Research on Tourism Development of Guangxi Folk Art Based on the Perspective of Authenticity

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Abstract

As a multi-ethnic area, Guangxi has created a large number of unique folk art culture. After tempering, it has developed the unique natural conditions of folk culture tourism. Folk art has the characteristics of elegant and popular appreciation and the feelings of returning to nature, by the majority of people's unanimous love and cultural identity. It is undoubtedly an effective way to promote mutual development of culture and economy to develop tourism products rich in national culture connotation by exploiting regional characteristics and resource advantages on the basis of authenticity.

Keywords

Guangxi folk art; Tourism development; Resource advantages; Authenticity

Resource Advantages and Development Value of Guangxi Folk Art for Promoting Tourism Development

The kernel of tourism experience is culture, and any tourist activity is a process of cultural experience and perception of the tourist destination. With the enrichment of tourism experience and the change of lifestyle, the traditional tourism products can no longer meet the real needs of tourists, and the development of tourism cultural resources and the upgrading of tourism products are very urgent. Tourism activities are essentially buying culture, consuming culture and enjoying culture, and the highest level of competition in the tourism industry lies in the competition of culture (Carrozzino, Scucces, Leonardi, Evangelista & Bergamasco, 2011), as Comrade Liu Yunshan said: "Culture is the soul of tourism, and tourism is the carrier of culture." The tourists' attention and pursuit of the regional cultural connotation and taste of tourism products make the intangible ethnic cultural resources have more huge potential market demand and tourism development prospects. Folk art is one of the materialized forms of folk culture and an important part of intangible culture, which has many natural advantages in tourism product development (Zaharieva-Stoyanova & Bozov, 2013). Some scholars have pointed out that "tourism is a modern alternative to art, so tourism is also an aesthetic issue", and folk art is loved by the general public for its vivid and rich content, naive and simple form and natural

and simple style. Folk art can become the theme of cultural and folklore tourism, thanks to the rich national cultural connotation and a broad base of the masses, folk art contains the qualities of elegance and vulgarity and the sentiment of returning to the basics, attracting tourists to stop and reminisce. Tourism is a two-way process, from the perspective of cultural anthropology is also a large-scale cultural exchange activities, with the continuous improvement of the connotation of the concept of tourism, tourists are no longer satisfied with the natural scenery and man-made landscape tour, pay more attention to deep folk, experience folk culture. China is a vast country with a long history, and it has been said since ancient times that "Different customs vary from mile to mile" (Fraser, 2020). Folk art has accumulated the rich folk culture information of the Chinese nation for thousands of years, and it has been refined and passed down from generation to generation, and is well recognized as an encyclopedia of national cultural images. Folk art belongs to the "manifest form" of national culture, which has both individuality and infinite meaning, and has very moving artistic charm and cultural connotation, and is of great tourism development value. Guangxi is located in the southwest frontier, with many ethnic groups, and the folk art resources are extremely rich, with three characteristics such as large stock, full categories and many styles. Guangxi folk art is a colorful national painting scroll that people of various nationalities in Guangxi show to the world along their own life trajectory, such as Zhuang brocade, pile dwelling of Dong nationality, silver ornaments of Miao nationality, embroidery of Yao nationality, weaving of Shui nationality and so on. Guangxi folk art not only has practical value, but also brings together the thoughts and feelings and ideals of people of all ethnic groups with moving artistic forms, promoting the beauty of the nation through the surface of forms, grasping the truth of spirit, and showing the overall national cultural characteristics and vibrant life of Guangxi with its deep and subtle style. Guangxi folk art is one of the most colorful constituent elements of Guangxi national culture, it is the most extensive and active, and it is not only the oldest cultural form created by all ethnic groups, which can be traced back to the initial period of human development, but also the youngest art form, which still exists vividly in the daily life of all ethnic groups in Guangxi. Tourism development of folk art, to a certain extent, is the interaction between culture and economy, which is undoubtedly a valuable tourism resource with great potential, unique for the development of folk culture tourism with vitality and competitiveness, and of great significance for the economic and cultural development of Guangxi region.

The Strategy and Concept of Guangxi Folk Art Tourism Development

Promote the Innovative Combination of Guangxi Folk Art and Tourism Development

The combination of culture and tourism is both a tourism industry and a creative industry. Ethnic culture tourism is a high-level tourism, which adapts to the pattern of diversified development of cultural tourism, and its essence is reflected as an inter-ethnic exchange or a cross-cultural observation and experience, that is, tourists are attracted by the unique natural ecology and ethnic culture of foreign countries. National culture in the historical development of the continuous introduction of the old and new formed different cultural communities. To develop folk culture tourism, it is necessary to dig out more ethnic and innovative artistic elements, which will inject vitality into tourism activities as fresh blood. Therefore, folk art should be deeply combined with tourism development, enrich the connotation and extension of folk culture tourism, develop tourism products with unique value, and meet tourists' aesthetic demand intellectual curiosity. Guangxi folk

culture tourism development ideas should focus on ethnic culture, folk art, handicraft, combined with modern tourism development concept and high-tech, integration of rural tourism, landscape tourism, leisure and entertainment, sightseeing vacation and other tourism forms, the introduction of new "folk art" characteristics of tourism, innovation, creativity to attract tourists. For example, with the improvement of people's tourism concept, the traditional tourism mode is difficult to fully meet people's needs, and tourists turn to hope for tourism products with more aesthetic experience and participation, so Guangxi will folk art can be organically combined with tourism projects and tourism activities to promote the further development of tourism industry with the artistic effect of folk culture. For example, when selling Guangxi folk art tourism products, focus on displaying its mysterious and ingenious production materials, tools, techniques and processes, so that visitors can personally participate in the special atmosphere. On the other hand, actively push Guangxi folk art to the tourism market, combine the ancient national skills with modern design, production and packaging, create their own brand, develop tourism crafts and souvenirs with strong national meaning, harmony between man and nature, and harmony between tradition and modernity, and fully display the potential national value, historical value and aesthetic value of Guangxi folk art.

Highlight the Regional and National Characteristics of Guangxi Folk Art

As we all know, folk culture tourism cannot be developed without characteristics, and only with characteristics can it have vitality and attraction. Excavate folk art deeply, develop original ecological tourism products and tourist resorts with unique ethnic characteristics, expand the space of folk culture experience. Guangxi folk art has a very long history of development and is deeply rooted in the rich cultural soil of many ethnic groups, which is full of the sincere life emotions and distinctive national temperament of various ethnic groups. As the spiritual materialization of national culture, folk art is an ancient wisdom structure with a high degree of consistency with national spirit (Zhang, 2005). Guangxi folk art comes from people's daily life. It is the most popular art form and reflects people's most simple life concept and artistic thought. For Guangxi ethnic minority culture and traditional farming society combined with regional features, generations of people with unique wisdom and skills created a great number of endowed with good moral and aesthetic ideal of folk art, such as painting, ceramics, construction, clothing, sculpture, decoration, etc., and improve the core competitiveness of Guangxi folk culture tourism and the culture symbol of the most visual appeal. Folk culture tourism pursues spiritual experience and cultural enjoyment of different regions.In the investigation of China's domestic tourism market, it can be found that many areas of cultural tourism development products and models of obvious homogeneity, single variety, it is difficult to display the unique local ethnic cultural characteristics. Therefore, according to local conditions, the unique development of both regional ethnic characteristics and the integration of modern flavor of tourism and cultural products, to prevent the disorderly growth of folk culture tourism is particularly important. This needs to play the leading role of the government and industry associations, promote the deep design and innovation of tourism development with Guangxi folk art as the brand, push out new ideas, extend the industrial chain, and promote the development of folk art and culture industry in the direction of clustering and intensification. American futurologist Alvin Toffler once pointed out: the era of capital has passed, the era of creativity is coming, folk culture tourism is precisely an activity to highlight the characteristics, create differences and changes, with the demand of tourists and the continuous changes in social development, unchanging folk culture tourism will not be able to adapt to the requirements of the tourism industry. In the development of folk art tourism resources, Guangxi should highlight Guangxi style, Guangxi style and Guangxi spirit, and comprehensively integrate and excavate Guangxi

folk art in the dual context of globalization and intangible culture protection and development. Work hard on innovative experience, cultivate cultural brand and find creative selling points, give full play to the characteristics as a catalyst for the transformation of cultural resources into products, meet the psychological needs of the majority of tourists "seeking newness, curiosity, fun and knowledge", and realize the win-win situation of folk art and tourism development.

Realize the Productive Protection of Guangxi Folk Art in Tourism Development Based on Authenticity

Overview of the Research Status of the Authenticity Preservation of Folk Art

As an important subsystem of intangible culture, tourism development of folk art is a kind of active and effective "productive conservation", transforming national intangible culture into cultural productivity in tourism products. As the French scholar Pierre Bourdieu argues, intangible culture is dynamic, in a process of constant production and reproduction, and this constant "reproduction" maintains its own balance and keeps culture alive (Gao, 2012). The existing tourism development of folk art is mostly focused on the transformation of productivity and industrial development, which inevitably falls into the misunderstanding of excessive development and destructive utilization, and makes the protection become the alienation of "development". Therefore, the tourism development of Guangxi folk art leads to the problems of "authenticity" and "original ecology". The "authenticity issue" of folk art development is one of the hot spots in the field of intangible cultural heritage research in recent years, with increasingly diverse research methods and more specific and detailed contents: (1) Current situation and history: Li Yanfang's "Study on the current situation of the authenticity protection of Tujia brocade" (2012), which integrates the relevant theories of cultural anthropology and sociology, examines the current situation of the protection of Tujia brocade. (2) The concept of authentic conservation: Wang Xin's "Understanding the concept of authentic conservation of intangible cultural heritage" (2011) argues that the complete connotation of authentic conservation includes "conservation" and "rescue", "preservation" and "protection". (2011), the complete connotation of authentic preservation contains two dimensions: "protection" and "rescue", "utilization" and "development"; Chen Huawen, "On Several Issues of Productive Preservation of Intangible Cultural Heritage" (2010), emphasizes that intangible cultural heritage This is one of the most researched issues. Xie Zhongyuan's "Research on the Modern Heritage of Foshan Paper-cutting in the Perspective of Authenticity" (2012) proposes that the conservation and development of Foshan paper-cutting should be integrated with the inheritance of skills, take the market route of decorative arts, and inject modern design elements into traditional paper-cutting; Wan Huawen's "On several issues of productive conservation of intangible cultural heritage" (2010) emphasizes that intangible cultural heritage must have the characteristics of authenticity and liveliness, and pay particular attention to in situ conservation when developing in order to achieve cultural identity. (2012) proposes that the conservation and development of paper-cutting in Foshan should be integrated with the inheritance of skills, take the market route of decorative art, and inject modern design elements into traditional paper-cutting. Li Zhenghuan's "Interpreting the Inner Tension between Authenticity and Commercialization of Folklore Tourism" (2012) elaborates the issue of authenticity and commercialization of folklore tourism from a sociological perspective, seeking the inner connection and tension between the two in order to obtain the sustainable development of folklore culture.

Giving Consideration to Both Resource and Authenticity in the Development of Guangxi Folk Art Tourism

While pursuing economic benefits and carrying out tourism development, Guangxi folk art must consider the long-term cultural effects and sustainable development, take the protection and inheritance of excellent national culture as the premise, and truly deal with the contradiction between development and protection. The productive protection method coordinates the relationship between inheritance and development of intangible cultural heritage, and the authenticity can more deeply touch the essence and core of productive protection (Ming, 2007), which can objectively make the public reacquaint, promote the cultural consciousness of traditional folk art inheritance, continue and stimulate the vitality of Guangxi folk art as intangible cultural heritage, promote cultural tourism consumption, tap the value connotation and blood-making function, and promote the prosperous development of excellent national culture. In order to promote the combination of intangible cultural heritage protection and people's livelihood improvement by tourism development, first of all, according to the theoretical points of intangible culture and the connotation of the concept of authenticity, on the basis of in-depth study of Guangxi ethnic culture ecology, the characteristics of the authenticity of Guangxi folk art are refined from two dimensions of material and immaterial, so that the concept of "authenticity" is made concrete from abstract to concrete. In this process, we conduct comprehensive investigation on Guangxi folk art resources through field investigation, interview with inheritors and filming records to obtain sufficient first-hand information, and then conduct statistical analysis and comprehensive analysis on the collected data to organize and establish archives and database, so as to provide basis for further tourism development. According to the State Council and proposed "stressing protection, giving priority to salvage, making rational use, and strengthening administration" as the guidance of the sixteen-word policy, the folk art is regarded as a dynamic system of protection and development, integrating the elements of mutual influence and interaction, exploring the connotation, index and value of authenticity (Ming, 2007), as well as authenticity in Guangxi the subject and mechanism in the development of folk art tourism. Determine the abundance, breadth, capacity and affordability of Guangxi folk art resources, avoid excessive and vulgarized development, highlight the ultimate purpose of productive protection, clarify the inner relationship between production and protection, inheritance and development, and take into account the immediate interests and long-term effects of folk art development. Adhere to the protection principle and cultural effect, explore the specific, targeted and directional principles in the tourism development of Guangxi folk art, highlight the inheritance of national cultural genes, the combination of solidity and innovation, and guide the sustainable development of tourism development practice. We explore the implementation path of productive protection of Guangxi folk art from the level of the formulation of protection policy, the implementation of support measures, the design of incentive mechanism and the construction of standard system, clarify the division of roles between individual inheritors and audience groups, people and institutions, and consider how to create favorable human-oriented conditions to mobilize the enthusiasm of inheritors and tourists' participation on the one hand, and explore the coordination relationship between the government, media, and tourism On the other hand, we explore the coordination between government, media, and tourism enterprises. With the theoretical framework of productive protection, we will promote the long-term and sustainable tourism development of Guangxi folk art, highlight the original ecological characteristics, lead the surface with the point, inherit its core skills, maintain the regional and ethnic cultural characteristics of Guangxi, truly deal with the dialectical relationship between development and protection, and realize the transformation of Guangxi folk art cultural

resources into tourism advantageous resources.

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