



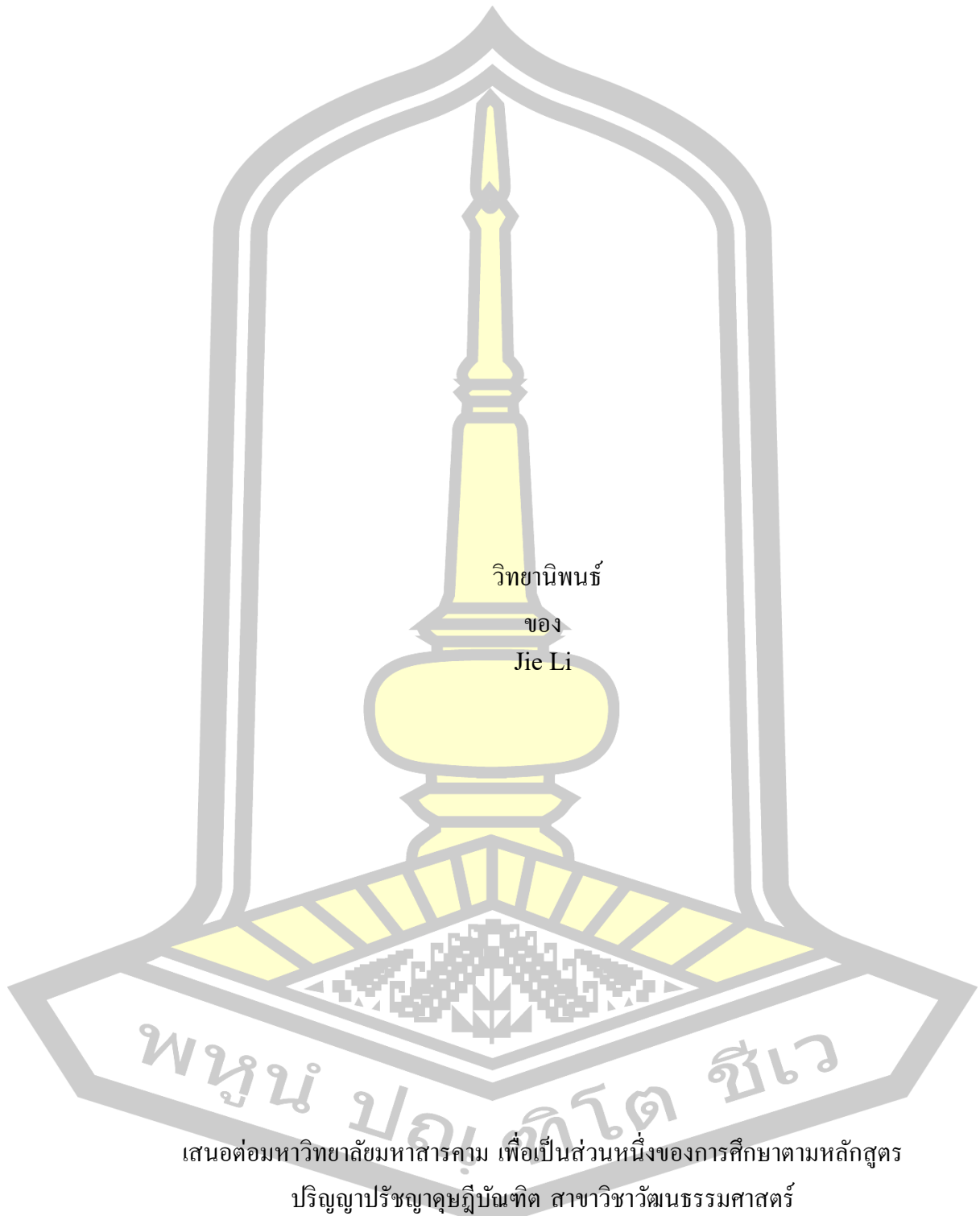
The Cultural Phenomenon of Peony Porcelain in Luoyang China

Jie Li

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Cultural Science
December 2024

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ปรากฏการณ์ทางวัฒนธรรมของเครื่องลายครามดอกโบตั๋นในลั่วหยางประเทศจีน



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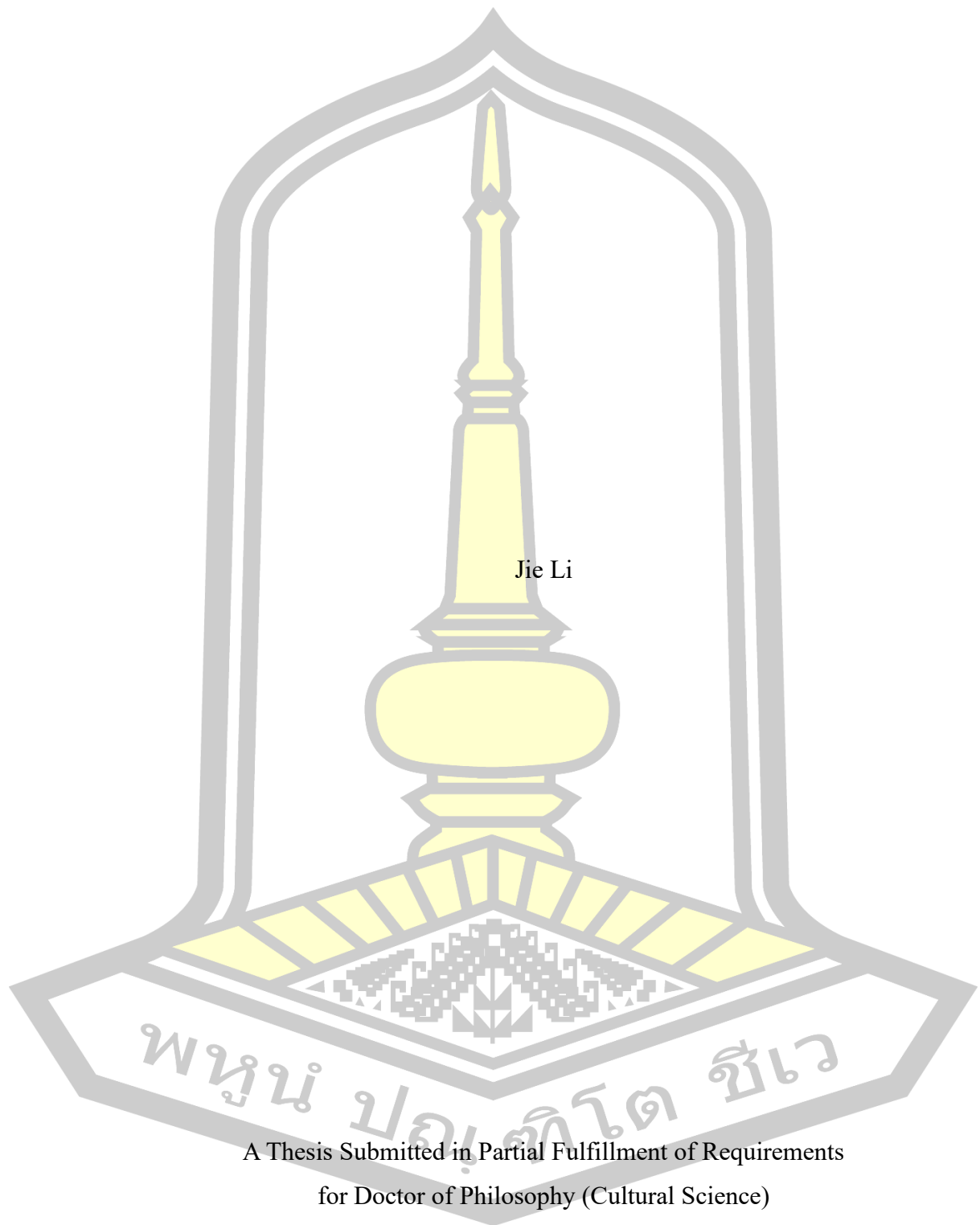
พูน ปรียะจิต ชีเว

เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
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The examining committee has unanimously approved this Thesis,
submitted by Ms. Jie Li , as a partial fulfillment of the requirements for the
Doctor of Philosophy Cultural Science at Mahasarakham University

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ABSTRACT

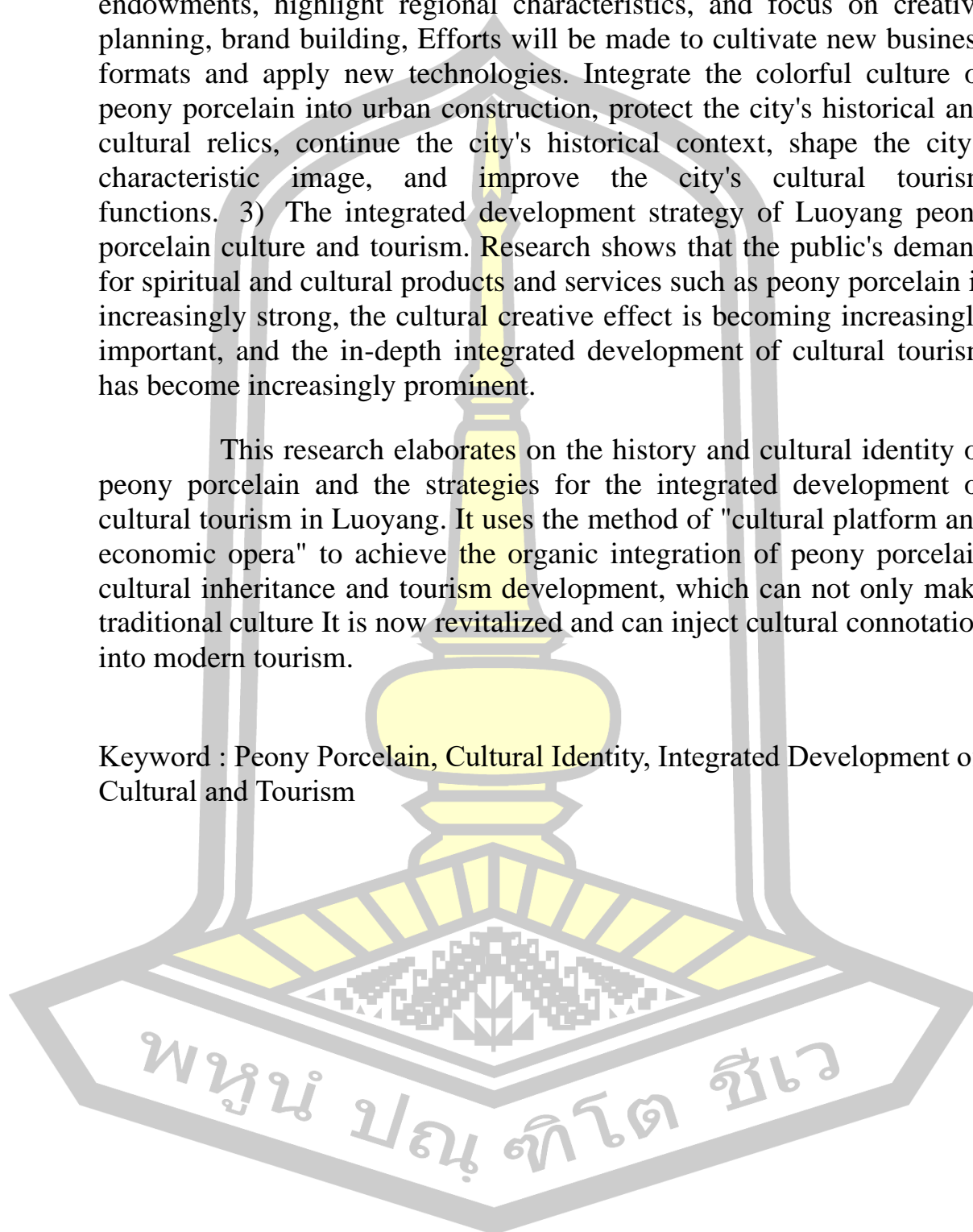
The research objectives of the article are 1) The history and development of Luoyang peony porcelain. 2) The cultural identity of Luoyang peony porcelain. 3) The development strategies of Luoyang peony porcelain culture and tourism. Descriptive analytics methods were used in the research to study and analyze relevant information and literature about Luoyang peony. In this study, 10 key Informants information providers, 9 general Informants information providers and 20 casual Informants information providers were selected. The data were collected and organized through field research, in-depth interviews and participant observation. Research results are obtained through data analysis and research. The result is as follows:

The main results of this research are 1) The development history of peony porcelain. Divided according to the time dimension, it mainly studies the three historical development periods of peony porcelain, from the emergence of peony porcelain before 2009, the ten-year development period of peony porcelain from 2009 to 2019, and the development period from 2019 to the present, including the display of peony porcelain. Conduct research on venue construction, exhibition activities, display of honors, news introductions and celebrity collections, export peony porcelain memorabilia, and demonstrate the cultural heritage of the craftsman spirit of the great country and the spirit of the times. 2) The cultural identity of Luoyang peony porcelain. As a cultural and creative product, peony porcelain was analyzed and studied in the process of cultural industry boosting the in-depth integrated development of cultural tourism in Luoyang city. It was proposed that it should be

guided by the concept of all-region tourism, based on resource endowments, highlight regional characteristics, and focus on creative planning, brand building, Efforts will be made to cultivate new business formats and apply new technologies. Integrate the colorful culture of peony porcelain into urban construction, protect the city's historical and cultural relics, continue the city's historical context, shape the city's characteristic image, and improve the city's cultural tourism functions. 3) The integrated development strategy of Luoyang peony porcelain culture and tourism. Research shows that the public's demand for spiritual and cultural products and services such as peony porcelain is increasingly strong, the cultural creative effect is becoming increasingly important, and the in-depth integrated development of cultural tourism has become increasingly prominent.

This research elaborates on the history and cultural identity of peony porcelain and the strategies for the integrated development of cultural tourism in Luoyang. It uses the method of "cultural platform and economic opera" to achieve the organic integration of peony porcelain cultural inheritance and tourism development, which can not only make traditional culture It is now revitalized and can inject cultural connotation into modern tourism.

Keyword : Peony Porcelain, Cultural Identity, Integrated Development of Cultural and Tourism



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Time is always fast, and I have gained a lot in my study and life here, and these are inseparable from the people who have always cared and helped me. Looking back on my research career, I feel filled with emotion. By reading a large amount of literature and selecting research objectives, through data collection and research demonstration, from in-depth research on domestic and foreign literature to the final completion of the thesis, each process has gathered a lot of time and energy.

First of all, I would like to sincerely thank my advisor Dr.Thitisak Wechkama . This thesis was completed under the careful guidance and kind care of my advisor Dr.Thitisak Wechkama. No matter in course study or academic research, Dr.Thitisak Wechkama has given me a lot of teachings, and these influences will benefit me throughout my life. Through every communication,Dr.Thitisak Wechkama provided detailed guidance on my thesis, pointed out the direction for my research, patiently reviewed my thesis, and put forward valuable revision suggestions. Through writing the thesis, I was able to master the research methods more systematically and comprehensively, and I was able to learn from the valuable experience of many experts and scholars, which is undoubtedly a rare and valuable asset for my future work.

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Jie Li

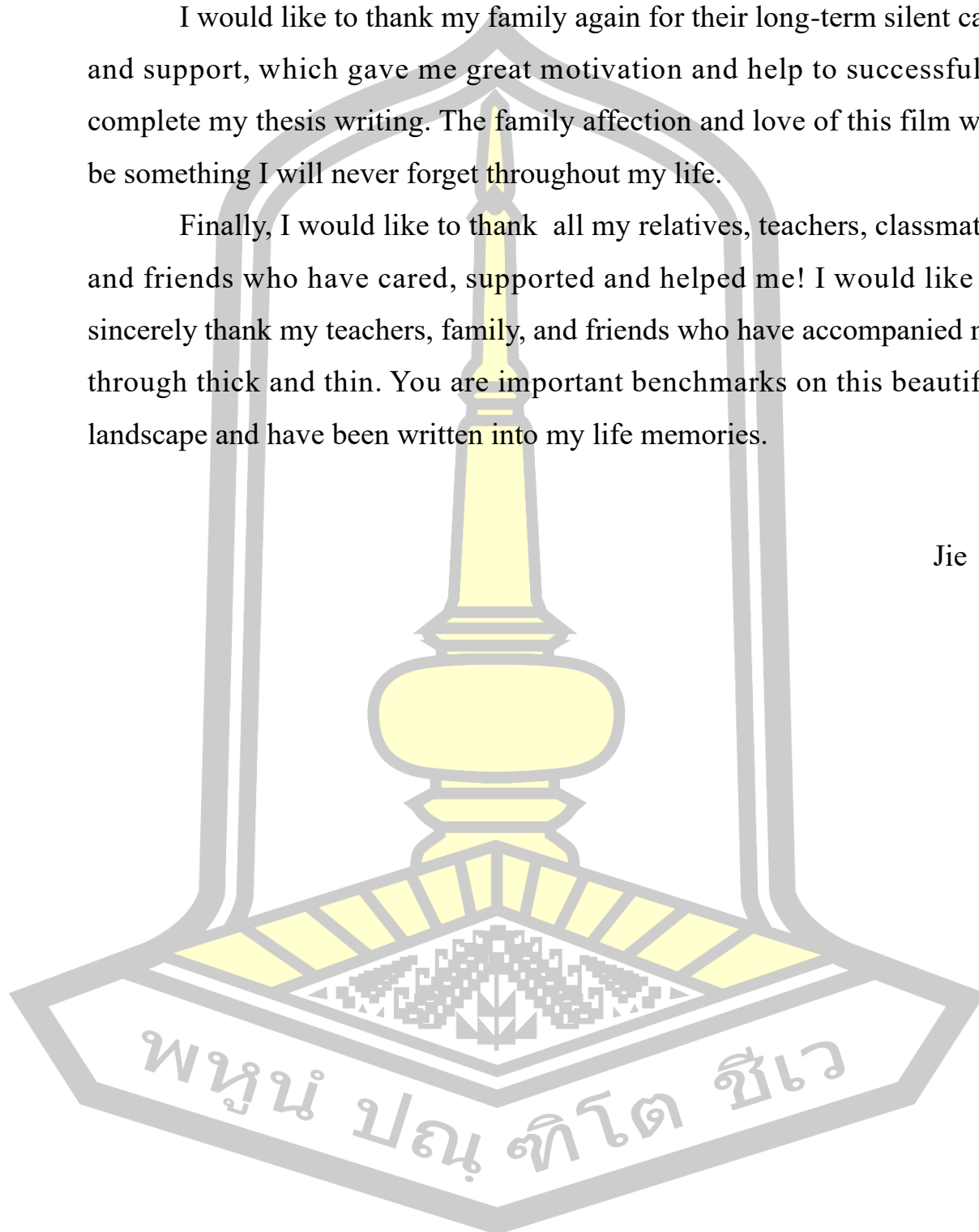


TABLE OF CONTENTS

	Page
ABSTRACT.....	D
ACKNOWLEDGEMENTS.....	F
TABLE OF CONTENTS.....	H
LIST OF FIGURES	K
CHAPTER I INTRODUCTION	1
1.1 Research Background	1
1.2 Research Objectives.....	3
1.3 Research Questions.....	3
1.4 Importance of Research	3
1.5 Definitions of Terms	4
1.6 Conceptual Framework.....	6
CHAPTER II LITERATURE REVIEWS.....	8
2.1 The Origin and Development of Porcelain.....	9
2.2 The Origin and Development of Peony Porcelain	10
2.2.1 The Origin of Peony Porcelain.....	10
2.2.2 The History and Development of Peony Porcelain	11
2.3 Knowledge About the Heluo Culture of peony porcelain	15
2.3.1 The cultural background of peony porcelain.....	15
2.3.2 The evolution of peony porcelain techniques.....	15
2.3.4 Cultural creativity of peony porcelain industry	20
2.4 Knowledge of peony porcelain Cultural and Tourism	25
2.4.1 National gift peony porcelain, feel the traditional Chinese culture.....	25
2.4.2 Luoyang Peony Porcelain on the “One Belt and One Road”, harmonious integration of culture and tourism	27
2.5 Related Theories	29

2.5.1 Cultural Identity Theory	29
2.5.2 Cultural Diffusion Theory	31
2.5.3 Cultural Ecology Theory	33
2.5.4 Cultural Structural Functionalism Theory	34
2.5.5. Culture and Tourism Integration Theory	36
2.6 Related Research	38
2.6.1 Literature review on integrated development of cultural and tourism	38
2.6.2 Literature review on the integrated development of peony porcelain culture and tourism	42
CHAPTER III RESEARCH METHODOLOGY	46
3.1 Scope of Research.....	46
3.1.1 Research Content.....	46
3.1.2 Research Period	47
3.1.3 Research Method.....	47
3.1.4 Research Area.....	48
3.1.5 Population and Sample.....	54
3.2 Research Administration	55
3.2.1 Research Tools	55
3.2.2 Data Collection.....	56
3.2.3 Data Process and Analysis	57
3.2.4 Presentation of Research Results	58
CHAPTER IV RESEARCH RESULTS	68
4.1 The history and development of Luoyang peony porcelain	70
4.1.1 Before 2009	70
4.1.2 Ten-year development period from 2009 to 2019.....	78
4.1.3 2019 to present	95
4.2 The Cultural Identity of Luoyang Peony Porcelain.....	104
4.2.1 Huge market demand potential.....	105
4.2.2 High government policy support.....	110

4.2.3 Strong regional cultural background	112
4.3 The Development Strategies of Luoyang Peony Porcelain Culture and Tourism	116
4.3.1 Increase government publicity and support to improve benefits	117
4.3.2 Encourage cultural institutions and tourism enterprises to connect and become better and stronger.....	119
4.3.3 Explore the value of intangible cultural heritage and enhance cultural identity.....	120
4.3.4 Release the demand for popular culture and tourism and highlight brand influence	125
4.3.5 Implement the "culture + tourism" strategy and promote the integrated development of culture and tourism.....	128
CHAPTER V CONCLUSION, DISCUSSION AND SUGGESTIONS	135
5.1 Conclusion	135
5.1.1 The History and development of Luoyang peony porcelain	135
5.1.2 The cultural identity of Luoyang peony porcelain	137
5.1.3 The development strategies of Luoyang peony porcelain culture and tourism.....	139
5.2 Discussion.....	142
5.2.1 The historical development and cultural identity of Luoyang peony porcelain	142
5.2.2 The integrated development of peony porcelain culture and tourism in Luoyang.....	145
5.3 Suggestions.....	149
5.3.1 Suggestions for utilization of Research Results	149
5.3.2 Suggestion for future Research	150
REFERENCES	152
APPENDIX A	157
APPENDIX B	160
BIOGRAPHY	163

LIST OF FIGURES

	Page
Figure 1: Conceptual Framework	7
Figure 2: Peony porcelain craftsmanship.....	16
Figure 3: A set of peony porcelain.....	64
Figure 4: Interpretation of peony	70
Figure 5: Luoyang Tang Sancai porcelain.....	76
Figure 6: Luoyang Peony Porcelain.....	79
Figure 7: Peony Porcelain Exhibition.....	81
Figure 8: Peony porcelain display in Luoyang Peony Porcelain Museum.....	83
Figure 9: Peony porcelain display in the National Ceremony Art Exhibition Hall	84
Figure 10: Peony porcelain display in Luoyang Sancai Art Museum.....	85
Figure 11: Li Xuewu Peony Porcelain Peony Porcelain Display	86
Figure 12: Peony porcelain display.....	90
Figure 13: Peony porcelain gardener series	93
Figure 14: Peony porcelain“Li Zun”.....	96
Figure 15: Peony porcelain “Prosperous Times”	96
Figure 16: Peony porcelain appears at the 3rd Central Plains International Cultural Tourism Industry Expo	97
Figure 17: Peony porcelain unveiled at the 19th China-ASEAN Expo	99
Figure 18: Peony porcelain in different colors	100
Figure 19: Peony Porcelain Cultural and Creative Industry Value Chain.....	128
Figure 20: Integration mechanism of cultural and creative industries and tourism industry	133

CHAPTER I

INTRODUCTION

1.1 Research Background

Peony porcelain comes from the ancient capital of Luoyang. It is a new style of ceramics with unique Luoyang cultural characteristics that emerged after China's "Five Official Kilns". Luoyang is the ancient capital of thirteen dynasties and has the reputation of "the thousand-year imperial capital and the city of peonies". When the peonies bloom, the peach, pear and apricot blossoms have all faded. The peonies bloom late and do not compete for spring, which arouses the praise of poets and lyricists, who use flowers as metaphors for people and have a noble style. Peonies are elegant and magnificent, implying good luck, wealth and prosperity, and are a symbol of the prosperity, happiness and happiness of the Chinese nation.(Xiao ,H.,Yang, C.Y., &Song, 2013) For a long time, the Chinese people have regarded peonies as a symbol of happiness and prosperity, so they are widely loved by people. However, peonies have a short flowering period and can only last for 10 to 20 days. Before people could get enough of it, the flowers withered. The beautiful moment of peonies blooming can only remain in people's impressions. Since 1949, Luoyang archeology has continuously excavated precious cultural relics showing peony content in tombs and peony decorations on existing ancient buildings. As a result, peonies that never fade - peony porcelain were born. Peony porcelain uses high-quality kaolin as raw material, Luoyang peony as the prototype, and porcelain with peony patterns as samples. (Hu Z., 2013) It inherits the white porcelain firing techniques of the Tang Dynasty as the basis, and combines the traditional Tang Dynasty ceramic production techniques such as Tang Sancai, drawing on sculpture shapes, hollow kneading Flowers, decorative engravings, pigment glazes and other traditional ceramic techniques are all made by hand. After 2009, on the basis of traditional craftsmanship, combined with porcelain firing, pastel painting and other technologies, peony porcelain has developed rapidly, creating realistic images, natural colors, and paper-thin flowers and leaves that are clearly visible. Leaf veins are visible. Peony porcelain.(Wang,C., 2014) In the past ten years, Luoyang Peony Porcelain has won

many world awards for its Chinese porcelain and national flowers. At present, peony porcelain is developing rapidly and is spread all over the world.(Zuo, Y., 2010)

Peony porcelain is a new type of porcelain that organically integrates China's ancient ceramic culture and the long-standing peony culture. The birth of peony porcelain added a bunch of colorful and gorgeous cultural wonders to the Central Plains. Peony Porcelain Expo combines the strengths of various Chinese sculpture art schools and the essence of various schools of Chinese ceramic techniques. It is the creative achievement of the continuous development of China's long-standing porcelain culture and porcelain craftsmanship. The Heluo culture represented by the perfect combination of Luoyang peonies and Chinese ceramic art has filled a gap in Chinese arts and crafts. Peony porcelain culture is an important part of Chinese traditional culture and a product of the highly developed national culture. Luoyang has profound historical and cultural resources and the rapid development of today's peony porcelain demonstrates the historical, cultural and artistic achievements of Luoyang's traditional peony porcelain production techniques, the achievements and experience in the protection and development of Luoyang's peony porcelain craftsmanship, and the contemporary Chinese people's Spiritual outlook, fully explore the cultural connotation behind Heluo culture, develop cultural industries on the basis of inheritance and innovation, enrich Heluo cultural and creative industry system, and carry forward Heluo culture.(Zuo, B., Wen, F., 2017)

In accordance with the development idea of "inheritance, innovation, development, and industrialization" and combined with the aesthetic taste of modern people, peony porcelain has quickly become an important characteristic cultural tourism product in Luoyang, Henan and even the country. It has gone abroad and spread all over the world. The development of peony porcelain culture in Luoyang promoted the development of peony culture in Heluo area and laid the foundation for the formation of Chinese peony culture. With the cultural content of peony porcelain as the core and Luoyang tourist attractions as the carrier, the humanistic landscape cultural effect of peony porcelain is used to correspond to the cultural practice activities of the tourism industry, and creativity, art and other elements are fully integrated into the entire process of cultural tourism development to implement

cultural tourism integration strategy to enhance the practical value of integrated development of cultural tourism.(Jia, X., 2014)

1.2 Research Objectives

- 1.To study the history and development of Luoyang peony porcelain.
- 2.To study the cultural identity of Luoyang peony porcelain.
- 3.To study the development strategies of Luoyang peony porcelain culture and tourism.

1.3 Research Questions

- 1.What is the history and development of Luoyang peony porcelain?
- 2.What is cultural identity of Luoyang peony porcelain?
- 3.What is the development strategies of Luoyang peony porcelain culture and tourism?

1.4 Importance of Research

(1) Increase cultural experience activities, use peony porcelain product display and other activities to promote the research and utilization of Heluo culture, enhance the viewing, participation and interactivity of cultural and product display scenes, strengthen the in-depth sorting, collection and protection of original materials, and enrich culture connotation and improve cultural experience.

(2) Strengthen research on the protection of intangible cultural heritage and the protective development of traditional cultural resources, carry out the identification of intangible cultural heritage projects, explore new models for identifying intangible cultural heritage projects, protect and inherit intangible cultural heritage, and continue the historical context.

(3) Promote the construction of cultural and tourism public service systems, innovatively implement cultural and tourism projects to benefit the people, strengthen the construction of foreign cultural exchanges and tourism promotion systems, and promote the establishment of a working mechanism and pattern for the integrated development of cultural and tourism that coordinates all parties and coordinates

effectively, which can provide the government with Relevant help to improve the modern cultural tourism industry system.

1.5 Definitions of Terms

1.5.1 Luoyang Peony Porcelain

Luoyang has a mild climate, moderate rainfall, and fertile land. The peony culture originated in the Sui Dynasty, flourished in the Tang Dynasty, and was the most popular in the world during the Song Dynasty. Mang Mountain in Luoyang City is the birthplace of China's wild peony base. The "Fengfeng" Luoyang Peony Forest" located in the National Peony Garden of Luoyang City is the largest "thousand-year peony group" in the country and even the world. The main peony viewing spots in Luoyang It is a peach, and its flowers are luxurious and magnificent. Luoyang peony trees are huge and come in many varieties with wonderful colors, including 9 colors and 10 flower types: red, white, pink, yellow, purple, blue, green, black and complex colors. , more than 1,400 varieties. Luoyang peonies are graceful, fragrant and magnificent, implying good luck, wealth and prosperity, and are a symbol of the prosperity and happiness of the Chinese nation.

Peony porcelain is a new type of artistic ceramics that was born by organically integrating the long-standing peony culture with ancient Chinese ceramic craftsmanship. It uses high-quality kaolin as the raw material, Luoyang peony as the prototype, and porcelain with peony patterns as the sample. It inherits the white porcelain firing techniques of the Tang Dynasty as the basis, and combines the traditional Tang Dynasty ceramic production techniques such as Tang Sancai, drawing on sculpture shapes, hollow pinching flowers, decorative engraving, pigment glaze and other traditional ceramic skills, all made by hand, known as the "peony that never fades".The reason why Luoyang peony porcelain has been widely welcomed by people since its inception is not because it is a brand-new porcelain clock, nor because it represents a beautiful flower peony, but because of its culture. Culture gives it a vivid life, culture gives it a rich connotation, and culture gives it a long-lasting value.

1.5.2 Heluo Culture

Heluo culture refers to the ancient civilization heritage originating from Henan and Hebei in the middle reaches of the Yellow River Basin, including the Yinxu culture in the late Shang Dynasty, the Qi, Lu, Wei, Chen and other cultures of the Zhou Dynasty, and the Songyang culture in the Tang and Song Dynasties , Kaifeng culture, etc. Heluo culture is world-famous for its profound historical and cultural heritage, unique artistic style and exquisite handicrafts. Heluo culture is the mainstream culture of the Chinese nation. "Heluo cultural spirit" is symbolized by "He Tu" and "Luo Shu", with Xia, Shang and Zhou culture as the main body, with Han, Wei, Tang and Song as its content. The core of the cultural essence is condensed in the ancient capital Luoyang, with "Heluo Lang" as characteristics. Heluo culture is one of the sources of Chinese culture (Nguyen A M D, 2019) It refers to the regional culture originating from the Heluo area. It is the "core area" culture in ancient Chinese history and belongs to the "root culture" in ancient Chinese history and culture. The so-called "core area" culture refers to the culture that affects the entire country; the so-called "root culture" refers to the "root" of the country's culture. As the mainstream culture of the Chinese nation, Heluo culture plays a central role in the formation and development of Chinese national culture. The core area of Heluo area is Luoyang, which mainly includes the current urban area of Luoyang.

1.5.3 Integrated Development of Culture and Tourism

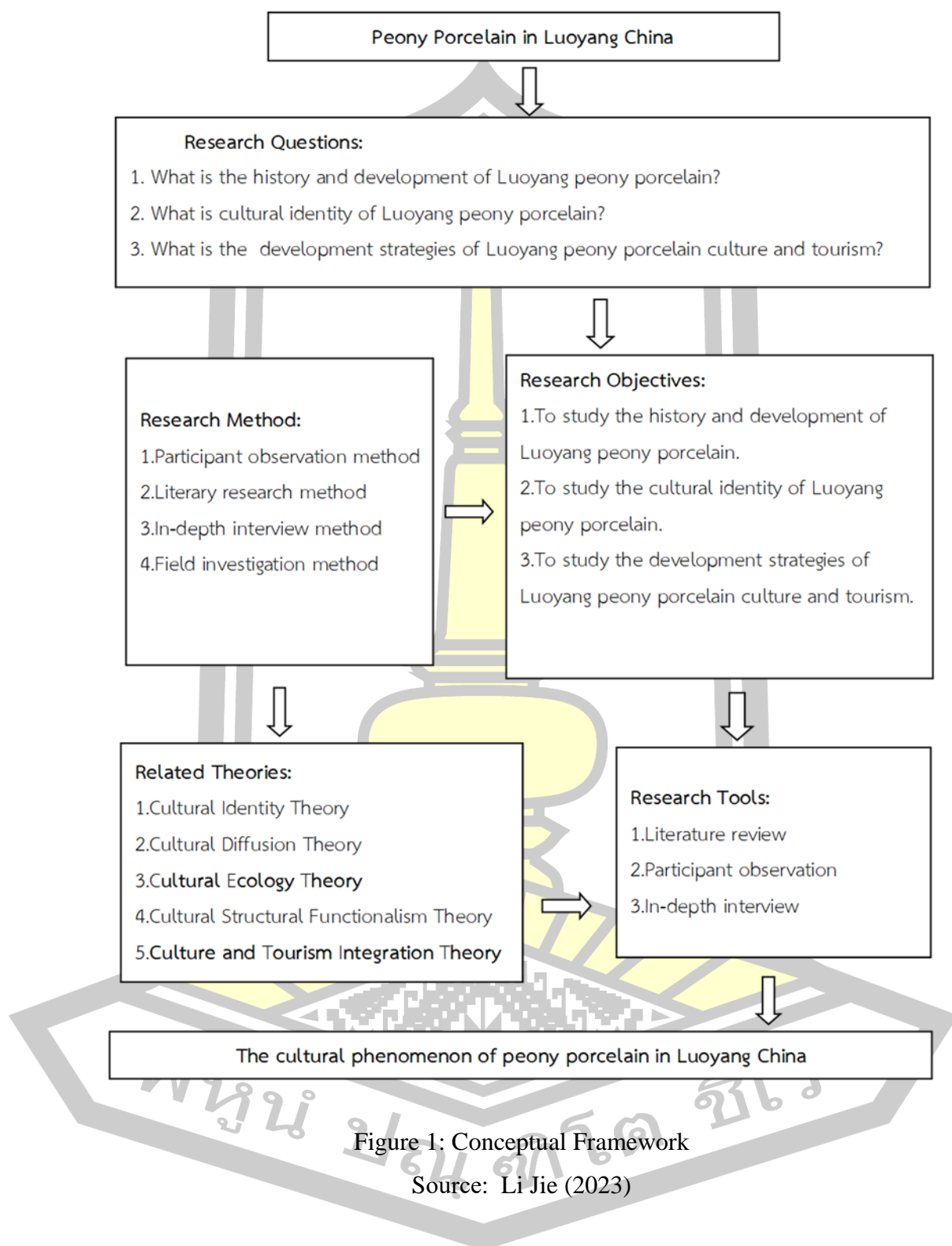
The integrated development of cultural tourism is referred to as cultural tourism integration. It refers to the behavioral process of realizing the purpose of perceiving, understanding, and experiencing the specific content of human culture through tourism. It generally refers to travel for the purpose of appreciating the traditional culture of foreign countries, tracing the remains of cultural celebrities, or participating in various cultural activities held locally. Seeking cultural enjoyment has become a trend among tourists nowadays. Centering on the cultural content of peony and using various forms of tourism as carriers, the humanistic landscape and cultural effects of peony porcelain are used to correspond to the cultural practice activities of the tourism industry to enhance the value of integrated development of cultural tourism. (Hong, Y, Morris M W, Qiu C, 2018)

The integrated development of culture and tourism is an important fulcrum for transforming the mode of economic development and the main carrier for Luoyang to build a cultural demonstration zone in the Central Plains Economic Zone. Fully integrate creativity, design, art and other elements into the entire chain of cultural tourism development. Promote cultural people and benefit the people, implement the strategy of integrating culture, tourism, and creativity to stimulate cultural tourism consumption.

This study takes Peony Porcelain as an example to analyze the current situation of cultural tourism resources and development in Luoyang and the strategies to promote the integrated development of cultural tourism. For example, when walking into the Luoyang Peony Porcelain Museum, visitors can experience the design and production of peony porcelain on-site, feel the "national porcelain and national flower, eternal bloom" up close, and feel the spirit of perseverance and excellence in craftsmanship and inheritance, which is used to promote tourism. The positive interaction between development and cultural inheritance enables Heluo culture to be promoted in development and promotes Luoyang's tourism development and cultural inheritance.

1.6 Conceptual Framework

This research takes Luoyang peony porcelain as the research object, collects and studies the current data on the production and development of Luoyang peony porcelain, especially Li Xuewu peony porcelain as a typical representative, reveals the role of Luoyang peony porcelain in the development of Heluo culture, and proposes ways to promote the development of Heluo culture. The ideas and suggestions on the integrated development of cultural tourism have provided help in promoting Luoyang's economic development and cultural inheritance. This study uses qualitative research methods such as literature research and field research, as well as in-depth interviews and participant observation to guide the research process. His conceptual framework is shown below.



CHAPTER II

LITERATURE REVIEWS

This chapter mainly introduces the basic situation of peony porcelain, including the origin and development of peony porcelain in Luoyang, the industrial development of peony porcelain cultural and creative products, the cultural value and marketing strategy of peony porcelain, as well as the in-depth integrated development of culture and tourism, etc., and conducts a literature review on it. describe.

2.1 The Origin and Development of Porcelain

2.2 The Origin and Development of Peony Porcelain

2.2.1 The Origin of Peony Porcelain

2.2.2 The History and Development of Peony Porcelain

2.3 Knowledge About the Heluo Culture of peony porcelain

2.3.1 The cultural background of peony porcelain

2.3.2 The evolution of peony porcelain techniques

2.3.3 Artistic expression of peony porcelain works

2.3.4 Cultural creativity of peony porcelain industry

2.3.5 The inheritance and innovation of peony porcelain culture

2.4 Knowledge of peony porcelain Cultural and Tourism

2.4.1 National gift peony porcelain, feel the traditional Chinese culture

2.4.2 Luoyang Peony Porcelain on the “One Belt and One Road”,
harmonious integration of culture and tourism

2.5 Related Theories

2.5.1 Cultural Identity Theory

2.5.2 Cultural Diffusion Theory

2.5.3 Cultural Ecology Theory

2.5.4 Cultural Structural Functionalism Theory

2.5.5 Culture and Tourism Integration Theory

2.6 Related Research

2.6.1 Literature review of cultural tourism

2.6.2 Literature review on the integrated development of peony porcelain culture and tourism

2.1 The Origin and Development of Porcelain

Porcelain, also known as china in English, originated in China, and later spread to other countries in East Asia, then to Europe, and finally spread to all parts of the world. Porcelain is composed of porcelain stone, kaolin, etc., with a glaze or painted surface. It needs to be fired in a kiln at a high temperature (about 1200°C–1400°C). The glaze color on the surface of porcelain will undergo various chemical changes due to different temperatures in the kiln, resulting in different colors, which is called kiln change. In the middle of the Shang Dynasty, the predecessor of porcelain, "primitive porcelain", appeared, and truly mature porcelain appeared around the Eastern Han Dynasty. The kaolin colored glazed vessels excavated from the Shang Dynasty (about 15th century BC - 9th century BC) in Henan are now regarded as the earliest primitive porcelain in the world.

China has been the world's largest porcelain producer and exporter for a long time in history. Before the Song Dynasty, high-end porcelain was mainly used in the life of the royal family. There were five famous kilns in the Song Dynasty. After the Northern Song Dynasty, China's porcelain production technology continued to rise. A large number of porcelain was exported through the Maritime Silk Road, becoming one of the main representative crafts exported by China. Exquisite ancient porcelain is regarded as a collectible antique and is collected by a large number of collectors.

The production of porcelain generally goes through three processes: clay making, blank making, and glazing. The types of porcelain are mainly divided into plain porcelain and painted porcelain. Porcelain shapes: bowls, plates, dishes, bottles, pots, basins, etc. Not only was Chinese porcelain widely used in ancient palaces, it was now used as one of the main trade goods and exported to Asia, the Islamic cultural circle, and European countries. Its symbolic significance to China is as famous as silk. (Berry, J. W., Phinney J. S., Sam, 2016) The craftsmanship of Chinese porcelain has also been gradually spread to all parts of the world during the long history of international trade, and has had a profound impact on the development of world porcelain production technology.

2.2 The Origin and Development of Peony Porcelain

2.2.1 The Origin of Peony Porcelain

Peony porcelain comes from Luoyang. It combines porcelain firing, pastel painting and other technologies. On the basis of traditional craftsmanship, it develops peony porcelain with lifelike images, natural colors, flowers and leaves as thin as paper, and clearly visible leaf veins. Its birth It has added a bunch of colorful and gorgeous cultural wonders to the Central Plains. Peony Porcelain Expo combines the strengths of various Chinese sculpture art schools and the essence of various schools of Chinese ceramic techniques. It is the creative achievement of the continuous development of China's long-standing porcelain culture and porcelain craftsmanship.

Peony porcelain comes in various forms, such as flower plates, wall hangings, box scenes, and screens. The images vividly reproduce the shape, charm, color and special meaning of peonies, which not only embodies the grace and splendor of peonies, but also combines the elegance and simplicity of porcelain. Except in Luoyang, you can no longer find such an industry that can "bloom". The emergence of peony porcelain has filled the gap in Chinese arts and crafts and special tourist products, and continues the history of the development of Chinese ceramic craftsmanship.

Luoyang peony porcelain is a new style of artistic ceramics that was born by organically integrating the long-standing peony culture of Luoyang and ancient Chinese ceramic craftsmanship. It uses high-quality kaolin as the raw material, luoyang peony as the prototype, and porcelain with peony patterns as the sample. It inherits the white porcelain firing techniques of the Tang Dynasty as the basis, and combines the traditional ceramic production techniques of the Tang Dynasty such as Tang Sancai, and draws on sculpture shapes, The traditional ceramic techniques of hollowing out flowers, decorative engravings, pigment glazes, etc. are all made by hand and are known as "peonies that never fade". Luoyang Peony Porcelain Expo showcases the excellence of Chinese sculpture artists, drawing on the unique skills of various schools of Chinese ceramics, with elegant and dignified shapes, extremely beautiful decorations, and magnificent colors. It uses porcelain, a traditional Chinese handicraft, to artistically reproduce the fragrant and gorgeous colors of peonies, and to create a new interpretation of peonies' everlasting wealth and good luck. Its specific

form can be described as: "ruby petals, golden stamens, amber branches, and green leaves."

Luoyang Peony Porcelain is made of kaolin clay rich in various mineral elements in the western Henan region of China. It undergoes multiple processes including raw material grinding, slurry mixing, mud filtering, shaping, molding, drying, plain firing, glazing, and glaze firing. The production process finally forms a beautiful peony porcelain art work. The Peony Porcelain Expo combines the strengths of various Chinese sculpture art schools and gathers the essence of various schools of Chinese ceramic art to vividly reproduce the shape, charm, color and special meaning of the peony. It is elegant and simple and has extremely high historical, cultural, appreciation and collection value. Luoyang peony porcelain is a new art piece born in Luoyang. It uses Luoyang peonies as the material and ceramic technology as the carrier. It not only reproduces the grace and splendor of peonies, but also has the elegance and simplicity of porcelain. In addition to its high appreciation and collection value, it has become another new economic growth point for Luoyang economy.

2.2.2 The History and Development of Peony Porcelain

Peony porcelain refers to porcelain with peony patterns. Porcelain has a long history in Luoyang. As early as the early Western Zhou Dynasty, the ancestors of Luoyang were based on pottery making and fired primitive celadon that was stronger and more dense than pottery. Since the Sui and Tang Dynasties, with the successful artificial cultivation of peonies in Luoyang, peony patterns have become a decorative language, embodying people's beautiful longing for life and good wishes. As a result, peony porcelain with unique charm and artistic achievements has emerged.

During the Tang and Song Dynasties, the kiln mouths of porcelain developed from a single kiln mouth to dozens of kiln mouths across the country, and the glaze colors of porcelain were rich and colorful. Luoyang is a famous metropolis in the country. The porcelain from these kilns has been found in Luoyang, and many of them have peony patterns or patterns. For example, Yaozhou Kiln, the most famous kiln in northern celadon kilns in the Song Dynasty, was centered on Huangbao Town and included many kilns such as Yiyang Kiln in Luoyang and Xin'an Chengguan Kiln. Its main products include bowls, plates, bottles, Peony decorations

are all over the inside and outside of pots, pots, basins, stoves, pillows, color boxes, etc., giving people a sense of beauty with their rich and full shapes, dazzling colors, rich shapes and novel compositions. During the Yuan, Ming and Qing dynasties, the Jin people, Mongols, and Manchus all liked big flowers like peonies, which looked like wealth. From then on, blue and white porcelain with more decorations appeared. This changed from the Song Dynasty official kilns that were all plain wares and relied on glaze color, and blue and white porcelain emerged that influenced later generations for hundreds of years.

For example, the representative blue and white work of Jingdezhen in the Yuan Dynasty, "Yuan Blue and White Linfeng Pattern Flower Mouth Plate", in addition to lotus, flying phoenix and unicorn, is also decorated with peonies in the folds; the "Blue Ground White Flower Golden Pheasant Peony Flower" is decorated with peonies. "Linghua plate", "Yuan blue and white peony plate with auspicious patterns", "Yuan blue and white peony jar with entwined branches", etc. During the Ming and Qing Dynasties, blue and white peonies were still the most popular varieties in official kilns. During the Hongwu and Yongle periods of the Ming Dynasty, blue-and-white flower-and-bird paintings on official kiln porcelain appeared in the form of patterns. For example, the "Hongwu Blue and White Mountain Stone Peony Pattern Flower Mouth Plate" collected by the Palace Museum accurately expresses the characteristics of the peony woody plant, completely in the pattern bone style. layout. During the Xuande period, blue and white peonies were added to the point-dye painting technique. The main picture of orthodox official kiln blue and white flower and bird paintings is the peacock and peony picture, which is painted on pots, bottles, plates and other utensils. Dingtang peony porcelain inherits the traditional porcelain art of the prosperous Tang Dynasty, absorbs the advantages of the modern porcelain school, highlights the rich cultural characteristics of Luoyang peony, and forms a new porcelain species. It is a unique flower in the porcelain garden and is truly a treasure among porcelains.

Peony porcelain is a handmade ceramic craft that breaks through the original format of displaying peonies on porcelain. It is based on ecological peonies and absorbs the essence of sculpture modeling, hollow pinching, decorative engraving,

pigment glaze and other crafts. The texture of porcelain and the nobility of peony have not only combined into a new art, but also created a new business opportunity.

In 2009, Li Xuewu peony porcelain has been produced. After market-oriented development, peony porcelain currently has flower plates, wall hangings, bonsais, screens, Chinese knots, flower baskets, vases, porcelain tripods, single peony trees, large art sculptures, boards, daily porcelain, figures, animals, animation cartoons and There are more than a thousand varieties in 16 major series including peony embroidery.

Since the establishment of Li Xuewu Peony Porcelain Co., Ltd. in Luoyang in 2009, Li Xuewu Peony Porcelain has used a peony porcelain production process that combines relief, three-dimensional flower shapes and colored paintings. The founder, Li Xuewu, has always upheld his love and persistence for ceramic art, combining traditional ceramic craftsmanship with modern technology, and constantly innovating. Under his leadership, the company grew from scratch and gradually developed into a well-known domestic ceramic brand. It not only launched four major brands and six series of more than a thousand varieties of exquisite ceramic products, but also pushed Peony Porcelain to the world stage. . The products are sold at home and abroad and are deeply loved by consumers. At the same time, as an important characteristic cultural brand of Chinese gifts and handicrafts, peony porcelain products have been selected as diplomatic gifts by the Ministry of Foreign Affairs of China many times, becoming a unique window to showcase Chinese culture.

On January 26, 2011, Luoyang Peony Porcelain Research Institute was established. It has hired 7 well-known national and international experts and scholars from Tsinghua University Academy of Fine Arts and Tongji University as researchers, and also hired 9 national arts and crafts masters to engage in the design and development of peony porcelain craftsmanship. In April 2011, the Peony Porcelain Research Institute established a long-term and close cooperative relationship with the Academy of Fine Arts of Tsinghua University, focusing on the scientific research and public relations of peony porcelain materials, glaze colors, shapes, derivative products, and the planning, promotion and implementation of large-scale cultural and creative industry projects.

In February 2012, the Luoyang Peony Porcelain Museum was approved by the Luoyang Municipal Cultural Relics Bureau and the Luoyang Civil Affairs Bureau. Luoyang Peony Porcelain Museum is located in Peony Palace, Anle Town, Luolong District. It mainly carries out the collection, protection, research, development, display and exchange of peony porcelain and peony culture-related collections. The collections in the museum range from Song Dynasty porcelain pillows with peony patterns, red and green peony bowls, peony silk embroidery and other art treasures to the unique new porcelain type - Luoyang peony porcelain art masterpieces. The Luoyang peony porcelain craft production line is integrated with the museum and is open to the public. It can not only widely disseminate the rich history and culture of peony through the museum, but also enable tourists to watch and experience the design and production process of peony porcelain, and fully feel the charm of art. (Shao, M., 2023)

In the past ten years, Luoyang Peony Porcelain has used the national porcelain and national flower as a medium to bring outstanding cultural and creative products represented by Peony Porcelain to the world, conveying the color and warmth of China to the world. Li Xuewu said: "We will strive to use five years to build Luoyang into the capital of porcelain flowers in China; use ten years to build Luoyang into the capital of porcelain flowers in the world; use twenty years to declare Tang White Porcelain as the world's capital of porcelain flowers." Intangible cultural heritage. Let Chinese ceramics return to the pinnacle of world ceramics and realize the great renaissance of Chinese ceramics."

In September 2010, Luoyang Peony Porcelain "Shengshi Luoyang Red" won the gold medal in the 2010 Henan Province Second Tourism Product Design Competition. In December 2010, Luoyang Peony Porcelain's "Heluo Shengshi" series of handicrafts were recognized as "China's Famous Products." In May 2011, Luoyang peony porcelain series product "Yaohuang Peony Flower Plate" won the Best Craftsmanship Award in the 2011 China Arts and Crafts "Hundred Flowers Award". On July 31, 2012, the Luoyang Peony Porcelain "Peony Bauhinia Porcelain Plate" was used as a special gift for the selection event and was awarded to the "meritorious figures" celebrating the 15th anniversary of Hong Kong's return to the motherland. On November 8, 2013, the Luoyang peony porcelain work "Exclusive

Spring" won the gold medal of the "Hundred Flowers Award", the highest award for Chinese arts and crafts.

2.3 Knowledge About the Heluo Culture of peony porcelain

In order to inherit and carry forward the excellent traditional Chinese culture such as Heluo culture, peony culture and Tai Chi culture, the peony porcelain series products have gone through more than a hundred craftsmanship and fired several times. They are made of kneading, shaping, painting, coloring, hollowing, Relief and other ceramic techniques, the works permeate the essence of traditional Chinese ceramic techniques; in addition to production, all technical masters of Peony Porcelain practice Tai Chi, which not only achieves the effect of physical fitness, but also enhances the spiritual realm.

2.3.1 The cultural background of peony porcelain

Peony porcelain integrates peony cultural elements with Chinese ceramic techniques, displays the historical, cultural and artistic achievements of Luoyang's traditional peony porcelain production techniques, displays the achievements and experience results of the protection and development of Luoyang's peony porcelain techniques, and studies the inheritance and protection of traditional peony porcelain techniques. and development, apply to protect the scientific research results of peony porcelain technology development and transform it into the field of design and development, promote the healthy development of peony porcelain culture and cultural industries, disseminate and teach peony porcelain culture and art knowledge, cultivate and train peony porcelain professional and technical personnel, and organize peony porcelain International and domestic cultural and art exhibition exchange activities, and the development of creative cultural industries with peony porcelain culture as its connotation.

2.3.2 The evolution of peony porcelain techniques

The production process of peony porcelain requires complex manual skills. The production of porcelain flowers, hanging plates, etc. requires the meticulous craftsmanship of master craftsmen. During the firing process, the shape of the petals must remain unchanged. The success rate is much lower than that of traditional craft

porcelain. so a complete piece of peony porcelain is particularly valuable. Only by constantly carrying out concept innovation, product innovation and technological innovation, focusing on the regional characteristics of Luoyang, and actively integrating historical culture and Heluo culture can we continue to innovate.



Figure 2: Peony porcelain craftsmanship
Source: Li Jie (2023)

Peony porcelain integrates the firing, pastel and glaze techniques of China's "Five Official Kilns" and draws on the strengths of each kiln. The thinnest petals of the fired peony porcelain are less than 0.1 mm, and the colors are bright and bright. The craftsmen knead the petals, stamens, flower bones, roots, stems, leaves, etc. entirely by hand, and then glue, join, and shape them to create lifelike and colorful peony embryos. The expression technique in color painting is mainly line drawing, using line modeling to outline the modeling characteristics of objects. The expression of the lines should be changed. According to the modeling characteristics of the object, the lines should be ups and downs, twists and turns, and the yin and yang are reversed. The lines should be used to express the modeling characteristics and the relationship between light and dark of the peony, making the peony more three-dimensional and layered. In the process of technical creation, the picture creation and

design should be carried out according to different types of instruments. The layout of the picture should be reasonable, dense and well-proportioned, with a well-proportioned structure, highlighting the theme, clear layers, and emphasizing the overall effect. On the basis of inheriting the past dynasties, the continuous creation of knife carving uses straight carving and oblique carving to form a shallow relief effect. The ink color and freehand brushwork with ink decoration highlight the three-dimensional sense and decorativeness of the peony pattern.

Techniques for expressing peony patterns on porcelain include engraving, printing, painting, etc.; the forms include single branches, broken branches, string branches, twisted branches, etc. The form of the Luoyang peony porcelain handicraft pendant is a realistic, organic, concrete natural form, which is three-dimensional. Its artistic expression is dynamic and can vividly express the prosperous vitality of the work.

The achievements of peony porcelain are the crystallization of the wisdom and sweat of the Chinese people throughout the ages. Its profound value is not only reflected in the craftsmanship and modeling, but also in the cultural spirit it contains. As an important decorative element of porcelain, peony decoration not only improves the artistic appreciation value of porcelain, but also gives it a beautiful meaning. Based on the culture and appreciation of porcelain decoration, it is valued by modern graphic designers and widely used in graphic design. Peony porcelain is a large component of plant decoration, and peony patterns are often used in ceramic porcelain decoration. These porcelains not only added peony decorations, but also made diversified innovations in peony decorations. With the evolution of history, peony decoration has become greatly rich in both technical and formal aspects, and it has become more artistically appreciative in terms of specific expressions. These have great inspiration value for modern graphic design.

Peony porcelain decoration is not only a kind of decoration, but also a reflection of culture in today's view. There are both traditional culture and folk art culture. The variety of decorative techniques and forms of use give decorative patterns a wider space for utilization. Different patterns use different techniques and thus present different characteristics. After long-term development, peony decoration not only has external beauty, but also internal beauty, and is a precious historical and

cultural heritage. Based on its artistry and aesthetics, achieving the unity of content and art can not only bring sensory enjoyment to the audience, but also enhance the audience's understanding of the expression content, making it easier to accept this mode of expression ideologically.

2.3.3 Artistic expression of peony porcelain works

Peony porcelain is the inheritance and innovation of fine arts. In order to vividly express the elegance, splendor and magnificence of peonies, despite the passage of time and changes, the art of peony porcelain will shine with the passage of time. This is ingenuity and requires good traditional porcelain making. The preservation of art and the refining of better and more perfect techniques are also the pursuit of traditional art, which is also constantly spreading.

Peony porcelain art is closely connected with our life aesthetics and is a product of our life art. Of course, we are constantly inheriting the traditional porcelain-making craftsmanship and technology, gradually changing from our hand-made production to mostly mechanized production. changes from small scale to large scale, from molding to glaze spraying to painting, gradually increasing in scale, from manpower to mechanized production, which greatly improves the change in quantity. Films can be printed, and electronic spraying can also be used.

The development direction of peony porcelain is new products and new technologies that have emerged with the changes of the times. In the application of new technologies, the quality of porcelain has also been improved. In constant innovation, peony porcelain is also constantly trying to restore some ancient The glaze color is a good reflection of the combination of inheritance and innovation. For craftsmen, the level of painting is also constantly improving, and there are many techniques for painting peonies. With the changes of the times, the decorative techniques of porcelain painting are not only patterns and ripples. Nowadays, there are many forms of ceramic painting, including There are carvings, some are spray-painted, some are exquisite, some are carved, some are over-glazed, some are under-glazed, and the pictures are also rich and colorful. Today's art workers also have a very large creative space, combining tradition and modernity. The pictures are getting richer and richer, and they are also advancing with the times. The craftsmanship is getting better and better, and it has attracted the attention and favor of more and more

people who love ceramic art. For the current ceramic art, we must continue to develop, inherit and Innovation requires constantly adapting to the larger environment, finding innovative points on how to balance development and inheritance, finding a suitable position, constantly absorbing nutrients from tradition, finding the essence, and at the same time finding one's own identity without giving up tradition. Characteristics are particularly important in the continuous dissemination and circulation of porcelain art.

Gathered with thousands of years of fire, kiln-refined porcelain has an eternal bond. The peony porcelain fired at high temperature is as white as jade, as fine as fat, as thin as paper, and has a sweet sound. As the carrier of Luoyang peony culture, it vividly condenses the creator's emotions, shows the fragrance of Luoyang soil, and expresses the creator's emotions. The corresponding artistic image of the palm. Since each piece of peony porcelain is hand-made, coupled with the uncertainty of fire temperature and diligence during the firing process, the shape and glaze color of the fired peony porcelain will also change. Therefore, each peony porcelain is unique. The works are full of the creator's heart and emotions. The production of peony porcelain emphasizes "learning from the ancients and learning from the beautiful tones of our own."

From the time Peony Porcelain was launched to the present, it has been very good in terms of market operation and quality. The peony industry relies on nothing but peony culture, but for Luoyang, the root of Heluo River, culture is not only represented by peony culture, but also many other things, such as the story of the filial son Wang Xiang lying on the ice to beg for a fish to save his mother, and the story of Su Qin hanging from a beam and pricking his buttocks. In Luoyang, developing peony products requires digging deeper into these Heluo cultures. Things are different now. We need to cultivate the characteristics of peony porcelain. In the end, peony porcelain will not only be peonies made of porcelain, but also a new porcelain species. Use this porcelain species to develop different varieties, and peonies will never be defeated.

2.3.4 Cultural creativity of peony porcelain industry

Peony porcelain culture is an important part of Chinese traditional culture and a product of the highly developed national culture. Based on the development experience of Peony Porcelain, fully explore the cultural connotation behind Tai Chi culture, develop the Tai Chi cultural industry on the basis of inheritance and innovation, enrich the Heluo cultural and creative industry system, and carry forward Heluo culture.

Luoyang Peony Porcelain has developed into a cultural industry from its development to today, embodying huge cultural creativity and going through the initial R&D stage, rapid development stage and innovative R&D stage.

After going through a difficult start-up stage, in order for Luoyang's peony porcelain cultural and creative industry to develop rapidly and become an influential cultural brand enterprise in Luoyang and even Henan Province, the key is to continuously introduce new products to adapt to customer groups with different aesthetic needs. Expand the market size and put the enterprise on the track of healthy development. Based on this, the focus is on the research and development of new products, that is, using the advantages and competitiveness of existing products to attract external human resources for cooperative research and development. In order to cultivate basic talents and form a talent reserve, and also in response to China's call for mass entrepreneurship and innovation, Peony Porcelain Company planned and established the "Heluohui" maker space based on the Lijingmen scenic spot in the old city of Luoyang. This maker space covers an area of 2,000 square meters and mainly serves college students and makers, providing them with a platform for displaying their works and converting value, and helping college students achieve innovation and entrepreneurship.

In order to welcome the arrival of the era of global tourism, Luoyang City established Peony Porcelain Company to vigorously implement the "tourism +" project and strive to achieve the integration of industry and tourism. At present, a peony porcelain cultural and creative industry base integrating product research and development, design, display, production, experience, appreciation, tourism and art exchange has been formed. "DIY" experience areas have been set up in the Peony Palace and the Lijingmen Peony Porcelain Art Museum in the old city. They are ideal

places to provide peony porcelain making experience for primary and secondary school students and tourists who love peony porcelain. It also promotes the promotion and promotion of my country's traditional culture and skills. Inherit and set an example.

As a new type of porcelain product, the company has been in the process of continuous exploration and development from initial research and development to serialized products. On May 31, 2013, the "Henan Local Standard for Luoyang Peony Porcelain" successfully passed the expert review. This standard defines peony porcelain as a new variety of arts and crafts. It has effectively standardized the order of production and operation and greatly improved the quality and quality of peony porcelain, thus establishing Luoyang's position as a well-known brand of peony porcelain.

In order to further expand the influence of Luoyang Peony Porcelain and further form a competitive advantage in the industry, in August 2011, Luoyang City established the Arts and Crafts Society.(Fan,z. 2019)The Luoyang Arts and Crafts Society is composed of Luoyang arts and crafts enterprises and individual enthusiasts. It mainly carries out industry exchanges and cooperation, and conducts its own industry management to jointly promote the development of Luoyang's industrial arts industry.

In October 2011, the Luoyang Peony Porcelain Museum was established. It mainly displays the artistic style and development achievements of Luoyang Peony Porcelain. It is not only a window for the display of peony porcelain cultural and artistic products, but also a base for Luoyang Peony Porcelain scientific research and teaching. The inheritance, development and innovation have opened up new ways.

In July 2012, Luoyang Peony Porcelain was identified as one of the first batch of products in Luoyang City, Henan Province due to its distinctive characteristics, strong cultural innovation capabilities, and good social and economic benefits. It has played a demonstration and leading role in the development of Luoyang's cultural industry. Cultural industry demonstration base.

Luoyang peony porcelain has the splendor of the national flower peony and the pure whiteness, delicacy and exquisiteness of Tang white porcelain; it has both traditional inheritance and modern innovation. Peony porcelain is not only an

excellent tourist product, but also an image carrier of Central Plains culture.(Xu ,C., Zhao, Y.,Z.,& Gao, 2020) Luoyang peony porcelain has been selected into the "National Gift" series of the Ministry of Foreign Affairs and has become the first choice for presenting to distinguished guests from various countries on many diplomatic occasions. At the same time, peony porcelain has also become the best gift for important occasions at home and abroad.

After years of research and development, Luoyang peony porcelain has now formed multiple series such as "Heluo Shengshi", high-quality "National Gift", "One Belt and One Road", "Oriental Niu Niu", etc., whether as a national gift or as a product for the public Tourism products, peony porcelain are widely praised by everyone. In particular, the "special customization" business developed in the past two years has met the individual needs of different consumers and driven the rapid development of peony porcelain craftsmanship. At present, we have designed and produced customized gifts for the International Department of the CPC Central Committee, the Ministry of Foreign Affairs, China Tobacco Corporation, Huawei Group, etc. Luoyang peony porcelain, as a peony flower that never fades, is now fragrant at home and abroad.

The reason why Luoyang Peony Porcelain is able to flourish in the world and become unique in the innovation of ceramic art is that, firstly, it benefits from Peony Porcelain's continuous innovation, inclusiveness, and openness to learn from others' strengths; secondly, it is based on showing the characteristics of local traditional culture and focusing on integrating the aesthetics with the characteristics of the times. value orientation to form unique art treasures; third, cooperate with national museums and high-end enterprises to create the highest platform leading to the pinnacle of world art. At present, the company is seeking to promote diversified development, focusing on the extension of high-end artworks into the fields of art life, urban art, corporate customization, home and office accessories, etc., and developing more functional and practical peony porcelain products to truly make Peony culture has been integrated into the daily lives of ordinary people.

2.3.5 The inheritance and innovation of peony porcelain culture

The combination of man-made and nature is called the unity of nature and man. Luoyang peonies are loved by nature and loved by the people. This is the unity of nature and man. Luoyang is a world-famous historical and cultural city, with countless touching stories and inspirational spirits behind it. The famous Tai Chi at home and abroad is a derivative of the profound Heluo culture; the peony, known as the national flower by the world, is a symbol of happiness and contentment, a symbol of nobility and splendor. On this land, the ancient sages created the splendid Heluo culture, and its legacy has been nurturing generations of Chinese descendants. Peony culture and Tai Chi culture are a perfect combination of national treasures and national quintessence. They are an innovative expression of wisdom thinking with the significance of the times and a concrete practice of inheriting Heluo culture. Inherit history and let peony culture and Tai Chi culture shine; innovate and develop to become the leader of Heluo cultural and creative industry.

Careful craftsmanship and careful accumulation are the same for flowers and craftsmen. To inherit a traditional skill well, conservatism can only stagnate, while innovation can lead to breakthroughs and development. As an inheritor, we have a heavy responsibility to inherit and carry forward the three cultures. We must always maintain "ingenuity" and "keep improving", promote traditional Chinese culture, and inherit the spirit of innovative craftsmen. We must stand at the forefront of the times, take inheritance as our own responsibility, and continue to stride forward on the road of innovating ancient skills.

Traditional folk crafts are not only a valuable asset of our country's history and culture, but also a cultural heritage of all mankind. However, with the passage of time, many traditional folk crafts have gradually declined or even disappeared in the long river of history. At present, to protect traditional folk crafts, we need to vigorously develop cultural and creative industries, make full use of creative industry resources, reasonably complete the innovative processing of folk crafts, display the connotation of traditional cultural brands, and inherit and develop folk crafts. Developing cultural and creative industries and forming a linkage mechanism between cultural industrialization development and protection and inheritance is a path for the inheritance and development of folk crafts.

The development of cultural and creative industries provides new ideas for the inheritance and development of folk crafts. The emergence and rapid development of the creative industry has provided society with a new industry type, and at the same time prompted people to seek artistic resources and creative inspiration from artistic creation and aesthetics. To protect and inherit folk crafts, it is not enough to list them as intangible cultural heritage. Relying on the development perspective of the creative industry, the protection of traditional folk crafts has changed from the original relief protection model to a development development model. Traditional folk crafts have a market for creation, attention and consumption by the public. The advantage of the creative industry is not only the market advantage of creative products, it also opens up a broader space for the protection and inheritance of folk crafts, and establishes a long-term, incentive and sustainable development mechanism for its inheritance and development.

The development of cultural and creative industries can more reasonably complete the innovative processing of folk crafts and further demonstrate the importance of traditional cultural brands. For example, Luoyang Peony Porcelain is a folk craft brand that contains the characteristics of Luoyang Heluo culture. At the same time, displaying such folk crafts with local characteristics in the cultural and creative industrial park can allow people to have a deeper understanding of the production and development of these works, gain a better experience, and help build a folk craft brand. Integrating cross-border cultural resources such as folk craft technology, market resources, and tourism, and using the thinking concepts of the creative industry to create unique creative craft products and culture, not only enhances the humanistic value of my country's traditional crafts, but also derives Other added value.

With the continuous development of society, the material life of the public is gradually enriched, and the demand for spiritual and cultural life is also increasing. Based on people's enthusiasm for traditional culture, coupled with the charm of traditional culture itself, in order to satisfy the increasingly picky cultural life of the public, designers must broaden their minds and gradually integrate some traditional elements into the design of peony porcelain to achieve the combination of tradition and modernity. It can make the expression thicker and layered, and also reflect a

certain sense of modernity. Actively use some elements with cultural charm to make your design works more attractive in terms of form and content, so that the audience can get more aesthetic enjoyment from them. With the improvement of living standards, people not only pursue its practical value, but also have certain aesthetic and appreciation functions. (Huang, Y., L., 2019) Therefore, while ensuring product quality, we must also pay attention to the design of peony patterns to enhance the beauty of peony porcelain products, make them more refined and elegant, and improve the beauty and texture. Peony porcelain combines Luoyang's long-standing peony culture and porcelain culture. Through porcelain, we pass through the clouds of history, reconcile with the ancients, and shake hands with the future.

2.4 Knowledge of peony porcelain Cultural and Tourism

2.4.1 National gift peony porcelain, feel the traditional Chinese culture

Luoyang peony porcelain went abroad as a national gift. Luoyang Peony Porcelain Fate Becomes a National Gift? It is not only a recognition of the quality of porcelain, but also reflects the brand status of peony, which represents the long-lasting Chinese culture and the image of a great country. Luoyang peony porcelain was clarified and used because peony has a beautiful meaning and is a business card of China. It can also spread civilization to foreign friends. Moreover, the peony porcelain technology is novel, combining tradition and innovation, and using technology to combine history and The combination of life elements has great historical and cultural value. In order to ensure that the "national gift" taken abroad will not be dropped during transportation, an air crushing safety device was specially invented. This detail received great attention.

In July 2012, at the award ceremony commemorating the 15th anniversary of Hong Kong's return to the motherland, the "Peony Bauhinia Porcelain Plate" peony porcelain was awarded as a prize to 16 meritorious awardees. This work was successfully selected as the only customized award prize. The peony porcelain is beautiful. Huan's artistic aesthetic value has been praised by all walks of life.

In May 2013, the Central China Investment and Trade Expo was held in Zhengzhou. The four peony porcelain screens exhibited were highly appreciated by dignitaries from Ukraine. Soon it was recommended to the Ministry of Foreign

Affairs, and the Ministry of Foreign Affairs sent a special person to Luoyang to conduct an on-site inspection of the peony porcelain craftsmanship. Subsequently, Luoyang peony porcelain was identified as a national gift for foreign exchanges and entered the hall of "national gifts". At the end of the year, the "Wen Li Luoyang" series of gifts was launched and gradually entered various tourist attractions.

In March 2014, peony porcelain was selected as a "national gift" by the Ministry of Foreign Affairs to be presented to foreign dignitaries. Peony Porcelain follows the development path of Heluo cultural and creative industry of "inheritance, innovation and industrialization". In July 2014, when Peng Liyuan, wife of President Xi Jinping, accompanied her on a visit to South Korea, she presented Luoyang peony porcelain titled "Beautiful Beauty" to South Korea. This peony porcelain was made by a team led by Li Xuewu, which took more than 20 days, dozens of processes, and seven firings.

In December 2015, the Shanghai Cooperation Conference on Peony Porcelain Blossoms was held. The exquisite peony porcelain was favored by leaders from various countries. Everyone admired the artistic charm of the traditional culture of the Central Plains.

In March 2016, Luoyang Peony Porcelain became the designated gift of the Boao "Asia Forum" and was given to political, business and academic leaders attending the forum.

In June 2017, at the Beijing Olympic Expo, the peony porcelain from the "Five Auspicious Rings, Flowers Blooming on Five Continents" series of flower plates was permanently collected by the Olympic Organizing Committee.

In May 2022, the Chinese Embassy in the Bahamas and the Ministry of Foreign Affairs of the Bahamas held a reception for the 25th anniversary of the establishment of diplomatic relations between China and Bahamas. At the meeting, under the witness of Bahamas Governor Smith and Prime Minister Davis, Chinese Ambassador to the Bahamas Dai Qingli, on behalf of the Chinese Embassy in Bahamas, presented an exquisite peony porcelain artwork to Bahamas Minister of Foreign Affairs Mitchell - only seeing the light. On the blue disk, pink and red peonies and bright yellow bell flowers are painted, and a group of flamingos with different postures are lifelike. In the middle of the pattern, there are Chinese

characters "Celebrating the 25th Anniversary of the Establishment of Diplomatic Relations between China and the Bahamas", expressing the idea that "each has his own beauty." The cultural connotation of "beauty, beauty and beauty". "This porcelain plate with a diameter of 43 centimeters is purely handmade, incorporating techniques such as hand carving and hand-kneading, as well as various traditional Chinese elements such as ceramics, painting, and calligraphy." Luoyang Peony Porcelain serves as a "national gift" to witness the establishment of diplomatic relations between China and the Bahamas 25th anniversary.

Today, peony porcelain still plays an important role in China's diplomatic world. As a major country, China has conveyed the concepts of peace, friendship and cooperation to the world through peony porcelain diplomacy, and promoted international exchanges and cooperation.

2.4.2 Luoyang Peony Porcelain on the “One Belt and One Road”, harmonious integration of culture and tourism

"Diplomatic relations between countries depend on people-to-people ties, and people-to-people ties depend on heart-to-heart connections." People-to-people ties are the social foundation of the Belt and Road Initiative, and cultural exchanges are an effective means to achieve people-to-people ties. With the further advancement of the “Belt and Road” initiative, cultural, economic and trade exchanges among countries along the Silk Road have become increasingly close. With the support of the “One Belt, One Road” initiative, the cultural industry has ushered in new development opportunities. While Luoyang is showing the world various exhibits with unique Central Plains characteristics such as historical cultural relics, intangible cultural heritage protection, art collections, and porcelain firing, it is also actively cultivating and creating a number of characteristic cultural brands such as peony porcelain to promote the transformation of historical and cultural advantages into cooperation with the Silk Road. The country's economic cooperation advantages. The Silk Road was not only a trade road, but also a road for exchange and integration of different cultures. Under the background of the “Belt and Road” initiative, cultural exchanges between Central Plains culture and countries along the Silk Road have a broader platform, which has accelerated the pace of “going out” of Central Plains culture. A number of characteristic cultural brands such as peony porcelain promote the

transformation of historical and cultural advantages into economic cooperation advantages with Silk Road countries.(Liu,Y.,2023)

According to the "Recommendations of the Luoyang Municipal Committee of the Communist Party of China on Formulating the 14th Five-Year Plan for the National Economic and Social Development of Luoyang City and the Long-term Goals for 2035", the peony specialty industry should be made bigger and stronger. Actively carry out peony cultural and creative activities and vigorously promote the characteristic brand of peony porcelain. After Peony Porcelain became famous, it continued to add ceramic roses specially made to cater to Chinese Valentine's Day, blossoming peonies embedded in murals and fired, and various peony-shaped jewelry; even the LED lights above the head. It is the "Peony Lamp"... Peony Porcelain has extended its reach from high-end gift customization to urban art, home decoration, portable accessories and other fields. People are especially attracted by the work of "Silk Road Niuniu". They have chubby faces, cute buns, their chins are supported by their hands, and a small peony is pinned to their hair. According to the staff, these "Silk Road Girls" are auspicious gifts customized for the "Belt and Road Initiative" and are particularly popular. It is reported that Peony Porcelain has cooperated with the National Museum, Shanghai Disney, Alibaba Group, Evergrande Group, etc. to promote Peony Porcelain to the world.

Historically, the Silk Road was also the Porcelain Road, which made Chinese porcelain famous far and wide. Nowadays, Luoyang peony porcelain, which integrates the traditional craftsmanship of Tang Bai porcelain, has re-entered the new Silk Road as an auspicious gift for the "Belt and Road" initiative, blooming the accumulated Luoyang culture, and even Chinese culture, into a gorgeous "Silk Road flower". Nowadays, the "One Belt and One Road" initiative has given new vitality to the thousand-year-old city of Luoyang. Peony Porcelain keeps pace with the times, based on the inheritance and development of Tang Bai porcelain firing techniques, integrating the strengths of various ceramic techniques, and integrating innovative concepts and Product innovation and technological innovation are integrated, and we constantly introduce new ones, creating six series and more than a thousand varieties of urban art, home decoration art, furnishing art, personalized customization, jewelry art and life art porcelain. In terms of the form of handicrafts, in addition to the

national flower peony, modern design concepts are also incorporated to produce Tang Dynasty ladies, Silk Road girls, "Belt and Road" auspicious gifts, etc., making it easier to spread Luoyang culture and Chinese culture to the world. Looking around, the ancient Silk Road has not only become wider and longer, but the blooming flowers have also become more gorgeous and fragrant.

Today, peony porcelain has become an important characteristic cultural brand in Luoyang, Henan, and even China. Peony Porcelain will bring peony porcelain, which represents wealth and auspiciousness, to countries along the Silk Road through the "One Belt and One Road" initiative, allowing porcelain to return to the world and allowing China's excellent traditional culture to go abroad and into the future. Thousands of years ago, camel bells and porcelain vases jingled here; thousands of years later, the ancient city of Luoyang set sail with all its strength. With the protection of history and culture and active innovation, Luoyang was chosen as the host city for China Cultural and Natural Heritage Day in 2017. With the historical accumulation of the ancient Silk Road, Luoyang has firmly seized the opportunity of the "Belt and Road Initiative" to protect, inherit and display cultural heritage, build an important node city in the Silk Road Economic Belt, and contribute to the national "Belt and Road Initiative". (Li, X., W, 2012) "Contribute Luoyang's strength to building and realizing the Chinese dream. Integrate into the "One Belt and One Road" initiative, establish a high degree of awareness that culture leads the economy, promote the inheritance of traditional culture and the innovation of modern culture, and further deepen cultural exchanges and cooperation with countries along the route to promote regional cooperation and achieve common prosperity and development.

2.5 Related Theories

2.5.1 Cultural Identity Theory

Cultural identity is people's tendency to identify and recognize culture, including three levels: cultural form identification, cultural norm identification, and cultural value identification. The essence of cultural identity is value identity. Theoretical explanations of cultural identity mainly include the individual development view of developmental psychology, the social identity theory of social psychology, the cultural adaptation view of cross-cultural psychology, and the

traditional view in the field of political psychology.(Zuo, B., Wen, F., 2017) Cultural identity is a subset of identity communication theory, which refers to the constraints that culture imposes on them, and what "rights" people in different cultures believe their survival and life rely on. Cultural identity plays a huge role in individuals, societies, nations and countries.(Zhang, J. & Wang,D., 2024) Cultural identity is people's consensus and recognition of culture. People use the same cultural symbols, adhere to common cultural concepts, follow common ways of thinking and behavioral norms, and pursue common cultural ideals. This is the basis of cultural identity. Huntington, the famous contemporary international political theorist in the United States, believes that "people of different nationalities often answer 'who we are' with the things that are most meaningful to them, that is, 'ancestors, language, history, values, customs and institutions'. Define yourself' and use some symbol as a sign to express your cultural identity. Cultural identity is the most meaningful thing for most people." How people interact with the cultural reality in life is determined by a series of cultural Complexity is built together. Cultural identity is influenced by many factors, such as a person's ancestry, skin color, language, social class, education, occupation, skills, family and political opinions. These factors mutually influence people's understanding of culture, making greater or smaller contributions to the development of a person's identity.

Culture is the soul and lifeblood of the nation and the spiritual home of the people. Cultural identity is the psychological foundation and emotional bond for maintaining national unity and national unity. Cultural identity is the deepest level of identity, the root of national unity and the soul of national harmony. Only when the problem of cultural identity is solved can the identification with the great motherland, the Chinese nation, and the path of socialism with Chinese characteristics be consolidated. The Chinese nation is a nation with a high degree of cultural self-confidence and a strong cultural identity. It is this strong identification with its own culture that has enabled the Chinese nation to thrive despite thousands of years of development. The great rejuvenation of the Chinese nation has ushered in a bright prospect of standing up, getting rich, and becoming strong.

Cultural identity can take different forms and can change depending on the culture in which you live. Since the emergence of the Internet and social media, the

nature of the impact of the cultural arena has also changed. It encourages and promotes the gathering of people with an interest in the same culture, and makes it easier for people to change their cultural identity. This plasticity also allows people to feel part of society no matter where they are.

Culture is the soul and lifeblood of the nation and the spiritual home of the people. Cultural identity is the psychological foundation and emotional bond for maintaining national unity and national unity. General Secretary Xi Jinping profoundly pointed out: “Cultural identity is the deepest level of identity, the root of national unity and the soul of national harmony. Only when the problem of cultural identity is solved can the identification with the great motherland, the Chinese nation, and the path of socialism with Chinese characteristics be consolidated.” The Chinese nation is a nation with a high degree of cultural self-confidence and a strong cultural identity. It is this strong identification with its own culture that has enabled the Chinese nation to thrive and thrive over thousands of years. The great rejuvenation of the Chinese nation has ushered in a bright prospect of standing up, getting rich, and becoming strong.

Peony porcelain culture is not only to appreciate the peony flower itself, but more importantly, to feel the cultural and historical connotations contained in peony. Since ancient times, people have had traditions such as “touching the scenery to create emotions” and “supporting objects to express aspirations” towards natural scenery. People's appreciation of nature often becomes people's appreciation of natural personified symbolic objects. Therefore, peony culture continues the Chinese cultural context while being inherited and persevered.

2.5.2 Cultural Diffusion Theory

Cultural communication theory is a concept in cultural anthropology and cultural geography, first proposed by Leo Philobenius in 1897. This concept is used to describe the spread of various cultural elements, such as ideas, language, technology, etc. It has a profound influence on the development of anthropological theory. Some important cultural concepts, such as cultural circles, were proposed by figures from the cultural communication school. Cultural communication, also known as cultural diffusion, refers to the interactive phenomenon in which culture is transmitted from one society to another, from one region to another, and from one group to another. It

refers to the process of the spread of human culture from the source of culture to the outside world or from one social group to another. It can be divided into direct transmission and indirect transmission. The former usually involves literate people directly disseminating certain spiritual or material cultural content, such as new agricultural techniques and inventions, through caravans, armies, etc.; the latter shows a relatively complex cultural diffusion force. It mainly refers to a kind of stimulating spread of a certain social group borrowing principles from foreign cultural characteristics to carry out civilized and creative activities. For example, Europe finally invented porcelain about 200 years after learning about Chinese porcelain.

There are two forms of cultural dissemination: one is the form of natural dissemination, which occurs unconsciously; the other is conscious planned dissemination, that is, conscious organizational development or dissemination through war, trade, and tourism. The medium of cultural transmission is mainly the migration and flow of people, especially the migration of groups of people. (Wang, W.J., 2009) Trade, tourism and other movements of people are also important media for the spread of culture. In contemporary times, due to the development of transportation and communication technology, the number of media for cultural communication has increased, which does not necessarily rely on the migration and flow of people. Cultural dissemination around the world is proceeding at an unprecedented scale and speed through various channels, which will inevitably lead to the increasing homogeneity of world culture. Cultural dissemination is one of the important causes of social changes. Critically borrowing and absorbing foreign culture is a necessary condition for implementing social reform and promoting social progress. Cultural communication is open and it is easy to absorb excellent cultural nutrition, creating a good cultural environment for economic development.

Peony is a traditional famous flower with thousands of years of natural growth and a long history of cultivation. In the long-standing tradition of planting peonies, admiring peonies, tasting peonies, chanting peonies, and painting peonies, thoughts and feelings are constantly integrated into the “national beauty and heavenly fragrance” Among the peonies, peony-related cultural phenomena and a peony-centered cultural system, namely peony culture, were formed in the process of

dissemination. As an important part of peony culture, peony porcelain occupies an important position in China's excellent traditional culture.

2.5.3 Cultural Ecology Theory

The concept of “cultural ecology” is mainly derived from the word “ecology”, which was proposed by the German biologist E.H. Haeckel in the 1870s to study the relationship between culture and the entire environmental organism set. In 1955, American cultural anthropologist J.H. Steward first proposed the concept of "cultural ecology" and advocated the establishment of a specialized discipline to explore the origins of special cultural characteristics and cultural patterns with regional differences. Since then, cultural ecology has been valued by more and more anthropologists and ecologists. The natural development of culture forms a cultural ecology. Humanistic activities related to cultural ecology form cultural ecological industry. In the process of industrialization, cultural connectivity is used to inject new models of cooperation, cultural development is used to create new economic models, and cultural ecology is used to stabilize new business models. The method of cultural ecological industry practices cultural development, spreads through inheritance, develops through exchanges, and innovates through practice. The existence, dissemination, and development of culture are based on resources, environment, and laws. The matrixing of the ecological chain from the back end, the middle end, and the front end drives the development of related industries and is a new stable industry infused with culture. Actively responded to the strategy of cultural power, the cultural industry revitalization plan, and the interactive concept of global cultural development.

Cultural ecologists believe that culture is not the direct product of economic activities, but that there are various complex variables between them. The influence of natural conditions such as mountains, rivers, and oceans, the residences and environments of different ethnic groups, previous social concepts, new concepts popular in real life, and the special development trends of society and communities, etc., all contribute to the emergence and development of culture. Development provides special, unique occasions and situations. Cultural ecology advocates studying the laws of cultural emergence and development from the interaction of various variables of man, nature, society, and culture, in order to seek the special

shapes and models of the cultural development of different nations. Steward regards the research method of cultural ecology as a truly integrated method. He believes that if cultural factors such as population, settlement patterns, kinship structures, land occupation forms and use systems, and technology are considered in isolation, they cannot be grasped. The relationship between each other and the connection with the environment; only by linking various complex factors together and conducting integrated research can we clarify the role and status of environmental factors in cultural development, and explain how cultural types and cultural models are controlled by the environment.(Zhang,Y.M., 2006)

Cultural ecology theory not only emphasizes the core function of culture in production and life, but also the concept of sustainable development of ecological cycle. Cultural development is a process of self-regulation while maintaining its own diversity. The interaction between different cultures also maintains the overall balance of the cultural ecology. Peony porcelain is the innovative development of peony culture. It not only protects the original cultural ecology of porcelain, but also uses the advantages of peony culture to complete optimization, assists the cultural ecological cycle with new cultural forms, and continues to create value.

2.5.4 Cultural Structural Functionalism Theory

Structural functionalism theory is an important theory about human social life and its development laws since the 1940s, and is one of the main theories in social sciences.(Wang,B.,F.& Wang,X.R., 2009) Structural Functionalism Theory refers to a sociological theory that focuses on the functional analysis of the institutional structure of social systems. It was formed after the Second World War and is mainly represented by Parsons and Merton in the United States. Structural functionalism once dominated American sociology in the 1950s, and its representatives include sociologists such as K. Davis, M.J. Levy, and N.J. Smelser.Starting from structure, function and the unity of the two, modern Western structural functionalism has in-depth analyzed and extensively discussed a series of important theoretical issues related to social systems. Its research results have had an important impact on general social theory and modernization theory. Among them, on The discussion of the value-oriented function of the cultural system and its role in social regulation and change has certain enlightening significance and reference value.(Liu, R.Z., 2005)

Malinowski Bronislaw Kaspar(1884 ~ 1942) was a British social anthropologist and one of the founders of the functional school. He was one of the founders of modern anthropology, author of “Cultural Theory”, is the leader in the field of cultural theory. A milestone in his career, he advocated understanding culture through functional analysis, emphasizing the integrity of culture and the application of sociological methods. He proposed the functionalism theory of cultural structure to reveal that culture is not a simple product of biological evolution, but a tool of social structure. Restricted by the level of social structure, it emphasizes that the core of cultural functions, such as material equipment and spiritual habits, are all serving the needs of human society, thus building a dynamic and functionally rich cultural framework. That is to say, the family, economy, politics, technology and other characteristics of the local society must be examined in the context of the cultural whole, and the functions of cultural customs must be analyzed. He believes that people basically have two types of needs: basic needs (biological needs) and derived needs (cultural needs). In the process of meeting cultural needs, people need to cooperate and establish a system to provide methods for organizing society and maintaining various social activities. (Wang, M.M., 2021)

According to the research of cultural scientists, the structural function of culture is mainly reflected in its internal cultural structure and external social functions. Cultural structure refers to the structure of culture, which includes two aspects. First, there is a certain orderly relationship between different cultural elements or cultural clusters; second, cultural structure consists of concepts such as cultural traits, cultural clusters, cultural areas, and cultural models. constitute. The function of culture is sometimes called cultural value. As far as individuals are concerned, culture plays the role of shaping individual personality and realizing socialization; as far as groups are concerned, culture plays the role of integrating goals, norms, opinions and behaviors; for the entire society, culture plays the role of social integration and social orientation. effect.

China has a history of planting and cultivating peonies for more than 3,000 years, and peony culture has a long history. Peony is a symbol of prosperity and good luck for the country and nation. It represents the great spirit of the Chinese nation and has the excellent quality of not fearing the powerful and evil forces. It embodies

people's yearning for a better life and common prosperity. Peony porcelain is based on the elegant peony flower. The petals are hand-kneaded and then combined into a three-dimensional form to bloom on the ceramic plate.

2.5.5. Culture and Tourism Integration Theory

The integration of culture and tourism industries has become a trend. Culture and tourism should be developed in a coordinated and integrated manner. Culture is the soul of tourism, and tourism is the carrier of culture. “Promoting tourism through culture and promoting culture through tourism” has become the basic consensus and general working idea for promoting the integrated development of culture and tourism. (Fang, Z., 2019)

The integration of culture and tourism is an inherent requirement for industrial transformation and upgrading, and it is also the choice of the times for people's demand for a better life. The integration of culture and tourism, complementary advantages and coordinated development are an effective way to achieve high-quality development and an intrinsic requirement to strengthen cultural confidence, enhance cultural consciousness, and contribute to the construction of a socialist cultural and tourism power. The current academic research on the integrated development of culture and tourism mainly focuses on the relationship between culture and tourism, relevant theoretical research on cultural and tourism integration, integration situation measurement and effectiveness evaluation, research on the relationship between a certain industry and cultural and tourism integration, and regional cases of cultural and tourism integration. research, etc. In terms of research on the relationship between culture and tourism, Zhang Chaozhi (2018) explored the deep-seated relationship between culture and tourism from the perspective of identity, and Li Yujun (2021) used the “structure-function” analysis method to analyze the relationship between “culture and tourism” in the integration of culture and tourism. relation. In terms of theoretical research on the integration of culture and tourism, Huang Yonglin (2019) explained how to integrate culture and tourism from four aspects: the relevant purpose, focus, motivation, and key of culture and tourism integration. Liu Zhiyan (2019) analyzed the theoretical basis and practical cases of culture and tourism integration. and future development measures. Zhang Shengbing (2019) conducted research from the internal mechanism, basic model and industrial

development logic of the deep integration of culture and tourism. Hou Bing et al. conducted research from the connotation, motivations and mechanisms of cultural and tourism integration. Research, Wang Xiuwei (2021) studied the structural dimensions, evolutionary logic and development trends of cultural and tourism integration, Zhou Jianbiao (2017) mainly studied the integration mechanism of "integration extension, agglomeration and complementation" of cultural industry and tourism, Li Shuxin et al. (2020) Mainly researching the construction and cultivation of cultural and tourism integrated industry chain.

The quality levels of tourist attractions in the jurisdiction are divided into five levels. From high to low, they are AAAAA, AAAA, AAA, AA, and A. 5A level is the highest level of tourist attractions in China. It represents China's world-class tourist attractions. Only after on-site acceptance by the evaluation team appointed by the National Tourist Attractions Quality Evaluation Committee, and approval by the National Tourist Attractions Quality Evaluation Committee, can the scenic spot be approved as 5A. level tourist attraction. 5A is a normative and standardized quality grade evaluation system, which is a grade. At present, the evaluation standards of tourist attractions are the highest. It is characterized by excellent quality, meeting the needs of domestic and foreign tourists, being internationally relevant, paying more attention to humanization and detail, focusing on tourists' psychological needs for tourist attractions, focusing on highlighting tourists, integrating culture and tourism, and emphasizing people-oriented. (<https://www.fengshui4.com/post/648.html>, 2023)

Regional cases of cultural and tourism integration are often studied based on provinces and cities. Although current research covers a wide range of topics, it is generally limited to why culture and tourism should be integrated, how to integrate, and the evaluation of integration effects. How to further achieve deep integration of culture and tourism Not much is discussed about the system. The practical level is even ahead of the theory. The actual development of the culture and tourism industry objectively promotes the continuous exploration of industry practice, but there are also many problems. However, how to promote the integration of culture and tourism to truly deepen and solidify, to implement culture and tourism at the practical level, to achieve deep integration and achieve substantial results, still requires theoretical discussion and practical exploration.

2.6 Related Research

2.6.1 Literature review on integrated development of cultural and tourism

Luoyang has a foundation to develop the cultural tourism industry and is rich in resources. There is not much information about peony porcelain cultural tourism, because Luoyang continues to explore the deep integration and development of cultural tourism and develop new formats. By holding large-scale tourism and cultural festivals, it focuses on displaying cultural tourism creativity such as peony porcelain. Products, cultural performances, intangible cultural heritage skills, etc. allow experiencers to interact with the scenes and actively create immersive cultural tourism destinations.

Berry J W, Phinney J S, & Sam D L et al, 2016. Acculturation, identity and adjustment. *Applied Psychology*. 55(3), 303-332. Explore the emergence and cases of cultural identity from multiple dimensions.

Deng, Z., W., 2015. On the mechanism and orientation of cultural identity. *Journal of Changsha University of Science and Technology: Social Science Edition*. 20(2), 30-34. Contemporary Chinese cultural identity has distinctive characteristics of the spirit of the times, manifested in group differentiation and diversity culturalization, the revival of Chinese traditional culture, the high recognition of socialist core values, the enhancement of modernity and global awareness.

Fan, Z., 2019. Theory and practice of cultural tourism integration. *Academic Frontiers*. (11), 43-49. The integration of culture and tourism is the new goal and new mission of practicing socialism with Chinese characteristics in the context of the new era. Its purpose is to promote the transformation and upgrading of culture and tourism and meet the people's needs for a better life. The integration of culture and tourism is not a simple "matching up", but a deep integration in the fields of concepts, functions, resources, industries, and technology.

Hong Y., Morris M. W., & Chu, C., et al, 2020. Multicultural thinking: A dynamic constructivist approach to culture and cognition. 55(7), 709. To promote the integrated development of culture and tourism, we must establish the concept of integration, strengthen resource integration, and promote technological integration.

Huang Yonglin, 2019. Cultural interpretation and tourism practice of integrated development of culture and tourism. *Academic Frontier*. (11), 16-23. The

integrated development of culture and tourism is a process in which culture leads tourism and tourism promotes culture. Tourism is a comprehensive social and cultural activity, and culture provides development momentum and rich resources for the tourism industry. The integration of culture and tourism must adhere to the principles of nationality, era and people. Strengthen regional integration, implement cross-border integration, and ultimately achieve the integration of culture and tourism.

Nguyen A M D, Benet-Martínez V, 2015. Multicultural identity: what it is and why it matters. In: Crisp R (ed). *Psychology of Social and Cultural Diversity*. Hoboken. New Jersey: Wiley-Blackwell, 87-114.

Peng, P, 2021. Public account ID: gh_fe0ba9ff83af. Six major paths for cultural and tourism integration. Ministry of Culture and Tourism. It is necessary to deeply realize that cultural needs are an important driver of tourism activities, cultural resources are the core resources of tourism development, cultural creativity is an important way to improve the quality of tourism products, and cultural production, dissemination and consumption are closely related to tourism activities.

Phinney J S, 2015. Understanding development in cultural context: How do we deal with complexity? *Human Development*. (53), 33-38. The convergence of tourism and culture and tourists' growing interest in cultural experiences presents the tourism industry with unique opportunities, but also complex challenges.

Shao, M., H, 2023. Content production and its three dimensions of cultural and tourism integration. *People's Forum Network - People's Forum Magazine*. Content production is the fundamental driving force for the integrated development of culture and tourism. Cultural resources are the basic source of cultural and tourism integrated content production. Creative transformation is a key link in the production of content integrated with culture and tourism. Cultural products are the realization of the value of content production integrated with culture and tourism.

Wang, C., B, 2014. Humanistic interpretation of contemporary identity crisis. Beijing: China Social Sciences Press. (12), 1-17. Governments need to adopt and strengthen policies and governance models that benefit all stakeholders, while protecting and further promoting the widest possible range of cultural assets and expressions.

Xiao, H., Yang, C., Y., & Song, F., J., 2014. Analysis of the current status of cultural tourism concepts and models. *Tourism Overview* (Second Half of the Month). (9), 68-69. It mainly studies the current status of cultural tourism concepts and models, systematically expounding the research results related to cultural tourism from the two perspectives of cultural tourism concept and cultural tourism development model, driving the cultural industry and tourism industry from a systematic scientific perspective, and all parties studying the cultural tourism system starting from exploring new models of mutual integration of motivations, with a view to providing information for cultural tourism-related research.

Xu, C., Zhao, Y., Z., & Gao, J., 2020. Research progress and enlightenment on cultural and tourism integration at home and abroad: a literature review. The mechanism and synergistic effect of culture and tourism integration, the institutional arrangement and governance model of culture and tourism integration, the relationship between culture, tourism and technology Fusion. In today's era, the integration of culture and tourism is of great significance.

Yang, Z., C., 2021. Promote the integrated development of culture and tourism from concept to action. *Hundreds of Artists*. The integrated development of culture and tourism is the general trend, and the integrated development of culture and tourism will definitely have great potential. The focus of integrated development of culture and tourism lies in the road. We must adhere to the principle of integrating when it is appropriate and integrating as much as possible, insisting on using culture to promote tourism and tourism to highlight culture, find the greatest common denominator and the best connection point, and promote true and deep integration of culture and tourism. Strive to realize the integrated development of culture and tourism from concept to action.

Yan X., Zhao, Z., K., 2018. Theory, path and method of integrated development of cultural tourism. *Academic Frontiers*. Focusing on "culture and tourism integration", the two articles are divided into theoretical exploration and practical cases to answer questions such as why culture and tourism are integrated, how to integrate, and how to develop sustainably. Sort out and review relevant literature and policies to clarify the inherent mechanism of the integration of culture and tourism. Comprehensively understand the current status and existing problems of

integrated development of culture and tourism through interviews, questionnaires, etc. Then draw on the advanced experience of developed countries and regions to design reasonable and innovative systems and means, from policy integration, team building, improving cultural and tourism integration mechanisms and systems, implementing brand and major project-driven strategies, and strengthening intangible cultural heritage and material cultural heritage. Integrate with tourism development, promote the integration of contemporary culture and tourism, and propose feasible implementation paths to promote the implementation of macro policies for cultural and tourism integration. Based on previous research results and existing problems, we will rationalize the system and mechanism, strengthen the supply-side structural reform in the cultural tourism field, cultivate rural cultural tourism entities, increase talent training, and implement the "Internet +" and "Cultural Tourism +" strategies. It provides policy suggestions and safeguard measures in seven aspects: guiding the entry of social capital and innovating marketing methods. It discusses and discusses in detail how to achieve the integrated development of culture and tourism, and attempts to provide reference for how to deepen the integration of culture and tourism for similar types of cultural tourism resources. and reference.

Zuo, B., Wen, F., 2017. Cultural identity of contemporary Chinese people. Proceedings of the Chinese Academy of Sciences. Cultural identity is a cultural consensus and identity, including three levels: cultural form identity, cultural norm identity and cultural value identity. Chinese cultural identity is the core of the Chinese nation and the cultural and psychological basis for the great rejuvenation of the Chinese nation. The essence of cultural identity is value identity. The main theories of cultural identity include the individual development view in developmental psychology, the social identity theory in social psychology, the cultural adaptation view in cross-cultural psychology, and the ideological view in political psychology. Contemporary Chinese cultural identity has distinct characteristics of the spirit of the times, manifested in group differentiation and diversification, the revival of traditional Chinese culture, a high degree of recognition of socialist core values, and the enhancement of modernity and global awareness. From the perspective of social psychology, improving the self-awareness of Chinese people, adhering to the core socialist values, promoting the integration of bicultural identities, and highlighting the

role of "Chinese" are all feasible paths for the healthy development of contemporary Chinese culture.

Zuo,Y.,W,2015. Multidimensional interpretation of Marx's cultural concept. Academic Research, (3),31-35. The main theories of cultural identity include the individual development concept in developmental psychology, social identity theory in social psychology, The concept of cultural adaptation in cross-cultural psychology, the concept of ideology in political psychology, etc.

2.6.2 Literature review on the integrated development of peony porcelain culture and tourism

Fang,W.,J,2017. Research on the role mechanism of peony culture on the development of tourism in Luoyang City. China Collective Economy, (34), 93-94. Give full play to the uniqueness and influence of Luoyang's peony cultural tourism resources and further integrate peony culture into Luoyang Among the major opportunities for the city's future all-region tourism development, we will further build peony culture into Luoyang's iconic international tourism brand and promote the integrated development of peony and porcelain culture tourism.

Guo, Q,2006. The interactive development of peony culture and peony economy. Journal of Luoyang University, 21(3), 60-63. There is a certain interactive relationship between peony culture and peony economy. Peony culture can enhance the affinity of peony and provide ideas for the development of peony economy, thus promoting the peony economy. The development of peony economy also promotes the dissemination, research, excavation and promotion of peony culture. According to the interaction between the two, new ideas for developing peony economy and peony culture are put forward.

Jia,X.,l,2014. A brief discussion of the birth and development of Luoyang peony porcelain. Charming China. (24), 89-89. Luoyang peony porcelain is a new art product born in Luoyang. It uses Luoyang peonies as the material and ceramic technology as the carrier. It not only reproduces the grace and splendor of peonies, but also has the elegance and simplicity of porcelain. It has high appreciation and collection value and has become another new economic growth point of Luoyang economy.

Li, N., Wang, S.,Y,2015. A brief analysis of the organic integration of arts and crafts and history and culture from an innovative perspective—taking Luoyang Peony Porcelain as an example. *Times Literature: First Half of the Month*. (12),215-216. As a new porcelain school, peony porcelain has achieved many artistic achievements shortly after its birth. Its success is inseparable from the combination with the historical and cultural background. The case of peony porcelain has given certain inspiration and guidance to the development of contemporary arts and crafts. The development of contemporary arts and crafts is inseparable from innovative ideas. Peony porcelain is the perfect combination of peony culture and Chinese ceramic art. It has made great progress in the development of cultural industry It also seized the opportunity and can be described as a model of the industrial development of contemporary arts and crafts.

Li,X.W,2012. Research on the cultural phenomenon of peony porcelain in Luoyang. *Journal of Luoyang Normal University*. 31(11),122-124. This research studies the success of Luoyang peony porcelain, analyzes its cultural background and cultural origins in detail, and proposes that peony porcelain, a form of displaying peonies and Heluo culture in the form of porcelain, can turn Luoyang's cultural resources into economic advantages and wealth, and use The government's leadership guides corporate investment and transforms Luoyang's cultural resources into economic advantages.

Li,X.W,2012. The inheritance of Luoyang porcelain culture from the unearthed porcelain. *Journal of Luoyang Institute of Technology: Social Science Edition*. 27(5),6-9. Luoyang's porcelain culture started from the original celadon in the Shang and Zhou dynasties, and passed through various dynasties such as the Han Dynasty, the Western Jin Dynasty, the Southern and Northern Dynasties, the Sui Dynasty, the Tang Dynasty, the Five Dynasties, the Song Dynasty, the Yuan Dynasty, the Ming Dynasty, the Qing Dynasty, and so on. It has been continuously passed down in an orderly manner. It reached several peaks in the Eastern Han Dynasty, Northern Wei Dynasty, Tang Dynasty and Song Dynasty. Today, the peony porcelain that appears in Luoyang is the inheritance and innovation of Luoyang's long-standing porcelain culture.

Liu,J.,l.,&Wang,F,2012. Thoughts on the development of peony industry in Luoyang. *Modern Agricultural Science and Technology*, (14), 315-316. Introducing the development status of peony in Luoyang, analyzing its development advantages and existing problems, and proposing corresponding measures , to promote the integrated development of peony porcelain culture and tourism.

Qin, Y.,P,2011. Strategic thinking on the development of Luoyang cultural tourism resources. *Journal of Chifeng University: Natural Science Edition*, (6), 90-91.: The profound cultural tourism resources are Luoyang's unique advantages in the development of tourism. Peony Porcelain The strategy of resource development is to adopt a brand management strategy centered on creating high-quality products, a cultural industry strategy led by cultural tourism, and integrated development of culture and tourism.

Song, X., Liang,X.,C., &Zhang,X.C.g, et al,2022. Intangible cultural heritage into scenic spots: the logic and mechanism of multi-subject value co-creation—multiple case studies. 37(11),85-100. The integration of intangible cultural heritage into scenic spots is an important area of cultural and tourism integration. This is also a complex situational phenomenon. The positive effect of integrating intangible cultural heritage into scenic spots requires the cooperation of multiple subjects: this is consistent with the perspective of co-production and resource integration emphasized by value co-creation theory. For destinations, cultural and creative products with rich cultural connotations, such as Luoyang Peony Porcelain, can promote the tourism value of scenic spots and create a deep and integrated development of cultural tourism integration.

Tan, C.,W., Yang, K.,Z., &Peng, Z.,H,2001. On the development of ancient cultural tourism products - taking Luoyang City as an example. *Human Geography*, 16(2), 82-85. Combined with the actual situation of ancient cultural tourism resources in Luoyang City, analyze its Based on the characteristics of ancient cultural tourism resources, Luoyang ancient cultural tourism products, such as peony porcelain, are proposed to promote sustainable development strategies and promote the integration of culture and tourism.

Wu, G.,Q,2012. Current status and countermeasures of integrated development of tourism industry in Henan Province. *Journal of Xinyang Normal*

University: Philosophy and Social Sciences Edition. 32(3),62-66. Tourism industry integration is an innovative format that integrates tourism with other industries. It can effectively promote tourism innovation, optimize the tourism industry structure, and promote regional economic integration. Driven by market demand and policies, Henan Province's tourism industry should be based on the integration of tourism industries. Guided by the development concept, we will strengthen the innovation of the integration of tourism and cultural industries, actively promote the integrated development of tourism and other industries, create a strong tourism province, and promote the construction of the Central Plains Economic Zone.

Yang, H.,B,2008. Thoughts on accelerating the development of Luoyang's cultural tourism industry. Cultural and Educational Materials, (26), 70-72. Luoyang City must achieve a win-win situation and form a new industry-cultural tourism. Luoyang has unique advantages in developing cultural tourism. Advantage.

Yang, H.,F,2014. Experiential design of Luoyang cultural tourism products. Academic Theory, (23), 69-70. Luoyang has rich culture and rich cultural tourism resources. By analyzing the current Luoyang cultural tourism resources, we summarize the cultural experience tourism products. For example, there are problems in the development of peony porcelain. Different types of cultural tourism products are combined to carry out constructive design to cater to the changes in the psychological structure of tourists.

Yang,Y.,N,2018. Research on the development of cultural tourism in Luoyang. Cooperative Economy and Science and Technology, (5), 24-25. In recent years, cultural tourism has emerged rapidly as an emerging industry, and has played an important role in improving the regional economy and adjusting the industrial structure. Playing a huge role. In particular, tourism cultural products represented by peony porcelain have accelerated the in-depth integration and development of culture and tourism to a certain extent.

CHAPTER III

RESEARCH METHODOLOGY

This research takes Luoyang peony porcelain as the research object, adopts qualitative research methods, and mainly studies how to use the inheritance and development of the peony porcelain tradition to promote the in-depth integration of culture and tourism. It mainly includes research content, research period, research methods, research fields, research population and samples, research tools, data collection, organization and analysis of data, research results display, etc. Specifically include the following information.

3.1 Scope of Research

- 3.1.1 Research Content
- 3.1.2 Research Period
- 3.1.3 Research Method
- 3.1.4 Research Area
- 3.1.5 Population and Sample

3.2 Research Administration

- 3.2.1 Research Tools
- 3.2.2 Data Collection
- 3.2.3 Data Process and Analysis
- 3.2.4 Presentation of research Results

The details of each topic are explained as follows:

3.1 Scope of Research

3.1.1 Research Content

The research mainly studies the cultural inheritance of peony porcelain in Luoyang, China, and the in-depth integration and development of culture and tourism. The author conducted in-depth field surveys to collect and organize first-hand information related to Luoyang peony porcelain. The specific content includes three parts:

1. To study the history and development of Luoyang peony porcelain.

2. To study the cultural identity of Luoyang peony porcelain.

3. To study the development strategies of Luoyang peony porcelain culture and tourism.

3.1.2 Research Period

This study lasts approximately 3-4 semesters. The specific research stages and research contents are arranged in detail as follows:

The first stage: June 2022 to May 2023, collecting literature and materials. Mainly studies the origin and development, cultural background, evolution of techniques, artistic expression, cultural creativity, inheritance and innovation of peony porcelain and other cultural resources. Because the author lives in Luoyang, he has enough time to conduct various research on this topic, determine the research field, research tools, research objects, etc., and gain a detailed understanding of peony through interviews with Li Xuewu, the master of peony porcelain making, and some historians. The emergence and development of porcelain in Luoyang and the historical and cultural phenomena created in Luoyang.

The second stage: June 2023 to December 2023, collating research data. By sorting out the relevant information on peony porcelain, we gain an in-depth understanding of the cultural phenomenon of peony porcelain, and explore the adjustment mechanism of peony porcelain Heluo culture in response to changes in the times. As an intangible cultural inheritance, and going abroad through the display of peony porcelain cultural products and national gifts, we can see the strategy of deep integration and development of peony porcelain culture and tourism in the context of Luoyang.

The third stage: January 2024 to July 2024, research and analysis report. First, classify the materials, documents, pictures, data and interviews with people, etc., and then use the methodology of qualitative research to start writing your graduation thesis. During this period, I will fully communicate with my supervisor, finalize the graduation thesis, and prepare for thesis defense.

3.1.3 Research Method

This study is guided by qualitative research and uses methods such as participant observation, document research, in-depth interviews and field investigation.

1. Participant observation method. The author adopts the method of personal observation at the site, plans in advance, selects the research site, and collects first-hand information on the emergence and development of peony porcelain through multiple visits to tourist attractions such as Luoyi Ancient City, Yingtianmen, and Lijingmen. Sources are more authentic.

2. Literary research method. Use the university reading room and Luoyang City Library to review, collect, analyze and synthesize local historical records and historical documents, expand research horizons, enrich research ideas, and obtain new research perspectives. Clarify the social background and cultural origins of peony porcelain, and study and analyze previous research results to provide more reference for this study.

3. In-depth interview method. During the field process, interviewees were appointed to conduct in-depth interviews with relevant people of the research object through one-to-one and one-to-many methods to learn more about the development process of peony porcelain, cultural changes, and consumers' love for peony porcelain.

4. Field investigation method. The author went deep into the production workshops and exhibition venues of peony porcelain to take photos and records. He also conducted multiple interviews with the staff of Luoyang Museum, Peony Porcelain Museum, Peony Porcelain Exhibition Hall, and Luoyang City Planning Hall to obtain survey data.

3.1.4 Research Area

Luoyang is a world-famous historical and cultural city. On this land, ancient sages created the splendid Heluo culture, and its legacy has been nurturing generations of Chinese descendants. Luoyang Peony Porcelain is a characteristic cultural product containing Luoyang elements. It is a veritable leader in Luoyang's cultural industry, and its role as a leader is very obvious. We will fully explore the cultural connotation behind Heluo culture, develop the Heluo cultural industry represented by peony porcelain on the basis of inheritance and innovation, and build it into a cultural industry project with Heluo cultural elements, which is a concrete practice for inheriting Heluo cultural .

"The fragrance of wine is afraid of deep alleys." Luoyang Peony Porcelain, as a product in the cultural and creative field of Heluo, started from scratch and has now developed into a well-known cultural product in the market. It has not only created a miracle in the sales volume of a single series of cultural products in Luoyang, but also Selected by Southeast China as a national gift for foreign dignitaries, it has become a bright "business card" for Henan's cultural industry. Peony Porcelain shows the new highlights of Luoyang peonies and Chinese porcelain art from a new perspective. It not only achieves a major breakthrough in the cultural characteristic industry chain in Luoyang, but also stimulates the chain of peony industry and cultural tourism. While driving local economic development, it also improved Luoyang's urban taste and provided support for the development of China's art porcelain industry and Henan's cultural industry. With new ideas, the rapid rise of Luoyang Peony Porcelain has been widely recognized and evaluated by all walks of life. , established a better brand image. The peony porcelain industry is actively building brand building and innovative models, and is building brands through different dimensions.

Hold industry exhibitions to cultivate and build brands. The first is to build a good display platform for the Peony Porcelain Fair. The exhibition has become an important platform for attracting domestic and foreign exhibitors to conduct product transactions. The second is to organize Peony Porcelain to actively participate in domestic and foreign exhibitions to help companies explore domestic and foreign markets. The third is to make good use of modern media such as WeChat public accounts to promote enterprises, studios and new products and works.

To build a city brand, Peony Porcelain creates immersive cultural tourism products. "If you ask about the prosperity and failure of ancient and modern times, please just look at Luoyang City." Luoyang is not only strategically endowed with multiple positions as a national regional central city, a sub-central city in the Central Plains urban agglomeration, and a new growth pole driving the development of Henan, it is also a national independent innovation demonstration zone, a "Made in China 2025" demonstration zone, a free trade zone, etc. The layout of a series of national strategies can be said to be complete. The profound history and culture are Luoyang's deepest internal strength, greatest advantage and strongest confidence in

developing the cultural tourism industry. At present, the development of cultural tourism in Luoyang City proposes the ideas of "disruptive creativity, immersive experience, young consumption, and mobile communication", establishes the development goal of building a national immersive cultural tourism destination, and introduces a package of policies to promote the city's cultural tourism industry. Integrate innovation, transformation and upgrading to reshape the style of the ancient capital.

Taking the ancient capital of the Thirteen Dynasties as the core resource for the development of cultural tourism in Luoyang, we insist on project priority, inheritance and protection, activation and innovation, and fully tap into the contemporary value of history and culture. Highlight market operations. Take market-oriented operations as a key measure to stimulate the vitality of cultural tourism integration, and vigorously introduce and cultivate leading cultural, tourism and cultural creative enterprises. Focusing on the construction of a youth-friendly city, focusing on cultural and tourism consumption needs such as "food, accommodation, transportation, travel, shopping, and entertainment", we will launch a number of fashionable and trendy cultural and tourism products, and create a high-quality public service system, attracting a large number of tourists. , share the beautiful life in the new era. Through connecting dots into lines and cultural creation implantation, Peony Porcelain has successfully created a business card for the development of cultural tourism in Luoyang City. Make full use of new communication methods such as mobile and interactive, innovate modern expressions of traditional culture, explore classic cultural symbols, create a batch of cultural programs and cultural tourism products with rich historical heritage, do a good job in innovation on the supply side of the cultural tourism industry, and promote immersive experiences, etc. Through the application of scenes and cooperation in exhibitions, performing arts production and other fields, Peony Porcelain further creates immersive cultural tourism products.

Strengthen the protection of intellectual property rights and protect the healthy development of brands. "Innovation without protection is zero. From an innovation perspective, after the protection of intellectual property rights is strengthened, many companies will stand out. In order to regulate the peony porcelain market, Luoyang City has also specially issued the "Luoyang City Work Plan for

Standardizing the Production and Operation Order of Peony Porcelain", which was established The Luoyang Peony Porcelain Production and Operation Standardization Leading Group focuses on supporting the excellent and the strong, improving product production standards, strengthening the protection of intellectual property rights such as trademark rights and patent rights, and supporting the expansion of existing regular peony porcelain production and operation enterprises in Luoyang City. production, increase sales, and meet market demand; at the same time, we focus on combating counterfeiting and controlling defects, cracking down on unlicensed production and operations, infringement of intellectual property rights such as trademarks, patents, and copyrights, counterfeiting or forging other people's factory names and addresses, and other illegal activities to standardize market order. Continuously promoting the brand building of peony porcelain is the top priority to achieve high-quality development of the peony porcelain industry.

Peony porcelain enterprises should be further encouraged to actively take the lead or participate in the formulation of international standards, national standards, industry standards, and group standards, guide and support local governments to strengthen the management of the use of geographical indication certificates, ensure the visibility of geographical standard products, and actively build regional brands and enterprises. Brand, well-known master brand. Today, Peony Porcelain has become the first brand in China's ceramic industry to pass the national ecological origin protection review. Luoyang Peony Porcelain Co., Ltd. was named a "National Cultural Industry Demonstration Base" by the Ministry of Culture. On the basis of overall brand building, precise information push is formed, and cultural tourism communication is empowered with differentiated digital practices.

Through the phenomenon of cultural and creative products like Luoyang Peony Porcelain becoming popular in the market, what should we see and what issues are worthy of our consideration. First of all, the cultural and creative industry has a bright future. Before the advent of Luoyang Peony Porcelain, people may not have imagined that a product would be available in just a few decades. Annual sales have increased from several million yuan to tens of millions yuan, and then to hundreds of millions yuan, and are still growing significantly. Perhaps it is unimaginable that a product can win the support of political figures from many countries, many artistic

masters, and thousands of ordinary people at the same time. Common love can arouse the common attention of different regions, different classes, and different groups of people; perhaps it is unexpected that a product can receive such attention and attention from provincial and ministerial leaders, local and municipal governments to various departments, and all walks of life.

Previously, the representative cultural products in Luoyang mainly included Tang Sancai, peony calligraphy and painting, and antique bronzes. Although these types of products have formed a certain industrial scale and have a certain reputation in the national and even foreign markets, they have been growing slowly and have not had sufficient impact. Some products have even experienced market saturation and declining sales. The advent of Luoyang Peony Porcelain and its popularity in the market tell us invisibly that the market potential of cultural artworks is huge. As long as we find the right positioning, we can create products that people really like. The selection of Luoyang Peony Porcelain as a "national gift" not only recognizes the quality of the porcelain, but also reflects the peony's brand status representing the long-standing Chinese culture and the image of a great country. In this regard, companies can "borrow the national gift" to build their own brands. For example, in terms of brand building, peony porcelain is tied to national gifts, and the positioning of "national gift peony porcelain" is strengthened through advertising; according to the content specifications of peony porcelain as national gifts, a series of high-end products are developed, and the company takes advantage of the trend to enter the high-end government affairs and business markets. But in the final analysis, the "national gift effect" is just the icing on the cake, and product quality is the basis of competition.

It is necessary to promote the high-quality development of the cultural industry, improve the modern cultural industry system and market system, promote the development and growth of various cultural market entities, cultivate new cultural formats and cultural consumption models, and enhance people's sense of cultural gain and happiness with high-quality cultural supply. The "14th Five-Year Plan for National Economic and Social Development of the People's Republic of China and the Outline of Long-term Goals for 2035" proposes: "Promote the integrated development of culture and tourism" and "persist in using culture to shape tourism

and tourism to highlight culture, so as to create a uniquely charming China” Cultural tourism experience. Deeply develop mass tourism and smart tourism, innovate tourism product systems, and improve tourism consumption experience.

From the initial dish-shaped porcelain peony flowers to the current peony porcelain flower baskets, peony porcelain wall hangings, peony lotus porcelain, peony plum blossom porcelain, and peony rose porcelain, behind the successful research and development of all these products is a kind of courage to pioneer and constantly The manifestation of innovative spirit. Anyone who has seen peony porcelain, whether they are cultural masters or ordinary people, are all surprised by the quality and artistic conception of this product. Compared with the high-speed growth stage, high-quality development is the way to go. With white petals, yellow stamens, and refreshing fragrance, "A Peony" whole-flower tea blooms in the cup, giving people a new visual experience and taste bud enjoyment; after special processing, the peony petals and fillings are skillfully integrated, and then through After baking at high temperature, peonies with full color, auspiciousness and wealth will appear before your eyes. In recent years, Luoyang has focused on the development of deep-processed peony products. Based on the peony porcelain production technology, it has accelerated comprehensive development and utilization, extended the industrial chain, expanded production scale, improved product quality, and focused on building advanced technology, product research and development capabilities and core A leading enterprise with strong competitiveness, building a high-quality peony porcelain deep processing industry system. Peony porcelain polishes the city's business card and activates cultural genes.

The way out for cultural and creative industries lies in innovation. The cultural industry needs to inherit the excellent cultural heritage of the motherland and learn and inherit traditional craftsmanship, but it also needs innovation. If the cultural industry wants to achieve great development, it must innovate ideas. The success of Luoyang Peony Porcelain is the result of innovation. How to promote the prosperity and development of the cultural industry? How to find new opportunities for cultural industry development? How to cultivate new growth points for the development of cultural industries? This requires an innovative way of thinking and an innovative vision to discover. Invest with an innovative spirit and operate with an innovative

model. Without the spirit of innovation and the courage to innovate, it is impossible to break the ideological and institutional shackles that restrict cultural development, and the cultural industry will inevitably remain stagnant. In fact, innovation does not mean denying everything. Innovation is a new breakthrough based on inheriting and absorbing all the achievements of our predecessors. It is important to create a social atmosphere that encourages and protects innovation, and encourages and strongly supports the entrepreneurship and development of innovative enterprises and innovative talents. The key to the development of cultural industries lies in innovation.

As a researcher of local Chinese culture, I have been engaged in research on local culture in Luoyang, especially the inheritance and innovation of intangible cultural heritage. Luoyang City is building and promoting the construction of Luoyang World Cultural Tourism City. Peony porcelain, as the iconic cultural brand product of Luoyang peony culture, should take this opportunity to seize the opportunity and ride on the momentum. The cultural elements of peony porcelain will be more integrated into the overall city of Luoyang. During planning and construction, we will promote the in-depth integrated development of culture and tourism. At the same time, this research has certain academic and practical significance. Under the guidance of paradigm research, through continuous research, research results can be output, which will help people better understand peony porcelain and help promote the publicity of peony porcelain. , expanding the space for cultural integration will help provide development ideas for the protection and inheritance of intangible cultural heritage, and help the Luoyang government better create a deeply integrated development path for peony porcelain culture and tourism.

3.1.5 Population and Sample

The sample collection groups for this study are mainly concentrated in Jianxi District, Old Town and Luolong District of Luoyang City. The population sample mainly includes: peony porcelain makers, historians, university professors, local residents, craftsmen, tour guides, tourists, students, and government officials. It mainly includes the following:

(1) Key informants: There are 10 key informants, mainly providing the development history of Luoyang peony porcelain and research on Heluo culture. They

are historians, peony porcelain designers, peony porcelain makers, and government officials. Because museum curators, historians, peony porcelain designers, and peony porcelain makers all understand the development history and cultural connotation of peony porcelain. Government officials can provide important information for the cultural inheritance and innovation of peony porcelain.

(2) General Informants: There are 9 general informants. They are the staff of exhibition halls and museums. they can provide them with experiences of participating in the production of peony porcelain and witnessing the development of peony porcelain, as well as their expectations for peony porcelain culture.

(3) Casual Informants: There are 20 casual informants. They are staff and consumers and tourists at tourist attractions. Mainly related to peony porcelain as a product, how to promote tourism development? How do tourists understand peony porcelain culture? How to deeply integrate culture and tourism to create a better experience? Create urban cultural symbols and cultural images, continue the historical context, promote the values of the times, enrich the people's spiritual world, and gather the people's spiritual strength.

3.2 Research Administration

3.2.1 Research Tools

3.2.1.1 Literature reviews

The use of literature retrieval is to use search tools or retrieval systems to thoroughly sort out important relevant Chinese and English literature and famous foreign cultural-led book browsing websites by searching and analyzing the content of literature and network resources, and use correct retrieval methods to be scientific and effective. Find relevant literature information on peony porcelain from various types of literature. In the process of searching for literature, this research collected the basic theories and relevant cases of research on peony porcelain culture in Luoyang City, which laid a good foundation for subsequent research on the integrated development of peony porcelain culture tourism.

3.2.1.2 Participant observations

The observation method used in this study is that the author uses his own senses and auxiliary tools to observe the peony porcelain in Luoyang City based on

the research outline and some observation tables. In major museums and tourist attractions, in addition to using eyes, ears and other sensory organs to perceive In addition to observation, modern instruments and means, such as cameras, video cameras and mobile phones, were also used to assist in observing and recording information about peony porcelain.

3.2.1.3 In-depth interviews

This study used in-depth interviews to obtain a lot of first-hand data, and summarized the data after collecting the data. It is mainly a structured interview. As the interviewer, the author made forms, interview outlines and pre-designed questions in advance, controlled the interview rhythm, and used paper, pen, recording, etc. to record the interviews. The interviewee's contact information, work address, etc. were also recorded in detail to facilitate in-depth interviews later. At the same time, random interviews were also used. For example, for the same question, about the cultural inheritance of peony porcelain, many tourists were interviewed at the same time, and then open-ended questions also appeared. The content obtained from the interview has a great impact on the impression of peony porcelain in people's minds.

3.2.1.4 Group discussion

This study used in-depth interviews to obtain a lot of first-hand data, and summarized the data after collecting the data. It is mainly a structured interview. As the interviewer, the author made forms, interview outlines and pre-designed questions in advance, controlled the interview rhythm, and used paper, pen, recording, etc. to record the interviews. The interviewee's contact information, work address, etc. were also recorded in detail to facilitate in-depth interviews later. At the same time, random interviews were also used. For example, for the same question, about the cultural inheritance of peony porcelain, many tourists were interviewed at the same time, and then open-ended questions also appeared. The content obtained from the interview has a great impact on the impression of peony porcelain in people's minds.

3.2.2 Data Collection

This study mainly collects the development history and cultural inheritance of Luoyang Peony Porcelain, and studies relevant data on the in-depth integrated development of culture and tourism. The first is to collect data on the historical development of peony porcelain by visiting the Luoyang City History Museum and

borrowing materials from the collection, etc., to study the history and development of peony porcelain in Luoyang, and to complete the data collection for the first research purpose; the second is to collect data through the China National Knowledge Infrastructure , Baidu Library, etc. to collect online materials, study and organize literature materials to understand the current research status of scholars on peony porcelain culture and domestic and foreign research results, study the cultural identity of Luoyang peony porcelain, and collect data to achieve the second research goal; The third is to conduct field surveys into various large and small peony porcelain exhibition halls in Luoyang City to collect peony porcelain cultural experiences and complete the data collection for the second research goal; The fourth is to conduct an intuitive experience of the tourist locations in Luoyang City and collect data on the cultural inheritance of peony porcelain to achieve the third research goal; the fifth is to conduct face-to-face interviews with peony porcelain production masters and peony porcelain sales experts to understand The development of peony porcelain culture in tourist attractions is used to collect data to achieve the third research goal; the sixth is to collect strategic data on the in-depth integrated development of peony porcelain culture and tourism through group discussions and other methods, and study the integrated development of peony porcelain culture and tourism in Luoyang strategy to complete the data collection of the third research objective.

3.2.3 Data Process and Analysis

Organizing and analyzing data can allow the author to understand the research goals more clearly, and accurate and effective data can provide greater help to the research. However, the information hidden in the data needs to determine the workflow of data organization and analysis and carry out specific processing. Get analysis results. First, the data goals must be clear. The problem statement should be clear, clarifying what information you want to get from the data and the impact of this information on the research results; then, data collection and organization, this is a crucial step, including data acquisition, cleaning, conversion and loading. , provide the accuracy and validity of the data, and finally, data analysis, which is a key step aimed at better understanding the characteristics, distribution and potential relationships of the data, presenting the analysis results in a clear and understandable way, and realizing the research results.

3.2.4 Presentation of Research Results

The creation of peony porcelain cannot be separated from the support and promotion of the government. Under the social market economy system, the support of government departments occupies a key position in the process of building the peony porcelain brand and is also of great significance. Policy support can not only provide financial support for the development of peony porcelain and coordinate the work of relevant departments, but also prove the authority of peony porcelain, increase exposure, and attract widespread public participation.

When Luoyang Porcelain was founded, it attracted the attention of the Luoyang Municipal Government. The continuous construction of the exhibition hall highlighted the government's emphasis on peony porcelain. For example, a unified and professional management organization was established in Luoyang City to provide all-round management support for its development, provide flexible development space for various enterprises, develop a larger market for peony porcelain cultural products, integrate characteristic peony cultural products, and create a unified Luoyang peony porcelain culture brand. Led by the government and jointly with enterprises, the new media platform is used to promote peony culture and peony porcelain products, enhance cultural influence and value appeal, and promote and operate a unified peony cultural brand. Integrate traditional peony fairs, Heluo Cultural Festival and other festivals with characteristic peony culture as the core with the characteristics of the times and the commercial field, and actively carry out cultural innovation to cater to contemporary tastes. District transformation, new urban area construction). Innovate the development model of the peony cultural industry and combine it with more fields to create more possibilities for its development. Increase efforts to explore the cultural value of peony in Luoyang, and combine Luoyang's historical culture, urban culture and contemporary culture to enrich the cultural connotation of peony elements. Through internal "property rights protection" and the use of modern scientific and technological means to authenticate and record works of art, we can curb the counterfeiting and selling of fake works of art. Actively apply for world heritage, increase the protection of cultural resources, and safeguard the healthy development of the peony porcelain cultural products market. We will further advance the reform of "delegating power, delegating power, delegating power, delegating

power, delegating power and optimizing services,” optimize the business environment, promote the rational flow and efficient allocation of various resource elements, actively cultivate cultural and tourism market entities, and enhance vitality and competitiveness. Encourage cultural institutions and tourism enterprises to connect and cooperate, and promote the formation of a group of leading and backbone enterprises with culture and tourism as their main industries, integrated development as their characteristics, and strong competitiveness. Promote the integration of cultural and tourism market supervision, strengthen guidance, management and services for new entities, new business formats and new groups, update supervision concepts, build a credit system, and promote the construction of industry standards and business ethics.

The socio-economic environment is the external condition for the construction of the peony porcelain brand, including the level of socio-economic development, consumption level, consumption structure and other aspects. The development of Luoyang peony porcelain is largely due to the rapid development of the national economy. In recent years, residents' income and per capita disposable income have continued to increase, and the level of the national economy has improved day by day. People's consumption structure has gradually shifted from material consumption to spiritual and cultural consumption. In the context of the integration of culture and tourism, travel that combines cultural resources with travel Model has become a new way of entertainment for people in their leisure life. The improvement of social and economic level has brought opportunities and new development space for the development of peony porcelain.

In the shops and major tourist attractions in the streets and alleys of Luoyang, the most common products are products printed with peony patterns. The most common ones are peony porcelain, round fans, tea coasters, pendants, refrigerator magnets, hats and other common daily necessities and decorations. Most of these patterns have various peony images printed on the appearance of the product, and it is difficult to express the peony. Rich aesthetic and cultural connotations. While it dazzles the wandering tourists, it is difficult to arouse consumers' desire to buy. From ancient times to the present, peony-themed poems, songs, myths, folk customs and other cultures have been the precious spiritual wealth of this society. Only by using

this as the foundation of peony culture can we achieve the social status of the "Peony King". Therefore, at any time, we should not just focus on the peony flower itself and its surface patterns, but should also explore the aesthetic culture related to peony. The China Luoyang Peony Culture Festival, which has been held for dozens of times, is a good proof. When people are admiring flowers, why don't they drink wine and compose a poem like the ancients, lamenting the prosperity and colorfulness of the world? When playing among the peonies, will the story of the Peony Fairy come to mind? There are so many cultural connotations and mythical stories related to peony, and the emergence of peony porcelain is the embodiment of "culture + creativity", creating high-quality cultural and creative products.

In March 2020, the Henan Provincial Party Committee and Provincial Government held a promotion meeting to accelerate the construction of Luoyang sub-central city. The meeting put forward new requirements for the development of Luoyang: to highlight cultural characteristics, create a national cultural and tourism consumption demonstration city, and create an international cultural As a tourist destination, we will accelerate the construction of the Luoyang metropolitan area and form a new growth pole that radiates northwest Henan, links southeastern Shanxi, and supports the high-quality development of the Central Plains urban agglomeration.

Peony porcelain contains regional culture. As people pursue spiritual aspects, they prefer to pay for the added value of spiritual culture. Therefore, peony porcelain integrated into regional culture can attract consumers' attention. Various regions in the country are gradually transforming regionally representative cultural resources into product symbols, building local characteristic cultural brands, creating cultural themed neighborhoods, developing cultural tourism derivatives, and effectively displaying the connotation of regional culture. It allows tourists to take away the local cultural memory of the tourist destination in a materialized form and evokes tourists' memories. With the advancement of social development and science and technology, the production materials of peony porcelain products have been iteratively updated, and the requirements for the production process have become more precise and strict. A cultural tourism derivative that can be recognized by the public and willing to consume must have unique artistic beauty and formal beauty. Therefore, sophisticated craftsmanship is required in terms of shape, structure, decoration, etc. In response to

the needs of different consumer groups, it is necessary to carry out diversified designs and conduct innovative designs with diversified usage methods, expression forms, and cultural elements, so as to effectively extend the use cycle of peony porcelain.

(1) Insufficient development and utilization of cultural resources

The development of peony cultural tourism has always been focused on viewing, and tourists can only experience its charm through appreciation. However, the cultural value of peony porcelain culture and artwork has been ignored. When tourists come to Luoyang to appreciate peony porcelain, most of them only admire its appearance, so they cannot leave a deep impression. Therefore, the issue of design innovation with peony porcelain is particularly important. The design must innovate as the needs of society change, so that tourists will have an enhanced sense of experience after purchasing the product. A peony porcelain product has a story behind it and design inspiration that can be told to consumers. listeners, allowing consumers to experience the uniqueness of peony culture. Peony, the national color, uses flowers as matchmakers to make things bloom. Fully absorb the peony culture and extract its cultural connotations. Based on consumers' strong sense of identification with peony culture, the market should be segmented, and the design of peony porcelain should be accurately positioned to launch multi-level, experience It creates good-feeling derivatives, allowing tourists to purchase products they are satisfied with when traveling, creating a unique peony cultural brand in Luoyang, and promoting the integrated and innovative development of tourism culture.

(2) Insufficient exploration of residents' needs for spiritual life and cultural products

There is a lack of integration mechanism among Luoyang peony porcelain cultural products. Although there are many types of peony porcelain cultural products, they are all similar, the products are very similar, there is a lack of master talents, lack of innovation, contemporariness, weak market influence and lack of connection with each other. The total scale is small, the quality level is low, the service level is low, and the market order is chaotic. For example, the quality is inconsistent, the concepts are outdated, and the needs of residents' spiritual life and cultural products are not sufficiently explored. In the context of the development of the modern era, people's demand for cultural tourism consumption is gradually increasing. Especially with the

advent of the digital intelligence era, previous sightseeing tours cannot truly satisfy tourists' needs for mental relaxation. Visual experience has become a basic way of interaction. For example, in Lijingmen Cross Street in the old city of Luoyang, there are many shops selling peony paintings, peony cakes and other derivatives. Craftsmen will demonstrate their craftsmanship along the street and allow tourists to participate. , which can effectively increase tourists' sense of experience and leave them with endless aftertaste after purchasing the product. Peony porcelain should meet the needs of consumers in order to increase its life cycle. When people travel, they hope to experience pleasure and the value that travel brings.

Therefore, on the one hand, it is necessary to meet the functional needs of tourists, on the other hand, it is also necessary to satisfy tourists' emotions and design for different needs. Young consumer groups prefer personalized things. They are more willing to experience projects with strong autonomy when traveling. They tend to buy products with fashionable appearance and no complicated decorations, and pay attention to their functionality. Some colors that are too bright will make them feel old-fashioned and should be improved when designing. For children, most consumers are their parents. Parents value education, entertainment and safety, that is, they have demands for entertainment and educational functions and materials. Children's curiosity about things and sensitivity to colors should be taken into consideration when designing. The elderly group pays attention to health and wellness and can attach great importance to the development of value that is beneficial to the body and mind.

In terms of inheritance and protection of cultural connotation, most research focuses on the analysis of the cultural connotation of cultural and creative products and the effective transmission of cultural significance. However, from the perspective of communicating with the audience, based on its rich cultural connotation, cultivating "emotions" with consumers is more conducive to building emotional connections between peony porcelain audiences, using communication and dialogue to build relationships, and paying more attention to market demand. How to realize the organic integration of tradition and modernity on the level, and believes that the diversified presentation of cultural creativity must keep up with the development of the times, return to reality, and find the connection points between traditional culture,

modern life, and market value. Among them, peony porcelain is a regional cultural creation. The cultural characteristics of products are more obvious, and audiences can capture the regional cultural connotations in regional cultural and creative products by perceiving the visual symbols in cultural and creative products, thereby establishing an interactive connection between themselves and regional culture. Paying attention to the connection between culture and audience, returning to traditional culture requires digging into local elements and seeking innovative inspiration from historical accumulation.

(3) Emphasis on design rather than sales, emphasis on craftsmanship rather than service

Peony porcelain is a tourist product that tourists will buy when traveling. On the one hand, tourism can stimulate consumption and promote the development of the cultural tourism industry chain. At the same time, it can also reflect the significance of cultural tourism. Promote the continuous innovation of peony porcelain, integrating historical culture, Heluo culture and peony porcelain. Designers extract the visual elements of derivative designs from the shapes and colors of peony culture, extract spiritual elements from its history and meaning, and extract from products. The peony culture is reproduced in multiple dimensions through its shape, semantics, color, material and other elements, arousing consumers' cultural resonance and reflecting the regional characteristics of Luoyang. However, if you focus on design, you will ignore sales channels, and at the same time, service will not keep up. There will be a phenomenon of redesigning but not selling, and focusing on craftsmanship but not service. The production of peony porcelain emphasizes "learning from the ancients, learning from nature, and learning from my heart". The makers are full of enthusiasm, go deep into nature to find the beauty of form, strive to express their true feelings about nature, and try their best to learn from Chinese calligraphy and absorbing nutrients from art forms of great abstract beauty such as music and poetry, the works exude elegant, quiet and graceful tones through the crystal bright glaze colors, reflecting endless artistic charm.

Luoyang City, as the ancient capital of thirteen dynasties and one of the first batch of historical and cultural cities announced by the country, has profound cultural heritage. Peony culture is a unique cultural element of Luoyang. The peony porcelain

creation team closely focuses on the characteristics of Luoyang, combined with the national development strategy, and continues to carry out artistic creativity. It has successively developed, designed and produced the Li Xuewu peony porcelain series, Oriental Niuniu, "One Belt and One Road" performance series, new three-color series, Lu There are more than a thousand cultural and artistic varieties in total, including Shena boutiques, peony lamp series, daily necessities series, and special custom-made white porcelain crafts with Heluo cultural characteristics. The second is to produce high-quality products with meticulous workmanship.



Figure 3: A set of peony porcelain

Source: Li Jie (2023)

Cultural artworks are more valuable than finesse, and shoddy production will not only destroy the value of the goods, but also cause harm to the industry. Peony Porcelain has been committed to making high-quality products from the beginning, and strives for excellence in every process. From pastels, firing to glaze color, they tried their best to absorb the essence of my country's "five major official kilns", integrating the strengths of each family, and drawing on the excellence of sculpture art from each family. The thinnest petals of the fired peony porcelain are less than 0.1 mm. The colors of the works are bright and colorful, and the shapes are changeable. Some are as thin as paper, some are as clear as jade, some are as bright as peaches and plums, some are like hydrangeas and crowns, and some are like pavilions and umbrellas. They are lifelike, lifelike, and very high. artistic aesthetic value. The third is to use exhibitions for marketing. In order to expand product visibility and brand influence, companies continue to actively appear at various exhibitions, such as Beijing International Tourism Commodities Expo, China International Trade in Services Expo, China International Jingdezhen Ceramics Expo, etc. By participating in the expo, more people know, understand and fall in love with peony porcelain.

The ingenuity of a great nation creates stunning objects of beauty; porcelain carries the Tao and promotes national culture. As a new porcelain school, peony porcelain has achieved many artistic achievements shortly after its birth. Its success is inseparable from the combination with the historical and cultural background. The case of peony porcelain has given certain inspiration and guidance to the development of contemporary arts and crafts. The development of contemporary arts and crafts is inseparable from innovative ideas. Peony porcelain is the perfect combination of peony culture and Chinese ceramic art. It has made great progress in the development of cultural industry. It also seized the opportunity and can be described as a model of the industrial development of contemporary arts and crafts. Luoyang Peony Porcelain has successfully created economic benefits and contributed social value to Luoyang.

Luoyang Peony Porcelain has problems in infrastructure, brand competitiveness and citizen participation. In recent years, the Luoyang Municipal Party Committee and Municipal Government have paid great attention to the development of the tourism commodity industry and adopted a series of measures to support and encourage the development, production and sales of tourism

commodities. As a result, Luoyang has more and more types of tourism commodities and the scale of the tourism commodities industry has grown. big. Because the current cultural consumption has great potential and the cultural industry has huge space for development, the integrated development of traditional culture and creative industries shoulders the important task of developing the new economy, spreading Chinese culture, and enhancing cultural soft power. At present, some tourism products in Luoyang have formed industries. At the same time, the sales of various peony series special tourist products are also increasing year by year. The development of tourism commodities not only lengthens the tourism industry chain, but also promotes the sales of agricultural and sideline products and local specialties. It has become an important channel for the employment of surplus labor in urban and rural areas and for farmers to escape poverty and become rich. Peony porcelain is a new type of porcelain with unique Luoyang cultural background and regional characteristics that emerged after China's "Five Official Kilns". The advent of Luoyang peony porcelain has not only enriched Luoyang's specialty tourism product market.

Luoyang Peony Porcelain is the result of continuous research and development and innovation of Luoyang tourism products. Peony porcelain has broad development prospects. How to further open up the market and improve brand awareness for peony porcelain is to increase brand promotion and marketing efforts, pay attention to peony culture and combine it with porcelain culture, and set up a special exhibition hall to increase awareness. Second, we must continue to innovate products and dig deeper into cultural connotations. The peony theme takes peony as the core. The theme should be continuously expanded to enrich the scope of peony porcelain. At the same time, Heluo culture and historical allusions should be added to enhance the brand grade of peony porcelain. The third is to increase investment and focus on talent training. Our city should increase investment in human and financial resources to cultivate high-level professional talents.

Luoyang Peony Porcelain has a lot of room for development. While building the Peony Porcelain brand, it will also build a number of brands closely around Peony Porcelain, forming a pattern in which the main brand carries the weight and diversified brands are promoted simultaneously, thus making Luoyang Peony Porcelain a brand with Luoyang characteristics. of creative cultural industries.

Speaking of Luoyang's historical and cultural resources, we have to mention the major events in Luoyang's cultural industry: the Silk Road and the Grand Canal were successfully "double applied for World Heritage", Luoyang is the only city to be "double applied for World Heritage"; the "Silk Road Economic Belt Media Cooperation" Forum" was held in Beijing, Luoyang actively integrated into the construction of the Silk Road Economic Belt; Luoyang peony porcelain became a national gift and went abroad... relying on the rich historical and cultural resources of Luoyang City. Our task is to take this opportunity to turn the underground into above ground, turn the ancients into modern people, and transform the advantages of cultural resources into industrial advantages.

Luoyang Peony Porcelain wants to expand its market, focus on improving tourism service facilities, leveraging social capital, and expand investment and financing channels. Encourage large-scale enterprise groups outside the province to set up investment funds and regional headquarters in Luoyang. Support the mergers and reorganizations of large-scale enterprises in the province and cultivate a number of leading cultural and tourism enterprises with strong competitiveness. Encourage the characteristic development of small, medium and micro enterprises. Strengthen brand marketing. Strengthen top-level design, innovate publicity methods, promote the brand internally and externally, and strengthen exchanges and cooperation to promote Luoyang cultural tourism into key source areas.

The research mainly uses qualitative research methods to analyze and explain the development process and cultural changes of peony porcelain. It collects, organizes and analyzes research data through on-site visits and in-depth interviews to clarify the positioning, development and development of peony porcelain in Luoyang City. It has a boosting effect on economy, culture, tourism and social progress. What are the current problems that Peony Porcelain has in promoting the in-depth integrated development of tourism and culture? It provides strategies for the government to do a good job in the in-depth integrated development of tourism and culture. The final research results are presented in the form of a research report and submitted as a paper.

CHAPTER IV

RESEARCH RESULTS

After focusing on the analysis of the research objectives, this chapter uses the literature collection, field surveys, in-depth interviews and other research texts that the author participated in to analyze and organize, which will help to better promote the research process and achieve the research results.

Conduct research on the history and development, cultural identity, and integrated development of culture and tourism in Luoyang Peony Porcelain. Luoyang, a world tourist city, has a profound cultural heritage. As the cultural and creative industry of Peony Porcelain, its clustering trend is becoming more and more obvious. The cultural and creative effects are becoming more and more important. The in-depth integrated development of cultural tourism is becoming more and more prominent.

1. The history and development of Luoyang peony porcelain. The peony porcelain is divided according to the time dimension, and the three historical development periods of peony porcelain are mainly studied, from the birth of peony porcelain, the ten-year development period and the development period to the present, including the construction of peony porcelain exhibition venues, the development of exhibition activities, obtaining honors and Its history has been studied in terms of news introduction and celebrity collection. Through the relevant inheritance and display of a generation of masters, a wealth of historical information and craftsmanship have been left behind.

2. The cultural identity of Luoyang peony porcelain. As a cultural and creative product, peony porcelain has had a profound impact on domestic and foreign ceramic art and has become an important carrier of cultural exchanges between China and foreign countries. Luoyang Peony Porcelain combines flowers with profound cultural connotations with porcelain art, which not only shows the beauty of peonies but also reflects the exquisiteness of porcelain. A fusion of tradition and modernity, Luoyang Peony Porcelain integrates modern aesthetics and creativity on the basis of inheriting

traditional craftsmanship, becoming a cultural phenomenon with the characteristics of the times.

3.The development strategies of Luoyang peony porcelain culture and tourism. Conduct research from three aspects: political environment, economic environment, and social and cultural environment. Nowadays, the public's demand for spiritual and cultural products and services such as peony porcelain is getting stronger and stronger. The integrated development of peony porcelain culture and tourism is the fundamental driving force to protect the people's basic cultural rights and interests. Mainly based on the research on the five aspects of peony porcelain promoting the in-depth integrated development of cultural tourism, it is proposed to take the concept of global tourism as a guide, based on resource endowments, highlight regional characteristics, implement key breakthroughs, and focus on creative planning, brand building, new business format cultivation, Work hard on the application of new technologies. Integrate the colorful culture of peony porcelain into urban construction, protect the city's historical and cultural relics, continue the city's historical context, shape the city's characteristic image, improve the city's cultural tourism functions, and create a city theme culture.

The specific research is as follows:

4.1 The History and Development of Luoyang Peony Porcelain

- 4.1.1 Before 2009
- 4.1.2 Ten-year development period from 2009 to 2019
 - 4.1.2.1 Peony Porcelain Venue Display
 - 4.1.2.2 Peony Porcelain Exhibition Activities
 - 4.1.2.3 Peony Porcelain Honor Display
 - 4.1.2.4 Peony Porcelain News and Information
 - 4.1.2.5 Celebrity Collection of Peony Porcelain
- 4.1.3 2019 to present
 - 4.1.3.1 Major Events of Peony Porcelain
 - 4.1.3.2 Craftsmen from great peony porcelain countries
 - 4.1.3.3 Peony Porcelain Zeitgeist

4.2 The Cultural Identity of Luoyang Peony Porcelain

- 4.2.1 Huge market demand potential

4.2.2 High government policy support

4.2.3 Strong regional cultural background

4.3 The Development strategies of Luoyang Peony Porcelain Culture and Tourism

4.3.1 Increase government publicity and support to improve benefits

4.3.2 Encourage cultural institutions and tourism enterprises to connect and become better and stronger

4.3.3 Explore the value of intangible cultural heritage and enhance cultural identity

4.3.4 Release the demand for popular culture and tourism and highlight brand influence

4.3.5 Implement the "culture + tourism" strategy and promote the integrated development of culture and tourism

4.1 The history and development of Luoyang peony porcelain

4.1.1 Before 2009

Peony porcelain can be called the peony flower that never fades. The peony porcelain created by Luoyang artists is vivid and lifelike. About 1,000 years ago, the Song Dynasty writer Zhou Dunyi's "The Theory of Love of Lotus" appeared in "Peony, the flower of wealth" and annotated "Peony, the flower of wealth"; explaining that peony represents wealth.

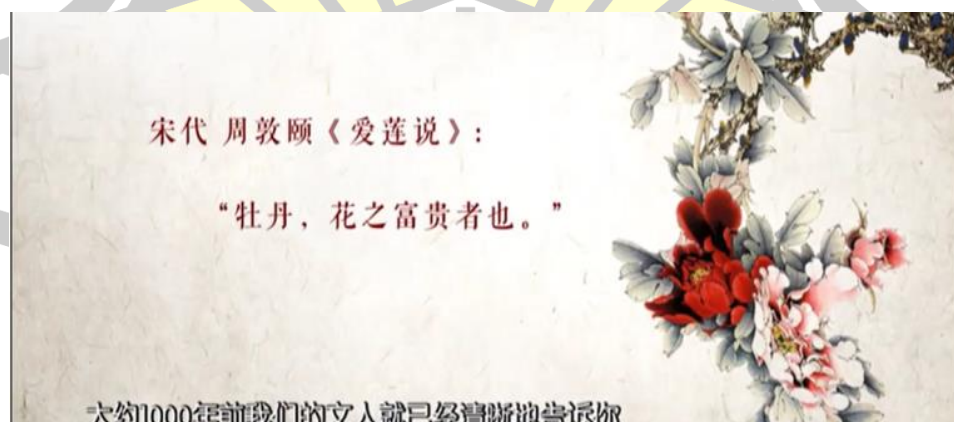


Figure 4: Interpretation of peony

Source: Li Jie (2023)

Peony is one of the oldest flowering plants in nature and is regarded by the Chinese as the "King of Flowers". Peonies first appeared in the Book of Songs, and in the Tang Dynasty they began to be favored by thousands of people. As the king of flowers, the peony has a large flower shape, bright color, noble appearance and light dew, which satisfies people's visual aesthetic enjoyment. It transcends spirit and material, penetrates time and faith, and interacts with our life, life and history. Nishikori, reincarnation never ends. It unparalleledly represents prosperity, wealth and prosperity. How can its beauty be incorporated into porcelain art? How can we paint a touch of red on Longquan celadon and give it a more beautiful incarnation? Show the beauty of peony on the celadon so that it complements the beauty of the celadon. At the same time, this beauty can travel through time and more perfectly interpret the "World Heritage Porcelain" and the legend of "National Flower". The porcelain is as green as a dream and as smooth as jade, which complements the richness and plumpness of the peony and complements each other.(Fang , W.J., 2017)

Peony patterns are commonly used as decorative patterns, and are often used in the shapes of large vessels such as bottles, jars, plates, and jars. As a decorative language, the peony pattern has a strong ethnic flavor. These peony patterns are one of the traditional patterns loved by the people. They have been widely used in the decoration of ceramics, porcelain, and traditional clothing in the past dynasties. Whether in official kilns or private kilns, patterns that symbolize auspiciousness with meaning and harmony are widely used. As a plant-based decorative pattern, peony pattern is widely used in various silk fabrics, handicrafts and architectural decorations. The form changes are extremely rich, and its position in ancient decorative pattern types can be said to be pivotal. As a localized decorative pattern, in the process of integrating with foreign cultures in different historical periods, it absorbed and drew on multiple pattern changing factors to form its own unique formal quality.

In contemporary times, the style of peony pattern decoration has begun to see new innovations and developments. The colors have become more fresh and elegant, and the techniques of depiction are also diverse, allowing the author to play freely without restrictions. In terms of composition, most of them are scattered dots, which are flexible in form and give people a relaxed feeling. The peony pattern often spreads

upward from the bottom of the utensil, and the place with complicated flowers is used as the front of the utensil for main decoration. Most of the branches and leaves have one branch spreading from the front to the back. No matter which angle you view it from, the peonies in the painting will appear hollow in front and dense in the bottom, creating a perfect combination of decorative patterns and utensils. When decorating porcelain plates, the peony pattern is painted on the center of the porcelain plate, leaving a blank space around it with little modification. This kind of decorative effect not only highlights the main part, but also does not give people a depressing feeling. There are also some more traditional peony patterns. After being processed by contemporary people, they have become full of the flavor of the times and are more in line with modern people's aesthetics. The reason why the peony pattern has been spread to the present day and is still used by people is that it is a product of history, the crystallization of people's wisdom, meets the aesthetic needs of the people, and embodies the spirit of the times and national characteristics.

The peony pattern deeply contains the national historical and cultural tradition, and integrates the national wisdom and emotion. In porcelain, people can still absorb the essence from the peony with obvious characteristics and noble conduct, and continue to summarize, process, simplify and refine it to suit the aesthetics of modern society. Characteristic patterns. The traditional peony pattern has shown various development trends in the continuous updating of various materials and design concepts today, which will make the design works more national, cultural and contemporary, and is important for inheriting and carrying forward the national culture and prosperity significance. (Yang,H.,B. 2018) As a representative of traditional Chinese patterns, peony patterns have experienced thousands of years of development and evolution, and have been continuously innovated, developed, enriched and perfected. Whether from an aesthetic or cultural perspective, peony patterns have extensive inheritance and adaptability. Peony patterns are widely used in contemporary design. In modern design, it no longer only embodies traditional symbolic meanings such as wealth and wealth, but also embodies the aesthetics of modern people. In an era where modern people's living standards are improving and their spiritual needs are richer, people pay more attention to the auspicious meaning

contained in peony patterns and the decorative effects brought by traditional Chinese elements.(Zhou ,H.,Y. 2018)

The composition form of peony pattern has been inherited and innovated. In the Tang Dynasty, the economy developed and society was stable. The decoration of ceramic peony patterns on Yue kiln boxes in the middle and late Tang Dynasty is still in the initial stage of development. Its composition often adopts balanced and symmetrical single patterns or pattern compositions suitable for patterns. According to the characteristics of the shape, the corresponding composition method is selected to achieve an organic combination of life and art. For example, when depicting a peony plate, a symmetrical composition is used to show the rhythmic beauty of peony decoration. In the Song Dynasty, peony pattern has become one of the most representative patterns among plant patterns. Compared with the previous generation, the pattern composition of the peony pattern is more abundant, such as scattered dots, balanced individual patterns, etc., showing a certain sense of rhythm and rhythm. For example, the Cizhou kiln vase with black flowers and peony patterns on a white ground has a scatter-dot composition that highlights the main body of the peony flower head, and the branches and leaves serve as a foil. On the main decorative part of the bottle, there are multiple separate patterns of peonies with broken branches, and the contrast between black and white is strong. In the overall change, there is harmony and unity. In addition, the three-dimensional shape of the inlaid porcelain pillow adopts a certain stylized composition. Most of the peony patterns are decorated on the surface and pillow wall of the porcelain pillow, using decorative techniques such as painting, ticking, engraving, and consecration. In the Yuan Dynasty, the economy declined due to the destruction of war. The overall development of ceramics tends to decline, and the overall development shows a rough and bold artistic style. During this period, the patterned peony pattern composition underwent certain changes, and the number of layers in the composition increased significantly.

The peony pattern decoration is mostly distributed in the center of the vessel shape, supplemented by the edge decoration, which plays a prominent and rich decorative role in the main peony pattern decoration. In general, the two-sided continuous composition form is mostly adopted, with the peony pattern taking the dominant position and being decorated in the center of the vessel. It is often combined

with auspicious patterns to form a multi-layered decorative belt, showing the characteristics of a full and layered composition. The priorities are clear and harmonious. For example, the jar with the Yunlong peony pattern has a total of 12 layers of decoration on the jar body. It is painted with various patterns such as deformed upward lotus petals, lotus pods, and entangled peony patterns. It is integrated with many themes, and the composition and decoration are arranged in an orderly manner. The concept is exquisite and reflects the magnificence of large pieces of Yuan blue and white porcelain. The deformation of the shoulder and the additional decorations within the lotus petal pattern vary, some depict eight treasures, some are decorated with flowers, etc. The Yunlong peony pattern on the belly of the vessel occupies the main body, and the shape may be closed, opened, bent or raised, and the shape is ever-changing (Yang, Y., N. 2018) Seek change in unity. The Ming Dynasty was a prosperous era in the history of our country. The ceramic decoration style gradually changes to light and free. The ceramic peony pattern composition is mainly a layered pattern, but the number of layers is significantly reduced. This provides more space for creation and development of Chinese painting compositions with ceramic peony patterns. In the Qing Dynasty, due to the changes in people's aesthetics and the continuous improvement of craftsmanship, the composition of peony patterns on ceramics entered the era of peony pattern composition in Chinese paintings. The ceramic peony pattern composition began to be innovatively combined with glaze color and consecrated decorative composition. In the center of the main body, peonies are painted with broken branches, and the flower heads are painted in rich red and green colors, with clear layers and a strong three-dimensional effect. Generally speaking, the decorative composition of traditional ceramic peony patterns continues to develop and innovate. Its overall composition style has developed from pattern composition to Chinese painting composition, which plays an important role in the decoration of ceramic peony patterns. Summarizing the development and evolution rules of ceramic peony decorative compositions in the past dynasties, it provides a useful supplement to the comprehensive research on ceramic peony decorative compositions, and also provides useful inspiration for the development and innovation of modern ceramic art creation to adapt to the development of the times.

Luoyang is "among the world". The area centered on Luoyang is the cradle of the Chinese nation and the rich land where Chinese civilization began. Luoyang is the earliest capital city in Chinese history. Luoyang is the ancient capital with the longest history and the most dynasties. Thirteen dynasties including Xia, Shang, Western Zhou, and Eastern Zhou successively established their capitals in Luoyang. At the same time, Luoyang served as the companion capital of Chang'an and Bianjing in the Tang Dynasty for a long time. As the long-term political, economic and cultural center of ancient China, Luoyang has always been a gathering of people and stars. The sages and masters not only made major achievements in philosophy, astronomy, science and technology, education, literature, art, etc. in Luoyang, but also created the colorful Heluo culture. Tang Sancai is the pinnacle of Chinese ceramic art. Luoyang is the hometown of Tang Sancai and has a strong cultural atmosphere of Sancai. Tang Sancai is a kind of glazed pottery popular in the Tang Dynasty, with a history of more than 1,500 years. When the Long-Hai Railway was built in the late Qing Dynasty, people destroyed Tang Dynasty tombs in Mangshan, Luoyang, and found a lot of Tang Sancai pottery. Antique dealers transported it to Beijing, which attracted the attention of scholars such as Wang Guowei and Luo Zhenyu. The later unearthed Tang Sancai was successfully restored, triggering a collection craze. The so-called Tang Sancai refers to the glaze color on the pottery of the Tang Dynasty. Later, it was also generally used to refer to the painted pottery of the Tang Dynasty. There were many glaze colors for painted pottery in the Tang Dynasty, but the three main colors were yellow, green and brown, which were called "three colors". Therefore, the tri-color porcelain of the Tang Dynasty came from the excavation of tombs. Most of the artistic treasures of the Tang Dynasty were excavated in Luoyang. Most of the existing items are funerary objects and artifacts. Therefore, this kind of tri-color porcelain basically does not have any handed down products and is considered an antique. It has become a symbol of the prosperous Tang Dynasty, used to express the effect of wealth and magnificence, and at the same time has a strong flavor of life and national characteristics, ranking among the treasures of Chinese art. On June 7, 2008, Luoyang Tang Sancai firing techniques were approved by the State Council to be included in the second batch of national intangible cultural heritage lists (Fang, L., L. 2015)



Figure 5: Luoyang Tang Sancai porcelain

Source: Li Jie (2023)

The Tang Dynasty was the heyday of China's feudal society, during which politics, economy, and culture all developed rapidly. Peonies were introduced to palace gardens by Emperor Wu Zetian of the Tang Dynasty, then spread to high-end temples, mansions of dignitaries, and finally to the homes of ordinary scholars. Luoyang was once the Tokyo of the Tang Dynasty, with convenient transportation and prosperous trade. There were many gardens in the city, and almost every family had the tradition of planting peonies. Flower appreciation was very popular, and it was known as the "Peony Kingdom". In the Song Dynasty, the peony cultivation center reached Luoyang, and the cultivation technology became more systematic and perfected. The research on peony was greatly improved, and the custom of peony appreciation became more popular among the people in Luoyang. After the founding of the Republic in 1949, the peony planting industry has been restored and developed. Especially since the reform and opening up, the number of peonies cultivated in various places has continued to increase, and the level of cultivation technology has improved year by year. Luoyang has successively established a scientific research institution specializing in peony, the Peony Research Institute. China National Garden, International Peony Garden, Wangcheng Park, Sui and Tang Dynasty City Ruins Botanical Garden, Baiyun Mountain, and Baima Temple are all gardens for

peony planting. The peony flowering period is around mid-April. Since 1983, the "China Luoyang Peony Cultural Festival" has been held every year during the peony blooming season, attracting crowds of people and blooming flowers. However, the flowering period of peonies is short, and the beautiful moment of peonies in full bloom can only remain in people's impressions (Wang, M., X., & Hu, D., P. 2018). After countless experiments and improvements, the masters of Tang Sancai in Luoyang used special glazes to fire flat porcelain plate glaze paintings, and perfectly combined the porcelain plate glaze paintings with modern decoration. On the basis of traditional craftsmanship, they developed an image. The birth of peony porcelain, which has realistic colors, natural colors, flowers and leaves as thin as paper, and clearly visible leaf veins, has added a bunch of colorful and gorgeous cultural wonders to the Central Plains. It makes traditional craftsmanship and practical needs complement each other, creating a unique beauty. Peony porcelain not only inherits the cultural tradition well, but also continuously innovates and develops, forming a porcelain industry, giving birth to a group of master figures and skilled craftsmen, and becoming a cultural business card of Luoyang. "Only peonies are the true beauty of the country, and they move the capital when they bloom." This poem comes from the Tang Dynasty poet Liu Yuxi. It mainly describes the grand scene of peonies when they are in full bloom. Throughout the ages, the grace and splendor of peonies has attracted countless literati to sing their praises. However, the flowering period of peonies is short, and the beautiful moment of peonies in full bloom can only remain in people's impressions. Peony is a traditional Chinese flower, known as the "King of Flowers". Peony is a native flower species in China. Peony cultivation originated in Heluo and has a history of more than 2,000 years. As one of the peony cultivation centers, Luoyang already had systematic flower cultivation skills as early as the Tang and Song Dynasties, forming the custom of flower appreciation and peony-related poems, calligraphy and painting, legends, costumes, etc., from which Luoyang peony culture was derived.

In the performance content of many arts and crafts, the image of peony is very prominent. The reason is that the graceful and luxurious shape of peonies can reflect people's yearning for a better life. The colorful peonies, with their graceful character and vivid image, bring spiritual edification and beauty enjoyment to people.

Therefore, whether in ancient architecture, painting, ceramics, dyeing, decoration, or carving crafts, there are a large number of peony elements, especially the peony mascots in porcelain crafts, because it is easier to express people's love for life and The emotion of yearning has always been favored by the people. Peony porcelain is a new variety of porcelain with unique Luoyang cultural background and regional characteristics, which is based on the traditional white porcelain craftsmanship and combined with Luoyang's unique peony flower design. It is the continuation and development process of China's long-standing porcelain culture and porcelain craftsmanship. The creative achievements are the products of techniques inherited from the history of Chinese porcelain craftsmanship.

4.1.2 Ten-year development period from 2009 to 2019

Luoyang handicraft master Li Xuewu has had a strong interest in ceramics since he was a child. Out of his love for Luoyang peony culture and Chinese ceramic art, Li Xuewu came up with the idea of merging peony cultural elements with Chinese ceramic techniques and creating Luoyang Peony Porcelain. Since 2007, he has traveled hundreds of times to Dongyang, Xianyou Wood Carving, Nanyang Jade Carving, the three major porcelain capitals of Jingdezhen in Jiangxi, Liling in Hunan, and Dehua in Fujian, and the seven major ceramic production areas of the Five Official Kilns. He went to more than 10 museums across the country to consult historical materials and compiled more than 200,000 words of notes. After going through many hardships, he finally used Tang Bai porcelain and other firing techniques as the basis to learn sculpture shapes, hollow kneading, decorative engravings, pigments and glazes. The essence of traditional craftsmanship is entirely handmade. After nearly three years of painstaking research and exploration, at the end of 2009, Li Xuewu successfully created Luoyang Peony Porcelain. (Wu, X.,L., &Li,K, 2023)



Figure 6: Luoyang Peony Porcelain

Source: Li Jie (2024)

After the birth of Luoyang Peony Porcelain, it became a unique new style of artistic porcelain after China's "Five Official Kilns". It continued the history of the evolutionary development of Chinese ceramics and ushered in a new era of Chinese ceramics. At the same time, it enriches the cultural connotation of peony and becomes an important carrier for inheriting and innovative peony culture. The national porcelain and national flower bloom forever. The advent of Luoyang's peony porcelain not only enriches Luoyang's specialty tourism product market, but also provides a useful demonstration for the development of diversified peony cultural industries. Look for the intersection of traditional culture and modern culture from changes.

On January 26, 2011, Luoyang Peony Porcelain Research Institute, the only scientific research institution in China for the research and development of peony porcelain technology, was established with the approval of the Luoyang Science and Technology Bureau and the Luoyang Civil Affairs Bureau. At the end of 2013, after becoming a "municipal gift" and a "provincial gift" successively, peony porcelain was designated as a "national gift" by the Ministry of Foreign Affairs. In 2014, Luoyang Peony Porcelain was listed among them and was allowed to use the ecological origin product protection mark and will be protected from now on. Eco-origin products refer to good ecological products that meet the requirements of green environmental protection, low-carbon energy saving, and resource conservation throughout the formation process and have the characteristics and characteristics of the origin, including origin-marked products, products with protected designation of origin, and origins of biological species. products, famous and special products with historical heritage or innovative products with independent intellectual property rights, etc. Products of ecological origin can enjoy policy support from government departments in terms of scientific and technological funding support, inclusion in priority procurement lists, opening up customs green channels, and income tax reductions and exemptions. Luoyang Peony Porcelain is a new style of artistic ceramics born from the organic integration of the long-standing Luoyang peony culture and ancient Chinese ceramic craftsmanship. It uses high-quality kaolin as the raw material, Luoyang peony as the prototype, and porcelain with peony patterns as the sample. It inherits the traditional ceramic production techniques of the Tang Dynasty and adopts traditional techniques such as sculpture modeling, hollow kneading, decorative engraving, and pigment glaze. It is completely handmade. It has become an iconic tourist cultural product in Luoyang City and is well received by tourists.



Figure 7: Peony Porcelain Exhibition

Source: Li Jie (2023)

On June 10, 2017, the opening ceremony of the first Chinese Cultural and Natural Heritage Day event was held in the ancient capital Luoyang, and peony porcelain appeared at the event. Many Chinese and foreign reporters were amazed by the exquisite craftsmanship of peony porcelain and called it a miracle. Luoyang peony porcelain can be seen in Japan, South Korea, Southeast Asia, Russia, Central Asia and other places, truly realizing the fragrant world of Luoyang peonies. Peony porcelain comes in various forms, including flower plates, wall hangings, box scenes, and screens. The images vividly reproduce the shape, charm, color, and special meaning of peonies. They not only embody the elegance and splendor of peonies, but also combine the elegance and simplicity of porcelain. Except in Luoyang, you can no longer find such an industry that can "bloom". Peony Porcelain Expo combines the strengths of various Chinese sculpture art schools and the essence of various schools of Chinese ceramic techniques. It is the creative achievement of the continuous development of China's long-standing porcelain culture and porcelain craftsmanship. The emergence of peony porcelain has filled the gap in Chinese arts and crafts and special tourist products, and continues the history of the development of Chinese

ceramic craftsmanship. Peony porcelain is an extension of peony culture. You can see peony porcelain all year round. If you appreciate it every day, you will feel an indescribable sense of joy in your heart. You will feel a sense of strength all over your body and be energetic in whatever work you do. Peony porcelain allows us to see the creative transformation and innovative development of culture. We must join hands to adhere to the development ideas of inheritance, innovation, and industrialization development, carry forward the spirit of craftsman, and truly integrate these carriers of traditional culture into people's lives, so that traditional culture can gain new vitality in the new era and demonstrate cultural confidence.

After ten years of development, peony porcelain has become a product in the cultural and creative field of Heluo. The Peony Porcelain Expo combines the strengths of Chinese sculpture artists and gathers the essence of various schools of Chinese ceramic techniques to vividly reproduce the shape and charm of peonies. The color, color and special meaning not only reflect the grace and splendor of peonies, but also have the elegance and simplicity of porcelain. They have extremely high historical, cultural, appreciation and collection value. Peony porcelain fills the gap in Chinese arts and crafts and special tourist souvenirs, continues the history of the development of Chinese ceramic crafts, and opens up a new world of peony cultural and creative industries. (Li, D., Y. 2020)

4.1.2.1 Peony Porcelain Venue Display

(1) Peony porcelain display at Luoyang Peony Porcelain Museum

Luoyang Peony Porcelain Museum was founded in February 2012 with the approval of Luoyang Municipal Cultural Relics Bureau and Luoyang Civil Affairs Bureau. Luoyang Peony Porcelain Museum is one of the first eight private museums in Luoyang. Luoyang Peony Porcelain Museum is the first peony porcelain museum in China. The Luoyang Peony Porcelain Museum covers an area of 3,000 square meters and is open for free from Monday to Sunday. It is mainly engaged in the collection, protection, research, development, display and exchange of peony porcelain and peony culture-related collections. The total number of peony porcelain collections in the museum is 323 pieces. (set), among which "beautiful pearls competing for beauty" and "exclusive spring sun" are the treasures of the town hall. The collections in the museum range from ancient Song Dynasty porcelain pillows

with peony patterns, red and green peony bowls, peony silk embroidery and other art treasures to today's unique new porcelain type - Luoyang Peony Porcelain art masterpieces. The traditional collection has a rich history. Luoyang Peony Porcelain Inherit innovation. Luoyang Peony Porcelain has been recognized as the "National Cultural Industry Demonstration Base" and the "Luoyang Industrial Tourism Standardization Demonstration Base". The peony porcelain craft production line of Luoyang Peony Porcelain Museum is open to the public. Visitors can experience the entire process of peony porcelain production while visiting. Luoyang Peony Porcelain Museum is not only a display platform for traditional crafts, but also an important display base for Luoyang Peony creative culture.

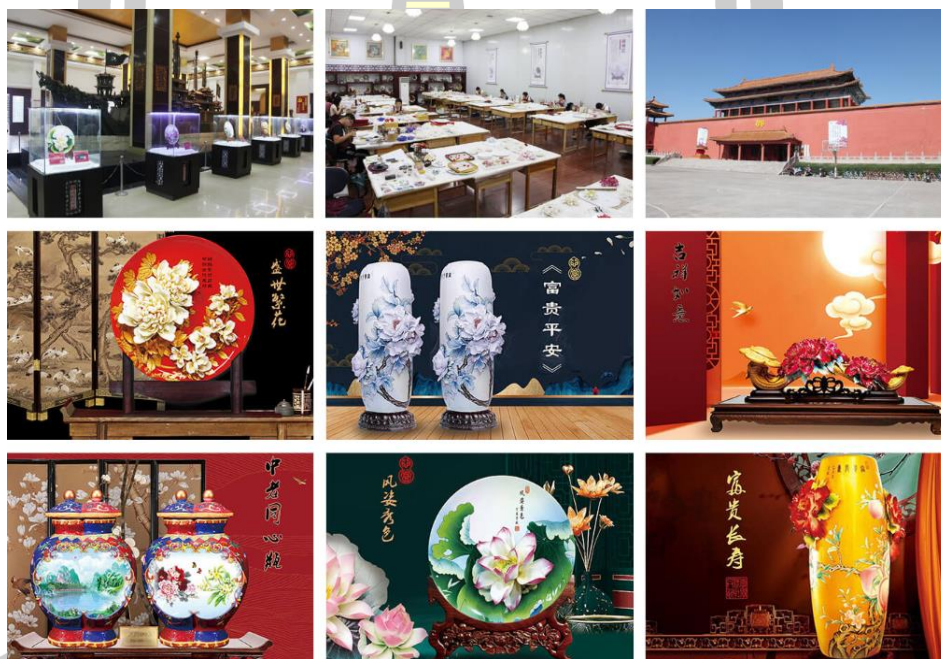


Figure 8: Peony porcelain display in Luoyang Peony Porcelain Museum

Source: Li Jie (2023)

(2) Peony porcelain display in the National Ceremony Art Exhibition Hall

The National Gift Art Exhibition Hall mainly exhibits "National Gift" fine products, including the "National Gift" series of fine peony porcelain. The peony porcelain is a national gift selected by national leaders over the years to be given to foreign heads of state or used in international conferences, including "The Golden

Age". "Prosperity", "National Beauty and Peace Full of Jasper", "Li Zun" and other rare masterpieces. In August 2018, the Peony Porcelain "Heluo Shengshi" series was recognized as a "China Famous Trademark" by the national industrial and commercial department. This is not only society's recognition of the product, but also society and the country's affirmation of its corporate influence.



Figure 9: Peony porcelain display in the National Ceremony Art Exhibition Hall

Source: Li Jie (2023)

(3) Peony porcelain display at Luoyang Sancai Art Museum

Luoyang Sancai Art Museum was put into use in April 2012. It is open for free all day from Monday to Sunday. It is located in Luoyang City, Henan Province. It has an exhibition area of more than 600 square meters and a total collection of 402 pieces (sets). The exquisite collection is a three-color silk camel, integrating the research, production, display and sales of Luoyang tricolor art. The museum will adopt modern display equipment and display methods, which will not only allow the audience to have a close and clear view of Luoyang peony porcelain art, but also provide the audience with practical experience of peony porcelain craftsmanship. The Sancai Art Museum is jointly owned by Luoyang Sancai Art Research Center and It consists of Luoyang Sancai Design and Production Center and Luoyang Sancai Art Exhibition Hall. The Luoyang Sancai Art Exhibition Hall on the second floor of the museum is a center for appreciating, displaying and disseminating Sancai art. Here,

there are not only high-quality gifts designated as national gifts by the Ministry of Foreign Affairs to be given to envoys from various countries, but also high-quality gifts designated by the China Arts and Crafts Museum, Chinese National Art Museum, etc. The permanent collection of treasures in the Treasures Museum serves Luoyang's cultural industry and the construction of Luoyang as an international tourist and cultural city. Luoyang Sancai Art Museum was rated as the fourth batch of national third-level museums. Guo Aihe, the person in charge of Sancai Art Museum, a master of Chinese ceramic art, and a master of Chinese ceramic design art, was awarded the honorary title of "Excellent Expert of the Ministry of Culture" in 2016.



Figure 10: Peony porcelain display in Luoyang Sancai Art Museum

Source: Li Jie (2023)

(4) Display of peony porcelain in Li Xuewu Peony Art Museum

Li Xuewu Peony Porcelain Art Museum is located on Taikang Road, Luoyang City, with a total area of 600 square meters. It displays a series of arts and crafts related to Heluo culture, including peony porcelain and bronze ware. The launch ceremony of the 2013 “Wen Li Luoyang” cultural tourism brand was held at the Li Xuewu Porcelain Art Museum. The “Wen Li Luoyang” cultural tourism brand is jointly created by the Municipal Arts and Crafts Association, Dingdingmen Heritage Park Management Office and Luoyang Peony Porcelain Co., Ltd. The brand is based on Luoyang's historical culture and ritual and music culture, and develops the

organic combination of historical culture and modern art. Integrated characteristic cultural tourism products. At present, Li Xuewu Peony Porcelain Art Museum has opened nearly 20 museums in Beijing, Shanghai, Shenzhen, Hong Kong, Zhengzhou, Luoyang and other places, and has gradually opened up the international market through major international exhibitions.



Figure 11: Li Xuewu Peony Porcelain Peony Porcelain Display
Source: Li Jie (2024)

Museums are an indispensable part of the cultural industry and an important place rich in cultural connotations. Museum tourism is a vivid practice that promotes the deep integration of culture and tourism. The museum industry keeps pace with the times and is committed to promoting a tour that focuses solely on cultural relics exhibitions and popular science education, and gradually shifts to one with cultural tourism integration and cultural tourism experience as its core.(Guo, Q,Z.2012.) In this general context, we should build a positive interaction between tourism and museum cultural protection, development, and inheritance, innovate the museum development model, and improve the quality of museum tourism. “In recent

years, Luoyang's cultural tourism industry has shown vigorous development. As a unique porcelain product in Luoyang, peony porcelain perfectly combines Luoyang peony culture with Chinese porcelain culture and technology, which not only enriches the local specialty tourism product market, but also lengthens the market. The tourism industry chain has been formed and the diversified industrial development of peony culture has been achieved.”(Bai Jie.2023 : interview)

4.1.2.2 Peony Porcelain Exhibition Activities

Porcelain art has been a representative of China's splendid culture since the Tang Dynasty in the eighth century AD. The art of peony and porcelain was created by combining the two art forms of peony and porcelain. The kaolin clay rich in various mineral elements in the western Henan region of China is used as the production material. After grinding the raw materials - mixing the slurry - filtering the mud - shaping - forming - drying - biscuit firing - glazing - glaze firing, etc., the final product is Forming a beautiful peony porcelain art work. Luoyang peony porcelain has now developed into 15 major series and more than a thousand varieties.

Peony Porcelain participated in the Central Plains Tourism Commodities Expo

From April 24th to 26th, 2013, the 2013 Central Plains Tourism Commodity Expo and Tourism Commodity Design Competition, sponsored by the Henan Tourism Bureau and the Luoyang Municipal People's Government, was held in Luanchuan County Tourism Industry Cluster, Luoyang City. This event was also the 31st One of the special activities and highlights of the Peony Cultural Festival, this expo has the theme of "Gathering Central Plains Tourism Commodities and Promoting Industrial Innovation and Development". It will last for 3 days. The main contents include the opening ceremony, tourism commodity exhibition, foreign economic and technological cooperation project promotion and It focuses on four parts: the signing ceremony and the tourism product design competition. 24 cities in 7 provinces, Henan, Hebei, Shandong, Shanxi, Anhui, Hubei and Shaanxi, and 611 companies from Malaysia, South Korea, France, Spain, Chile and other countries, participated in the exhibition with more than 4,000 kinds of tourism products. An awards committee composed of experts from the National Tourism Commodity Development Research Center will evaluate the participating tourism products. More

than a hundred pieces of peony porcelain products participated in the exhibition. In the end, they won unanimous praise from the jury and won the gold medal for their exquisite craftsmanship and unique shapes. At the same time, they also reached cooperation intentions with many customers.

(2) Peony Porcelain participated in the 9th China (Henan) International Investment and Trade Fair

The most beautiful year is spring, and merchants from all over the country gather in the Central Plains. Henan, which is embarking on a new journey in reform and development, warmly welcomes guests from home and abroad with a more open attitude. On the morning of April 22, 2015, the 9th China (Henan) International Conference was co-sponsored by the Henan Provincial People's Government, China Council for the Promotion of International Trade, and the Chinese People's Association for Friendship with Foreign Countries, with the theme of "New Normal, New Opportunities, and New Dynamics" The Investment and Trade grandly opened in the Xuanyuan Hall of the Zhengzhou International Convention and Exhibition Center in the provincial capital. Luoyang Peony Porcelain represented Luoyang in this exhibition. The national gift series and Heluo cultural tourism products were unanimously praised by the leaders and guests present

(3) Peony Porcelain participated in the Shenzhen Cultural Expo

In 2019, the 15th China Shenzhen International Cultural Industry Expo and Trade Fair was as large-scale and colorful as ever. A total of 2,312 government groups, enterprises and institutions participated in the exhibition, including 132 overseas institutions from 50 countries and regions around the world. About 100,000 people were invited to participate in the conference for procurement, including more than 21,000 overseas exhibitors from 103 countries and regions. National Gift Peony Porcelain participated in this event as a benchmark for Henan cultural brands, and took "China's Excellent Traditional Culture" as the main line to show Chinese traditional culture and the charm of the Central Plains to the world! At this Shenzhen Cultural Expo, National Gift Peony Porcelain participated in the exhibition with gorgeous Chinese excellent traditional cultural and creative products. It selected a series of exquisite products such as "Li Zun", "He Gui", "Longevity and Longevity"

and "Prosperity in the Age of Prosperity" for display. Shenzhen Popular with consumers.

Peony porcelain represents a cultural and creative product with strong regional cultural characteristics, and was enthusiastically "checked in" by the audience. To a certain extent, how well the cultural story of a place is told first intuitively reflects the value recognition of local cultural resources. "A drop of water can see the sun." To carry forward distinctive culture according to local conditions, stimulate innovation and creativity, and tell local cultural stories wonderfully is to tell our cultural stories well. Telling cultural stories well means thinking about telling the story in a vivid and interesting way, and it also means thinking about "passing on", "vivifying" and "going out" the culture. We have rich and colorful cultural resources, a strong will to inherit national culture, and a strong sense of cultural pride, so that we can better shoulder new cultural missions.

(4) Peony Porcelain appeared at the 2nd Central Plains Tourism and Culture Industry Expo

On September 12, 2019, the Second Central Plains Tourism and Culture Industry Expo and the 2019 Luoyang Heluo Cultural Tourism Festival opened at the Luoyang Convention and Exhibition Center. With the theme of "Cultural Tourism in Henan, Outstanding Central Plains", it lasts for four days. The main venue is located in Luoyang Convention and Exhibition Center. It is divided into three exhibition halls and outdoor exhibition areas. The exhibition area reaches 36,000 square meters, attracting more than 1,000 people from home and abroad. A number of cultural tourism companies participated in the exhibition, and peony porcelain was unveiled at the expo, attracting citizens and tourists.

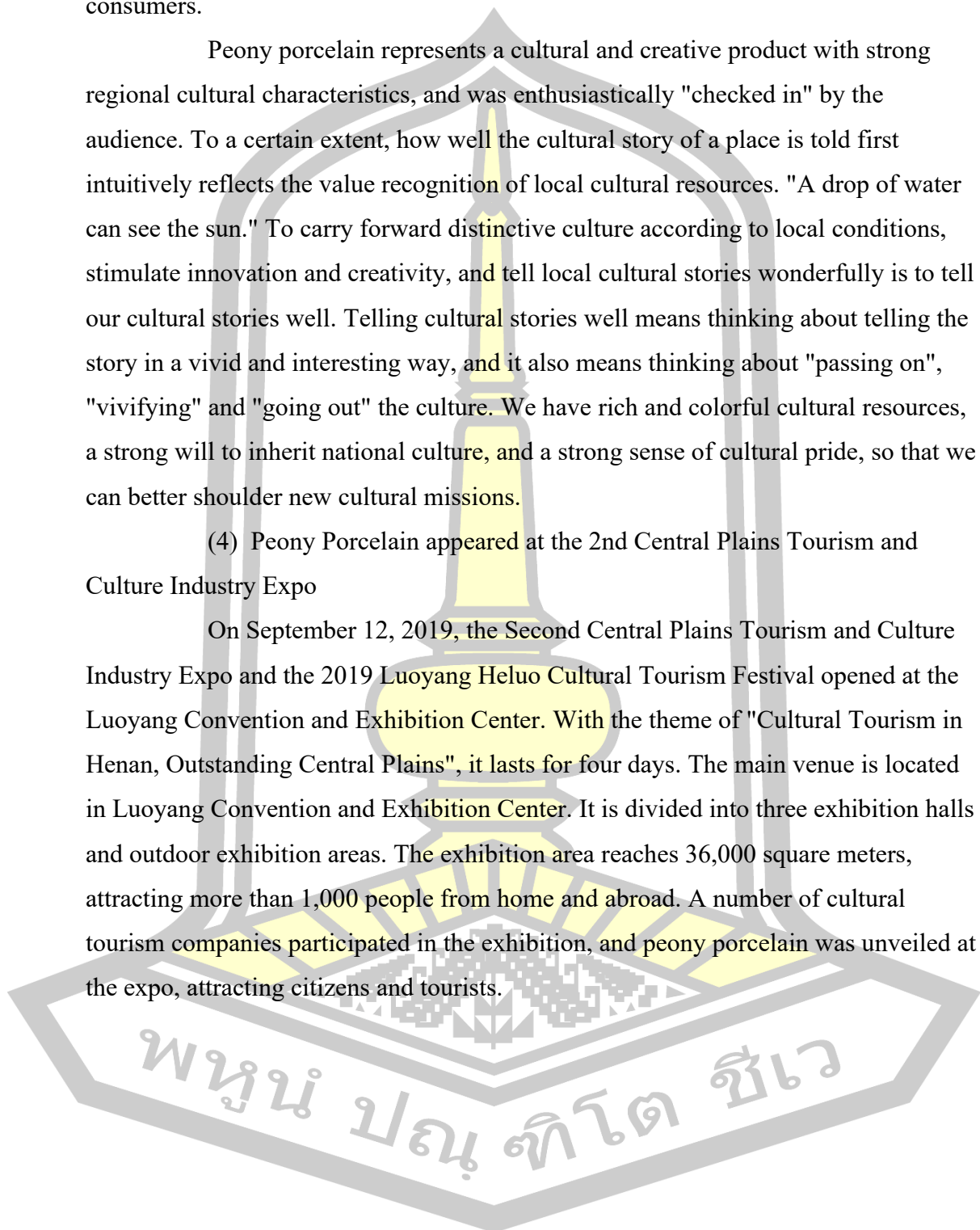




Figure 12: Peony porcelain display

Source:Li Jie (2023)

4.1.2.3 Peony Porcelain Honor Display

The peony porcelain series independently developed, designed and produced by Li Xuewu has won various awards including the gold medal in the Henan Tourism Souvenir Design Competition, the Central Plains Tourism Product Design Competition, and the Best Craftsmanship Award in the China Arts and Crafts “Hundred Flowers Award”. Among them, the works “Water Hibiscus” and “Exclusive Spring” won the highest award in my country's arts and crafts category - the “Hundred Flowers Cup” China Arts and Crafts Fine Arts Gold Award. The work “Package of Wealth” was awarded by the World Tourism Cities Federation at the first World Tourism Cities Expo. The Beijing headquarters has a permanent collection. The “Chinese Dream of Wealth and Harmony” series of works has won the gold

medal of the “Earth Award”, which represents the highest level in the Chinese ceramics industry. The “Heluo Shengshi” brand series products have also been recognized as "China's famous products." In May 2013, Li Xuewu met two Ukrainian guests when he attended the Central China Investment and Trade Expo in Zhengzhou. At that time, the two guests fell in love with the four peony porcelain screens he made specially for the “China Expo”. Originally the screen was not for sale, but the two customers liked it very much and wanted to buy it. Later, Li Xuewu made four more screens for them and personally delivered the finished screens to the International Friendship Association in Beijing designated by the guests. Unexpectedly, his peony porcelain was recommended to the Ministry of Foreign Affairs, and immediately won the favor of the Ministry of Foreign Affairs and became a “National Gift”. At present, Li Xuewu's peony porcelain flagship brand “Heluo Shengshi” is a famous trademark in Henan Province. (Du, X, L. 2019) This series of products has been rated as "China's Famous Products". More than 100 pieces of Li Xuewu's peony porcelain "National Gift" series have been awarded by national leaders. It has been presented to nearly a hundred heads of state and leaders and has been well received by international dignitaries; the "Belt and Road" series of products are deeply loved by the governments and people of countries along the route; "Oriental Niuniu" has been fully recognized by the UNESCO inspection team and was given as a souvenir by national leaders to heads of state; "special customization" has been favored by central ministries and commissions such as the International Department of the CPC Central Committee, the Ministry of Foreign Affairs, and the Ministry of Commerce, governments at all levels, and large enterprise groups such as China Tobacco Corporation and Huawei Group. favor. The realization of "national porcelain and national flower, fragrance spreads all over the world". At the 2015 Hong Kong Youth Music Festival, as the only official designated prize, peony porcelain once again stunned Hong Kong. During the 14th meeting of the Council of Heads of Government (Prime Minister) of the Shanghai Cooperation Organization member states, porcelain peonies were in full bloom, allowing Chinese and foreign leaders to appreciate the charm of the Central Plains culture.

“Luoyang Peony Porcelain” has been awarded “National Cultural Industry Demonstration Base”, “National Standardization AAA Enterprise”, “Ecological

Origin Product Protection Enterprise”, “Henan Province Cultural Industry Demonstration Base”, “Henan Province Top 50 Cultural Enterprises”, “Luoyang City Key Cultural Enterprise”, “Luoyang City Intangible Cultural Heritage Protection Unit” and other honorary titles. He has also been successively named “2011 Henan Province Cultural and Creative Industry Leader” and “2011 Luoyang Science and Technology Leader” , “2012 Luoyang Economic Outstanding Contributor” and “2015 Luoyang Cultural Industry Special Contribution Award”.

4.1.2.4 Peony Porcelain News and Information

CCTV News Channel reported that Luoyang's “Little Gardener” peony porcelain is a high-end customized cultural and creative product that integrates national porcelain culture and national flower culture. The ornaments are small and exquisite. The flowers are only about an inch in diameter and have more than 20 petals. “Little Gardener” jewelry, the souls of wealth and beauty meet, perfectly combine the magnificence of peonies and the fashion of jewelry. Gold and jade are in one body, complementing each other, giving the wearer the meaning of wealth, good luck, happiness and contentment.(Sun,T. 2018)

The “Little Gardener” jewelry series has been researched and developed for several years. It is made by hand, supplemented by gilding technology, and fired multiple times with high-temperature glaze. It is carefully crafted through 24 processes. Its craftsmanship is exquisite, unique and ingenious. The “Little Gardener” jewelry series continues the history of the evolution and development of Chinese ceramic art, leading an emerging industry of peony cultural creativity. Little Gardener jewelry includes corsages, rings, necklaces, bracelets, earrings and other series of products. Paying attention to details and exquisite craftsmanship, each jewelry shows unique beauty and elegant style, bringing about a better life. pursuit and blessing, and also shows people’s respect and love for traditional culture.



Figure 13: Peony porcelain gardener series

Source: Li Jie (2024)

The “Discovering the Beauty of China” delegation of diplomats stationed in China visited Li Xuewu's Peony Porcelain. Diplomats stationed in China from Thailand, the Republic of Zimbabwe, the Republic of Madagascar, and the Republic of Armenia visited the Luoyang Peony Porcelain Museum, the Peony Porcelain Production Base, and the National Gift In the exhibition hall and research base, you can experience making peony porcelain with your own hands, learn about traditional Chinese culture and the historical origins of peony porcelain, and gain an in-depth understanding of Chinese traditional culture and ceramic art.

After visiting the Luoyang Peony Porcelain Museum and its production process, the "Discovering the Beauty of China" delegation of diplomats stationed in China highly praised the unique artistic charm and exquisite workmanship of Li Xuewu's peony porcelain, and came to the "National Porcelain Pavilion" Personally experience the production of "peonies" that never fade, learn about the production process from soil to peony porcelain, and enjoy the harmony of nature and fingertip

art. Everyone ended this immersive experience in a cheerful atmosphere.(Chen Z.X. 2019)

The peony flower that never fades - the short video of Peony Porcelain was posted on the People's Video of People's Daily Online. The main introduction: As early as the Eastern Han Dynasty, Luoyang was the starting point of the ancient trade route "Silk Road". From here, Chinese porcelain went out of the country and spread Chinese culture overseas. Peony porcelain, named after the production of peonies, is a new type of artistic ceramics born from the organic integration of Luoyang peony culture and ancient Chinese ceramic craftsmanship(Lu,C.,W. 2018) This "peony that never fades", the national flower of Chinese porcelain, is accompanying the revival of traditional culture and bringing Chinese ceramics back to the international stage. Behind Made in China is not only an innovation in traditional Chinese culture, but also a new vitality given to Chinese porcelain by the times.

During the COVID-19 epidemic, Luoyang City installed new 5G live broadcast equipment in the National Peony Garden and other places. Tourists at home and abroad only need to turn on their mobile phones to appreciate peonies and the production of peony porcelain without leaving home.

In 2016, Xinhua News Agency reported the news of the "blooming" of peony porcelain on porcelain, introduced the development history of peony porcelain in Luoyang, and praised the firing techniques of peony porcelain and its contribution to mankind.

4.1.2.5 Peony porcelain celebrity collection

Gifting cultural artworks is a good choice for passing on cultural heritage. At the same time, more and more people are interested in collecting. In antique collection, porcelain is a very important category. As we all know, porcelain is a great invention of our ancestors. Since its birth, it has been inseparable from people's production and life, science and technology, literature and art, political economy, religious culture, etc., and has prospered together with it. "For porcelain, our Chinese nation has invested huge wisdom, sweat and emotion into it, so that the "genetic genes" of porcelain flow in our blood, so porcelain is universally loved. Giving porcelain to famous people is just a process, and playing with it is spiritual enjoyment. Studying the cultural relic value, artistic value, historical value and economic value of

ceramics, and continuously prospering the country's ceramic culture is the purpose.”(Luo Zijun.2023:interview)

The national gift of porcelain is of great significance in China, and very few people have received it. The porcelain as a national gift is all handed down by famous masters. For those who receive the porcelain national gift, it is equivalent to receiving the highest state guest treatment in China. The reason why peony porcelain was selected as a national gift by the Ministry of Foreign Affairs is because peony has a beautiful meaning and is a business card of China. It can also convey friendship to foreign friends well. Moreover, peony porcelain has novel craftsmanship and combines tradition and innovation. It is very popular. focus on. “Since the development of peony porcelain, peony porcelain has become a symbol of civilization in Luoyang, Henan and even the inland civilization. The birth of peony porcelain has undoubtedly injected a new spring into Henan's civilized market and set off a wave of enthusiasm in Henan's civilized industry. share the wave of civilized entrepreneurship. Luoyang, the ancient capital, is home to a rich collection of humanities and historical celebrities. The rich historical culture provides an inexhaustible cultural source for the establishment of the cultural level of Luoyang peony porcelain and the description of its spiritual value.”(Wang Chuang.2023:interview)

4.1.3 2019 to present

4.1.3.1 Major Events of Peony Porcelain

In 2019, the peony porcelain “He Gui” and “Li Zun” were displayed as gifts at the Qingdao He Summit Conference, and were placed in the SCO Conference Center as a national gift for the SCO Summit, and are permanently collected by the National Museum. Works such as “Li Zun” and “Prosperity in the Age of Prosperity” selected by Peony Porcelain were awarded the title of “Magical Craftsmanship” in Chinese arts and crafts.



Figure 14: Peony porcelain “Li Zun”

Source: Li Jie (2019)



Figure 15: Peony porcelain “Prosperous Times”

Source: Li Jie (2019)

The work “Li Zun” was collected by the National Museum of China and placed in the SCO Conference Center as a national gift for the Qingdao SCO Summit. The overall shape of “Li Zun” is round at the top and bottom and square in the middle, which symbolizes the ancient Chinese philosophy of “the sky is round and the

earth is round" and "the unity of nature and man". The whole statue is made of bamboo slips with traditional Chinese cultural elements applied to the body, and the Ru porcelain craftsmanship of "thousands of peaks and blue waves come with green color" is organically integrated with peony porcelain. The lower part of the statue is decorated with mountains, rivers and seawater patterns and is gilded with gold edges, with elegant and luxurious porcelain embedded in eight directions. Peony symbolizes the prosperity of the motherland. The vase "Prosperous Times" has a golden background and incorporates traditional Chinese cultural elements such as peonies and longevity peaches. The three-dimensional peony petals on the vase are vivid, elegant and warm in color, and flexible and compact in shape, giving people a sense of elegance, dignity, exquisiteness and excellence.

From September 12 to 14, 2020, "Luoyang Gift" Peony Porcelain gave full play to the unique advantages of cultural tourism at the 3rd Central Plains International Cultural Tourism Industry Expo. By joining new media live video broadcasts to bring goods, high-quality cultural and creative products made their debut , dig deep into integrated products to bring together Luoyang characteristics, etc.



Figure 16: Peony porcelain appears at the 3rd Central Plains International Cultural Tourism Industry Expo

Source: Yang Ming (2020)

From October 16 to 18, 2021, the 8th China International Copyright Expo, hosted by the National Copyright Administration and hosted by the Zhejiang Provincial Copyright Administration and the Hangzhou Municipal People's Government, was held at the Baima Lake International Convention and Exhibition Center in Hangzhou. Peony Porcelain participated in this expo as a representative cultural and creative brand in the Henan exhibition hall and was highly appreciated by the participants. The China International Copyright Expo is the only comprehensive, international, national-level professional copyright expo in the field of copyright in China. It is also the “leader” of the national copyright exhibition authorization trading system created by the National Copyright Administration. A series of brand original works selected by Luoyang Peony Porcelain Co., Ltd. such as Li Xuewu Peony Porcelain, Heluo Shengshi, Little Gardener Jewelry and Oriental Niuniu made a wonderful appearance in the Henan exhibition hall, attracting a large number of audiences to stop and watch, and were unanimously praised by the guests(Wang, X. 2020)

On September 16, 2022, the 19th China-ASEAN Expo and China-ASEAN Business and Investment Summit with the theme of “Sharing New RCEP Opportunities and Promoting China-ASEAN Free Trade Area 3.0” opened in Nanning. As a benchmark in Henan's cultural industry, Li Xuewu Peony Porcelain participated in this exhibition with its peony porcelain series products, fully demonstrating Heluo culture, peony culture, and ceramic culture to all participants, attracting many tourists to stop and watch this China-ASEAN Expo. Peony Porcelain participated in the exhibition with colorful cultural and creative products, including national gift painted flower plates, Oriental Niuniu series, “Little Gardener” jewelry, daily tableware and tea sets series, and national gifts specially customized for the ten ASEAN countries. The gift plate was unanimously recognized and praised by all parties during the exhibition. At the ASEAN Expo, a peony porcelain immersive experience area was set up to teach exhibitors step-by-step how to make peonies, attracting many people to watch, and the scene was lively.



Figure 17: Peony porcelain unveiled at the 19th China-ASEAN Expo

Source: Wang Ming (2022)

On December 26, 2023, the Standing Committee of the Luoyang Municipal People's Congress held a press conference on the “Luoyang Peony Protection and Development Regulations” (hereinafter referred to as the “Regulations”). “The promulgation of the Luoyang City Luoyang Peony Protection and Development Regulations in Luoyang is of great significance. Peony is an important cultural symbol of Luoyang and has profound historical and cultural heritage. By formulating regulations to protect and develop peony resources, we are also protecting and inheriting Luoyang's excellent traditional culture. A “flower” establishes a “law”. Peony porcelain helps Luoyang culture flourish and develop.”(Zhang Ming,2023:interview)



Figure 18: Peony porcelain in different colors

Source: Li Xue Wu (2023)

4.1.3.2 Craftsmen from great peony porcelain countries

Li Xuewu, the intangible inheritor of Tang white porcelain, has a golden saying:

- No matter what we do, we inherit, refine, develop, innovate and then industrialize it on the basis of history.
- Perseverance, never give up, keep improving, and constantly innovate.
- Let art return to life and make life artistic.

"When the remaining red leaves are gone, the fragrance begins to bloom, and the beautiful name is called the King of Flowers." There is such a person in Luoyang. He made peonies reborn and never withered; he used tenacity and persistence to inherit Tang Bai porcelain and innovatively developed "peony porcelain", allowing peonies to bloom on porcelain, and making peony porcelain into a The "national gift" has added a new bright color to Heluo culture. He is Li Xuewu, a great craftsman from the Central Plains, a great craftsman from Heluo, and the intangible inheritor of Tang white porcelain.

Li Xuewu, the intangible inheritor of Tang white porcelain, independently developed, designed and produced a series of high-quality peony porcelains, which were selected as Chinese diplomatic gifts by the Ministry of Foreign Affairs of the People's Republic of China. Li Xuewu's peony porcelain successfully entered the ranks of "city rites, provincial rites and national gifts" and was well received. Highly praised by international dignitaries. Li Xuewu's peony porcelain production base was also selected as a national cultural industry demonstration base.

As a product in the cultural and creative field of Heluo, Li Xuewu's peony porcelain has filled a gap in my country's arts and crafts and special tourist souvenirs. The company adheres to the enterprise spirit of "perseverance, never giving up, excellence, and continuous innovation" and combines it with modern people's aesthetics Taste has quickly become an important characteristic cultural tourism product in Luoyang, Henan and the whole country, and has spread beyond China and into the world.

The short-lived prosperity of flowers blooming and falling for twenty days makes many people who love peonies sigh with regret. In 2007, Li Xuewu came up with the idea of combining peony cultural elements with ceramic techniques to create peonies that "never fade". After that, he traveled all over the country, studied under teachers, devoted himself to research, and persevered. Based on the firing techniques of Tang Bai porcelain, it absorbs the essence of traditional crafts such as sculpture modeling, hollowing out flowers, decorative engraving, pigment glazes, etc., and adopts a new style of artistic ceramics - peony porcelain, which is completely handmade.

After years of painstaking research, exploration and practice, and thousands of experiments, we never give up easily when encountering setbacks. At the end of 2009, Li Xuewu developed a new style of art ceramics - Peony Porcelain - which inherits and develops the firing techniques of Tang white porcelain, integrates the strengths of various ceramic schools, and integrates the excellence of various sculpture arts. It has artistic value. Peony porcelain has elegant shape, exquisite craftsmanship and rich cultural flavor. It has been widely praised since its release.

Li Xuewu's peony porcelain is based on the inheritance and development of Tang white porcelain firing techniques, and integrates the advantages of hand-

painting, relief, hollowing, carving, pinching, overglaze, underglaze, glaze and other ceramic techniques, and is completely handmade. It is a new type of artistic ceramics made with meticulous workmanship and excellence. "Ruby petals, golden stamens, amber branches, and green leaves" make every piece of work graceful, rich and auspicious, dignified and elegant, beautiful and exquisite.

The reason why Li Xuewu, the intangible inheritor of Tang Bai porcelain, was able to flourish in the world and become unique in ceramic art innovation, and gradually formed an aesthetic conception and artistic value with distinctive characteristics of the times and unique personality, was due to his continuous innovation, inclusiveness and learning from others' strengths. Open awareness. The cooperation between Li Xuewu Peony Porcelain and the National Museum has provided a higher platform for access to world art; the company has also successively cooperated with world-renowned enterprises such as Shanghai Disney, Alibaba Group, Evergrande Group, and Huawei Group. Xuewu Peony Porcelain also strives to promote diversified development, extending from high-end gift customization and display art to urban art, home decoration, portable accessories and other fields, developing more functional and practical peony porcelain products, and truly integrating peony culture into people's life. Let Tang Bai porcelain return to the world and let the world know peony porcelain. Li Xuewu's peony porcelain is bound to get better and better, go further and further, and go to the whole world.

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integrating peony culture into people Life. Let Tang Bai porcelain return to the world and let the world know peony porcelain. Li Xuewu's peony porcelain is bound to get better and better, go further and further, and go to the whole world.

4.1.3.3 Peony Porcelain Zeitgeist

Peonies have attracted praise and praise from many poets and poets since ancient times. Literati in the past dynasties have written more than 400 poems specifically about peonies, giving peonies a transcendent cultural connotation. Including some very famous poets such as Wang Wei, Li Bai, Li He, Han Yu, Liu Yuxi, Bai Juyi, Wen Tingyun, Li Shangyin, Ouyang Xiu, Su Shi, Huang Tingjian, Lu You, Xin Qiji, etc., all left famous works praising peonies. Peonies are the most beautiful and fragrant in the country, and one can tell that half of the prosperous Tang Dynasty was known by the fragrance of the flowers. Peony porcelain shows the blooming posture of peonies on Tang white porcelain, allowing the wealth and grace of peonies to meet the world as a "national gift". Today, Peony Porcelain Co., Ltd. has become a local national cultural industry demonstration base in Luoyang. The fragrance of peony is due to its thick rhizomes, branches and leaves. It is also the solid foundation of party and government construction and the high recognition of the national government that allows enterprises to move forward with confidence. A journey through mountains, a journey through water, keep moving forward without forgetting your original intention. "As a peony porcelain man in the new era, every moment of his work is carving with ingenuity, and every stroke of his heart is the writing of his mission: to integrate peony culture into people's lives, and to let the eternal flower fragrance of wealth spread around the world." (Wang Jiali.2023:interview)

Since the development of peony porcelain, peony porcelain has become a symbol of civilization in Luoyang, Henan and even the inland civilization. The birth of peony porcelain has undoubtedly injected a new spring into Henan's civilized market and set off a wave of enthusiasm in Henan's civilized industry. share the wave of civilized entrepreneurship. Luoyang, the ancient capital, is home to a rich collection of humanities and historical celebrities. The rich historical culture provides an inexhaustible cultural source for the establishment of the cultural level of Luoyang peony porcelain and the description of its spiritual value. The appearance of peony

porcelain makes people feel a kind of power. Innovation, compatibility, and being suitable for all ages are its important characteristics. This can also be considered as the core character of peony porcelain. In the master of Peony Porcelain, we feel the character of perseverance, perseverance, good at learning, carefulness, and willingness to accept challenges, and see the spirit of great craftsmanship.

The spirit of craftsman embodies the concept of craftsmen carefully carving products and pursuing perfection, that is, striving for perfection in every process of production and every detail of the product. The spirit of craftsman is an important spiritual force to improve product quality and core competitiveness. It is a precious spiritual wealth and the spiritual guidance of the new era. The profound connotation of the craftsman spirit of Peony Porcelain is persistence, concentration, excellence, meticulousness and pursuit of excellence. The production of peony porcelain is a long-term task, and we must carry forward the rigorous and meticulous craftsmanship spirit, work one by one, work hard over time, and achieve greater results. The production of peony porcelain has the outstanding characteristics of "specialization" and "fineness", which is of special significance to the inheritance of national spiritual culture. In the process of making peony porcelain, the master craftsman can feel the craftsman spirit of "cutting like learning, like polishing" in the rigorous and meticulous practical process. The spirit of craftsman must abide by the "craftsmanship", learn the "craftsmanship", and understand the "craftsman's ethics", cultivate great craftsmen, and promote the craftsman spirit.

4.2 The Cultural Identity of Luoyang Peony Porcelain

In order to better adapt to social development and create aesthetically pleasing cultural and creative products, the development goals and direction of peony porcelain are worth analyzing, thinking and discussing. Due to the aesthetic, cultural, open and unique characteristics of peony porcelain, its industry development requires market demand and government policy support. Under the guidance of relevant national policies, Henan Province has made great progress in the field of cultural and creative industries, but there are still problems such as low overall development level, insufficient development and utilization of cultural resources, and low technological content and low added value of emerging cultural and creative industries. question.

Especially considering the level of economic development and the perfection of the industry, the peony porcelain industry can choose a development model that relies on brands and industrial agglomerations to develop and cultivate cultural brands with Central Plains characteristics by building a modern cultural and creative industry system. Cultural and creative talents to achieve high-quality development of cultural and creative industries.

The cultural and creative industry is an emerging industry with creativity as its core that emerged under the background of economic globalization. It emphasizes an industry where the main culture or cultural factors rely on individuals (teams) to develop and market intellectual property through technology, creativity and industrialization. , mainly including creative groups in radio, film and television, animation, audio and video, media, visual arts, performing arts, crafts and design, sculpture, environmental art, advertising and decoration, clothing design, software and computer services. The core of the cultural and creative industry actually lies in human creativity and maximizing human creativity, which requires rich theoretical frameworks and practical models. For example, at the urban government management level, the government attaches great importance to policy legislation and builds a good policy environment; At the city infrastructure level, art education infrastructure is complete and professional creative talents gather. At the city historical and cultural resource creative level, wisdom is drawn from the city's historical and cultural resources, the city's personalized color is condensed, and a world brand is created.

4.2.1 Huge market demand potential

The government proposes to develop the cultural industry into a pillar industry of the national economy. It is necessary to develop new cultural industries, improve the scale, intensification, and specialization of the industry, and make new major strategic arrangements for cultural reform and development, injecting new and powerful impetus into the development of the cultural industry. At present, the development of the cultural industry has entered a new period and stage of breakthrough progress at a new historical starting point, which is to encourage the development of handicrafts and emphasize the persistence and innovation of handicrafts on the basis of protecting diversity and uniqueness. The combination promotes the combination of characteristic cultural elements, traditional

craftsmanship and creative design, modern technology and contemporary elements, and will continue to be in an important period of development opportunities in the next 10 to 20 years. The creation of peony porcelain is a creative work that combines traditional Chinese culture and traditional skills with elements of the times.

(1) Porcelain production and export volume are large

China's ceramic industry has a long history. Pottery was invented in China about five thousand years ago, and early porcelain appeared in the middle of the Shang Dynasty, such as "Southern Green and North White" in the Wei, Jin, Southern and Northern Dynasties, and "Tang Sancai" in the Tang Dynasty. , the five famous porcelains of the Song Dynasty: "Guan, Ge, Jun, Ru, and Ding", the varieties, colors and craftsmanship of ceramics became increasingly rich and perfect; in the Tang Dynasty, Chinese ceramics entered the international market as emerging commodities and were exported to Japan, India, and Persia As well as Egypt, and indirectly sold to Europe; during the Qing Dynasty, the technology and color glazes of ceramics became more mature. Blue and white porcelain, doucai, multicolored and plain three-color porcelain continued to develop, and new innovations such as enamel, pastel and underglaze multicolored were also developed.(Zhou,P.& Li M.,D.2019)

Starting from the Ming and Qing Dynasties, ceramic products began to be exported to all over the world along with Chinese culture, playing a huge role in the dissemination and promotion of the traditional culture of the Chinese nation. Since the reform and opening up, China's ceramic industry has gradually introduced foreign advanced ceramic manufacturing technology and equipment, kilns have been upgraded and renovated, firing technology has been constantly innovated, and energy has gradually replaced coal-fired energy with natural gas, achieving environmental protection and emission reduction effects. At the same time, on the basis of the original traditional ceramic manufacturing technology and ceramic culture, relevant technology has been improved, innovated and perfected, and great progress has been made in product appearance design, color glaze manufacturing and cultural creativity. The ceramic industry has ushered in a new era. Good development opportunities. In the porcelain market, the demand for porcelain products is diversified and personalized. People pay more attention to the color, shape, design, cultural connotation and practical performance of porcelain products. Based on differences in

living standards, cultural backgrounds, artistic aesthetics, etc. in different regions, it is difficult for a single porcelain variety on the market to meet the needs of different regions, which also means that industry companies in different regions have different competitive advantages.

“In recent years, due to the increase in the production of ceramic products in developing countries, the total output of the global ceramic industry has been increasing year by year. At the same time, the international ceramic market has shown the characteristics of attractive and personalized market demand. In addition, affected by the national energy conservation and environmental protection policies, the development model of China's ceramics industry is also changing, from the past model of "volume growth" to "adjustment and optimization of stocks, excellence, strengthening and increment". Porcelain The industry takes brand, quality, service, technology and design innovation as its core, and connotative and innovative development is becoming dominant.”(Zhai Hai.2023:interview)

The output of art ceramics accounts for 65% of the global total and the output of daily-use ceramics accounts for 70% of the global total. According to the "2022-2026 Art Ceramics Market Status Survey and Development Prospects Analysis Report" released by Hangzhou Zhongjing Zhisheng Market Research Co., Ltd., China's art ceramics production ranks first in the world, and the vast majority of companies are representatives of world-renowned ceramic companies.

Since entering the 21st century, China's porcelain manufacturing industry has experienced a period of stable development. The output of products and the number of industry enterprises have increased tremendously. China's total porcelain output ranks first in the world, becoming the largest ceramic porcelain in the world. Producing and exporting countries. In recent years, in the international porcelain market, the demand for high-end, high-quality daily-use ceramics has been increasing year by year. As competition in the porcelain industry intensifies, porcelain-producing countries are also shifting their production focus to high-end porcelain with more competitive potential and high profit margins, and artistic porcelain products with cultural heritage and artistic atmosphere. Their main characteristics are high product quality. , full functions, various colors, and novel shapes, that is, products are developing towards a diversified trend. At the same time, personalized products with collection, gift and

other functions are increasingly loved and welcomed by people, and have a large market space.

(2) Sustained and stable development of the industry

In recent years, the development of the porcelain industry has maintained a steady growth trend. Both the gross production value and export volume of porcelain have shown a steady upward trend. Especially with the recovery of the global economy and the renewal of consumption concepts, the demand potential of the porcelain market has further expanded. The industrial clusters are relatively obvious, with new production capacity expanding year by year, and each forming an industrial cluster with its own characteristics. In addition, there are a large number of manufacturing companies, and competition in brand, design and quality is fierce, causing industrial technology to continue to mature. In particular, companies have begun to replace traditional production methods by improving production technology and equipment upgrades, adopting new, energy-saving automation equipment, as well as new processes and new technologies, realizing automated processes and intelligent operation control, improving production efficiency and product quality. Reduce energy consumption and costs. The speed of industrial integration is accelerating. Some companies will use their own technological advantages, brand advantages, management advantages, financial advantages and scale advantages to merge and reorganize other small and medium-sized enterprises to accelerate the integration of enterprises in the industry and make industry production more intelligent. , automation development.

(3) The consumer base continues to grow

The consumer market has also shown a trend of fashionable cultural consumption and green and environmentally friendly consumption. Consumers are no longer satisfied with the same and unchanging cups, bowls and dishes. They hope to have porcelain products with excellent quality, elegant style and cultural and artistic style, especially Young consumer groups have various personalized needs for porcelain in terms of color, shape, meaning, cultural connotation, etc. Personalized products have a huge market space and can organically combine the individual elements that consumers admire to form other porcelain types. The incomparable personalized effect meets the fashionable and personalized needs of consumption and

will be highly praised by young consumer groups with a huge market share. In addition, as people's attention to issues such as safety, health and environmental protection continues to increase, consumers' requirements for porcelain products in contact with food are not only simple economical and practical, but also high-quality, healthy, safe and environmentally friendly and other life elements. The product will become an important reference indicator for consumers to purchase porcelain products. The market demand for high-quality porcelain will further increase, with a broad market space.

With the upgrading of the housing industry and the improvement of the living standards of urban people, the interior decoration of urban homes, stores, office buildings, and factories has also experienced unprecedented development as a related industry, and the market capacity has expanded sharply. Compared with traditional white porcelain, colored porcelain with rich colors and stronger decorative sense has increasingly become the first choice in the soft decoration market, which greatly enriches the quality of the room and meets people's needs for fashion, culture and personality. It has profound cultural heritage and appreciation, decoration and collection value. As people advocate traditional culture and increase their demand for art appreciation, peony porcelain will usher in good development opportunities.

Porcelain is a kind of art that can be viewed and played with; it can be used, invested and collected. Ordinary investors, as long as they study often, communicate more, compare frequently, appreciate more, and learn and appreciate from the four aspects of decoration beauty, personality beauty, artistic conception beauty, and material beauty, they will surely be able to embark on the broad road of investment, collection, and appreciation. . From the printed pottery, painted pottery, rough and simple character of the Neolithic period, the rapid development of ceramics in the Tang and Song Dynasties, the successful firing of colorful glazes, underglaze colors, white glazes, and the emergence of various decorative methods such as carved flowers, which laid the foundation for later generations. The development of artistic ceramics has opened up a broad road. With its exquisite decorative beauty, dreamy artistic conception, individual beauty and unique material beauty, porcelain art has formed a unique art culture and is loved by people. It has gradually become people's first choice for investment and collection.

4.2.2 High government policy support

On August 26, 2014, the Ministry of Culture and the Ministry of Finance jointly issued the "Guiding Opinions on Promoting the Development of Characteristic Cultural Industries" (hereinafter referred to as the "Opinions"). The "Opinions" clarified increasing fiscal and taxation financial support, strengthening talent support, and establishing key Project database, support to expand overseas markets, establish and improve exchange and cooperation mechanisms and other safeguard measures. The "Opinions" clearly proposed to increase public financial support for the development of characteristic cultural industries and include the development projects of characteristic cultural industries into the scope of special funds for the development of cultural industries from the central government. The first of the key development areas proposed in the "Opinions" is to encourage the development of handicrafts, and emphasizes that handicrafts should adhere to the combination of inheritance and innovation on the basis of protecting diversity and uniqueness, and promote the integration of characteristic cultural elements, traditional craftsmanship and A combination of creative design, modern technology and contemporary elements. The creation of peony porcelain is a creative work that combines traditional Chinese culture and traditional skills with elements of the times. The company will strive for more policy support on the road of integrated development of ceramic art to protect the company's growth.

According to the "Luoyang Peony Industry Development Plan (2017-2025)", peony is an important urban element of Luoyang and a business card for Luoyang's external publicity. The peony industry is also a characteristic industry of Luoyang's cultural tourism and economic development. In 2012, the State Forestry Administration held a national special meeting on the development of the peony industry. In 2013, national leaders issued important instructions on the development of the peony industry.

At present, the national peony industry has entered a period of rapid development, and vigorously developing the peony industry has become a common vision for areas suitable for peony planting. In order to continue to carry forward the peony industry, a traditional advantageous industry in Luoyang, the Luoyang Municipal Party Committee and the Municipal Government have positioned the

peony industry as a characteristic industry in the construction of the "565" modern industrial system to accelerate development. Luoyang's peony industry has ushered in major development opportunities. In accordance with the "9+2" work layout and the requirements of the "565" modern industrial system, it is closely focused on polishing the Luoyang peony brand, expanding the scale of the peony industry, and lengthening the peony industry chain, and combines peony development with measures to benefit the people during the Peony Cultural Festival. The Peony Industry Development Fund, through government guidance, mobilizes the enthusiasm of enterprises, economic cooperation organizations, individuals and other business entities, encourages and guides social capital to invest in the development of the peony industry, forms a diversified investment mechanism, promotes industrial transformation and upgrading, and promotes farmers to continue to increase their income. In terms of policy support for the development of peony porcelain, a peony industry development fund was established to refine the direction of support, focusing on supporting peony cultural creation, tourism, etc.

The "Regulations on the Protection and Development of Peony in Luoyang City" was adopted at the fifth meeting of the Standing Committee of the 16th People's Congress of Luoyang City on September 5, 2023, and passed by the 14th People's Congress of Henan Province on September 28, 2023 Approved at the fifth meeting of the Standing Committee. In order to strengthen the protection and management of peonies in Luoyang, promote the inheritance of peony culture, create a peony flower capital, build a northern flower city, and promote the high-quality development of peonies and related industries, these regulations are formulated in accordance with relevant laws and regulations and in combination with the actual situation of this city. The culture, radio, television and tourism departments are responsible for the management, supervision and guidance of the protection and inheritance of Luoyang peony culture and the integrated development of culture and tourism. Support the creation, publicity, exchange and dissemination of Luoyang peony-themed literary and artistic works, strengthen research on Luoyang peony culture, and increase the influence of Luoyang peony culture. Support the research and development and innovation of peony cultural and creative products, and promote the industrial

development of derivatives such as peony paintings, peony porcelain, peony clothing, and peony digital products.

In August 2023, the "Luoyang City Government Work Report 2023" was released, showing that one of the key work arrangements in 2023 is to comprehensively carry out the "four major actions" to promote stable and progressive economic development. Make well-known brands such as Peony Porcelain bigger and stronger, and promote the industry to strengthen and strengthen the chain. Play a good role in cultural tourism consumption's "advantage card".

"To better leverage the support and guarantee role of government policies, we must focus on solving the problem of unbalanced and inadequate development on the basis of liberating and developing social productive forces, and strive to form organic unity, mutual complementarity, mutual coordination, and mutual promotion. The role of the market and the role of government reinforce each other. Promote the peony porcelain industry to achieve higher quality, more efficient, fairer and more sustainable development."(Zhang Ming.2023:interview)

4.2.3 Strong regional cultural background

Luoyang is located between three rivers and is a good place in ancient times. Its climate is basically synchronized with China's "Twenty-Four Solar Terms", with four distinct seasons, which is in line with the growth cycle of peonies. During the "beginning of spring" season, peony buds begin to swell and gradually bloom. At this time, the average temperature in Luoyang has risen to above 0°C, which is suitable for peonies to germinate. During the Grain Rain season, the temperature in Luoyang is stable at around 17°C, and peonies naturally enter the flowering stage. Luoyang is not as cold as the Northeast in winter and not as humid and hot as in the South in summer, which is conducive to hibernation and summering of peonies. There are many rivers in the Heluo area, such as the Yellow River, Luo River, and Yi River. Due to their joint alluvial, the Luoyang Basin is formed. The land in the Luoyang Basin is fertile and sticky, which is very beneficial to the growth of peonies, which prefer a little drought but are afraid of waterlogging.

Tai Chi in the world comes from Heluo. Tai Chi culture is an integral part of Heluo culture. China's earliest historical document - "Hetu and Luoshu" came from Luoyang. Fuxi, the founder of humanities, invented the treasure of the Chinese nation

- "Bagua" based on "Hetu" and "Luoshu", from which Tai Chi culture was derived. Later, King Wen of Zhou Dynasty performed "The Book of Changes", which was vast, subtle and all-encompassing in content, further enriching the Tai Chi culture, and was known as "the first of the scriptures and the source of the great road". Fully explore the cultural connotation behind Tai Chi culture, develop the Tai Chi cultural industry represented by Tai Chi on the basis of inheritance and innovation, and build it into another cultural industry project with Heluo cultural elements after Peony Porcelain, enriching Heluo culture. The creative industry system promotes Heluo civilization and Tai Chi culture. Peony culture and Tai Chi culture are a perfect combination of national treasures and quintessences. They are an innovative expression of wisdom thinking with the significance of the times and a concrete practice of inheriting Heluo culture. Inherit history and let peony culture and Tai Chi culture shine; innovate and develop to become the leader of Heluo cultural and creative industry. We will carry forward Chinese traditional culture, advocate a healthy and beautiful lifestyle, uphold this wish with many Tai Chi enthusiasts, and witness the perfect integration of Tai Chi culture, Heluo culture and peony culture.

If peony culture provides rich soil for Luoyang peony porcelain, then Heluo culture adds infinite charm to Luoyang peony porcelain. Confucianism originated in Luoyang, and Taoism was founded in Luoyang. Buddhism was first introduced in Luoyang, and the integration of the three schools established the mainstream advantage of Heluo culture. The philosophical thoughts and dialectical thinking in the Tao Te Ching by Lao Tzu, the founder of Taoism: "Tao follows nature", "Misfortune lies on the back of blessings, and blessings rely on misfortunes", "The weak overcomes the strong" and other philosophical thoughts and dialectical thinking all shine with admirable wisdom. , Laozi advocates that "sages are always good at saving others, so they never abandon others." Warn people to treat others with kindness and save others with kindness. There is no uneducable person in the world, which expresses the broad humanistic spirit. Confucius's "gentlemen are harmonious but not uniform; villains are homogeneous but not harmonious", the golden mean and harmonious thought of "rituals are used and harmony is precious", the teaching spirit of "tireless teaching" and the great mind of "a benevolent person loves others". It is not only a model for educators, but also the essence of culture that affects people's

behavior. The white horse carrying sutras at the White Horse Temple in Luoyang and the smile of Lushena at Longmen all convey the Buddhist thought of “kindness and fraternity” and the wisdom of “taking care of the past, don't blame others for their shortcomings” and “karma and retribution”. Luoyang is not only a gathering of humanities and historical celebrities, but there are also countless historical allusions, stories, aphorisms and poems about Luoyang. The essence of these thoughts provides an inexhaustible cultural source for the establishment of the cultural taste of Luoyang peony porcelain and the shaping of spiritual values.

The three-color culture of Luoyang. Tang Sancai is the pinnacle of Chinese ceramic art. Luoyang is the hometown of Tang Sancai and has a strong cultural atmosphere of Sancai. Luoyang Tang Sancai has various colors including yellow, green, white, blue, ocher and so on. These colored glazes are matched with each other when used, and they infiltrate each other under the action of the naturally flowing lead glaze, showing different color levels of shades and solids. The three-color figurines of the Tang Dynasty are not only accurate in shape, but also express subtle and fantastic expressions. There are many Tang Sancai unearthed in Luoyang, and their variety is unmatched by any form of craftsmanship. The female figurines, warrior figurines, music and dance figurines it creates are unique, with ingenious craftsmanship and outstanding artistic achievements. Luoyang Tang Sancai absorbed the advantages of painting, sculpture and other arts, and adopted decorative patterns in the form of printing, pasting, engraving, etc., which not only fully reflected the life of the Tang Dynasty, but also formed a strong national characteristic and cultural character of the prosperous Tang Dynasty. The artistic style has a very unique significance in the history of Chinese sculpture.

Today's Luoyang Tang Sancai not only inherits the cultural tradition well, but also continues to innovate and develop. Highly simulated ancient Tang Sancai art treasures and Tang Sancai art murals are well-known at home and abroad, and have formed an industry, giving birth to a number of masters and skilled craftsmen. It has become a cultural business card of Luoyang. Luoyang Tang Sancai is not only in the shape of objects, but also in the shaping of emotions. The use of colored glazes and other aspects provide reference for Luoyang peony porcelain. It also created a group

of skilled craftsmen, which is also a very important cultural origin of Luoyang peony porcelain.

The 10th Party Congress of Henan Province proposed the strategy of accelerating the construction of a “nationally important cultural highland”, which is an important strategic opportunity for Luoyang's cultural construction. The concept of “nationally important cultural highlands” as a whole is in line with the concept of “province with cultural resources” proposed by the Eighth Provincial Party Congress and the concept of “strong cultural province” proposed by the Ninth Party Congress. The “bigness” of cultural resources is the foundation of the “strongness” of culture, and “bigness” and “strongness” lay the foundation for “highness”, consisting of “bigness” and “strongness”, and “strongness” and “highness”. The logical foundation of Henan cultural construction. In this sense, Luoyang has outstanding advantages in the strategy of building a “nationally important cultural highland”, mainly reflected in its unique and excellent traditional cultural resources, rich and distinctive revolutionary culture, and the achievements made in socialist cultural construction since the reform and opening up. achievements in three aspects.

In building a “nationally important cultural highland”, Luoyang mainly promotes the protection, development and utilization of Heluo's historical and cultural relics, the development of cultural industries, and the overall level of cultural research. When fully demonstrating the results of cultural system reform and new achievements in cultural industry development, we should enhance the people's sense of gain and happiness with high-quality cultural supply. Vigorously promote Chinese culture to go global, fully implement the “Belt and Road” initiative, continuously deepen international exchanges and cooperation, strive to create a high-end display and trading platform for Chinese cultural products and projects, and strive to enhance the soft power of Chinese culture and the influence of Chinese culture.

Luoyang peony porcelain embodies Luoyang regional culture. As a characteristic cultural product of the Luoyang area, Luoyang peony porcelain embodies the regional culture and artistic style of Luoyang and has become an important carrier for promoting Luoyang culture. The consumer groups of Luoyang peony porcelain are mainly middle- and high-income groups, and the age span is increasing. There are also middle-aged and elderly people in the East. Consumers are

constantly pursuing improvement in quality and cultural connotation. The market size of Luoyang Peony Porcelain is expanding year by year, and the product categories are becoming increasingly rich, covering different grades and styles, satisfying different consumer groups. Luoyang Peony Porcelain has participated in international exchange activities such as international art fairs and cultural festivals for many times, demonstrating its unique charm of artistic exchange. . Through the influence of international exchange activities, Luoyang Peony Porcelain has not only influenced international culture, but also promoted the charm of cultural exchanges between China and foreign countries, and deepened the international community's understanding and recognition of Chinese traditional culture.

4.3 The Development Strategies of Luoyang Peony Porcelain Culture and Tourism

Culture is a basic livelihood and closely related to the well-being of the people. Therefore, caring about people's livelihood not only allows the people to live a well-off material life, but also provides rich spiritual and cultural food. Moreover, with the improvement of living standards. The public's demand for spiritual and cultural products and services is also growing stronger. Protecting people's basic cultural rights and interests is an important part of building a harmonious society. It is also a purpose to strengthen cultural construction, and it is also the fundamental driving force for vigorously developing cultural and creative industries.

As an emerging arts and crafts product, Luoyang's peony porcelain is not only an innovation in the cultural industry, which alleviates the shortage of supply in the cultural art market, but also integrates multiple art forms to meet the needs of art lovers from all walks of life. . The birth of peony porcelain is actually a success in the development path selection and innovation of the cultural industry. It is based on traditional ceramic craftsmanship, technically integrating the strengths of various arts, and culturally, it is dominated by the long-standing peony culture of Heluo. This strong regional culture is the soul of peony porcelain craft creation.

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The popularity of Peony Porcelain cultural and creative products in the market is not accidental but inevitable. The right time, location, and people make it happen naturally. First of all, the country has a policy of vigorously developing the cultural industry, and the market demand potential for cultural artworks is increasing day by day. This is a favorable geographical condition; secondly, it takes full advantage of Heluo's long historical and cultural background and rich peony cultural resources, which is a favorable geographical condition; finally , integrating hundreds of techniques in craftsmanship, taking the essence of each and integrating it into itself, and introducing masters and professional technicians from various industries. This is the human condition. The peony porcelain industry combines art with culture and science, and combines material with spirituality. The value created by extracting materials from life is higher than life, satisfying people's spiritual and cultural needs, and fully embodies the concept of "taking from the people, using it for use". the concept of "for the people".

4.3.1 Increase government publicity and support to improve benefits

The development of Peony Porcelain has played a key role in the adjustment of the industrial structure of Luoyang City. The tertiary industry has developed rapidly. In terms of employment, compared with the primary and secondary industries, the tertiary industry is more accepting and inclusive of the labor force. Stronger sex. Judging from the impact, it can spread to other industries through the multiplier effect, drive the development of other industries, promote the increase of jobs, and attract tens of millions of tourists to Luoyang, which will inevitably bring about a huge consumer market, catering, transportation, accommodation and many other industries will benefit from this. While extending many new jobs, it also provides local residents with opportunities and space to start their own businesses.

The image and popularity of a city are important criteria for measuring a city's soft power. They are also the intangible wealth that Peony Porcelain brings to Luoyang, and play an important role in shaping the city's image. The Luoyang Municipal Government takes advantage of the peony flower season to extensively invite reporters and media to report. Especially in recent years, online media has developed rapidly. It cooperates with local self-media to launch multi-point, simultaneous promotion, and multi-perspective presentations to make Luoyang and Luoyang famous at home and abroad. Have a deeper understanding of peony culture. As a messenger of the city's image, Luoyang peonies not only appear as the designated flower at important events such as the Beijing Olympics, Shanghai World Expo, and Beijing APEC meeting, but are also exported to the United States, Germany, Italy, Canada and other countries. It showcases Luoyang's cultural environment and customs, and plays an important role in establishing the city image of Luoyang and enhancing the city's international influence and reputation.

The two promote and complement each other with the construction of urban infrastructure. In order to cooperate with the Luoyang Peony Cultural Festival, since the first Peony Flower Fair, the Luoyang Municipal Government has invested in a number of "Flower Fair Projects" almost every year, building the Beijiao Airport, Longmen High-speed Railway Station, expanding the railway station, building viaducts and subways, Improve urban transportation network. In addition to the improvement and upgrading of transportation facilities, the requirements for city appearance have also been raised to a higher level. In 2021, the Luoyang Municipal Government proposed to carry out the "Huahui Attack" action for urban construction projects across the city, including the renovation of Zhuying Lake Wetland, Wangcheng There are 16 ecological restoration projects such as greening on both sides of the north extension of the avenue; 60 public service projects such as rainwater and sewage diversion on Tanggong Road and rainwater and sewage diversion renovation along the large nullah; 44 public service projects such as the South City Wall Le Road and Xixi Amusement Park Le Road, etc. . The urban appearance has been gradually improved and enhanced through the improvement of urban infrastructure, and residents' sense of happiness and urban identity have also been enhanced.

4.3.2 Encourage cultural institutions and tourism enterprises to connect and become better and stronger

Peony culture symbolizes the perseverance and pride of the Chinese nation; it embodies the people's ardent expectations for a prosperous life, and also represents the people's best wishes for the country's prosperity. Luoyang City, combined with its unique local historical and cultural resources, held a variety of fascinating cultural activities such as the "Peony Show" series, "Walking in Luoyang" with thousands of people reciting Tang poems, and the "Emperor Wu's Spring Tour" performance to compete with others. , exhibitions, performances and other forms enrich the content of the festival. After decades of development, peony culture has become the carrier of Luoyang City and the representative of Luoyang's image.

The successful birth of Luoyang Peony Porcelain will help enhance the city's popularity externally, show the style of the ancient capital, and attract more investments and tourists to Luoyang; internally it will enhance local residents' sense of identity and pride in the city. Peony porcelain has been deeply rooted in the hearts of every Luoyang people and has become the spiritual and cultural sustenance of Luoyang people. It not only deepens local residents' understanding of peony culture, but also enhances citizens' cohesion and centripetal force, and stimulates citizens' enthusiasm for participating in urban construction. and positivity.

Due to historical and cultural reasons, Luoyang's peony porcelain industry developed on the basis of tourism. In particular, the continuous increase in tourism revenue from the Luoyang Peony Cultural Festival corresponds to the huge appeal of peony tourism cultural products in the market. Good illustration. The development of Luoyang's peony porcelain industry is different from other tourism products. It is a national intangible cultural heritage and has a profound cultural background and economic benefits. In addition to extending the peony porcelain industry chain itself, it also develops interactively with flower tourism, peony deep processing industry and peony culture excavation. In the consumer era of market globalization, people's aesthetic level and spiritual needs are getting higher and higher. In order to meet the needs of consumers and the market, the cultural and creative industries have gradually received widespread attention and are actively exploring new cultural consumption

markets. In recent years, the cultural and creative industries have developed rapidly in China, and some popular Internet celebrity products are favored by many young people. The cultural and creative industries will have greater room for development in the future.

4.3.3 Explore the value of intangible cultural heritage and enhance cultural identity

The current research on local characteristic cultural and creative products mainly focuses on exploring the existing practical activities, and there are deficiencies in the communication of cultural significance and effective transmission of products. How to deeply explore the cultural spiritual connotation behind the products and better integrate products and culture? Further research is needed. In many value transformations in the West, the cultural and creative industry has become a promoter of economic development, because "cultural and creative products" are actually a metaphor. In addition to realizing its own economy, the more important product is a carrier to promote consumer relations. This ensures that the product can continue to export trends and cultural significance after its life cycle ends.

Respect the laws of cultural development. First, from the perspective of the development history of human culture, culture is formed through long-term accumulation under specific historical conditions, and therefore has specific meaning and connotation. Culture focuses on historical accumulation. After experiencing the baptism of time, we must have a sense of historical vicissitudes, rather than deliberately building it like a project. Deliberately created culture is always false, without vitality and appeal. Second, science is about convergence, while culture is about reserving differences. Cultures vary widely. Different nations and countries have different cultures, and different regions also have different cultures, which reflects the principle of cultural diversity. Therefore, cultural construction cannot be carried out according to the same standards. Some cities have put forward a slogan a few years ago: "Global vision, international standards, local advantages", which means "plan the future with a global vision, improve work with international standards, and highlight characteristics with local advantages." If this is used for economic construction and social development, there is no problem, but if it is used for cultural construction, it is inappropriate because it goes against the laws of cultural

development. Third, we must pay attention to the high risk nature of the cultural industry, and we must be especially vigilant about this in the integration of culture and tourism. Some foreign scholars believe that the cultural industry is a high-risk industry because the way audiences consume cultural goods is highly uncertain and unpredictable. Even if more marketing expenses are invested, popular works and performances may suddenly become outdated. The integration of culture and tourism is also full of many risks and challenges. Only by fully anticipating various risks can we make a correct prediction of future development.

Since UNESCO announced the first batch of masterpieces of "Oral and Intangible Cultural Heritage of Humanity" in 2001, the new term "intangible cultural heritage" has spread across the country, among all ethnic groups, and in just a few years, has become the most popular word in the field. This shows that intangible cultural heritage is a precious spiritual wealth that is of great significance, closely related to the lives of the general public, and receives special care from everyone. "Intangible cultural heritage" refers to various practices, performances, expressions, knowledge and skills and their related tools, objects, crafts and cultural places that are regarded as their cultural heritage by various groups, groups and sometimes individuals. Various groups and groups continue to innovate this intangible cultural heritage passed down from generation to generation as their environment, interaction with nature, and historical conditions change, and at the same time give themselves a sense of identity and history, thus Promote the development of cultural diversity and human creativity. As an important measure in the cultural field, the issue of protection of intangible cultural heritage has been raised and received widespread attention, which has a profound historical and cultural background.

China is a country rich in intangible cultural heritage resources. Intangible cultural heritage is the essence of traditional culture. Its protection, inheritance and development are hot topics of continuous social concern. After years of exploration and practice, the protection strategies for intangible cultural heritage have been established: macro-institutional protection represented by the listing system, static storage protection represented by archival materials, and dynamic development protection represented by tourism development. Tracing back to its origin, the core and soul of intangible cultural heritage protection is inheritance, that is, "teaching and

inheritance." "Inheritance" largely relies on people's physical practice, oral transmission and heart teaching; the human body is considered to be the intangible cultural heritage. Living material carrier is the logical starting point of the concept and thing of "intangible cultural heritage". For intangible cultural heritage such as traditional skills, inheritors also need to forge physical skills in daily life practice, create traditional craft raw materials, and produce cultural and artistic products.

In accordance with the spirit of the "Opinions on Strengthening the Protection of my country's Intangible Cultural Heritage" of the General Office of the State Council, after procedures such as recommendation, review, publicity, and announcement, the State Council approved and announced two batches of 1,028 national-level intangible cultural heritage projects in 2006 and 2008. . Tangible Cultural Heritage Masterpiece Project. As of December 2009, all provinces, autonomous regions, and municipalities across the country have established provincial-level representative lists of intangible cultural heritage, with a total of 7,109 representative works. Some cities and counties have also established intangible cultural heritage lists at the same level. A list system of representative works of intangible cultural heritage at the national, provincial, municipal and county levels has been initially formed. From 2007 to 2009, the Ministry of Culture evaluated and announced three batches of 1,488 representative inheritors of national intangible cultural heritage projects. Various provinces (autonomous regions and municipalities) have also successively identified and named 6,332 representative inheritors of provincial-level intangible cultural heritage projects. For recognized representative inheritors, the cultural department actively supports representative inheritors in carrying out inheritance work by recording and compiling technical materials, providing inheritance venues, funding inheritance activities, organizing publicity and exchanges, collecting representative works, and establishing archival databases. Activity.

Culture is the sum of all material and spiritual products created by human beings. Those "things" created or transformed by humans to meet certain human needs and express certain intentions are usually called material culture. Intangible culture refers to the achievements created by human beings that are not presented in the form of material carriers. When a person is born, he does not exist in the world

solely by means of material things. Materials only provide the basic conditions for human beings to survive as living organisms. More importantly, people must rely on the acquisition and inheritance of intangible culture to continue to grow and become human beings. From learning to speak and walk to understanding principles, enriching knowledge, and mastering skills, we are dealing with intangible culture day by day and year by year. This is especially true for social groups. Only with valuable and developed intangible culture as the foundation can we have rich material culture and a happy and harmonious social living environment.

For a long time, there has been a certain degree of bias in the understanding of culture: people often pay special attention to the material aspect of culture, but underestimate the importance and value of the ideas and spirits contained in the material as well as the entire intangible culture. At the same time, when paying attention to intangible culture, they pay special attention to elite culture and mainstream culture, but turn a blind eye to the most common, commonly used and basic intangible culture among the general public. This kind of prejudice against culture can easily lead to the loss of the national character of the culture and its profound historical heritage, causing the culture to become increasingly homogenized and lacking its due vitality and creativity. People always live in certain social groups, and intangible culture regulates the lifestyle and value orientation of this group.

Therefore, it is the glue that maintains and consolidates group unity and harmony, and is the carrier of the cohesion of a certain group and a certain nation. No matter what your political attitude is, no matter what your age or personality is, no matter how different your experiences are from others, no matter how strange your living environment is, the intangible culture inherited by this nation's history will always invisibly connect you with your own social group and your own nation. Therefore, intangible culture is also an indicator of everyone's national identity and the basis for the cultural identity of all members of a nation. At the same time, whether each nation treats its own traditional culture well and whether it inherits and promotes its excellent national cultural traditions is also a major event related to the development of human culture. We realize more and more clearly that the position of the nation and the position of all mankind are not diametrically opposed. Protecting our own excellent cultural traditions not only involves important issues in the cultural

construction of our motherland, but is also the foundation and guarantee for the development of human cultural diversity.

Another characteristic of intangible culture lies in its dynamic nature. It is a culture in process, and its vitality lies in its development and evolution. If it is not shelved and abandoned by history because it no longer meets the needs of society; if it does not perish in the sky and become the dust of history like a shining meteor. Then, it will gain a long life in motion. The vitality of intangible cultural heritage is reflected in its inheritance process. Intangible cultural heritage is a variety of traditional cultural expressions and cultural spaces that are passed down from generation to generation by people of all ethnic groups and are closely connected with people's lives. They are the crystallization of knowledge and wisdom existing among the general public, and demonstrate the superb skills and skills of the general public. Talent. Every manifestation of reality is just a link in its infinite chain of life. As an intangible cultural heritage, peony porcelain uses human beings as its carrier, and uses human concepts, human knowledge, human skills, and human behavior as its form of expression.

Until December 2023, various provinces (autonomous regions and municipalities) in China have established 424 state-owned or private intangible cultural heritage museums, 96 exhibition halls, 179 folk museums, and 1,216 traditional teaching centers. The establishment of these infrastructures provides a place and platform for the protection, inheritance, display, and promotion of local intangible cultural heritage. As a traditional craft intangible cultural heritage, peony porcelain has the characteristics of low energy consumption, no pollution, and quick results, and is suitable for the development of labor-intensive characteristic cultural industries. All provinces (autonomous regions and municipalities) have actively explored the productive protection of intangible cultural heritage, which has played a certain role in promoting the development of related industries, stimulating domestic demand, expanding employment, responding to the global financial crisis, and promoting stable and rapid economic growth. A large number of time-honored enterprises with intangible cultural heritage projects have regained their vitality and vitality through productive protection, increasing the influence of national brands.

For peony porcelain, if we want to develop scientifically and sustainably, we must put people first, and the talent team is the key to protecting the intangible cultural heritage of peony porcelain. First of all, it is recommended to strengthen the team building of inheritors, take active measures to provide guarantees for inheritors to carry out inheritance work, and actively carry out policy training for inheritors, so that they can timely understand the policies and regulations for the protection of national intangible cultural heritage, and better understand Promote the development of inheritance work. The second is to strengthen institutional construction. In the process of local institutional reform, strive to obtain staffing and establish a specialized intangible cultural heritage protection agency. The third is to conduct planned training for existing intangible cultural heritage protection staff to ensure that Regularize and institutionalize the protection team to form a full-time and part-time protection team; fourth, we must work closely with universities and scientific research institutes to establish majors related to intangible cultural heritage, establish a number of research and training bases, and cultivate a Approval of master's and doctoral students to provide professional talents for the protection of intangible cultural heritage.

Uncovering the intangible cultural heritage of peony porcelain is a kind of cultural wealth that is closest to and closely related to the lives of hundreds of millions of people; by strengthening publicity and guidance, the public, especially government officials at all levels, can fully realize that intangible cultural heritage is not only A historical treasure, it is an indispensable and important resource for modernization construction and one of the spiritual driving forces for promoting all-round social progress. This will provide strong support for advancing cultural construction, enhancing the people's sense of happiness in life, enhancing national identity and cohesion, promoting social stability and harmony, enhancing the country's soft power, and promoting the diverse development of human culture.

4.3.4 Release the demand for popular culture and tourism and highlight brand influence

The relationship between culture, tourism and identity is not only at the personal level, the construction and reconstruction of national and collective identities are also reflected in tourism activities. For example, heritage tourism plays an

important role in nation-building and national identity construction. On the one hand, the selection and identification of heritage is a process of national or national identity. The authoritative discourse composed of elite and expert evaluations distinguishes a specific object or building, and scenery are constructed as "heritage". These authoritative discourses will also stimulate the public to participate in heritage tourism sites. On the other hand, the country calls on tourists to travel to places of national significance in order to allow tourists to form some kind of connection with the country and society, thereby Strengthen national identity.

As an extended product of a specific culture, peony porcelain inherits unique historical culture on one end and connects to the consumer market on the other. It is the best way to promote cultural exchanges and inheritance. Especially with the rapid development of science and technology, the arrival of the era of big data has made everything measurable. How to let traditional culture ride the fast ship of the times and open up new cultural and creative tracks has become an inevitable trend. By redesigning and improving cultural and creative products, adopting new era development technologies, and combining various communication methods to create a full range of immersive interactive forms, it not only deepens the appreciation of cultural and creative products, but also realizes the flexibility of traditional culture and cultural significance. transfer.

Luoyang Peony Porcelain is a craft cultural and creative product. The cultural and creative content and its corresponding product carrier and combination method are combined in a specific relationship. Because the natural cultural attributes of this type of cultural and creative products determine that they cannot be separated from the culture, history, and art they belong to, let alone the spirit of innovation and creative thinking. On the basis of the "cultural core", Peony Porcelain must first give the product a new aesthetic and definition, and delve deeply into product design and creativity; secondly, as a cultural behavior, while telling traditional cultural stories and catering to users' aesthetic tastes, it must also Give cultural and creative products a new era connotation, use new media technology, and combine rich media languages to let more and more people understand cultural and creative products, thereby achieving the continuous output of cultural significance.

As a peony cultural and creative product, peony porcelain innovates in product form and content design, breaking through one dimension. It not only solves the shortcomings of peony flowering period and easy decay, but also alleviates the contradiction of insufficient supply of cultural artworks in the market. It is a cultural Industrial innovation is in line with the background of the cultural industry inheritance and innovation era. On the other hand, using "national porcelain" to sculpt the "national flower" not only enriches the cultural connotation of peony, but also continues the history of the evolution and development of Chinese ceramics. At the moment when the transformation and upgrading of traditional culture is fully realized, in the face of the new era of reform and industry Trend and inheritance form, the emergence of "peony porcelain" provides a reference for the dissemination of similar excellent traditional cultures in other regions. In particular, exchanges with consumers are achieved through exhibitions and retail. Through value chain analysis in the afternoon, integration and interaction occur in the creative link, production link and marketing link. For example, in the first creative stage, tourism development thinking should be integrated into the research and development, design and resource planning of peony porcelain cultural and creative products; in the second production stage, the "production process" of cultural creativity should be regarded as "tourism products" Sales are carried out for tourists to observe, and in turn, the travel experience increases the recognition of peony porcelain cultural and creative products; in the third marketing stage, the modern marketing network establishes sufficient consumer attraction, and the travel experience stimulates consumption of cultural and creative products. In the interactive influence of the two, the cultural and creative tourism industry has formed a certain number of cultural and creative tourists; in the fourth stage, it has an infectious effect on product consumption, prompting consumers to be interested in cultural and creative related tourism.

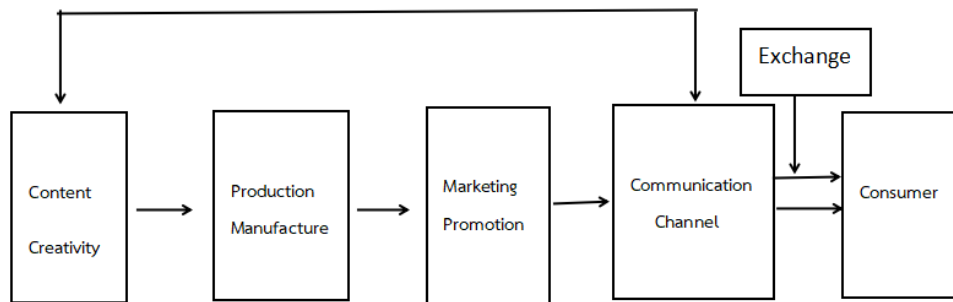


Figure 19: Peony Porcelain Cultural and Creative Industry Value Chain

Source: Li Jie (2024)

4.3.5 Implement the "culture + tourism" strategy and promote the integrated development of culture and tourism

The integrated development of culture and tourism is a strategic decision based on the overall situation of the country's undertakings and grasping the laws of culture and tourism development. It is a major practice that is an important discussion of culture and tourism work. The "Tenth Five-Year Plan for National Economic and Social Development of the Central Committee of the Communist Party of China" and the "Long-term Goals for 2435" clearly state that "promote the integrated development of culture and tourism and build world-class tourist resorts and resorts rich in cultural heritage", create national-level tourism and leisure cities and neighborhoods with distinctive cultural characteristics, develop red tourism and rural tourism", further clarifies the requirements for the integrated development of culture and tourism, and provides guidance and guidance for the reform and development of culture and tourism during the "14th Five-Year Plan" period direction.

The report of the 20th National Congress of the Communist Party of China pointed out: "Adhere to using culture to shape tourism and tourism to promote culture, and promote the in-depth integrated development of culture and tourism." This is not only a high-level summary of my country's experience in the integrated development of culture and tourism, but also a guide for cultural tourism in the new era and new journey. Deep integration development points the way forward. In recent years, my country's cultural and tourism integration has continued to advance in depth

and achieved positive results, making important contributions to promoting economic growth, inheriting Chinese culture, and promoting social development. To thoroughly implement the spirit of the 20th National Congress of the Communist Party of China and promote the deep integration and mutual promotion of culture and tourism, we need to work hard on path exploration and model innovation.

Promote the in-depth integrated development of culture and tourism. Deeply explore cultural connotations and create high-quality products integrating culture and tourism. To promote the in-depth integrated development of culture and tourism, we must provide more excellent cultural products and high-quality tourism products to the broad masses of the people, enrich the people's spiritual world, enhance the people's spiritual strength, meet the people's spiritual needs, and enhance the people's sense of gain and happiness. It is necessary to take excellent humanistic resources as the backbone, use culture to enhance tourism taste, integrate historical culture and modern civilization into tourism economic development, vigorously promote excellent national culture and national spirit, carefully create more high-quality tourism products that embody cultural connotation and humanistic spirit, and let nature The landscape becomes more charming and the cultural experience becomes more charming. It is necessary to promote the transformation of more cultural resources and cultural elements into tourism products, use culture to enhance the ideological and cultural connotation of tourism, and use the industrialization and marketization of tourism to enrich the types and methods of supply of cultural tourism products and services, so that more Cultural heritage, cultural resources, and cultural elements have become popular tourism products among contemporary people. It is necessary to promote culture and tourism to support each other, complement each other's advantages, and advance collaboratively, expand new development space, form new development advantages, and strive to create a new situation in which cultural creative vitality continues to burst out and the quality of tourism development continues to improve, so that people can enjoy high-quality In the process of cultural and tourism products and services, spiritual and cultural needs are greatly satisfied and the good life index is comprehensively improved.

"Culture + tourism" has become an inevitable trend, and vigorously developing cultural industries is an important way to activate tourism vitality. In

particular, the protection and inheritance of excellent traditional culture mainly focuses on technological research and talent training. How to better combine product creativity with culture and tourism, deeply explore and inherit the essence of traditional culture, and give products cultural properties. , soul mining key points that can arouse the resonance of the masses. Science and technology are advancing, and so are the times. Traditional culture also needs to make changes for sustainable development in the context of the "Internet +" era. As an inevitable trend in the context of the new cultural economy, peony porcelain plays an important role in improving the cultural soft power of Luoyang City. It is necessary to take excellent humanistic resources as the backbone, use culture to enhance tourism taste, integrate historical culture and modern civilization into tourism economic development, vigorously promote excellent national culture and national spirit, carefully create more high-quality tourism products that embody cultural connotation and humanistic spirit, and let nature The landscape becomes more charming and the cultural experience becomes more charming. Peony porcelain is an existence that is both artistic and cultural. It is different from the previous narrative mode. How to give new era connotation in the new era background and use richer media language to spread traditional culture to people's tourism is At present, it is an inevitable choice to integrate tourism and cultural city construction and implement the "culture + tourism" strategy.

As a handicraft cultural and creative product, Luoyang peony porcelain contains rich cultural connotations and craftsmanship value. Culturally, it is dominated by Heluo peony culture, which has distinctive characteristics of the times and ornamental value. Technically, it integrates the strengths of various arts and combines ceramic production techniques. It is a perfect combination of traditional culture and art and contemporary art design. It is not only a Innovation in the cultural industry has, to a large extent, made up for the shortage of cultural art works in the market, and has strong practical value.

Continuously broaden methods and paths to improve the efficiency of cultural tourism integration. The integrated development of culture and tourism is not just a simple sum of culture and tourism, but should give full play to the respective advantages of culture and tourism, promote chemical reactions, form development

momentum, realize culture and tourism to promote and complement each other, and improve the quality and efficiency of development. . To promote the in-depth integrated development of culture and tourism, we must actively promote the integration of business formats, products, markets, and services to make culture more dynamic and tourism more attractive. It is necessary to promote the integration of business formats, implement the "culture + tourism" strategy, identify the industrial integration points, promote the integrated development of cultural and tourism industries and related industries, especially the deep integration of culture and tourism industries, and create new business formats with both cultural and tourism characteristics. New subjects, new models. It is necessary to promote product integration, give full play to the innovative and creative advantages of the cultural industry, promote the transformation of more cultural resources into high-quality tourism products, expand the effective supply of products and services, and meet the diverse and multi-level needs of the people. It is necessary to promote market integration, promote the rational flow and efficient allocation of various resource elements, actively cultivate cultural and tourism market entities, and enhance vitality and competitiveness. It is necessary to promote service integration, coordinate the functional setting of public service institutions, and add cultural connotation to the construction and renovation of tourism public service facilities to make them full of cultural flavor.

Peony porcelain is a product with cultural added value that relies on human intelligence and modern scientific and technological methods to recreate and redesign culture, and applies it to supplies. It is a creative product rich in cultural spirit that contains cultural heritage. In addition to realizing its own economic value, we should also think about how to achieve the continuous output of trends and cultural significance. Based on the inherent requirements of culture and tourism development, comply with the trend of integrated development, identify the best entry point and the greatest common denominator, promote culture and tourism to support each other, complement each other's advantages, and work together to expand new development space and form new development advantages. Give full play to the innovative and creative advantages of the cultural industry, promote the transformation of more cultural resources into high-quality tourism products, expand

the effective supply of products and services, and meet the diverse and multi-level needs of the people.

The two industries of culture and tourism are closely related, which is the industrial basis for their integration. This correlation is first of all the correlation of system elements. Although cultural industry and tourism are two different industries, they both have outstanding cultural attributes. The cultural industry focuses on the provision of cultural content and the production and services of related hardware. From the perspective of tourism, tourism experience cannot be separated from the participation of culture. In addition to natural scenery, what attracts tourists is more importantly the charm brought by different cultures. This requires more cultural elements in tourism. On the one hand, it is necessary to preserve traditional cultural memories in cultural resources so that people can be immersed in a strong sense of history; On the other hand, there must be the pursuit of cultural innovation so that people can experience the power and novelty of cultural innovation. As the main body of the tourism industry, the development quality of tourist attractions and tourism products is one of the key factors affecting the development of the tourism industry. The cultural and creative industry is known for its high added value, strong integration, high brand influence, and sustainability. Characteristics such as renewability provide new value-added points for the development of the tourism industry. Tourism development is also paying more and more attention to culture and creativity, showing the trend of cultural and creative industries.

The cultural and creative industry is a high-end industry in the value chain with ideas, concepts, knowledge, information, culture, etc. as its core. People in the new economic era no longer worry about material scarcity, but are more concerned about spiritual "emptiness", or in other words, they need more spiritual satisfaction and novel entertainment. Tourism products and cultural and creative products can meet consumers' needs for leisure and entertainment. , the two major fashion and leisure elements of tourism and cultural creativity are becoming increasingly active in people's socio-economic activities and daily life. The development of the tourism industry embraces more leisure connotations, and different economic development periods meet the different travel needs of tourists. From the past simple "touring mountains and rivers" and "relaxing body and mind" to the current complex needs of

"cultivating sentiments, increasing experience, pursuing dreams, and experiencing life". The integration of tourism and cultural and creative industries is due to the increase in tourism demand, tourism Driven by the changes in resource concepts, technological progress and innovation, and the relaxation of government regulations, the tourism industry and the cultural and creative industries have a strong correlation and meet the needs of consumers for leisure and entertainment as the basis for industrial correlation, and then formed and rapidly developed.

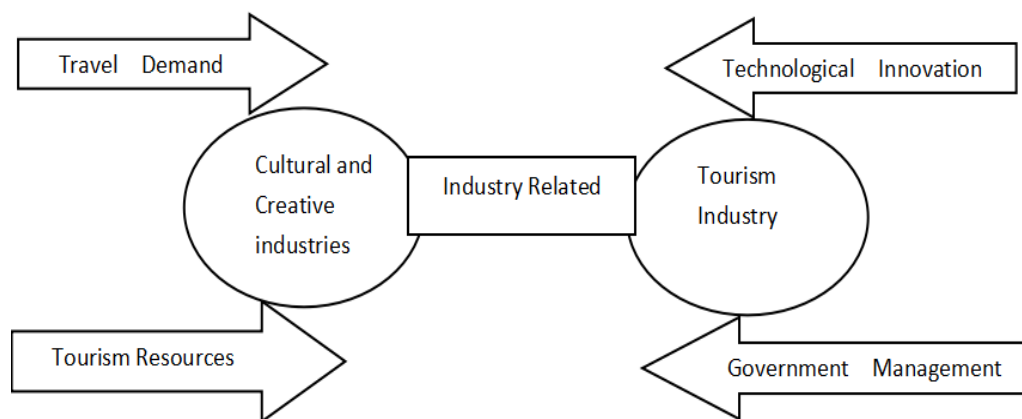
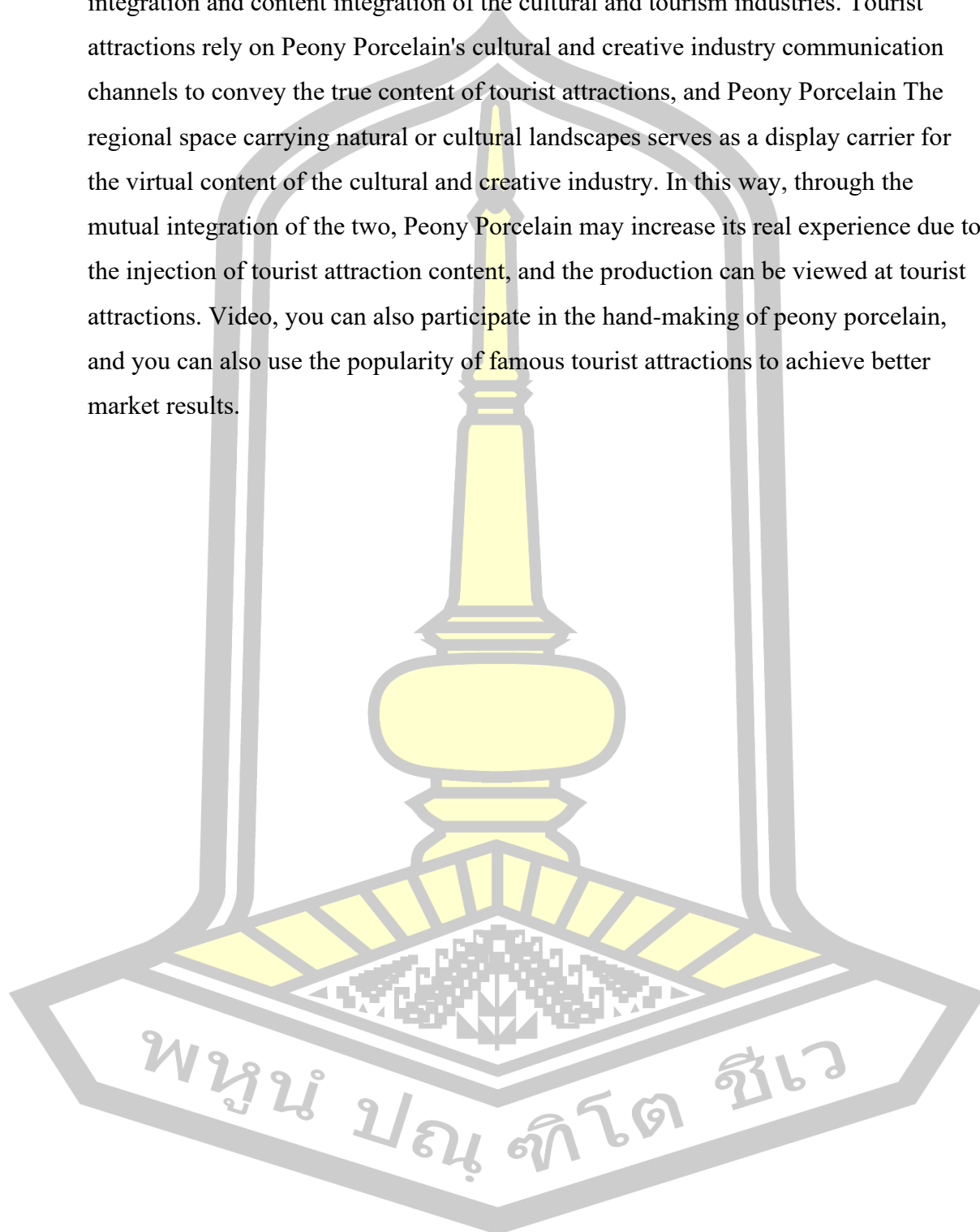


Figure 20: Integration mechanism of cultural and creative industries and tourism industry

Source: Li Jie (2024)

The penetration and integration of cultural and creative industries into the tourism industry mainly achieves the integration of the two major industries through the integration of industrial penetration. Enterprises in the tourism industry and cultural and creative industries use specific expression techniques, production methods and virtual reality technology to penetrate cultural and creative elements into traditional tourism products, especially natural scenery and cultural monuments, to create real attractions in a creative world. Create a creative world in real scenic spots, so that the industrial value chain activities that originally belong to the boundaries of the industry can penetrate into each other's industrial fields, forming a state of industrial integration of "you are among me, and you are among me". In fact, Peony

Porcelain is driven by technological innovation and promoted through the channel integration and content integration of the cultural and tourism industries. Tourist attractions rely on Peony Porcelain's cultural and creative industry communication channels to convey the true content of tourist attractions, and Peony Porcelain The regional space carrying natural or cultural landscapes serves as a display carrier for the virtual content of the cultural and creative industry. In this way, through the mutual integration of the two, Peony Porcelain may increase its real experience due to the injection of tourist attraction content, and the production can be viewed at tourist attractions. Video, you can also participate in the hand-making of peony porcelain, and you can also use the popularity of famous tourist attractions to achieve better market results.



CHAPTER V

CONCLUSION, DISCUSSION AND SUGGESTIONS

The paper mainly researched the peony porcelain in Luoyang China: the history and development of peony porcelain in Luoyang, the cultural identity of peony porcelain and the comprehensive development of cultural tourism. Peony porcelain cultural identity and the integrated development of cultural tourism. The research involves three important stages in the history and development of Peony Porcelain. Peony Porcelain promotes the two-way integration of Luoyang culture + tourism and develops a new industrial form-the cultural and creative tourism industry, forming a strong development potential. Conclusion, discussion and recommendations of research objectives.

5.1 Conclusion

- 5.1.1 The History and development of Luoyang peony porcelain
- 5.1.2 The cultural identity of Luoyang peony porcelain
- 5.1.3 The development strategies of Luoyang peony porcelain culture and tourism

5.2 Discussion

- 5.2.1 The historical development and cultural identity of Luoyang peony porcelain
- 5.2.2 The integrated development of peony porcelain culture and tourism in Luoyang

5.3. Suggestions

- 5.3.1 Suggestions for utilization of Research Results
- 5.3.2 Suggestions for Future Research

5.1 Conclusion

- 5.1.1 The History and development of Luoyang peony porcelain

Peony porcelain refers to porcelain with peony patterns. Peony porcelain comes from Luoyang. It is a porcelain with unique Luoyang cultural characteristics that appeared after China's "Five Official Kilns". It is a kind of porcelain that combines

the long peony culture with China's ancient ceramic craftsmanship. It uses Luoyang high-quality kaolin as raw material and Luoyang peony as its raw material. The prototype is based on Tang porcelain with peony patterns as a sample. It inherits the white porcelain firing process of the Tang Dynasty and combines the traditional ceramic production techniques of Tang Sancai and other dynasties. It draws on techniques such as sculpture modeling, hollow pinching, decorative engraving, and painted glazes, and adopts all-round techniques. Handmade, admiring “peonies that never fade”. Through sorting out the literature, we found that Luoyang Peony Porcelain is the cultural identity presented by the perfect combination of Luoyang Peony and Chinese ceramic art. It completes the blank of Chinese arts and crafts and characteristic clothing. It is the product of the highly developed national culture and is an important part of Chinese traditional culture, develops cultural industries on the basis of inheritance and innovation, and promotes the integrated development of culture and tourism products.

From the development and development of peony porcelain to the present, it has developed into a cultural industry, which has condensed huge cultural creativity. Peony porcelain is divided according to the time dimension. It mainly studies the three historical development periods of peony porcelain, from the emergence of peony porcelain, the ten-year development period and The development period to this day includes the construction of peony porcelain exhibition venues, the development of exhibition activities, the display of honors, related news introductions and celebrity collections, etc. Peony porcelain has been in the process of continuous exploration and development.

The first stage is before 2009. As a representative of traditional Chinese patterns, peony patterns have experienced thousands of years of development and evolution, and have been continuously innovated, developed, enriched and perfected. The peony pattern deeply contains the national historical and cultural tradition, and integrates the national wisdom and emotion. In porcelain, people can still absorb the essence from the peony with obvious characteristics and noble conduct, and continue to summarize, process, simplify and refine it to suit the aesthetics of modern society. Characteristic pattern.

The second stage is the ten-year development period from 2009 to 2019. At the end of 2009, Li Xuewu successfully created Luoyang Peony Porcelain. Immediately afterwards, the Luoyang Municipal Government established the Luoyang Peony Porcelain Research Institute. After becoming a “City Gift” and a “Provincial Gift”, peony porcelain was designated as a “National Gift” by the Ministry of Foreign Affairs. During this period, peony porcelain works emerged in an endless stream, responding to China's call for “mass entrepreneurship and innovation”, relying on Luoyang City's Lijingmen and other Attractions include the Luoyang Peony Porcelain Museum, National Ceremony Art Exhibition Hall, Luoyang Sancai Art Museum, Li Xuewu Peony Art Museum and other peony porcelain exhibition halls, providing exhibition platforms for many occasions; “Luoyang Peony Porcelain Henan Local Standard” successfully passed the expert review; it won many awards, and peony porcelain became a traditional craft intangible cultural heritage.

The third stage is from 2019 to the present. By introducing the major events of peony porcelain and the appearance of peony porcelain in high-level expositions, it demonstrates the spirit of craftsmen of the great country and the spirit of the times. With the further advancement of the “Belt and Road” initiative, Luoyang Peony Porcelain was identified as one of the first batch of cultural industry demonstration bases in Luoyang City, Henan Province, which improved the product quality of Peony Porcelain and established the brand status of Peony Porcelain. The peony porcelain industry has entered a period of rapid development.

By researching the history and development of peony porcelain, we found that peony porcelain has developed rapidly and has various forms, and three-dimensional peonies have entered the field of porcelain. Peony porcelain perfectly combines peony culture with porcelain culture and craftsmanship. As a cultural and creative product, peony porcelain not only has ornamental value, but also carries the mission of cultural inheritance.

5.1.2 The cultural identity of Luoyang peony porcelain

Based on the perspective of identity, the integration of culture and tourism requires exploring the relationship between culture and tourism from the deep roots. The search for cultural identity by individual tourists or collectively by nations and countries is the origin of the relationship between tourism and culture. When culture

becomes the identity symbol of tourists, the relationship between tourism and culture is further strengthened. However, the differences in value understanding caused by differences in people's identities and roles are not. It is the source of conflicts between tourism and culture. The integration of culture and tourism requires adjusting roles, cultivating cultural confidence, and enhancing mutual understanding and cooperation.

In March 2018, the State Council's institutional reform plan was submitted to the first session of the 13th National People's Congress for review. According to the plan, the State Council will establish the Ministry of Culture and Tourism and will no longer retain the Ministry of Culture and the National Tourism Administration. The relationship between culture and tourism has once again become the focus of discussion from all walks of life. The core of the discussion still revolves around culture being the foundation and main content of tourism, and tourism being the carrier and medium for disseminating and promoting culture. On the other hand, tourism leads to the loss of cultural authenticity and the disuse of culture. Issues such as excessive commodification have become the core of discussions on the socio-cultural impact of tourism since they were raised. Tourism is considered to be the main culprit in the loss of cultural capital value. Correspondingly, the tourism industry is also dissatisfied because the persistence of cultural experts has led to the loss of cultural tourism value. The conflict between the two cannot be ignored at any stage of tourism development. Therefore, we analyze the origin, development and conflict of the relationship between culture and tourism from the perspective of cultural identity, in order to provide a new analysis and understanding perspective for the understanding of the relationship between culture and tourism and the integration of the cultural tourism industry.

Peony porcelain has beautiful connotations of wealth, auspiciousness and prosperity, and is highly consistent with the theme of world peace and development. From the perspective of cultural communication, it presents the value concepts of "harmony between man and nature" and "harmony and symbiosis" in the excellent traditional Chinese culture.

5.1.3 The development strategies of Luoyang peony porcelain culture and tourism

Culture and heritage are the core values for building a cultural tourism brand. The cultural tourism brand strategy from the perspective of cultural tourism integration is an important way to solve the many problems existing in the current tourism industry. It is also the only way to promote the supply-side reform of the tourism industry and provide high-quality tourism products and services.

Tourism is a highly relevant and developing industry. As the main body of the tourism industry, the development quality of tourist attractions and tourism products is one of the key factors affecting its industrial development. As a cultural and creative industry, peony porcelain has its high added value, strong integration and high brand influence. Characteristics such as strength and sustainability provide new value-added points for the development of Luoyang's tourism industry. Achieving further integrated development of the tourism industry and cultural and creative industries has become the future development direction and the most advanced form of the tourism industry. The interactive development of the integration of the two major industries points out that the integration of the tourism industry and the cultural and creative industries is the breakthrough bottleneck in the development of the tourism industry and the direction of future development.

First, the development of Peony Porcelain has enriched the connotation and extension of the tourism industry.

Peony porcelain appears in major scenic spots, giving tourists the experience of pursuing peony culture in real scenes. Because peony porcelain itself is deeply loved by the market, as a widely disseminated cultural and creative product, it can rely on its excellent cultural content and different industrial integration models to develop diversified new attraction types—creative production base tourism, related creative themes Theme parks and exhibitions, creative tourist attractions, etc. bring tourists a new and diversified tourism experience. Peony Porcelain is integrated into tourist attractions, and the original natural landscape resources or cultural monuments are repaired and protected for static display, attracting tourists' cultural connotation or interactive participation activities, such as using modern technology to integrate elements from cultural and creative works. Penetrating into tourism resources and

transforming traditional tourist attractions into tourist attractions rich in cultural and creative connotations will enrich the content of tourism products, increase their attractiveness, and bring new vitality to traditional tourist attractions.

Guide tourists' aesthetic activities through the exploration of peony porcelain culture, and set up peony porcelain operating procedures in the scenic area. Visitors can interact with them and purchase peony porcelain products made by themselves, expanding and enhancing the space and experience that tourists associate with. To achieve the best tourism results. In turn, this distinctive theme image and cultural products can increase the visibility and reputation of Luoyang tourism, thus attracting tourists to come in droves, obtain better economic benefits, and enable the tourist destination to enter a virtuous cycle.(Mao, F. 2013)

Second, the cultural and creative industries also have strong industrial penetration and relevance. Cultural products can be connected with many industries, and their rapid development can enhance domestic and international influence, and directly or indirectly drive the development of interconnected industries such as tourism, exhibition industry, catering industry, trade retail industry, beauty industry, and fashion industry. Taking advantage of the long industrial chain of the tourism industry, we can promote the development of leisure vacations, entertainment and performing arts, festivals and exhibitions, handicrafts, newspapers and periodicals, and film and television audio and video industries on a larger scale. The stronger the industry correlation, the higher its resource utilization rate will be. Efficient use of resources is actually equivalent to reducing costs. Therefore, using the highly interactive characteristics of the two industries to develop the peony porcelain cultural and creative industry is to use the huge market platform that has been built by Luoyang's relatively mature tourism industry to develop the peony porcelain cultural and creative consumer market from a high starting point and vigorously develop the peony porcelain cultural and creative consumer market.(Yang H.B.2018) While promoting the development of tourism, we must also attach great importance to the huge linkage effect of the peony porcelain cultural and creative industry. Perfectly integrate the two to form a win-win model.

Third, both cultural and creative products and tourism can meet consumers' leisure and entertainment needs.

Traditional tourism development mainly relies on natural resources and humanistic resources. This development model often causes the tourism industry to fall into vicious developments such as over-exploitation of public resources, destruction of natural and cultural resources, and pseudo-folk custom problems. Creativity is the main driving force for economic growth in cultural and creative industries. Using “create supply” to broaden the boundaries of the tourism industry to expand the tourism consumer market breaks through the resource sharing constraints of tourism industry development. The core value of the cultural and creative industries comes from the creativity of the human brain, that is, ideas and ideas. Everyone has the possibility to create valuable creativity(Liu C.G.2019). Creativity can never be exhausted, and cultural and creative products are mobile, reproducible and participatory.

Creativity as a tourist attraction is no longer limited to the innate natural and cultural conditions of the place. Such as art performances, crafts, themes, etc. can be held. The first is to provide constantly updated cultural and creative resources and downplay the seasonal impact of tourism industry development. The second is to show seasonality due to the natural landscape and climatic conditions of tourist destinations. In addition to cultural and creative tourism products that are combined with natural landscapes, cultural and creative tourism will not be affected by climate conditions and will not change cultural and creative landscapes or activities due to seasonal changes, because such tourism products combine human Illusion and imagination are realized through artificial methods, such as film and television cities, handicrafts, performances, art exhibitions and other tourism activities. Tourists can participate at any time without affecting the quality of the tourism experience.

Through various creative tourism products, we can intuitively display and convey the value of cultural symbols to the audience, and through the audience's direct tourism experience consumption, it can arouse their resonance and cultural value recognition, thereby extending the cultural and creative industry chain. For example, tourist attractions can obtain another round of revenue and extend the cultural and creative industry chain by charging tourists tickets for experiencing cultural and creative products. In addition, the flow of people driven by the peony porcelain experience production can effectively promote cultural exchanges between

regions, countries, and ethnic groups, and exchanges between different cultures are conducive to stimulating people's creativity and the explosion of cultural creativity. Provide deep top soil.

The two leisure elements of tourism and cultural creativity are also becoming increasingly active in people's socioeconomic activities and daily lives. The development of the tourism industry embraces more leisure connotations and meets the different travel needs of tourists in different economic development periods. From the past simple "traveling around mountains and rivers" and "relaxing body and mind" to the current complex needs of "cultivating sentiments, increasing experience, pursuing dreams, and experiencing life". The obvious difference between the consumption of peony porcelain as a cultural and creative product and the consumption of industrial and agricultural products is the different impact of leisure time on consumption. From the perspective of the leisure and entertainment functions shared by both, the cultural and creative industries are greatly affected by publicity. Successful cultural and creative products have high cultural added value. That is to say, when the cultural and creative industries establish a certain tourism market, it is easier to promote integrated development with the tourism industry.

5.2 Discussion

5.2.1 The historical development and cultural identity of Luoyang peony porcelain

Peony Porcelain leverages peony culture to drive the development of peony-themed tourism and promote the development of the peony industry. It emphasizes "using flowers as matchmakers, making friends, setting up cultural platforms, performing business and trade, developing tourism, and revitalizing the economy" to organically integrate peony porcelain culture with modern eco-tourism, build a cultural brand, and effectively promote the sustainable and healthy development of Luoyang's economy. First, from the perspective of the social environment, the whole society pays attention to and values culture. The "cultural craze" is rising. As a cultural and creative industry, peony porcelain conforms to the trend of the times. Second, from the perspective of people's cultural consumption needs, over the past thirty years of reform and opening up, the economy has continued to develop at a

rapid pace, and material living conditions have improved significantly. After the problem of food and clothing has been solved, people's cultural consumption needs have gradually become stronger, and the "tourism boom" and "culture" have become more and more popular. "Hot" thrives. People pay more and more attention to spiritual needs, and cultural and creative products related to spirituality are favored by everyone. Third, there is still a gap in the market for cultural artworks. For example, there is a single variety and a lack of innovation, especially creative products that are eye-catching and refreshing. Luoyang Peony Porcelain was launched at this time point. In the context of a "cultural boom" era, it attracted the needs of tourism and shopping, satisfied people's spiritual needs, and alleviated the contradiction of insufficient supply in the art market.

In the cultural background with a long history of peony production, people have a certain sense of identity and belonging to peony porcelain, and peony porcelain has created the culture of the times. Peony porcelain meets people's value orientation and emotional needs. Peony porcelain takes peony culture as the core and forms a "culture + experience" model to shorten the distance between recipients and achieve "breakthrough" in content. This is cultural identity the embodiment of theory.

From the perspective of environmental factors, peony porcelain combines Luoyang's Heluo culture and peony culture, caters to everyone's life philosophy of advocating self-respect, pursuing a healthy life, and hoping for peace and wealth, meets the psychological demands of the public, and has unique vitality. At the same time, the annual peony flower festival has been upgraded to an international festival. The municipal government attaches great importance to the development and promotion of peony porcelain, attaches great importance to the introduction of talents, and vigorously develops the peony porcelain industry.

Peony porcelain is just a form of recording of the process of community life. Peony porcelain reminds people of beautiful life scenes, and the production process is also a successful output of Chinese voices and Chinese stories. Peony porcelain expresses sincere emotions and the spread of empathy. Peony porcelain interprets popular aesthetics that are appreciated by both refined and popular people. It has rich artistic images, unique ideographic functions, and a complete aesthetic system. It is a perfect example of cultural diffusion theory.

From the perspective of cultural origins, Luoyang peony porcelain has profound cultural origins. First, the status and advantages of Luoyang peony culture are formed by history. Second, Luoyang Peony's current scale and technological research and development level are very high. Third, Luoyang people's love for Luoyang peonies and peony culture is unparalleled. Because raising peonies, admiring peonies and collecting peony porcelain has become a folk custom and endowed with a peony cultural spirit. It is reasonable for Luoyang peony porcelain to thrive due to the deep soil and sufficient nutrients of peony culture.

Peony porcelain craftsmen pour their reverence for nature, piety for their works, and their own life experiences into a pair of skillful hands. This is a vivid testimony of the continuous inheritance of traditional Chinese history and culture. It not only contains the exquisite skills of skilled craftsmen, but also carries the spirit of ingenuity. Peony porcelain creates an emotional atmosphere and triggers the same emotional experience as others through empathy, which is exactly the expression of the cultural ecology theory.

From the perspective of industrial development, peony porcelain is conducive to promoting Chinese culture, promoting cultural innovation, enhancing the vitality of cultural development, and improving the soft power of national culture. Soft power depends to a large extent on cultural and creative industries, because soft power is a cultural identity issue. Identity is a dynamic process that is open and constructive. As a cultural and creative industry, peony porcelain has a production and consumption process. It is a constructive identification event.

Peony Porcelain combines the cultural value, character stories, historical origins and themes contained in each work, spreads the ceramic production story and cultural connotation to the outside world, and arouses the audience's close cooperation between international craftsmen and touching friendship between countries. The skills of traditional Chinese crafts influence the development of society. It is the embodiment of cultural structure function theory.

Therefore, the spread of peony porcelain makes it easier for people to form a social identity on the emotional level. In the article on cultural identity construction in "Chinese Rites·Ceramics Season", Professor Tang Xiaofang said that ceramics represent the cultural value, character stories, and historical origins contained in each

work, and spread the stories and cultural connotations of ceramic production to the outside world, among international craftsmen. The close cooperation and touching friendship between countries have aroused the audience's memory of traditional Chinese craftsmanship and the establishment of friendship along the "One Belt, One Road" initiative, and shaped a broad cultural identity. It is a vivid example of telling Chinese stories well. (Tang X.,F.2023)

5.2.2 The integrated development of peony porcelain culture and tourism in Luoyang

The origins of the relationship between culture and tourism: tourists' search for cultural identity. Regarding the relationship between culture and tourism, although there is controversy, everyone basically recognizes the fact that culture has the attributes of a tourist attraction and can attract tourists. The fundamental purpose of tourism consumption is to seek truth and is a way to gain self-understanding of a place or the world. In other words, when modern tourists pursue cultural tourism experiences, they are actually looking for some kind of identity. Peony culture is an integral part of Chinese traditional culture. China is a country with a long traditional culture. Its flower culture, especially peony culture, is long-standing, mellow and timeless.

Under the current trend of integrated development of cultural tourism, how to give full play to the role of cultural heritage in improving tourism brands. This question is raised against the theoretical and practical background that cultural heritage plays an increasingly important role in improving tourism brands. However, from the perspective of the supply of peony porcelain as a tourism product, there are problems in the Luoyang tourism market such as insufficient supply of effective products and mismatch between supply and demand. Most tourist destinations are still mainly about viewing or buying peony porcelain. Peony porcelain experiential tourism products are insufficient and lack cultural characteristics and cultural creativity, resulting in the homogeneity of tourist destinations and low-level and repetitive tourism development. Therefore, the tourism industry urgently needs to strengthen its integration with other industries, especially the cultural industry, explore unique cultural resources and cultural connotations, create influential cultural tourism brands, and meet people's needs for personalized and diversified tourism

products and services. Characteristic cultural resources are the basis for brand building of tourist destinations. In the context of the development of cultural tourism integration, cultural heritage has become an important cultural capital for local development of cultural industries and tourism industries, and has become a regional competitiveness and brand advantage. It is worth our attention that with the continuous development of cultural tourism integration, cultural tourism integration has become an inevitable trend of future industrial development.

First, most tourist destinations have insufficient experience.

After nearly 30 years of rapid development in the tourism industry, people's consumption of tourism has basically ended the "hungry" tourism stage and is about to enter the "well-off" tourism stage. Experience tourism, cultural tourism and special tourism are favored by more and more people. Cultural tourism with experiential and creative characteristics is an advanced tourism form driven by multiple factors such as tourism, social economy, and cultural development. The level of economic and tourism development has provided sufficient conditions for the realization of cultural and creative experiential tourism. As a sustainable "smoke-free industry", tourism has set off an upsurge in developing tourism economies in various places. However, due to unreasonable tourism planning, over-exploitation of tourism resources and unfavorable tourism protection measures, tourism resources have been wasted, destroyed and polluted, Assimilation of cultural resources and other phenomena.

The resource-sharing industry development model of "depending on mountains to feed mountains and relying on water to feed water" has become a bottleneck in the development of the tourism industry. Therefore, in the face of huge tourism demand and new in-depth tourism needs, finding new breakthroughs in the development of the tourism industry has become an urgent issue that needs to be solved. For example, famous tourist destinations in Luoyang such as the Luoyang City National Heritage Park of the Sui and Tang Dynasties, Wu Zetian Mingtang, Luoyi Ancient City, Old City Lijingmen, Longmen Grottoes, Baima Temple, etc. all display large and small peony porcelain. However, different styles of peony porcelain are only displayed in display cabinets. When tourists come here, they see these historical relics and landscapes. The scenic spots give tourists more of a sense of history, allowing them to feel the regional cultural characteristics, traditional B&Bs or historical buildings,

historical districts, historical relics, etc., and feel the historical development and changes. During this period, many people were amazed when they saw the emergence of peony porcelain. However, they were unable to listen to and participate in the production of peony porcelain, and could not experience the on-site enjoyment brought by peony porcelain as a tourism product, so the experience was not good.

Therefore, people now spend money to travel not only to buy material necessities during travel, but also to buy more and more culture and art, spiritual enjoyment, aesthetic experience, and even spend money to buy “an atmosphere”, “a sentence” and “a symbol”.(Guo W.,C.2024)

With the development of the times, people begin to care less about what products they can get, but more about whether they can get experiences that can make them unforgettable and beautiful memories, and they are willing to pay a higher price for them. As consumer demand changes, peony porcelain must also pay attention to its potential tourism functional value and deep experience connotation. The consumption of tourism experience is an important means to enhance the intangible and symbolic nature of peony porcelain consumption. For example, "novelty" as the core demand of tourism makes it inevitable for people to pursue the novelty of new tourism forms or tourism products. How peony porcelain becomes the brand image of these tourist attractions, its shaping, marketing, communication and management remain to be studied and developed.

Second, there is a gap between the changes in peony porcelain and the development of tourist attractions.

At present, peony porcelain has huge brand expansion power in Luoyang City. The changes of peony porcelain are mainly affected by the following three factors. First of all, peony porcelain can be combined with the annual local Peony International Cultural Festival in Luoyang, which can effectively shape and spread the tourism image and city image. Secondly, as a national gift, the development of peony porcelain conforms to and leads the trend of socio-economic and cultural development, which is conducive to stimulating potential market demand and thereby expanding new market space. Then, Peony Porcelain is a high-end creative industry in the value chain with ideas, concepts, knowledge, information, culture, etc. as the core. People in the new economic era no longer worry about material scarcity, but are more

concerned about spiritual "emptiness" or that they There is a greater need for spiritual satisfaction and novel entertainment enjoyment, which undoubtedly forces peony porcelain to have unlimited appeal to tourists. After each peony porcelain product is produced, it must have a theme, a story, and a cultural connotation.

The development of tourist attractions is naturally adaptable to technological changes. The development of information technology, transportation technology and other technologies has made the development of tourism more qualified. The development of tourist attractions is affected by the positioning assigned by the government, involving food, housing and other aspects. , travel, tourism, shopping, entertainment and other industries, and are also closely related to the financial industry, communications industry, real estate industry, environmental protection industry, etc., and have strong correlation and driving force for other industries or industries. The development process of the scenic spot may There is a phenomenon of similar development and low cultural connotation, which will lead to a gap between the cultural phenomenon brought about by the changes in peony porcelain and the cultural connotation of the development of tourist attractions.

Third, the number and characteristics of peony porcelain consumers in tourist attractions affect their integration with tourism.

The greater the number of consumers of cultural and creative products and the higher the level of consumption, the greater the space for the integrated development of the tourism industry and the cultural and creative industry. This is similar to the trend of tourist demand. Because the consumer groups of cultural and creative products have obvious characteristics: first, they are fashionistas who pursue individuality and alternative; second, they are high-quality people with artistic appreciation; third, young people show strong purchasing power. As a cultural and creative product, the consumer groups of peony porcelain are creative enthusiasts themselves and must be interested in novel and personalized cultural and creative tourism methods. However, the consumer group is affected by the local flow, which includes three parts: the local resident population, domestic tourists and overseas tourists. The place where peony porcelain is displayed is the oldest and most fashionable place in Luoyang City, which helps people generate inspiration and creativity. Therefore, the definition of consumer groups and the number of consumers

of peony porcelain in tourist attractions affect its integrated development with tourism. It is necessary to find common ground between the two to promote its integrated development.

Therefore, culture and tourism are interdependent. Relying on rich cultural resources to create high-quality peony porcelain products to release consumer potential can enhance tourism taste and promote the development advantages of the tourism industry. In addition, people can appreciate the beauty of peony porcelain, appreciate the beauty of culture, and cultivate the beauty of the soul during travel. Strengthen the integration of culture and tourism formats, products, markets, and services to form a synergy for development and promote the in-depth integrated development of culture and tourism.(Luo J.,J.2024)

5.3 Suggestions

5.3.1 Suggestions for utilization of Research Results

The research about peony porcelain through extensive literature review and interviews with relevant personnel.It mainly involves three research objectives:

- (1) The history and development of Luoyang peony porcelain.
- (2) The cultural identity of Luoyang peony porcelain, introducing the evolution of peony porcelain craftsmanship, The artistic expression of peony porcelain works, the cultural creativity and inheritance innovation of the peony porcelain industry.
- (3) The development strategies of Luoyang peony porcelain culture and tourism.

After data collection and analysis, research results on culture and tourism development were obtained:

Opportunities and challenges such as industry development, market demand, regional culture and brand building of peony porcelain coexist. As a cultural and creative product, peony porcelain's cultural and creative effects are becoming more and more important.

The development of the peony porcelain industry needs to empower the cultural tourism industry, focus on the integration of traditional culture and cultural

tourism industry, cultivate mass cultural consumption patterns, improve tourism consumption experience, enhance people's sense of cultural gain with high-quality cultural supply, and implement "culture + tourism" strategy.

Tourism development should release the demand for popular culture and tourism, highlight the influence of the Peony Porcelain brand, spawn more peony cultural and creative products with high quality, strong design sense and in line with the consumer demand of the masses, and enhance cultural participation and interactivity in the tourism process. Promote the integrated development of cultural tourism.

5.3.2 Suggestion for future Research

Research on the cultural phenomenon of peony porcelain is a systematic project. For the integrated development of peony porcelain cultural creative products and Luoyang tourism, many factors need to be considered.

(1) Luoyang has a long history and culture, rich and colorful cultural resources, and a foundation for the development of tourism. There is great potential for exploring the development path of peony porcelain.

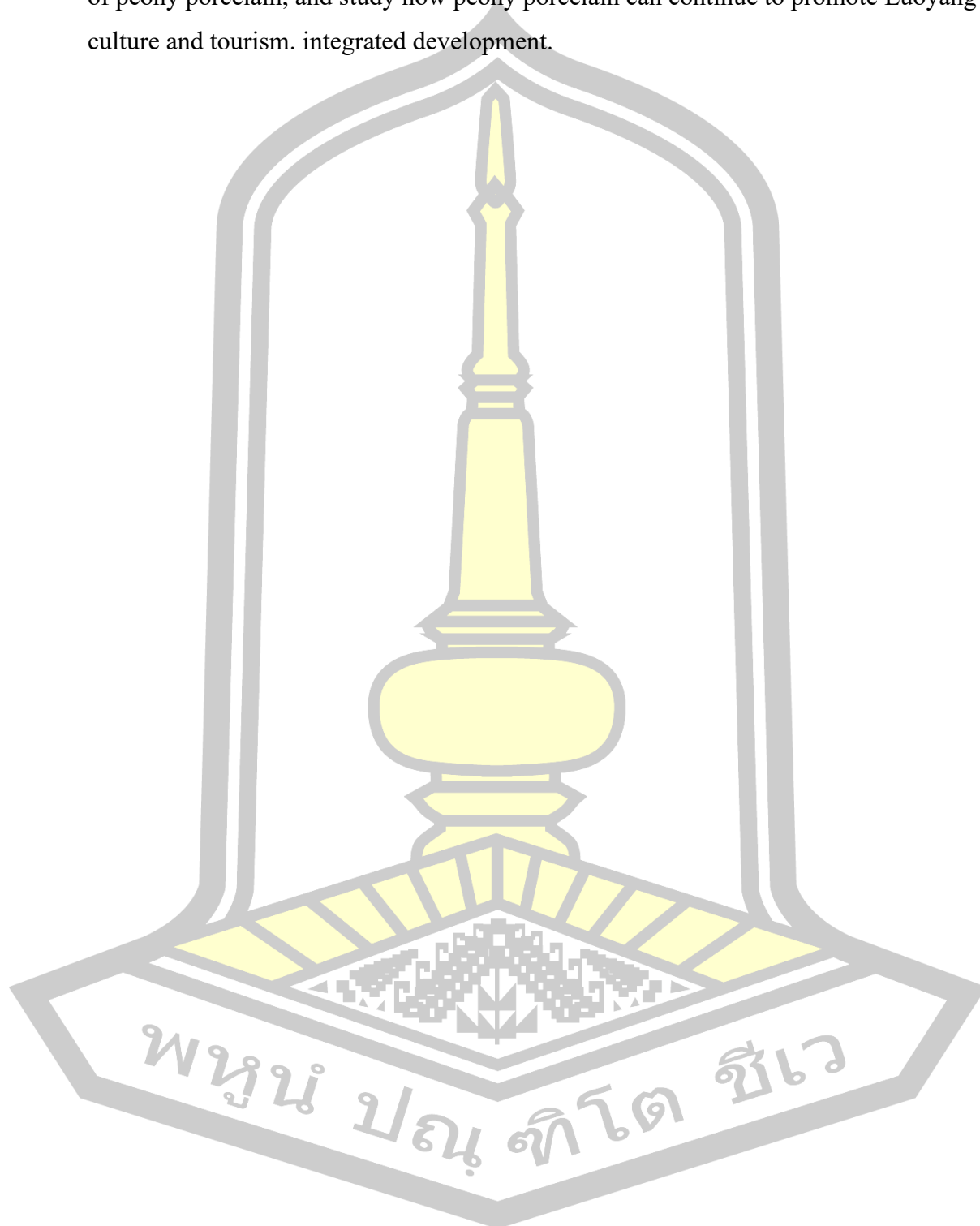
(2) Peony porcelain represents Luoyang's display of various unique exhibits such as historical cultural relics, intangible cultural heritage protection, and art collections to the world.

(3) Actively create distinctive cultural brands such as peony porcelain, promote the transformation of historical and cultural advantages into tourism advantages, and promote the integrated development of cultural tourism.

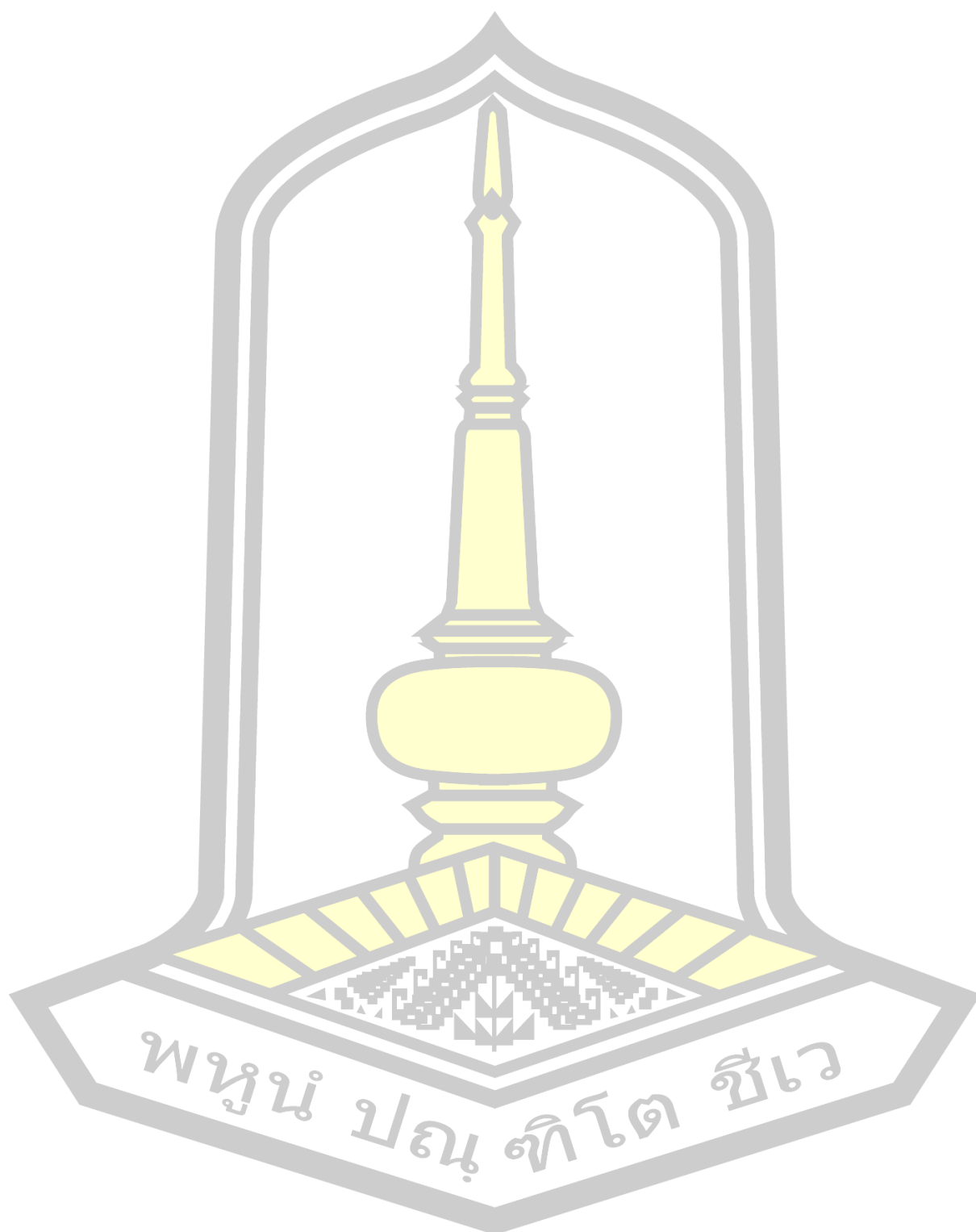
Focusing on the three research objectives of this paper, I conducted careful research and gained a lot. In conjunction with the "Belt and Road" construction, we will deeply explore the essence of Luoyang peony porcelain culture and deepen the connotation of peony culture. By studying the Peony Porcelain Expo, Peony Porcelain Trade Fair, Peony Porcelain Trade Fair and Peony Porcelain Promotion Activities, etc., we will vigorously promote the Luoyang Peony Porcelain brand and promote the development of the peony porcelain industry with the help of local platforms such as Luoyang tourism resources and China Peony Network.

In the future, I will continue to pay attention to and study peony porcelain. In the cultural tourism industry chain related to peony porcelain such as tourism,

viewing and shopping, I will study the development prospects and cultural influence of peony porcelain, and study how peony porcelain can continue to promote Luoyang culture and tourism. integrated development.



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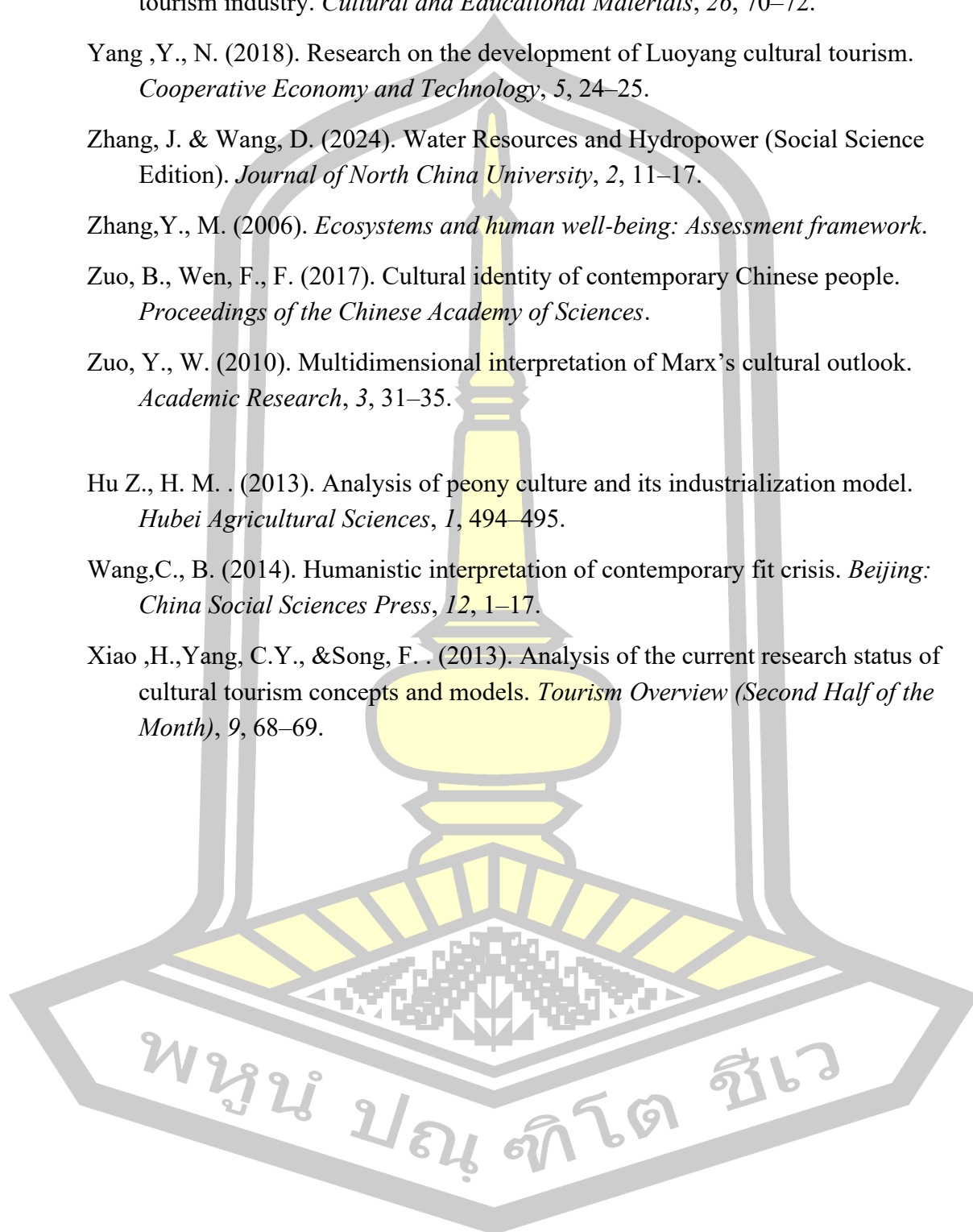


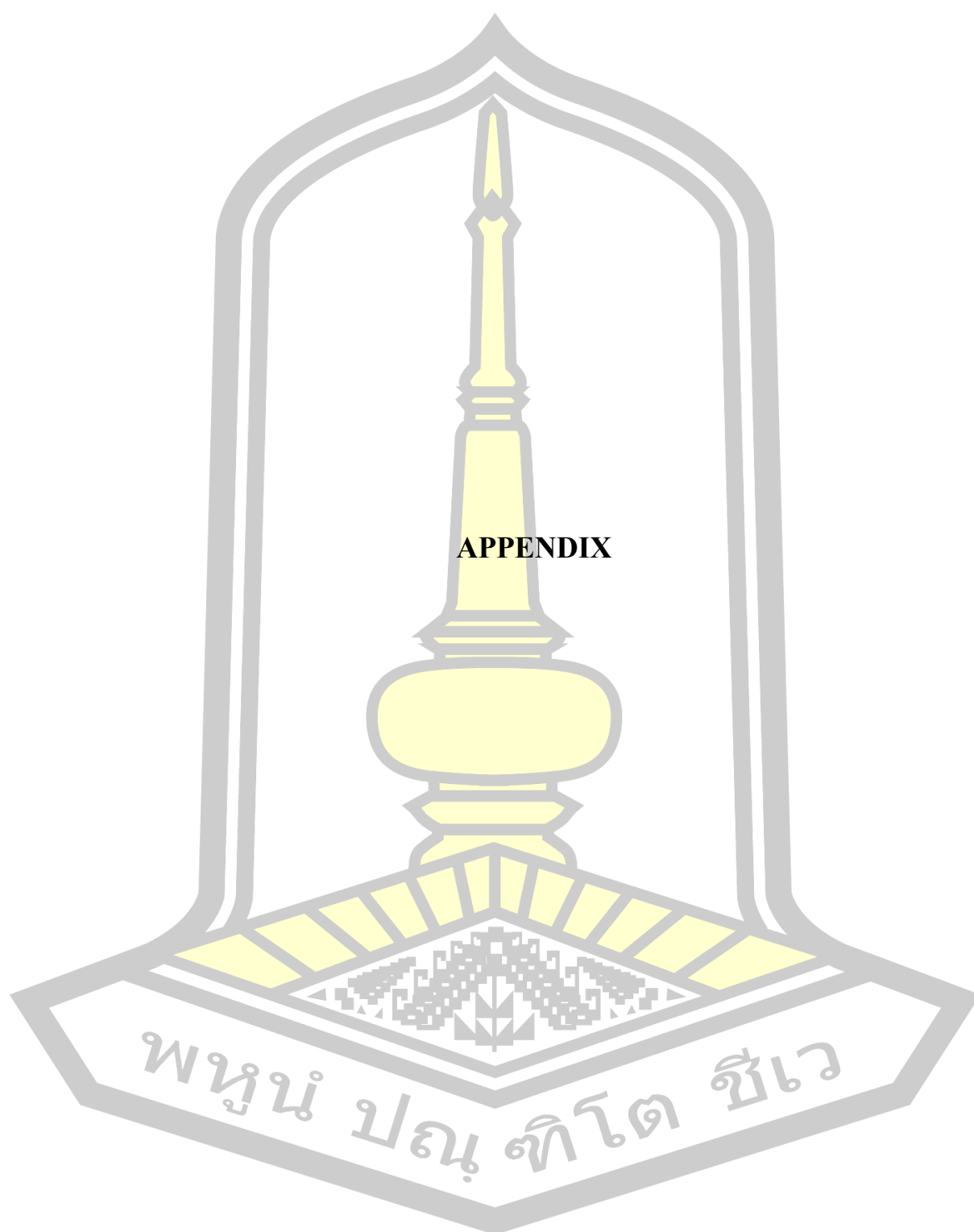
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APPENDIX A

Key Informants

Title: The cultural phenomenon of peony porcelain in Luoyang China

Name: _____ Age: _____

Gender: _____ Occupation: _____

Time: _____ Place: _____

Role: _____

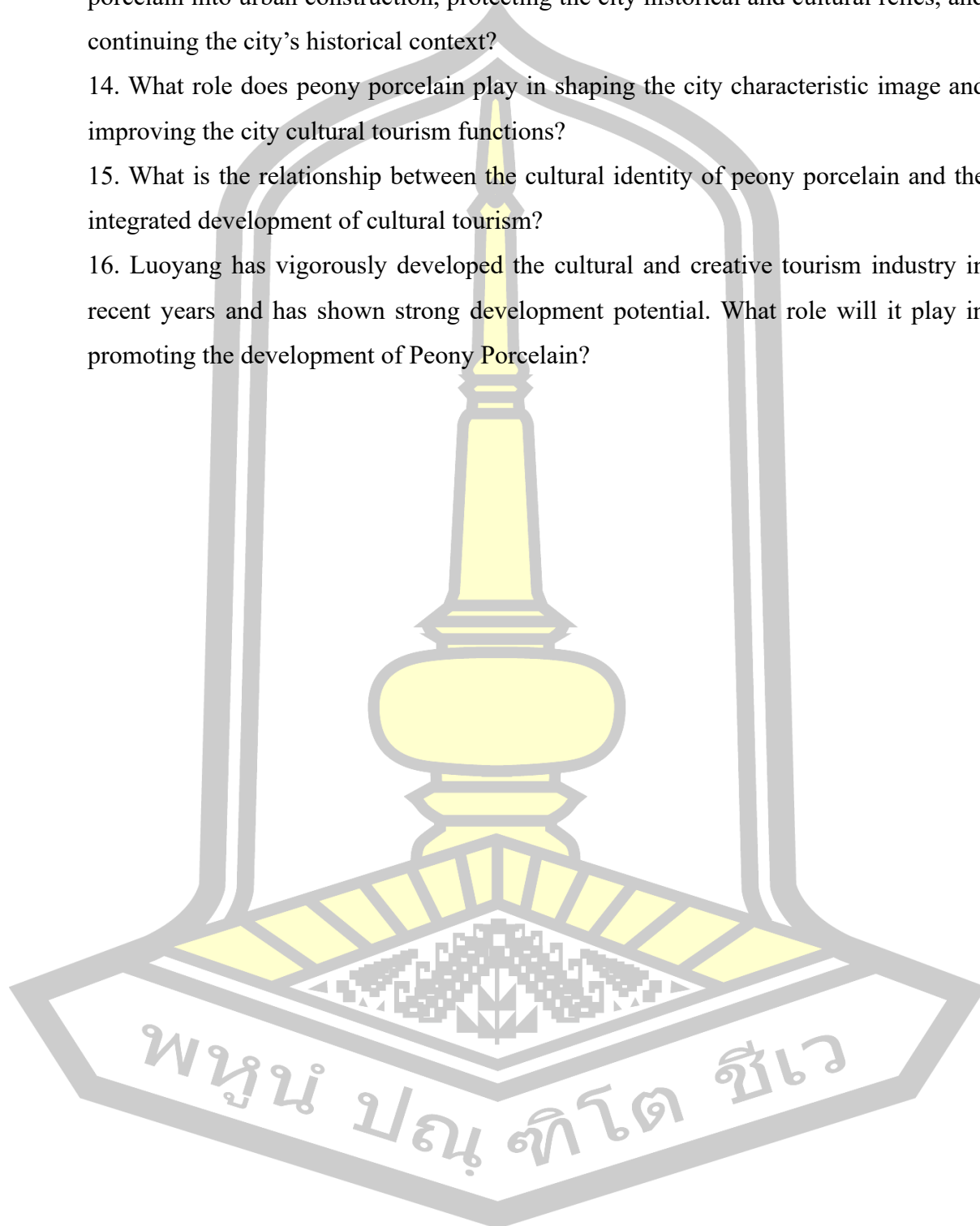
1. Can you continue to introduce Luoyang peony porcelain?
2. Can you talk about the history and development of Luoyang peony porcelain?
3. Where do you often see Luoyang peony porcelain? Does it make you feel something?
4. Have you participated in the design or production of Luoyang Peony Porcelain? How do you feel?
5. What kind of experience do you think Luoyang Peony Porcelain brings to your life?
6. Do you think peony porcelain was influenced by Heluo culture?
7. According to your understanding, does the emergence of peony porcelain represent the development of Luoyang culture?
8. What impact do you think Luoyang Peony Porcelain has on the development of Luoyang City? Will it have a big impact on the development of Luoyang tourism?
9. How do you hope to protect and inherit the national culture of peony porcelain?
10. What is your experience of the integrated development of Luoyang Peony Porcelain culture and tourism?
11. Can you share your views on the integrated development environment of Peony Porcelain culture and tourism?
12. In terms of the integrated development strategy of peony porcelain culture and tourism, how does peony porcelain reflect regional characteristics?

13. Do you have any good suggestions for integrating the colorful culture of peony porcelain into urban construction, protecting the city historical and cultural relics, and continuing the city's historical context?

14. What role does peony porcelain play in shaping the city characteristic image and improving the city cultural tourism functions?

15. What is the relationship between the cultural identity of peony porcelain and the integrated development of cultural tourism?

16. Luoyang has vigorously developed the cultural and creative tourism industry in recent years and has shown strong development potential. What role will it play in promoting the development of Peony Porcelain?



General Informants

Title: The cultural phenomenon of peony porcelain in Luoyang China

Name: _____ Age: _____

Gender: _____ Occupation: _____

Time: _____ Place: _____

1. How long have you been studying peony porcelain?
2. Where did you learn about peony porcelain culture?
3. What kind of Heluo culture does peony porcelain represent?
4. Do you understand the core meaning of peony porcelain culture?
5. What factors do you think affect the development of peony porcelain?
6. What do you think is the most unique national culture of peony porcelain?
7. Is your mission peony porcelain culture greatly influenced by Heluo culture?
8. What do you think is the reason for the current development of peony porcelain?
9. Do you think government policies have facilitated the development of peony porcelain?
10. Do you think peony porcelain culture is conducive to the development of Luoyang tourism?
11. How do you hope to show peony porcelain culture to tourists?
12. How to use peony porcelain to promote the integrated development of Luoyang culture and tourism?
13. How did you participate in the integrated development of peony ceramic culture and tourism?
14. As a cultural and creative product, peony porcelain has been used in the cultural industry to promote the diversified and integrated development of cultural tourism in Luoyang. Have you done any relevant research?
15. What aspects do you think can be improved to promote the integrated development of peony porcelain culture and tourism culture?

APPENDIX B

List of interviewees

Interviewees with Mr. Wang (Master of Luoyang Peony Porcelain Making), inside the Peony Porcelain Museum, Luolong District, Luoyang City ,interviewer Ms. Jie Li,on July 11, 2022.

Interviewees with Ms. Bai (Director of Luoyang Museum), inside Luoyang Museum, Luolong District, Luoyang City,interviewer Ms. Jie Li, on July 18, 2022.

Interviewees with Professor Luo (historian), Luolong District, Luoyang City, in the university office, interviewer Ms. Jie Li,on pril 5, 2023.

Interviewees with Ms. Wang (tour guide), Luolong District, Luoyang City, within the Longmen Grottoes tourism fee, interviewer Ms. Jie Li,on April 10, 2023.

Interviewees with Ms. Hu (tourist), in the old town of Luoyang City, within the tourist fee of Luoyi Ancient City, interviewer Ms. Jie Li,on August 11, 2023.

Interviewees with Mr. Zhang (tour payment manager), inside Lijingmen, Xigong District, Luoyang City, interviewer Ms. Jie Li,on August 11, 2023.

Interviewees with Professor Dong (historian), Jianxi District, Luoyang City, in the university office, interviewer Ms. Jie Li,on September 5, 2023.

Interviewees with Mr. Wang (Manager of Luoyang Tourism Bureau), Luoyang City Luolong District, Office, interviewer Ms. Jie Li,on October 20, 2023.

Interviewees with Mr. Zhai (Head of Lijingmen District, Luoyang City), Xigong District, Luoyang City. Lijingmen District Manager's Office, November 12, 2023.

Interviewees with Ms. Wang (person in charge of Luoyi Gucheng Community, Luoyang City), Old Town, Luoyang City.Luoyi Ancient City View Management Office, November 15, 2023.

Key Informants

No.	Name	Gender	Role	Age
1	Wang Chuang	male	maker	45
2	Bai Jie	female	curator	38
3	Luo Zijun	male	University professor	50
4	Wang Yaping	female	guide	30
5	Zhang Ming	male	Government officials	50
6	Wang Yanshou	male	Government officials	60
7	Zhai Hai	male	Park person in charge	50
8	Wang Jia li	male	Park person in charge	55
9	Li Liquan	female	historian	70
10	Yang Feng	male	Librarian	59

General Informants

No.	Name	Gender	Role	Age
1	Wang Jun	male	Museum introducer	55
2	Zhang Chao	male	Museum introducer	50
3	Ai Hao	male	University professor	55
4	Cai Luling	male	University professor	50
5	Cao Zhanwu	female	design and Maker	42
6	Chai Junfeng	male	design and Maker	40
7	Chen Wei	female	Scenic Area Manager	36
8	Shan Huaijun	male	Scenic Area Manager	35
9	Wang Na	female	Tourist guide	28

Casual Informants

No.	Name	Gender	Role	Age
1	Wang Wei	male	Peony porcelain designer	56
2	Wang Di	female	Peony porcelain designer	60
3	Duan Chanpo	male	peony porcelain maker	55
4	Fang Yao	male	peony porcelain maker	54
5	Gao Liang	male	Museum docent	45
6	Feng Yi	female	Museum docent	50
7	Gu Bingzhu	female	teacher/tourists	40
8	Chen Feiyan	female	engineer/tourists	38
9	Guo Jiefang	male	doctor/tourists	42
10	Guo Tianqi	male	student/tourists	22
11	He Jiangwei	male	businessman/tourists	45
12	He Xiao	female	university librarian	35
13	Hu Meili	female	university librarian	33
14	Huang Lin	male	Peony porcelain exhibition staff	32
15	Sun Xiaobin	female	Peony porcelain exhibition staff	28
16	Zhang Yan	female	Peony porcelain exhibition staff	33
17	Bai Xaomei	female	Peony Porcelain Instructor	26
18	Xie Linlin	male	Peony Porcelain Instructor	25
19	Li Mengjia	female	Peony Porcelain Instructor	27
20	Ma Peipei	female	Park person in charge	35

BIOGRAPHY

NAME	Ms. Jie Li
DATE OF BIRTH	12/12/1984
PLACE OF BIRTH	Henan province, China
ADDRESS	Famous family community, Luoyang City, Henan province, China
POSITION	Teacher
PLACE OF WORK	Luoyang Vocational College of Science and Technology
EDUCATION	2007-2009 Bachelor degree Guangxi University for Nationalities 2009-2012 Master degree (M.A.) Guangxi University for Nationalities 2021-2024 Doctor of Philosophy (Ph.D.) Faculty of Fine-Applied Arts and Cultural Science at Mahasarakhan University in Thailand.
Research grants & awards	-
Research output	-

