture with commercial information, conveying them to tourists and consumers. For example, in the packaging design of tourist souvenirs, traditional patterns and colors of the Li ethnic minority are used, while incorporating brand information and commercial selling points of the product to enhance its cultural taste and market appeal.

3.3.5Integrating culture, tourism, culture, and creativity to build an industrial ecosystem

Strengthen the construction of cultural tourism and creative industry parks and incubation bases, attract various cultural enterprises and creative talents to gather, and form an industrial cluster effect. Encourage enterprises to engage in cross disciplinary cooperation, integrate cultural, tourism, technological, financial and other resources, and develop innovative and market competitive cultural and tourism creative products and services. For example, creating a cultural and creative industry park with Li culture as the theme, realizing the coordinated development of cultural exhibition, creative design, product research and development, production and sales, tourism experience and other industries, and promoting the sustainable development of Hainan Li totem cultural tourism industry.

4. Conclusion

The visual image of scenic spots around the world cannot be separated from the cultural characteristics and ethnic beliefs of their respective regions. Totem symbols are one of the representative carriers. It embodies the unique symbols that distinguish our nation from other ethnic minorities and interprets people's thoughts and emotions. The brand visual image of Hainan Li ethnic scenic spots takes regional totem symbols as the breakthrough point, and with the help of different carriers and modern information dissemination methods, presents rich and diverse characteristics and external communication more conveniently and quickly. It avoids homogenization with the visual images of other island scenic spots in the world, realizes the innovative development of Hainan Li ethnic totem cultural tourism products and the harmonious coexistence of culture and commerce, injects new vitality into the prosperous development and cultural inheritance of Hainan's tourism industry, and writes a new chapter in enhancing the brand image of Hainan International Tourism Island.

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