

The Realization Way of the Fusion Development of Folk Art and Tourism

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Abstract: Under the background of cultural and tourism integration, how to realize the integration and development of tourism is a new topic facing folk art. Based on the summary of literature on the integration of general art industry and tourism, this paper analyzes the relationship between folk art and tourism. According to the value creation activities of folk art, this paper constructs the realization path of the integration development of folk arts and tourism. First, deconstructs the value chain of folk artists and tourism industry. Then, from the basic activities and auxiliary resources layer, the folk art and tourism value chain is reconstructed.

Keywords: folk art, tourism, culture and tourism integration, realization way

1. Introduction

In 2014, the State Council issued "About Several Opinions to Promote the Development of Tourism Industry Reform", emphasizing the brand of tourism commodity, cultivating local cultural characteristics to encourage professional art troupes in collaboration with key tourist destination, by using traditional material cultural heritage and intangible cultural heritage development of cultural tourism, and promote cultural art industry and tourism integration development of cultural tourism, etc. In his speech at the Forum on Literature and Art Work in 2017, Comrade Xi Jinping also stressed the need to systematically sort out traditional cultural resources and make attractive cultural display of cultural resources, so as to bring cultural relics, heritage and literature to life. All the above proposed to turn traditional folk art and intangible cultural heritage into a kind of tourism resources, emphasizing the necessity and urgency of the integrated development of traditional folk culture and art and tourism.

Traditional folk art is faced with a survival dilemma. Fundamentally, what causes the survival dilemma of traditional folk art is the mismatch between its existence mode and contemporary society [1]. In the map of contemporary social and economic development, the integration of folk art and tourism has become a great industry. It not only greatly enriches the types of tourism commodities and drives the prosperity of tourism, but also promotes the wide spread of folk art, thus making contributions to the inheritance of folk art. Therefore, it is of great practical significance for the formulation of industrial policy and the strategic decision-making of enterprises to dig into the path of the integration of traditional folk art and tourism industry.

2. Literature discussion

At present, there are few results of in-depth research on the integration path of folk art and tourism. However, scholars at home and abroad have made fruitful research results on the integration of culture and art industry and tourism industry. Therefore, summarizing the research results of the integration of culture and art industry and tourism industry has important reference significance for the integration development of folk art and tourism industry.

Research on the Integration of Culture and Art Industry and Tourism Industry. Li Wenxiu and Li Meiyun et al. (2012) studied the integration process, mode and effect of the cultural and art industry and the tourism industry, and believed that the integration process of the cultural and art industry and the tourism industry is the value chain reconstruction of the two industries to form an integrated industrial value chain [2]. Liu Yang (2019) takes the deconstruction and reconstruction of the value chain as the means, and the integrated development path of museum and tourism can be developed from two levels: one is the integration of resources, functions, products, marketing and services at the

basic level of the value chain; the other is the integration of technology, capital and talents at the supporting level of the value chain [3]. Guan Xu, Tao Tingfang, Chen Liying (2018) applied the grounded theory and took Shanghai as an example to conduct in-depth interviews with relevant enterprises, government departments and academic experts to explore the integration path and selection mechanism of tourism and performing arts industry at the enterprise level [4].

About folk art and tourism industry integration of related research is still in the exploratory stage, some scholars of folk arts and tourism integration development carries on the preliminary discussion, such as, FanNing (2015) a preliminary explore the traditional folk art and cultural creative tourism integration development, and proposed that Suzhou High-tech Zone should blend the profound history and marrow of traditional folk crafts into tourism, to promote the transition of folk crafts and the development of tourism [5]; Zhang Ying (2018), Tong Meng (2020) and other scholars discussed the integrated development of folk music and tourism industry [6-7]. In addition, there are other studies related to the integrated development of intangible cultural heritage and tourism. For example, Cai Yinchun and Fang Lei (2016) studied the dynamic mechanism and path of the integrated development of intangible cultural heritage and tourism, and conducted empirical research through case analysis [8].

3. The relevance of the integrated development of folk art and tourism

Under the conditions of the new era, cultural tourism has become a strategic development industry, and the mutual infiltration, mutual support, synergy and in-depth integration of culture and art and tourism are the inevitable requirements to promote the high-quality development of tourism. The intrinsic value of cultural and tourism integration can not only generate strong economic benefits, but also, as a key content, the traditional folk art has been well developed in the cultural tourism industry. In this context, folk art and tourism industry more and more integration points. In order to make better inheriting traditional folk art, keeping culture and artistic features, national and local has adopted a series of corresponding measures and strategies, and gradually formed the cultural tourism driving the development of traditional folk art, folk art fusion trend to promote the development of cultural tourism, highlights the inheritance significance and value of traditional culture and art, The potential value of the integration of traditional cultural industry and cultural tourism industry is deeply excavated.

In the theoretical field, scholars have discussed the correlation between folk art and tourism. Professor Tang Jialu (2005) elaborated the relationship between folk art and tourism development [9]. Niu Huimin (2020) believes that tourism is an important form of display of excellent traditional culture; Tourism is an important channel of communication of traditional culture; Tourism is an important means of creative transformation and innovative development of traditional culture. Tourism is an important channel for social forces to participate in the protection and inheritance of traditional culture [10]. Traditional folk art and tourism have a natural fit. Folk art can provide cultural resource foundation for the development of tourism, while the development of tourism can provide market basis for the inheritance of folk art, which is the basic condition for the integration of the two development, as shown in Figure 1.

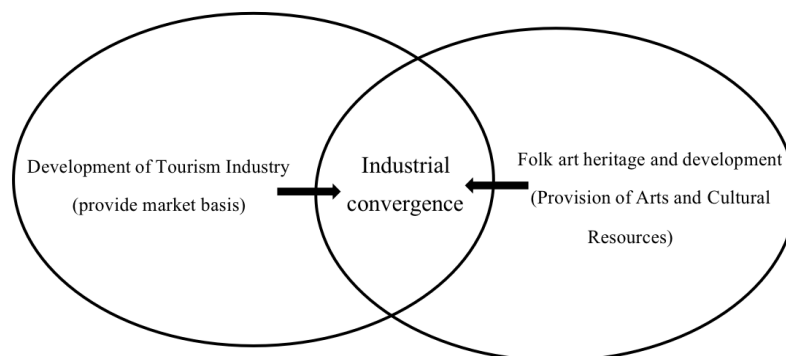


Figure 1: The foundation of the integrated development of folk art and tourism

4. The realization path of the integrated development of folk art and tourism

According to the literature summary of the integrated development path of the field of culture and art and the characteristics of the development of folk art, this paper uses the deductive method to study

the integrated development path of folk art and tourism. Li Wenxiu, Li Meiyun (2012), Liu Yang (2019) and other experts and scholars studied the integrated development of culture, art and tourism from the perspective of value chain. Therefore, this paper draws on the mature research perspective in the field of culture and art, firstly analyzes the deconstruction of the value chain of folk art and tourism, and then analyzes the reconstruction of their value chains.

4.1 Deconstruction of Folk Art and Tourism Value Chain

The essence of value chain deconstruction is to decompose many value activities in the value chain into several separate value modules. The purpose is to analyze the possible path of the integrated development of folk art and tourism with these value modules as the focus of integration, so as to prepare for the next step of value chain reconstruction.

Porter's (1985) theory of enterprise value chain divides its value activities into basic activities and auxiliary activities [11]. Based on Porter's value chain theory, this paper divides the value chain of folk art into basic activities and auxiliary resources by referring to the components of the value chain of various categories in the art field, such as Xiao Xiong's symphony orchestra value chain model and Pan Jin's art painting authorization industry value chain, combined with the main value activities of folk art [12-13]. The basic activities of folk art are composed of "folk art planning", "folk art creation" and "folk art marketing". The auxiliary resources of folk art consist of "collection and integration of classic folk art resources", "folk art human resources", "folk art funds" and "folk art skills".

Accordingly, the basic activities of tourism value chain can be divided into "tourism planning and design", "tourism product development", "tourism marketing" and so on. The auxiliary resources of tourism value chain are composed of "identification and integration of tourism resources", "human resources", "capital investment" and "technology".

4.2 Folk art and the reconstruction of tourism value chain

Folk arts and the value of the tourism value chain reconstruction is to deconstruct the module further fusion, in the form of the optimal goal is by tourism industry value chain link together with the folk art, refactoring as complementary value-added activities, in order to gain higher economic value and social value, produce $1 + 1 > 2$ fusion results. According to the above analysis of the value chain deconstruction theory, the reconstruction of folk art and tourism value chain in this paper can be carried out from two levels: the basic activity layer and the auxiliary resource layer.

4.2.1 Value chain reconstruction of basic activity layer

The reconstruction of folk art and tourism value chain in the basic activity layer can be carried out from the aspects of "function integration", "product content integration" and "marketing integration". The integration of the basic activity layer can reflect the process of the value-added of folk art and tourism.

Functional integration emphasizes the interaction and penetration between folk art and tourism. Various types of folk art enterprises need to further expand their leisure and entertainment functions on the basis of the original display and performance functions, and fully consider the needs of tourists for basic facilities in the planning and design, such as transportation, catering, parking lots, folk characteristic hotels, etc., so as to extend the stay time of audiences. Tourism enterprises should also make full use of local folk art characteristics in product planning and design in order to attract more tourists, thus endowing the tourism industry with new cultural and artistic additional functions and stronger competitiveness. In addition, tourism planning and design stage should pay attention to play the role of tourism in heritage protection and cultural inheritance, so as to make tourism become the carrier of the dissemination, education and promotion of traditional folk art and culture.

Product content integration means that folk art enterprises and tourism enterprises design and improve their own products according to each other's needs and characteristics on the basis of mutual understanding and communication, so as to realize the transformation of folk art products into tourism products. In practice, many areas combine the folk performing art with the characteristics of local scenic spots to create stunning folk art sitcoms. For example, Enshi Tujia Daughter Town, an ancient tourist town, deeply integrates the unique scenic spot of the ancient town with the folk art of Enshi to create a large-scale interactive live-action drama "Go to a Blind Date -- Daughter Party". It has realized the deep integration of folk art and tourism at the level of product content, added cultural and artistic connotation to local tourism products, and played an important role in the process of inheriting and

carrying forward the Tujia ethnic art.

The integration of marketing means to enhance the compatibility and complementarity of folk art and tourism marketing system, and to enhance the marketing planning ability and market operation ability of both sides through the integration of marketing resources. On the one hand, the folk art should strengthen the cooperation with tourist attractions, travel agencies and other institutions, and expand the marketing channels to these tourist gathering places. Tourism enterprises should enhance their cultural and artistic value, carry out marketing activities around folk art, and take folk art as a tourist attraction to strengthen its attraction to the public.

4.2.2 Value chain reconstruction of auxiliary resource layer

The basic activities of folk art and tourism cannot be separated from the support and guarantee of basic resources, technology, capital and human resources. The reconstruction of the value chain of folk art and tourism in the support layer can be carried out from the integration of basic resources, technology, capital and talent.

Resource integration means to expand the connotation and extension of folk art and tourism resources and promote the mutual transformation and integration of traditional folk art resources and tourism resources. According to the classification standard of tourism resources, folk art can be classified as "cultural landscape complex" tourism resources, such as folk art, folk art exhibition and performance, folk art theme activities and so on, which can constitute tourism attractions.

Technological integration refers to the process of innovation activities resulting from the sharing of common knowledge and technical basis between folk art and tourism. The innovation of folk art and tourism needs to rely on certain technical means. Therefore, the tourism industry needs to actively introduce the relevant technologies of folk art (here the relevant technologies of folk art refer to the knowledge and skills of folk art), and the folk art integrates into the tourism industry with its unique technical advantages, forming a new type of tourism business. For example, the combination of tourism and folk art performance techniques can form new folk art tourism products and new forms of tourism, such as the impression of Liu Sanjie and the misty rain of West Lake.

Capital integration means to give play to the role of the market in resource allocation, promote the diversification of folk art and tourism investment subjects, and ensure the sustainability and stability of capital investment. Cultural and tourism integration projects usually have large capital requirements and long investment cycle, which cannot be met by government investment alone. Therefore, it is necessary to introduce market mechanism and integrate various forces to jointly facilitate the development of folk art tourism.

Talent integration refers to the cultivation of high-end professionals who master professional knowledge related to folk art and are familiar with the development of tourism, so as to meet the large demand for cross-industry and inter-disciplinary talents in the process of their integration and development.

5. Summary

With the transformation of economic structure, the role of traditional culture and art is becoming more and more important. The rise of cultural tourism provides new space and opportunities for the development of folk art. The integration of folk art and tourism can not only achieve a win-win situation for the two industries, but also contribute to the inheritance and sustainable development of folk art. Therefore, this paper discusses the integration path of folk art and tourism from the perspective of industrial integration, so as to provide reference for the sustainable development practice of folk art.

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