

Research on Policy Coordination and Risk Governance of Tourism Performances from the Perspective of National Cultural Parks

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Abstract. Taking the integration of tourism performances into National Cultural Parks as an example, this paper discusses issues mainly from three aspects: their policy evolution process, alienation risks, and standardized paths. The research process includes the following key points: Based on the coordination and unification of the development of policies related to tourism performances and National Cultural Parks, it analyzes the implementation process of financial support policies shifting from centralization to inclination; explores the transformation of the cultural attributes of tourism performances from profit-oriented entertaining operations to public welfare education and ecological civilization construction; combined with existing research results, it is found that although tourism performances have become a manifestation of national cultural strategies driven by policies, they have also brought new problems such as the anomie of ecological ethics, the proliferation of technical rationality, and the weakening of cultural subjects. The strategic suggestions for their development are to improve the relevant policies and regulations of tourism performances through top-level institutionalization and multi-party collaborative management, so as to build a sound situation of coordinated integration of cultural inheritance, ecological protection, and tourism development.

Keywords: Tourism Performances, National Cultural Parks, Policy Coordination, Ecological Ethics, Cultural Narration

1. Introduction

In 2017, the Fifth Session of the 12th National People's Congress proposed "all-for-one tourism", shifting from the original one-sided support for the cultural and tourism industry to the direction of cultural and tourism integration and branding. In January 2017, the General Office of the CPC Central Committee and the General Office of the State Council issued the Opinions on Implementing the Project for the Inheritance and Development of Excellent Traditional Chinese Culture, which for the first time proposed planning and constructing a number of National Cultural Parks. Subsequently, the construction of National Cultural Parks was launched, covering national cultural symbols such as the Great Wall, the Long March, the Grand Canal, and the Yellow River. That is, it not only inherits culture but also embodies the spiritual culture reflected in solving

relevant issues. Taking the "Cultural Yangtze River" super IP image of the Yangtze River National Cultural Park as an example, the reason why the "Cultural Yangtze River" can realize value coding and value decoding, and ultimately form a large-scale communication effect, thereby enhancing the scale effect and resonance ability of cultural communication [1]. The purpose of the research on the construction planning of the Kunlun National Cultural Park is not only to protect China's heritage but also to deeply root the sense of community for the Chinese nation in people's hearts.

Since 2019, China's tourism performances have entered a stage of "transformation and innovation", with policies shifting from pursuing scale expansion to high-quality development, technological empowerment, and cultural narrative innovation. In 2019, the Ministry of Culture and Tourism issued the Guiding Opinions on Promoting the Development of Tourism Performances, which for the first time clarified the status of tourism performances as an "important carrier of cultural and tourism integration" at the national policy level, and proposed the strategic task of "transformation and upgrading, quality improvement and efficiency enhancement". Subsequently, the 14th Five-Year Plan for Cultural and Tourism Development, the 14th Five-Year Plan for Tourism Development, and the 14th Five-Year Plan for Cultural Development were successively issued, proposing to enhance the interactivity and immersion of tourism performances, and promote the integration of cutting-edge technologies such as metaverse and XR with cultural and tourism performances. The Three-Year Action Plan for the Innovative Development of the Metaverse Industry in 2023 and the Action Plan for the Innovative Development of Smart Tourism in 2024 further clearly proposed using immersive technologies and digital collectibles to reconstruct cultural consumption scenarios, promoting tourism performances from "stage space" to "immersive ecology".

Firstly, National Cultural Parks are regarded as important symbols of Chinese culture and basic carriers for inheritance and innovation, and their integration with tourism performances reflects the Chinese characteristic cultural strategy of "interpreting China through Chinese contexts" [2]. Various policy documents propose that the construction of cultural parks should be based on cultural expression and ecological protection, and in this process, tourism performances should have multiple attributes such as market-oriented consumer products, public cultural products, and ecological education resources. With the advancement and implementation of the National Cultural Park strategy, the functions of tourism performances will undergo fundamental changes. They will transform from initially purely pursuing commercial and entertainment attributes to having strong public cultural communication attributes, ecological civilization education functions, and public participation functions. In this process, they will not only have the function of national narration but also public value. For example, the study tours in the Long March National Cultural Park are good examples [3]. However, because some projects aim at selling tickets and box office, creating gimmicks in cultural parks, the content of some projects has gradually moved towards catering to tourists' curiosity, resulting in the weakening of national narrative functions and value guidance functions. Cultural symbols have become more and more entertaining and fragmented, gradually losing the public welfare and value leading functions that cultural parks should have. Special regulations should be introduced at the national level, and differentiated management methods should be formulated at the local level to ensure the realization of the functions of cultural parks [4].

Affected by the structural downward shift of fiscal funds, the proportion of county-level and grassroots projects has been increasing. Local governments and local enterprises are easily attracted by short-term economic interests and only focus on developing cultural and tourism projects such as "Internet-famous performances" and "night shows", which will deviate from the overall narrative logic and ecological protection functions that cultural parks should have, and ignore the guiding role

of cultural values with demonstration significance. In addition, Kunlun culture is the core of the cultural memory of the Chinese nation's diversity in unity. Therefore, its landscape narration requires more the regeneration of cultural spirit rather than superficial consumption behavior [5]. On the one hand, there is a lack of national-level standards to drive and the tension of inter-regional integration and interconnection; on the other hand, the landmark folk customs and performances formed by the distinctive regional cultures in various places cannot be united as a whole based on the platform of National Cultural Parks. As a result, the guidance and instructiveness advocated originally with National Cultural Parks as the carrier are still insufficient [6]. This study attempts to theoretically respond to the institutional coordination problem among the three goals of "culture-ecology-market", and practically provide empirical support for the optimization of National Cultural Park policies. The research will combine policy text analysis, financial data tracking, typical case analysis, and a risk typology framework to form a logically hierarchical research structure.

2. Literature review

2.1. National cultural parks: policy objectives and spatial governance

The National Cultural Park strategy adheres to the idea of "national unified brand, zonal and classified construction". Tourism performances need to adapt to this, and give full play to the enthusiasm of both the central and local governments under the unified deployment at the national level. Holistic protection and compatible utilization are the key principles of cross-departmental collaborative governance [7]. All regions develop differently according to their own characteristics, combined with local resource conditions and ethnic cultural differences. At the practical level, it is necessary to coordinate the relationship between heritage protection and tourism utilization through multiple mechanisms such as "spatial integration mechanism", "scale adjustment mechanism", and "cultural and tourism feedback mechanism", so as to avoid spatial conflicts and governance fractures [8]. Realize the digital extension and social co-creation of cultural heritage, thereby promoting the innovative path of in-depth integration of culture and tourism [9]. The allocation of financial funds will also affect the effect of spatial and technical collaborative governance. High-quality scenic spots show a cohesive distribution pattern of "more in the east and fewer in the west", which is affected by terrain, water systems, transportation, and tourism resource endowments. This provides a reference for the optimization of the spatial layout of other National Cultural Parks [10]. As a National Cultural Park with a rigorous spatial zoning system, it is usually divided into core protection areas, buffer zones, and exhibition and service areas. On this premise, it is feasible to limit performances to buffer zones and exhibition and service areas in accordance with the principle of "protection first, rational utilization".

2.2. Tourism performances: cultural functions and technological transformation

Cultural functions reflect the uniqueness of National Cultural Parks different from general tourism projects. As a transformation of national image communication from linguistic narration to spatial narration, National Cultural Parks have become important carriers of national cultural identity in the new era [11]. Setting up tourism performance projects within National Cultural Parks to make tourism performances narrators and performers of values has always been an important means of the Party's policy propaganda. Its policy requirements also pay more and more attention to strengthening the integrated narration between red culture, intangible cultural heritage, and local culture. Create a public cultural space for promoting national culture and enhancing cultural

confidence, forming a unique "Chinese-style narration" path [12]. For example, the Plan for Promoting the Exchange and Integration of All Ethnic Groups through Tourism proposes that tourism performance projects in ethnic areas should highlight the theme of multi-cultural coexistence and national unity, and this concept is more important in the Kunlun National Cultural Park.

2.3. Research progress on cultural and tourism integration and policy coordination

The public participation mechanism is an important part of cultural and tourism integration. Traditional tourism performances mostly adopt a "top-down" production method. However, National Cultural Parks advocate more "co-construction and sharing", inviting community residents, inheritors of intangible cultural heritage, local people, and local art troupes to participate in the creation and performance of performances, making them a carrier of local cultural symbols [13]. At the same time, the cultural memory and identity of local communities are important endogenous driving forces for promoting residents to actively participate in the construction and maintenance of National Cultural Parks [14]. For example, the construction practice of the Yellow River National Cultural Park shows that taking the dual-wheel drive of "space production - scene expression" as the core can realize the unity of authenticity, immersion, and identity of cultural scenes, and enhance the public's sense of cultural gain and local identity [15]. Public participation can enhance the authenticity of scene story-telling and improve the public's awareness and continuous support for the construction of cultural parks. To sum up, although existing studies have achieved certain results in the development logic of National Cultural Parks, the transformation trend of tourism performances, and the coordination of cultural and tourism policies, there are still three deficiencies: the lack of systematic analysis of the policy evolution and goal transformation mechanism in the process of tourism performances embedding into National Cultural Parks; the lack of classification modeling and empirical support for the ecological and cultural governance risks caused by tourism performances; existing studies have failed to put forward systematic institutional path suggestions, mostly staying at the level of strategic description or case listing. To address the above deficiencies, this paper regards the integration process of tourism performances and National Cultural Parks as an institutional coordination process of multi-dimensional goal adjustment and risk co-governance, and conducts an analysis from multiple dimensions such as financial support, spatial governance, technology application, and public participation. It aims to construct a theoretical framework covering coordination mechanism - risk identification - governance path, and put forward practical policy suggestions.

3. Research methods

This study mainly adopts qualitative research methods, combined with limited policy data and case materials, to explore the development logic, policy coordination mechanism, and derived governance risks of tourism performances under the background of National Cultural Parks. The research data mainly comes from three types of channels. Firstly, policy documents issued at the national and local levels, especially important documents related to tourism performances, cultural and tourism integration, cultural heritage protection, smart tourism, and ecological civilization construction since 2004. Secondly, the annual financial data statistics released by the Ministry of Culture and Tourism, such as the Statistical Communique on National Cultural and Tourism Undertakings Expenditure (2005–2024), which are used to analyze the spatial distribution and policy inclination changes of financial resources, so as to evaluate the promotion effect of financial

incentives on tourism performance projects. Thirdly, typical case materials, including the practice of tourism performance projects in National Cultural Park areas represented by Kunlun, the Yellow River, and the Long March. It is worth noting that due to the inconsistent openness of local policy information, it is difficult to obtain complete first-hand data for some case analyses. Therefore, the research focuses on the abstract processing of representative cases and institutional logic in data selection and framework construction to enhance the explanatory power rather than the coverage of the research. At the same time, the data and literature relied on in the research are all from official public channels and CSSCI core journals to ensure the authority of the data and the verifiability of the research conclusions. In general, this paper attempts to conduct a comprehensive analysis from three levels: macro policies, local practices, and theoretical construction, so as to provide a research foundation and practical reference for the institutional adjustment of the integrated development of current National Cultural Parks and tourism performances.

4. Research results

4.1. The dual-track governance trend of top-level design and institutional coordination

In the process of tourism performances embedding into National Cultural Parks, the most significant policy evolution path is the transformation from the original top-down top-level design to multi-level government collaborative institutionalization. From the current relevant documents, since the integration of culture and tourism, various normative documents related to culture and tourism have been continuously issued, such as the Guiding Opinions on Promoting the Development of Tourism Performances and the 14th Five-Year Plan for Cultural and Tourism Development. From the policy texts, it can be found that the government has continuously emphasized the role of tourism performances in shaping the national cultural space through standard actions, and proposed to institutionalize the ecological impact assessment and cultural review of literary and artistic works and performance venues, and incorporate performance projects into the joint ecological and cultural governance of the entire national cultural space.

The strengthening of institutional coordination capacity is partly due to the in-depth adjustment of the fiscal structure. As shown in Figure 1, from 2005 to 2024, the national cultural and tourism undertakings expenditure increased from 4 billion yuan to 126.7 billion yuan, and the proportion of fiscal expenditure at the county level and below exceeded 53%, showing a strong orientation of the state towards tilting resources towards grassroots cultural construction. Financial support not only provides a capital foundation for local development of tourism performances but also gives local governments greater discretion in project selection and implementation. However, the transfer of power between institutional levels has also brought a series of challenges such as the differentiation of policy implementation, uneven development between regions, and difficulty in unifying project standards. In the absence of a clear coordination mechanism, local governments tend to give priority to the development of performance projects with economic profit potential, while ignoring their ecological and cultural attributes. This requires institutional design to seek a balance between decentralization and standardization, and in particular, it is necessary to strengthen horizontal cross-departmental and cross-regional information coordination and standard unification to prevent governance fragmentation and deviation of project functions.

4.2. The coordination logic of spatial reconstruction and technological governance

The integration of tourism performances into National Cultural Parks is not only a policy issue but also a matter of spatial governance and technological governance. National Cultural Parks adopt a spatial governance system of zonal protection. The idea of carrying out tourism performance projects in the three types of spaces is mainly to limit tourism performances to non-core areas, focusing on "moderate utilization" rather than "comprehensive development". This spatial division logic is reflected in a series of policy documents. The 14th Five-Year Plan for Tourism Development clearly proposes to "strengthen the mutual empowerment of culture and tourism, explore the development model of cultural and tourism integration, strictly abide by the bottom line of tourism development and the red line of ecological protection, not damage the core area, and not excessively interfere with the normal operation of scenic spots". Therefore, from the perspective of spatial governance, zonal restrictions not only help to coordinate and solve a series of key issues such as ecological red lines, cultural and tourism integration, and the reconstruction of cultural and tourism scenes but also clarify the principle of rational utilization of cultural resources in prohibited development areas.

With the development of immersive performance technology, technological governance has become an important means to enable tourism performance projects to achieve low disturbance and high restoration; technologies such as VR/AR/XR and digital collectibles help reproduce intangible cultural heritage and provide possibilities for the virtual-real transformation of landscape narration. For example, the Kunlun cultural performance project uses virtual reality technology to reproduce mythological stories, and through virtual restoration of mythological scenes, it achieves the purpose of cultural communication while reducing direct damage to the plateau ecology; however, the widespread application of technology also has significant risks - the problem of "valuing technology over culture". On this basis, excessive emphasis on "spectacle" ignores narrative connotation, dilutes cultural authenticity, and leads to shallow expression of cultural meaning and tendency towards entertainment. Due to the characteristics of fiscal support orientation, "technology first" has become a trend. For example, the state has increased its support for fields such as smart tourism and cultural and tourism metaverse in recent years. However, because the relevant fiscal subsidies for projects in some regions flow to audio-visual devices or stage art equipment rather than the research and development of cultural content itself, it has caused a separation between the two to a certain extent. Therefore, the technological application governance method of taking technology as the foundation and culture as the subsidiary is only a superficial phenomenon. In the future, it is necessary to issue regulations on the boundary of technology use, establish the position of "technology serving culture", incorporate it into ethical norms, integrate it into the project evaluation system, and achieve the organic unity and mutual benefit of technological innovation, ecological protection, and cultural communication.

4.3. The institutional deepening of cultural narrative reconstruction and public participation mechanism

In the process of integrating tourism performances with National Cultural Parks, giving play to the role of two major factors - the reconstruction of cultural narrative capabilities and the construction of public participation mechanisms - is the sustainable supporting force for promoting integrated development. A National Cultural Park is a spatial construction with cultural identity. Its essence is not to provide tourism services, but to tell national cultural stories, carry and spread national cultural narratives. In this context, tourism performances have an additional social attribute - as a medium

for carrying and transforming cultural values, and as a carrier for promoting traditional cultural knowledge. Different from the traditional "top-down" performance production method in the past, National Cultural Parks emphasize the concept of "co-construction and sharing" institutionally, allowing all sectors of society such as community residents, inheritors of intangible cultural heritage, and local literary and artistic teams to participate in project planning and implementation. This not only enables more tourists to obtain fresh and authentic content experiences but also ensures the quality of some performance elements. In terms of performance methods, such as involving these community residents to participate, the dual-wheel drive model of "space production - scene expression" used in the construction project of the Yellow River National Cultural Park shows that people's joint participation will enhance the local cultural identity and the sustainability of the project. With the change of the fiscal mechanism, the possibility of public participation has increased. On the one hand, because some counties have spent more funds, local governments have begun to try to integrate cultural resources and rural tourism through methods such as "performance + study tour" and "performance + intangible cultural heritage experience"; such projects are conducive to the rooting of cultural products in the community and transforming cultural communication from the past "viewing experience" to "participatory practice". At the same time, there are certain problems: first, the participation mechanism is not perfect; second, the local organizational and mobilization capacity needs to be improved; third, there is a lack of recognized cultural expression methods. In the future, institutions can further clarify the entry point of the public participation system at the policy level; stably build corresponding community collaboration mechanisms; and do a good job in cultural narration in the tension between macro value guidance and the diversity of local cultures.

5. Research conclusions

The combination of tourism performances and National Cultural Parks is an important practice of China's cultural strategy in the new era. Through policy evolution and financial support, tourism performances have achieved standardized development, transforming from initial commercial consumption to public culture and ecological culture. Current research finds that tourism performances are the reproduction of landscapes, the narration of history in National Cultural Parks, as well as the remodeling of national cultural memory and the trigger of national spirit. From a historical perspective, China's tourism performances have gone through three stages: exploration stage, integration stage, and innovation stage. The National Cultural Park strategy is the value orientation and spatial foundation running through the three stages. The two are intertwined and mutually confirmed. Cultural inheritance and ecological protection are embedded and superimposed, producing many linkage effects in the context of diverse and heterogeneous spaces, and creating an organic and multi-dimensional cultural space pattern. According to financial data, from 2005 to 2024, the cultural and tourism undertakings expenditure increased from 13.38 billion yuan to 121.62 billion yuan; the regional structure of cultural and tourism undertakings expenditure tends to be balanced, and the investment in cultural undertakings at the county and grassroots levels has increased significantly, effectively activating the tourism performances in China's National Cultural Parks. However, the road to integration is not smooth. The anomie of ecological ethics, the proliferation of technical rationality, and the weakening of cultural subjects are all risks we need to guard against. "Protection first, culture as the foundation" is the development principle. Only when ecology and culture adhere to "protection first, culture as the foundation" can technological innovation truly become a national narrative and public discourse.

In the future, the integration of tourism performances and National Cultural Parks can become an important example of the modern transformation of Chinese civilization. While tourists enjoy sensory experiences such as vision and hearing, they can experience an immersive journey under landscape narration, and also receive double edification emotionally and spiritually, naturally forming a sense of identity with the community of the Chinese nation in the emotion of the motherland's great rivers and mountains. At the same time, it can also provide a steady stream of strong spiritual support and cultural motivation for the construction of a cultural power and the modern civilization of the Chinese nation.

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