Research on Tourism Development Model of National Intangible Cultural Heritage (Traditional Skills) in Guizhou Province

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Abstract. The integration of intangible cultural heritage and tourism is the product of the current trend of industrial integration, the use of intangible cultural heritage resources for tourism to provide heavy cultural soil, tourism development for intangible cultural heritage protection and inheritance to provide new space and opportunities. Guizhou Province has rich intangible cultural heritage resources, its reasonable exploitation and utilization is not only one of the ways of protecting and inheriting its intangible cultural heritage, exerting intangible cultural heritage value and raising the income level of local residents, but also the need of enhancing its cultural connotation and taste, enriching tourism products and satisfying market diversification. This article only takes Guizhou province national traditional technical intangible cultural heritage tourism development mode as the main object of study, tries to explore the intangible Cultural Heritage Culture (traditional technology category) and tourism integration development more scientific path, with a view to other areas to develop tourism, protection and heritage of Intangible cultural heritage to provide a certain reference.

Introduction

With the development of the National Intangible Cultural Heritage Protection Program initiated by China's Ministry of Culture, the "intangible Cultural Heritage fever" continues to warm up, people to develop intangible cultural heritage projects brought about by the economic and social benefits reached unanimously recognized. The non-Material Cultural Heritage Act of the People's Republic of China (June 1, 2011 onwards) defines the intangible cultural heritage as: Intangible Cultural Heritage refers to the generations of people from all ethnic groups, and as part of their cultural heritage of various traditional forms of culture and related to the traditional cultural manifestations of the kind and place. including traditional oral literature and its language, traditional art, calligraphy, drama, acrobatics, acrobatic, music and dance, as well as traditional arts, medicine and calendars, traditional etiquette, festivals and other folklore, traditional sports and entertainment, as well as other intangible cultural heritage [1].

Traditional handicraft art is an important category of intangible cultural heritage, it is a main carrier of people's life style, mode of production, mode of thinking, customs and social psychology, and also embodies the economy, science and technology, and religious art of intangible cultural heritage. Guizhou province has inhabited by many nationalities, the Department of ancient ethnic groups migrated to the land, the Miao, Buyi, Dong, Aquarium, Gelao, Yi, Tujia and other 17 ethnic minorities in this land to create a unique cultural style, forming a rich intangible cultural heritage in Guizhou province. At present, Guizhou Province is included in the Human Intangible cultural Heritage List of 2, National Directory 85 140, of which, the traditional handicraft class total of 12 [2].

With the rapid development of China's economy and the increasing education of tourists, the existing forms of tourism cannot meet the diversified demand of the market, and the intangible Cultural Heritage Tourism has ushered in a new development opportunity. For a long time, Guizhou province’s tourist attractions to build mainly rural landscapes, natural landscapes, cultural and historical towns mainly, scenic spots to create and related tourism derivative design of intangible cultural heritage cultural symbols are not outstanding, "almost imperceptible cultural accumulation
The current tourist concept has changed, from the past do not know the purpose of the walk to see into the "Search tourist destination", "travel guide" rational tourism [4], the tourist motivation for tourists from different cultural differences between regions, the specific performance of rational tourism is not interested in the replication and reconstruction of the same scenic spots, Conversely, scenic spots with heavy historical and cultural heritage have become more and more popular.

**The Research Reviewed**

From the point of the research direction of domestic scholars in recent years, Chinese scholars of traditional arts and crafts heritage protection and tourism development research consists of the following aspects: some scholars put forward on the basis of investigation and study for recording way, legislation and hierarchical classification protection measures, and scholars put forward movement combined with the protection of the development mode, only the special commercial development to protect the traditional handicraft industry. Zhuangyi Wu that intangible cultural heritage such as cultural resources is a powerful guarantee for the development of local economic development, think that the attention of the organization, rules and regulations support's intangible cultural heritage protection of heritage and tourism development support system [5].

Through carding, the domestic scholars on the Intangible cultural Heritage of the study, although started a little later than abroad, but has also begun to form a prototype. Among them, the specific legislative protection of non-material culture and the field visits of the heritage people are still slightly deficient, the study of Non-material culture is more general, less the study of specific categories.

The research on tourism development of intangible cultural heritage in Guihzou province is still in its initial stage, and the research foundation is weak and the results are few. Ming-li Zhang in Guihzou province fairy horse shot if the project's heritage difficult—and talk about rural characteristics, the development of sports tourism resources, by means of miao folk sports—fairy horse shot if the project to protect heritage and the combination of the three rural problems research, proposed should take the initiative to use unique rural tourism in Guihzou province as the carrier, guarantee the national tradition sports to traditional inheriting the national non-material cultural heritage project's own hematopoietic function [6]. Guihong Wang think that the intangible cultural heritage resources can be built into cultural tourism resources, so that the intangible cultural heritage can be integrated with tourism [7]. With the perspective of "production and elimination" and experiencing economy, Pengfei Hong proposed tourists to make their own non-material cultural heritage and participate in the tourism type [8]. Yang Qian believes that the development of intangible cultural heritage cultural tourism and brand building urgently needs an effective carrier and platform [9].

Compared with the domestic current research hot spot content, Guihzou province intangible cultural heritage of cultural heritage protection and tourism development research focuses on the intangible cultural heritage survival status and protection countermeasures for the theoretical research, field research application, system research as well as specific intangible cultural heritage projects also very lack of case study, the study of the specific category of intangible are much rarer, in laws and regulations, inheritance and inheritance interests security system, special kinds of non-material cultural heritage value evaluation and the tourism development of the research is very lack.
# General Situation of Guizhou Province National Intangible Cultural Heritage (Traditional Technology) and Problems Existing in Tourism Development

## Table 1. Statistics of Non-material Cultural Heritage Projects of National Traditional Arts in Guizhou Province.

<table>
<thead>
<tr>
<th>Batch</th>
<th>Project number, name, application field.</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>The first batch of</td>
<td>375Ⅵ-25 Miao nationality batik technology. Danzhai County in Guizhou Province.</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>383Ⅵ-33 Miao lusheng production technology. Leishan County in Guizhou Province.</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>384Ⅵ-34 Jade screen flute production skills. Yuping dong autonomous County, Guizhou Province.</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>381Ⅵ-31 The construction of the stilted building of the miao nationality. Leishan County in Guizhou Province.</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>390Ⅹ-40 Successor of silver ornaments forging technique of the miao nationality. Leishan County in Guizhou Province.</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>407Ⅵ-57 Maotai brewing skills. Guizhou Province.</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>417Ⅵ-67 the technique of ancient papermaking Guiyang City, Zhenfeng County, Danzhai County</td>
<td>1</td>
</tr>
<tr>
<td>The second batch of</td>
<td>881Ⅵ-98 Jianshui Violet Pottery Firing technique. Pingtang County in Guizhou Province.</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>888Ⅵ-105 Miao Brocade Technology Maple fragrance Printing and dyeing. Majiang County in Guizhou Province, Leishan County in Guizhou Province.</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>891Ⅵ-108 Maple Fragrance Printing and dyeing technology. Huishui County in Guizhou Province, Majiang County in Guizhou Province.</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>911Ⅵ-128 Lacquer decoration technique of Yi Nationality. Dafang County in Guizhou Province.</td>
<td>1</td>
</tr>
<tr>
<td>The third group of</td>
<td>931Ⅹ-148 Green Tea Production Technology (Duyun Maojian Tea production technology). Duyun City of Guizhou Province</td>
<td>1</td>
</tr>
</tbody>
</table>

## Problems in Tourism Development of Intangible Cultural Heritage (Traditional Technology) in Guizhou Province

### Low Overall Development Level

The general level of the development of Intangible cultural tourism in Guizhou province national level is not high, except for the high popularity of the project, most of the projects are not yet developed and roughly developed. For example, the Sambo of the gem of the production of pipe, the production of elegant lacquer ware, is still a small number of people to carry out the singles single bucket type of production, in the market performance of small audiences. In recent years, some state-level intangible cultural heritage through the idea of industrialization development, to create a minority of the original ecological music dance and other intangible cultural heritage categories, but in the traditional manual skills of deep tourism development operations, there are still greater difficulties, some critically endangered heritage projects, also temporarily unsuitable for tourism development, But should rescue and protection mainly, such as the jade screen, the production of the technology, has always been taught by the master, and exquisite technology, inheritance is more difficult.
The Characteristics of the Original Ecology are Lost

The tendency of excessive commercialization in tourism development, all along, for the academic criticism, the intangible Cultural heritage tourism development, there is also the problem of excessive commercialization, although the government departments have customized the protection of Intangible cultural heritage laws and regulations and local documents, but weak supervision, tourism developers in pursuit of economic interests for the purpose of, excessive commercial packaging of intangible Cultural heritage, in the face of huge economic interests, the local residents lack the restriction on the authenticity of intangible cultural heritage, thus maintaining the excessive commercialization tendency of intangible cultural heritage in tourism development, such as Zhenfeng lacquer ware, vellum production technology of ancient method, Most small workshops are made of chemicals, although the production cost is greatly reduced and production efficiency is increased, but these traditional processes gradually lose their authenticity in the modern commercial market, and the original ecological features fade away.

Less Tourism Development Model

Guizhou Province has rich intangible cultural heritage resources, but in the Intangible Cultural heritage tourism development model and path of research is not enough, has developed a distinct feature of the intangible Cultural heritage of cultural tourism projects are not many, some of the development of Intangible Cultural heritage tourism is basically still in the relatively junior visit model, Similar to the project development, the phenomenon of landscape duplication is serious, lack of new ideas, creativity, the depth and breadth of the research on the development mode of intangible Cultural heritage tourism resources need to be further expanded. For example, Guizhou Province is currently the only cultural category of 5 A-level tourism scenic Area Huaxi Green Rock Town, itself has a strong humanistic culture and rich intangible cultural heritage resources, but the scenic area of tourism projects and products lack of characteristics, tourists respond flat.

Lack of Cultural Creative Path Weak Publicity Work

The tourism product development lacks the creative path, also cannot use the brand-new angle of view and the method to inject the new vigor to the traditional industry sustainable development. such as Huaxi Miao cross-stitch embroidery, it itself with other embroidery is fundamentally different advantages: "Negative look", contains unlimited cultural mood, is completely through cultural creativity, realize industrialization, but has not yet been formally developed. The protection and utilization of intangible cultural heritage Resources is a systematic project involving all aspects, related to the intangible Cultural heritage Tourism resources of the research and publicity efforts are weak, leading to the emergence of this situation: Although the region has a representative intangible cultural heritage projects, but not only for the outside world, local cadres and the masses do not know.

Exploration on Tourism Development Mode of Guizhou National Intangible Cultural Heritage (traditional Technology)

Intangible cultural Heritage Resources are the continuity of local culture and lifeblood, with a unique national culture color, unique flavor. The protection and inheritance of intangible cultural heritage and tourism development can achieve balance in the benign interaction, and realize coupling in cultural inheritance and economic benefits, the key to achieve this balance and coupling is to grasp the characteristics of both. The intangible cultural heritage of the national traditional handicraft in Guizhou has obvious regional nature, the second is the limitation of the way of inheritance, the third is facing the crisis of "inheriting the dating", combining the present situation of the intangible Cultural heritage tourism development and the characteristics of the local intangible cultural heritage, the following intangible Cultural heritage Tourism Development mode is proposed:
Establishment of Non-material Cultural Heritage Theme "Static and Dynamic Museum"

There are various forms and contents of the development of museums on intangible cultural heritage, and static museums refer to the collection of relevant material relics as far as possible in the survey and protection of Intangible cultural heritage. Intangible cultural Heritage in the physical exhibition in the museum, with photos, text, video and other exhibitions, and the dynamic museum is through the inheritance of people, or dance actors live performance, in all aspects of the cultural heritage of Guizhou Province, the intangible culture, with static and dynamic combination of the way to activate the museum of traditional scenic spots. The advantage of the museum is that it can display a very unified and centralized culture of the intangible cultural heritage. But its "dynamic display" in the form of content should also be consistent with its traditional projects, only the Intangible Cultural Heritage Theme Museum as a platform for the development of other tourism activities.

Cultural Experience Model—Based on the Local Scenic Area of the "Heritage of People's Home"

Non-material cultural heritage of people, intangible cultural heritage projects to continue the vital factors, but at present in Guizhou and even throughout the country, the state and society to the various levels of the protection and attention to the succession of people is obviously not enough, the relevant inheritors support policies and laws and regulations are not sound enough. Most of the intangible cultural heritage projects with precious traditional skills are not able to make a living, nor can they be given the reputation and respect of the society or the relevant units, but abandon the intangible Cultural heritage and turn to other industries for survival. The serious result is the disappearance of Intangible Cultural Heritage, the successors of Intangible Cultural Heritage Project, and the protection and inheritance of intangible cultural heritage. Tourism has a remarkable advantage in embodying intangible cultural heritage. Scenic areas can be intangible cultural heritage culture, visitors will use the platform to recognize the intangible cultural heritage of the existence and charm, such as the various scenic spots can be with the intangible cultural heritage of the people to cooperate, low-cost or free for the inheritors to provide a platform to display their own skills, Will greatly change the inheritance of people cannot make a living in the situation, to inspire people to inherit the initiative, to strengthen the intangible cultural heritage culture, so that intangible cultural heritage culture spread.

Folklore Ecological Park Model

Folk custom refers to the living and cultural habits that a nation or a majority of people create and practice. The development pattern of folk-custom ecological park is characterized by the concentration of intangible Cultural heritage culture, performance for the architectural style, national customs display, folk activities held, can provide visitors with the intangible Cultural Heritage Culture of the original environment, at the same time can rely on local and distinctive national culture to establish a unique cultural tourist attractions. The advantage of the intangible cultural Heritage Folk Village tour is to set the six tourism activities, live, eat, travel, purchase, entertainment in one, and leisure and entertainment functions. Firstly, the production of unique characteristics of the region's intangible Cultural heritage tourism handicrafts, local products, and other experience-type exhibitions, in general, the national Intangible cultural heritage of a wide range, content is also more, whether it is on the Intangible Cultural Heritage List, or not on, can be considered to develop into a tourist attraction or into the tourism products, tourists to the local tourism, will have a strong sense of curiosity about the local culture, tourists in the intangible cultural heritage under the guidance of people, their own hands to make some simple intangible cultural heritage artifacts, buy and take away, you can attract the interest of tourists.

Industrial Eco-park Model

Because the traditional art intangible cultural heritage is different from folk music, folk dance and other categories, pay attention to performance forms, technical heritage, on the one hand,
placed emphasis on the process of technology production skills, on the other hand, the production of products to perform, they have a clear at the beginning of the practical. Now some crafts are still used for modern life, part is replaced by the mechanical manufacturing of the industrial age, they need to be circulated, they need to find ways to adapt to the modern society's lifestyle, with the tourism industry, so that they can through the production process to show and restore their original living environment. On the other hand, it should be considered that its technology display and production of products, will produce and display combined to make its works, the value of gradually transformed into aesthetic value, this way can make business tourists and regional economic benefits, so as to achieve the intangible Cultural Heritage Development and protection of a win. Therefore, it is suggested that the cultural heritage can be materialized as cultural products, such as embroidery, ancient paper and other related products, can also be used as tourism practice, with a geographical representation of souvenirs, handicrafts sales, can effectively improve the content of tourism products throughout China repeated, the quality of the pros and cons of the situation.

**Industrial Development Model**

The international practice of creative Industries is the creative industry, China is affected by the British, Beijing, Hong Kong and Taiwan have adopted the name of cultural and creative industries, the characteristics of the literary creation is to rely on the knowledge of individuals or groups, to play the main initiative of individuals or groups, relying on modern science and technology and art to achieve high value-added cultural products, In the process of global integration, the whole transformation of culture and even social structure caused by China's economic development of the transformation of the structure of productive forces, brewing the transformation of cultural consumption patterns, non-material culture and consumer symbols, in today's cultural consumption, accounted for an increasing proportion of the impact of international trends and the encouragement of national policies, Creating a creative industry is simpler and more creative. We should pay attention to the profound historical accumulation and rich cultural resources of intangible Cultural heritage, in the process of the intangible cultural heritage from the traditional society to the modern society, make full use of the era trend of creative industry, so that the handicraft intangible cultural heritage into the modern society, in order to adapt to the modern way of retention and development.

**Conclusion**

The development of intangible Cultural heritage tourism can improve the cultural connotation of tourist attractions to a certain extent, expand the industry circle of tourism destination itself, increase the comprehensive benefit of local tourism industry, and achieve the mutual benefits of tourism development and intangible Cultural heritage protection and inheritance. Generally speaking, the more profound the culture inside a scenic spot, the more unique the individuality, the more the tourism and its ancillary products are loved by tourists. Traditional handicraft art is an important category of intangible cultural heritage, it has obvious regional characteristics, in people's Daily life, has a very strong practical function, but the current way of inheritance and development has a certain range of limitations. Guizhou province has intangible cultural heritage of resources, we should seize the current intangible cultural heritage of cultural protection and inheritance of the upsurge, relying on its own rich intangible cultural heritage culture, to develop and create a new intangible cultural heritage tourism projects.

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Reference


