

# Exploring the Tourism Development of National Cultural Industry from the Perspective of Tourism Anthropology

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**Abstract:** Tourism development of national cultural industry in national areas is beneficial to achieving a win-win situation of culture and economy. However, the tourism development of cultural industry is facing many realistic difficulties. Taking Ningxia Hui National Cultural Palace in China as an example, this paper, which is based on the basic facts, analyses the problems and the relationship between cultural tourism developers and tourists from the perspective of Tourism Anthropology and discusses the relationship between the authenticity and commodity in tourism development of national cultural industry, in order to promote the sustainable development of cultural industry in national areas.

## 1. Introduction

National culture industry refers to the industrial form of providing cultural products and services with regional and national characteristics by relying on the unique cultural resources of various national groups, through innovation transformation, technological upgrading and market operation. By means of tourism development, cultural resources can be transformed into tourism resources. And cultural symbols and behaviors such as national architecture, diet, clothes, festival, religious activities, customs and entertainment activities can be displayed to tourists, so as to create a cultural environment and natural scenery with distinctive national customs. National cultural tourism has become a new economic driving force and cultural card for the local national areas. On September 28, 2019, the quality rating committee of Ningxia autonomous region decided to rectify several tourist attractions after their deliberation. Among them, Hui national cultural palace was given the decision to cancel the 4A level of tourist attraction. Therefore, this paper takes this as an opportunity to deeply discuss the bottleneck of national cultural industries in tourism development, in order to provide new solutions and developing directions from the perspective of tourism anthropology.

## 2. The tourism development of Hui national cultural palace

This palace is located on the outskirts of Yinchuan, Ningxia (Yongning exit of Beijing-Tibet Expressway). It was built in 2002, the first stage construction covers a total area of 1000 mu, formally opened in 2005, and then began to the second stage construction in 2012. So far, it has not yet been completed, but the scenic spot is in a semi-open state. The founders of the cultural park rebuilt a number of classical Islamic traditional buildings, including the Taj Mahal, and built the largest Islamic complex and the largest Hui museum in China.<sup>①</sup> It includes the national unity square, the main gate, the holy square, the Chinese Hui museum, the golden etiquette hall, the Hui Village, the Aisha palace, the Manchur Palace, Na's grand courtyard and the Hui Street.

Through field visits and in-depth interviews, we can understand the evaluation of scenic spots and the work management and operation mechanism of local staff. On the whole, the overall design of the park is reasonable, each functional area not only has its own cultural connotation, but also reflects the national customs and humanistic feelings of the Hui nationality as a whole. However,

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①Chen Hua. Hui national cultural park[J]. Chinese nationality, 2012 (06):144.

the overall experience feedback of tourists has exposed many drawbacks of the scenic spot. It is mainly reflected in the following areas:

The architectural style is magnificent, but the connotation of national culture is not very well understood. The garden has specially hired the internationally famous Hui nationality and the Islamic architect as the designer, taking the profound Hui culture as the background, combining the features of the typical Islamic architecture in the Arab countries, and showing the characteristic buildings with the cultural fusion. However, tourists do not think so. Although the great white Islamic architecture is amazing, it seems to be out of touch with the national minorities in our country. The unique style of the Hui seems to be buried in the mysterious religious culture. There is a lack of detailed and vivid presentations in the scenic spot. Tourists are like cultural others who step into different cultures. Under the premise of fast-food sightseeing, they have to mobilize their senses and previous experience to feel the national architecture, and the information feedback is also floating on the surface. Although they felt deeply "cultural shock", but is not very understanding.

The infrastructure is dilapidated and the park lacks meticulous human services. We do not know whether it is in the semi-open state, or facing the problem of self-slacking of the staff in the scenic area, the hygiene problem is not handled by anyone. In addition, the temporary museum is messy and only displays few photos of cultural relics without the commentators. Many visitors complain of poor toilet drainage, yellow water in the fountain pool in front of the gate and dust accumulation in some areas. Those service experiences led some tourists to regret coming to the cultural park.

The commercialization problem is serious and the fare is over high. At present, there are few snacks being sold at the Mansul Palace, and the price is about twice as high as that in other places. In this open state, some staff always take tourists who have already checked tickets to visit the palace, which sells specialties and all kinds of goods, and tourists said they do not like this kind of visit mode. In the folk village, there are only two Hui male singers singing songs. Tourists from other place said they could not understand the meaning of the song, and no one can explained it. Nowadays tourists can no longer feel the local enthusiasm and simplicity of the national feature of the current scenic spot, which tends to be utilitarian.

The cultural products are single, and the presenting form is monotonous. The performance has stalled for a long time, and other forms of performance are also limited to the relatively monotonous form of singing folk songs. Some of the tourists think that the Hui museum have few stories about the Hui of China. The museum is lack of local characteristics and not down to earth.

### **3. Analysis on the tourism development of national cultural industry**

#### **3.1 Developers' biased orientation of cultural tourism**

In the scenic area of the park, the scenery is beautiful. Although it presents a magnificent picture of a different culture to the tourists, we can find there are not many real Hui ethnic cultures that we can learn from them. Because of the lack of publicity efforts, foreign tourists or even local tourists are not impressed, and the area often can not keep the returnees. According to incomplete statistics, in the name of developing cultural tourism industry, Ningxia cities and counties have more than 200 projects which are planned in the near, medium or long-term planning. If all these projects are invested and constructed, their total assets will reach hundreds of billions of yuan. In fact, there are a lot of repeated construction in these projects, like 12 similar projects with Hui characteristics. These duplication will cause waste and excessive consumption of resources to a certain extent. When the same cultural tourism theme appears repeatedly, although it has left a deep impression on tourists, the recognition of culture is superficial or limited to a part. People cannot really open to different cultures, which affects the long-term tourism development of cultural industry.

Tourism anthropology holds there is a common problem in cultural tourism in China at present, which is to pursue a relatively vague cultural artistic conception of landscape poetry. The magnificent imitation of the Taj Mahal and the Golden Hall of teaching etiquette only show the

most superficial surface of the extroversion propaganda of culture to a certain extent. These only tell us "what is it" and lacks the deep explanation and explanation of why. Anthropology advocates participating observation experience, which enables you to feel culture and understand and recognize the strong strangeness brought by this exotic culture.

Park developers tend to think more about the economic benefits of cultural income generation, while ignoring what consumers need most. Lacking of interactive cultural experience, like "cramming" education, does not fully take into account the needs of the market. Like quality education in the reform of education system, tourism development of cultural industry should be closer to the cultural interaction of the general public. In the garden, there are many commentators and the re-emergence of the national collective memory. However, due to the lack of the sense of immersion of this culture by foreign tourists, it is impossible to stand on their own cultural awareness to feel other culture and appreciate other culture, but more empty views. The object of tourism development is tourists, so we should know what tourists'needs are and what kind of satisfaction they want to get by spending money. Only when we think about cultural tourism from the perspective of tourists, can we retain tourists, and tourism development will be sustainable, not one-off. Only in this way can they understand the Hui culture and feel the beauty and comfort of the daily life of ethnic minorities.

### **3.2 Losing the balance of commercialization and authenticity**

Commercialization in tourism anthropology refers to the satisfaction degree of consumers'needs and the characteristics of competitiveness compared with competing goods, which aims at the target customers of tourism products. The concept of authenticity has the meanings of "original", "real" and "credible". In this context, it refer to the implication that people should keep the authenticity and integrity of the original culture in the tourism development of cultural resources.

In the current national cultural tourism, we often find there are different levels of artificial landscape even some exaggerated misappropriation, including the Hui Nationality Culture Garden. To a large extent, many principals in charge of tourism development do not know much about the national culture itself and lack relevant experience. In the process of developing and designing, it is usually to attract tourists as a selling point. Even if adding highly coloured details to the culture, they do not think that it will destroy the "authenticity" of cultural resources, and do not consider and balance this issue from a long-term perspective. Although the perplexing and complicated cultural elements appear seem mysterious and magical, do they not stand on an objective position to show the cultural connotation of the landscape or commodities? The tourism development of cultural industry should take culture as the top priority. The proper tourism development is to better carry forward the precious national classical culture, so that people of different cultures can enhance their understanding and tolerance of the connotation of different places and different ethnic cultures.

In the design and promotion of national cultural products, some developers deliberately exaggerated or over-beautified. Although it attracted curious tourists, but it lost its long-term customers. Tourists can come to the tourist attractions of national culture, because they are pursuing the exploring interest. And the ways to obtain information are mass media, self-Media and other media. There is often appearing a situation of blowing the hype, but when we get to the scene, it is a great disappointment. The authenticity becomes an empty word. In order to cater to the value standards and commercial interests of the whole society, tourism developers often turn the original serious cultural journey into a "fast-food" type of sightseeing and entertainment. "The original ecological singing and dancing are transformed according to contemporary superficial fashion aesthetic taste; traditional folk crafts become a large number of mechanical reproduction; ancient villages have become a noisy bustling market."<sup>②</sup>Therefore, it is not fantastic to imagine the real case that the hundreds of national customs parks with millions of investments went bankrupt a few

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②Tang Lingping, Ma Chun. An Empirical Study of Tourists' Real Sense of Folklore Tourism Products--Taking Huayaodai Cultural Eco-village in Xinping as an example[J]. Ideological Front, 2011, (37).

years later.

### **3.3 Vague understanding of the relationship between cultural industry and tourism development**

Cultural industry and tourism have special relevance. Firstly, there are many places of interest and cultural products in the field of culture, such as Najiahu Mosque, which is a beautiful tourism resource, after the development and construction, it can become a valuable tourist resource. As long as the development are appropriate, culture can provide resources for the development of tourism industry, while it also can promote and disseminate culture. Tourism and culture can be integrated into one. Secondly, many non-cultural tourism resources contain rich cultural colors, which need to be displayed to travelers by scientific methods. Based on the close relationship between tourism industry and cultural industry, culture is the soul of tourism, while tourism is the carrier of culture. At present, the integration of Ningxia's tourism industry and cultural industry is still insufficient. From the survey of the actual situation, it mainly aspects in the following aspects.

Firstly, the concept of cultural tourism industry integration is not well understood. In the process of investigation, it is found that some tourism projects blindly pursue large-scale hardware constructions and magnificent artificial landscapes, ignoring the original local features and economic strength.

Secondly, there is insufficient understanding of the ways to deal with the relationship between the two. Over the years, the park has been making unremitting efforts to find a combination of culture and tourism. From the dance performance of "Helan on the Moon" to the literal artistic performances of 101 nights, these large-scale performances have greatly improved the popularity, enhanced the cultural taste of the scenic spots and received good social benefits. However, due to the limitation of performance venues and forms, these performances are not effectively integrated with the cultural connotations of the scenic spots. They are associative from the scenic spots and lack of interaction with the audience. But the cultural interaction of folk villages in scenic spots has been warmly welcomed by tourists.

Thirdly, the tourism products with cultural connotations in the existing scenic spots are of low level and taste; some are of small scale and low efficiency; the overall level and competitiveness are not strong, and the resource advantages are far from being transformed into industrial advantages; there is a distinct off-peak season of tourism in Ningxia, and still a lack of effective means to start winter and spring tourism.

## **4. Developing nationality cultural tourism reasonably**

### **4.1 Developing tourism with tourists as the main subject**

Always remember to put tourists' needs first. In the appropriate scenic spots of the Park, we can consider introducing eight treasure tea culture, paper-cut handicraft performances, singing Hua'er and artistic performances reflecting Hui customs. As long as the culture is deeply excavated, properly developed and showed in suitable way, it can not only increase the popularity of scenic spots, add the charm of attracting tourists and promote the development of tourism industry, but it also promotes culture and expand the market of cultural industry. When we design tourism projects for other national cultures, we also need to always stand in the perspective of tourists and design relevant tourism services.

Tourism service should keep pace with the market, innovate servicing means so as to attract more tourists and convenience tourists to better feel the value of national culture. At present, the main body of tourists who are active in various tourist attractions is the post-90s and post-00s groups growing up in the new era. They are keen on new sub-cultural trends, such as social networking, online games and two-dimensional culture. This should be a new direction that we should consider when we are exploiting tourism projects. Nowadays, the main consumers tend to

choose individualized, interactive and various tourism items with technical feelings. Developers should keep pace with the times, further improve the quality of service and embody better humanistic feelings and humanistic care. For example, we can try to apply AI technology in marketing and service of many fields, such as destination marketing, intelligent management, customer portraits, online sales, offline greeting, and visitor interaction. Artificial intelligence can be used to optimize interactive experience. It can be to create abundant tourist lines suitable for tourists, and organically combine the national cultural resources inside and outside the scenic area. For the aim, we can optimize the tourist route according to the previous tourist data, study the interest points of tourists, identify the target market, reward the facilities construction of tourist routes, develop ethnic tourism commodities and do well in tracking tourists' feedback.

#### **4.2 Correctly handle the relationship between authenticity and commercialization**

In the tourism development of national cultural industry, within the scope of guaranteeing reasonable commodity, efforts should be made to preserve the cultural tourism with the greatest authenticity. Developers need to highlight the distinct design of national characteristics, that is, when designing tourism projects in their own areas, they should represent the scarcity and scale of national characteristics. Cultural tourism infrastructure, service products and other supporting services should not only stay on the surface of characteristics, but also emphasize the connotation of national culture. The authenticity of cultural tourism can not be highlighted. Without the foundation of culture and history and the basis of existence in the local cultural ecology, it will lack persuasion. Although tourism development has commercial purposes, cultural resources are different from other commodities because of the abstractness. Generally, it is difficult to analyze the value of tourism resources from the surface. Therefore, in order to dig out the authenticity of national cultural products, we can refer to several aspects as follows:

First of all, conduct scientific research. Using more scientific and reasonable methods, we should seek the assistance of cultural experts who are good at tourism and anthropology fields, systematically collect and sort out the valuable, real and high-quality cultural tourism resources, and further refine the cultural connotation of cultural tourism resources, so as to provide practical reference for the next tourism development. Then, highlight the cultural theme. According to the cultural connotation, the tourism theme which can best represent the core concept of culture is summarized and sublimated. In this way, we can not only stress the cultural context of national culture, but also show the unique characteristics of minority culture. The emphasis of the theme is also to focus tourists on the soul and essence of cultural tourism in the minority areas. In addition, the most critical need is to synchronize with the times. Combining with the current consumption subject and the feature of the times, developers keep appropriate but not excessive commercial processing or transformation. So we can produce a national cultural tourism industry that can not only reflect the most authentic national cultural connotation, but tourists can accept consumption willingly. Whether it is to add modern service means or to produce and sell peripheral goods with national cultural feature, it is necessary to transform or develop national culture for propaganda.

#### **4.3 Promote better integration of cultural industry and tourism industry**

In the process of fusion of the two, the phenomenon of "two skins" should be prevented. To achieve the integration, we must firstly have a long-term vision. The new industry formed by the integration needs to conform to the general trend of industrial ecologicalization and is a non-consumable industry with long-term sustainable development peculiarity. We must adhere to the principle of being protected in rational utilization and being utilized in effective protection of cultural resources. Do not damage cultural resources for the pursuit of immediate interests; secondly, have a cultural perspective. The development of cultural resources requires in-depth and systematic research to form a unique cultural core competitiveness; finally, a market perspective. According to the development strategy of "government leading, market operating, enterprise's main body, social

participating, benefiting people and sustainable utilization", we should grasp the overall strategic plan of the integration of culture and tourism. Keep to research the tourism market and grasp the combination of novelty and difference, beauty and knowledge, leisure and cultural needs.

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