



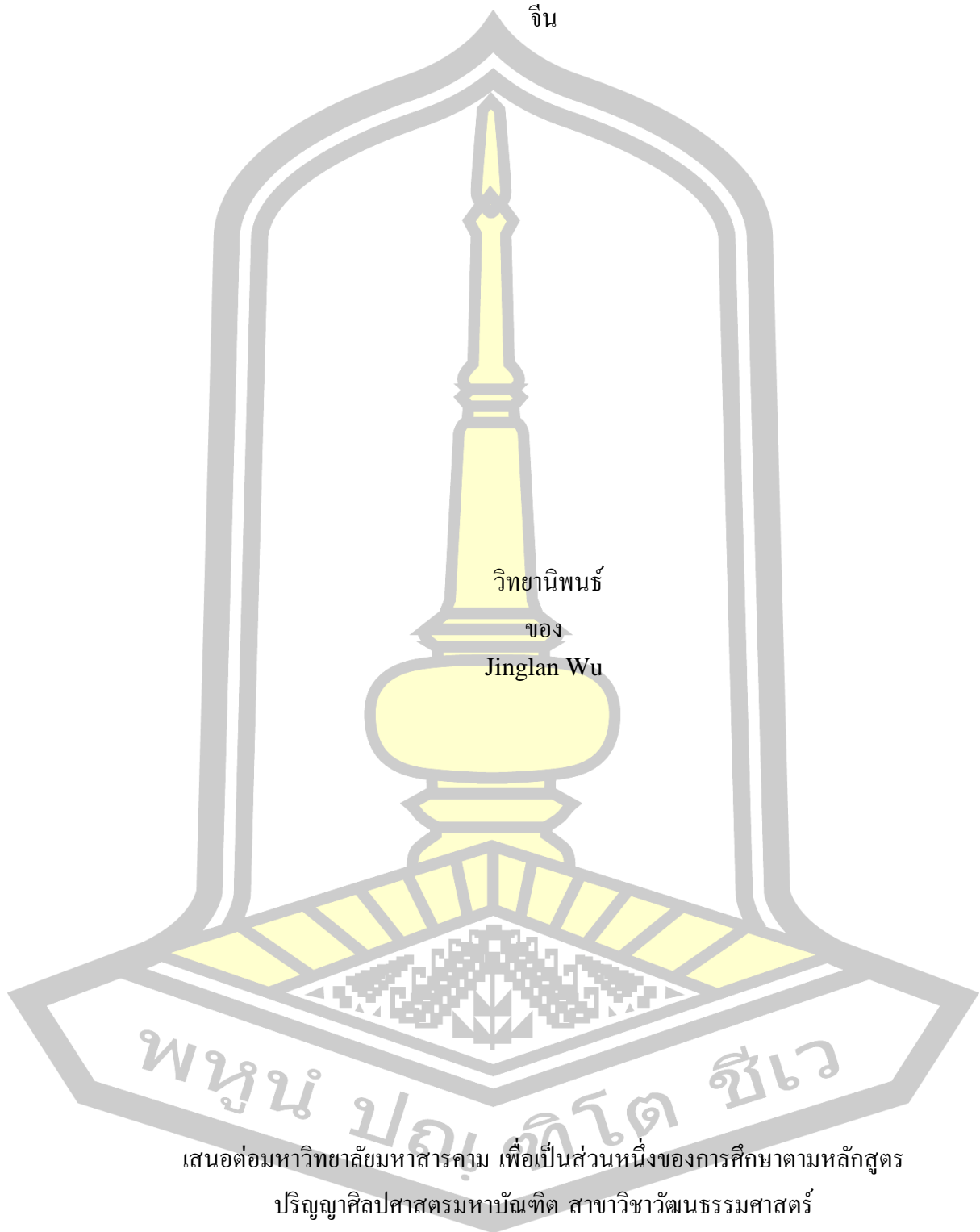
Peony Culture: Guidelines for Cultural Tourism Promotion Luoyang City China

Jinglan Wu

A Thesis Submitted in Partial Fulfillment of Requirements for  
degree of Master of Arts in Cultural Science  
August 2024

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วัฒนธรรมดอกโบตั๋น: แนวทางการส่งเสริมการท่องเที่ยวเชิงวัฒนธรรมของเมืองลี่หยาง ประเทศ  
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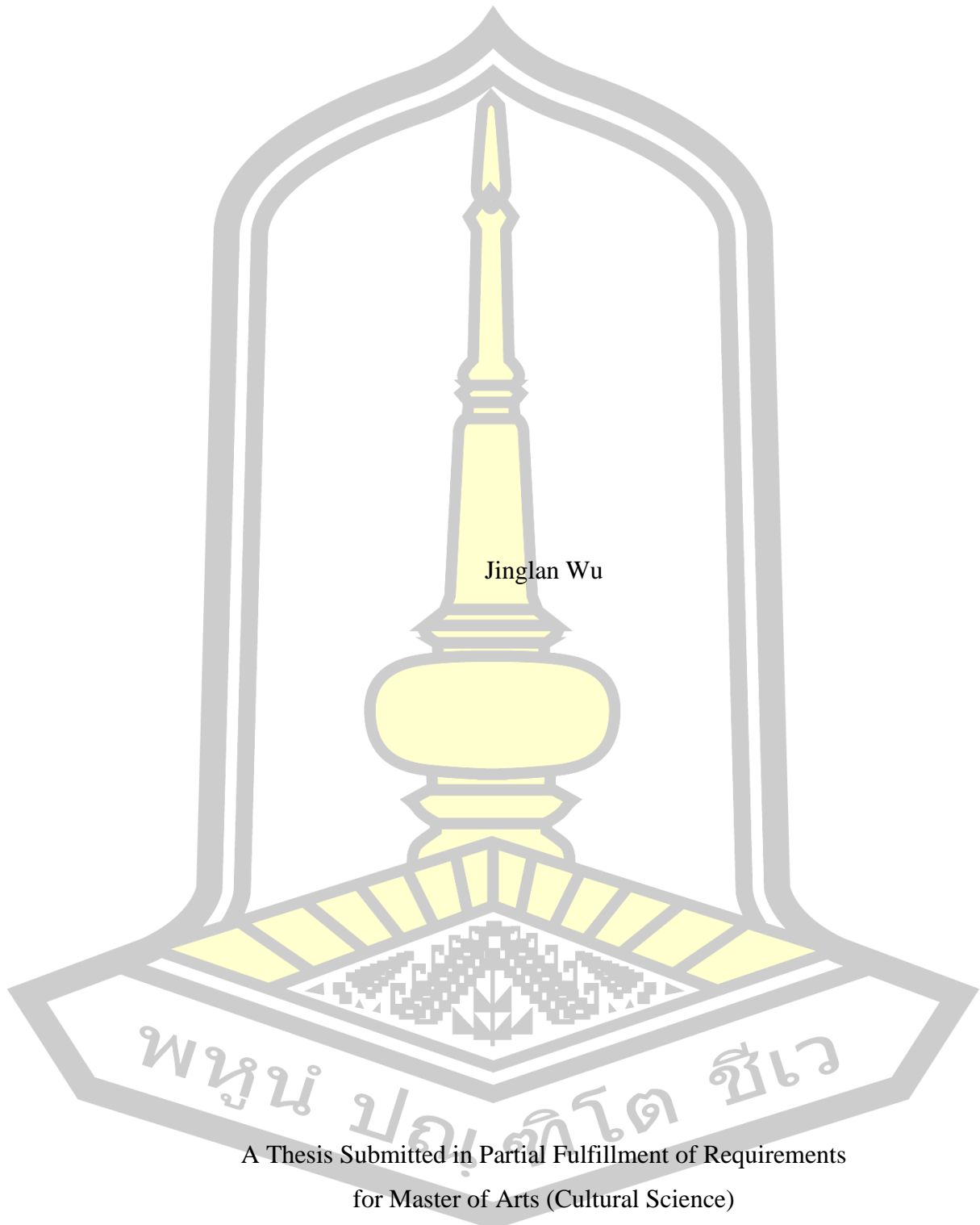


เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร  
ปริญญาศิลปศาสตรมหาบัณฑิต สาขาวิชาวัฒนธรรมศาสตร์

สิงหาคม 2567

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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August 2024

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The examining committee has unanimously approved this Thesis, submitted by Ms. Jinglan Wu , as a partial fulfillment of the requirements for the Master of Arts Cultural Science at Maharakham University

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<b>UNIVERSITY</b>	Maharakham University	<b>YEAR</b>	2024

### ABSTRACT

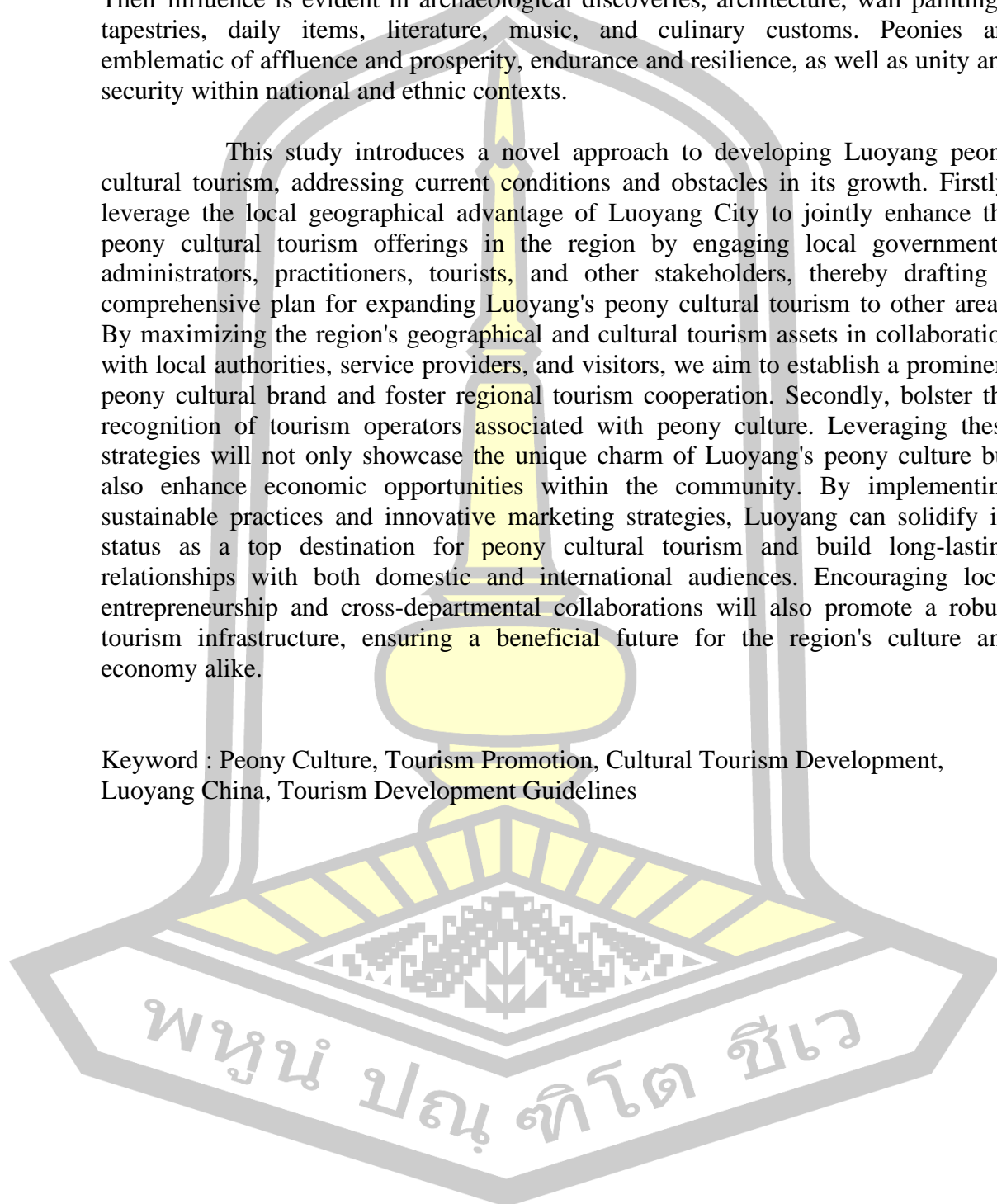
The topic of this research is Peony Culture: Cultural Tourism Development Guidelines in Luoyang, China. This is a qualitative cultural research study. The researcher collected data from relevant research papers. Field data were gathered through basic surveys, observations, interviews, and focus group discussions. The information obtained from field data collection was then prepared and verified using a three-dimensional audit method. Data were analyzed using concepts, theories, documents, and relevant research. The analysis was classified according to the purpose of the research using a descriptive analysis method. In this study, the researcher defined the scope of content under the subject of Peony Culture: Cultural Tourism Development Guidelines in Luoyang, China. The scope of the research consisted of: 1) studying the history of peony culture in Luoyang, and 2) studying the development of cultural tourism in Luoyang, China. The samples used in this research included 40 stakeholders in tourism in the research area. The researcher selected a specific sample (Purposive Selection) who played roles in developing, managing, and promoting cultural tourism attractions. This included 10 key informants from government and community sectors to inquire about the history of tourism in Luoyang, consisting of 5 representatives from government sectors and 5 from community sectors.

The research indicated that peonies served as decorative plants during the Northern and Southern Dynasties. During the Sui and Tang Dynasties, they thrived and found their way into the imperial gardens. By the mid-Tang Dynasty, Chang'an witnessed the vibrant blooming of peonies, with their hues becoming more varied. During the Northern Song Dynasty, unique varieties like the Two-headed Peony, Thick-petaled Peony, and Thousand-leaf Peony emerged. Luoyang became famous globally for its peony cultivation, and the entire country's supply of peony seeds came from there, leading to the development of new unusual species. The array of flowers in Luoyang garnered worldwide admiration, reflecting a blend of both dynamic and static cultural influence. This culture evolved through the cultivation, contemplation, and appreciation of peonies, with roots stretching back 7,000 years to the Neolithic period in China when pottery depicted simple and abstract peony forms. During the Qin and Han Dynasties, the term 'peony' was inscribed on Chinese brush pots, marking an early representation of peony culture in art. The Northern Qi Dynasty painting by Yang Zihua symbolized the entry of peonies into the cultural and artistic

sphere, becoming a favored motif for artists during the Northern and Southern Dynasties. From the Sui and Tang Dynasties onwards, peonies have been extensively cultivated, featuring rich and diverse significance across different aspects of life. Their influence is evident in archaeological discoveries, architecture, wall paintings, tapestries, daily items, literature, music, and culinary customs. Peonies are emblematic of affluence and prosperity, endurance and resilience, as well as unity and security within national and ethnic contexts.

This study introduces a novel approach to developing Luoyang peony cultural tourism, addressing current conditions and obstacles in its growth. Firstly, leverage the local geographical advantage of Luoyang City to jointly enhance the peony cultural tourism offerings in the region by engaging local governments, administrators, practitioners, tourists, and other stakeholders, thereby drafting a comprehensive plan for expanding Luoyang's peony cultural tourism to other areas. By maximizing the region's geographical and cultural tourism assets in collaboration with local authorities, service providers, and visitors, we aim to establish a prominent peony cultural brand and foster regional tourism cooperation. Secondly, bolster the recognition of tourism operators associated with peony culture. Leveraging these strategies will not only showcase the unique charm of Luoyang's peony culture but also enhance economic opportunities within the community. By implementing sustainable practices and innovative marketing strategies, Luoyang can solidify its status as a top destination for peony cultural tourism and build long-lasting relationships with both domestic and international audiences. Encouraging local entrepreneurship and cross-departmental collaborations will also promote a robust tourism infrastructure, ensuring a beneficial future for the region's culture and economy alike.

Keyword : Peony Culture, Tourism Promotion, Cultural Tourism Development, Luoyang China, Tourism Development Guidelines



## ACKNOWLEDGEMENTS

This thesis was written with the encouragement of everyone, and I have many people to thank.

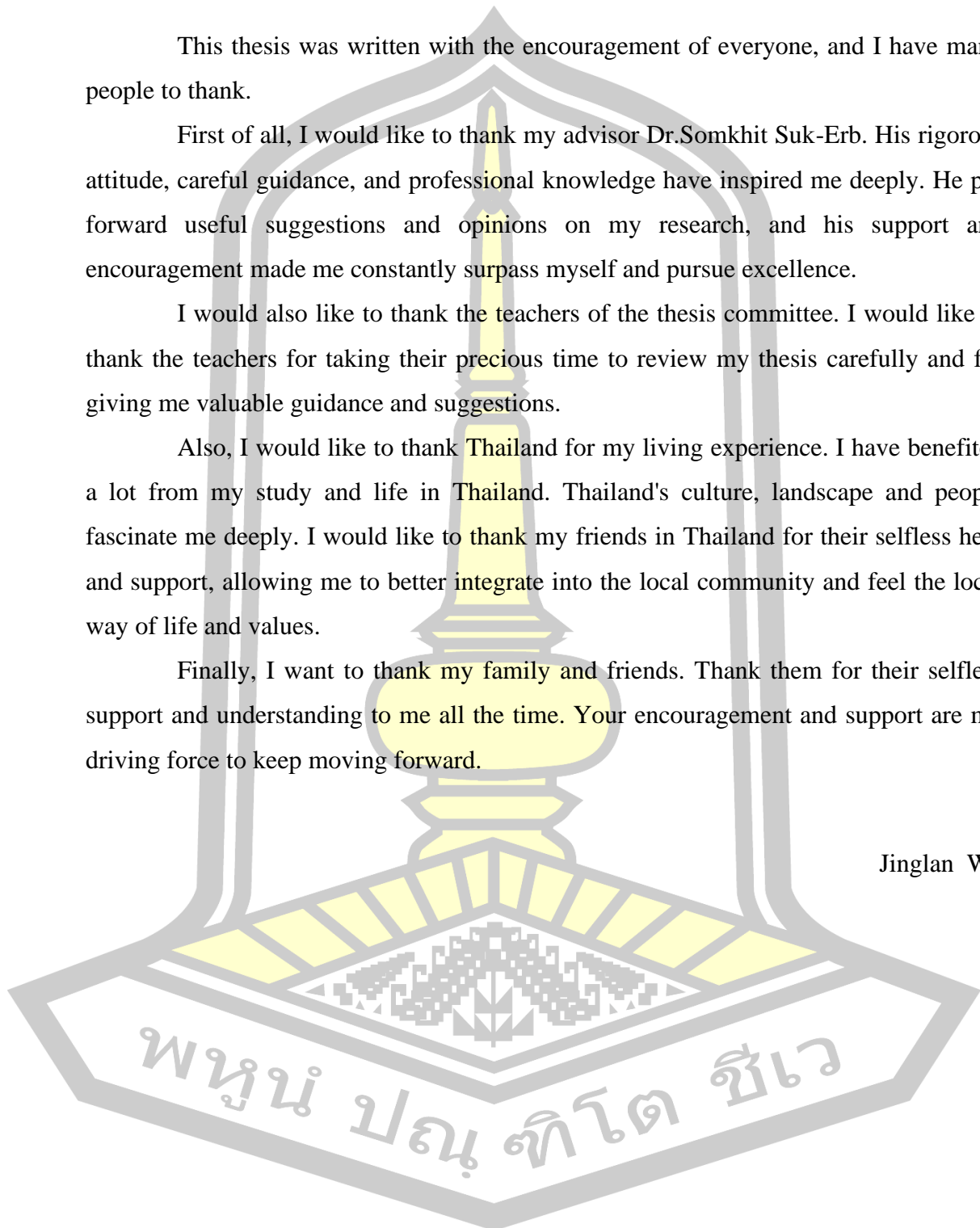
First of all, I would like to thank my advisor Dr.Somkhit Suk-Erb. His rigorous attitude, careful guidance, and professional knowledge have inspired me deeply. He put forward useful suggestions and opinions on my research, and his support and encouragement made me constantly surpass myself and pursue excellence.

I would also like to thank the teachers of the thesis committee. I would like to thank the teachers for taking their precious time to review my thesis carefully and for giving me valuable guidance and suggestions.

Also, I would like to thank Thailand for my living experience. I have benefited a lot from my study and life in Thailand. Thailand's culture, landscape and people fascinate me deeply. I would like to thank my friends in Thailand for their selfless help and support, allowing me to better integrate into the local community and feel the local way of life and values.

Finally, I want to thank my family and friends. Thank them for their selfless support and understanding to me all the time. Your encouragement and support are my driving force to keep moving forward.

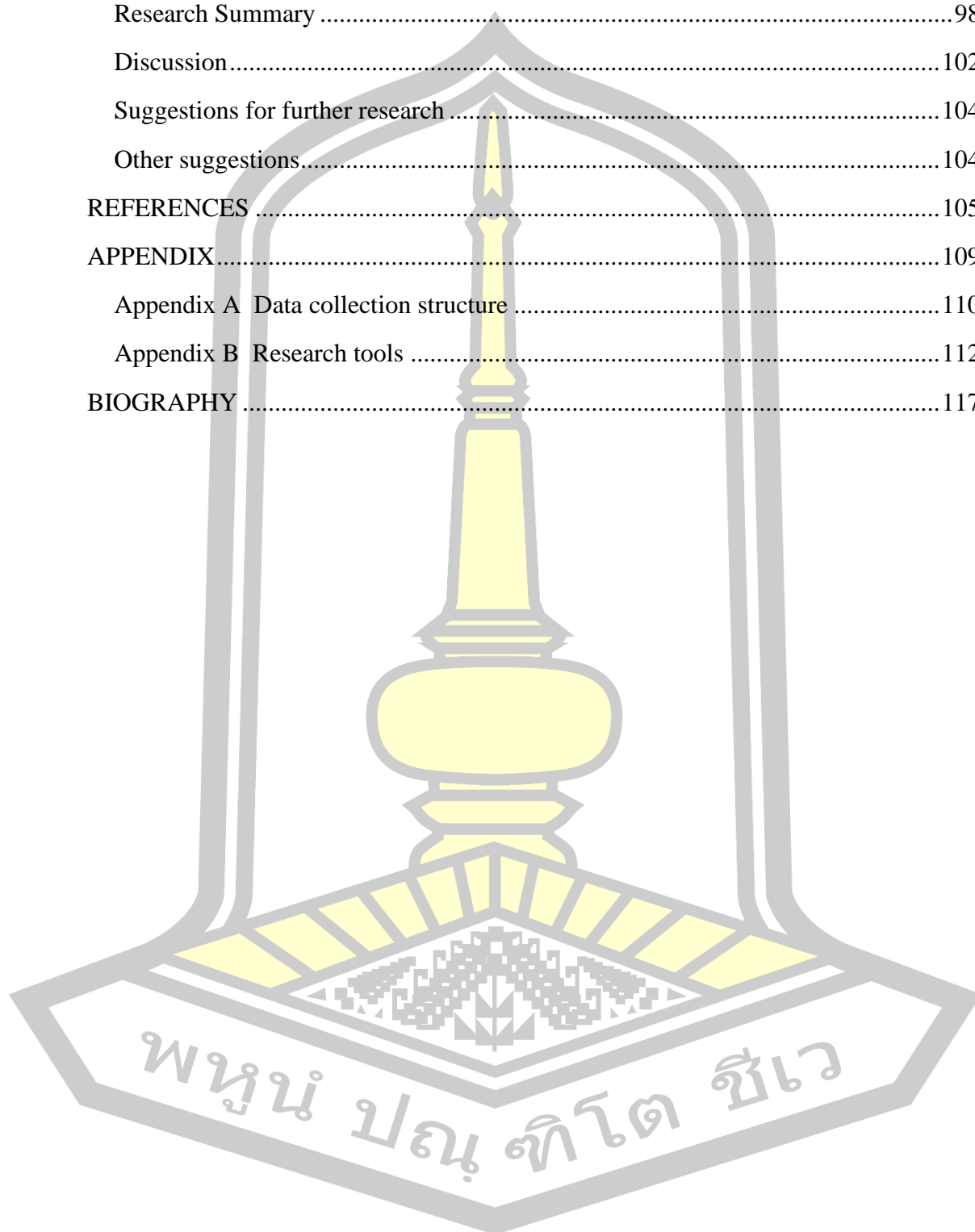
Jinglan Wu



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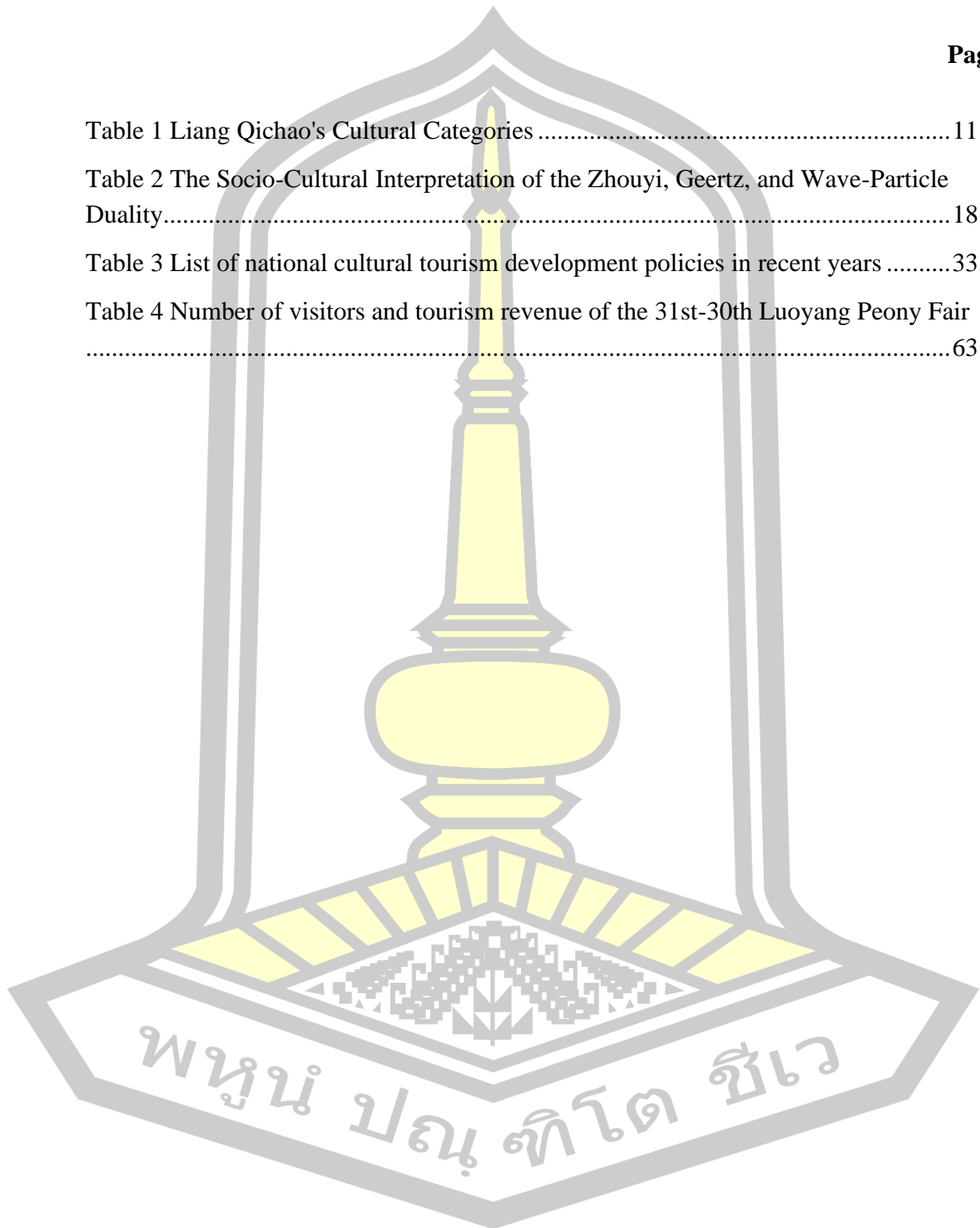
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# CHAPTER I

## INTRODUCTION

### Background

in the past few years with the development of China's economy People's material and cultural living standards have greatly increased. And tourism has become a contemporary need in people's cultural and spiritual life. The tourism development initially focused on land tourism which was low level tourism development. in the past few years With increasing travel experiences and changing lifestyle awareness This makes people more demanding in terms of the spiritual and cultural aspects of tourism. And tourists are no longer satisfied with superficial sightseeing tours.Cultural tourism has been developed in tine with this tourism need. Cultural tourism is a high-value tourism product that focuses on the cultural connotation of tourist attractions and takes into account the cultural interests of visitors during tourism. Cultural tourism is becoming an important and popular form of tourism around the world. And it is a new trend in the development of tourism around the world. Under the trend of developing cultural tourism as a new tourist destination to meet the needs of tourists All tourism resources have begun exploring the cultural connotations of their tourism products. and improve the cultural taste and connotation of tourism products to make them more competitive (Huang Yan(2011).

As one of the representative symbols of Chinese traditional culture The peony has played an important role in the great revival of Chinese traditional culture. and carry out important historical missions concerning the prosperity of the nation. revival of the country and cultural development As the national intangible cultural heritage of China The peony of Luoyang, with its deep local humanism and the integration of cultural resources and tourism, can play an irreplaceable role in the prosperity of a modern and strong socialist country.Peony is a traditional Chinese flower.And peony culture is closely related to peony tourism activities The culture of peony covers a wide range of cultural areas. including historical documents, poems, calligraphy and paintings. as well as an exhibition of flowers and herbs "Dok Wei Dating from the Five Dynasties and the end of the Zhou Dynasty,it is the oldest peony.The color of the peony was so vivid that everyone in Luoyang bought a ticket to see it.During the Song Dynasty(A.D.960-1279) The peony was the most prosperous development period in history Luoyang became the center of peony culture which flourished like never before.People's living standards have greatly improved. and no longer satisfied with simple adornment activities seeking a more advanced culture to meet higher spiritual needs The fusion between peony culture and tourism is inevitable. and on the one hand Peony culture itself can also become a tourism resource.However,peony cultural tourism is not only integrating peony culture into tourism activities.But incorporating peony culture into the urban environment and scenic spots. Make it part of the general travel regime. in other words Peony cultural tourism is a tourism activity that develops peony culture as a tourism resource, including peony folk culture. painting culture decorative culture medicinal material culture lantern culture singing and dancing culture, etc. (Jiang Taijun.(2010)

Luoyang is one of the seven ancient capitals in China, with hundreds of years of history and rich cultural tourism resources. The rapid development of tourism in Luoyang began in 1997. Doctor peony exposition in 1983. However, in recent years, due to the development of peony industry and tourism industry in Hangzhou and Wanzhou, the development of peony in Luoyang has been slow. Although Luoyang is rich in cultural tourism resources, its cultural tourism policies and concepts have developed slowly. Despite the rich resources, Luoyang should seize this opportunity, make full use of its rich cultural resources, develop high-quality cultural tourism products and promote its development. (1995)

In ancient Chinese culture, peonies have always been associated with people's livelihoods and social activities. Whether it's the value of medicine and also the value of beauty as well. For the Chinese who like the auspicious symbol. The peony pattern also represents the expectation and pursuit of a happy life.

However, this study was published in the academic journal "Protocol B of the Royal Society" in early January. Peony is a local plant in China. When peony is in full bloom, its color is beautiful and its aroma is rich. It was not until Meihua took over in 1939 that it was considered the national flower. In addition, President's wife Peng Liyuan used to be confused about the clothes she wore at formal events or gave as gifts to foreign guests. Why is the color of peonies so spectacular? One theory suggests that it is a hybrid of some wild peonies. However, botanists still lack evidence to confirm this hypothesis. Until the end, researchers from the Institute of Botany under the Chinese Academy of Sciences. Under the leadership of Hong Deyuan, we discovered the origin of this stunning beauty. (February 11 2015 13:39 Author: MGR Online)

The common peony plants today are actually hybrids of five peonies in the forests of central China. But these primitive purebred species have almost disappeared from the world. If preventive measures are not taken immediately, the ancestral genes of peonies will soon completely disappear. Professor Hong from the National Key Laboratory of Systems and Evolution pointed out that wild peonies are now very rare. However, botanists must collect as many samples as possible to analyze genes and map the evolution of peony.

This research work began in 1985 or 30 years ago, collecting wild peony specimens from China and other parts of the world. Professor Hong and the wild peony discovery team have a total of 9 species, from Tibet Plateau to Yellow River Plain, which are native to China in various regions, and five of them are distributed in China cultural centers, such as Henan and Shaanxi, and have been hybridized, which has become our common hybrid peony.

In addition to beauty, peony bark is also an important ingredient in traditional Chinese medicine recipes. But the variety of wild species of peonies that used to be abundant now there are almost none left. Most shockingly, *P. Cathayana*, the parent species of most peony species, is the most shocking. We found only one tree left in the mountains south of Luoyang City," the botanists said in a report.

*Paeonia ostia* was also found as a single plant on a cliff in Anhui Province. It can be clearly seen that wild populations of parent peony species have been almost completely exterminated. "Local governments in some parts of China have not welcomed it. To allocate the budget to preserve the ancestral species of these peonies, because it is a project that does not cause immediate economic returns for the

reasons mentioned above. The researcher would like to study Peony Culture: Development Guidelines for Cultural Tourism in Luoyang, China

### **Objectives of the research**

1. To study the history of peony culture in Luoyang
2. To study the development of cultural tourism in Luoyang, China.

### **Research questions**

1. To study the history of peony culture in Luoyang, China
2. To study the development of cultural tourism in Luoyang. how is china

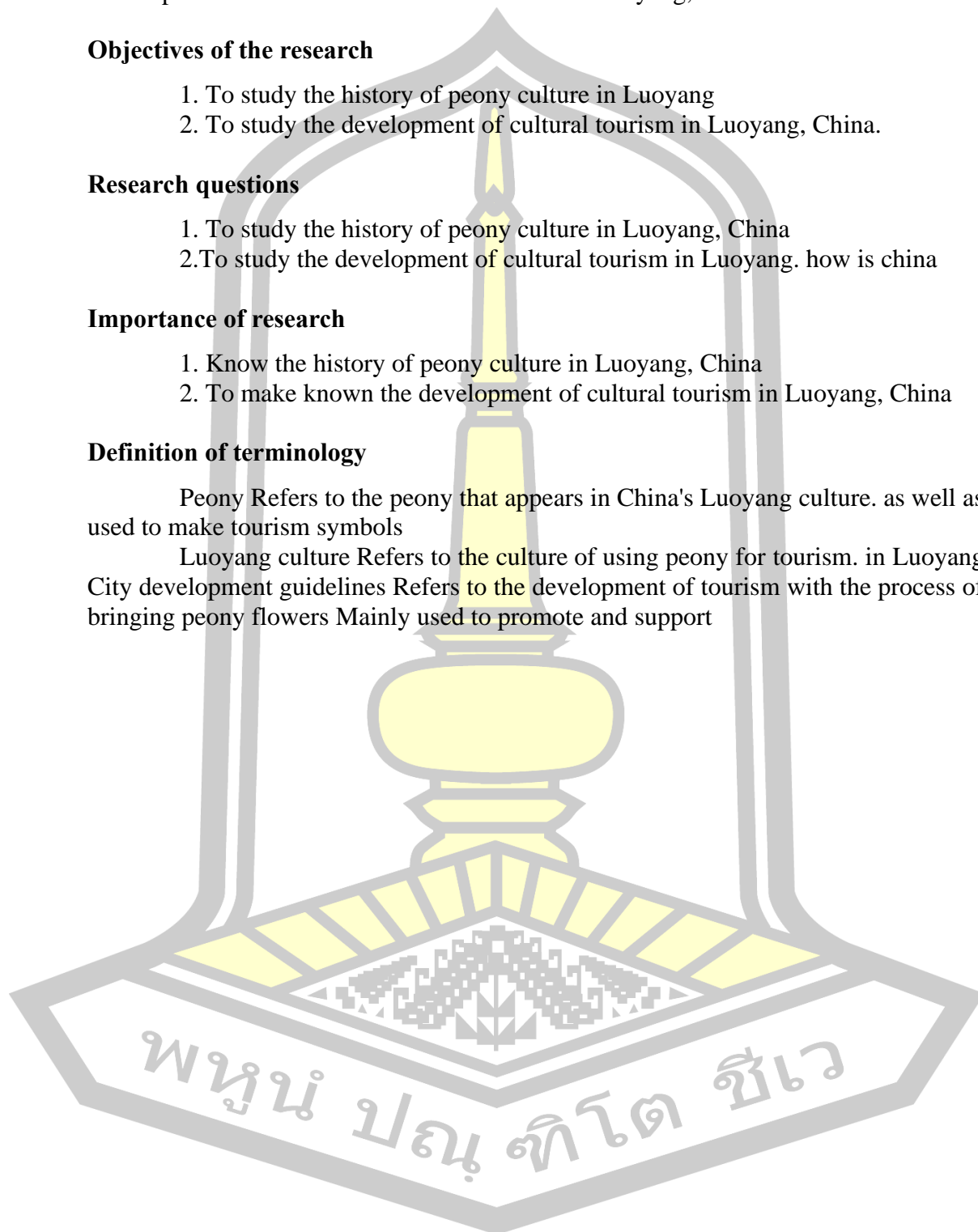
### **Importance of research**

1. Know the history of peony culture in Luoyang, China
2. To make known the development of cultural tourism in Luoyang, China

### **Definition of terminology**

Peony Refers to the peony that appears in China's Luoyang culture. as well as used to make tourism symbols

Luoyang culture Refers to the culture of using peony for tourism. in Luoyang City development guidelines Refers to the development of tourism with the process of bringing peony flowers Mainly used to promote and support



**Concepts Frame work**

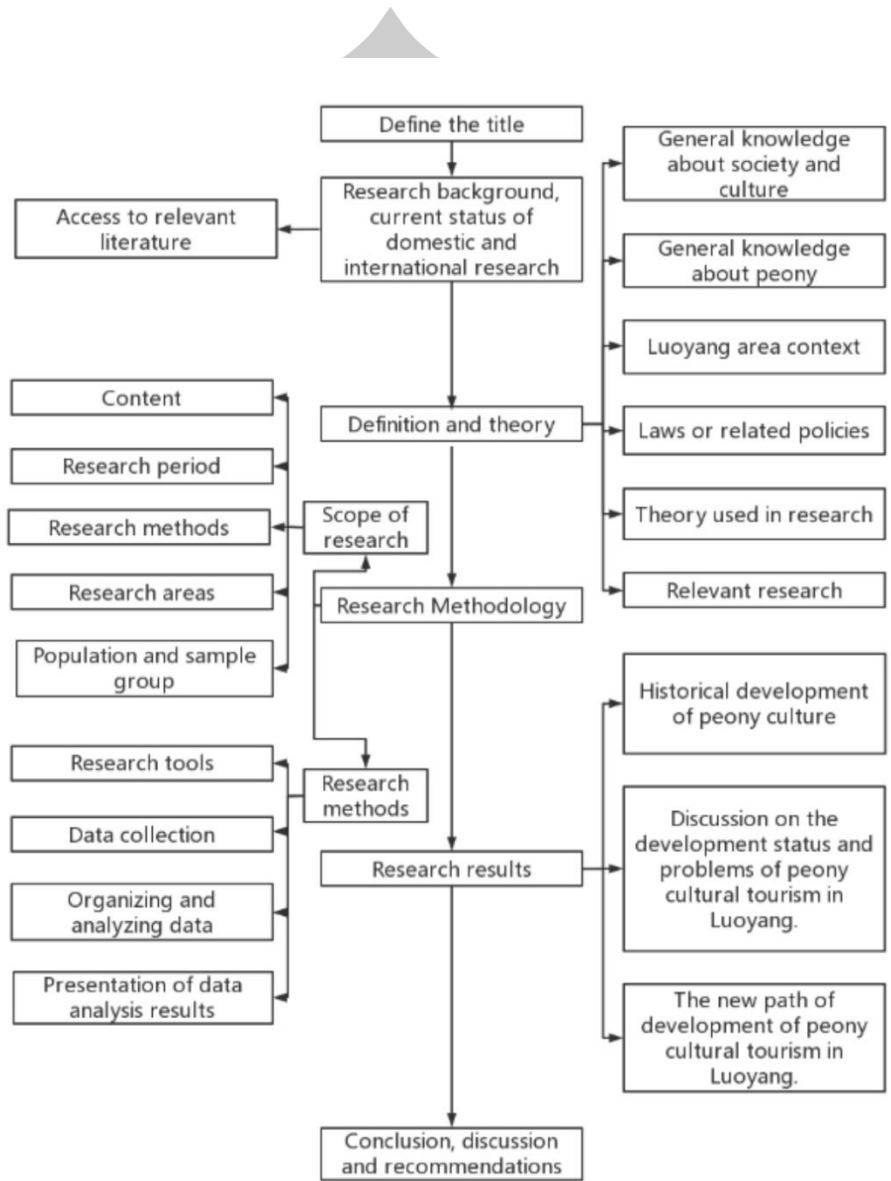
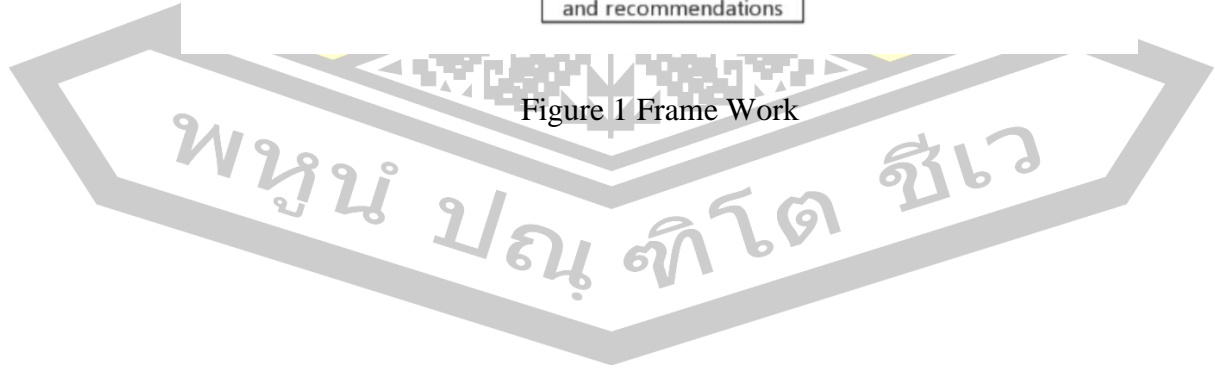


Figure 1 Frame Work



## CHAPTER II

### RELATED DOCUMENTS AND RESEARCH

Research on Peony Culture: Tourism Development Guidelines in Luoyang China and other relevant documents as follows:

1. General knowledge about society and culture
  - Culture in different social contexts
  - culture in modern society
  - Integration between society and culture
2. General knowledge about peony
3. Luoyang Area Context
4. Relevant laws or policies
5. Related Concepts and Theories
6. Related research
  - Domestic research
  - Foreign research

#### **General knowledge about society and culture**

Culture in different social contexts

In the late 19th century, the concept of society was transmitted to China, as Liang Qichao, 1902 said in his "Revolution of Evolution" : "As Marx said, " Evil The pitfalls of today's society are that the weak majority are conquered by the powerful minority. Nietzsche said, "The evil in today's society is that the elite of the minority is conquered by the elite of the majority." They are called groups or societies. The study of crowd law is called the science and sociology of groups. When translating "Sociological Studies" of English sociologist Herbert Spencer, Yan fu translates sociology into "group studies, which is called "sociological studies"(1903).

Guantao Jin Qingfeng Liu, 2009 systematically analyzed the translation of modern ideas in some newspapers and magazines. Their research found that In addition to the change from group to society There is also a change from world to world. From Scripture to Economy and from science to table According to a study by Kim Guantao, the word society was used 2200 times in 1903, almost ten times more than in 1900. An idea that accompanies Chinese society. social evolution Social change, socialism, social hierarchy, national society, society and country, social problems, social progress social discourse patriarchal society Chinese and Western society, social order, sociology, upper and lower social mobility and new society. These concepts entered China with the word society, bringing a new understanding of Chinese society in 1904, the second year of translation. He translated Es "Political History" Jenks, which includes the social translation of society in the foreword: "It's very different. The society of our country is also the society of China The world has many evolutionary classes. It all started with a totem followed by patriarchy then become a country Its saints are the saints of the patriarchal society. Its institutional message is the institutional message of a patriarchal society (Keshi Yan, 1981, Bo Li, 2003)

One of the reasons why the conceptual system of society was able to enter and quickly replace the original Chinese indigenous conceptual system was because of its materialistic, holistic, structural-functional framework of systematic thinking. A concomitant phenomenon is the cultural deficit in the localisation of social concepts. e. the preference for structural- functional hardware thinking of social systems in Chinese studies, to the neglect of the cultural software coding behind it. The physical (hardware) thinking of sociology can be clearly expressed through the five elements of society (social interaction, social relations, social function, social structure, social system), which cover almost 90 per cent of sociological theory (Xiaojun Zhang, 1991); whereas the information representation (software) thinking of culture has often been overlooked. If we only think in terms of the physical hardware of society and are not aware of the software system of cultural representations behind the social entities, does this bring about a biased understanding of society? In this sense, how to identify the two holistic concepts of culture and society in relation to human society becomes an important foundation and prerequisite for understanding the knowledge system and disciplinary construction of anthropology and sociology.

Cultural anthropology, represented by the United States, was once fascinated by culture. Cultural evolution in anthropology, cultural relativism, cultural ecology, cultural functionalism, symbolic and interpretive anthropology, postmodern cultural criticism, and cultural iconography in practice theory all regard culture as a central concept. At the opposite extreme is Radcliffe Brown's social functionalism, which places culture under society. In the case of China, academic resources that originally had an indigenous concept of culture have consciously and unconsciously followed Western academia in social studies instead becoming uncultured. In fact, sociology and anthropology had been developing in parallel in the early days, and Wu Wenzhao (2010), in the general preface of the Sociology Series as early as the time, pointed out that the purpose of issuing the series was to promote the "Chineseization of sociology" in response to the fact that sociology "was still not free from being a disguised imported product". And in the Chineseization of sociology, Wu Wenzhao attached great importance to cultural anthropology, giving it a special introduction and arguing that "the aims, subjects, views and methods of sociological and anthropological research are really all the same in all countries now, and that this view is most compatible with our national conditions". In the world of anthropology, one of the foundational tasks of contemporary cultural anthropology is to make culture complement the limits of social thinking and become a foundational concept for understanding human life.

Unlike the term society, which was imported from Japan, the term culture is a concept that has been and is being imported. The Japanese scholar Yu Mizuno (1987: 366-367) argues that culture as a transliteration (meaning culture from English) is therefore needless to say that the original language is Chinese. As Wang Peng argues in his poem "Culture has a surplus of rong affairs", it means progress in learning and "social enlightenment, i.e. civilizational enlightenment", .... The origin of the Chinese character wen (文) is a character consisting of lines crossing each other in the shape of a text, where everything crosses each other.

The Chinese lexical culture was originally introduced into the country along with the Chinese books, and was adopted as a yearly name in the Edo period. However, the use of the word culture at the time is not a translation of culture,

but is used in its full classical Chinese sense. According to Yu Mizuno's research, the term culture was introduced into Japan in the Edo period with ancient Chinese texts, and was early influenced by the concept of Chinese civilisation, and was used as a chronology. The chronology of culture spans 15 years, from 1804 to 1818. It was about a century later, during the Meiji period (1868-1911), that the term culture began to be used in Japan, and in 1903 it was used in the anthropological book *A New Theory of Japanese Ethnicity* (Mizuno, 1987) to mean something close to civilization. In 1897, in a translation of an English newspaper, the phrase 'the power of culture is to be maintained and to be rooted in' appeared: "If one can bathe in culture and protect one's autonomy, one can defend oneself externally against insults and eliminate chaos internally. If the people of a country are lazy in their habits, if the armed forces are not cultivated, and if the streets are full of people who sing and dance, then not only will the country's fortunes decline even the so-called culture will no longer exist" (Zhang Kunde, 1897). The 1941 edition of the *Dictionary of Cultural History* also included the term culture, which equated civilization with culture as a result of the importation of culture from Japan in the late nineteenth and early twentieth centuries. What, then, was the original meaning of culture before it entered Japan?

One of the earliest discoveries of writing in China is a flat earthenware pot dating back more than 4000 years, unearthed at the Taoist temple site in Xianfen, Shanxi, which has two distinctive red designs, one of which is thought to be the character 'wen'. This means that "wen" is the first Chinese character. In the *Zhou Yi* (Zhou Yi)-*The Book of Systematics*, it is said: "The Tao has changes, so it is called lines; lines are equal, so it is called things; things are mixed, so it is called wen; wen is inappropriate, so luck and evil are born." "The lines, as trigrams, have the meaning that everything intersects and changes." "The lines are those who speak of change. He who effects this also. He who follows the movement of the world." "The lines are divided into Yang lines and Yin lines." "The lower part of the line, with a point and a cross above it, represents the world, meaning that everything under the sun intersects and follows the path of the Tao."

In this way, "wen" can be defined as the interaction of all things and their laws. Thus, the concepts of astronomy, geomancy and humanities came into being. In *Liu Di's New Discourses - Shen Yan*, a book written in the Northern Qi Dynasty, it is said: "The sun and the moon are the texts of the sky, the mountains and rivers are the texts of the earth, and the words are the texts of man. The loss of the text of heaven will lead to the change of relegation, the loss of the text of earth will lead to the disaster of collapse, and the loss of the text of man will lead to the danger of injury to the body." The "Wen" here speaks of the order and laws behind the operation of heaven, earth and man. The "wen" of heaven gives birth to the sun and moon; the "wen" of earth gives birth to mountains and rivers; and the "wen" of man gives birth to the world (society). This suggests that it is culture that binds people into societies. If the law of the text of the heavens is violated, the order of the heavens is subject to relegation; if the law of the text of the earth is violated, the order of the earth is subject to collapse; and if the law of the text of man is violated, human society is subject to bodily harm. It can be seen that "Wen" is the basic concept and perspective for understanding and measuring the nature of heaven and earth and human society. In the *Book of Zhou Yi*, "The interplay of rigidity and flexibility is also astronomical. Wenming is also humanistic. To observe astronomy is to observe the changes of the

times; to observe humanity is to transform the world. "The direct meaning is that culture is the basis of humanism, and that the world can be transformed by the "culture" of human beings.

Later, the evolution of the term culture in Chinese society was characterised by its direct entry into social practice. For example, the dictionary includes the meaning of culture and education: "The manifestation of the Way is called Wen It means the signs of ritual, music, law and education." This means that Wen is the manifest expression of the linguistic symbols of the Tao, and is in fact the incarnation of the Tao. At the social level, that is, how the social order of ritual, music and law is formed through cultural inculturation, the deeper level is the expression of the Tao, the "invisible Tao". Thus, this culture contains the law of the birth and disappearance of all things. This means that a society without culture has no Tao, no virtue, no rites, no law, no teaching and no order. This is why the Neo-Confucians of the Song dynasty, having learnt a bitter lesson about the society of the time, proposed that the world should be ruled by culture, advocating that society should be ruled by "culture", through the Confucian Taoist system. This led to one of the most important social changes in Chinese history - the "renaissance of civil rule".

Since "wen" can be transformed into the world, and the essence of the world is society this means that human beings need to use "wen" to transform life, be it society or the state. In this sense, culture in Chinese is a concept above society (then known as the group), and there is not only the culture of heaven and earth, but also the culture of man. And among the various cultures of mankind are the culture of society, the culture of the state, and the coding system of all human ways of life. Since the concept of culture is so clearly defined in Chinese, and can best be described as "culture" in anthropology, why has such an indigenous concept of culture never entered academic discourse and has long been buried by the concept of culture from the West?

#### culture in modern society

The cultural concepts of Europe, America and Japan entered China in the modern era. On the one hand, this was reflected in the social changes that had taken place since the late Qing Dynasty and the entry of Western academic thought and systems through the concepts of modern science; on the other hand, the establishment and construction of the modern state, which began in the Republic of China, required the support of new ideas, concepts and sciences. The localisation of the concept of culture in China is reflected in the following aspects: firstly, the civilisational perspective of cultural progress; secondly, the material/spiritual perspective of cultural life; thirdly, the national perspective of the nation-state; and fourthly, the disciplinary perspective of culture.

#### The civilisational perspective of cultural progress

The earliest use of culture and civilisation in anthropology was made by E.B. Tylor, the father of European sociocultural anthropology, whose Primitive Culture proposed that "culture or civilisation, in its broad ethnographic sense, is that which includes knowledge, beliefs, arts, morals, laws, customs, and the abilities acquired by people as members of a society" (Tylor, 1871). Tylor and Morgan's theory of cultural evolution initiated cultural and social anthropology in anthropology and made it the largest theoretical sub-discipline of anthropology in relation to physical and linguistic anthropology.

The term 'civilisation' has a long history in China, and the word 'civilisation' as used in Japanese comes from China. In the Zhou Y, it is said that "civilization is based on health": "Its virtue is robust and civilized; it corresponds to the heavens and acts in time. In 1903, Kubo Tensui, in his article "The Greatest Cause of the Sword of China and the Culture of the Han People", spoke of the "five great sources of humanities in the world": the Yellow River and the Yangtze River in China, the Ganges River in India, the valley of the two rivers, and Egypt. The Ganges, the Two Rivers, the Nile in Egypt, and the Mississippi in North America. The use of culture has two meanings: firstly, it is similar to civilisation, expressing the five great civilisations; secondly, it is used to express the culture of an ethnic group, e.g. the culture of the Han Chinese. It can be said that civilisation is the first localised interpretation of culture, and that the concept of culture introduced from Japan and Germany in the late Qing and early Ming dynasties favours the understanding of civilisation, although this civilisation was once 'exported' from China to Japan and eventually brought back with it as 'culture'

Liang Shuming's "A Comparison of Eastern and Western Cultures" directed the debate between Eastern and Western cultures towards civilization. He Bing-song once said that culture "means the gradual change in the state of civilisation". However, he was not referring to civilization in the narrow sense of Taylor's culture, but in the broad sense of the general situation: "The history of culture should focus on the changes in the general situation. If we merely list the rules and regulations of the past and the literary and artistic aspects of the past, it is at best a 'non-political' list of past events, not what we call cultural history." (He Bing-song, 1990:248) This expansion of the meaning of 'civilization' is important. In his *On Culture*, (Sichun Li, 1923) distinguished between culture and civilization. He argues that culture is intrinsically spiritual and civilization is extrinsically material. Culture is a spiritually generated totality, and civilization is only an external expression of culture. Culture thus includes civilization, while civilization cannot include culture. The above different views on the relationship between culture and civilisation broadly reflect the cultural understanding surrounding civilisation

Influenced by the cultural view of imported civilisation, almost every major cultural event in modern China has been based on a critique of one's own culture such as the May Fourth Movement and the New Culture Movement in the early Republic of China, and the series of discussions on *River Elegy* after the reform and opening up. Regardless of how these cultural movements are evaluated, the social dynamics of 'civilisation' in them are clear and worthy of consideration.

#### The material/ spiritual perspective of life in culture

In the 1920s, with the rise of the American anthropologist Franz Boas's cultural relativism, the concept of culture moved away from a narrow understanding to become 'the whole of human life'. In 1928, a man called Youjun wrote a short essay, 'The Inside of Culture', in which he elaborated on the concept of culture (Jun You, 1928). Culture is really nothing more than the pattern of human life or activity in a certain time and place in human history. It is the pattern of human life or activity in a particular place at a particular time in human history. The so-called life, of course, includes all spiritual and material aspects; the so-called culture, of course, refers to all the ways and means of making a living. Since human beings have to live in various ways, they naturally have to have various ways of living, and they inevitably have to

express themselves in various ways (or institutions, or artefacts). The collection of all these methods and ways, organised into a system of knowledge and experience, becomes the so-called culture of mankind in a certain time and place.

The above definition of culture illustrates that culture is all the ways and means by which human beings make their living, and the system of knowledge and experience that results from it. Mu Qian, 2001 later echoes this statement: "The sum of all aspects of human life, in all its forms, is called 'culture'. The life of a person, when extended over a long period of time, is life; the various aspects of the life of a nation and a people, when extended over a long period of time and history, becomes what is called culture. This means that culture is the life of a nation, of a people, of a group of people.

Malinowski's *A Scientific Theory of Culture* (1944) distinguished between material culture and spiritual culture. And Liang Qichao had earlier made a similar statement. In 1922, Liang Qichao gave a lecture at Jinling University on the topic of what is culture. In his lecture he defined "culture as the valuable common work that the human mind can develop." "Common karma" is a Buddhist concept, "karma" is the practice of seeking reward, "karma is the indestructible "mind energy" behind human activity." "Culture is in terms of the seeds and fruits of karma that encompass both the material and spiritual aspects of human beings." "The fruits in turn produce the seeds, and the seeds in turn produce the fruits, opening up and accumulating out layer by layer. The web of culture formed by human activity is just that." "Culture is the free will of human beings to choose values that they can accumulate with their own minds, in order to enter the position they want to stand in (Qichao Liang, 1922) Liang Qichao's reference to culture' as a choice of values of the mind and free will reflects the dynamic side of culture.

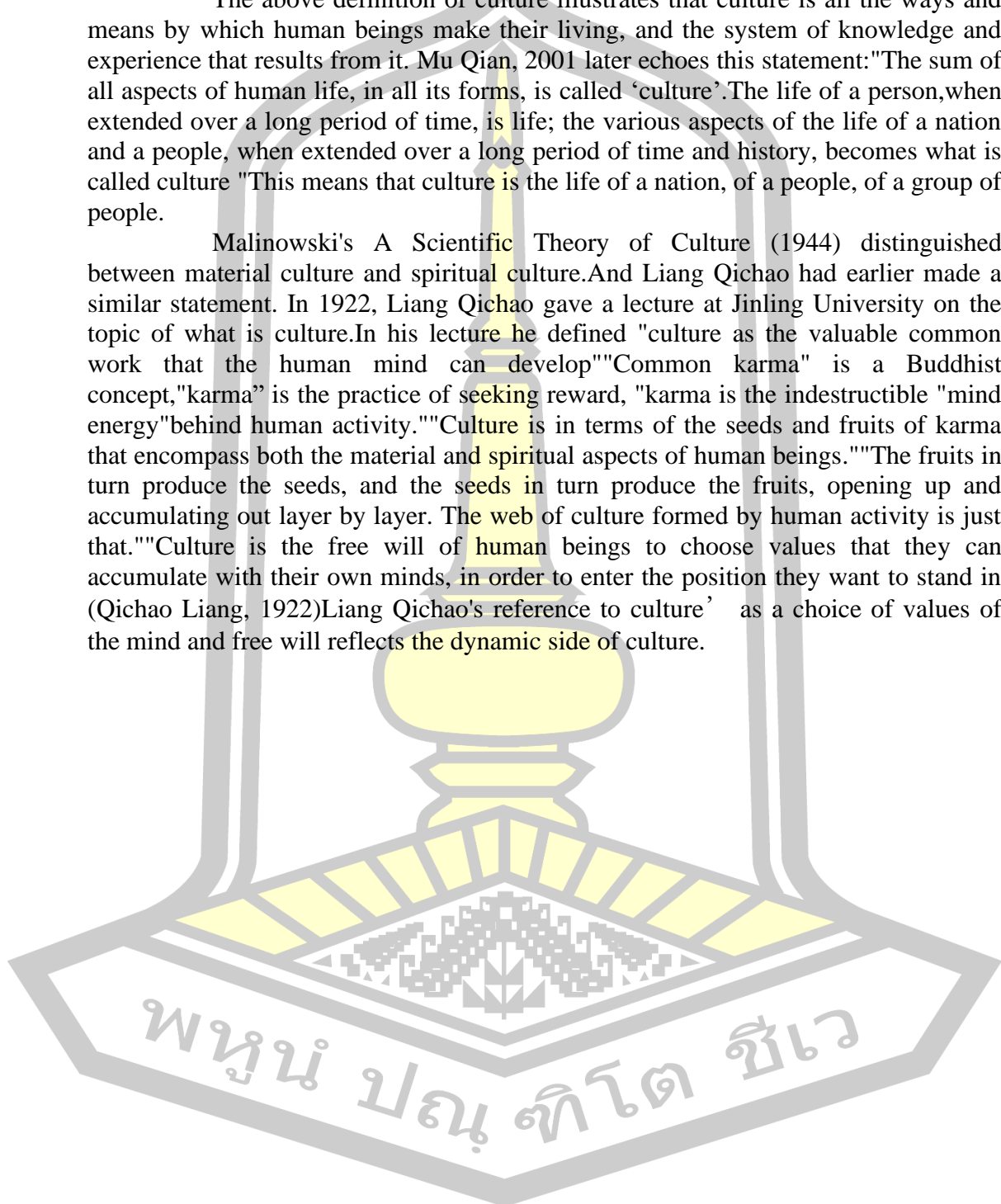


Table 1 Liang Qichao's Cultural Categories

Physical - Kinds of Karma - Survival of the demanding mind and activity	Land opened up	Karma
	The road to restoration	
	Tools, machines, etc.	
	Other	
Spiritual - Karma	Socially demanding mind and activism ..... Speech habits ethics etc.	Karma
	The organization's demand and activity ..... on laws such as political economy	
	The Intellectual Imperative and Activism ..... Academic Inventions	
	The demand for beauty and activity ..... Arts and crafts	
	Transcendent Demanding Heart and Activism ..... Religion	

As a student of Malinowski, Fei Xiaotong also held the view of way of life: "By culture, I mean a set of ways of life that a group has developed in order to situate itself in its situation. According to Fei Xiaotong, "the way of life of a group is the group's orientation towards its situation. Situational education is the means life is the end, and culture is the equipment and tools of situational education." The term 'place-parenting' is derived from the Confucian term place-parenting: (1948), which is derived from the Confucian phrase 'to bring about harmony, to bring about harmony in heaven, and to nurture all things', and corresponds to the English word 'adaptation'. The word "adaptation means 'the mutual accommodation of man and nature in order to achieve the purpose of life. In other words, according to Pan, "the purpose of all life is to seek what is called 'nurturing" (Naigu Pan, 2000). In this sense, culture is a way of life in which people and their environment adapt to each other

#### The Ethnic Perspective of the Nation-State

In terms of cultural and social anthropology, the concept of nation today is also foreign, having entered China mainly along with the concept of ethnology, which was the background to the need to build a modern state and a sovereign state with nationalism during the late Qing and Republican periods. Cai Yuanpei, who had linked ethnicity and culture in theoretical terms, introduced "ethnology" and "ethnography" from Germany in 1926, arguing that "ethnology is a kind of study of the cultures of various peoples and is engaged in recording or recording them. In 1926 he introduced "ethnology" and "ethnography" from Germany, arguing that "ethnography is a study of the culture of peoples and a study of record or comparison (Cai Yuanpei, 1926). The

Chinese Ethnological Society was founded in December 1934 at the Central University with the aim of "studying the Chinese nation and its culture (Yingliang Jiang, 1983 ; Jianmin Wang, 1997) There are historical reasons for the recent translation of ethnology as ethnography and ethnography as ethnography, which originally meant "learning"of"ethno-cultural groups (Zhang,1997:187). "(ology) (Xiaojun Zhang, 2014) Translating it into ethnology is tantamount to turning a study of different cultures into a study of a very small component of society, the nation, and as a result, it leads to a misunderstanding of ethnology in the era.

In his Outline of National History, Qian Mu makes a very thorough point about the cohesive role of culture in the nation: there are those who have not yet been able to become a nation; there are those who have been able to become a nation but have not yet reached the realm of creating a nation; there are those who have had difficulty in becoming a nation and creating a nation, but have become obsolete. There are those who have not yet become a nation, but have not yet reached the point of creating a nation; there are those who have not yet become a nation, but have become a mere relic for future generations of historians to look back on. I say: we have to look at its culture". The formation of a nation and the creation of a state are both steps in the evolution of culture. Therefore nations and states are both products of human culture. All nations and states in the world, in all their forms, represent the culture behind them. If their mission of cultural evolution is discontinued, nations can disappear and peoples can be separated. In view of our present unworthiness and cultural degradation, we can still talk about resistance and nation-building because the cultural traditions of our ancestors have not yet been fully extinguished. The traditions of a nation's culture are nurtured by the blood and flesh of the nation itself, which has been passed down for generations, tens of generations, or hundreds of generations, before it can blossom and bear the fruits of its culture, and cannot be obtained by trickery or theft from outside. (Mu Qian, 2011)

It is evident that the translation of ethnography and its birth in China is significant in the context of the nation-state. Guangdan Pan, 1995 even discusses the importance of culture for the nation from the perspective of race. In his article 'Race as one of the causes of culture, he says: "Although ethnicity is not the same as race or nation, it is something in between, because race is something biological, nation is something political and cultural, and nation is not only something biological but also something cultural." Mr. Pan's view of culture can be seen in his article The Biology of Culture, where he proposes a pyramid of human phenomena, with cultural phenomena-social phenomena-psychological phenomena-organic phenomena-physical and chemical phenomena from the top down. This suggests that cultural phenomena are at the highest level of human life

In the field of southwestern ethnic studies, Tao Yunkui is the most culturally oriented. He was influenced by Li Ji's lectures on anthropology during his early years at Nankai University, and in 1927 he went to Berlin University to study anthropology under the anthropologist Eugen Fischer, thus being influenced by the cultural tradition of German anthropology. According to Yunkui Tao, 2017 culture is a system of ideas, a way of life and a system of values, which are manifested through physical and non-physical material manifestations outside of behaviour and play an integrative role in society. Culture is by its very nature psychological, "in a word, the social system of a society is a system of ideas." That is, it means that the social system

is also a cultural system. He believes that the problem of the south-western frontier society is actually a cultural problem. The people are a cultural group of people. On the one hand, "there must be a unified culture, so that the whole nation can become one; on the other hand, "the so-called unification of culture does not mean the subjective assimilation of the others by the inherent cultural standards of the Middle Kingdom. The so-called cultural unification or cultural change here is the modernisation of the culture of the border communities in the same way as the culture of the Central Plains" (Yunkui Tao, 2017; Yang Oingnei, 2017). Tao Yunkui (2017) also reviewed Li Ji's biased "laminar leaf coverage theory" from the perspective of cultural Sinicization and assimilation in his study of the geographical distribution of the Tu in Yunnan, and proposed his own "extrusion and uplifting theory", which is a study of the ethnic areas in southwest China. It is a classic of southwestern ethnic studies.

#### The disciplinary perspective of culture

Weber is best known for culture among the three classical tutors of sociology, and his *The Protestant Ethic and the Spirit of Capitalism* is a masterpiece in this regard. He once systematically discussed the methodological significance of culture for the social sciences and argued that "we have called those disciplines which analyse the phenomena of life in terms of their cultural significance" cultural sciences (Weber, 1992). The disciplinary perspective of culture is also reflected in the localisation of the Western concept of culture in the Republican period, which has three main representatives: one is Chen Xujing's cultural science; the second is Sun Wenwen's cultural sociology; and the third is Huang Wenshan's cultural science.

Chen Xujing was the most loyal promoter of the concept of Western culture, not only because of his early experience of studying in the United States, but also because of his paranoia about total Westernisation (the wholesale acceptance of Western culture). His *Culture Series*, which consists of 20 volumes and over 2 million words, shows his commitment to culture. The first four volumes of his *Culture Series*, *Introduction to Culture*, are a systematic account of his cultural theories. He was particularly concerned with anthropological theories of culture and devoted much attention to Edward B. Tylor, the first British anthropologist to systematically define culture in anthropology, whose *Primitive Culture* is entitled *The Science of Culture* in its first chapter. Chen Xujing saw culture as the result of man's efforts to adapt to his time and place in order to satisfy his life. He says that while studying in Germany, he came across M. V. Lavergne-Peguillen's *The Laws of Dynamics and Production*, published in 1838, in which he proposed four major classifications of social science: dynamics, production, and culture (*Kulturwissenschaft*), almost simultaneously with the creation of sociology by Comte *Kulturwissenschaft* and *Politics* (Chen Xujing, 2009). Among these cultural science was then mainly concerned with the study of human indoctrination, which Chen Xujing considered to be too narrow a literature and led to his later development of cultural theory.

In the process of localising sociology, Sun Wenwen has been promoting cultural sociology in the context of sociology. He published *The Sociological Theory of Culture*, *Culture and Society*, and *The Cultural Foundations of Society*, establishing a cultural sociology in China as well as a cultural school of sociology based on the cultural concepts of cultural anthropology at the time. In the preface to his 1929 book *The Cultural Foundations of Society*, he argued that "culture is the product of human debugging in the environment, including all things tangible and intangible.

Historically speaking, there has been culture since the beginning of mankind. Geographically speaking, there is no nation in the world that does not have a culture. In terms of human life, from birth to old age and death, there is no time or place where people do not live in a cultural environment. That is why culture is the most complete and universal force in human society." He also emphasises that "the secular world has always misunderstood the nature of culture, so that it despises the power of culture." (The so-called cultural forces are in fact cultural forces, and understanding the cultural forces that operate in society is what Sun hopes the book will clarify, so that those who transform society will know what to do, because he believes that the transformation of society must begin with culture. He argues that the transformation of society must begin with culture. Sun also systematically developed a theoretical framework for the sociology of culture, and he was one of the most thorough scholars of his time in understanding culture.

Wenshan Huang, 1971 proposed *culturology*, a science of cultural phenomena and systems: the study of the laws of cultural origins, development and change, the interrelationship of different cultural phenomena and the similarities and differences in the cultural development of peoples. According to him, "the task of cultural science is to study cultural systems, not social systems". White (1988) argues for the establishment of a science of culture in his *The Science of Culture* and positively evaluates Huang Wenshan's research, arguing that Chinese is more accessible than English because of the distinction between *culturology*, which focuses on culture, and *culture of science*, which designates culture as a real field and establishes it as a discipline, depriving it of its own meaning. The former designates culture as a real field and identifies it as a discipline, depriving sociology of its priority. In 1921 the philosopher Von H. Rickert published *The Science of Culture and the Science of Nature*, proposing a science of culture alongside the natural sciences, based on the simple theory that natural products are natural and cultural products are artificially sown (Rickert 1986). This elevates culture as cultivation to a human phenomenon as opposed to nature. This is also the view of White (1988): "Culture is the only way of life that is human." Unfortunately, the 'culturology' pioneered by Huang Wenshan, despite its high academic vision, did not have the time to develop in a significant way. Wenshan Huang, 1971

Looking back at the localisation of anthropology and culture from the late Qing Dynasty to the Republic of China, one can clearly see the process of being localised therein. When a large number of Western academic discourses poured in, most of the elites, except for the aforementioned few scholars, were in the midst of passive acceptance and active integration of Western ideas, and few of them came up with meaningful academic concepts from their own cultural ideas, while criticism of their own culture became fashionable instead. In this context, the burial of culture may represent a kind of helplessness in the localisation of anthropology (and other disciplines as well) in that era.

#### The integration of society and culture

The idea of giving society a cultural Terence is not a new academic trend, as it has already been developed in the multidisciplinary cultural turn of the 1950s and 1960s. On the one hand, culture and cultural studies (e.g. cultural criticism, textual analysis, etc.) became fashionable in the context of postmodern theory, and also became a conceptual tool for deconstructing traditional theories of social structure, as

represented by Michel Foucault's theory of discourse and power and Jacques Derrida's deconstructionist theory. On the other hand, culture was also unleashed by three leftist or neo-Marxist currents of social criticism, including the famous Frankfurt School, the British cultural materialism represented by Raymond Williams, and Antonio Gramsci's theory of cultural hegemony.

In terms of discipline, archaeology became a sub-discipline of anthropology in the 1960s as a result of the pursuit of a new archaeological revolution' with culture. Psychology had only about 80 papers on the subject of cultural studies before 1979.2000 to 2002, however, the number of related papers surged to over 8,000 (Nian Zhong Keping Peng, 2005 : Dengfeng Wang Yubo Hou, 2004) In the field of international politics, Huntington (2010:7-16) states in the introduction to *The Vital Role of Culture*: "Conservatively speaking, the centre of truth is that it is culture, not politics, that determines the success of a society. Enlightened, the truth centres on the fact that politics can change culture and save it from sinking." The book explores how values have influenced human progress, exploring the deeper role of culture in terms of politics, economics, ethnicity and gender. In history, historical anthropology, represented by the Annales school, has led to an anthropological turn in history and the birth of a school of cultural history and *The Cultural Turn: New Directions in the Study of Society and Culture*, edited by Lynn Hunt et al, explores five key outcomes of the cultural turn. First, 'society' has ceased to be the source of all explanation, and the social category is not a stable object. Secondly, culture is studied above social structures. Culture is discussed as a system of symbols, languages and representations. Thirdly, the cultural turn threatens to erase all references to social contexts or justifications. Fourth, the disintegration of the paradigm of social description. Fifth, the re-alignment of disciplines and professions, especially the rise of cultural studies (Hunt and Bonnell, 1999) Cultural anthropology has always favoured a cultural perspective, the culmination of which occurred in the 1960s and 1970s and consisted of two generations of scholars, the symbolic anthropology of constructing culture and the postmodern anthropology of deconstructing culture. The former is best represented by Clifford Geertz and his work *The Interpretation of Culture*; the latter is represented by Paul Rabinow, a student of Geertz, and George Marcus, whose works include *Writing Culture*. The poetics and politics of ethnography and 'Anthropology as cultural criticism' In sociology, Margaret Archer, who was the first woman president of the International Sociological Association, was critical of Anthony Giddens theory of structuration and advocated the dynamics of cultural morphogenesis. In *Culture and Dynamics: Cultural Spaces in Social Theory*, she emphasises the independent role of culture in sociology and argues that structure and dynamics can be addressed using the analytical framework of culture and dynamics (Archer, 1988). On the other hand, however, Giddens' structural-energetic theoretical framework in practice theory was challenged by Bruno Latour's Actor Network Theory (ANT). Latour was a radical reversal of the concept of society, criticising Turgot's social starting point and using a sociology of association' against a 'sociology of society' .In his book *Laboratory Life*, he uses a scientific laboratory as a field site and proposes a network theory of actors', which argues that humans and non-humans (equipment, instruments, materials, etc.) work together as subjects, connected by interpretive networks, to construct scientific knowledge (Latour Woolgar, 2004) After Latour, the ontological turn in

anthropology in recent years has further returned the horizon to the ontological order of the interactions of all things, inspiring attention to the dynamical mechanisms of connection and operation. And it is culture, as the first human order, as the coding system of a network of actors, that is its deep dynamical mechanism. Of this, Latour does not seem to be self-conscious

In the historical and anthropological study of Chinese society, the absorption and critique of Western models of social structure have also brought about some cultural turns. (Yingshi Yu, 1994), one of the most culturally oriented scholars in the field of history, points to the May Fourth Movement and its new cultural movement as an important stage in the transformation of modern Chinese society, which manifested itself in a shift from the absorption of foreign Western culture on the basis of one's own culture to a revolution of complete negation of traditional culture, which resulted in social disorder. The transcendence of culture is the affirmation of the role of culture in determining history, as in the case of the "super-stable system" in Chinese history, where he argues that "if there is a 'super-stable system, it should be attributed to it is a common requirement of all civilised societies to affirm the transcendence of culture in order to overcome a shallow sense of utilitarianism and materialism. Zhitian Luo, 2002 points out in the preface to He Weiya's *Huairou yuanren* that, since Gramsci, culture has long been full of power, and cultural competition is a struggle for power. In this sense (and in the general sense of culture), the existence and seriousness of cultural competition between East and West in modern times cannot be ignored. By not speaking of cultural misunderstanding but showing culture at every turn, Ho Wai-yah actually replaces the cultural misunderstanding model with an unspoken view of cultural conflict. Luo Zhitian (2010) has always stressed the indispensability of cultural perspectives in the study of Chinese history, and he has also systematically sorted out the doctrinal lineage of culture for historical research. In anthropology, the Taiwanese school is known for its studies of Chinese culture, for example, Li Yiyuan (1988, 2002) has proposed a model that expresses the concept of balance at three levels of Chinese culture, including the harmony of the natural system (heaven), the harmony of the organic system (human) and the harmony of interpersonal relations (society), in terms of the overall balance and harmony of "Zhizhonghe. The concept of balance is expressed in the model of Chinese culture, which includes the harmony of the natural system (heaven), the harmony of the organic system (man) and the harmony of human relationships (society). Zhang Guangzhi (1990) has explored the differences between the origins of Chinese and Western civilisations, arguing that Chinese civilisation differs from the fractured form of Western civilisation in that it has a continuous cultural form. Historical anthropology also entered China in the 1990s, represented by the study of South China, with a strong cultural perspective (Siu, 2016). In *China and Historical Capitalism: A Genealogy of Sinological Knowledge* (2005), Francesca Bray presents her cultural reflections on the study of the history of science and technology in the West: the materialism that has emerged from capitalist composition of science technology and social science is a kind of materialism that is deprived and does away with our understanding of non-Western worldviews. Placing our modern goals and values in the historical past only obscures our understanding of the interaction between matter, ideas and society in other societies and even in our own culture. The study of the history of science and technology in the West, like other social science

studies, is currently undergoing a so-called cultural turn, in the hope of 'decentrifing' the material experience and intellectual evolution of the modern West that we have come to expect.

Bai Fulan (2005) argues that one of the main problems with analyses of Chinese society based on Western social theory and Western historical experience over the past 300 years has been the use of narrow models of social development and structure, avoiding a wide range of evidence from Chinese historical and social studies and sources that could be used to challenge general thinking about history and society. The cultural turn implies a complex synthesis: everyday lifeworlds, everyday linguistics, commoner methodologies, dominant Sinological local knowledge, local dynamics as distinct from Western material experience, etc.

In addition to the cultural turn, it has also become fashionable to deconstruct the dichotomy between society and culture, complementing and integrating the two. Stuart Hall, in *Cultural Studies: Two Paradigms* (2000), discusses the complementarity of the culturalist and structuralist paradigms. In the former, he refers to Williams' definition of culture as a total way of life', with a particular focus on the totalizing construction of culture. In *The Long Revolution*, Williams argues that culture is not just a practice or a society's customs and folklore, but the sum of the interrelationships of social practices. Cultural analysis is about discovering the nature of how these relationships are organised. Thus, in *Culture and Society*, he attempts to construct a type of analysis of 'culture-and-society'. In this regard, the sociologist Bauman (2009: 204-205) argues that the 'cultural symbols of socio-cultural phenomena and their corresponding social relations are, in most cases, mutually reinforcing, rather than arbitrarily directed towards each other. The worst thing about..... is that much effort is wasted on the false question of whether the "ultimate nature\* of society is cultural or social. Indeed, all phenomena of human life seem to be.... socio-cultural phenomena: the web of social interdependence known as social structure' can only be imagined through the form of culture, and the empirical reality of most cultural markers and the generation of social order are through the establishment of limits... When choosing a cultural model we create a network of interdependence within a given social action, which can be summarised as a general model of social structure.

In his *The Sociological Imagination* (2001: 182, 19-20, 150-152), Mills, on the one hand, argues that "in contrast to social structure, the concept of culture' is the most uncertain word in the social sciences'; on the other hand, it. On the other hand, he declares that "my aim in writing this book is to establish the cultural implications of the social sciences for the cultural mission of our time" and that "the traditional subject of both sociology and anthropology is society as a whole, or what anthropologists call 'culture' and that "from the point of view of the', and that there is no fundamental difference between cultural anthropology, in its classical tradition and in its current development, and sociological research. This implies a homogenization of both society and culture.

In the *Book of Zhou Yi*, "The Book of Changes", it is said: The number of the elements is varied. By the changes, the world's texts are formed; by the numbers, the world's images are defined." The "Wen" is the expression of the law of interaction and movement of things, the human culture of the world; the "Xiang" is the expression of the tangible presentation of the interaction of things in the world, the so-

called "image (tangible image)". Society is a kind of human "image of the world"  
Zhou Yi The Book of Changes

The above reflection is in line with Gertz (1999): a more useful way of distinguishing between cultural and social systems, but by no means the only one is to see the former as ordered systems of meaning and symbols around which social interaction takes place, and the latter as patterns of social interaction themselves. Culture and social structure are different abstractions of the same phenomena. When looking at social action, one looks at what it means for the social actors and the other looks at how it contributes to the functioning of a certain social system.

Table 2 The Socio-Cultural Interpretation of the Zhouyi, Geertz, and Wave-Particle Duality

	Society	Culture
The Book of Zhou Yi	The human "elephant"	Humanity's "text"
	intricate number (the number of fates/results of the interaction of things)	change (the movement of things interacting with each other)
Gertz	The social interaction model itself	An ordered system of meanings and symbols
	The functioning of social systems	The meaning of social action for the actors
wave-particle duality	Particle properties	Waviness
( metaphorical )	The "hardware" of human activity	The "software" of human activity
(Substance)	The physical structure of society	Information encoding of culture

In recent years, the theoretical model of the "wave-particle duality" of culture and society has been borrowed from physics (Xiaojun Zhang, 2012) to discuss the " society of sociology and the" culture of cultural anthropology. The two core concepts of the respective disciplines are discussed, and the " complementarity principle(principle of concordance)" of physics regarding the "wave-particle duality" of all elementary particles (which is also the material basis of our world) is used.", pointing out that society and culture are two complementary concepts for understanding the same human activity and that one cannot exist without the other. Culture favours the system of meanings of human behaviour encoded in information; society favours the structure of entities. To use a less strict analogy, society can be compared to the hardware of a human computer, which is the combined system of the

various elements of human behaviour (political,economic,religious,etc.);culture can be compared to the software programme of a computer,which is the coding system behind the various human behaviours. As the French thinker Morin (1999) argues:culture, as a regenerative system, constitutes a quasi-cultural code,a sociological counterpart to the genetic code of living beings. Cultural codes maintain the integrity and homogeneity of the social system, guarantee its self- perpetuation and unchanging regeneration, and protect it against uncertainty,random events, chaos and disorder.

The rational basis of the concept of culture derives from its sequential nature as information. All living beings have senses that receive and process information-similar to the brain' organism. The brain' s ability to process information centrally is a capacity that has evolved in animate objects as distinct from inanimate objects. At the top of this chain is the human brain, which has the greatest information capacity, and the information capacity of all human social life, and the software that operates from it,is culture of all kinds,Culture, as the system of meaning of human information representation,is therefore the only characteristic that distinguishes it from animals. The information nature of culture is becoming an important foundational concept for future social analysis, and will also play a key role in the AI information brain and in the cognition of the information society.Thus,the author(Zhang Xiaojun,2012b) has defined culture as a dynamically reproducible coding system that uses information to order and share the meaning of human beings and the various connections of all things in their lives in accordance with their corresponding laws of self-organisation.

The above definition of culture is at heart related to the ancient Chinese term "wen, which is also a self-localisation of culture. In any case,the twists and turns of the cultural turn since the twentieth century have revived the academic vitality of culture which will surely allow for a deeper space of academic practice in society and culture.

### **General knowledge about peony**

#### **Knowledge of peony**

Native to Shaanxi, peony was first mentioned as a medicinal plant in the Shen Nong Ben Cao Jing (Divine Husbandmans Classic of the Materia Medica)during the Han and Wei dynasties,and was also known as deer leek and rat' s nest.This is corroborated by a medical treatise found in an Eastern Han tomb in the Wuwei region of Gansu Province, where peony is mentioned as a medicine for "blood stasis"

According to the Tujing,"Peonies are found in the mountains of Ba County and Hanzhong Dan, Yan,Qing,Yue,Chu,and Hezhou,where the flowers are yellow, purple,red, and white, and this must be the mountain peony". Therefore, it is clear that the original cultivation area for peonies was mainly in the north-west, with the Yellow River basin and the Jianghuai region also suitable for cultivation.The roots of the wild species are most suitable for medicinal use, while the cultivated species has both ornamental and medicinal value.

In Li Shizhen's Compendium of Materia Medica” ,it is written that "peonies are only taken from the red and white single petals for medicine and the thousand-leaved exotics (heavy petals) are all yuk by human ingenuity and have an

impure smell that cannot be used""The flowering tree is most abundant in Danzhou,west of Yanzhou, and in the Baoxia Road, and is no different from the thorn.

According to the above-mentioned literature, the mountainous areas of present-day Shaanxi,Yunnan,Gansu,Sichuan,Shandong,Shanxi,Henan,Anhui and Zhejiang Provinces are all areas where wild peonies grow under natural conditions.However,the main source of wild peonies, an important medicinal resource,is located in Shaanxi Province in China.

Peonies were cultivated as an ornamental plant during the Northern and Southern Dynasties. Xie Lingyun said: "There are many peonies among the bamboo between the water in Yongjia"(Taiping Yilan). In the Tang Dynasty,Liu Yuxi's "Jiaxianlu" records that "Yang Zihua of the Northern Qi Dynasty painted peonies".The book *The Variation of Plants and Animals in Domestic Conditions*, written by the British scientist Darwin,states that "peonies have been cultivated in China for 1400 years",which means that peonies have been cultivated in China for over 1550 years.

Peonies had no name at first, but were named after the peony.This is why peonies were first called "wood peony (Tongzhi Ji); "because its flowers resemble peonies and its stem resembles wood", as mentioned in the *Materia Medica*.According to the *Compendium of Materia Medica*, "the peony is the best in terms of colour, and although it bears seeds, it is called 'peony' because of the seedlings on its roots" In addition to this, there are also names such as deer leek,mouse gourd (Ben Cao Jing),white atractylodes (Guang Ya), Luoyang flower, national colour and fragrance (Guang Qun Fang Shu) and flower king.

Since the Northern and Southern Dynasties, many people have written records and local chronicles on peonies, including Ouyang Xiu's "Record of the Peony of Luoyang" in the Song Dynasty,Lu You's "The Peony Book of Tianpeng" in the Southern Song Dynasty,Xue Fengxiang's *History of the Peony of Bozhou* in the Ming Dynasty,Yu Pengnian's "Peony Book of Caozhou" in the Qing Dynasty, and so on.In addition,ancient monographs on materia medica and flora include the "Classic of Materia Medica"by Wu Shu in the Han Dynasty, "Jiaxianlu" by Liu Yuxi in the Tang Dynasty, "Taiping Yulan"by Li in the Song Dynasty,"Compendium of Materia Medica" by Li Shizhen in the Ming Dynasty, and "Flower Mirror" by Chen in the Qing Dynasty. Modern works on peonies include Zhao Shixue's "Adding a New Peony Spectrum of Caozhou"(1911) and Yu Heng's "Peony of Heze"(1980).

The ornamental cultivation of peonies began to flourish in the Sui and Tang dynasties and entered the palace gardens. At this time, the colour and variety of peony flowers increased and such exotic varieties as the "double-headed peony", "heavy-stage peony and "thousand-eaved peony" appeared.During the Northern Song Dynasty, peonies flourished in Luoyang, and the whole city was filled with peonies, and the world was full of praise for peonies. During the Southern Song Dynasty, the peonies cultivated in Tianpeng, Sichuan were the best in Shu.Lu You's "Tianpeng Peony Book" described nearly a hundred kinds of flowers.In the Ming Dynasty, the centre of peony cultivation moved to Bozhou,Anhui Province, and in 1617 Xue Fengxiang wrote a book entitled "History of Peonies in Bozhou,which described more than 150 varieties of peonies. In 1617, Xue Fengxiang wrote a book entitled "History of Peony in Bozhou", in which more than 150 varieties of peony were described.To date,Luoyang and Caozhou are still the two major peony

production centres in China. In the middle and lower reaches of the Yellow River basin, peony cultivation in Lanzhou, Linxia and Lintao in Gansu also developed rapidly, resulting in the formation of a group of local peony varieties with purple spots. In addition, a large number of southern peonies were also cultivated in Tongling, Anhui Province, including Fenghuang Mountain, Nanling, Yashan, Fanchang, Ningguo and Shaoxing, Zhejiang Province, with Tongling peony being the most famous for its use as a medicinal material. In Anhui Province, there is a white peony with single petal flowers on the Immortal's Cave in Chaohu Yinping Mountain. According to experts, it is a wild species of southern peony.

After the founding of New China, especially after the reform and opening up, many new varieties have been cultivated in Luoyang in Henan Province, Heze in Shandong Province, Yuzhong in Gansu Province and Tongren in Anhui Province, which have enriched the variety group of Chinese peonies and made certain achievements. However, none of these varieties could overcome the fact that there has been no true golden variety of Chinese peony since the Tang and Song dynasties. In addition, the morphological characteristics of the Chinese peony, such as the soft petals, the short stems that fall off easily, the difficulties of preservation, storage and transport, and its unsuitability for fresh cut flowers, have hindered its development as an industry (a commercial product) and reduced its economic value.

#### Knowledge of Luoyang Peony Culture

Luoyang is one of the birthplaces of Chinese peonies. In the history of China, 13 feudal dynasties have established their capitals in Luoyang, but the tide of the years has long since washed away the emperors and generals without a trace.

During the Tang Dynasty, the cultivation and viewing of peonies in Luoyang was already very common. A story has been told that after Wu Zetian ascended to the throne, peonies were moved to Chang'an from her hometown. Since then, it has flourished in the city of Chang'an. According to the legend, one winter day, Wu Zetian wanted all the flowers to open at the same time, so she wrote an edict: "Tomorrow, we will visit the upper garden and report the spring at once; the flowers must be sent out at night, so don't wait for the dawn wind to rush them. Wu Zetian was furious and sent the peony to Luoyang. The peonies were burnt to death, but the more they were burnt, the redder and more beautiful they became.

During the Northern Song Dynasty, peonies had no rival in Luoyang. Its large-scale cultivation, advanced technology and the massive and profound impact of its planting activities made it an object of worldwide admiration. The peony in Luoyang was the very embodiment of peace, prosperity and the nobility of its people. Even if the peonies in Chang'an "blossomed and fell for twenty days, and the people of the city went wild, and even if the peonies in Chenzhou and Pengzhou "were planted in gardens like millet and corn, moving by the hectare", they could not replace the status of the peony in Luoyang, and the flower of Luo is still synonymous with the nobility and authority of the peony. It symbolises the nobility and authority of the peony. The Luoyang peony is no longer an ordinary peony attraction, but a symbol of sublime spiritual culture. The Luoyang Peony is not only a symbol of the beauty of the peony, but also of its cultural significance. In summary, the Luoyang Peony has the following cultural significance.

The natural cultural qualities of peony

Botanically, peonies are perennial woody plants, deciduous small shrubs. There are nine major colour families, 10 flower types and more than 1,000 varieties of red, white, pink, yellow, purple, blue, green, black and compound colours; the petals of the peony are single, compound, heavy and pavilion flowers. The calyx has five pieces. There are many ways to distinguish peonies, and they can be classified by plant type, bud type, branching habit, flower colour, flowering period and flower type. Peonies are a unique woody and precious flower in China, rich and dignified, with a wide variety of species, featuring large, beautiful, colourful and fragrant flowers.

In pharmacology, peony bark is known as "Feng Dan Pi" a commonly used Chinese medicine, which has the effect of clearing heat and cooling the blood, activating blood circulation and resolving blood stasis, and can be used for the treatment of warm poisonous spots, night fever and early coldness, menorrhagia and dysmenorrhoea, carbuncles, sores and bruises. The earliest reference to peonies as a medicinal plant is in the *Shennong Ben Cao Jing*, which was written by a Qin and Han dynasty person under the name of "Shennong", the exact date of which is untraceable. In the *Sui Shu* (Sui Book) and Li Shizhen's *Ben Cao Gangnu*, peony was written from the point of view of medicinal plants, and in 1972, in the Eastern Han Dynasty burial scrolls found in Bashi Township, Wuwei, Gansu, peony was prescribed for "blood stasis". It is evident that peony culture has long contained a pharmacological component.

In the field of horticulture, after a long period of practice and summing up, the working people have worked hard and sweated hard, and a whole set of peony cultivation techniques have become increasingly mature, so that peonies have moved from the mountains to the fields and gardens and become the guests of people's lives. It is worth mentioning that the grafting of peony flowers with peony roots and the dyeing of flowers are the creations of the Chinese people and are important contributions to flower horticulture. After peonies were changed from wild to artificial cultivation, due to changes in environmental conditions and continuous selection and cultivation by hand, there were variations not only in flower colour, flower shape, early and late flowering, but also in plant form, leaf colour and shape, etc. These variations have formed a rich variety of types. With the use of modern technology, peonies can be made to bloom all year round, showing not only high ornamental value, but also in ornamental horticulture such as flower arrangements and bonsai cultivation.

#### The literary qualities of peonies

The literary qualities of peonies are mainly reflected in the rich and colourful poems and songs about peonies. Numerous peony poems and lyrics have taken their place in the history of Chinese literature and form the basis of peony literature.

The peony's cultural qualities, underpinned by its own natural beauty and the beauty of its temperament and inner spirit gradually bestowed on it by literati and scholars, have become increasingly popular subjects for poetry and song. The peony poems and writings of some of the great literary figures of the Tang and Song dynasties and beyond still shine with dazzling brilliance today.

Many of these poems are profound in thought, expressing the poet's persistent spiritual pursuit and unique aesthetic interests. For example, "When the

flowers bloom and fall for twenty days, the people of a city are all crazy(Bai Juyi,"The Peony). The peonies are so beautiful that the visitors are frantic, and the short duration of the flowering period also makes people frantic, so that they miss the opportunity to watch them, even at night with lamps Some of the works also show a concern for the fate of the country and the nation, as well as an awareness and understanding of life.The natural beauty of the peonies gives people a sense of inculcation, confidence and strength. Some of the poems also carry profound philosophical reflections. Ming Xie Zhaoshang wrote in The Five Miscellaneous Works:"How many times in a hundred years can we see flowers iin life,when the scene is so harmonious and smooth, and the eyes and ears are so exhausted?" From the transience of flowers to the transience of life, it is easy to express the sentiment of"singing to wine, the geometry of life"and to think about life

#### The artistic qualities of peonies

In the art of peony painting, the peony has become an important subject in ink painting because of its unique biological beauty and its symbol of good fortune and prosperity, which gives people a spiritual enchantment and a sense of beauty. Chinese peony painting began in the Eastern Jin Dynasty, when the painter Gu Kaizhi painted peonies in full bloom on the banks of the Luo River in his painting"Luo Shen Fu".Yang Zihua, a native of the Northern Qi Dynasty, was the first to include peonies as a subject for painting.From the Tang Dynasty onwards,flower and bird painting gradually became an independent specialised subject,and peonies and peony gradually became important subjects for flower and bird painting.For example, the famous painter Zhou Fang's painting "Lady with a Hairpin" from the Tang Dynasty shows the influence of peonies and peonies in court life at the time.During the Tang Dynasty, painters were even more intoxicated by the subject, and a number of heirloom peony painters emerged. Among them, Bian Luan' s peony paintings were not only collected in the Xuanhe Imperial Palace of the Son Dynasty, but he also painted the first peony on the mural of the West Pagoda of the Baoyin Temple in Chang'an During the Five Dynasties, painters paid more attention to the cultural meaning of the peony as a symbol of wealth and good fortune, such as Yu ling, Tian Jing and Xu Xi,who were masters of peony painting during the Five Dynasties, among whom Xu Xi's Yutang Fugui has survived to this day. In the Song dynasty, Xu Chongsi and Zhao Xi, in the Yuan dynasty, Bao Jing, Wang Yuan and Qian Xuan, in the Ming dynasty, Shen Zhou and Xu Wei, in the Qing dynasty, Zhao Zhiqian, Bada Shanren and Ren Bonian, and in the modern era, wu Changshuo, Wang Xuetao and Qi Baishi all excelled in painting peonies. For example, Oi Baishi's painting of peonies focuses on the description of the spiritual realm, with the dots' of the buds the lines of the branches and the colour blocks of the leaves of the flowers distributed in a scattered manner, presenting the artistic rules of Chinese painting and reflecting an exuberant vitality, The art of contemporary peony painting is flourishing. Pingle Village in Pingle Town, Mengjin County, Luoyang City, is known as"the first village of peony painting in China, The art of peony painting has already "flown into ordinary people's homes"

The art of peony decoration,which is mainly used to decorate ceramics, sculptures and costumes, is an important part of peony art that cannot be ignored. Unlike peony arrangements and cut flowers, which are subject to seasonal restrictions, peonies in decorative art can be fresh and new throughout the seasons. China is the

birthplace and manufacturing centre of ceramics, and peony decoration has been used in ceramics for a long time. Many unearthed artefacts confirm that the peony motif was engraved on celadon at Yueyao, one of the six major celadon kilns in China at the time, as early as the Middle and Late Tang dynasties. In the Song dynasty, a combination of peonies and animals or figures appeared, for example the phoenix wearing peonies at the Yaozhou kiln, and the phoenix holding peonies and babies playing with peonies at the Ding kiln. Particularly famous are the peony motifs on blue and white porcelain from Jingdezhen, which have left a strong mark on the history of ceramic decoration in China. Peonies have always been an important decorative motif on ceramics throughout the ages, and with the continuous improvement of ceramic technology in the Song, Yuan, Ming and Qing dynasties, peony motifs have been more widely used on ceramics, and their forms have become more varied. The peony pattern has been used on traditional Chinese fabrics for over a thousand years and has become one of the most common patterns on fabrics and clothing, and has been sublimated to become a spiritual symbol of glory and wealth in clothing. Like the peony on ceramics, peonies are often combined with other animal and plant motifs to form a unique and auspicious symbolism. China's rich and auspicious peony culture has had a profound influence on other countries as well. One of the most influential countries is Japan and Korea: the peony motif is still found in the traditional costumes of Korean women today, and has become a popular and auspicious motif for the Korean people. According to historical records, embroidered fans with peony motifs appeared in Korea during the Goryeo Dynasty, and during the Lee Dynasty, peony embroideries were used for wedding and household items.

In terms of theatrical art of peony, there are a large number of excellent works based on peony in the vast number of operas, traditional folk songs and modern songs in China. The poet Li Bai of the Tang Dynasty wrote "Qing Ping Tune", "The clouds think of clothes and flowers, the spring breeze holds up the threshold and the dew is thick." This piece of writing, dedicated to Yang Guifei, is an anthropomorphism of the peony, depicting the beauty of the peony in full bloom. The song "Weaving a Flower Basket" is a folk song from Henan; "Song of the Peony" is an episode of the contemporary film "Red Peony"; "White Peony Order", "Green Peony Order" and "Nine of Ten Peonies in Bloom" are all popular songs based on peonies. The Peony Pavilion has been performed for centuries in various theatrical forms, such as Kunqu and Peking Opera.

The art of arranging flowers with peonies originated in Buddhism. In Volume 44 of the Southern History, "A lotus flower was offered to the Buddha, and the monks used copper babies to hold water and impregnate its stem so that the flower would not wither. Later on, the flower arrangement was slowly separated from the Buddhist service and used for decoration and appreciation, and gradually became popular in the society. After the Tang Dynasty, with the development of the economy, flower arrangement became a part of everyday life. In the Song Dynasty, the "Four Arts of Life" included flower arrangement, painting, incense and tea. Peonies have an extraordinary status in the long-established traditional Chinese art of flower arrangement. In the traditional Chinese folk aesthetic, peonies are often used as a symbol of wealth, good fortune and happiness, and have been loved by people throughout the ages. As a result, peonies have been widely used in traditional flower arrangements in China, in folk flower arrangements, in court flower arrangements,

and in Buddhist rituals or Buddhist flowers in Zen chambers. Ouyang Xiu's "Luoyang Peony Records" states, "The custom of Luoyang is generally good at flowers, and in springtime, all flowers are arranged in the city, no matter how noble or low," Here, the flower that Luoyang was fond of was the peony. This shows that the custom of flower arrangement was prevalent at that time, and it can be imagined that the city of Luoyang was full of peony blossoms. During the Ming and Qing dynasties, the emphasis was placed on the material must be meaningful and the meaning must be auspicious", and it was therefore common to combine peonies with other floral materials to express auspiciousness and happiness by means of harmonies and associations. There are many examples that have been widely circulated and are still influential today. In addition to "Yu Tang Fu Gui", there are also combinations of peonies with cypress trees and ganoderma lucidum to convey the meaning of "rich and long life", with apples to convey the meaning of "rich and safe; and with longevity stones to convey the meaning of "long life". The combination of peony with cypress and lingzhi means "rich and long life; with apple means "rich and safe; with longevity stone means "rich and long life; and with peony in a bottle and ruyi on a fruit plate means "rich and auspicious and "peaceful and prosperous". With its graceful and luxurious posture and colours, peony has become the guest of honour in the daily lives of the working people, representing their good wishes and aspirations for life.

The folk cultural qualities of peony

In terms of peony food customs, peonies are so colourful and fragrant that they are not only colourful, fragrant and tasty, but also have a certain nourishing effect on the skin. Peony food customs have been around for a long time. According to records, Li Wu the Minister of the Ministry of War, gave several peony flowers to his friends and presented them with Xingping crisp (a very famous pastry produced in Xingping County at that time), which was eaten with the crisp after the flowers were attached. This was a very sophisticated way of eating, and was regarded as elegant by the scholars. In the Northern Song Dynasty, Su Shi wrote in his poem: "The flowers are not yet old in the spring clouds tomorrow, so they should not be fried with puff pastry (Appreciating Peonies in the Rain) Today there are also many peony food customs such as peony swallow dishes, peony flower sliced fish, peony flower shredded loin, peony

silver ear soup and so on, together with peony cakes, peony tea and peony wine, entertaining guests with a peony banquet of all colours and aromas.

Peonies and various peony patterns permeate all aspects of people's daily life, including architectural decoration, clothing, household items, currency circulation and paper-cutting, and are popular decorations for all classes. In Su Shi's poem, he repeatedly mentions the peony as a flower, such as "One is not ashamed to pin a flower in old age, but the flower should be ashamed of the old man's head" ("Appreciating the Peony at Kichijoji Temple).

Since the Sui and Tang dynasties, the flower-viewing activities in the city and the countryside have gradually taken the form of peony fairs. Ouyang Xiu's Records of the Peony in Luoyang records the prosperity of peony fairs: "When the flowers are in full bloom, the common people often go to the old temples and abandoned houses with ponds and terraces for the fair, and open tent curtains, and the sound of singing and singing is heard, most flourishing at the Yuepi dike,

Zhangjiayuan, Tangdi field, the East Street of Changshou Temple and Guo Ling House. The Peony Festival is now being carried forward in various places

#### Knowledge of peony culture and tourism

##### The connotation of peony cultural tourism

Peony is a traditional flower of China and its cultivation is closely related to culture. Peony culture covers cultural areas including historical monographs, poetry, calligraphy and painting, as well as floral displays and medicinal food. The first forms of peony tourism appeared in the form of wild peonies in the latter part of the Five Dynasties, a flower so brightly coloured that everyone in the city of Luoyang wanted to see it. During the Song Dynasty, peonies achieved their greatest development in history, with Luoyang becoming the centre of peony cultivation and an unprecedented boom in peony cultivation. Nowadays, as the economy develops and people's living standards improve, they are no longer satisfied with mere ornamental activities and begin to pursue higher culture to meet people's spiritual needs. The association between peony and tourism has become an inevitable trend, and in a sense, peony culture itself has become a potential tourism resource. However, peony cultural tourism is not simply the integration of peony culture into tourism activities but the integration of peony culture in urban environments and landscape attractions into general tourism projects. In other words, peony cultural tourism is a tourism activity that uses peony culture as a tourism resource to experience peony aesthetic culture, medical and culinary culture, fair and flower viewing culture, literature and art culture, science and technology culture, etc

##### Classification of peony cultural tourism

The classification of peony cultural tourism is based on the forms loaded by peony culture, such as aesthetic cultural tourism with the appreciation of peony foliage and the creation of peony gardens, as well as cultural tourism based on the symbolic meaning of peony shapes and legends, and then folk cultural tourism based on peony paintings, calligraphy, literary works and flower fairs, and the more specific peony food cultural tourism. This taxonomy can provide development ideas for developers of peony cultural tourism, so that visitors can enjoy all forms of peony cultural tourism, not just one cultural type

##### Peony Aesthetic Cultural Tourism

Aesthetic cultural tourism of peonies is the most basic form of tourism and is mainly about enjoying the colour, fragrance and posture of peonies during the flowering season. With its large flowers and vivid colours, the beauty of peonies attracts visitors and is the basis for tourism development. However, the relatively short flowering period of peonies has a significant impact on the duration of visits. Secondly, the leaves and branches of peonies also have aesthetic value, which is often greatly overlooked by visitors. Peony leaves and plants vary in size and shape, and their colour varies from season to season. In addition, the combination of peony planting and garden architecture can express the beauty of the human form. The cultural favour of peony flower tourism can be greatly enhanced by appropriate garden design

The cultural tourism that covers the peony flowers is based on tourism. On a macro level, there is a beautiful and pleasant tourist environment that is created by the region and the city as a whole, reflecting the cultural connotations of peonies” The name ‘Peony’ also symbolises the country’s ‘prosperity’ and its firmness,

pride and opposition to power. The name Peony also has a rich cultural connotation. Peonies are often named after flowers, people, jewellery, animals and landscapes.

#### Peony-implication cultural tourism

On a macro level, there is a beautiful and pleasant tourist environment created by the region and the city as a whole, reflecting the cultural connotations of peonies. In the microcosm, we can appreciate the symbolic meaning of the peony through the colour and form of the flower: the beauty of the country, the meaning of "grace and elegance", the symbol of the country's "prosperity", the character of "steadfastness, pride and defiance of power" and so on. Peonies are usually named after the colour of the flower, characters, jewellery, animals and scenery. Through interpretation and signage, these profoundly meaningful flower names can be conveyed to tourists, increasing the cultural connotation of flower viewing.

#### Peony literature and artwork tourism

There are many legends, operas, songs and other popular works related to peonies in peony production areas and major peony attractions. Incorporating these legends and operas into the interpretation of tourist attractions will make the tours more interesting. In addition, peony ornaments, peony legends, ornaments based on peony poems and songs, folk costumes, textiles, sculptures, calligraphy, embroidery, porcelain and audio-visual products can all become rich cultural relics for collection, tourism and tourism development. This not only enriches the cultural production of peonies, but also offers the possibility of increasing their influence and making them famous and valuable for collection.

#### Cultural tourism of peony for medicinal use and consumption

Peony flowers are not only of appreciative value, but the entire peony body is also a treasure. The flowers, seeds, roots and powder all have great medicinal value. The roots of the peony are used as a medicine for high blood pressure, clearing away heat and toxins, relieving blood stasis, bed sores and swelling. Peony is not only used as a medicine, but also as a raw material for high-quality products such as cosmetics, skin care products, bath salts, health food and peony spices.

Peony has been eaten since ancient times. Its flowers are bright and fragrant and its petals are edible, so the products are not only colourful and fragrant, but also quite effective for skin care. Products include peony silver ear soup, peony flower slices with fish, peony flower shredded loin and dishes in the shape of peony flowers. In addition to peony cakes, peony tea and peony wine, peony is also a rich source of edible cultural tourism. In addition, tea, wine and cakes can also become tourist souvenirs.

### **Luoyang area context**

Luoyang was the first peony growing centre and its growth and development has the advantage of natural, human and historical assets. Due to its long history, it was already common to come to Luoyang to see peonies during the Tang Dynasty. However, in recent years, simple sightseeing tourism has gradually failed to meet the needs of tourists, and the development of peony culture in Luoyang has lagged behind the development of tourism, becoming a bottleneck for the development of peony cultural tourism in Luoyang. This chapter analyses the current situation of the development of peony cultural tourism in Luoyang and elaborates on

the external and internal conditions for the development of peony cultural tourism in Luoyang using the SWOT analysis method.

### Overview of Luoyang



Figure 2 Location map of Luoyang

### The natural environment of Luoyang

Luoyang is located in the western part of Henan Province, between 111.8 and 112.59 East longitude and 33.35° and 35.05° North latitude. It is bordered by Zhengzhou to the east, Sanmenxia to the west, Jiaozuo to the north via the Yellow River and Pingdingshan and Nanyang to the south. It is 179 kilometres long from east to west and 168 kilometres wide from north to south. The topography of Luoyang is high in the west and low in the east, with 45.51% of mountains, 40.73% of hills and 13.8% of plains. Surrounded by dozens of mountains such as Mount Mang, Mount Lun and Mount Song, and densely populated by the three major water systems of the Yellow River, the Huai River and the Yangtze River, Luoyang is known as "surrounded by mountains on all sides, six waters flowing together, the capital of eight gates and the thoroughfare of ten provinces". Located in the transition zone between the warm temperate zone and the northern subtropical zone, it has a warm temperate continental monsoon climate with four distinct seasons, an average annual temperature of 14.2° C and an average annual rainfall of 546 mm SI. This climate is ideal for growing peonies as it is not too hot in summer and not too cold in winter. As Luoyang is located in the middle and lower reaches of the Yellow River, the soil is fertile and most and grows in a dry environment, which suits the peony's habit of being afraid of water. The excellent climate and soil are the necessary conditions for growing peonies in Luoyang.

### The human environment of Luoyang

Luoyang is the second largest city in Henan Province, with a total population of 6.62 million (2010 statistics), consisting of 46 ethnic groups, of which 98.8% are Han and 1.2% are other ethnic minorities. 60,000 ethnic minorities, mainly Hui, account for over 80%. As early as the Xia and Shang dynasties, Luoyang became one of China's major cities in terms of development and population, and was the

capital of 13 dynasties, making it the capital of the most numerous and longest-standing dynasty in China, often referred to as the "1,000-year imperial capital". As a result of this long history, Luoyang developed a profound culture and became an important cradle of Chinese civilisation. According to historians, Taoism, Confucianism, metaphysics and theology all originated in Luoyang, while Buddhism was first introduced from abroad. Pre-Qin poetry, Wei and Jin literature, Tang poetry and Song lyrics were

also born here, as well as the invention of the geodesic instrument, the armillary sphere engraving and printing, and Caihou paper. As a result, Luoyang holds an important place in many important fields, including science and technology, education, literature, history and philosophy. As a longstanding political, economic and cultural centre, Luoyang has experienced the exchange and integration of different cultures from generation to generation and has left behind much tangible and intangible cultural heritage, including capital sites, temples, caves, poetry and inscriptions.

#### Luoyang's economic environment

Luoyang is not only a famous historical and cultural city, but also a modern industrial city and an important research base. At present, Luoyang has developed industries such as engineering, electronics, petrochemicals, metallurgy, building materials, light textiles and food processing, and has produced many internationally and nationally renowned products such as the Dongfang Hong tractor, Luoyang float glass, Dayang motorbikes and copper.

Luoyang's rich tourism resources include the Longmen Grottoes, the White Horse Temple, the Guanyin Temple and the Peony Temple, and there are many natural and ecological tourism resources in the surrounding areas. The rapid development of tourism has led to the rapid development of tourism-related economic sectors such as transportation, accommodation, catering and entertainment, while the continuous improvement of Luoyang's urban environment and infrastructure has also laid the foundation for the development of tourism.

Current situation of the development of peony culture tourism in Luoyang  
Development history of peony tourism in Luoyang

Luoyang, the capital of 13 dynasties, is the oldest capital in Chinese history and the capital with the most dynasties and the longest duration, and is one of the first batch of historical and cultural cities announced by the State Council. Known as the "Ancient Capital of the Millennium", Luoyang is famous for the production of peonies, which began to be cultivated during the Sui Dynasty and flourished during the Tang and Song Dynasties. It is thanks to peonies that Luoyang is so beautiful. The peony is a traditional Chinese flower and the custom of loving peonies in Luoyang has been around for a long time. The poems of the Tang poets Bai Juyi and Liu Yuxi, "Only the peony is the true national colour, and when it blooms it moves the capital" clearly depict the love of peonies in the Tang Dynasty.

Before the founding of New China, the development of peonies in Luoyang was often doomed due to various political, social, historical and military reasons; in 1959, Premier Zhou Enlai pointed out during his visit to Luoyang that peonies were the national flower of China, symbolising the prosperity, beauty and happiness of the Chinese nation; in 1960, Liu Shaoqi visited Luoyang, praised the

beauty of peony cultivation and ordered the expansion of peony varieties. Under the guidance and support of the central leadership, the peony industry in Luoyang was rapidly rebuilt and developed, and peony production and scientific research in the Wangcheng Park and Luoyang Peony Garden became important. With the improvement of people's living standard and the development of tourism, peony tourism in Luoyang has been rapidly developed.

On 21 September 1982, the Standing Committee of the Luoyang Municipal People's Congress passed a resolution to list the peony as the "city flower of Luoyang and decided that from 1983 onwards, the Luoyang Flower Festival would be held from 15 April to 15 May every year. The success of the Luoyang Peony Festival has made the peony a representative tourist attraction and trademark of Luoyang, as well as an important contribution to the development of Luoyang's economy, society and related industries. 1992 saw the introduction of the "Peony Strategy" and the formulation of Certain Provisions on the Vigorous Development of Peony in Suburban and County Tourist Attractions", which gradually The development of peonies was promoted. The peony was selected as the only candidate for China's national flower in the national selection; in April 2002, the peony in Luoyang was granted the protection of the name of origin, which accelerated the development of the peony industry in Luoyang; in 2007, the Luoyang Peony Fair was extended to 40 days; in 2008, the Luoyang Peony Garden became the "basic flower production base of the Beijing Flower Distribution Centre for the 2008 Olympic Games "and provided 2,000 pots of "Olympic peonies" to the Beijing Olympic Committee, which increased the popularity and reputation of Luoyang peonies. At present, Luoyang peony has formed an industrial chain of tourism, landscaping, flower exhibition, medicine and food, literature and so on. The products are sold well throughout the country and exported to more than 20 countries and regions.

#### Forms of Luoyang Peony Cultural Tourism Development

At present, the development of peony culture tourism in Luoyang is in a single form there are mainly two forms: various types of peony gardens with peony viewing as the main theme and peony flower fairs formed over the years. These two tourism products are combined and promoted by each other. The peony ornamental gardens are the backbone of the peony fair, while the fair integrates peony viewing, cultural exchange and economic and trade cooperation into a comprehensive economic and cultural tourism activity

#### Peony ornamental gardens

There are more than ten peony gardens in Luoyang, including Wangcheng Park, National Peony Garden, China National Garden, Peony Garden, Shenzhou Peony Garden, Xiyuan Park Luoyang National Garden and International Peony Garden. Wangcheng Park once held the first Peony Cultural Festival and has been the main venue for 13 consecutive years. It covers an area of nearly 40 hectares and is divided into a peony viewing area, a historical and cultural area, a large entertainment area, the ruins of the Zhou Dynasty city wall, an underground exhibition area of Han tomb murals and a landscape area of ancient buildings. As a complete cultural park with peony planting, children's entertainment and recreation, the Shenzhou Peony Garden has no specific flowering period and peonies can be enjoyed in any season. During the Flower Festival, a large-scale song and dance performance, The Love of the Thousand Year Peony, is performed every day. Peonies and tulips grow equally

well in the Tulip Garden, which is the most numerous, most varied and largest in the Central Plains. The numerous peony ornamental gardens link together peony culture, tour rest areas and peony industrial parks, forming a complete tourism product with peony tourism as its theme, attracting many visitors.



Fig

#### Peony Festivals and Festivals

Apart from the Peony Garden, the parks also hold Peony Lantern Festivals, Peony Watching at Night, Peony Souvenir Fairs, Grand Theatre and Acrobatic Circus Performances. There are also traditional folk events, such as the Folk Culture Temple Fair, the Lingshan Cultural Temple Fair, the Hailuo Heritage Exhibition and the Peony Book Exhibition. There are also specific forms of peony culture with peonies as the carrier, such as peony poetry sessions, peony music evenings, peony flower arranging sessions, new product appreciation sessions, peony painting appreciation sessions, peony wedding ceremonies and so on. The Peony Fair has become a large-scale comprehensive economic and cultural tourism event integrating flower tourism, sightseeing, cooperation and economic and trade exchanges.

#### Peony Culture and Luoyang Cultural Tourism Development

Luoyang is the capital city of China's thirteen dynasties, the capital city with the longest history and the longest dynasties in China, and one of the first batch of famous historical and cultural cities announced by the State Council. It is also one of the first historical and cultural cities announced by the State Council. Luoyang is known as the "imperial capital of the millennium" and is famous for its famous peonies. Peonies began to be cultivated during the Sui Dynasty and flourished during the Tang and Song Dynasties. Peonies are a traditional Chinese flower and it has long been customary to enjoy them in Luoyang. The poems of the Tang poets Bai Juyi and Liu Yuxi, "Only the peony is the true national colour, and it moves the capital when it blooms", clearly demonstrate the appreciation of peonies in the Tang Dynasty.

Before the founding of New China, the development of peonies in Luoyang was often in a hopeless state due to many political, social, historical and military factors, etc. In 1959, when Premier Zhou Enlai visited Luoyang, he learned about the peonies and said "peonies are the national flower of our country". In 1960, when

Liu Shaoqi visited Luoyang, he praised the cultivation of peonies. When Liu Shaoqi visited Luoyang in 1960, he praised the cultivation of peonies as "a cause of beauty" and ordered that "the diversity of peonies should be increased". With the care and support of the central leadership, the peony industry in Luoyang has rapidly recovered and developed. Under the care and support of the central leadership, the peony industry in Luoyang is rapidly recovering and developing, and the peony parks in Wangcheng Park and Luoyang are beginning to focus on peony production and scientific research. With the improvement of people's living standard and the development of tourism, peony tourism in Luoyang is developing rapidly.

On 21 September 1982, the Standing Committee of the People's Congress of Luoyang City adopted the resolution to designate the peony as the "city flower" of Luoyang City and decided to hold the Luoyang Flower Festival from 15 April to 15 May every year from 1983 onwards. The success of the Luoyang Peony Fair has made the peony a major tourist attraction and a calling card of Luoyang, and has given a great impetus to the economic and social development of Luoyang, as well as the development of related industries. In 1992, Luoyang City began to implement the "Peony Strategy" and issued the "Regulations on the Development of Peony in Suburban and County Tourist Attractions", and then gradually improved the preferential policies for the development of peony. In 1994, the peony was selected as the only candidate for the national flower of China in the national flower selection exercise. In April 2002, the "Luoyang Peony" was granted the protection of origin, which stimulated the accelerated development of the peony industry in Luoyang. In 2007, the festival was extended to 40 days. Every year, the Luoyang Peony Cultural Festival attracts a large number of Chinese and foreign tourists to visit Luoyang and discuss investment, making it a "window" to promote Luoyang's economic development and showcase the city's image, as well as a "business card" to promote Luoyang's foreign exchange and let the world know Luoyang. In 2008, Luoyang Shenzhou Peony Garden became the "2008 Beijing Olympic Flower Distribution Center Potted Flower Production Base" and provided 2000 pots of "Olympic Peony" to the Beijing Olympic Committee, which greatly enhanced the popularity and reputation of Luoyang peony.

Nowadays, Luoyang peony has formed an industrial chain including tourism, planting flower exhibition, medicinal edible and literary art, etc. It is sold all over the country and exported to more than 20 countries and regions.

### **Laws or related policies**

The element of culture has been present throughout the history of human tourism. Whether it is unconsciously absorbing cultural information or experiencing the culture of another country, culture permeates the tourism process. The history of human tourism is also the history of human cultural experiences. Culture and tourism are inextricably linked, but it is only in recent years that China has taken this relationship seriously at a policy level and established an institutional system to promote cultural tourism. In the aftermath of the international financial crisis, national policies for cultural tourism development are gradually being implemented following the formulation of the National Economic and Social Development Plan and the Cultural Reform and Development Plan for the 12th Five-Year Plan period, as well as

discussions on cultural development at the Sixth Plenary Session of the 17th National Congress

In 2009, the Ministry of Culture and the National Tourism Administration jointly issued the Guidance on Promoting the Integrated Development of Culture and Tourism, which was the first policy document on cultural tourism development in China. Since then, the concept of cultural tourism and related institutional mechanisms have appeared in a series of documents at different levels. In recent years, measures taken at the central level to develop cultural tourism have been reflected in the Cultural Industry Revitalisation Plan, the Outline of the Cultural Reform and Development Plan for the 12th Five-Year Plan Period, the Outline of the Cultural Reform and Development Plan for the 12th Five-Year Plan Period of the Ministry of Culture, the Outline of the Cultural Reform and Development Plan for the 12th Five-Year Plan Period of the Ministry of Culture and the Outline of the Cultural Reform and Development Plan for the 12th Five-Year Plan Period of the Ministry of Culture. "The Cultural Industry Doubling Plan for the Twelfth Five-Year Plan.

Table 3 List of national cultural tourism development policies in recent years

Time	Issuing authority	File name	Cultural tourism development policy content
August 2009	Ministry of Culture National Tourism Administration	Guidance on Promoting the Development of Combined Culture and Tourism by the Ministry of Culture National Tourism Administration	Create a brand of cultural tourism series activities; create high-quality tourism performance products; develop cultural tourism products by taking advantage of intangible cultural heritage resources; implement a brand-led strategy and guide cultural tourism products to carry out branded operations; encourage theme parks and tourist resorts to set up chain internet cafes and game and amusement venues; organise cultural tourism project promotion fairs and promote cooperation among cultural tourism enterprises; intensively develop Cultural

Time	Issuing authority	File name	Cultural tourism development policy content
			tourism handicrafts (souvenirs); strengthen the marketing of cultural tourism products; actively cultivate cultural tourism talents; regulate the order of cultural tourism market operations.
September 2009	Ministry of Culture	Guidance from the Ministry of Culture on Accelerating the Development of Cultural Industries	Promote the integration of culture and tourism, use culture to enhance the connotation of tourism, and use tourism to expand the dissemination and consumption of culture. Create a brand of cultural tourism series, support cultural tourism projects with local and ethnic characteristics, and establish a "Cultural Tourism Festival Support List" and a "National Cultural Tourism Key Projects List". Encourage the integration of performing arts and tourism resources, and create high-quality, distinctive performing arts boutiques in well-known tourist attractions. On the basis of effective protection, scientific exploitation of famous historical and cultural cities, cultural relics and monuments, and rational development of

Time	Issuing authority	File name	Cultural tourism development policy content
			intangible cultural heritage in the form of traditional handicrafts and performances. In-depth development of cultural tourism crafts to enhance the taste and broaden the market.
September 2009	State Council	Cultural Industries Revitalisation Plan	Expand cultural consumption. Develop education and training, fitness, tourism, leisure and other service consumption combined with culture to drive the development of related industries.
December 2009	State Council	Opinions of the State Council on Accelerating the Development of Tourism	The integration of tourism with related industries and sectors such as culture, sport, agriculture, industry, forestry, commerce, water conservancy, geology, marine, environmental protection and meteorology is being vigorously promoted. Enrich the cultural connotation of tourism. The cultural connotations of tourism should be enhanced throughout the entire process of tourism development, including food, accommodation, travel, shopping and entertainment. Tourism development and construction should strengthen the protection of natural

Time	Issuing authority	File name	Cultural tourism development policy content
			<p>and cultural heritage, dig deeper into the cultural connotations and popularise scientific knowledge. Tourism commodities should be made more creative, tourism catering should highlight cultural characteristics, and tourism business services should reflect humanistic traits. Cultural resources should be brought into play and cultural tourism products with local and ethnic characteristics such as performances and festivals should be launched. Make full use of facilities such as museums, memorials and sports stadiums to develop various forms of cultural and sports tourism activities. Concentrate on shaping the overall image of China's national tourism and enhance the soft power of culture.</p>
October 2011	Central Committee of the Communist Party of China	Decision of the Central Committee of the Communist Party of China on Deepening the Reform of the Cultural System and Promoting the	<p>Promote the integration of cultural industries with tourism, sports, information, logistics and construction industries. Actively develop cultural tourism, promote the integration of intangible cultural heritage protection and</p>

Time	Issuing authority	File name	Cultural tourism development policy content
		Great Development and Prosperity of Socialist Culture	heritage with tourism, and give full play to the role of tourism in promoting cultural consumption.
November 2011	National Tourism Board	The Guidance of the National Tourism Administration on Further Accelerating the Development of Tourism to Promote the Great Development and Prosperity of Socialist Culture	Scientific guidance and active cultivation of a healthy and rich tourism culture. Continue to strengthen the building of cultural and tourism excellence. Firstly, we will focus on supporting a number of national brands of cultural and tourism events and gradually build up a list of key cultural and tourism events at national and local levels. Secondly, a number of tourism products will be launched around the preservation of intangible cultural heritage. Third, continue to promote a number of tourism performance products with local cultural characteristics. Fourth, continue to guide, support and regulate the development of cultural tourism streets and towns, accelerate the construction of cultural tourism experimental zones and demonstration zones, and explore the construction of industrial

Time	Issuing authority	File name	Cultural tourism development policy content
			agglomerations with cultural tourism characteristics. Fifth, we should continue to encourage the creation and production of tourism handicrafts and souvenirs with local cultural characteristics, and continue to enrich the system of tourism products with Chinese characteristics.
February 2012	China Office and State Office	Outline of the National Plan for Cultural Reform and Development in the 12th Five-Year Plan Period	The protection and transmission of intangible cultural heritage is integrated with tourism, the cultural connotations of tourism are enhanced, the role of tourism in promoting cultural consumption is brought into play, and the construction of key tourism areas such as Hainan is supported.
February 2012	Ministry of Culture	The Ministry of Culture's Cultural Industry Doubling Plan for the 12th Five-Year Plan	Scientific preparation of cultural tourism development planning. Create a cultural tourism industry cluster, a national cultural tourism experimental zone, an internationally renowned tourism performance and cultural tourism event series brand. The development and utilization of intangible cultural heritage of historical and cultural cities, cultural relics and

Time	Issuing authority	File name	Cultural tourism development policy content
			monuments, handicrafts and performances, and the in-depth development of cultural tourism crafts. Starting from 2010, the Ministry of Culture and the National Tourism Administration will launch a thematic year for cultural tourism in China every four years, hold a China International Cultural Tourism Week every two years, and regularly publish the National List of Key Cultural Tourism Projects

The main elements and characteristics of China's cultural tourism development policy system in recent years are mainly reflected in the following aspects

Firstly, the policy framework for cultural tourism development is based on the epistemology of the inherent relationship between culture and tourism. Culture is the "soul", tourism is the "body", the body and soul together is the essential meaning of cultural and tourism development, the soul is not far from the body of tourism, can be used as a logical starting point for the development of cultural tourism policy. It can be used as a logical starting point for cultural tourism policy development. Some researchers have pointed out that culture is the 'soul' of tourism and that its connotations determine the taste, spiritual values and human connotations of tourism, and that it is the basis of tourism's attractiveness, influence, impact and competitiveness, and is an important and inexhaustible resource to support sustainable tourism development. Tourism destinations are often rich in historical, revolutionary and ethnic folk cultures, which are the main resources for tourism. The Guidelines of the Ministry of Culture National Tourism Administration on Promoting the Development of Combined Culture and Tourism state that "culture is the sou of tourism and tourism is an important means of culture" The further integration of culture and tourism is conducive to reforming the cultural system, accelerating the development of cultural industries, promoting the transformation and modernisation of tourism, meeting people's consumption needs, promoting the inheritance and protection of China's cultural heritage, expanding the influence of Chinese culture, enhancing the country's soft power, promoting the harmonious development of society and

fostering the harmonious development of society. The importance and role of the joint development of culture and tourism can be raised to a very high level

Secondly, cultural and tourism policies emphasise the role of the joint development of culture and tourism in cultural consumption. The Cultural Industry Revitalisation Plan emphasises the goal of "expanding cultural consumption" in its "key tasks" and proposes to "develop education and training, fitness, tourism, leisure and other service consumption combined with culture to drive the development of related industries". The State Council's Opinions on Accelerating the Development of Tourism emphasises the goal of "expanding cultural consumption" in its "Main Tasks", emphasises "cultivating new hotspots for tourism consumption" and proposes "vigorously promoting the integration of tourism with culture, sports, agriculture, industry, forestry, commerce, water conservancy, geology, oceanography, environmental protection, meteorology and other industries". In the National 12th Five-Year Plan, the National Tourism Commission (NTC) has proposed to "vigorously promote the integrated development of tourism and related industries and sectors such as culture, sports, agriculture, industry, forestry, commerce, water conservation, geology, oceanography, environmental protection and meteorology". The National Plan for Cultural Reform and Development for the 12th Five-Year Plan states that the development of cultural industries should be accelerated and cultural consumption should be actively expanded. It also emphasises the need to actively develop cultural tourism, encourage the protection of intangible cultural heritage and the integration of cultural heritage with tourism, enhance the cultural significance of tourism and increase the role of tourism in promoting cultural consumption.

Finally, the cultural tourism policy framework reflects the joint efforts of the cultural and tourism systems. The culture and tourism policy development system clearly reflects the desire to rationalise the two administrative systems of culture and tourism. The State Council's Opinions on Accelerating the Development of Tourism introduced the concept of 'tourism culture', emphasising the need to enrich the cultural connotations of tourism and to integrate cultural connotations into all aspects of tourism development and construction, the creation of tourism commodities, tourism services, the production of cultural tourism products and cultural and sports tourism activities. The Ministry of Culture's Guidance on Accelerating the Development of Cultural Industries uses the concept of "cultural tourism, proposing to promote the integration of culture and tourism, strengthen the link between tourism and culture, and increase the promotion and consumption of culture by tourism. The Ministry of Culture and the National Tourism Administration jointly issued the "Guidance on Promoting the Development of Combined Culture and Tourism", proposing 10 measures for the development of cultural tourism complexes, including creating quality tourism products, utilising intangible cultural heritage resources to create cultural tourism products, deepening cultural tourism crafts and souvenirs, and strengthening the marketing of cultural tourism products. The policy intent is to promote the development and utilisation of cultural heritage resources by giving full play to the supporting functions of tourism, and to achieve the joint development of culture and tourism. The Guidance on Further Accelerating the Development of Tourism to Promote the Great Development and Prosperity of Socialist Culture by the National Tourism Administration reflects the policy intent of combining the development of culture and tourism in the direction of tourism culture, further

strengthening the creation of cultural tourism products and fully demonstrating the unique role of red tourism.

### **Concepts and theories related to cultural tourism**

Cultural tourism development must follow the general principles of tourism development. The theory of sustainable tourism development enables cultural tourism development to be more scientific and to achieve a balance between development and conservation; the theory of the life cycle of a tourism site allows cultural tourism developers to recognise the characteristics of the various stages of development of a tourism site and to achieve the longevity of the site through the continuous development of new products, the theory of location provides a theoretical reference for cultural tourism developers to analyse the key issues of tourism. The theory of location provides a theoretical reference for cultural tourism developers to analyse key issues such as resource advantages and sources of tourists; the theory of cooperation and competition enables the regional integration of cultural tourism or the analysis of competition among related tourist destinations. These general theories of tourism development are also applicable to cultural tourism development, and the cultural tourism development of the Peony in Luoyang discussed in this paper is based on these theories.

#### **Theory of sustainable tourism development**

The theory of sustainable tourism development is derived from the holistic theory of sustainable development as defined in Our Common Future. Sustainable tourism development means meeting the diverse needs of visitors and residents in a destination today, while maintaining and enhancing opportunities for future development. The essence of sustainable tourism development requires tourism to be integrated with nature, culture and the human environment. According to the theory of sustainable development, it is important to achieve economic, social and environmental harmony in regional tourism development.

Given the current situation of tourism development in China, most tourism managers and tourists do not have a full understanding of sustainable tourism development, and tourism development mainly follows the rough and tumble model of tourism development, emphasising development over conservation, or protecting before destroying. Some scenic spots are overdeveloped for short-term interests, without considering the sustainability of the ecological environment, leading to traffic congestion, high tourist numbers and a proliferation of artificial landscapes. To make tourism sustainable, we must start from the basic principles of sustainable development and ensure that the speed and scale of tourism development are compatible with the carrying capacity of nature and society.

The development of peony cultural tourism should be based on the theory of sustainable tourism development and should meet the three criteria of sustainable tourism development. Firstly, meeting demand, creating economic income through the development of moderate cultural tourism resources, and meeting the material and spiritual needs of tourists without damaging the living environment of local residents. Secondly, environmental requirements, which stipulate that the government, tourism management and tourism developers must prioritise the sustainability of the tourism environment in their development and use, and must not destroy tourism resources for short-term gain. Thirdly, equity, which is the most fundamental principle of

sustainable development: the equitable use of resources between generations and between the next and subsequent generations.

#### The life-cycle theory of tourism destinations

The life cycle of a tourism destination is the life cycle of the tourism product of the destination and is an objective phenomenon. A more representative theory on the life cycle of tourism destinations is the life cycle model theory of R.W. Butler, a Canadian tourism expert. Butler proposes that the life cycle of a tourism destination can be divided into six stages: Alt discovery, engagement, development, consolidation, stagnation and decline or recovery. The life cycle of a destination begins with the early adventure of a small group of tourists. During the engagement and development phase, the number of visitors increases rapidly. During the consolidation phase, the total number of visitors continues to increase, but at a slower rate. In the stagnation phase, visitor numbers reach their peak and the destination loses its appeal as a tourist destination. This is followed by a period of decline or recovery, during which some destinations fade away due to loss of attractiveness, while others recover through the development of new tourism resources and the creation of new tourist attractions.

When developing a tourism destination, it is important to analyse the theory of the life cycle of a tourism destination, to understand the factors that influence the life cycle of a tourism destination, and to monitor and adjust the life cycle of a tourism destination. It should be recognised that a tourism destination cannot remain attractive forever, but it is necessary to develop a strategic tourism resource management approach to extend the tourism life cycle and delay the arrival of a declining tourism destination through the continuous development of new tourism products. In the case of peony tourism in Luoyang, peony tourism has entered a stage of stagnation in its development and the attractiveness of simply looking at peonies to tourists is gradually declining. At this stage, operators should develop cultural tourism products and create new tourism resources. The continuous development of new cultural peony tourism products in Luoyang can not only meet the new tourism needs of tourists, but also extend the life cycle of peony tourism and ensure the longevity of cultural peony tourism in Luoyang.

#### Tourism location theory

Location theory is a theory that studies the spatial distribution of human activities and their relationship, or more specifically, the spatial location of human economic behavior and the best combination of economic activities in the spatial domain. There are many applications of location theory to tourism development planning, including Crystal's central geography theory, Dunant's agricultural land use theory and Burgess' concentric circles theory. The specific application of these theories is in tourism development planning. The specific application of these locational theories to the development of tourism facilities has given rise to tourism locational theory.

Tourism location theory includes tourism resource location, tourism source location and tourism transport location. Tourism resource location refers to the spatial location of a tourism resource in combination with other tourism resources in the vicinity (different categories or similar tourism resources with competing relationships), tourism source location refers to the spatial relationship between tourism sources and tourism resource locations, and tourism transport location reflects

the accessibility of tourism resources and the use of the term in two ways. The location of tourism sources has an important influence on the speed and extent of tourism development in an area, and a good location is often conducive to the rapid development of tourism sources.

The development of Luoyang's peony culture tourism should be based on the theory of tourism location as a theory. Firstly, the peony resources, supply sources and traffic conditions of Luoyang should be analysed, including the overview of Luoyang's peony cultural resources, the status of tourism resources, the complementarity and competition of the surrounding resources, the traffic conditions of Luoyang, the main supply market and market demand. Secondly, according to the identified location characteristics, the best combination of domestic tourism resources and other tourism resources in Luoyang peony cultivation tourism products will be studied.

#### Tourism cooperative competition theory

The concept of cooperative competition was first proposed by American researchers LM. Brandenburger and B.J. Nalebuff. J. Nalebuff in his book "Cooperative Competition", they believe that cooperation and competition are not opposites at all, but the competitiveness of actors, and believe that the competitive and cooperative relationship between different actors affects the competitiveness of actors. A balance must therefore be found between competition and cooperation. The theory of cooperative competition in tourism is an extension of the concept of cooperative competition and refers to forms of competition and cooperation between different elements of the tourism system, with the aim of mutually promoting each other and jointly developing destinations and tourism enterprises. Although the emphasis is on cooperation, it does not completely exclude competition, but rather achieves cooperation in competition and competition in cooperation. However, this competition and cooperation is not achieved blindly, but on the basis of a clear division of tasks and a rational positioning between regional tourism systems.

The theory of tourism cooperation and competition plays an important role in the development of tourism. After analysing the current situation and conditions of regional tourism development, tourism developers can realise the integration and optimisation of regional tourism resources through cooperation and implement the concept of great tourism development. In order to improve the competitiveness of peony cultivation, resource parties should not only cooperate with other tourism resources in Luoyang, but also pay attention to competition with peony tourism brands from other regions. Within the scope of resources, under the guidance of the government and the coordination of the market, each peony planting should have good characteristics and compete with small planting areas. Within the scope of resources, under the coordination of the government and the market, each peony planting should have good characteristics and compete within a small planting area to promote the advantages of the corresponding resources in each region.

## Relevant research

### Relevant domestic research

Domestic research on cultural tourism as a whole is still in the exploratory stage, with most of the research focusing on theoretical research, mostly on the concept of cultural tourism, cultural tourists and market development, sustainable development of cultural tourism resources, marketing of cultural tourism and other theories, as well as empirical research on some specific regions, but mostly from one side, not comprehensive and in-depth.

There are three main types of views on the concept of cultural tourism: one view is that cultural tourism is a tourism product, with the representative ones being "cultural tourism is a tourism product provided by the provider of tourism products for tourists to learn, study and investigate the culture of a region" as proposed by (Jijun Meng Fengjun Cui, 2001 : Lan Yu, 1981) even restricts cultural tourism to the folk culture layer only. The second is the thinking theory proposed by Guo Lihua (1999), which is a creative way of thinking about developing tourism products. The third is the tourism type theory, which considers cultural tourism as a type of tourism.

With regard to research on cultural tourism development, Zhongdong Xiao, 2000 suggests that in the 21st century, the in-depth development of China's cultural tourism resources will certainly become a major trend in the development of China's tourism industry. Jufeng Xu, 2005 argues that upgrading and innovating some existing cultural tourism products or projects can enhance the attractiveness of cultural tourism. Some scholars have also studied the development of regional cultural tourism products: (Chuankang Chen Xinjun Wang, 1996) conducted an image planning of the Taishan Cultural Tourism City from the perspective of image planning, and analysed its conceptual basis, behavioural image, visual image and its communication and marketing channels. Chengzhong Wu, 1997 conducted an overview and study of the Tujia folk culture tourism resources from a comprehensive value perspective. Xiaojing Ma, 2000 argues that ethnic cultural tourism development can have a negative impact on ethnic culture and discusses how to protect ethnic culture in ethnic cultural tourism development.

Research on peony culture is also a hot spot that has received much attention, with a wide range of research areas, including studies on the origin and development history of peony, regional peony culture, the revelation of the meaning of peony, peony literature, painting gardening and other artistic aspects, peony cultivation and other aspects. For one thing, Jiaqian Li, 1998 explored the origins of various peony species from a biological perspective, concluding that there are three large groups of peony species in China. Pingping Chen, 1997 discussed the origins and classification of peonies from the perspectives of biology and archaeological evidence. Some chapters in *The Complete Book of Chinese Peonies* by Lan Baoqing, Li Jiajue and Duan Quanxu provide a comprehensive study of the history of peony culture. Secondly there are many research results on regional peony culture. Yu Heng's *Peony of Heze* is known as the first monograph on peony since the founding of China. Wang Shiduan's *Peony in Luoyang* explores the development process of the peony in Luoyang and the reasons for its fame in China and abroad. Thirdly, there are special studies on peony culture. Wang Yurong and Zheng Houquan's *Peony Poems*

and Peony Culture of the Tang and Song Dynasties explores the cultural implications in the peony poems of the Tang and Song Dynasties from the perspectives of literature and folklore. Lijuan Zuo, 2005 conducted a systematic study on the application of peonies in gardens, including the characteristics and forms of peony application in ancient and modern gardens, and the influence of peony culture on garden application

Studies on the development of peony culture mainly include: Yuhong Dong, 2006 called for an analysis of the peony culture of Caozhou and proposed to make full use of the peony cultural resources of Caozhou to drive the development of the economy. Qiang Guo, 2006 proposed that there is a certain interactive relationship between peony culture and peony economy. Peony culture can enhance the affinity of peonies and can provide ideas for the development of peony economy, thus contributing to the peony economy, while the development of peony economy also promotes the dissemination, research, excavation and promotion of peony culture. According to the law of interaction between the two, a new idea of developing peony economy and peony culture is proposed. Wang Yancheng and Ma Xinqiang (2006) Zheng<sup>1</sup> proposed that peony not only has a rich meaning, but also a profound peony custom and culture has been formed in China since the Tang and Song dynasties. The peony culture is the characteristic and charm of the Luoyang Peony Fair. In view of the problems such as the misalignment between the cultural value and the market value of the Luoyang Peony Fair, the insufficient cultural atmosphere of the peony, the difficulties in the road to high efficiency and the lagging research and development of the peony culture, countermeasures and measures were proposed to fully explore the peony culture and embed it in the Luoyang Peony Fair. (Ruifen Qi Deping He, 2006) analyzed the composition of peony culture from the fields of science and technology and literature and art, then discussed the symbolic significance of peony culture, and finally put forward suggestions to develop peony culture under the leadership of the government by relying on the flower children” to make use of the mass base and relying on leading enterprises. Fuqi Zhao, 2010 explained the long history of peony cultivation in Heze and the fate of peony with the rise and fall of the country. He introduced the varieties of flowers, the scale of cultivation, the value of peony and the love of peony by the peony villagers in Heze, showing the profound peony culture and the bright future of peony industry.

There are only a few studies on peony culture and tourism, i.e. the combination of peony culture and tourism development. Only Hongyan Jia, 2009 from Southeast University explored the path of personalised, deepening and sustainable development of peony tourism through the analysis of peony aesthetic culture, regional culture, folk culture and technological culture in his article "Peony Culture and its Tourism Development"

Most of the studies on the development of peony cultural tourism in Luoyang are still preliminary studies on peony tourism in Luoyang, the development of Luoyang cultural tourism products and the construction of Luoyang cultural industry, etc. There is no systematic study on the development of peony cultural tourism in Luoyang. Hongxia Yan, 2006 analysed the development advantages of the peony in Luoyang and proposed a brand strategy for the development of peony tourism. In another paper, he discussed the sustainable development of peony tourism in Luoyang and raised the many problems that existed while the Luoyang Peony Fair

had achieved great benefits. Huibin Yang, 2008 analyses the main problems that limit the development of cultural tourism and how to accelerate the development of the cultural tourism industry in Yuyu Zhao, 2007 analyses the current state of development of Luoyang's tourism and cultural construction, and proposes some countermeasures for the sustainable development of Luoyang's tourism. As most of these papers are only from one side and do not even touch on the cultural tourism industry, they are certainly not comprehensive and systematic. As the "Peony City", there has been no detailed research on the combination of peony culture and tourism development in Luoyang, which is a pity

#### Foreign studies

The relationship between culture and tourism has been known for a long time, and cultural tourism has existed at any time in history, but the emergence of cultural tourism as a professional term came in 1977 with the publication of McIntosh's book "Tourism-Elements Practices-Fundamentals" in the United States. The book Fundamentals. Foreign research on cultural tourism is more in-depth, covering the concept and scope of cultural tourism, the definition of the cultural tourist, tourism in heritage sites, cultural tourism resources and their development, etc.

Ceballos-Lascurain (1987) defines cultural tourism as "a small part of tourism". Ceballos Lascurain (1987) defines cultural tourism as "a small group of tourists who explore the knowledge of the natural environment and how to make it sustainable, and who wish to learn about the culture associated with it". Reisinger (1994) considers cultural tourism as a form of special interest, which is a tendency for tourists to experience culture in the act of tourism. Cultural tourism includes not only heritage tourism in general, but also art, faith and custom tourism, as well as natural history tourism, ecotourism, sports tourism, and agricultural tourism. Ceballos Lascurain

Research on cultural tourists: a number of scholars have studied the motivation of tourists' decision-making behaviour, behavioural characteristics, and particular tourist types, for example, Walle (1996) discusses issues related to ideology and cultural tourism, arguing that cultural tourists' understanding of the way they visit affects their own tourism experience, and that cultural tourism researchers can conduct research about tourists by examining the way they understand them. Verbeke (1996) studied the urban museum tourism market, summarising the motivations and market behaviour patterns of tourists, and Moscardo (1999) examined the issue of religious tourists. explored.

Research on heritage tourism: overseas research on heritage sites is more in-depth and covers many aspects of heritage tourism, e.g., Silberberg (1995) discusses the cultural tourism aspects of museums and heritage sites and argues that while cultural tourism brings important economic benefits to museums and heritage sites, cultural tourism in museums and heritage sites requires policies to promote it, such as attracting visitors, community cooperation and marketing. Wager (1995) raises the issue of conservation and management of heritage sites, suggesting that zoning and legal protection can be implemented. Herbert (1996) uses the example of three small towns in France to illustrate the strong appeal of celebrity heritage sites to not only the mass tourist but also to specialised visitors. Russo (2002) discusses the vicious circle of tourism development in urban heritage sites and suggests that the problem

should be solved by improving the quality of the product and increasing the accessibility of the destination at the end of its life cycle. and tourist satisfaction.

Research on cultural tourism sites: Some scholars have focused on the characteristics and image of cultural tourism resources and local residents, such as Ted (1997) who, after surveying tourists and heritage residents, concluded that local residents prefer to maintain the originality and relatively undisturbed environment of heritage sites. Mckercher (2004) argues that the location of tourism services at tourism nodes is an important opportunity for tourism development and that the multifunctionality of cultural tourism sites is a key factor in the popularity of cultural tourism sites with tourists.



## CHAPTER III

### RESEARCH METHOD AIT

This research is a study of Peony Culture: Cultural Tourism Development Approaches in Luoyang, China. It is a qualitative research, using cultural qualitative research methodology and field data analysis, which conducted the following research

1. The scope of research consists of
  - 1.1 research content
  - 1.2 Research period
  - 1.3 research method
  - 1.4 research area
  - 1.5 Population and sample
2. The research method consists
  - 2.1 research tools
  - 2.2 data collection
  - 2.3 Organizing and analyzing data
  - 2.4 presentation of information

#### **Scope of research**

this study The researcher has defined the scope of content in the subject. Peony Culture Cultural Tourism Development Guidelines in Luoyang, China, with the scope of research consisting of

1. research content
  1. To study the history of peony culture in Luoyang
  2. To study the development of cultural tourism in Luoyang, China
2. Research period  
From June 2022 onwards
3. research method

subject research Peony Culture: Cultural Tourism Development Guidelines in Luoyang, China is a cultural qualitative research. The researcher collected data from relevant research papers. Field data were collected by basic survey, observation, interview and focus group discussion. Then bring the information obtained from the field data collection to prepare the data, and verify the data by means of a three-dimensional audit method. Analyze data using concepts, theories, documents and relevant research. Classified by the purpose of the research, by descriptive analysis method

4. research area

Peony Culture: Cultural Tourism Development Guidelines in Luoyang, China The researcher defined a specific research area. Is a cultural city that promotes tourism with peony flowers is the city of Luoyang, China

5. Population and sample

5.1 The population is the population living in Luoyang County

5.2 The sample group used in this research was 40 people who were stakeholders (Stakeholder) about tourism in the research area. The researcher selected a

specific sample group (Purposive Selection) who played a role in the development, supervision, management and promotion of cultural tourism attractions, consisting of

5.2.1 A group of key informants from government and community sectors, totaling 10 people. to inquire about the history of tourism in Luoyang consisting of

- 1) Government 5 people
- 2) Community sector, 5 people

5.2.2 A group of 10 practitioners

5.2.3 The general population of 30 people

### **How to conduct research**

Study Analysis and Comparative Informational Tool between Peony Cultures: An Academic Learning Module of the Liaoyang Tribe, China. The researcher conducted the follow up research.

#### 1. Research tools include

1.1 Basic Survey Used to explore the area to study about basic information facilities interesting Dopey from the condition seen and save it to the survey to know the current situation and problems of internal management

1.2 Questionnaire knowledge group practice group general information group in order to know the origin and to obtain guidelines for the development of tourist routes

1.3 Interview Guide used to interview knowledge groups group of practitioners general information group in order to know the origin to know the current condition and management problems and to obtain guidelines for the development of tourist routes which consists of structured interview form and unstructured interview It is an interview form created by the researcher based on the conceptual framework and the purpose of the research.

2. The research method consists field data collection This research mainly uses field data consisting of

2.1 Basic Survey is a survey of the area before going to the area to collect data. It is an area to collect data in the next step to get correct and true information

2.2 Observation consists of participant observation and non-participant observation as follows

1) Observation (Participant Observation) The researcher has participated in activities, along with observation Systematically ask questions about suspicious information and take notes.

2) non-participatory observation The researcher observed the general condition of the community and the management within the temple

2.3 The Interview Guide consists of Structured Interview and Unstructured interview. (Non-Structured Interview) as follows:

1) Structured Interview is an interview based on the issues in which the researcher interviews broad information and is able to conduct an in-depth interview immediately to find answers according to the research objectives.

2) unstructured interview (Non-Structured Interview) is an interview according to the issue guidelines where the researcher interviews broad information and is able to conduct an in-depth interview immediately. And have a question concept that can be interviewed for in-depth information. It's not a fixed question

### 3. research plan

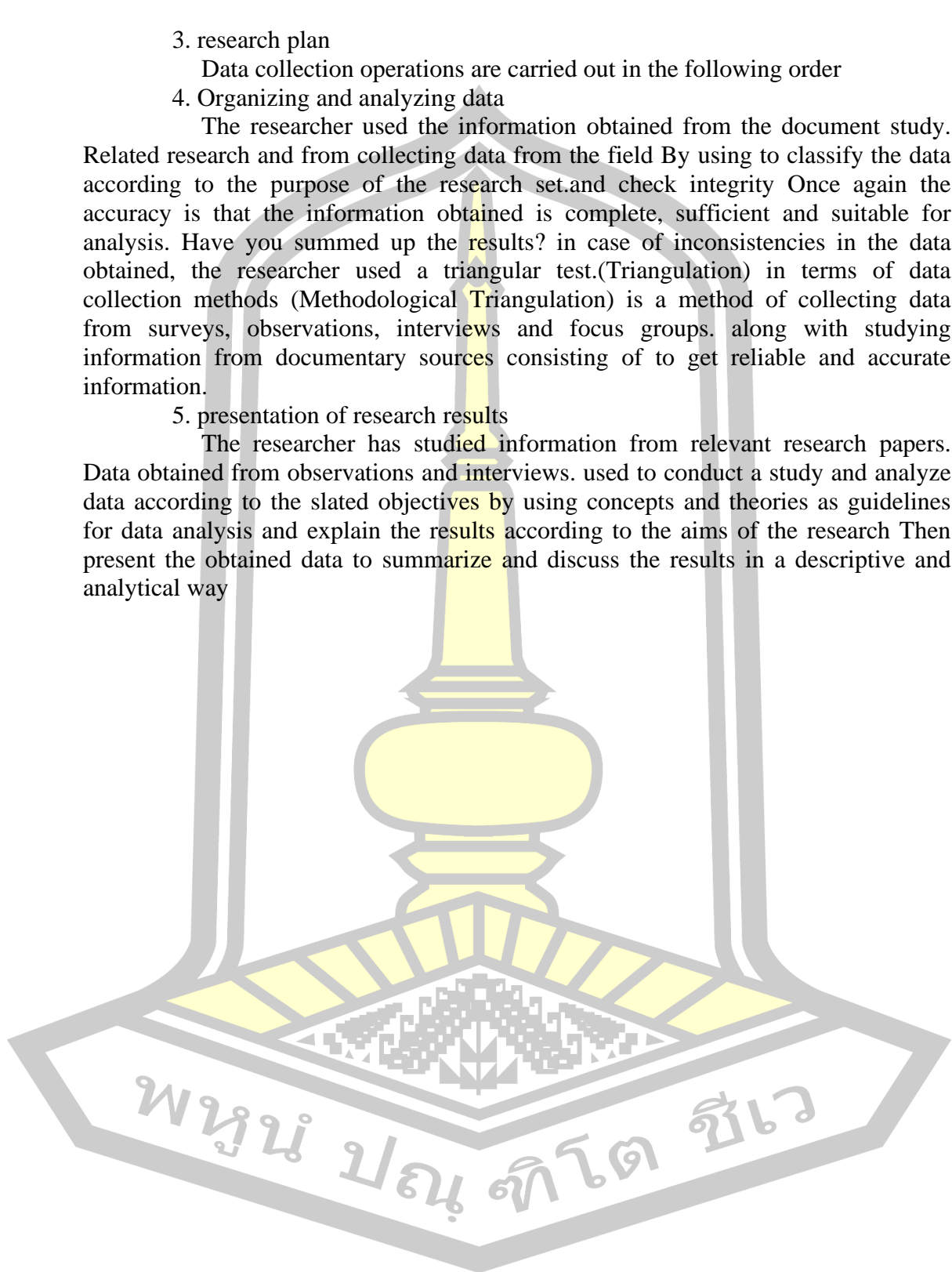
Data collection operations are carried out in the following order

### 4. Organizing and analyzing data

The researcher used the information obtained from the document study. Related research and from collecting data from the field By using to classify the data according to the purpose of the research set.and check integrity Once again the accuracy is that the information obtained is complete, sufficient and suitable for analysis. Have you summed up the results? in case of inconsistencies in the data obtained, the researcher used a triangular test.(Triangulation) in terms of data collection methods (Methodological Triangulation) is a method of collecting data from surveys, observations, interviews and focus groups. along with studying information from documentary sources consisting of to get reliable and accurate information.

### 5. presentation of research results

The researcher has studied information from relevant research papers. Data obtained from observations and interviews. used to conduct a study and analyze data according to the slated objectives by using concepts and theories as guidelines for data analysis and explain the results according to the aims of the research Then present the obtained data to summarize and discuss the results in a descriptive and analytical way



## CHAPTER IV

### RESEARCH RESULTS

subject research Peony culture: a guideline for the development of cultural tourism in Luoyang It is a qualitative research. The researcher has collected data from the study of documents, and collect a rich collection of field data to bring information to answer the purpose of research and present the analysis results According to the research objectives as follows:

#### **1. To study the history of peony culture in Luoyang**

##### Historical development of peony culture

From the collection and collation of historical data,literature and books,as well as feld surveys and data collection using scientific research methods and toots.The historical time of the peony in Luoyang is as follows.It was possible to clearly identify the historical origins and key moments of the development of peony in Luoyang,which is described in the relevant literature in Chapter 2.The current situation is therefore presented in this chapter Founding of the New China and after the founding of the New China to the present before the founding of new China social environment

During the Three Kingdoms period, two Jin dynasties and the northern and southern dynasties.Countries began to disintegrate under the feudal system.There are frequent power struggles between countries and royal families.And the main government constantly changes powerful ministers. Create uniqueness and differences,such as the Three Kingdoms, two Jin dynasties. and the Northern and Southern dynasties The difference between north and south is obvious. The North was prosperous, war-like, economically developed and populated. The southern part is arid,stable,peaceful, economically backward and sparsely populated. It also led to increased economic, political and cultural exchanges between the South and the North Promote the integration and development of various ethnic groups living in the North and South.

The feudal economy of the Tang Dynasty flourished and its technology and culture were among the highest in the world at the time. It was a leader in many fields, including the Zhaozhou Bridge,sculpture and printing,measuring meridian lines and the Tang dynasty. The tang dynasty not only influenced the cultural development of Asia,but also formed the Chinese cultural sphere and contributed to the advancement of world civilisation. It was one of the most successful civil and military dynasties and enjoyed great prestige, second only to the Song dynasty in terms of civilised rule and to the Qin dynasty in terms of military rule. The Tang dynasty was the most prestigious dynasty,with a thriving commercial economy, a peaceful country, a high degree of openness to the outside world,ethnic integration,political stability, a high degree of interaction between China and the outside world,a high degree of cultural heritage, a well-established imperial examination system,an indoor examination to select political talent for the country,and Tang poetry as the dominant culture.The Song dynasty was the first dynasty to have literature and three of the four great inventions,the level of technology in the Southern Song was lower than in other dynasties, and modern archaeology has studied food production in the Song.The Song

people valued literature over military power, the great state was not at the mercy of military power and the national strategy was always one of passive defence. With its spirit of inclusiveness, innovation, peace, rationality, national consciousness and equality, Song culture occupies a historical place in Chinese cultural history as a legacy of the past and an inspiration for the future. It has not only played a dominant cultural role in China's domestic regimes and in the Confucian cultural sphere of East Asia, but has also had a profound impact on world civilisation and on Chinese history and culture since the Song dynasty.

The Ming dynasty was a period of great benefit to all sections of society, especially the common people. In agriculture, farming and cultivation were encouraged, mulberry cultivation was adapted to local conditions in the south, silk and tea production and trade were encouraged, handicraft enterprises were established, the shop system was introduced, capitalism was born and people's income and standard of living increased significantly. This was also a period of rapid development and growth for Chinese gold and Hui merchants, for example, and the increased social mobility provided more opportunities for merchants to play an active role in promoting economic growth.

During the Qing Dynasty, the small peasant economy was still prevalent and capitalism only gradually took hold, but following the invasion of the Western powers, the small peasant economy gradually collapsed and China was gradually drawn into the world capitalist market, with many modern industrial enterprises (both foreign and domestic spin-offs) gradually emerging. The Qing government established a feudal monarchy, the bourgeois reformists gradually embarked on reforms and the revolutionaries launched the Xinhai Revolution. The policy of isolation was broken. The idea of a heavenly kingdom was gradually replaced by the idea of a foreign country, the name was changed from "yi" to "yang" and the Premier's Office was set up to deal with foreign affairs

#### Peony

According to the above-mentioned documents, peonies are widely distributed in the mountains of Shaanxi, Yunnan, Gansu, Sichuan, Shandong, Shanxi, Henan, Anhui and Zhejiang. To this day there are still wild species of peony growing naturally there. However, Shaanxi in the northwest of China is the main origin of its wild species. People in the countryside brought the roots of peonies to boil water, thus showing that wild peonies were everywhere at that time, in addition to being a major resource for medicinal purposes.

พหุ ม ประ โท ชี เว



Figure 4 Peonies in the present picture  
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At the beginning of the Northern Song Dynasty, the peony in Luoyang had not yet become famous, as the war had just subsided and people did not have the time to plant flowers. Peonies were mainly developed in their natural origins such as Danzhou and Yanzhou. The first monograph on peonies was "The Flowering Products of Yuezhong," which described the blooming of peonies in Yuezhong, so it can be seen that peonies in Luoyang had not yet become popular at this time. However, in the middle of the Northern Song Dynasty, when society was stable and prosperous and flower appreciation became popular, peony cultivation and viewing became more active than ever. Two phenomena have attracted our attention, namely: the peony, which has established its supremacy over all other flowers, and the peony of Luoyang, which has set the trend of the times.



Figure 5 Emperor Renzhong

The first group of Luoyang peonies was the group of Luo Chinese from the reign of Emperor Renzong to the reign of Emperor Shenzong. Ouyang Xiu's "Picture of Peony in Luoyang" Mei Yaochen's "Han Qinsheng asks about the prosperity of peony in Xiluo, Shao Yong's "Spring Chant in Luoyang" and Sima Guang's "Also enjoying peony in Anguo Temple and other gardens all praised the prosperity and splendour of peony in Luoyang, the great love of Luo people for flowers, and the elegance and grace of celebrities gathering to enjoy the flowers. Ouyang Xiu was the first one to express that the peonies in Luoyang are the best in the world. In his famous work, which is also the first complete peony monograph in existence, "The Peony of Luoyang" he said at the beginning of the book that "peonies come out of...., and those out of Luoyang are the best in the world today". After comparing the state of peony cultivation in different places at that time, the conclusion that "Luoyang is the first in the world" was again reached

This statement was generally accepted at that time: "Luoyang has many famous peonies and is said to be the best in the world Luoyang has the most suitable flowers and peonies are particularly strange in the world", "Luoyang has the best peonies in the world and the southwestern soil is fertile for spring". "This is evidenced by the following words. Since then, Luohua has become an alias for peony, and the peony of Luoyang has been widely used as a symbol of elegance and prosperity in the works of literati.

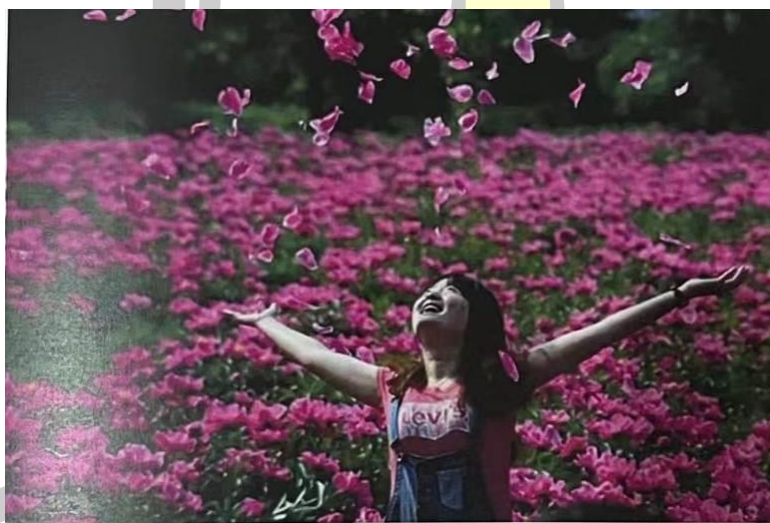


Figure 6 Peonies in Luoyang City

The fame of the peony in Luoyang at this time was also reflected in the prosperity of literary creation. More than two hundred poems in the Complete Song Poems deal with the peony in Luoyang, concentrating on the achievements of peony-themed literature in this period. These poems are the main achievements of the aesthetic culture of peonies and have established the cultural status of the peony in Luoyang. From these poetic descriptions, we learn that the peony in Luoyang at that time really had characteristics and superiority that could not be matched by other places. In addition, various peony planting bases across the country

have introduced seeds from Luoyang, and many new and exotic varieties often come from Luo zhong. The variety of flowers in Luo is so great that the whole world looks forward to it. All these facts show that Luoyang has been established as a peony viewing destination and even as an aesthetic and cultural symbol.

#### Peony Culture During the Wei-Jin-North and South Dynasties periods

Peony was distinguished from peony in terms of recognition during the Wei-Jin and North-South dynasties, as the famous biologist Darwin wrote in "Variation of Plants and Animals in Domestic Conditions" in the 1870s: "Peony has been cultivated in China for 1400 years," according to which it was pushed forward 1400 years, that is, the beginning of the North and South Dynasties, when peony was called Peony, and established the ornamental value of peonies for cultivation. Gu Kaizhi painter in the Eastern Jin Dynasty, painted "Peony Fugue", indicating that by then the banks of the Luo River were already full of peonies as well as the peonies and peonies in "The Picture of Luo Shen Fu entering the realm of art

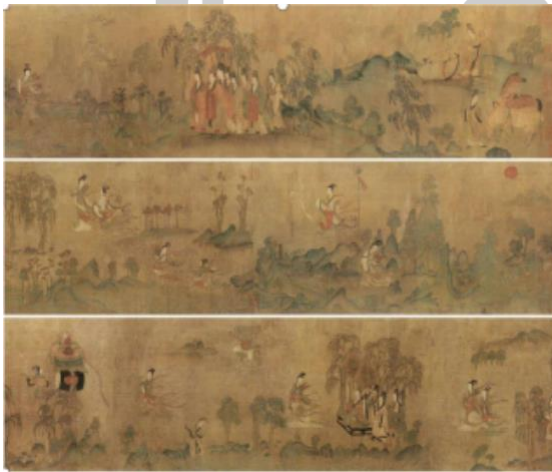


Figure 7 The famous Eastern Jin painter Gu Kaizhi's painting of Luo Shen Fu

#### The Tang and Song dynasties.

During the Tang Dynasty (618 B.C.-907 A.D.), peonies were honoured as the national flower, and the whole country loved peonies to symbolise the prosperity of the Tang Dynasty.

The maturity of peony painting promoted the development of sculpture, and with the opening of the Silk Road, metalworking techniques from the Mediterranean countries were introduced to the Tang Dynasty, making the metalworking techniques of the Tang Dynasty the pinnacle of the world at that time. The flourishing of peonies enriched the artistic life of the people of the Tang Dynasty.

The Song Dynasty (960-1279), especially the Northern Song Dynasty, was another glorious period in the history of Chinese peonies. Luoyang, as the western capital, became the centre of peony cultivation and formed a large-scale flower market, which was a lively scene in the Song Dynasty. Zhang Bangji recorded in Mozhuang Manhua: "When the peony in bloom was in full bloom, the governor made a meeting of ten thousand flowers, and the banquet hall was decorated with flowers as a screen tent, and the beams and pillars and arches were all covered with water stored in

bamboo cylinders and hung with nails of source flowers. In terms of creative techniques, a large number of peony subjects reflecting real life have emerged, such as the Song porcelain jar with black peony on a white ground in the Palace Museum, the peony murals and peony floor tiles in the Song dynasty tombs in the Luoyang Tomb Museum, etc. In terms of creative materials, some metal materials were gradually applied to sculpture in the Song dynasty, such as iron sculpture and bronze sculpture, etc. The use of art was unprecedentedly extensive and colourful. In the Song Dynasty, metal materials were gradually applied to sculpture, such as iron sculpture and bronze sculpture. Theoretical guidance for the artistic creation of peony themes has also emerged. In the Song Dynasty's "Building Method", Volume 14, "Colour Painting System", the "Peony... is suitable for beams, foreheads, ruffles eaves imitations, rafters, columns, arches, materials, arch, and arch-eye walls. The "peony heme is used in all aspects of architecture, mural painting and carving.

#### Ming and Qing Dynasties

During the Ming Dynasty, peony motifs were widely used on everyday architecture and objects, such as bronze mirrors, lacquer ware and porcelain, as decoration.

In the Qing Dynasty, the Qing government established the peony as the national flower in 1903, and as evidenced by Zhou Shigi's "Peony and the National Flower Hall", the Nation Flower Hall and the National Flower Terrace were built in the present-day Summer Palace, and the Empress Dowager Cixi personally ordered that the words "National Flower Terrace" be engraved on the stone.

since the founding of New China

#### Social environment

Politically, the degree of legalisation has been improved compared with that before the opening up of China, and the single pattern of relying solely on administrative means to govern society has been replaced by governance in accordance with the law; changes in the political system have been manifested in the separation of the party and government, the separation of government and enterprises, and the gradual giving way of administrative management to market management, such as the corporatisation of banks, electricity and communications; changes in the political form, from the direct management of society in the past to the implementation of most of the The change in political form has seen a transition from direct management of society in the past to mostly indirect management, mainly in the form of marketisation of commodities and direction of functions, such as direct government intervention in the management of the economy in the past, but now mainly through macro-control

The economic manifestations are, firstly, the institutional changes, the transition from a planned economy to a market economy. From a predominantly state-owned economy to a progressive retreat of the state to the private sector, the private economy has now become the dominant form. Secondly, there has been a change in quality. In the past, the structure of our economy was dominated by agriculture and supplemented by industry and commerce, but now industry dominates, the three industries are flourishing and agriculture is stable, and the product structure is more comprehensive, more reasonable, richer and more functional. Thirdly, there has been a change in the total amount of GDP and fiscal revenue, from being an unknown country in the past to being one of the top two countries in the world. The cultural

sector has changed in terms of institutions,with the vast majority of cultural industries now being privately owned, whereas in the past they were invariably state-owned Secondly, there has been a change in the form of culture. In the past culture in the form of a single "model play" was the mainstream, but now various cultural industries,various cultural elements and various cultural means have been enriched and developed.Thirdly, there has been a change in the quality of culture. In the past,our culture was fine for self-indulgence(except for the national essence),but it rarely carried any weight on the international stage

In terms of people's livelihoods,this is reflected in the fact that,firstly,the problem of food and clothing has been solved,and secondly,the quality of life of most families has been improved,for example, mobile phones,private cars,villas and computers are owned by many families. Thirdly,the social assistance system has been further improved, such as pension medical insurance,housing fund,insurance,etc.However,the spiritual quality of people has declined very significantly, such as the prevalence of social deception,selfishness,no spiritual support, corruption, etc.

#### Peony

In the memory of Luoyang people, every April, when the peonies are in full bloom, the people of Luoyang will go to Wangcheng Park to enjoy the flowers and the lanterns, and are always ready to entertain guests from afar



Figure 8 Peony at Mingtang in Luoyang Paradise

in 1983,riding on the east wind of reform and opening up,the Luoyang Peony Fair was born. 1983 April 15, the opening ceremony of the first Peony Fair was held in the Peony Pavilion of Wangcheng Park. The title of the speech delivered by the then Mayor Ren Pu'en was "Welcome, Guest of Peony City".He said: "In order to revive the reputation of the 'Peony City' enliven people's life and promote the 'two

famous constructions,the city has decided to hold the Peony Flower Festival from April 15 to 25 every year

The "Peony Fairy" sculpture, which is one of the iconic symbols of Luoyang City, was unveiled for the first time. The first Peony Fair was a local-level festival, affecting only visitors from Luoyang City and its surrounding counties. At that time, there were no decent hotels and inns in Luoyang, and the reception capacity was very low

As one of the four major festivals in China, the annual Luoyang Peony Fair was upgraded to a national festival from the 29th edition onwards, approved by the Ministry of Culture and co-hosted by the Ministry of Culture and the Henan Provincial Government, and officially renamed the "China Luoyang Peony Cultural Festival". The 29th Peony Cultural Festival is also held in conjunction with May Day, extending from 1 April to 10 May. Under the leadership of the Ministry of Culture and the provincial government of Henan Province, the Provincial Department of Culture and Luoyang City started preparations for the festival at the end of 2010. 25 major events were planned, including economic and trade, cultural, sports and tourism events. Later, to meet the viewing needs of different visitors, Luoyang City also artificially regulated the flowering period and built heat preservation greenhouses in all major peony viewing areas to ensure that the peonies in the urban area opened in early, middle and late varieties in succession during the entire Peony Cultural Festival. By the 33rd Peony Blossom Festival in 2015, Luoyang received a total of 21.37 million visitors and a total tourism revenue of 12.518 billion, an increase of 22.3% and 24.1% respectively in the same period.

#### Peony Culture

In the new China of reform and development, peony has ushered in a new climax of development. Peony cultivation has spread to the north and south of China, peony culture has been gradually attached to it, and a large number of peony culture researchers, experts and artists have emerged. The influence of Western Pop Art has also led to the emergence of iconic peony culture and art in some places, such as peony gods, peony sculptures, peony songs and dances, etc. For example, the large peony sculptures in front of the railway station in Shandong attract people's attention with their large and colourful shapes, the peony fairies in the King City Park in Luoyang, the three-coloured peony murals in the Shenzhou Peony Park, the peony lanterns and songs and dances in Luoyang, and other forms of public art that attract people's attention. These peony-related public artworks have become a symbol of the prosperity of the country. According to Li Gefei's "Luoyang Garden of Fame", "The rise and fall of gardens is the wait for the rise and fall of Luoyang, and the world's governance and chaos is known from the rise and fall of Luoyang; the rise and fall of Luoyang is known from the rise and fall of gardens. The public art under the peony culture shows the economic base and cultural pursuit of a region, so it can be said that the prosperity and decline of the peony culture is closely related to the rise and fall of the country



Figure 9 Folk artist at Lijingmen, Luoyang

#### Current Situation of the Development of Peony Cultural Tourism in Luoyang

The beginning of Chinese people's knowledge of peony in Luoyang can be traced back to more than 1600 years ago, when Gu Kaizhi's Luo Shen Fu, a painting by the painter of the Eastern Jin Dynasty, depicted the two banks of the Luo River full of peonies and the love story of Cao Zhi, the heavenly fragrance with the beautiful woman, and Concubine Zhen, the goddess of Luo Shui.

The imperial capital of Luoyang is famous for its long-standing culture and peonies. In the "Records of the Mountain and Sea" of the Sui and Tang Dynasties, there is a record that "Emperor Yang created 200 miles of land for the Western Garden, and all the flowers were imported from all over the world. In the Tang Dynasty, peonies were cultivated in every household, peony-decorated clothes were worn, peony make-up was applied, and peonies were decorated on household utensils. In the Song Dynasty, Ouyang Xiu's "The Peony Book of Luoyang" was the first monograph on peonies in the world. He systematically introduced the origin, place of production, customs and naming of varieties of peonies in Luoyang, and summarized the breeding, flower type and selection of new varieties of peonies in a very professional manner.

After the reform and opening up, peony cultivation in Luoyang has developed rapidly and commercial production has gradually flourished. At present, the total area of peony in Luoyang has reached more than 180,000 mu, and more than 100 kinds of late blooming varieties from France, Japan, Korea and the United States have been introduced, with more than 1,200 peony varieties in total, and two 10,000 mu peony industrial zones in Luoyang, the international Peony Ornamental Park and the only national peony gene bank in China have been formed. It is one of the cities with the most advanced peony planting technology, the most complete varieties, the richest flowers and the strongest culture in the world today. Since ancient times, it has been

said that "the worlds famous gardens are heavy on Luoyang" Nowadays, Luoyang has formed a number of characteristic peony gardens, such as Shenzhou Peony Garden, Wangcheng Park, Sui Tang City Ruins Botanical Garden, Xiyuan Park, International Peony Garden, China National Garden, Luoyang Peony Park more than 40, peonies have become a valuable treasure for Luoyang people, peony flowers in the streets and alleys, lighting up The peony lanterns in the city's night sky, the flower arrangements in spring the peony galleries in the streets and alleys, the peony songs and dances in the squares, the exquisite Luo embroidered peonies, the ancient and gorgeous three-coloured porcelain and peony porcelain, and the peony feast on the tongue, are all wonderful expressions of the peony and the essence of Luoyang city culture. When the peonies are in full bloom today, Luoyang is still full of visitors, as described in Bat Juyi's "Peony Fantasy:"When the flowers bloom and fall for 20 days, the people of the city go crazy. A recreation of a historical scene.

After the reform and opening up, peony cultivation in Luoyang has increased rapidly and commercial production has gradually flourished. At present, the peony cultivation area in Luoyang exceeds 180,000 hectares, with more than 100 late-blooming varieties from France, Japan, Korea and the United States, totalling more than 1,200 varieties; there are two peony industrial parks in Luoyang with an area of 105,000 hectares; two peony industrial parks in Luoyang with an area of 10,000 hectares; an international peony ornamental park and the only national peony gene bank in China have been established. Luoyang is one of the cities in the world with the most advanced peony cultivation technology, the richest variety, the largest amount of flowers and the strongest culture. Since ancient times, it has been said that "the world's most famous garden is heavy on Luoyang" At present there are more than 40 peony type gardens in Luoyang, including Shenzhou Peony Garden, Wangcheng Park, Sui Tang City Ruins Botanical Garden, Xiyuan Park, International Peony Garden, China National Garden and Luoyang Peony Garden. The peony lights in the city's night sky, the flower arrangements in spring, the peony promenades in the streets and alleys, the peony songs and dances in the squares, the exquisite peonies in Luo embroidery, the ancient and gorgeous three-coloured porcelain and peony porcelain, the peony feast on the tongue, all these beautiful manifestation of peony are the cultural essence of the city of Luoyang. Nowadays, Luoyang is always inundated with visitors whenever the peonies are in bloom

#### A rich historical and humanistic environment

Peony cultivation has long been in the blood of Luoyang people, who love, cherish and appreciate this flower. During the reign of Wu Zetian, all kinds of peonies were transplanted to Luoyang from all over the country, making peonies bloom in every corner of the divine land and becoming a widely popular flower of wealth and prestige, with the fame of Wu Zetian's wisdom spreading far and wide

At the same time, the peonies of Luoyang also attracted aesthetic designers of the Song Dynasty, such as Ouyang Xiu, Sima Guang and Shao Yong, who loved and admired them so much that even the muddy roads after the rain could not stop them from viewing them. In Ouyang Xiu's poem "Yu Lou Chun", peonies are given a meaning of glorious splendour and beautiful life: "It is easy to say goodbye to the spring breeze only after seeing all the flowers in Luo Cheng".

Shao Yone, a scholar, poet and literary scholar of the Northern Song Dynasty, lived in the solitude of peonies for more than 30 years under the Tianjin

Bridge in Anlu, Luoyang. He wrote more than 30 poems about peonies. He was a man who knew the flowers very well and insisted that they should be appreciated by heart. His love for the peonies in the city of Luoyang shaped the aesthetic perception of peonies and the perception of peonies in society as a whole. The peony became a symbol of peace and prosperity, of life and beauty, of grace and generosity and of the king's style.

#### Superior natural ecological environment

Luoyang is also known as the "Hinterland of Kyushu". It is located in the middle and lower reaches of the Yellow River, the western part of the Central Plains and the eastern part of the Loess Plateau. The soil and water collected by Henan Province, the Geological Survey Institute and the Bureau of Mines have found that the soil and water contain various trace elements, such as iron, copper, calcium, magnesium, manganese, molybdenum, zinc, boron, vanadium, especially manganese, copper, zinc and molybdenum, which are significantly higher than those in other areas, with the content of manganese being more than 20 times the average content in other areas. Manganese is an important element for plant growth, promoting the synthesis of chlorophyll, enzymes and sugars, as well as the formation of flower buds. For this reason, there is a folk saying that "to grow good peonies, you must first take Luoyang soil"

#### The economic environment of rapid development

Luoyang is not only a famous historical and cultural city, but also a modern industrial centre city and an important scientific research base. At present, Luoyang has a concentration of important industries such as engineering electronics, petrochemicals, metallurgy, building materials, light textiles and foodstuffs, as well as many internationally and nationally renowned branded products such as Dongfang Hong tractors, Luoyang float glass, Dayang motorbikes and peony copper, etc. A number of ministerial research institutes such as the Institute of Towing Research, the Institute of Axis Research and the Petrochemical Engineering Company are proof that Luoyang has strong scientific and technological strength

#### Problems of Luoyang Peony Culture Tourism

##### Confusion in management mode, restricting synergistic development

At present, China's tourism system is mainly a management mechanism and multiple management, with no separation between government and enterprises, which seriously hinders the development of tourism. In an interview with a peony manager (45 years old, male, 20230115K1), the person also said that the projects in charge of each business unit are different and we are tired of dealing with the coordination of personnel from each unit. However, despite our best efforts to coordinate, we inevitably overlooked some issues. In the course of the interview, the person also said that if there was a government unit as the big brother (the lead unit to unify the allocation of resources for each garden, it would bring great convenience to our work and facilitate the redevelopment of Luoyang's peony tourism culture. The peony gardens in Luoyang, with the exception of Shenzhou Peony Garden and Luoyang Peony Garden are all institutions. The income of the state-owned peony gardens mainly relies on the income from admission fees during the Flower Show. Peony tourism in Luoyang relies on the Tourism Bureau, peony exhibitions rely on the supervisor of the Flower Show Office, state-owned peony gardens rely on the Forestry Bureau, peony gardens and peony research institutes rely on the Garden

Bureau, and peony research projects rely on the Science and Technology Bureau. There is no leading department for the development of peony culture and tourism, and each department works on its own. There is no macro planning for the development of cultural tourism products, and the homogenization of tourism products is serious. Randomly interviewed tourists (22 years old, male, university student, 20230211C1) said that there are more attractions in Luoyang and the distribution is relatively compact. If used as a shorter holiday or weekend Luoyang would be recommended to friends as a first choice. With easy access to downtown Luoyang, sights and attractions can be reached in less time. However, of the few attractions we have visited, the range of souvenirs available in Luoyang varies little and there are no very attractive places to pick from. The formulation of bringing some relatively more peony porcelain, calligraphy and painting, fans, tea sets, etc. presents a serious commercialisation at the attractions and there is nothing to pick from, as every shop has the same products and it is only a matter of considering which is more cost effective. A dozen of peony amusement parks have their own directions of development, but the characteristics are not obvious enough. After visiting some large peony gardens in Luoyang, tourists tend not to go back to other peony gardens, some of which are crowded during the flower festival, while others are unattended.

Lack of service awareness and tourism practitioners' identity to be improved

The quality of tourism staff is not high and services are not in place. A randomly interviewed tourist (25 years old, female, general staff, 20230114C3) talked about how there were many staff promoting Luoyang's attractions around the railway station, and how the staff showed great impatience after refusing to join the tour route planning of the local travel agency in Luoyang. This made his first impression of Luoyang very poor. Many situations also arose during the subsequent tour of Luoyang, where a hotel previously ordered through an internet platform requested a room upgrade, making the final hotel price over twice the booking. The vicious competition in the Peony Garden is fierce. The flexible admission system makes the Peony Garden have no clear price, the service quality of hotels and transportation is low, and during the Peony Festival, the phenomenon of hotels temporarily raising room rates is frequent, which makes many tourists play in Luoyang but eat and stay in other surrounding cities, making the economic value of Luoyang tourism greatly reduced. At present, the cultural connotation of peony tourism is conveyed by interpreters and guides, but the education and cultural level of most tourism staff do not reach professional standards, and they are not familiar with the cultural overview of peony in their interpretation. Interview with a staff member of the Peony Festival (21 years old, female, 20230211C1): indicated that many of the staff around her have specialist qualifications, with very few people with a bachelor's degree or higher, and that even if this group of people are engaged in related work, it is temporary. They would soon jump to another industry or enter a formal unit to work in management. The staff also said that the peony culture in Luoyang can be seen everywhere, such as the peony floor tiles in front of the Wangcheng Park and the peony fairies in the park, which are seen to be briefly explained to visitors during the service, but detailed historical development is rare. At the same time, some tourism practitioners have low professional ethics and behave in different ways, such as cheating or defrauding customers, to the detriment of tourists.

Imperfect supporting facilities in scenic spots and poor experience of tourists

During the Peony Blossom Festival, poor transportation and poor tourist routes are factors limiting the tourism area of peony resources. Poor transportation is mainly reflected in the few aeroplane flights, including no international flights, few train departures and few sleeper cars, which makes it difficult to attract high-level tourists, such as long-distance visitors, foreign tourists and business travellers, resulting in serious traffic jams during the Peony Festival. The interviewed tourist (37 years old, male, freelance, 20230212C4) talked about how he had come to Luoyang by plane to visit the city, but there were no direct flights from Luoyang Airport, so he had to transfer to Zhengzhou, which is close to Luoyang, and then take the high-speed train to reach Luoyang. He had to rest for a day before he could visit Luoyang because of the exhaustion of the journey, which greatly reduced the time available for him to visit the city. Even so, he had no choice but to ask some locals which peony garden was more worth visiting. He had to ask some locals which peony garden was more worth visiting. On the way to the tour, there were frequent traffic jams and long queues when he arrived at the tourist attractions to buy tickets. In the end, the tourist said that he would probably not recommend his friends to come to Luoyang. During the Peony Fair there were serious traffic congestions. The tourism system was not perfect and there was no municipal tourism distribution centre, resulting in chaotic situation in downtown Luoyang during the Flower Festival. The supporting services of the peony gardens are not perfect, the tourism consultation centre has not formed a system, and the level of information technology is not high. Some individual tourists are unable to make a choice of which garden to go to in the many peony gardens, and the number of tourists varies greatly depending on the area of the peony gardens.

Iteration of cultural tourism product structure and lack of regional characteristics

Culture is the most attractive aspect of tourism. Combining culture with tourism and strengthening the role of culture in tourism is an effective way to increase the market share of regional tourism. The interviewed tourist (50 years old, female, freelance, 20230218C5) had learned that the roots of Luoyang were a kind of traditional Chinese medicine before arriving in Luoyang and had intended to buy some for daily health care. However, after arriving in Luoyang the medicinal and edible products of Luoyang peony that could be taken home were rarely seen, and even if they were occasionally seen, they gave up buying them because of the inconvenience of carrying them around and their shelf life. There are many peony products in various attractions, such as peony fans, peony clothes, peony wall paintings, peony porcelain and so on, but there are many such products elsewhere, which do not show the regional characteristics of Luoyang.

At present, the cultural significance of the development of peony culture tourism in Luoyang has not been fully studied for three main reasons: Firstly, the composition of cultural tourism products is not perfect. In recent years, the development of peony culture in Luoyang has mainly focused on the construction of peony gardens, decorative effects, peony lantern exhibitions and large-scale programmes, while other cultural connotations of peonies (such as medicine culture, food culture and literature culture) have not been well developed. Due to insufficient development of peony cultural tourism, the Luoyang Peony Fair failed to provide visitors with sufficiently unique and attractive attractions and selling points, resulting in an overly rushed trip to the Fair, which further shortened the length of stay of

visitors in Luoyang and weakened the economic benefits of the Fair. Secondly, the level of development is low and the cultural significance of peony culture has not been fully researched. The forms of cultural tourism currently developed are too superficial and lack the participatory and experiential nature of cultural tourism. Thirdly, there is a lack of culturally significant tourist souvenirs. Tourism souvenirs play an important role in conveying experiences to tourists. They are an important element in creating memories for visitors and help to enhance the tourism experience. Even if a scenic spot offers great services in terms of food, accommodation, transportation, tourism and entertainment, the visitor experience will be incomplete if typical and distinctive souvenirs are not provided. For a long time, tourists have been asking, "What souvenir should I bring back from a visit to Luoyang to see the peony?" This question has always been asked. Apart from big and heavy peony potted plant, the only things that foreign visitors can easily take home are various albums and photo frames containing peony flowers, and packets of peony seeds priced at 3 or 2 yuan. The lack of peony souvenirs is another aspect of the underdeveloped peony tourism

Single form of development, with too much emphasis on festival tours

There are mainly two forms of cultural tourism development related to peonies in Luoyang: peony ornamental gardens and peony flower fairs, after years of development. A researcher on peony culture tourism (57, male, 20230212K2) talked about the long history of peony culture in Luoyang. The rich historical and humanistic environment, the superior natural ecological environment and the fast-developing economic environment are all cultural advantages of Luoyang, and the development of peony culture is in a great form. However, peonies are seasonal plants and are affected by the environment, with temperature and humidity being factors. Whenever the peony season is in full bloom, the various peony gardens in Luoyang are open and have difficulty in meeting the needs of visitors. The seasonal limitations have led Luoyang to focus on the construction of peony gardens throughout the years. When the peony season ends in May, peony cultural tourism also quickly calms down. We need to seek cultural icons that can be long-lasting and not constrained by the seasons, so that no matter which time of the year you come to Luoyang, you can feel the strong peony cultural atmosphere of Luoyang, so much so that the concept of Luoyang is not Luoyang without peonies is formed. During the peony viewing period, the parks are independent of each other, with little cultural connection and little difference in peony varieties, making it difficult to distinguish the characteristics of each tourist park. The Peony Festival is held once a year, and the peony flowering period is only one month from April to May every year, making the time for the peony festival very tight. Most visitors from other regions can only see peonies during this period, which brings a bad experience to their peony viewing due to the large number of visitors.

Advantages of Luoyang's geography and natural resources

Luoyang is located in the western part of Henan Province, with a plateau to the west and a lowland to the east. It is located on both sides of the middle reaches of the Yellow River and has an intricate system of mountains, rivers and hills. On the other hand, Luoyang is strategically located and has a well-developed transportation network. Since ancient times, Luoyang has been located at the centre of the world and has always been an important transport hub in the central and western regions. Two main railway lines, Longhai and Jiaozhi, the Zhengxi high-speed railway and five

motorways, including Lianhuo and Liangguang, intersect here, forming a coherent network of ring roads and major roads. Luoyang Airport is connected to Beijing, Shanghai and Guangzhou by several airlines. Luoyang is at the centre of China's entire transport network, where east meets west and north meets south. It is connected to Beijing, Tianjin and Hebei to the north, the Yangtze River Delta to the east and the Pearl River Delta to the south, making it the western region's gateway to three of the most dynamic economic zones along China's coast. Its superior geographical location and transportation conditions provide possibilities for the development of peony cultural tourism in Luoyang.

Luoyang is the birthplace of Chinese civilisation, which has existed for thousands of years in different dynasties, so its status as a cultural city is irreplaceable. Its glorious history has nurtured a great culture, and Luoyang's cultural system includes root culture, imperial culture, folk culture, religious culture, food culture, landscape and garden culture and other types of culture. Luoyang's cultural tourism resources are unique in China in terms of quantity, variety and quality. At present, Luoyang has one world cultural heritage site, 21 national cultural heritage protection mechanisms and a collection of over 400,000 excavated culture relics. In terms of intangible cultural heritage, Luoyang has seven national-level intangible cultural heritage sites and 11 provincial-level intangible cultural heritage sites. The Longmen Grottoes, the White Horse Temple and the Luoyang Peony Flower Festival are the most influential tourism resources, creating a cluster effect. As a result, initially isolated elements of cultural tourism are organically linked and these tourism resources stimulate each other, making them more attractive to tourists than individual cultural tourism resources.

Table 4 Number of visitors and tourism revenue of the 31st-30th Luoyang Peony Fair

Session	Number of visitors (million)	Tourism receipts (\$ billion)
The 31st Luoyang Peony Fair	1870	112.20
The 32st Luoyang Peony Fair	1971	152.93
The 33st Luoyang Peony Fair	2175	178.45
The 34st Luoyang Peony Fair	2350	197.67
The 35st Luoyang Peony Fair	2494	223.50
The 36st Luoyang Peony Fair	2647	241.96
The 37st Luoyang Peony Fair	2917	274.28
Total Total	14424	1385.99

#### Strong peony cultural heritage

China is the hometown of peony, and Luoyang is the main birthplace of peony. Peony cultivation in Luoyang began in the Sui Dynasty, flourished in the Tang Dynasty and reached its peak in the Northern Song Dynasty, with a history of more than 1,500 years. After the Sui and Tang Dynasties, peonies were also cultivated in Yancheng (Jiangsu Province), Hangzhou (Zhejiang Province), Bozhou (Anhui Province), Caozhou (Shandong Province) and Shaoguan (Guangdong Province). However, the cultural connotation of Luoyang as a sacred place for peonies has not changed in people's minds and remains unique. In recent years, peony fairs

have been held in other regions, such as Heze in Shandong, Pengzhou in Sichuan and Changshu in Jiangsu, but these regions have only peonies and no 'culture'. The peony culture of Luoyang is unique. There are countless poems, works and stories in praise of peonies from the Tang and Song dynasties, and people put their wishes and hopes in paintings and embroideries with peonies as the theme. In other words, the saying "Luoyang peonies are the best in the world" has taken root in people's minds.

Peonies are limited by the season

The flowering period of peonies is relatively short, concentrated in April, with some peonies flowering for only about a week and the total flowering period is only about 20 days. With the development of modern science and technology, the flowering period can reach about a month, but this still does not satisfy the demand for peonies. In addition, weather conditions often lead to earlier or later flowering, while the only public holidays for flowering in China are Qingming Festival and Labour Day, which coincide with the earlier and later flowering periods. With the restructuring of China's official holidays, the Labour Day in May was reduced from seven to three days, which has limited the flow of tourists to some extent. In the interview with the visitor (30 years old, female, employee, 20230304C6) she said she did not like the crowded peony flowering period in April-May, so she chose to stagger her trip. After coming to Luoyang, I basically did not see any peonies. I have seen leaves on peony branches ready to sprout at the Sui Tang Heritage Botanical Garden, but they have not yet spread. The flowers that could be seen were similar to wax plu, a plant that can open in the cold season. It is still a pity that we did not get to see peonies. I also said that friends around me need to visit Luoyang and would they suggest a tour of Luoyang during the peony flowering season. Luoyang, the capital of the 13 dynasties, is the oldest capital in Chinese history and the capital with the longest and most dynasty. and was one of the first historical and cultural cities proclaimed by the State Council. Luoyang was known as The "Ancient Capital of the Millennium" is famous for its peony production. which began cultivation in the Sui Dynasty and prospered during the Tang and Song dynasties. Thanks to the peony, Luoyang was so beautiful. Peony is a traditional Chinese flower. And the tradition of saying love to peony flowers in Luoyang has been around for a long time. Poetry of Tang poets Bai Juyi and Liu Yuxi "Only the peony is the true national color. and when it blooms, it will move the capital." This clearly shows the love of peony in the Tang Dynasty.

Before the founding of new China The development of peony in Luoyang is often doomed for political, social, historical reasons. In 1959, Premier Zhou Enlai explained during his visit to Luoyang that Peony is the national flower of China. which is a symbol of prosperity, beauty and happiness of the Chinese nation. In the year 2503, Liu Shaoqi visited Luoyang. Admire the beauty of peony planting and order peony propagation. under the guidance and support of central leaders The peony industry in Luoyang has been restored and developed rapidly. Peony production and scientific research in Wangcheng Garden and Luoyang Peony Garden became important. With the improvement of people's living standards and the development of tourism Therefore, peony tourism in Luoyang developed rapidly

On September 21, 2011 In 1982, the Luoyang People's Congress Standing Committee adopted a resolution to identify the peony as an "urban flower" in Luoyang City and decided to hold the Luoyang Flower Festival every year from April

15 to 15. May 2018 In 1983, the successful holding of the Peony Festival in Luoyang made the Peony become a representative tourist attraction and brand in Luoyang, and made a significant contribution to the social and industrial economic development. In 1992, the "peony strategy" was promulgated in Luoyang, and has seriously formulated "certain provisions on the development of peony in suburban tourist areas, and gradually promoted the development of peony. The peony was selected as the only species of China's national flower in the national selection. In April 2002, the peony in Luoyang was granted origin protection and accelerated the development of the peony industry in Luoyang. In 2007, the Luoyang peony garden will be extended to 40 days. In 2008, the Luoyang Peony Garden became the "basic flower production base of the 2008 Beijing Olympic Flower Distribution Center", and gave 2,000 pots of "Olympic Peony" to the Beijing Olympic Organizing Committee to enhance the reputation and reputation of Luoyang Peony. At present, Luoyang peony has created tourism, gardens, flower exhibitions, food, medicine, literature and other industrial chains. The products sell well all over the country and are exported to more than 20 countries and regions. 000 pots to the Beijing Olympic organizing committee to enhance the reputation and reputation of Luoyang peony. At present, Luoyang peony has created tourism, gardens, flower exhibitions, food, medicine, literature and other industrial chains. The products sell well all over the country and are exported to more than 20 countries and regions. 000 pots to the Beijing Olympic organizing committee to enhance the reputation and reputation of Luoyang peony. At present, Luoyang peony has created tourism, gardens, flower exhibitions, food, medicine, literature and other industrial chains. The products sell well all over the country and are exported to more than 20 countries and regions.

#### Forms of Luoyang Peony Cultural Tourism Development

At present the development of peony culture tourism in Luoyang is in a single form. There are mainly two forms: various types of peony gardens with peony viewing as the main theme and peony flower fairs formed over the years. These two tourism products are combined and promoted by each other. The peony ornamental gardens are the backbone of the peony fair, while the fair integrates peony viewing, cultural exchange and economic and trade cooperation into a comprehensive economic and cultural tourism activity

#### Peony ornamental gardens

There are more than ten peony gardens in Luoyang, including Wangcheng Park, National Peony Garden, China National Garden, Peony Garden, Shenzhou Peony Garden, Xiyuan Park, Luoyang National Garden and International Peony Garden. Wangcheng Park once held the first Peony Cultural Festival and has been the main venue for 13 consecutive years. It covers an area of nearly 40 hectares and is divided into a peony viewing area, a historical and cultural area, a large entertainment area, the ruins of the Zhou Dynasty city wall, an underground exhibition area of Han tomb murals and a landscape area of ancient buildings. As a complete cultural park with peony planting, children's entertainment and recreation, the Shenzhou Peony Garden has no specific flowering period and peonies can be enjoyed in any season. During the Flower Festival, a large-scale song and dance performance, "The Love of the Thousand Year Peony", is performed every day. Peonies and tulips grow equally well in the Tulip Garden, which is the most numerous, most varied and largest in the Central Plains. The numerous peony ornamental gardens link together peony culture,

tour rest areas and peony industrial parks, forming a complete tourism product with peony tourism as its theme, attracting many visitors.



Figure 10 Distribution of peony ornamental gardens in Luoyang

#### Peony Festivals and Festivals

Apart from the Peony Garden, the parks also hold Peony Lantern Festivals, Peony Watching at Night, Peony Souvenir Fairs, Grand Theatre and Acrobatic Circus Performances. There are also traditional folk events, such as the Folk Culture Temple Fair, the Lingshan Cultural Temple Fair, the Hailuo Heritage Exhibition and the Peony Book Exhibition. There are also specific forms of peony culture with peonies as the carrier, such as peony poetry sessions, peony music evenings, peony flower arranging sessions, new product appreciation sessions, peony painting appreciation sessions, peony wedding ceremonies and so on. The Peony Fair has become a large-scale comprehensive economic and cultural tourism event integrating flower tourism, sightseeing, cooperation and economic and trade exchanges.

#### Peony Culture and Luoyang Cultural Tourism Development

Luoyang is the capital city of China's thirteen dynasties, the capital city with the longest history and the longest dynasties in China, and one of the first batch of famous historical and cultural cities announced by the State Council. It is also one of the first historical and cultural cities announced by the State Council. Luoyang is known as the "imperial capital of the millennium" and is famous for its famous peonies. Peonies began to be cultivated during the Su Dynasty and flourished during the Tang and Song Dynasties. Peonies are a traditional Chinese flower and it has long been customary to enjoy them in Luoyang. The poems of the Tang poets Bai juyi and Liu Yuxi, "Only the peony is the true national colour, and it moves the capital when it blooms", clearly demonstrate the appreciation of peonies in the Tang Dynasty.

Before the founding of New China, the development of peonies in Luoyang was often in a hopeless state due to many political, social, historical and military factors, etc. In 1959, when Premier Zhou Enlai visited Luoyang, he learned about the peonies and said "peonies are the national flower of our country. 1960, when

Liu Shaoqi visited Luoyang, he praised the cultivation of peonies. When Liu Shaoqi visited Luoyang in 1960, he praised the cultivation of peonies as "a cause of beauty" and ordered that "the diversity of peonies should be increased." With the care and support of the central leadership, the peony industry in Luoyang has rapidly recovered and developed. Under the care and support of the central leadership, the peony industry in Luoyang is rapidly recovering and developing, and the peony parks in Wancheng Park and Luoyang are beginning to focus on peony production and scientific research. With the improvement of people's living standard and the development of tourism, peony tourism in Luoyang is developing rapidly.

On 21 September 1982, the Standing Committee of the People's Congress of Luoyang City adopted the resolution to designate the peony as the "city flower" of Luoyang City and decided to hold the Luoyang Flower Festival from 15 April to 15 May every year from 1983 onwards. The success of the Luoyang Peony Fair has made the peony a major tourist attraction and a calling card of Luoyang, and has given a great impetus to the economic and social development of Luoyang, as well as the development of related industries. In 1992, Luoyang City began to implement the "Peony Strategy" and issued the "Regulations on the Development of Peony in Suburban and County Tourist Attractions", and then gradually improved the preferential policies for the development of peony. In 1994, the peony was selected as the only candidate for the national flower of China in the national flower selection exercise. In April 2002, the Luoyang Peony was granted the protection of origin, which stimulated the accelerated development of the peony industry in Luoyang. In 2007, the festival was extended to 40 days. Every year, the Luoyang Peony Cultural Festival attracts a large number of Chinese and foreign tourists to visit Luoyang and discuss investment, making it a "window" to promote Luoyang's economic development and showcase the city's image, as well as a "business card" to promote Luoyang's foreign exchange and let the world know Luoyang. In 2008, Luoyang Shenzhou Peony Garden became the "2008 Beijing Olympic Flower Distribution Center Potted Flower Production Base" and provided 2000 pots of "Olympic Peony" to the Beijing Olympic Committee, which greatly enhanced the popularity and reputation of Luoyang peony.

Nowadays, Luoyang peony has formed an industrial chain. which includes tourism, cultivation, flower exhibitions, edible medicines and literary arts, etc., are sold throughout the country and exported to more than 20 countries and regions.

## **2. To study the development of cultural tourism in Luoyang, China.**

For more than three years, the world has faced a public health and economic crisis caused by the COVID-19 pandemic, and each country has had to mobilize and take measures to control the number of infected people and reduce the impact. A country known for its strictness in dealing with COVID-19 is China, which was the first country to detect an infection. China has adopted a policy targeting zero COVID-19 cases and has implemented a number of strict containment measures that have become a stumbling block. and caused a considerable decrease in both domestic and international travel. It is a shutdown of the country, like many others around the world.

In addition to the effect on domestic economic activities. The shutdown of China, the world's second-largest economy, will affect countries that have direct and indirect relations with China. Therefore, we would like to invite readers to look back on the events and results that occurred. Including the origin of China's policy

reversal of COVID 19 completely. To understand the expected outcome when China reopens the country. Who will it be as an opportunity to revive the economy? And what are the hidden risks? Control the infected with The Great Lockdown.

Since the first case of COVID-19 was detected in Wuhan in December 2019, the Chinese government has continued its Zero-covid policy until 2022 due to restrictions or accommodating both hospital beds and medical personnel Causing China to control the number of infected people to a minimum with many strict measures, such as the Great Lockdown, by shutting down travel to and from the provinces that have been infected. Including requiring people to report their health and travel status through the Health Code application and requiring them to register before traveling across the city. In official premises, 24 days, limiting the number of flights into the country. And penalize airlines that are found to be infected with COVID-19 on board, resulting in the number of people entering and leaving China reduced to almost a halt.

When retrospectively looking at the impact on the economy, it was found that China's GDP is negative or slows growth in the wake of the outbreak with a large number of infected people. But the interesting thing is that the Chinese economy can recover back to normal levels in no time. And can maintain the growth rate even though the country is still closed. This is a result of the economic policy adjustment after the 2008 global financial crisis to be "self-reliant" more for sustainable growth. Including the announcement of a dual circulation strategy in 2020 that emphasizes both internal and external economic balance. Although exports remain an important source of income, Especially pharmaceutical products and essential items for working from home But has turned to focus on production and consumption in the country more a well. allowing economic activities in the country to continue When China can control the number of infected to a minimum. And is an important factor that allows the economy to recover faster. Opposite to many countries following in the footsteps of China's lockdown. In addition, China is developing its own technology and becoming more environmentally conscious in order to compete in the global market. In addition, more emphasis was placed on creating common prosperity by taking control of the business to solve the problem of getting rich and scattered. and go into dealing with problematic businesses such as real estate business which led to excessive debt and a bubble problem that made GDP numbers not as high as in the past But it is expected to be sustainable in the long run.

Chinese trips shrink, supply chain disrupted.

The shutdown of China, whose economy accounts for nearly 20% of global GDP, will have implications for many countries. And the most noticeable effect is in the trade and service sectors. with travel and transportation restrictions Causing Chinese tourists who traveled around the world up to 155 million trips in 2019, reduced to less than 30 million trips during the COVID-19 crisis, as well as export and import restrictions. Due to obstacles in the logistics system, such as the closure of a major shipping port in China to control the epidemic, the delivery time is longer. and factory closures that affected the manufacturing sector. While increasing demand for goods during the COVID-19 outbreak also pressures transportation costs, such as container prices. and freight rates to increase as well

The severe COVID-19 pandemic and strict disease control measures have brought about shortages of raw materials and labor. As a result, China had to close

factories in key cities such as Shanghai and Shenzhen. resulting in discontinuity problems in the production process Until the disruption of the supply chain of the manufacturing sector (supply chain disruption) in many products such as cars, electronic devices. semiconductor causing insufficient production to meet demand and affecting many countries in Asia, including Thailand In addition to short-term problems It also has a long-term effect on the confidence of more foreign companies. In addition to concerns about trade issues between China and the United States. is already the original capital Therefore, the move of factories out of China is more visible in order to diversify the risk of production bases. While the opening of new factories is less. Breaking the policy corner from Zero-COVID to coexisting with COVID-19

Signs of pressure on the Chinese government to begin policy changes have been evident over and over, including protests by people in many areas feeling pressured by the strict and long lockdown measures. In addition, the consumption of Chinese people tends to decrease. As a result, in early 2022, the Chinese government had to adjust its policy to be more specific to the target group, or Dynamic Zero-COVID, by gradually relaxing the control criteria, such as locking down only buildings where infected people were found instead of closing the entire province. Reduce the number of days required to quarantine in official facilities to 5 days change to quarantine more in accommodation. and lifting restrictions on the number of flights to China It also supports consumption of people and businesses through measures such as stimulating domestic tourism that accounts for about 5% of GDP, reducing interest rates against the world. Including relaxing criteria on real estate and technology

In addition to specific reasons China also has a long-term goal that it wants to achieve which is to elevate China as a moderately developed country. It is estimated that China's per capita GDP will increase to \$20,000 by 2035 from \$12,500 in 2021. 4.7% between 2021 and 2035 and with GDP at 8% in 2021, 2022, when China's GDP grew less than 3%, will be the first year that China has missed the target and is a signal for China to accelerate. in order to turn it back

Although the number of infected people in China was still above 1 million as of December 2022, most are asymptomatic or have very few symptoms. is the timing for China to change its policy from "Covid is zero. (Zero-COVID)" to "Living with COVID (Living with COVID)" since January 8, 2023, which is an unexpected turnaround around the world. by canceling detention Relaxation of infection testing and follow-up of patients Including stopping reporting the number of infected people.

#### Turn COVID-19 into an Opportunity

Unlocking China is a risk factor for the latest wave of COVID-19 outbreaks that began in December 2022 that may spread more. The World Health Organization (WHO) expects the risk of further outbreaks after the Chinese New Year. In which Chinese people will be able to return home or travel without registering for the first time in three years, causing the number of infected people to increase significantly in major cities and will inevitably put pressure on the Chinese economy in the first quarter of this year. No. In addition, the global economic slowdown is an additional factor. But based on past statistics, it is expected that the Chinese economy will recover in the second quarter once the situation in the country has eased. Tourism. consumption, manufacturing and government investment

recovered China's opening this time in addition to building confidence, it also builds expectations that will reactivate global economic activity. especially the return of Chinese tourists

Although the Chinese have less than 10% of the population's passports, they number up to 120 million people. Traveling for revenge" is going out to travel abroad longer and spend more money than usual it is an opportunity and hope for countries that Chinese people like to visit, such as Hong Kong, Malaysia, Singapore, Japan, South Korea and Thailand, where Chinese tourists accounted for more than a quarter of all foreign tourists in the pre-covid-19 period Thailand probably has the opportunity to welcome foreign tourists at least 25 million people Increased demand and depleted barriers to travel and transport. should improve the direction of trade between China Especially for trading partners or countries that are in the regional production chain for China such as Taiwan, Singapore, Hong Kong, Thailand and South Korea, both in products that China has increased demand such as electronic devices Environmentally friendly devices, automobiles and semiconductors. and groups of products that China has restrictions on production, such as vegetables, fruits, processed foods, consumer products and fuel Of course, Thailand itself should benefit from this opening of the country because China is Thailand's second most important trading partner, accounting for about 12% of total exports.

#### Risk to monitor

The near-term risk is inevitable from the mutation and new outbreak of COVID-19 in China, given the fact that Chinese people have received relatively few booster vaccines. While coming back to lockdown is not a good option, the Chinese government's solution is to contain the outbreak under control. Along with encouraging people to get vaccinated. Especially mRNA vaccination with better protective efficacy. which China plans to develop for domestic use

In addition, China's increased demand from opening up has raised concerns that it will affect the supply of commodities. causing prices to rise further and exacerbating the existing inflation problem China consumes one-fifth of the world's oil and consumes more than half of the world's iron, copper, nickel and zinc. it may also result in a natural gas shortage in Europe as it cannot import excess gas from China to replace imports from Russia.

Another risk that started before the COVID-19 crisis and has continued to evolve is the technology competition (tech war) where the United States has banned the shipment of technology and war products to China. Including not encouraging talented people to work with Chinese companies This would make China's goal of technological self-reliance harder and slower. It is a factor that pressures the production chain of high-tech products. Until causing a shortage and affecting world exports.

The 40th Peony Culture Festival of Luoyang held a peony viewing ceremony on April 1 in Luoyang. in Henan Province, central China, This is a city with a history of growing peony for 1,500 years.

The grand opening ceremony featured a 3D light show and the use of many cutting-edge technologies. To give viewers an immersive experience full of emotion. The event has one main stage and four sub-stages for various performances including singing and dancing. Chinese opera performance and folk performances that are

intangible cultural heritage to reflect cultural identity historical charm and the modernization of the city of Luoyang

This year, the peony culture festival will be held from April 8 to 23, while the peony viewing event will run from April 1 to May 5

At the peony cultural festival, a series of events are carefully designed to create an immersive experience. promote tourism and introducing new technologies with the aim of promoting Luoyang to become popular among tourists. as well as promoting deep integration between the tourism industry and culture. to stimulate consumption in new ways under new circumstances Peonies in Luoyang City have entered their blooming season. Whether in the wild or in the peony garden, advanced cultivation technology allows people to enjoy peony all year round.

The city of Luoyang has held the peony culture festival since 1983 and has become the city's showpiece event. The development of peony cultural tourism resources urgently needs to be strengthened.

Cultural tourism resources can be divided into tangible resources and intangible resources. Peony cultural tourism tangible resources refer to visiting peony tourist attractions and food culture, while cultural tourism resources generally refer to resources reflected by intangible cultures such as symbol of literary and mythological peony At present, the development of peony-related cultural tourism in Luoyang is still in the stage of peony viewing, and there is no in-depth cultural development. Developed cultural tourism products such as peony lanterns, peony poems and large-scale stage performances, etc, have a peony theme. But the cultural connotation behind it is not deep and the sense of participation of the tourists is not strong.

#### Broad prospects for the cultural tourism market

With the rapid development of modern society,cultural tourism has become a popular form of tourism, especially in the 21st century, when global tourism has entered the era of leisure, entertainment, experience and festivals. As social and economic levels rise, people's living standards and overall quality of life improve, low-level tourism no longer meets people's needs, and people are beginning to pursue higher requirements, namely cultural aspects.2002 surveys of the tourist attractions of most interest to international visitors showed that four of he five tourist resources of most interest to visitors were of interest to cultural tourist reflecting tourism's cultural dependence and unique cultural identity.The development of cultural tourism has also extended the life cycle of China's tourist destinations. This domestic and international tourism development trend provides a broad market environment for the development of peony cultural tourism in Luoyang, and the development of peony tourism with cultural characteristics is an inevitable choice in the market and competition.

#### Henan's "Strategy of Establishing a Province through Tourism "

In 2007, the CPC Henan Provincial Committee and Henan Provincial People's Government pointed out in the Opinions on Accelerating the Transformation of a Province with Large Cultural Resources into a Strong Cultural Province that the construction of a strong cultural province in Henan Province would be carried out in two phases, with the first phase making significant progress by 2010 and the second phase ending between 2011 and 2020, by which time the main objective of building a strong cultural province would be achieved.The effective protection, development and utilisation of cultural resources is mentioned among the objectives. In the strategy of building a strong cultural province,cultural tourism will continue to strengthen the

influence of Zheng,Bian and Luo boutique tourism routes, focus on the development and utilisation of cultural tourism projects in ancient cities,famous temples, root ancestors and kung fu,enhance the cultural flavour and technical content of Henan tourism, actively develop relevant cultural tourism related and supporting industries, and emphasise the red to expand the scale and benefits of Henan's cultural tourism and improve Henan's cultural tourism industry strategic position.

In 2009, the Henan Provincial Party Committee and the provincial government held a conference on the development off the tourism industry in the province, arranging and deploying he strategy of "establishing a province through tourism""Tourism for the province" is a substrategy in the strategy of cultural strengthening of the province, in order to better expand and strengthen the tourism industry in Henan. In order to speed up the development of tourism, the province has set up special funds for tourism development since 2009, taking the form of project subsidies, loan subsidies, awards in lieu of subsidies, etc to develop and strengthen the tourism industry. The strategy of "building a province through tourism" will certainly create a good development environment and solid policy support for the development of peony culture tourism in Luoyang.

From 2011 onwards,the Peony Expo will be jointly organised by the Ministry of Culture and the provincial government, and will be elevated to the national level.This will not only be a tribute to the 28-year history of the Luoyang Peony Fair,but will also greatly enhance the popularity and influence of the Fair at home and abroad.It will also provide an opportunity for one of the organisers,the Ministry of Culture, to better organise and reflect peony culture and tourism,and for Luoyang to actively develop peony culture and tourism

The interview with a government official from a peony culture-related unit (52,female,20230226K3) also indicated that with the adjustment of a series of government policies, the market for peony culture and tourism is showing vitality. 2000 onwards, the development of peony culture has been rapid and grand,and various government units have attached great importance to the economic value brought to Luoyang by peony culture and tourism. In order to drive the development of the local tourism industry around Luoyang, various units have cooperated and discussed the development path of cooperation many times.

Continuous adaptation of epidemic prevention and control policies (novel coronavirus) brings light to cultural tourism

Novel coronavirus refers to a new coronavirus infection that was recognised as a global pandemic by the World Health Organisation (WHO) on 11 March 2020.Since then, cultural tourism has been severely affected and a quarantine system has been introduced to prevent the spread of the novel coronavirus among the population, leading to a significant reduction in tourist movements. Herd immunisation was first introduced in the UK on 22 February 2021, the Us fully opened its borders on 2 April 2021, and Thailand relaxed internal controls from December 2021,opened its borders in phases in February 2022 and fully opened its borders in October. Epidemic prevention and control measures have also been adjusted in succession, and on 7 December 2022, the State Council issued ten heavy guidelines on epidemic prevention and control, announcing the start of a three-year full opening of the epidemic. At this point, the State Council declared China's three-year epidemic largely fully liberalised,ushering in a period of post-epidemic calm!

Since then, tourism has been developing everywhere, bringing new opportunities for peony cultural tourism in Luoyang. In the interview, the head of a cultural tourism (49 years old, male, 20230311K4) mentioned the adjustment of the epidemic prevention and control policy. Since the emergence of the epidemic in 2019, people rarely go out, and this full liberalisation of the epidemic policy will inevitably lead to a new tourism boom. There will be a large number of local tourists from Luoyang, from within Henan Province and even from outside the province who will use their weekends or holiday time to visit Luoyang for sightseeing and tourism.

#### National Peony Cultural Tourism Development Convergence

Peony is a famous traditional flower in China and is very widely distributed. There are large and small peony parks and peony plantations all over the country. Many places have also organized tourism activities with peony as the theme, with the attraction point being the scale of planting and the type of planting. In an interview with a member of the Luoyang public (27 years old, female, 20230218G1) this person indicated that there were more peonies in Luoyang but further differences could not be expressed in detail. Peony gardens and peony exhibitions have blossomed all over the country, not only weakening the attractiveness of peonies in Luoyang, but also affecting the peony tourism market in Luoyang.

Late development of the peony industry in Luoyang compared to other regions

The peony tourism industry in Heze (Shandong Province) and Bozhou (Anhui Province) is developing rapidly, and the peony challenge in Luoyang is even more unprecedented. Currently Heze (Shandong Province) is the largest peony production base in the world, with a wide variety of flowers, large scale peony cultivation and a unique and ancient atmosphere. An interview with a visitor from Luoyang (30 years old, male, 20230304G2) who had been to Heze in Shandong Province talked about how the peony industry chain in Heze in Shandong Province is complete and the economic value of peonies is better developed whereas the peonies in Luoyang are mainly of ornamental and medicinal value. Peonies in Heze have been developed earlier and are better known than peonies in Luoyang. As the leading industry in Heze, the local area is also actively promoting the development of ornamental peony, peony production and export, and deep processing of peony, and promoting the development of peony industry with peony culture. Relying on the medicinal market, Bozhou City in Anhui Province is actively developing medicinal peonies, with the largest planting area in the country. Other regions are also concentrating on the development of tourism and peony industry based on peony. Tongling City in Anhui Province has even proposed to share the world with Luoyang and Puzi which will pose a major threat to the future development of peony in Luoyang.

#### New paths for the development of peony cultural tourism in Luoyang

Based on the current situation and problems of the development of peony cultural tourism in Luoyang, this chapter puts forward some new ideas for the development of peony cultural tourism in Luoyang. Firstly, making full use of the local geographical environment of Luoyang, the local government, managers, practitioners, tourists and other participants will jointly develop the peony cultural tourism resources in the Luoyang area and formulate a master plan for the development of Luoyang peony cultural tourism from other aspects. We will make

full use of the geographical environment and human tourism resources of the Luoyang region, and work with local government departments, practitioners and tourists to strengthen the peony culture brand and enhance regional tourism cooperation. Secondly enhance the identity of tourism practitioners related to peony culture and promote the enthusiasm of tourists, practitioners, managers and organisers for the conservation of peony culture. Thirdly, optimise the peony culture tourism environment in Luoyang, not only to optimise the cultural environment of the tourist destination, but also to develop the overall image of Luoyang. Fourthly, improve the product structure of Luoyang's peony culture tourism and find suitable forms of expression for peony culture tourism products, and focus on developing peony culture tourism souvenirs. Fifth, expand the publicity routes of Luoyang's peony cultural tourism, continue to improve the flower festivals and make use of modern marketing means such as the Internet and newspapers to promote Luoyang's peony cultural tourism.

The development of Luoyang's peony cultural tourism still requires the synergy of multiple subjects

Government-led, overall planning and brand image establishment

Government leadership is an important factor in the development of tourism. This is because tourism involves many industries and departments. Without government leadership, communication between industries and departments may not be smooth and the development of tourism may be interfered with. Although tourism in Henan is government-led, the multi-headed management system has led to departments focusing on immediate and personal interests, resulting in disorderly competition in tourism development, a lack of cooperation and communication between regions and departments, and a lack of organic links between individually developed attractions. In order to do a good job in the development of tourism in Luoyang, the administrative system must be optimised, public service functions such as planning and management, promotion and marketing supervision must be strengthened, and policies to promote tourism development must be introduced. As mentioned above, peony tourism in Luoyang is under the responsibility of the Tourism Bureau, peony exhibitions are under the responsibility of the Flora Bureau, peony national parks are under the responsibility of the Forestry Bureau, peony gardens and peony research institutes are under the responsibility of the Garden Bureau, and peony research projects are under the responsibility of the Science and Technology Bureau, which is a major obstacle to the development of peony cultural tourism in Luoyang. This is not only detrimental to the development of peony cultural tourism, but also means that the cultural development is not systematic.

Tourism development planning sets out the specific development objectives and implementation methods for the region's tourism industry, and plays a regulatory and coordinating role in its development. The region's cultural tourism development planning affects Luoyang peony cultural tourism. The lack of cultural connotations in the tourism products developed, the waste of resources and the confusion of products are concrete manifestations of the lack of tourism planning in today's rapidly developing economy and increasingly diversified goods and services, consumers around the world have more and more choices, more and more of them choose to "buy the brand" and the global economy is increasingly entering the "era of brand recognition". Tourists' choice of tourism products and services has

also entered the "brand recognition era", with profits and competition focused on brand concepts, business models and intangible resources. Therefore, the sustainable development of Luoyang peony tourism should take the road of brand creation, and the elixir of life for brand creation is peony culture.

The brand development of Luoyang peony tourism can be carried out from the following aspects. Firstly, to establish a perfect peony culture brand management system, to promote the peony culture brand outwardly through organised assurance and unified management, and to improve the cultural level and professional quality of tourism practitioners nationwide by strengthening their education. Secondly, brand building is introduced and resources are integrated through brand building. For example, the famous tourism resources of Luoyang, such as the White Horse Temple and Guanlin, were integrated to launch a comprehensive tourism brand of Luoyang and expand the tourism market. The Luoyang Peony Fair is relatively successful as a festival to promote the peony in Luoyang, but the lack of research on the significance of peony culture is an obstacle to the marketing of Luoyang peony culture. In the later planning and organising stages, initiatives are needed to develop pilot and participatory programmes on peony cultivation in order to improve the promotional function of the Peon Expo in promoting peonies.

#### Regional tourism synergy development

With the rapid development of tourism in China, regional cooperation in tourism has become an important means of improving the competitiveness of tourism worldwide and creating added value. Competition in the tourism industry everywhere, from tourist attractions to routes, has entered the stage of inter-regional competition under the current guiding ideology of large-scale tourism in China. Regional cooperation is therefore an inevitable trend at a certain stage of tourism development. However, strengthening inter-regional tourism cooperation means not only sharing tourist attractions, but also integrating and developing tourism resources and establishing close cultural and economic ties.

In recent years, Luoyang has also made some attempts and studies on regional cooperation at various levels, relying on its superior natural and humanistic tourism resources and in response to the new situation of tourism development. After years of efforts, Luoyang and its neighbouring cities have jointly created tourism brands and lines, such as the "three points and one line" tourism line of Zheng, Bianxi and Luo, the "Luoyang-See Flowers, Nanyang- Appreciate Treasures" tourism line jointly developed by Luoyang and Nanyang, and the Luoyang city tourism line. Among them, the "ancient city culture and natural landscape" tourism product has achieved certain results, with good economic benefits and strong development momentum.

The Luoyang Peony Cultural Tourism Development Project is a development project of Luoyang City. Regional cooperation is necessary for the successful implementation of peony cultural tourism. Regional cooperation can be carried out at the following levels.

One is to integrate Luoyang's peony tourism resources, integrate the various peony garden brands, the peony flower market and the peony culture promotion industry, and on the occasion of the peony flower market, create a peony culture tourism brand that integrates peony tourism, sightseeing, economic trade and cultural exchange, making it unique in the country and even the world.

Secondly, combining peony cultural tourism resources with other tourism resources in Luoyang. The organic combination of Luoyang's humanistic tourism resources such as Longmer Grottoes, Guanlin and White Horse Temple with natural tourism resources such as Baiyun Mountain, Jiguan Cave and Chongaugou, and the development of Luoyang's peony, grottoes and White Horse Temple can create a win-win situation for local tourism resources. It can also integrate tourism festivals such as the Luoyang Peony Flower Festival, the Hailuo Culture Tourism Festival and the Xiaolangdi Waterfall Watching Festival to promote the development of local tourism resources and culture through festivals. The peony tourism practitioner (25, male, 20230211C7) said that there are many tourist attractions in Luoyang, but there is still room for adjustment in the planning of tourism routes. Tourism resources around Luoyang should be integrated so as to not only enhance the experience of tourists and increase the utilisation of resources, but also to save the time of tourists and practitioners.

Thirdly, the strategy of linking the development of Luoyang peony cultural tourism with other industries. The development of Luoyang's cultural tourism products, the shaping of its image and the development of its cultural tourism market are inextricably linked to the development of other related industries in the region, such as hotels, travel agencies, tourism transportation, tourism products and infrastructure. The excellent cultural characteristics of these related industries contribute to the overall development of tourism in Luoyang.

Fourthly, tourism cooperation between Luoyang and its neighbouring regions should be strengthened. Henan Province is building a new pattern of cultural tourism with Zhengzhou as the centre and Zheng, Bian, Luo, Xin, Jiao, Pu, San, Shaanxi and Ji cultural industry belts along the Yellow River and cultural industry belts in northern and southern Henan as the two wings of the "one belt, two wings" development model. Luoyang occupies an important position in this new pattern and should continue to develop cross-regional tourism products to achieve tourism exchange and comprehensive development in the Henan region. For example, peony cultural tourism can combine the peony cultural characteristics of Xian and Luoyang to form a comprehensive resource effect, which is more conducive to the development of peony cultural tourism in Luoyang.

Optimising the management system to effectively improve the identity of peony culture tourism practitioners

#### Establishing a cultural heritage and development protection system

In the context of the development of peony cultural tourism resources in Luoyang, the management system is the key. Interviews with cultural tourism managers in Luoyang show that in addition to the development and management system of Luoyang's cultural tourism resources, a comprehensive system of cultural heritage protection and peony culture development needs to be established in relevant regulations. This will enhance the sense of identity of traditional cultural tourism practitioners and inspire tourists, practitioners, managers and organisers to be more enthusiastic about the preservation of traditional culture.

#### Activities are organised and carried out by professionals

Optimise the management system, gradually delegate the organisation and realisation of activities to professionals and hand over the initiative of the development of peony culture and leisure activities to peony culture experts, thereby

increasing the enthusiasm for the development of peony culture and tourism resources, enhancing pride in peony culture and raising the sense of identification with the peony culture and tourism industry. Interview with peony festival practitioner (23 years old, female, 20230115C8) The person talked about the Luoyang Peony Festival as an event to which the Luoyang government attaches more importance. There are many complicated things to do, but the biggest problem is that the instructors who organise and carry out the event have not been engaged in front-line work, and the lack of guidance from field experience has brought great trouble to the preparation of the Peony Festival.

Optimising the tourism environment and laying a solid foundation for tourism development

#### City image design

Although peony is the trademark of Luoyang, Luoyang is not the "capital of peony" in name or in reality. Every year during the Peony Festival, Luoyang launches a series of "Peony Festival Design Projects", depicting colourful peonies on the Peony Bridge, Peony Avenue, Peony Square, Peony Hotel, several buildings with peonies as symbols, and several road signs, billboards, hotels and light boxes that fill the streets and alleys. Colourful peonies on road signs, billboards, hotels and light boxes fill the alleys and are accompanied by the slogan "Thousand Year Imperial Capital, Peony City of Flowers". Although these landscapes highlight Luoyang's peony culture to some extent and contribute to a new urban image, the commercial nature of these signs is too strong and overshadows the cultural atmosphere. Furthermore the signs are cluttered in the wider cityscape and do not appear to contribute to the image of Luoyang as a city of peonies.

In Vienna, music-related relics and monuments can be seen from the entrance to the Music City, and beautiful and pleasant songs can be heard everywhere. Based on the successful experiences of other countries, the design of Luoyang's cultural tourism environment should showcase the peony in all parts of the city, develop and plan a series of urban cultural symbols and cultural signs, strengthen the design and transformation of the peony cultural image of Luoyang's buildings, streets, communities and its public places, and form the city's peony cultural image and characteristics. It is necessary to design these cultural symbols will be urban sculptures, street forms, cultural monuments and memorials, as well as peonies planted along the city streets. To a certain extent, the quantity and quality of peony symbols can become the cityscape, allowing visitors to learn about the history, culture and folklore of peonies and even Luoyang. As many peony cultures are only oral legends and stories, certain small urban landscapes can enrich the content of peony cultural tourism.

If the urban symbols of peony culture, peony tourism and natural landscapes form an inseparable whole, peonies will come to life in Luoyang. Such investment will not only benefit tourists, but also bring unexpected social and economic benefits to Luoyang's tourism and other industries,

#### Optimising the cultural environment of the scenic spots

In order to optimise the cultural environment of Luoyang's peony attractions, construction work needs to be strengthened in several aspects. Firstly, we should improve the peony viewing level, increase the number of early and late peony varieties and create early, middle and late peony gardens, so that visitors to Luoyang

can enjoy more peonies in full bloom in early April and early May. Secondly, the construction of peony gardens should be increased. Efforts should be made to renovate the peony ornamental gardens to improve the level and cultural atmosphere of the gardens; and to create high-quality peony symbols in the peony gardens to better reflect the peony culture. Then, develop new projects reflecting peony culture and continue to organise activities such as night viewing of peonies, peony lantern shows and fireworks evenings. In order to enhance the tourist hours and consumption of visitors, the tourism, gardening and cultural departments mobilise and guide the tourist attractions to organise colourful new projects based on the good reception of tourists and improve the income of scenic spots. Finally, the service level of supplementary tourism is improved. In addition to the construction of auxiliary tourism facilities and the development of auxiliary tourism at tourist attractions such as the Peony Amusement Park, the cultural level and professional quality of service personnel at scenic spots should be improved so that the scenic spots can be developed both procedurally and materially.

Strengthen cultural soft power to promote the optimisation and upgrading of cultural tourism industry structure

The development of cultural tourism resources has always been a difficult point in tourism development, and peoples impression after visiting some humanistic tourism destinations is that "there is a lot to talk about, but very little to see and play with". This statement clearly reflects the current state of cultural tourism development in China, This is mainly due to the fact that cultural tourism resources are far from modern culture and are the only manifestation of cultural connotations, and many people do not have a good impression of cultural tourism resources due to their lack of experience with tourism projects and their own understanding and knowledge. Culture is the soul of tourism, tourism is the external form of culture, cultural tourism needs to be infused with culture and solve the problem of cultural expression in tourism.

One of the main manifestations of cultural tourism is firstly experiential tourism. One of the main ways to develop cultural tourism in this direction is to stage culture, allowing visitors to experience culture as actors rather than mere spectators. At present, various large-scale stage performances and other projects are being carried out at the Luoyang Peony with the aim of developing cultural tourism, but visitors often experience little and are not impressed by the cultural content conveyed. This is because the development focuses too much on form and generalises the concept of cultural works. The "Remains of the Immigration Office" recreates the life, work and customs of European immigrants hundreds of years ago and allows visitors to reexperience the life of immigrants in the past. Visitors can not only experience the life of immigrants in the past, but also gain a deeper understanding of the history and culture of European immigrants, which is a very successful example of cultural development in the United States. The development of peony cultural tourism in Luoyang can also learn from such a model. The development of peony cultural tourism is based on specific historical figures, historical events and local folklore to enhance the participation and experience of tourists. Secondly, cultural symbols, the development of cultural tourism focuses on the creation of symbols and the subsequent sale of culture and its cultural symbols. Culture is transmitted through symbols and

cultural symbols should be visible throughout the city and tourist attractions so that visitors are impressed by the local culture through the many cultural symbols.

value, reflecting the characteristics of the destination and representing the epitome of local culture. The stronger the peony cultural characteristics and the higher the cultural taste, the higher the value of tourism souvenirs. In an interview with a peony culture tourism souvenir vendor (44 years old, male, 20230304C9), the vendor said that although there are many categories of peony souvenirs in Luoyang, it shows a gathering of businesses, with each shop selling the same types of peony culture souvenirs inside, which leads to fierce competition among peers. Moreover, many souvenirs are available in other places, and the characteristics of local peony culture and tourism souvenirs in Luoyang are not obvious, so tourists desire to buy them is not very strong.

At present, the development of peony tourism souvenirs in Luoyang is characterised by a high degree of commercialisation, low cultural content and low technical content. Peony tourism souvenirs include potted plants, photo albums embedded with peony flowers, peony seeds and plastic peony flowers, etc. Some of these souvenirs are inconvenient to carry, have low technical and cultural contents and lack characteristics. As people's aesthetic awareness increases, the development of Luoyang peony tourism souvenirs needs to have more cultural characteristics to meet the needs of tourists.

The development of peony tourism souvenirs can be divided into two stages. The first stage is to meet the needs of a large number of tourists. The peony tourism souvenirs to be developed should be inexpensive, portable and meet the needs of tourists of different ages. For example, peony silk scarves, peony ties, peony mirrors, peony cosmetics, peony ceramics, peony silk flowers, peony jewellery, peony fans, peony calligraphy and painting, etc. Although these products are targeted at a lower level of consumption, they are of better quality, exquisite craftsmanship and have artistic and collecting value. In the second step, souvenirs aimed at middle and senior visitors should be beautifully designed, technically professional and have a high collection value. For example, the peony specimens of Luoyang Peony are based on the concept of "the peony flower that never fades". They are made using the immersion technique placing the peony flowers in a carefully designed glass vase, which not only retains the original colour of the peony flowers but is also easy to carry. With the improvement of peony cultivation technology, the weight, size and packaging form of potted peony flowers have also made a breakthrough, and gift boxes for planted peonies have solved the difficulties of carrying potted peonies. The development of peony tourism souvenirs is not only of great significance to the development of peony culture and tourism in Luoyang, but also an important means of passing on peony culture.

Synergy of cultural tourism resources boosts cross-domain innovation of culture and tourism

The development of peony cultural tourism has opened up new avenues for the protection and inheritance of intangible cultural heritage, and has more generally improved the soft power and influence of culture. Surveys show that tourists enjoy the peony culture experience and have a desire to return to the region. Therefore, the development of peony cultural tourism contributes to the cross-regional development of the local peony culture and tourism industry.

With the development of peony cultural tourism resources, the social, economic and cultural benefits gained are transformed into available financial resources, which not only ensures the development of peony culture and cultural heritage, but also enables the cultural tourism industry to better integrate the natural and human resources of peony tourism and promote their development and mutual influence.

Strengthen the application of modern information technology and broaden tourism publicity channels

Make good use of festive activities and garden tours

Tourism festivals and events are an important means of promoting tourism resources in tourist cities, and are therefore a part of marketing. Tourism festival marketing is a special form of tourism activity in which one-off or regular festivals are used as the main attraction to market or enhance the tourism destination. The purpose of festivals is not only to promote tourism resources with strong participation and entertainment and to create opportunities to attract more visitors, but also to convey cultural connotations through the content of the event and to form the city's tourism brand. As an important part of promoting peony culture, peony tourism and social and economic activities in Luoyang, the Luoyang Peony Blossom Festival has become an increasingly important part of peony culture and tourism development. The annual Luoyang Peony Festival not only highlights the charm and characteristics of the peony in Luoyang, but also promotes the economic development of Luoyang, truly playing a positive role in "building momentum according to the peony festival, developing due to the peony festival and revitalising the city with the peony festival". Although the peony festivals in Luoyang have contributed to local economic development, the peony culture of Luoyang has been neglected, which has restricted the development of tourism in Luoyang.

Festivals are firstly a tourism product, and secondly a platform for economic development. The traditional concept of "tourism creates scenery, economy sings" is one-sided. The role of "tourism creates scenery" should mainly be to promote tourism development. The development of peony culture lags behind the current development is a problem at this stage. A successful festival must have a deep cultural heritage and attract visitors to experience the local cultural atmosphere. In order to achieve sustainable and effective development of the Peony Culture Festival, the main role of peony culture in the festival should be considered and studied. Firstly, the government should take the initiative to establish a special research institute for culture and tourism development in Luoyang to build a bridge between culture and tourism development. Secondly, it should refine and strengthen the cultural characteristics of the Peony Fair, add marketing highlights, revitalise the peony culture of Luoyang with a variety of popular or elegant activities that visitors can participate in, and expand the content of tourism at the Luoyang Peony Fair.

Strengthen modern information technology and use new media marketing

At present, the main marketing methods for tourism products in China are print media such as newspapers and magazines, radio and television advertisements, outdoor advertisements and car body advertisements. Although these traditional marketing methods have shown their value, with the advent of the internet era, these traditional marketing methods have begun to show their shortcomings. According to

statistics from the China Internet Information Centre, by the end of June 2010, there were 404 million Internet users in China, a year-on-year increase of 56.2%. Most importantly, many of them are urban residents with strong purchasing power, making the Internet the best means of promoting Luoyang's peony culture and tourism.

In recent years, all Chinese provinces and cities have established tourism networks to a greater or lesser extent, and some cities have set up government tourism websites and tourism information centres, such as Luoyang's Luoyang Tourism Network. The advantages of tourism network marketing are: firstly, the ability to exchange information across time and space; secondly, the internet can combine different forms of media communication, such as graphics, text, sound and video, thus creating a virtual and three-dimensional tourism message; thirdly, all tourists can become communicators, and their travel blogs, travelogues or travel forums become the most authentic tourism publicity; fourthly, network marketing is efficient and integrated in its communication. Fifthly, internet marketing is economical and the cost of publicity can be saved substantially.

To achieve good results in the marketing of peony tourism in Luoyang, it is necessary too pay attention to online promotion. Firstly, the new tourism products offered online need to be widely publicised to attract more visitors. Peony tourism and peony flower fairs should be offered for promotion on major national tourism websites in order to reach more potential customers and make Luoyang's peonies a popular tourist destination. Secondly, the content of online publicity should be enhanced by using web technology to create a virtual product image on websites so that visitors can see the image of the tourism product in cyberspace, realise the value of the tourism product and even experience the attractiveness of the tourism product through virtual web tourism. This is to enable them to experience the attractiveness of the tourism product through virtual web tourism. In this way, the elusiveness and exoticism of tourism products can be addressed to a certain extent, dispelling the doubts of potential consumers and facilitating the implementation of tourism behaviours. In the tourism promotion of Luoyang's peony culture, this technology can be used to create three-dimensional virtual images of different types of peony flowers on the website, accompanied by clear explanations about peony culture. A spectacular view of the peony flowers of Luoyang can also be seen on the website, solving problems such as the limitations of peony flowers and the remoteness of tourists. Finally, a network of peony tourism exhibitions and clubs can be organised to recruit members and organise various online activities to attract visitors, promote Luoyang's peony culture and tourism products and stimulate visitors' desire to spend money.

The so-called new media marketing is a marketing tool that makes use of new media for advertising. It intentionally uses, touches or creates a certain theme, attracts the attention of the media and the public, and increases the visibility and influence of the theme through media communication, thus achieving marketing purposes. As a new form of marketing, new media marketing interprets the culture and brand connotations of a product from different angles and levels through new media, influencing consumer decisions in a relatively short period of time and quickly increasing product awareness and credibility. During the interview with the Luoyang trowd (23 years old, female 20230218G3), she said that in recent years, the local culture of Luoyang, as well as the traditional culture of Henan Province, has found a new media way to get out of the circle. The rapid spread of the dance "Night Banquet at the

Tang Palace in the respective media, as well as the successful holding of the 2022 Mid-Autumn Festival Gala at fingtianmen in Luoyang, has opened up a new path for Luoyang's cultural tourism. He also expressed his desire to see more distinctive and outstanding culture appearing on the self-published media.

News marketing is the use of "hot news" to attract public attention. At the moment, many of China's tourism resources use press marketing not of their own planning and design, but to raise awareness by using the attention of people to a hot event. For example, the once-popular Qiao Family Courtyard brought a tourism boom to the Qiao Family Courtyard in Shanxi, 'Ambush from Ten Sides' brought popularity to the obscure Yongzhou Bamboo Sea in Chongqing, and 'Dae Jang Geum' not only popularised Korean cuisine in China, but also made Korea the first choice of many Chinese tourists for filming locations. As timing and novelty are key to news hotspots, the key challenge for operators is to translate the short-term effects of news into long-term benefits for locations.

In 2008, Luoyang's Shenzhou Peony became the production base for potted flowers for the Beijing Olympic Flower Distribution Centre, and Luoyang peonies gained visibility and reputation during the Olympics. The recent film 'A World of Peonies' is also based on the history of the peony in Luoyang, adding elements of the history of Luoyang, its peonies and peonies. The story of the "Peony King of Luoyang, the "Peony Tablet" and the "Peony Painting of Pingle", which took place during the Tang Dynasty, the War of Resistance and the modern era, reflects the long history of Hailu and the "Peony". The story of the "Peony King," "Peony Tablet" and "Pingle Peony Painting" in the three historical periods reflects the long history and charm of peony culture in Luoyang. The development of Luoyang peony tourism should make use of these news events and films to plan and formulate a series of marketing programmes for peony culture, select specific media that the masses often pay attention to and authoritative media in the industry, continuously attract the attention of the media, and cleverly integrate the information of Luoyang peony tourism into the news. In addition, by cleverly combining tourism information with news, the masses can imagine the peony culture of Luoyang after watching the news, mobilising the enthusiasm of readers, turning viewers into potential tourists and maximising the motivation for tourism. The negative impact of the news media on tourism resources should not be overlooked. For example, various local accidents, major incidents or other events can have a negative impact on the public, so it is important to make the most of news marketing while avoiding some of its negative effects.

Luoyang Peony Festival, China's national flower festival can be seen once a year.

In foreign countries, when entering spring each year, there will be many kinds of flowers. brought together to show off their beauty for us to visit in many areas which is considered a trip that allows us to relax quite well. In addition to taking pictures to show friends, if it's in Japan, Korea or Taiwan, they like to go see the cherry blossoms, right? There will only be one visit per year! And the most popular place to see the peony is at Luoyang City in Henan Province, East of China itself.



Figure 11 festival peony Luoyang City



Figure 12 Peonies in the garden Cr.english.cntv.cn

Peony or Peony is the national flower of China with more than 1,200 species and a variety of colors, including red, dark pink, light pink, purple, yellow and white. That we will often see each other often in paintings or embroidery patterns. and was raised to be the flower of the emperor it is a symbol of honor and wealth. Including being known as The most beautiful flower under heaven

For the Peony Festival Luoyang is one of the four biggest festivals in China and is very famous. Each year there will be Chinese tourists and foreigners. Pay attention to see the beauty of the peonies that together bloom together. The duration of the event is usually The Peony Festival in Luoyang will be held from Early April to mid-May every year This year, the event



Figure 13 Luoyang National Peony Garden(国家牡丹园)  
Cr.topchinatravel.com period is April 5 - May 5, 2018.

This garden is the main venue for the arrangement. The Peony Festival in Luoyang is located in Mongshan Town, on the outskirts of Luoyang. It is a famous large park. The interior is divided into northern and southern zones. And there are over 600 varieties of peony planted! Every year when the peony blooms or about mid-April to May The whole area is filled with various colors such as white, purple, pink and yellow, contrasting with the green of the leaves It's a refreshing sight to look at and creates a lot of excitement for tourism. You must try to see

Admission fee: 40 -55 yuan (depending on the time)

business hours: 8:00 a.m.-7:30 p.m

location: 310 National Rd, Laocheng Qu, Luoyang Shi, Henan Sheng, China

Transportation: From the train station, take bus number 51 to Luoyang National Peony Garden.

Come to another beautiful garden located opposite the White Horse Temple in Luoyang, the first temple in China. It is a large garden with views of mountains and lakes. And in addition to having a variety of peony species to watch. There is also a shop area that sells handicrafts made from peony flowers. After taking a walk and looking at the flowers, you can stop by to find a souvenir to bring back home.

Admission fee: 30 yuan

Business hours: 07:00-19:00

Location: Shenzhou Peony Garden, Luo Long District, Luoyang, China

How to get there: Take the bus number 56.

Guidelines for promoting eco-tourism

The development of tourism has caused the tourism of countries around the world to grow rapidly in the past 3 decades. and will continue to grow unceasingly tourism counts An industry that generates enormous income for various countries, especially Thailand, we have income. which is the number one foreign currency from tourism since 1982 until now But the growth of tourism grows to some extent. to ensure that tourism will generate income And at the same time helping to conserve the environment or affect the environment to a minimum. Otherwise, tourism will be destroyed and can no longer be a sustainable industry. Currently there is a stream Calls for conservation of tourism resources intensify and continue. there is an attack on tourism that it is an industry that negatively affects the environment, both tourist attractions and community culture Consequently, ecotourism was born.

Eco tourism is a form of sustainable tourism, which refers to tourism that produces economic results. Ensure sustainable tourism of human society through effective use of tourism resources. Improve the quality of life. The concept of ecotourism is not just economic tourism that provides products. Or only providing tourism services for tourists. If still aimed at coordinating Protection of natural and cultural environment Ecosystems play an important role in supporting the effective development of the tourism industry. which can meet the needs of tourists. It can generate income for the country and create satisfaction for the local people Simultaneously. protect cultural identity and tourism environment for as long as possible.

It can be seen that ecotourism The main aim is to create a balance between Economic development trends and conservation trends Therefore, it is highly appropriate to help each other to promote Tourism can achieve the aforementioned goals, which requires cooperation and support from all parties. related to tourism Both the government, the private sector and the tourists themselves, all 3 of which play an important role in promoting eco-tourism as follows:

#### Government's role in promoting eco-tourism

1. Governments should conduct research on the impact of tourism on the economy, culture and environment. to be used in master planning to promote development Seriously focusing on eco-tourism by considering two aspects at the same time, namely the possibility of conducting a tourism business and the prevention of impacts that may arise from tourism.

2. The government should cooperate with private tourism businesses in promoting more eco tourism by establishing an eco-tourism promotion committee more conservative By establishing a committee to promote ecotourism with the private sector participating as well.

3. The government should pay attention to education and instill national awareness of the development of eco-tourism by inserting eco-tourism development. Conserved in the curriculum at all levels and encourage open Course in developing eco-tourism at the higher education level.

4. The government should issue legislation to control the effects of tourism and implement laws. come to use strictly to guarantee peace and order and aesthetics of resources toursr

5. The government should set construction design standards. along with a capacity check system To support tourists (Carrying Capacity) of each tourism area regularly. and there are adjustment measures to suit each area as well

#### The role of the private sector in promoting eco-tourism

1. Tourism business operators and local owners should be conscious of the use of resource Tourism that cherishes the value

2. Tourism business operators Should take care not to cause negative impacts on tourism, such as reducing pollution from transportation. Installation of wastewater treatment machines that have Efficiency in the hotel or restaurant business, etc

3. Tourism business operators There should be a project to promote conservation tourism as well as giving advice to tourists who come to use the service.to mitigate the potential impact To the environment and local culture.

4. Tourism business operators. should always check and evaluate the results on preserving the environment in various departments within their own business on a regular basis, especially waste and wastewater disposal systems.

5. Tourism entrepreneurs and local owners. should cooperate with the government in support of the project or activities that promote tourism as conservatively as possible

#### The role of tourists in promoting ecotourism

1. Tourists should choose the services of tourism operators that demonstrate cooperation. Support in promoting eco-tourism

2. Tourists should travel with awareness of the environment. without destroying tourism resources Both knowing and ignorant along with cautious behavior that may have negative effects on culture and the local environment

3 Tourists should strictly abide by the rules and regulations of tourist attractions. And the information of the tourist attraction should be studied in advance to help protect and maintain the tourism partnership as long as possible.

4. Tourists should avoid purchasing goods or services that damage the local ecology and culture, such as wildlife, antiques, corals, etc.

5.Tourists should cooperate with the government and tourism operators in projects or activities. that promotes eco-tourism for locals who travel

The peony originated in Shaanxi in the Han dynasty and was first mentioned as a medicinal plant by the Han dynasty,also known as deer and rat's nest.A medical article found in an Eastern Han dynasty' s tomb in Wuwei County,Gansu Province, confirms this, which mentions peony as a "blood cure" medicine

According to Tujing, "Peony is found in the mountains of Eight Counties and Hanzhong, Dan, Yan, Qing, Yue, Chu, and Hezhou, with yellow flowers Purple, red, and white, this must be a mountain. Peony" Therefore, it is evident that traditional peony planting areas are mainly located in the northwest, the Yellow River Basin, and the region Jianghuai is also suitable for cultivation. The roots of wild plants are most suitable for medicinal use, while cultivar are both ornamental and medicinal

The Master Herb Outline\* of Li Shizhen wrote that "The peony takes only the red and white petals for medicine. Chiba's strange flowers (double petals) are all accidental. The smell is impure and can't be used." no different from thorns

According to the above documents, the present mountains of Shaanxi, Yunnan, Gansu, Sichuan, Shandong, Shanxi, Henan, Anhui and Zhejiang are the areas where wild peony grows under natural conditions. However, the main source of wild peony, an important medical resource, is located in Shaanxi Province, China

Peony was planted as an ornamental plant during the Northern and Southern dynasties. Xia Lingyun said. There are many peony flowers in the bamboo in the Yongjia water. (Tai Ping Yi Lan") during the Tang Dynasty Liu Yuxi's "Jiaxian Records" recorded that "Beiqi Yang Zhihua painted peony" book "Changes of flora and fauna in domestic conditions" written by the British scientist Darwin pointed out that "The peony has been cultivated in China for 1,400 years," which means that the peony has been cultivated in China for over 1,550 years.

At first, the peony had no name. but named after a peony This is why the peony ! called. "Wooden Peony"(Tongzhiji)"Its flower is like a peony and its stem is like a tree", as mentioned in Materia Grass According to "Scheme of Materia Medica", The peony has good color. even though there are seeds But it was called "peony" because of the sprouts on the roots. There are also names of fragrant deer, squash, bamboo, Luoyang flower, national incense, king of flowers, etc.

Since the Northern and Southern Dynasties, many local peony records and records exist, including the Song Dynasty's Luoyang peony, Ouyang xiu, Song Dynasty's "Tianpeng Peony" and the Ning Dynasty's Xue fengxiang, Yu's Peony History. Peng" in the Qing Dynasty and beyond. In addition, ancient books on herbs and plants, including the "Herbs" of the Han Dynasty "jia shan record" of Liu yuxi in the Tang Dynasty "Taiping Yulan""Song Dynasty Li Shi-Zhen in the Ming Dynasty "Herbs" and Chen's "Flower Mirror" in the Qing Dynasty. Modern peony works include Zhao's "New Peony"(1911) and Yu Heng's "Peony Peony"(1980)

Ornamental peony cultivation began to flourish during the Sui and Tang dynasties. and entered the royal garden. At this time, the color and variety of peonies increased, and foreign varieties such as "Two-headed peony", "heavy peony" and "Chiba peony" appeared. In the Northern Song Dynasty, peony flourished in Luoyang. The whole city was filled with peony flowers and was admired all over the world, during the Southern Song Dynasty The peony planted in Tianpeng in Sichuan Province is the best in Shudi. A book of peony candles of land travel Depicts almost a hundred kinds of flowers. In the Ming Dynasty, the peony planting center moved to Xizhou, Anhui Province. In 1617, Xue Fengxiang wrote a book titled in 1617, Xue Fengxiang wrote a book titled "The History of Peony of Xizhou" which describes more than 150 varieties of Peony. "The History of Xizhou's Peony" which describes more than 150 varieties of peony. So far, Luoyang and Chaozhou remain the two main peony production centers in China In the middle and downstream areas of the Yellow River Basin, the peony planting of Lanzhou Linxia and Gansu Linsu also grew rapidly, forming a cluster of local peony with purple spots Yang also planted many southern peony, including Phoenix Mountain, Nanling Ya Mountain Fanchang, Ningguo and Zhejiang Shaoxing. Among them, the most famous Tongling Peony is a medicinal herb. in Anhui province, there is a single-petaled peony on the Shenxian Cave in Chaohu's Yinping Mountain. According to experts it's a wild peony in the south. Ningguo and Zhejiang Shaoxing among them, the most famous Tongling Peony is a medicinal herb. In Anhui province, there is a single-petaled peony on the Shenxian Cave in Chaohu's Yinping Mountain. According to experts It's a wild peony in the south Ningguo and Zhejiang Shaoxing among them the most famous Tongling Peony is a medicinal herb. In Anhui province, there is a single-petaled peony on the Shenxian Cave in Chaohu's Yinping Mountain. According to experts It's a wild peony in the south. Ningguo and Zhejiang Shaoxing among them, the most famous

Tongling Peony is a medicinal herb In Anhui province,there is a single-petaled peony on the Shenxian Cave in Chaohu's Yinping Mountain.According to experts It's a wild peony in the south. Ningguo and Zhejiang Shaoxing among them,the most famous Tongling Peony is a medicinal herb. In Anhui province,there is a single-petaled peony on the Shenxian Cave in Chaohu's Yinping Mountain. According to experts It's a wild peony in the south.

after the founding of new China Especially after the country's reform and opening up Many new varieties have been cultivated in Luoyang in Henan Province.Heze in Shandong Province Yuzhong in Gansu Province and Tongren in Anhui Province. which has added value to a diverse group of Chinese cultivars Peony and some successes.However, no species can overcome the fact that there has not been a true golden Chinese peony since the Tang and Song dynasties. that fall off easily Difficulties in preservation, storage and transportation and unsuitability for fresh cut flowers.It has hindered its industrialization (commercial goods) and reduced its economic value.

Luoyang peony culture as a guideline for cultural tourism management

Luoyang is one of the birthplaces of Chinese peony.In Chinese history,thirteen feudal dynasties built their capital in Luoyang.But the torrent of the year had long washed the emperor away.

During the Tans Dynasty Planting and viewing peonies in Luoyang is already normal, It is said that after Wu Zetian ascended the throne, The peony was moved from her hometown to Chang'an. Since then,Chang'an has prospered. According to legend, one winter day Wu Zetian wanted all the flowers to bloom at once. So she wrote a decree that "Tomorrow we will visit the garden above and immediately report the spring. The flowers had to be sent out at night, so don't wait for the dawn wind to blow them away. Wu Zetian was furious and sent the peony to Luayang.The peony was burned to death. but the more burnt The redder and more beautiful the peony.

During the Northern Song Dynasty Peony has no competitors in Luoyang.large cultivation advanced technology And the profound and profound impact of cultivation activities has made it admired all over the world. The peony in Luoyang represents peace. prosperity and the dignity of the people Although the peony in Chang'an "Bloom and fall for 20 days, and the people of the city run wild." "Will be grown in gardens like sorghum and corn. Move in hectares." They can't replace the status of the peony in Luoyang.And Luo's flower is still synonymous with the nobility and power of the peony. It symbolizes the nobility and power of the peony.The Luoyang peony was no longer an ordinary peony.it is a symbol of a noble spiritual culture. The Luoyang peony symbolizes not only the beauty of the peony.but also has cultural significance In summary, the Luoyang peony has the following cultural significance

Natural cultural properties of peony

Botanically, peony is a perennial, small, deciduous shrub. There are 9 families, 10 primary colors, more than 1000 flower varieties, including red, white, pink, yellow, purple, blue, green black and mixed colors. Petals of peony are single flowers, heavily compounded and pavilions. The sepals have 5 petals. There are several ways to distinguish peony, which can be classified by limited type, shoot type, branching habit, flower color,flowering period and flower. Peony i a valuable plant

flower only in our country. It is a diverse variety and features large, beautiful flowers, showy flowers, and fragrant flowers.

In pharmacology, peony peel, known as Feng Dang Peel", is a commonly used Chinese medicine that has the effect of clearing heat and cooling blood, activating blood, and resolving stasis. It can be used to treat warm poisonous spots, nighttime heat and rapid cold, excessive menstruation, blisters. The first mention of peony as a medicinal plant is in Shennong Bencaojing. "Shennong" in the Qin and Han periods, whose exact date cannot be traced. In Li Shizhen's "Sui Su" and "Scheme of Materia Cao, the peony was written from the point of view of medicinal plants. In 1972, in Tong Han Tomb Scroll discovered in Wuwei City, Gansu Province, the peony is considered a prescription for "Blood stasis" apparently has a pharmacological component in peony culture for a long time.

The artistic qualities of peonies

In the art of peony painting, the peony has become an important subject in ink painting because of its unique biological beauty and its symbol of good fortune and prosperity, which gives people a spiritual enchantment and a sense of beauty. Chinese peony painting began in the Eastern Jin Dynasty, when the painter Gu Kaizhi painted peonies in full bloom on the banks of the Luo River in his painting "Luo Shen Fu". Yang Zihua, a native of the Northern Qi Dynasty, was the first to include peonies as a subject for painting. From the Tang Dynasty onwards, flower and bird painting gradually became an independent specialised subject, and peonies and peony gradually became important subjects for flower and bird painting. For example, the famous painter Zhou Fang's painting "Lady with a Hairpin" from the Tang Dynasty shows the influence of peonies and peonies in court life at the time. During the Tang Dynasty, painters were even more intoxicated by the subject, and a number of heirloom peony painters emerged. Among them, Bian Luan's peony paintings were not only collected in the Xuanhe Imperial Palace of the Song Dynasty, but he also painted the first peony on the mural of the West Pagoda of the Baoying Temple in Chang'an. During the Five Dynasties, painters paid more attention to the cultural meaning of the peony as a symbol of wealth and good fortune, such as Yu Jing, Tian Jing and Xu Xi, who were masters of peony painting during the Five Dynasties, among whom Xu Xi's Yutang Fugui has survived to this day. In the Song Dynasty, Xu Chongsi and Zhao Xi, in the Yuan Dynasty, Bao Jing, Wang Yuan and Qian Xuan, in the Ming Dynasty, Shen Zhou and Xu Wei, in the Qing Dynasty, Zhao Zhiqian, Bada Shanren and Ren Bonian, and in the modern era, Wu Changshuo, Wang Xuetao and Qi Baishi all excelled in painting peonies. For example, Qi Baishi's painting of peonies focuses on the description of the spiritual realm, with the dots of the buds and the lines of the branches and the colour blocks of the leaves of the flowers distributed in a scattered manner, presenting the artistic rules of Chinese painting and reflecting an exuberant vitality. The art of contemporary peony painting is flourishing. Pingle Village in Pingle Town, Mengjin County, Luoyang City, is known as "the first village of peony painting in China". The art of peony painting has already "flown into ordinary people's homes".

The art of peony decoration, which is mainly used to decorate ceramics, sculptures and costumes, is an important part of peony art that cannot be ignored. Unlike peony arrangements and cut flowers, which are subject to seasonal restrictions, peonies in decorative art can be fresh and new throughout the

seasons. China is the birthplace and manufacturing centre of ceramics, and peony decoration has been used in ceramics for a long time. Many unearthed artefacts confirm that the peony motif was engraved on celadon at Yueyao, one of the six major celadon kilns in China at the time, as early as the Middle and Late Tang dynasties. In the Song dynasty, a combination of peonies and animals or figures appeared, for example the phoenix wearing peonies at the Yaozhou kiln, and the phoenix holding peonies and babies playing with peonies at the Ding kiln. Particularly famous are the peony motifs on blue and white porcelain from Jingdezhen, which have left a strong mark on the history of ceramic decoration in China. Peonies have always been an important decorative motif on ceramics throughout the ages, and with the continuous improvement of ceramic technology in the Song, Yuan, Ming and Qing dynasties peony motifs have been more widely used on ceramics, and their forms have become more varied. The peony pattern has been used on traditional Chinese fabrics for over a thousand years and has become one of the most common patterns on fabrics and clothing, and has been sublimated to become a spiritual symbol of glory and wealth in clothing. Like the peony on ceramics, peonies are often combined with other animal and plant motifs to form a unique and auspicious symbolism. China's rich and auspicious peony culture has had a profound influence on other countries as well. One of the most influential countries is Japan and Korea: the peony motif is still found in the traditional costumes of Korean women today, and has become a popular and auspicious motif for the Korean people. According to historical records, embroidered fans with peony motifs appeared in Korea during the Goryeo Dynasty, and during the Lee Dynasty, peony embroideries were used for wedding and household items.

In terms of theatrical art of peony, there are a large number of excellent works based on peony in the vast number of operas, traditional folk songs and modern songs in China. The poet Li Bai of the Tang Dynasty wrote "Qing Ping Tune", "The clouds think of clothes and flowers, the spring breeze holds up the threshold and the dew is thick." This piece of writing, dedicated to Yang Guifei, is an anthropomorphism of the peony, depicting the beauty of the peony in full bloom. The song "Weaving a Flower Basket" is a folk song from Henan; "Song of the Peony" is an episode of the contemporary film "Red Peony"; "White Peony Order", "Green Peony Order" and "Nine of Ten Peonies in Bloom" are all popular songs based on peonies. -- The Peony Pavilion has been performed for centuries in various theatrical forms, such as Kunqu and Peking Opera.

The art of arranging flowers with peonies originated in Buddhism. In Volume 44 of the Southern History, "A lotus flower was offered to the Buddha, and the monks used copper babies to hold water and impregnate its stem so that the flower would not wither. Later on, the flower arrangement was slowly separated from the Buddhist service and used for decoration and appreciation, and gradually became popular in the society. After the Tang Dynasty, with the development of the economy, flower arrangement became a part of everyday life. In the Song Dynasty, the "Four Arts of Life" included flower arrangement, painting, incense and tea. Peonies have an extraordinary status in the long-established traditional Chinese art of flower arrangement. In the traditional Chinese folk aesthetic, peonies are often used as a symbol of wealth, good fortune and happiness, and have been loved by people throughout the ages. As a result, peonies have been widely used in traditional flower arrangements in China, in folk flower arrangements, in court flower arrangements, and

in Buddhist rituals or Buddhist flowers in Zen chambers. Ouyang Xiu's "Luoyang Peony Records" states, "The custom of Luoyang is generally good at flowers, and in springtime, all flowers are arranged in the city, no matter how noble or low." Here, the flower that Luoyang was fond of was the peony. This shows that the custom of flower arrangement was prevalent at that time, and it can be imagined that the city of Luoyang was full of peony blossoms. During the Ming and Qing dynasties, the emphasis was placed on "the material must be meaningful and the meaning must be auspicious", and it was therefore common to combine peonies with other floral materials to express auspiciousness and happiness by means of harmonies and associations. There are many examples that have been widely circulated and are still influential today. In addition to "Yu Tang Fu Gui", there are also combinations of peonies with cypress trees and ganoderma lucidum to convey the meaning of "rich and long life"; with apples to convey the meaning of "rich and safe"; and with longevity stones to convey the meaning of "long life". The combination of peony with cypress and lingzhi means "rich and long life"; with apple means "rich and safe"; with longevity stone means "rich and long life"; and with peony in a bottle and ruyi on a fruit plate means "rich and auspicious and peaceful and prosperous". With its graceful and luxurious posture and colours, peony has become the guest of honour in the daily lives of the working people, representing their good wishes and aspirations for life.

#### The folk cultural qualities of peony

In terms of peony food customs, peonies are so colourful and fragrant that they are not only colourful, fragrant and tasty, but also have a certain nourishing effect on the skin. Peony food customs have been around for a long time. According to records, Li Wu the Minister of the Ministry of War, gave several peony flowers to his friends and presented them with Xingping crisp (a very famous pastry produced in Xingping County at that time), which was eaten with the crisp after the flowers were attached. This was a very sophisticated way of eating, and was regarded as elegant by the scholars. In the Northern Song Dynasty, Su Shi wrote in his poem "The flowers are not yet old in the spring clouds tomorrow, so they should not be fried with puff pastry" ("Appreciating Peonies in the Rain"). Today, there are also many peony food customs, such as peony swallow dishes, peony flower sliced fish, peony flower shredded loin, peony silver ear soup and so on, together with peony cakes, peony tea and peony wine, entertaining guests with a peony banquet of all colours and aromas.

Peonies and various peony patterns permeate all aspects of people's daily life, including architectural decoration, clothing, household items, currency circulation and paper-cutting, and are popular decorations for all classes. In Su Shi's poem, he repeatedly mentions the peony as a flower, such as "One is not ashamed to pin a flower in old age, but the flower should be ashamed of the old man's head" (Appreciating the Peony at Kichijoji Temple).

Since the Sui and Tang dynasties, the flower-viewing activities in the city and the countryside have gradually taken the form of peony fairs. Ouyang Xiu's Records of the Peony in Luoyang records the prosperity of peony fairs: "When the flowers are in full bloom, the common people often go to the old temples and abandoned houses with ponds and terraces for the fair, and open tent curtains, and the sound of singing and singing is heard, most flourishing at the Yuepi dike, Zhangjiayuan, Tangdi field, the East Street of Changshou Temple and Guo Ling House. The Peony Festival is now being carried forward in various places.

### Knowledge of peony culture and tourism

#### The connotation of peony cultural tourism

Peony is a traditional flower of China and its cultivation is closely related to culture. Peony culture covers cultural areas including historical monographs, poetry, calligraphy and painting, as well as floral displays and medicinal food. The first forms of peony tourism appeared in the form of wild peonies in the latter part of the Five Dynasties, a flower so brightly coloured that everyone in the city of Luoyang wanted to see it. During the Song Dynasty, peonies achieved their greatest development in history, with Luoyang becoming the centre of peony cultivation and an unprecedented boom in peony cultivation. Nowadays, as the economy develops and people's living standards improve, they are no longer satisfied with mere ornamental activities and begin to pursue higher culture to meet people's spiritual needs. The association between peony and tourism has become an inevitable trend, and in a sense, peony culture itself has become a potential tourism resource. However, peony cultural tourism is not simply the integration of peony culture into tourism activities, but the integration of peony culture in urban environments and landscape attractions into general tourism projects. In other words, peony cultural tourism is a tourism activity that uses peony culture as a tourism resource to experience peony aesthetic culture, medical and culinary culture, fair and flower viewing culture, literature and art culture, science and technology culture, etc.

#### Classification of peony cultural tourism

The classification of peony cultural tourism is based on the forms loaded by peony culture, such as aesthetic cultural tourism with the appreciation of peony foliage and the creation of peony gardens, as well as cultural tourism based on the symbolic meaning of peony shapes and legends, and then folk cultural tourism based on peony paintings, calligraphy, literary works and flower fairs, and the more specific peony food cultural tourism. This taxonomy can provide development ideas for developers of peony cultural tourism, so that visitors can enjoy all forms of peony cultural tourism, not just one cultural type.

#### Peony Aesthetic Cultural Tourism

Aesthetic cultural tourism of peonies is the most basic form of tourism and is mainly about enjoying the colour, fragrance and posture of peonies during the flowering season. With its large flowers and vivid colours, the beauty of peonies attracts visitors and is the basis for tourism development. However, the relatively short flowering period of peonies has a significant impact on the duration of visits. Secondly, the leaves and branches of peonies also have aesthetic value, which is often greatly overlooked by visitors. Peony leaves and plants vary in size and shape, and their colour varies from season to season. In addition, the combination of peony planting and garden architecture can express the beauty of the human form. The cultural favour of peony flower tourism can be greatly enhanced by appropriate garden design.

The cultural tourism that covers the peony flowers is based on tourism. On a macro level, there is a beautiful and pleasant tourist environment that is created by the region and the city as a whole, reflecting the cultural connotations of peonies. The name 'Peony' also symbolises the country's 'prosperity' and its 'firmness, pride and opposition to power'. The name Peony also has a rich cultural

connotation, Peonies are often named after flowers, people, jewellery, animals and landscapes

#### Peony-implication cultural tourism

On a macro level, there is a beautiful and pleasant tourist environment created by the region and the city as a whole, reflecting the cultural connotations of peonies. In the microcosm, we can appreciate the symbolic meaning of the peony through the colour and form of the flower: the beauty of the country, the meaning of "grace and elegance", the symbol of the country's prosperity", the character of "steadfastness, pride and defiance of power" and so on. Peonies are usually named after the colour of the flower, characters, jewellery, animals and scenery. Through interpretation and signage, these profoundly meaningful flower names can be conveyed to tourists, increasing the cultural connotation of flower viewing

#### Peony literature and artwork tourism

There are many legends, operas, songs and other popular works related to peonies in peony production areas and major peony attractions. Incorporating these legends and operas into the interpretation of tourist attractions will make the tours more interesting. In addition, peony ornaments, peony legends, ornaments based on peony poems and songs, folk costumes, textiles, sculptures, calligraphy, embroidery, porcelain and audio-visual products can all become rich cultural relics for collection, tourism and tourism development. This not only enriches the cultural production of peonies, but also offers the possibility of increasing their influence and making them famous and valuable for collection.

#### Cultural tourism of peony for medicinal use and consumption

Peony flowers are not only of appreciative value, but the entire peony body is also a treasure. The flowers, seeds, roots and powder all have great medicinal value. The roots of the peony are used as a medicine for high blood pressure, clearing away heat and toxins, relieving blood stasis, bed sores and swelling. Peony is not only used as a medicine, but also as a raw material for high-quality products such as cosmetics, skin care products, bath salts, health food and peony spices.

Peony has been eaten since ancient times. Its flowers are bright and fragrant and its petals are edible, so the products are not only colourful and fragrant, but also quite effective for skin care. Products include peony silver ear soup, peony flower slices with fish, peony flower shredded loin and dishes in the shape of peony flowers. In addition to peony cakes, peony tea and peony wine, peony is also a rich source of edible cultural tourism. In addition, tea, wine and cakes can also become tourist souvenirs

Luoyang's culture with a contrast of peony aura that promotes cultural tourism when talking about spring. It is automatically associated with the beauty of the colors of flowers. As for Luoyang, as mentioned earlier, during this time, the whole city will be filled with the scent and atmosphere of the beauty of colorful peony



Figure 14 beauty of peony that pro  
[http://thai.cri.cn/mmsource/images/2016/0/28/20160428173458138\\_22242jps](http://thai.cri.cn/mmsource/images/2016/0/28/20160428173458138_22242jps)

The people of Luoyang have a special love and attachment to the peony. And designated the peony as the city flower The peony will boom in the warm spring. And in mid- April there will be a big event of the year. "Luoyang Peony Culture Festival" from April 10 to May 10 every year, so the peony represents the spring of Luoyang. No matter where you look, you must see peony peony and peony! It's not just fresh flowers blooming all over the city. There are also Peony in other forms that are extremely diverse and stylish.



Figure 15 of an elderly woman drawing a peony that promotes tourism

Upon arriving at Luoyang Whether it's snacks, souvenirs or souvenirs, they all contain peony as an element, such as peony tea, spring rolls, cosmetics, scarves, porcelain. or decorative items which tourists can walk to buy or browse at "Gate of Lijing Ancient City

Lijing Ancient City Gate(丽景门) is regarded as the Zhongyuan's number one gate tower and is one of the ancient city gates." When you walk through the gate, there will be a long ancient road.Both sides of the road are filled with shops selling things of the villagers. This is therefore known as the only tourist destination in Luoyang. which combines eating, resting,traveling, and shopping for souvenirs in one place Until there is a saying that Don't come to the gates of Lijing Ancient City. Equal to not really arrive at Luoyang City.



Figure 16 at Lijing Ancient City Gate(丽景门)is regarded as "The number one city gate tower

There is a story about the peony that In the cold winter weather in Changan

(present-day xian), Empress Wu Zetian (Bu Zetian) went out to see the flower garden in the middle of the night. Must be able to see all the flowers in the garden in full bloom.. all together... Different types of flowers have different blooming periods. spring blooming violets rose blooming in summer Chrysanthemums bloom in late autumn.Mei flowers bloom in winter. Plus some flowers bloom only in the morning. Some flowers bloom only at night so It's more difficult to let them bloom all at once. But the power of her power So many varieties of flowers bloom together, surprisingly beautiful at the same time Except that the peony was still standing straight dry without any flowers to be seen.Empress Wu Zetian was furious. Immediately ordered Peony to be banished to Luoyang. The results showed that when landing Luoyang The peony bloomed in the most beautiful and bright way.The Queen's anger grew even more intense. Order to set fire to it.The peony, when heated, gathers back upright and blooms mor freshly...

Mao Zedong was another person who loved peony very much. It is said that there was also one winter day, but in 1950,Chairman Mao was out walking in the Zhongnanhai Palace Flower Garden. As soon as he arrived at the peony plantation, he stopped his feet. and told the story of Empress Wu Zetian and Botan to those around him, and ended up saying "Young people have to look like Peony.Not afraid to face violence in order to carry a heavy burden Luoyang is the birthplace of peony breeding.There is a famous name since ancient times that The flowers are the largest, the most colorful and the most fragrant, with yellow and green being the most

precious and special colors. with the beauty of colors elegant appearance thick and large flowers Peony is known as the king of flowers. and is a symbol of fullness, nobility, dignity, status Therefore, it is generally favored by Chinese people. The fake peonies, which are very beautiful and lifelike, are also popular with tourists. Everyone stopped by to buy something to bring home to decorate the house. To commemorate the visit to this land of beautiful peony



Figure 17 A peony as a souvenir for tourists.



Figure 18 of the symbol of the peony that is displayed for tourists to see the culture about the peony.



Figure 19 Luoyang people make artificial peony flowers to promote tourism



Figure 20 The ceramic peony industry in Luoyang City has become more prosperous.  
Until making the tourism industry here bustling

พหุพันธ์ ปณฺ ทิโต ชีเว

## CHAPTER V

### SUMMARY DISCUSSION AND RECOMMENDATION

Research on Peony Culture: Guidelines for Cultural Tourism Promotion  
Luoyang City China The researcher concluded the research results. Discussion and suggestions as follows

1. Objectives of the research
2. Summary
3. Discussion
4. Suggestions

#### Research Summary

During the Three Kingdoms, the Jin Dynasty and the Northern and Southern Dynasties. economic, political and cultural exchanges between the North and the South were intensified, promoting the integration and development of the different peoples living in the North and the South. The feudal economy of the Tang Dynasty flourished, its technology and culture reached the highest level in the world at the time, leading in many fields, and Tang poetry became an important part of its culture. The Song dynasty occupies a historic place in Chinese cultural history, inheriting the past and paving the way for the future. It not only played a dominant cultural role within China and in the field of Confucian culture in East Asia, but also had a lasting impact on world civilisation and on Chinese history and culture after the Song dynasty. During the Ming Dynasty, capitalism began to emerge and develop, peoples incomes and living standards rose significantly, and social mobility increased, providing more opportunities for merchants to flourish and contributing to economic growth. During the Qing Dynasty, a small peasant economy was still prevalent and capitalism developed slowly, but after the invasion of the Western powers, the small peasant economy gradually disintegrated, China was gradually drawn into the world capitalist market and many modern industrial enterprises (both foreign and domestic spin-offs) gradually emerged.

Peonies were already being cultivated as an ornamental plant during the Northern and Southern Dynasties. During the Sui and Tang dynasties, peony cultivation flourished and became part of the palace gardens. By the middle of the Tang Dynasty, peonies were in full bloom in Chang'an, and the colours of the flowers became more and more varied, with exotic varieties such as the 'double-headed peony', the 'heavy-petalled peony' and the 'thousand-leaved peony' appearing. During the Northern Song Dynasty, peonies were actively cultivated in Luoyang and became famous throughout the world. Peony producing areas throughout the country brought in seeds from Luoyang, and many new exotic varieties originated there. The diversity of flowers in Luoyang was a source of admiration for the whole world. These facts show that Luoyang has established itself as an ornamental peony and has even become an aesthetic and cultural symbol.

#### Peony Culture

Peony culture is a dynamic and static culture formed as people grow, contemplate and develop peonies. It has a long history, dating back 7,000 years to the

Neolithic period in China, when painted earthenware pots were produced with single-petal and deformed peony flower shapes. During the Qin and Han dynasties, the word 'peony' appeared on Chinese brush pots, which can be seen as the first explicit artwork of peony culture. Later, during the Northern and Southern Dynasties, the peony paintings of Yang Zihua, the wise man of the Northern Qi Dynasty, clearly indicate that the peony entered the realm of culture and art, becoming a popular subject for artists. From the Sui and Tang dynasties to the present day, peonies have been cultivated on a large scale and have a rich and diverse range of meanings in all aspects of human life. Archaeological finds, ancient architecture, wall paintings, textiles, everyday objects, poetry, song and dance and culinary customs all attest to the long history of peony culture. The peony symbolises wealth and prosperity, strength and perseverance in character, as well as national and ethnic harmony and stability

Politically, this is reflected in the fact that the degree of legalization has been improved compared to that before the opening up of the country, and the single pattern of relying solely on administrative means to govern society has been replaced by governance in accordance with the law; economically, this is reflected in the fact that the economic structure used to be dominated by agriculture and supplemented by industry and commerce, but now industry dominates, the three industries are flourishing and agriculture is stable. In terms of culture, it has become a mainstream culture in the form of a single "model opera" in the past, but now various cultural industries, various cultural elements and various cultural means have been enriched and developed, and now we have a variety of cultural industries that have an important influence in the world, and people's lives have been greatly enriched.

During the period of reform and development, peonies reached a new peak of development in new China. Peony cultivation spread to the north and south of China, peony cultivation gradually gained popularity and many scholars, experts and artists became interested in peony cultivation. Peony culture

The peony culture is becoming more and more dynamic, penetrating deeply into the hearts of the public and creating its own unique brand. It has become a trademark of Luoyang feeding its development and bringing cultural and economic benefits to the city. It has become a platform to perpetuate Luoyang's culture, create a peony brand, bring Luoyang to the world and let the world understand Luoyang, and become an important way for Luoyang to speed up its opening to the outside world and achieve scientific development.

Luoyang has a rich historical and cultural environment, a good natural ecological environment and a rapidly developing economic environment. The historical allusion to Wu Zetian's relegation to Luoyang in the Tang Dynasty has given peonies their strong bones and rigid hearts, their high-mindedness and excellent character that defy power and nobility. Their love for peonies in Luo City has guided the aesthetic concept and viewing style of peonies in the whole society. The peony has become a symbol of peace and prosperity, life and beauty, grace and generosity, the style of kings, and sublime culture. Luoyang is "in the middle of the world and is known as the "hinterland of Kyushu. The soil and water collected by Henan Province, the Geological Survey Institute and the Bureau of Mines in Luoyang's Yiluo River area were found to contain various trace elements, which is why there is a folk proverb that "to grow good peonies, you must take Luoyang soil". Luoyang now has a

number of pillar industries such as machinery and electronics, petrochemicals, metallurgy, building materials, light textiles and foodstuffs, as well as a large number of international and domestic famous brand products such as Dongfanghong tractors, Luoyang float glass, Dayang motorbikes and peony copper materials.

#### Problems of Luoyang Peony Culture Tourism.

Tourism is a new industry in Luoyang, and Luoyang peony tourism is an important part of the tourism industry in Luoyang. In recent years, with the development of tourism in Luoyang, peony tourism has also developed rapidly, forming a peony cultural tourism with peony viewing and peony flowering as the main carrier. Along with the gradual development of peony cultural tourism, many problems have come to light, such as the confusion of the management system, the lack of tourism facilities, the lack of cultural tourism connotation and the lagging construction of the tourism cultural environment

#### luoyang peony cultural tourism

There are complex internal and external conditions for the development of peony cultural tourism in Luoyang: internal conditions are Luoyang's own conditions for the development of peony cultural tourism, including its location, cultural tourism resources and the root culture of peony, as well as the disadvantages of strong seasonality of peony tourism and weak participation in cultural tourism development; external conditions are the opportunities and threats facing the development of peony cultural tourism in Luoyang. The wide market prospect of cultural tourism, Henan's strategy of "tourism as a province" and the cohosting of the Peony Fair by the provincial ministry are opportunities for its development while the peony gardens developed and peony fairs held by various regions frequently pose great threat to

#### Luoyang's peony tourism.

#### development of cultural tourism of luoyang peony

In the process of tourism development, government leadership is the main link. It is necessary to optimise the government management system, strengthen the government's public service functions such as planning and guidance, publicity and promotion, and market supervision, and introduce some policies that are conducive to the development of tourism. Tourism development planning is the sum of the development objectives and specific implementation methods of a region's tourism industry, and has a normative and co-ordinating effect on the development of tourism

With the rapid development of tourism in China, regional tourism cooperation has become an important way to improve the competitiveness of tourism and achieve complementary advantages. Tourism competition in various places has gone from between attractions to between lines and then to between regions at this stage. Under the guidance of the concept of big tourism and big industry at this stage, China's tourism has entered a stage of regional competition. Regional cooperation is therefore an inevitable trend in the development of tourism to a certain stage. But the strengthening of tourism cooperation between regions is not simply the union between attractions, but to achieve a close combination of culture and economy in the integration and development of tourism resources. Its regional cooperation can be carried out at the following levels: firstly, the integration of peony tourism resources in Luoyang; secondly, the integration of peony cultural tourism resources and other tourism resources in Luoyang; thirdly, the linkage strategy between Luoyang's

peony cultural tourism development and other industries; fourthly, the strengthening of tourism cooperation between Luoyang and the surrounding areas.

A complete protection system should be established for the heritage and development of peony culture. This will enhance the sense of identity of those involved in traditional sports and cultural tourism and promote the enthusiasm of tourists, practitioners, management and organisers for the protection of traditional sports and cultural heritage

Optimising the tourism environment and laying a solid foundation for tourism development

The peony is the city's calling card, and Luoyang should become a "Peony City of Flowers". The cultural tourism environment of Luoyang should be shaped by displaying the peony in various places in the city, designing and planning a number of urban cultural symbols and cultural signs, strengthening the design and transformation of the peony cultural image in Luoyang's buildings, streets and communities and public places, and shaping the cultural image and character of the city. These cultural symbols can be urban sculptures, road forms, cultural relics and memorial sites, as well as the peonies planted in large numbers on both sides of the city roads. Many peony cultures are just legends or histories passed down orally by folk people. The content of peony cultural tourism can be well enriched through some small and specific urban landscapes

Finding localized expressions and promoting the development of special tourism souvenirs

Strengthening the soft power of culture promotes the optimisation and upgrade of the structure of the cultural tourism industry. The development of peony tourism souvenirs can be divided into two levels: the first level is to satisfy the majority of tourists. The developed peony souvenirs must be inexpensive, easy to carry and have a wide variety to satisfy tourists of all ages. At the second level, the souvenirs must be beautifully designed and intricately crafted to meet the needs of middle- and high-class tourists, and have a high collection value

The synergy of cultural and tourism resources helps to promote cross-disciplinary innovation in culture and tourism. The process of realising the development of peony cultural tourism resources will transform the realised social, economic and cultural benefits into existing finances, which will not only provide peony culture protection and heritage development, but also promote the cultural tourism industry to better rely on, promote and influence each other with peony tourism natural resources and human resources.

Strengthen the application of modern information technology and broaden tourism publicity channels

Make festivals and excursions. Tourism festivals are an important way for tourist cities to promote their tourism resources, and therefore a marketing approach. In order to achieve its long and efficient sustainable development, the Peony Fair must pay attention to and study the main role of peony culture in the Peony Fair. Firstly, the government should take the lead and set up a special research institution for cultural tourism development in Luoyang to solve the problem of disconnection between culture and tourism development. Then, the cultural characteristics of the Peony Fair will be refined and amplified, and marketing highlights will be added to revitalise the peony culture of Luoyang into various popular or elegant activities that visitors can

participate in, so as to expand the tourism programme of the Luoyang Peony Fair in terms of substantive content.

Strengthen modern information technology and use new media marketing. To achieve good results, the marketing of Luoyang Peony Cultural Tourism must focus on network publicity and new media marketing, using, mining or deliberately creating some themes to attract the attention of the media and the public, and improving the visibility and influence of the main body with the help of media communication, so as to achieve the purpose of marketing. The development of Luoyang peony culture tourism is based on news events and film productions, planning or designing a series of peony culture marketing plans, choosing some media or authoritative media in the industry that the public often pays attention to, constantly creating attention in the media, and subtly integrating tourism information of Luoyang peony in the news report, so that the audience can imagine the peony culture of Luoyang after seeing these news, mobilizing the readers' n addition, we should not neglect the news media's influence on the tourism industry. In addition, the negative impact of the news media on tourism resources cannot be ignored, for example, due to various accidents or major incidents, or even other events in the region, which may damage the public and consumers. Therefore, while making the most of press marketing, it is important to try to avoid some of the negative effects of press marketing.

### **Discussion**

In his account of social change, Marx offers his own views on the formation and change of social forms. He argued that all of the above stemmed from the contradictory movements of the productive forces and relations of production in society, and that only a qualitative change in social structure could lead to a change in social form. In the early years of China's reform and opening up, a range of problems in social development were evident, and people were still in a slow recovery phase of new ideas and perceptions of cultural tourism. In post-reform and opening-up Chinese society, the contradiction between the growing material and cultural needs of the people and social production has gradually become less and less, and the qualitative changes in the social structure have become relatively stable. The economy determines the superstructure, and a society of gradual material abundance, economic stability and political and economic stability also influences and changes public thinking and consciousness.

The social transformation of China into the 21st century in terms of socialist politics, economy and culture has also brought about dynamic changes in Chinese society as a whole. This process has also gradually revealed the pattern of development of Chinese society in the cultural tourism business. The changes in China's social environment are linked to the evolution and development of social and contemporary culture, which plays a role in the circulation of a certain kind of culture. It is in such an era and society that peony cultural tourism in Luoyang has emerged and developed.

Exploring the development status and problems of peony cultural tourism in Luoyang

Sorokin's theory of social change is based on the idea that there is an iterative process from conceptual culture to sensory culture and back again, and that

this is an ebb and flow of broad historical trends. Although this is a Western theoretical perspective, we can all find similar trends in the development of peony culture in Luoyang. The concept of culture can be understood as the connotation and value of peony cultural tourism, and sensory culture can be understood as the actual peony images and activities that the audience can see. Peony cultural tourism in Luoyang can be seen as a group culture. The development and change of this group is reflected not only in the number and size of the group, but also in the increase or change of their concepts, attitudes and established behaviours. This is reflected in the changes in the contemporary peony culture in terms of the content and manner of its image and activities.

Exploring new paths for the development of peony cultural tourism in Luoyang

The development of cultural tourism is of great value and significance for the development of the country. It will have a special impact on society and the public, but at the same time it cannot be separated from public participation. Chinese society, the Party and the state have integrated the development and construction of cultural tourism into the construction of China's soft power, and have strengthened their attention and investment in the construction of culture and art in all aspects of society.

Chinese scholars Chen Weiyang and Xie Tian (2020) introduced the concept of 'cultural innovation' in their article on the cognitive perspective of cultural evolution. As an important symbol and carrier of cultural tourism in Luoyang, peony culture plays a very important role in the transmission of peony culture and tourism. It is important for Luoyang to inherit the excellent traditional culture in its future tourism, but it is also necessary to think more about its own culture after inheriting it.

For example, the good promotion and development of peony cultural tourism and the artistic image of Luoyang's peony culture. What innovative ways should be combined to make these traditional cultures gain more visitors? How can it be made better accepted by different audiences in contemporary times? Can we make peony culture still strong and vibrant today? For Luoyang, this innovation does not necessarily mean something new, but it can also be new expression of Luoyang's local heritage based on inheritance.

The theory of cultural evolution includes not only the inheritance of existing culture, but also innovation and change based on existing culture. In the case of peony cultural tourism, public perception of peony is limited due to changes in social times and cultural environment in the process of social communication, peony cultural tourism has been showcased through participation in a number of dramas and television series to showcase the culture of Luoyang which is a brief introduction and inheritance adapted to the aesthetics of contemporary audiences. On the other hand, the introduction of some other cultural tourism concepts has created a social and cultural tourism impact on Luoyang peony cultural tourism. Therefore Luoyang peony culture then needs to be more involved in public activities to convey cultural tourism signals to the society and the audience.

### **Suggestions for further research**

1. Studying the development path of Luoyang peony cultural tourism needs to realize the country's political context and the social policy environment of Luoyang for a period of time, Peony culture is the product of the joint development of China's history and tourism.

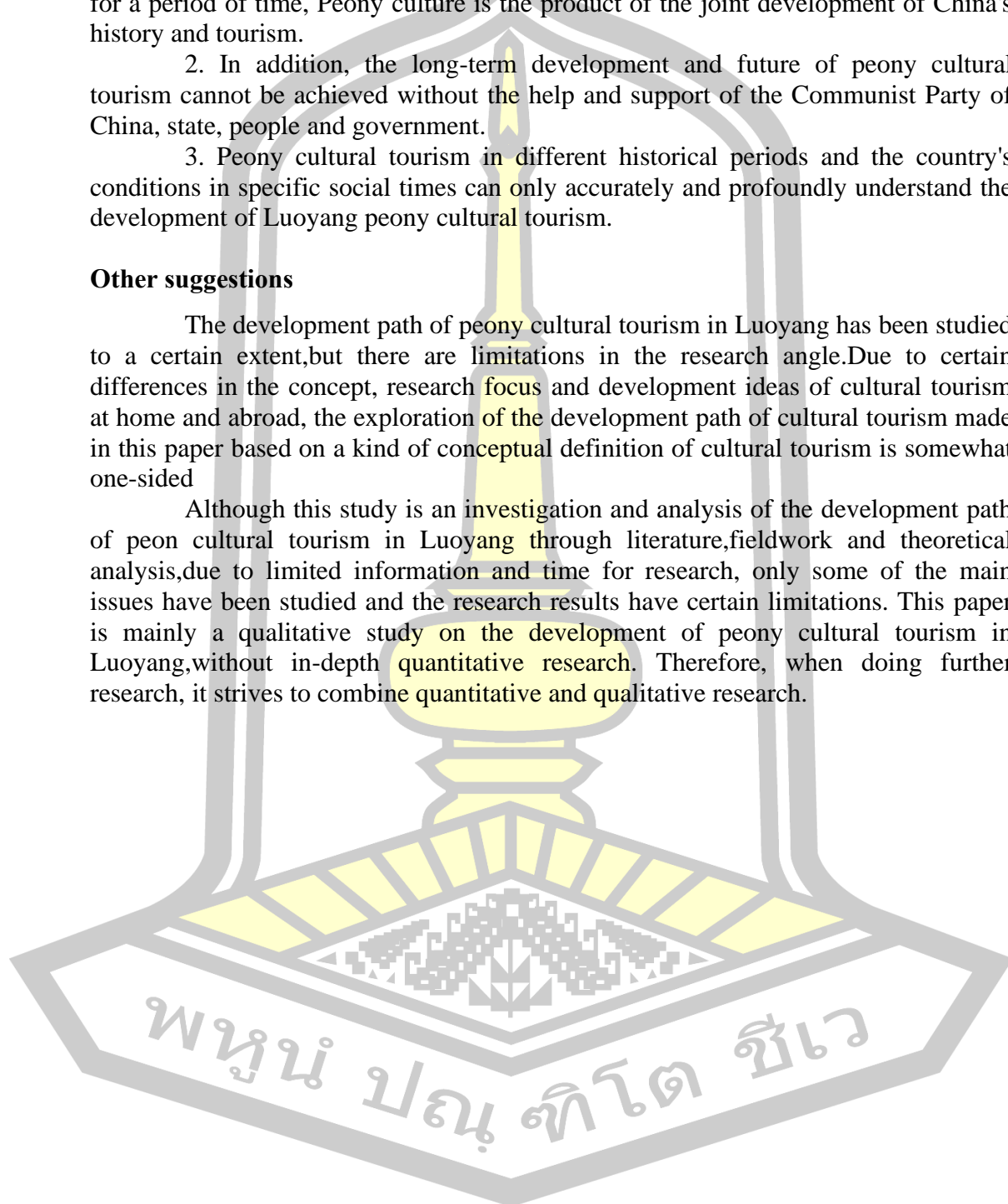
2. In addition, the long-term development and future of peony cultural tourism cannot be achieved without the help and support of the Communist Party of China, state, people and government.

3. Peony cultural tourism in different historical periods and the country's conditions in specific social times can only accurately and profoundly understand the development of Luoyang peony cultural tourism.

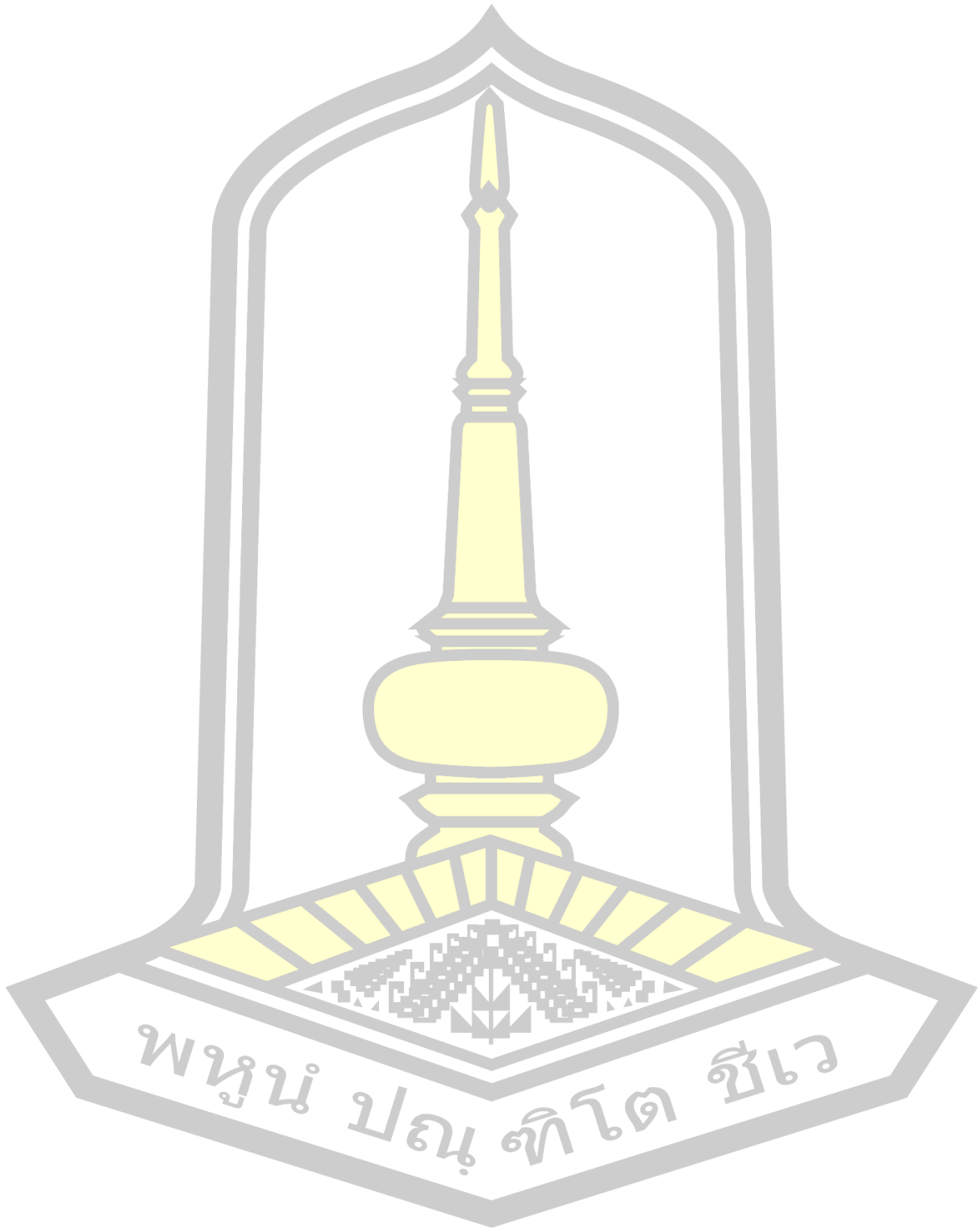
### **Other suggestions**

The development path of peony cultural tourism in Luoyang has been studied to a certain extent, but there are limitations in the research angle. Due to certain differences in the concept, research focus and development ideas of cultural tourism at home and abroad, the exploration of the development path of cultural tourism made in this paper based on a kind of conceptual definition of cultural tourism is somewhat one-sided.

Although this study is an investigation and analysis of the development path of peon cultural tourism in Luoyang through literature, fieldwork and theoretical analysis, due to limited information and time for research, only some of the main issues have been studied and the research results have certain limitations. This paper is mainly a qualitative study on the development of peony cultural tourism in Luoyang, without in-depth quantitative research. Therefore, when doing further research, it strives to combine quantitative and qualitative research.



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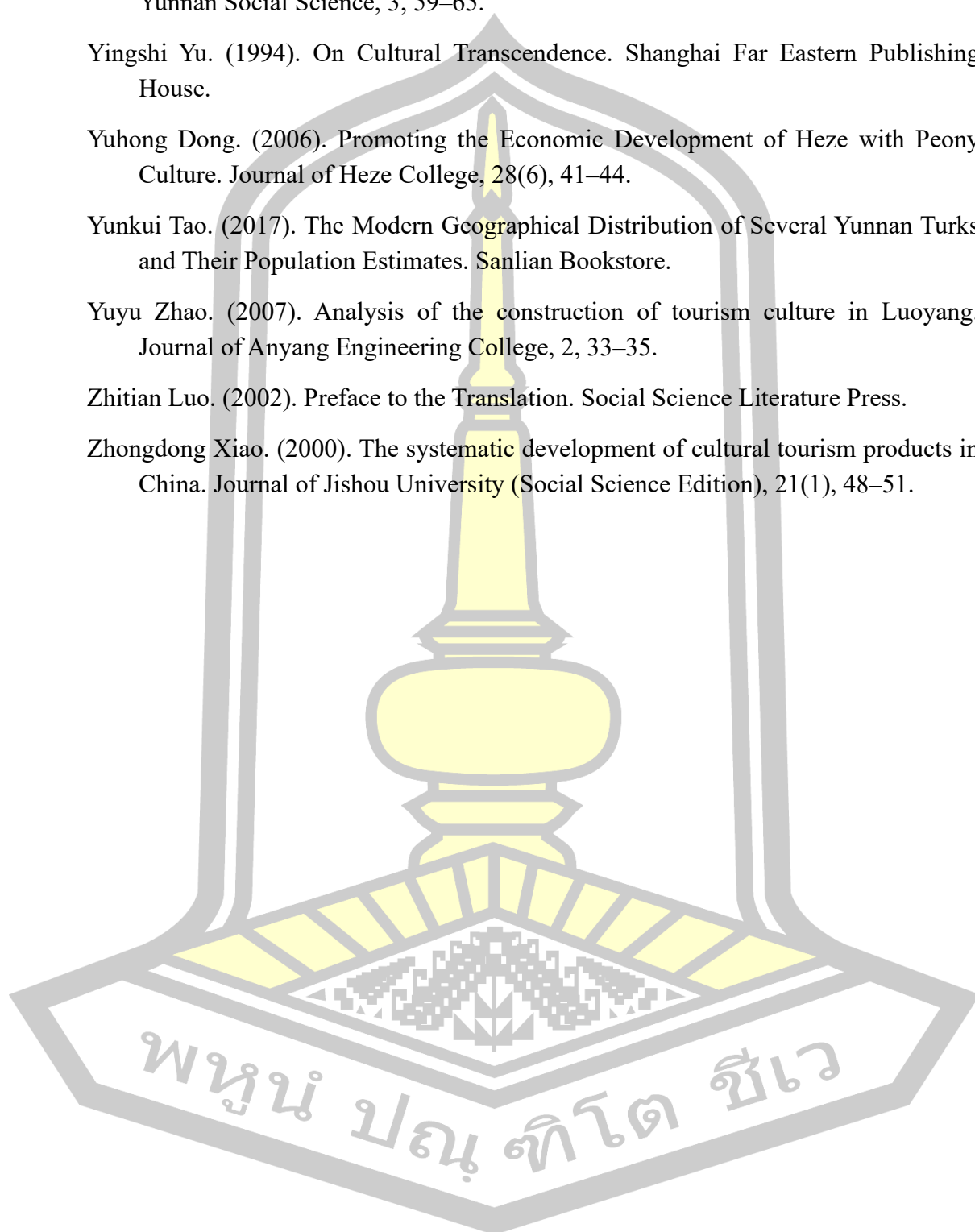


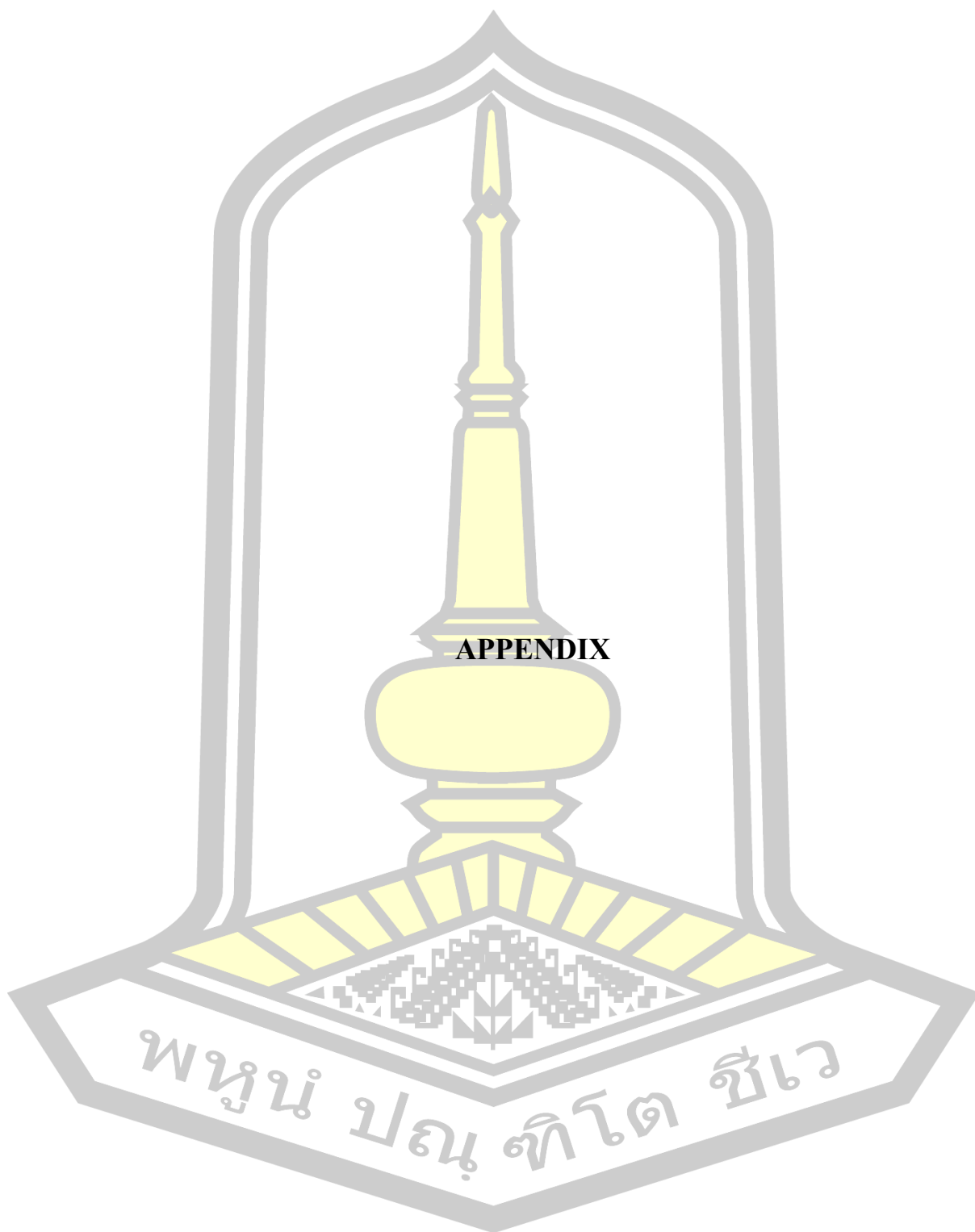
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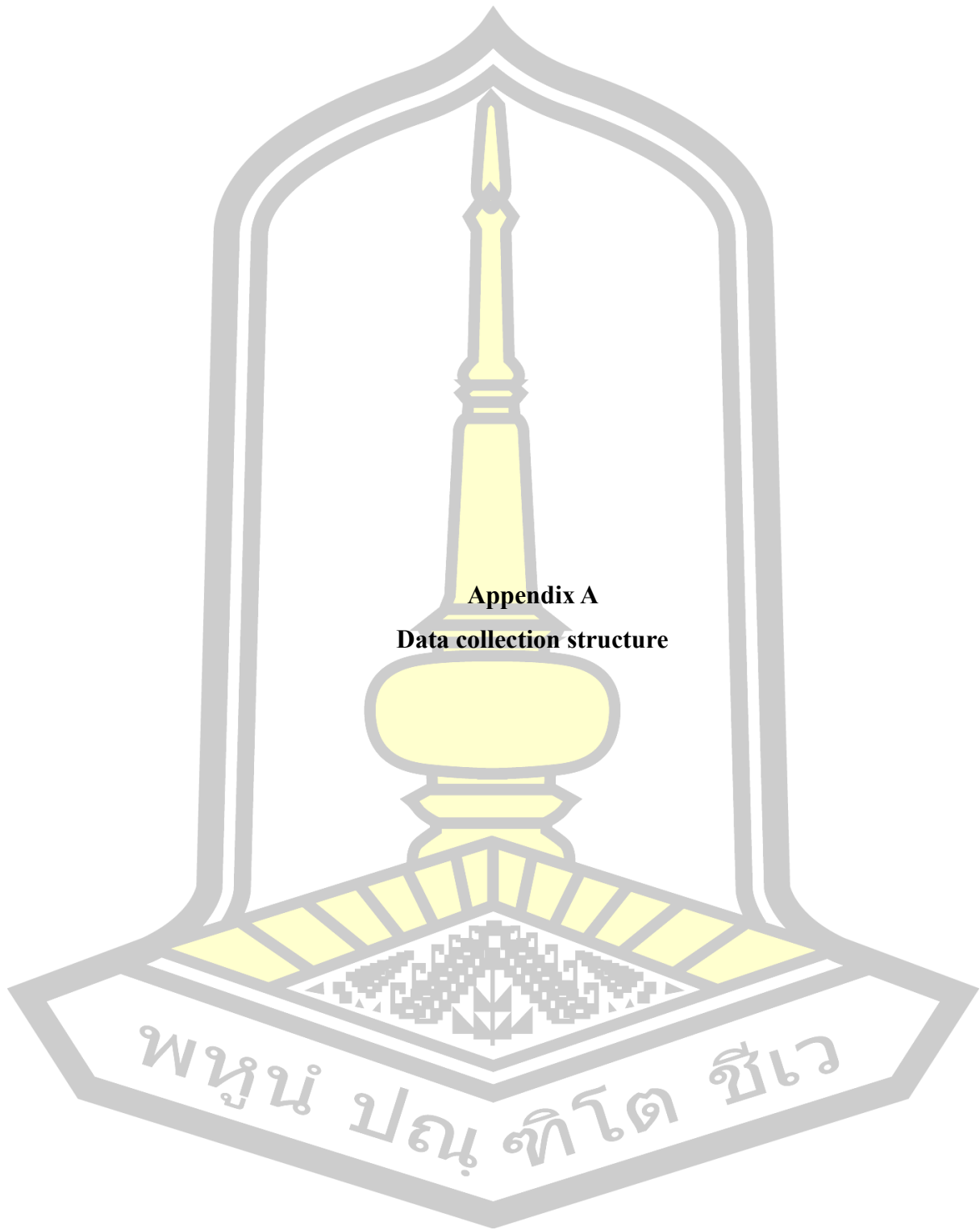
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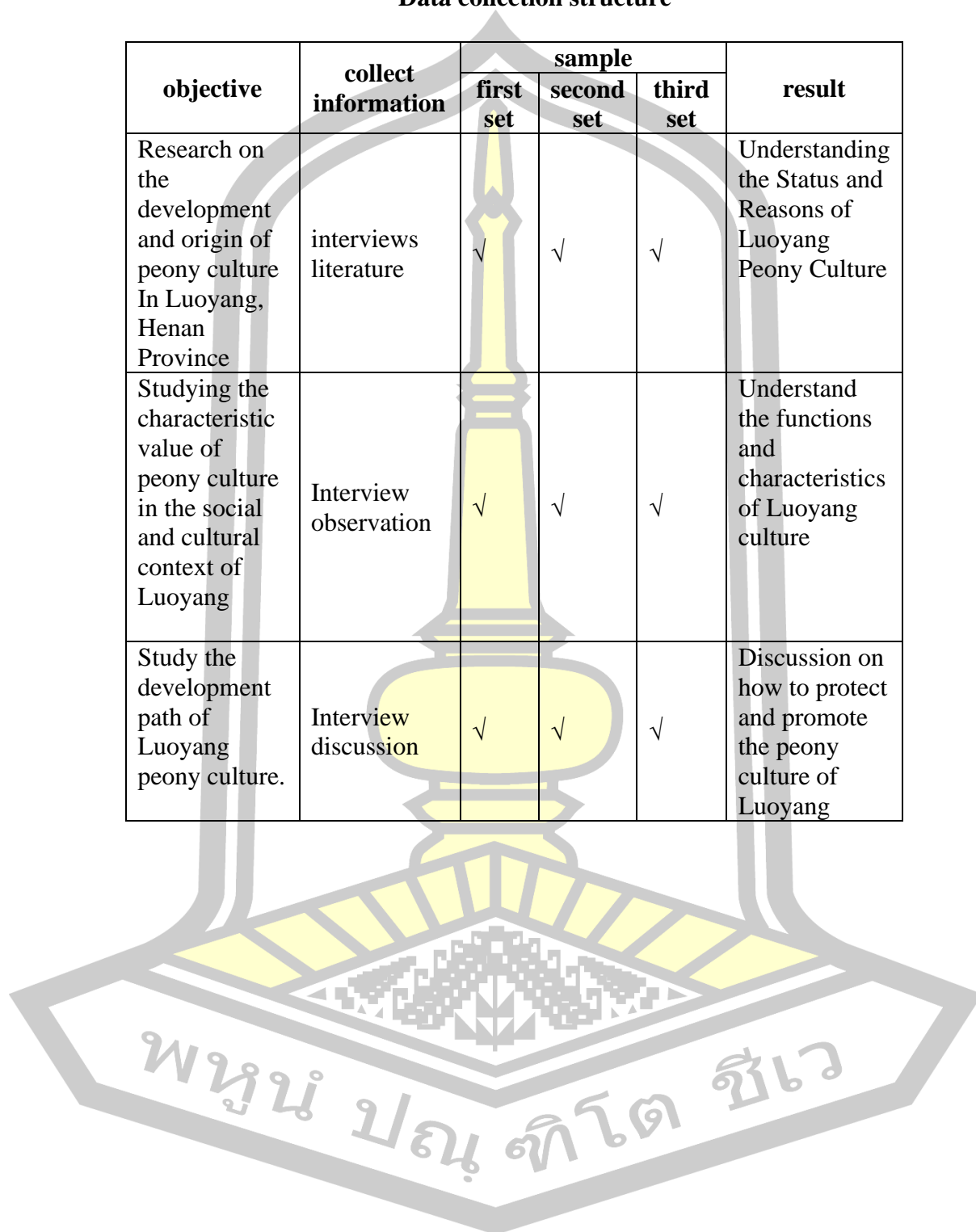


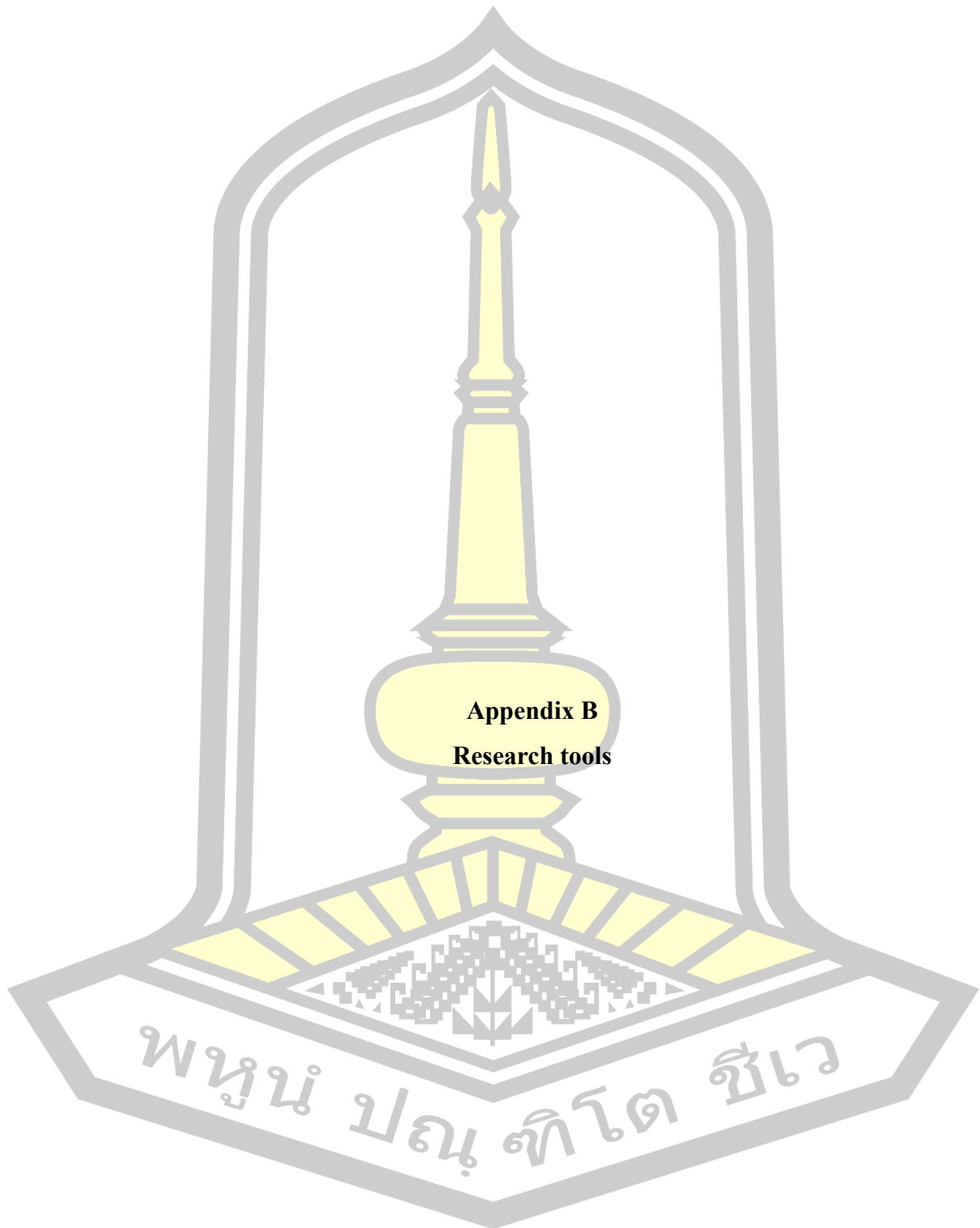


**Appendix A**  
**Data collection structure**

### Data collection structure

objective	collect information	sample			result
		first set	second set	third set	
Research on the development and origin of peony culture In Luoyang, Henan Province	interviews literature	√	√	√	Understanding the Status and Reasons of Luoyang Peony Culture
Studying the characteristic value of peony culture in the social and cultural context of Luoyang	Interview observation	√	√	√	Understand the functions and characteristics of Luoyang culture
Study the development path of Luoyang peony culture.	Interview discussion	√	√	√	Discussion on how to protect and promote the peony culture of Luoyang





### First set of research tools

This set of research tools is intended for key informants

#### PART 1 Basic Information

Date of interview: \_\_\_Year\_\_\_month\_\_\_day

Place

interviewer

#### 1.1 Respondent Information

Name\_\_\_\_\_age\_\_\_\_\_gender

Profession\_\_\_\_\_work place

#### PART 2 Information about the historical development of peony culture

1. What is the development of peony culture in Luoyang, Henan? What are the problems now?

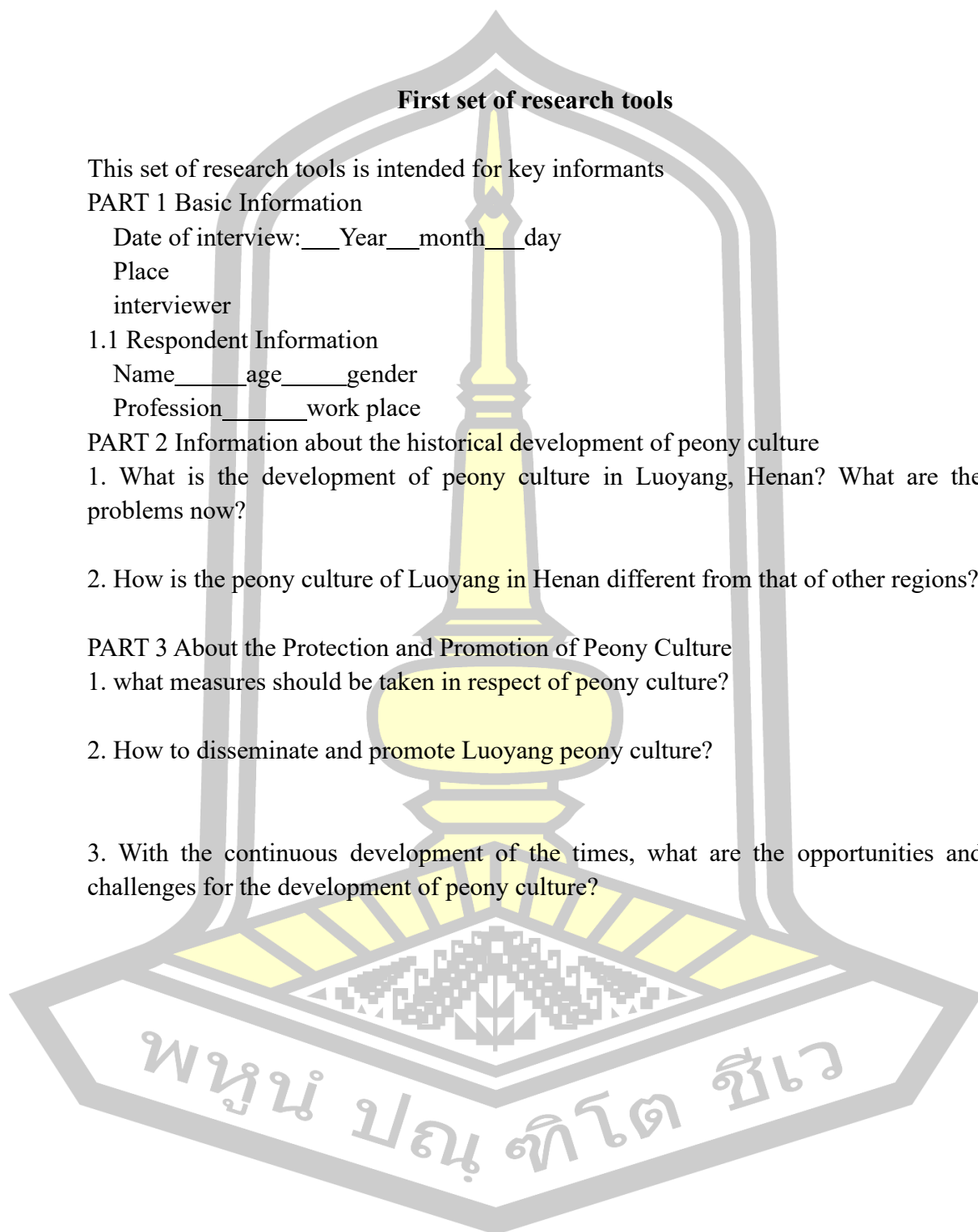
2. How is the peony culture of Luoyang in Henan different from that of other regions?

#### PART 3 About the Protection and Promotion of Peony Culture

1. what measures should be taken in respect of peony culture?

2. How to disseminate and promote Luoyang peony culture?

3. With the continuous development of the times, what are the opportunities and challenges for the development of peony culture?





**Second set of research tools**

gender\_\_\_\_\_age\_\_\_\_\_date

address

PART 1 Characteristics and values of peony culture

1. What are the characteristics of peony culture and culture in Luoyang, Henan?
2. What are the current problems in the development of peony culture in Luoyang, Henan Province?

PART 2 New Path of Peony Culture Development

1. cultural popularization
2. How to innovate
3. forms of dissemination and promotion

### Third set of research tools

gender\_\_\_\_\_age

1. Where are you from?

Henan people    Non- Henan people

2. How often do you view peonies?

often    occasionally    almost never

3. Your reason for going to Peony Culture Viewing is

Passing time    Gathering with friends    Personal habits

Reason for work    Good for health    Like tea culture

4. Do you know about peony culture?

I know very well    I know a little bit    I don't know much

4. How much do you know about peony culture?

Tea Varieties    Functions of Tea    History of Tea Culture

6. What do you think is the biggest problem in peony culture now?

No problem    Severe commercialization     Not very functional

Popularity is not high     No cultural connotation

Other

7. How do you think the peonies in Luoyang are different from those in other places?

Atmosphere     Taste     Connotation

Other

8. If you have the opportunity, would you like to learn more about peony culture (including the history of peony culture, peony cultivation techniques and the use of peony cultural products).

willing    willing not

9. What do you think is the development prospect of peony culture?

There will not be much development

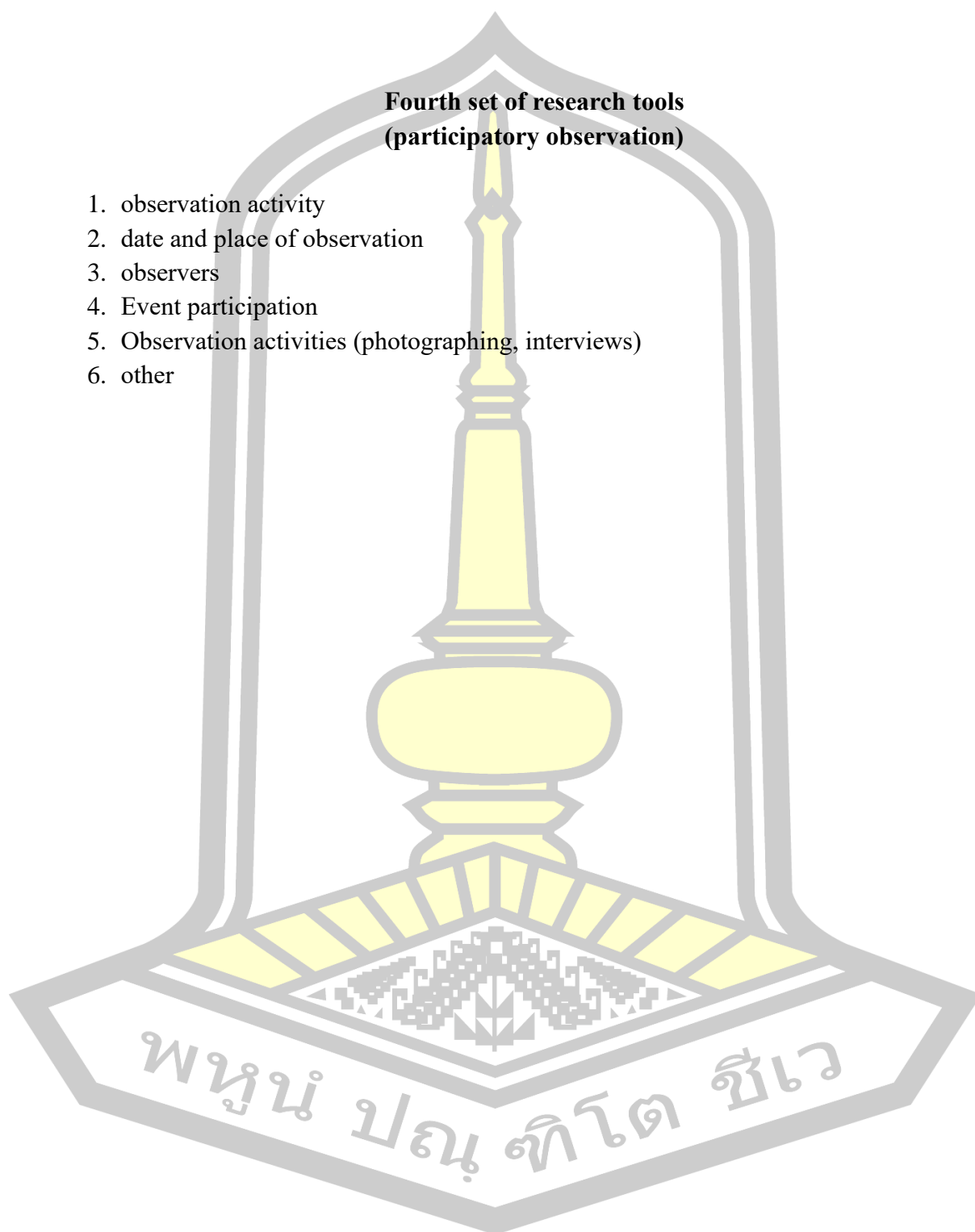
There is still a certain market, which will develop slowly

As a part of culture, it must be inherited and developed

มหาวิทยาลัยเทคโนโลยีพระจอมเกล้าธนบุรี

**Fourth set of research tools  
(participatory observation)**

1. observation activity
2. date and place of observation
3. observers
4. Event participation
5. Observation activities (photographing, interviews)
6. other



## BIOGRAPHY

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