

## Impact of Development Process of Cultural Tourism on the Authenticity of the Production Space of Cultural Heritage Sites

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### Abstract

Production space is an important resource for the survival of local communities. In the process of cultural tourism development, the entry of external resources and the demand of the market will change the original economic production of the heritage site. Different subjects such as local residents, operators from other places, local governments, and planners will continue to recreate the production space. This paper takes Xizhou Ancient Town and Zhoucheng Village in Yunnan Province, China as examples. Xizhou Ancient Town made full use of rice field resource combined with land transfer procedures, introduced social enterprises to concentrate on farming, and held a "Rice Culture Festival" to create the "Xi" brand of agricultural products. On the basis of the original production tradition of tie-dye handicrafts, Zhoucheng Village renovated the abandoned state-owned factory building as a tie-dye museum, integrating sightseeing, display, production, experience and other functions, moving the production work from the original private family workshop to a public cultural place, and further promoting the communication between local villagers. In these two cases, the changes of spatial ownership and function are led by the government and planning departments, which have injected new connotations into the regional agricultural and handicraft traditions. In the process of cultural tourism development, planning, as a leading role with legal effect, should use key spaces as carriers to guide the functional positioning of the region. At the same time, an operation platform should be built to provide positive guidance for cultural heritage sites under the principle of authenticity.

### Keywords

authenticity, production space, cultural tourism development, Xizhou Ancient Town, Zhoucheng Village

### Full text

#### 1. The connotation of "authenticity" in heritage protection

##### 1.1 Understanding the development process of the concept of "authenticity" in the space-time dimension

The word "authenticity" evolved from the Greek word "authents", including both meanings of "authority" and "origin" (阮和林, 2003). In the 1960s, the concept of authenticity was officially introduced into the field of heritage protection. In 1964, the Venice Charter proposed that historical monuments be "authentic and completely passed on"; in 1977, the first edition of the Operation Guidelines for the Implementation of the World Heritage Convention clearly defines that "authenticity is not limited to the original form and structure, but also includes changes and additions that have artistic and historical value in the historical process"; the Nara Authenticity Document in 1994 further expanded the scope of authenticity, emphasizing that each culture can define the connotation of authenticity according to its own characteristics.

Scholars from China such as Luo Zhewen, Liu Lin'an and Ruan Yisan introduced the concept of "authenticity" into the domestic academic community(阮, 1998). Subsequently, the principle of "authenticity" has become a core issue in heritage protection and utilization work. With the continuous deepening of research, the connotation of "authenticity" has been expanded in both dimensions of time and space(曹和李, 2019).

In the time dimension, the formation of cultural heritage sites itself is the result of the joint accumulation of historical features, social culture, material environment and life scenes within a certain geographical scope. Cultural heritage sites are absolutely not limited to a specific, fixed historical time node, and there is no such "original" or "most representative" state. Each generation has the characteristics of that period, and the new generation is constantly creating characteristics. The pursuit of reappearance of a certain period is a denial of other periods. The focus of heritage protection has gradually expanded from museum-style authentic reproduction to respecting reasonable changes in each era.

In the spatial dimension, built heritage cannot exist without the environment. The environment is a complex, and built heritage is a part of it. A complete environment includes not only the artificially constructed physical space, but also the surrounding natural ecology, the built environment, the people living in it, and the culture inherited based on people's behaviors and activities. The role of a specific environment is decisive for the individuals in it. It is this complex environment that breeds specific cultural heritage. Just as in the field of natural ecology, the key point of studying biological units is to study the protection of the ecological environment; in the field of urban heritage protection, the key point of heritage is also the protection of the cultural environment. In the process of assessing the value of heritage and utilizing resources, various elements in the environment should be fully recognized and interact with each other. The scope of application of authenticity should extend from individual historical buildings to neighborhood protection, and then to the protection of the overall style of villages or towns.

#### 1.2 Understand the multiple meanings of "authenticity" under the guidance of goals

As a principle of cultural heritage protection, authenticity is difficult to define in precise terms, and there is no unified evaluation standard that includes degree, form, scope, etc. Authenticity is one of the indicators of the compatibility between heritage and its cultural connotation. It will continue to change with the standards of value judgment, and the definition chosen depends on the protection purpose hoped to be achieved. Protection is based on change and development. Protection is not for restoration but for regeneration. It is the filling of gaps in the relics of historic sites and the inheritance and innovation of artistic craftsmanship development.

To sum up, authenticity is not an end point for measuring the degree of authenticity, but a development process similar to cultural construction. The purpose of authenticity protection is not to verify and reproduce historical details, but to restore and support an organic and dynamic system that integrates traditional culture and wisdom, witnesses traces of historical evolution. Such system is self-organizing, sustainable, and viable. Starting from the purpose of protection, authenticity should respect both historical reality and the construction of each period, paying attention to both the historical truth of the object and the current experience of the subjective group. It is a comprehensive principle based on a dynamic development perspective, covering natural and artificial environments, and taking into account characteristic regional culture and local daily life.

### 2. Spatial evolution characteristics in the process of cultural tourism development

#### 2.1 Analysis of the needs of aboriginal people in the process of cultural tourism development

##### 2.1.1 Daily life needs from a protection perspective

The indigenous people of the heritage site who have lived here for generations follow the given rules such as traditions, habits, and customs, and complete daily life such as production, consumption, and social interaction over and over again. As a product of the harmonious coexistence of human beings, resources, and the environment, traditional settlements contain valuable construction wisdom. Traditional crafts, folk customs, and festivals developed basing on local hydrogeographic conditions, natural climate, and native plant resources are the collective memory of local residents and have important life guidance and emotional value.

#### 2.1.2 Cultural inheritance needs from a development perspective

The details of the daily life of the indigenous people in the heritage sites and the practices that have been embedded in people's behavioral habits and ideas over a long period of history all have become unique elements of local traditional culture in the eyes of the outside world. This is due to the differences in physical geography, folk culture and other factors between different regions. Today, when Internet communication and long-distance transportation are highly developed, it is important to discover, inherit and spread local traditional culture. This is not only a necessary way to build cultural confidence and identity within indigenous groups, but also an effective way to make full use of local resources and promote regional economic development.

### 2.2 Analysis of the influence of external forces in the cultural tourism development process

#### 2.2.1 The driving effect of cultural products from an external perspective

The behavior of external institutions and external operators coming to cultural heritage sites to choose residence and employment is itself the result of the high-quality resources of heritage sites attracting external resources. Its intervention in heritage sites will also further bring in external resources including funds, construction plans, cultural promotion, operation and management models, etc(车 et al., 2019). Based on foreign perspectives and foreign experiences, traditional culture has been exhumed and redeveloped, and is sold to a large number of people in the form of packaged and symbolic products. On the one hand, culture is a dynamic product based on subjective feelings and is constantly being revised and constructed in the context of each generation. The profound traditional culture of heritage sites also needs to meet the needs of modern aesthetics and cultural consumption. It can be said that it is the packaging and secondary creation that strengthen the expressiveness and artistry of traditional culture, making it a cultural consumer product that meets the spiritual needs of modern people. The design of local tourism brands, the maintenance of tourism resources, and the creation of a tourism consumption environment with the intervention of external resources provide a lot of opportunities for displaying culture and reviving traditions, which can effectively strengthen the effect of cultural communication and bring economic and social benefits to the region. On the other hand, the business behavior itself is a kind of commercialization, and the characteristics of products are repetitive and standardized. The boundaries between artistic enhancement, cultural innovation and inventing and fabricating are blurred. In reality, a large number of commercial operations oriented toward instantaneous traffic and short-term economic benefits will bring about negative impacts such as the homogenization of tourism resources, out-of-control commercial development, and the disappearance of urban life landscapes.

#### 2.2.2 Regional quality promotion effect from an internal perspective

The objective reason why a large amount of cultural heritage has been preserved is largely related to the region's lagging development in social, transportation, cultural and other aspects. Taking Yunnan Province as an example, due to the geographical environment of high mountains, rapid rivers, alternating mountains and dams, and the distribution characteristics of ethnic minorities living together in large and small settlements, there is little exchange or even isolation between settlements, forming a pattern of cultural diversity. The pattern also provides a shielding condition for the inheritance and long-term continuation of native culture. This has resulted in Yunnan still retaining a number of characteristic towns including Dali Ancient City, Xizhou Ancient Town, Weishan Ancient City, Dayan Ancient Town, Shuhe Ancient Town, Shaxi Ancient Town, Heshun Ancient Town, etc(刘 and 王, 2019). Behind the original, antique and characteristic residential buildings and the spatial layout of streets and alleys, there are a lot of problems of low building quality and poor quality of the residents' physical environment. In today's era of urbanization and modernization, the optimization of human settlements has become an important direction for the revitalization of historical and cultural blocks. Modern services such as electronic screens, surveillance, and wireless networks brought by external resources are of great significance to improving the livability of blocks.

In addition, the intervention of external resources can also help local communities re-examine the value of their own traditional culture. In an environment where local cultural products are packaged and symbolized, aboriginal people will also use it as an important way to identify their cultural identity, tell their own stories and rebuild their pride in local culture, thus strengthening the ethnic identity and awareness of the protection and inheritance of traditional culture.

### 2.3 Analysis of the authenticity of production space taking Xizhou Town, Dali as an example

The original production spaces of cultural heritage sites are mostly agricultural operations and facility spaces dominated by agriculture, and workshop-like spaces dominated by small-scale industry or handicrafts. On the one hand, urbanization has had an impact on agriculture and handicraft production in traditional villages and towns. The remaining labor force has moved into larger cities to work, leading to the exodus of some indigenous people. On the other hand, the development of tourism focuses on the resource advantages of heritage sites. External capital and operators conduct element exploration and artistic enhancement of the original space, injecting commercial and service attributes into a single production space, transforming it into a diversified complex space(毛 and 杨, 2020). This article takes Xizhou Town in Dali as an example for analysis.

#### 2.3.1 Agricultural production space—taking Xizhou Ancient Town as an example

The topography of Xizhou is mainly alluvial flat dam. Streets, lanes, and courtyard buildings are embedded among mountains, rivers, and fields, closely integrated with the surrounding large open agricultural rice fields, forming a small town style that combines living and farming. It fully demonstrates the historical process of Xizhou Ancient Town, which once relied on agriculture and commerce as its pillar industries.

In the process of village tourism development, relying on the beautiful local pastoral scenery, the characteristic ecological agricultural landscape of Xizhou Rice Field was preserved after the expropriation for the protection and development of the ancient town. It has become a popular spot for tourists to take photos, and it is also an iconic spot for the integration of culture and tourism in Xizhou. The local government has led the introduction of many new agricultural

partners, such as Dali Ancient Tourism Town Xizhou Pastoral Development Company and Huayu Ranch, and has successively sold 13,000 hectares of land, focusing on the development of ecological recycling agriculture and sightseeing agriculture. Since 2017, Dali Ancient Tourism Town Development Company has continued the traditional farming model on the more than 3,300 acres of land that has been transferred, planting rapeseed in the early spring and rice in the late spring.

In terms of agricultural production, concentrating land resources to carry out large-scale planting has increased land yields. The average annual production of more than 1,000 tons of grain and an output value of more than 3 million yuan is the inheritance and development of the regional farming tradition. The expanded green organic agriculture, experiential ecological agriculture and sightseeing agriculture further enrich the connotation of agricultural production. It makes full use of modern planting technology and combines regional cultural communication to create a comprehensive development model of agriculture, culture, and tourism. In terms of fixed job supply, surrounding villagers are recruited for production and planting, with an annual labor volume of approximately 20,000 people. In terms of driving vitality, new forms of rural tourism such as specialty restaurants, house rentals, and Bai folk style B&B hotels around the rice fields are booming rapidly. The number of "cafés" alone has reached nearly 20. In terms of cultural communication, the "Rice Culture and Art Festival" was held in the autumn, and the organic rice brand "Ximi" and the organic rapeseed oil brand "Xiyao" were launched. There were also folk custom display activities such as the traditional harvest celebration ceremony of the Bai folk group and the experience of intangible cultural heritage crafts, presenting profound cultural connotations. This new green agricultural production pattern guided by the government with market-oriented operation, industrialized management, and socialized services can be said to follow the principle of "authenticity" in the context of the times. On the basis of continuing the farming tradition, it has increased villagers' income internally and created a regional brand externally.

### 2.3.2 Handicraft production space—taking Zhoucheng Village as an example

Xizhou Town deeply explores the spiritual connotation of national culture and continues the rural custom of the early Republic of China that "the town is a market, the village is a workshop" and "one village has one skill, no competition for mutual benefit". The 13 villages under its jurisdiction insist on creating branded local products, such as felt making, spinning wheel making, silverware, etc. Using the collective thinking of traditional communities to create a unique local art landscape. A regional business alliance community is also formed among different villages.

Zhoucheng Village in Xizhou Town is one of the areas in China that retains the most complete traditional tie-dyeing craftsmanship and has a long history of handicraft and commercial development. For the local residents of Zhoucheng Village, every process from isatis root cultivation, indigo fermentation, plate making, flower tying to dip dyeing is not only a basic skill passed down from generation to generation, but also an important source of family economy. In the 1980s, a state-owned tie-dye factory was established in the village. After the state-owned factory closed down in 2004, Zhoucheng tie-dye returned to the form of a small workshop where families can weave, tie, dye and sell their work. Inspired by foreign tourists, villagers gradually tried to develop tie-dye experience projects in family workshops. They also integrate artistic elements from other regions, experiment with color dyeing, and innovate various fashionable tie-dye products based on traditional blue and white tie-dye techniques. With the assistance of the Municipal Cultural Administration Office, the original village

collective tie-dye factory building was preserved and renovated, and a new house courtyard was built according to the traditional style of Bai folk residences of "three squares, one screen wall, four combined with five patios". This became the first tie-dye thematic museum, covering the exhibition area, experience area, and teaching area. Bai villagers in the village were recruited to provide guided tours, tie-dye teaching, and product production. With the changes in the socio-economic environment, tie-dye production in Zhoucheng Village has gone through the process of individual-collective-individual. This includes both the villagers' spontaneous competition and exploration, as well as the guidance and support of the local government. In terms of space, the original family-style workshop model makes the handicraft production space and living space highly mixed. The museum adopts a production method jointly with the community, changing the production form of individual workshops in the village with front shops and back houses, and courtyards as workshops. It reuses the "factory" as a collective production space and brings together villagers with tie-dyeing skills in a public art space. For villagers, the place where they engage in handicraft production has changed from private courtyards to public museums. In addition to making dyeing products, villagers also continue to communicate and interact with other craftsmen, venue operators, and foreign tourists. They not only gained economic income, but also had a more direct and close connection with society. In the process, they further recognized and passed on their own ethnic culture. The original factory space with a single function of manual production has been transformed into a comprehensive communication and experience space integrating handmade manufacturing, cultural display, and cultural tourism services. The elderly Bai people explaining and tying flowers in the museum have also become a unique scenery in the living display of intangible cultural heritage. Xizhou Town insists on building a characteristic industry of "one village, one skill" and has achieved branding and commercialization transformation for the traditional skills of each village. It provides jobs and economic sources internally, spreads local culture externally, and even attracts a large number of highly educated young people to start businesses here, injecting new vitality into the inheritance of traditional crafts.

### 3. Summary

Authenticity is the primary principle that should be followed in the protection and development of cultural heritage sites. On the one hand, the connotation of "authenticity" is rich and inclusive, and there is no exact standard or evaluation system. Starting from the principles of respecting the historical value of each period, sustainable development, and preserving ecological heritage, the various elements of the environment and the diverse subjects within the heritage site are all part of the authenticity connotation of local cultural development. For cultural heritage sites, appropriate cultural tourism development is necessary to fully utilize the value of local cultural resources and enhance local economic benefits. Moreover, the process of spreading and communicating with the outside world is also an opportunity to widely promote and promote the inheritance of local culture. In the process of cultural tourism development, heritage sites are constantly being pushed to the market as a unique space and cultural resource. Under this circumstance, the traditional self-sufficient agricultural and handicraft production models are bound to be impacted and changed. On the other hand, the requirements for authenticity are also strict. We respect the protection and transformation but do not condone magic transformation, fake antiques, or copying of foreign experiences. The boundaries between them require the planning to play the role of direction guidance and bottom-line control.

This article focuses on production space, taking Xizhou Ancient Town and Zhoucheng Village as examples to analyze the changes in their agricultural space and handicraft space in cultural tourism development from the perspective of authenticity. The commonality between the two

is that the main ownership of the original production space has been changed through land transfer and other methods, a unified design in terms of positioning and function, and new functions such as sightseeing display, tourism services, and cultural experience have been integrated into the traditional production process. These changes retain the local agriculture and handicraft traditions, and combine market demand and modern technology to give it more diverse forms and connotations. They are active expansion and exploration under the principle of authenticity. The Rice Culture and Art Festival, various "Xi" agricultural product brands, and the tie-dye museum that integrates sightseeing, display, production, and experience can also be said to be the preservation of authenticity in this era. This contributes to the living survival of the rice field landscape and the tie-dye process itself, injecting vitality into them.

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