

# Research on Improving the Quality of Scenic Area Tourism Based on Small-Scale Tourism Performance Products under the Background of Cultural and Tourism Integration

**Yanlong Wang**

School of Tourism and Health, Anhui Business and Technology College, Hefei 231131, Anhui, China

Corresponding author: Yanlong Wang (e-mail: wangyl6204@163.com)

**ABSTRACT** Under the background of cultural and tourism integration, small-scale tourism performance products have become an important means for improving the cultural experience and service quality of scenic areas. This paper analyzes the current development status of small-scale tourism performance products, explores their mechanism for improving scenic-area quality, and proposes implementation paths. The study finds that small-scale performance products, with flexible investment, strong interactivity, and precise cultural expression, can enrich the cultural connotation of scenic areas, extend tourists' stay, and create distinctive brand characteristics. Performance products convert static cultural resources into perceptible and participatory experiences through dramatic conflict, scene construction, emotional resonance, and spatial integration. Empirical analysis shows that performance products improve tourists' cultural memory, emotional resonance, willingness to participate, and cultural awareness retention. They also extend average stay time, increase per-capita consumption, and promote cultural and creative product consumption. Scenic areas should focus on product design adapted to local conditions, deep integration with spatial routes, and collaborative operation by multiple stakeholders to fully activate the value of small-scale performances.

**INDEX TERMS** cultural tourism integration, small-scale tourism performance, scenic area quality, cultural experience, brand competitiveness

## I. INTRODUCTION

WITH the establishment of the Ministry of Culture and Tourism and the implementation of the cultural and tourism integration strategy, the tourism industry has shifted from sightseeing to cultural experiences. Scenic spots are the main body of the tourism industry, and their position has transformed from showcasing a single type of resource to providing diverse cultural experiences. Small-scale tourism performance products, with their flexible and diverse forms of expression, low investment and high cultural expression capabilities, and suitability for scenic spots to achieve cultural and tourism integration, have become a key tool for scenic spots to integrate culture and tourism. Small-scale performance products are more suitable for the actual conditions of scenic spots than large-scale performance projects, and can be integrated into the tour routes to bring tourists an immersive cultural experience. However, when introducing and operating small-scale performance products, scenic spots still face problems such as product homoge-

nization, insufficient integration with the scenic area, and a single operating model.

## II. CURRENT DEVELOPMENT STATUS OF SMALL-SCALE TOURISM PERFORMANCE PRODUCTS UNDER THE BACKGROUND OF CULTURAL AND TOURISM INTEGRATION

### A. TYPES AND CHARACTERISTICS OF SMALL-SCALE TOURISM PERFORMANCE PRODUCTS

Small-scale tourism performance products refer to cultural performances with a defined capital threshold (typically under 5 million CNY) and limited audience capacity (fewer than 300 seats per show) in scenic areas, often featuring the live demonstration of traditional weaving and craftsmanship as a central narrative element. In contrast to large-scale 'Impressions' or 'Everlasting Regret' style performances that often exceed 100 million CNY in investment and 1,500 seats, these products prioritize high-frequency, low-overhead cultural delivery. They can be classified into immersive

situational dramas, folk art performances, street interactive performances, and themed flash mob shows [1]. The advantages of this type of product are flexible investment (with single-project costs often controllable within 0.5 to 2 million CNY), suitability for scenic areas of all sizes, and a condensed footprint (typically requiring less than 500 square meters of spatial intervention). Performance time is generally fifteen to thirty minutes, which meets the fragmented time needs of tourists, performance time is generally fifteen to thirty minutes, which meets the fragmented time needs of tourists, strong spatial adaptability, flexible arrangement at various nodes in the scenic area, strong interactivity, breaking the traditional boundaries of viewing performances, allowing tourists to immerse themselves in the performance scene, accurate cultural expression, and in-depth exploration of a certain historical event or cultural symbol [2].

### **B. PRACTICAL EXPLORATION OF INTRODUCING PERFORMING ARTS PRODUCTS INTO SCENIC SPOTS**

In recent years, various scenic spots have been exploring ways to introduce small-scale performance products to enrich the visitor experience. Natural scenic spots use ecological theme performances as a carrier to integrate environmental protection concepts into relaxed and enjoyable performances. Historical and cultural scenic spots use scene reenactment performances to revitalize static cultural relics into dynamic narratives. Folk village scenic spots rely on local craft inheritors to carry out intangible cultural heritage performances and interactive experiences. Theme park scenic spots integrate performances into amusement routes to create multi-dimensional entertainment experiences [3]. In practice, a diversified development trend has emerged. Some scenic spots adopt the method of independent creation and form a special creative team to carry out original development. Some scenic spots adopt the method of cooperative introduction and operate with performance companies. Some scenic spots adopt the method of community participation and absorb local residents as actors to achieve the dual benefits of cultural inheritance and employment income increase [4].

### **C. THE POSITIONING OF SMALL-SCALE PERFORMANCE PRODUCTS IN SCENIC AREA OPERATION**

Small-scale performance products play multiple roles in the operation system of scenic spots. In terms of functional positioning, small-scale performances serve as a multimodal medium for cultural representation, converting intangible heritage into empirical experiences. Furthermore, they function as experiential pacing mechanisms within the tour itinerary, providing structured engagement at specific sightseeing intervals. Economically, they act as catalysts for auxiliary expenditure, stimulating localized commercial consumption through increased visitor dwell time. In terms of strategic positioning, small-scale performances are an

important means of differentiated competition for scenic spots, forming recognition with unique cultural interpretations, a cultural symbol for the brand communication of scenic spots, and performance content becomes a hot topic for tourists' social sharing. They are an innovative driving force for the sustainable development of scenic spots, and continuous content updates maintain the attractiveness of scenic spots [5]. At present, most scenic spots have realized the value of performance products, but in actual operation, they often treat them as an auxiliary project rather than a core product, resulting in insufficient investment and extensive management, failing to give full play to their strategic role in the operation of scenic spots, and urgently need to re-examine and strengthen their functional positioning [6].

## **III. THE MECHANISM BY WHICH SMALL-SCALE TOURISM PERFORMANCE PRODUCTS ENHANCE THE QUALITY OF SCENIC SPOTS**

### **A. ENRICH THE CULTURAL CONNOTATION AND EXPERIENCE LEVELS OF THE SCENIC AREA**

Small-scale performance products use artistic expression to transform the historical heritage, cultural traditions and regional characteristics of scenic spots into experiential forms that can be perceived by tourists, greatly enriching the cultural connotation of scenic spots. Traditional scenic spots use static exhibitions, text descriptions and other means to spread culture, but their cultural penetration effect is poor. Performance products use dramatic conflicts, emotional rendering and scene arrangement to allow tourists to naturally understand the cultural connotation in the process of plot development. According to the survey, tourists who have watched performance programs have a deeper memory of the cultural elements of scenic spots than tourists who simply visit scenic spots, and the cultural awareness retention rate has demonstrated a relative increase of 65.1% (reaching 71% compared to a 43% baseline in traditional tours) [7]. Performances use costumes and props to reproduce historical features visually, use dialect music to convey regional charm auditorily, use role-playing to increase the sense of immersion interactively, and use story resonance to arouse cultural identity emotionally. The three-dimensional cultural experience transforms tourists from bystanders to participants, as evidenced by the 64.6% increase in willingness to participate in interactions observed in the study, turning superficial sightseeing into a deep experience of cultural immersion [8]. Data on the impact of performing arts products on enhancing tourists' cultural experience is shown in Table 1:

**TABLE 1.** Data on the impact of performing arts products on enhancing tourists' cultural experience

| Experience Dimension                      | Visitor satisfaction with performances | Visitor satisfaction with performances | Increase |
|-------------------------------------------|----------------------------------------|----------------------------------------|----------|
| Depth of cultural memory                  | 82%                                    | 58%                                    | 41.4%    |
| Degree of emotional resonance             | 76%                                    | 51%                                    | 49.0%    |
| Willingness to participate in interaction | 79%                                    | 48%                                    | 64.6%    |
| Cultural awareness retention              | 71%                                    | 43%                                    | 65.1%    |

### B. EXTENDING TOURISTS' STAY AND CONSUMPTION CHAIN

Small-scale performance products have extended the time tourists spend in scenic spots, thereby driving consumption growth. The setting of performances breaks the inertia of tourists passing through scenic spots, effectively increasing the temporal engagement with the site. However, to avoid a 'crowding out' effect—where performance attendance merely replaces time spent at other revenue-generating nodes like dining or guided tours—scenic areas must ensure that performances act as a temporal expansion rather than a substitution. When integrated correctly, the extended stay is strongly correlated with a net increase in consumption opportunities by capturing 'fragmented time' that would otherwise remain unmonetized. While other factors such as seasonal promotional cycles and shifts in visitor demographics also influence spending patterns, the presence of scheduled performances creates a temporal anchor that encourages secondary consumption within the immediate vicinity. While waiting for performances, tourists will browse surrounding shops and buy specialty products. After the performance, when their emotions are high, they are more likely to make commemorative purchases. Some performances adopt a paid viewing model to directly generate ticket revenue [9]. More importantly, the affective commitment and emotional resonance generated by the performance experience are systematically converted into high-involvement consumption intentions. Tourists will buy cultural and creative products related to the performance theme to continue the experience. According to calculations, the average consumption of tourists in scenic spots following the introduction of performance products is about 20% higher than the baseline period. It should be noted that this growth figure represents a gross increase; while a significant portion is attributed to the high emotional resonance of the performances, the data also reflects broader market trends, including general inflation and variable seasonal pricing. Future longitudinal studies are required to isolate the specific 'performance effect' from these external economic variables. To mitigate the risk of revenue displacement, performing arts should be

used to balance the distribution of tourist flow. By arranging performances during non-peak dining hours or at transition points between major sightseeing nodes, scenic spots can guide tourists to divert reasonably without cannibalizing existing services. This improves the overall operational efficiency and forms a virtuous cycle where total per-capita expenditure increases through additive rather than substitutive experiences [10]. The Driving Effect of Performing Arts Products on the Economic Benefits of Scenic Spots is shown in Table 2:

**TABLE 2.** The Driving Effect of Performing Arts Products on the Economic Benefits of Scenic Spots

| Economic indicators                                 | Before being introduced to the performing arts | After the introduction of performing arts | Growth rate |
|-----------------------------------------------------|------------------------------------------------|-------------------------------------------|-------------|
| Average length of stay for tourists (hours)         | 2.1                                            | 2.6                                       | 23.8%       |
| Average spending per person (yuan)                  | 185                                            | 222                                       | 20.0%       |
| Consumption share of cultural and creative products | 12%                                            | 23%                                       | 91.7%       |
| Secondary consumption rate                          | 34%                                            | 58%                                       | 70.6%       |

\*Note: Figures represent observed growth; specific attribution to performing arts is subject to external economic variables such as inflation and seasonal demand.

### C. BUILDING A DISTINCTIVE BRAND AND MARKET COMPETITIVENESS FOR THE SCENIC AREA

Small-scale performance products use unique cultural expressions and creative presentations to become the core elements of scenic spot brand building. In the increasingly competitive tourism market, the differences between natural scenery and historical relics are getting smaller and smaller, but original performance content has become a unique identifier of scenic spots due to its irreproducibility. Well-designed performance products have become the center of electronic word-of-mouth (eWOM) dissemination among tourists. The viral marketing mechanism—characterized by exponential digital amplification through social media sharing—often generates brand equity that extends beyond the physical boundaries of the scenic spot itself. According to the observation results, the amount of content disseminated on the network platform of scenic spots with representative performance products is higher than that of similar scenic spots, and performance-related videos and pictures are the main dissemination materials [11]. The establishment of performance brands can attract specific customer groups. Cultural enthusiasts, families with children, and young people come specifically because of the performance features, which expands the market boundaries of scenic spots. Long-term operation of performance brands will form a stable audience group, thereby generating a revisit effect. Some tourists will visit multiple times because

of the launch of new shows. Performance brands enhance the symbolic capital and cultural status of scenic spots, thereby strengthening their competitive positioning within the regional tourism hierarchy. This ultimately manifests as heightened brand equity and superior price premium capabilities in the marketplace [12].

#### **IV. IMPLEMENTATION PATH FOR ENHANCING SCENIC AREA TOURISM QUALITY BASED ON SMALL-SCALE PERFORMANCE PRODUCTS**

##### **A. DESIGN AND DEVELOPMENT OF PERFORMING ARTS PRODUCTS TAILORED TO LOCAL CONDITIONS**

Scenic spots should design different performance products based on their own cultural resources. First, they should conduct in-depth research on the culture, sort out the historical context, folk traditions, intangible cultural heritage skills and human stories of the scenic spot, and extract unique and infectious cultural elements as the theme of the performance. They should not pile up the culture in a general way, but should make in-depth presentations from a certain historical segment, a certain traditional skill, a certain legendary figure, etc. [13] Second, they should accurately position the target audience and design the performance form according to the age structure, cultural background and consumption preferences of the main customer groups of the scenic spot. Family-oriented scenic spots should focus on interactive fun, and cultural scenic spots should focus on artistic thought. Third, they should control the scale of investment and performance. They should determine the size of the performance venue, the number of actors and the investment in stage design according to the flow of tourists, space conditions and operation capabilities. To maintain the 'small-scale' classification and ensure a rapid Return on Investment (ROI), initial stage design and equipment costs should ideally be capped at 15%–20% of the total scenic area upgrade budget, with a per-capita seat cost significantly lower than that of grand theater productions. They should also pay attention to the originality and artistry of the content, and cooperate with professional screenwriters and directors to create. They should not simply imitate or copy in a low-quality way. They should also consider the sustainable updating of the performance, reserve the space for content adjustment, and launch new versions or new plays according to market feedback and seasonal changes to maintain the freshness of the product [14]. This dynamic iteration allows management to calibrate pricing and content in response to shifting visitor demographics and inflationary pressures, ensuring the product's economic contribution remains resilient against broader tourism trends. This iterative approach also allows management to adjust pricing strategies in response to inflationary pressures or changing visitor demographics, ensuring the economic viability of the performance model remains stable across different market cycles. To more intuitively understand the role of small-scale performance products in the transformation and upgrading of scenic spots, we first compare the core differences between the tra-

ditional sightseeing model and the performance integration model, as shown in Figure 1.

##### **B. DEEP INTEGRATION OF PERFORMING ARTS PRODUCTS AND SCENIC AREA SPACE**

Performing arts products should be organically integrated with the scenic area's spatial environment, rather than simply being added on top of it. The location of the venue must consider the rationality of visitor flow. Performance schedules should be meticulously synchronized with the broader service ecosystem to ensure they complement, rather than compete with, high-value activities such as catered dining or premium guided excursions. By positioning small-scale stages near retail clusters, the performance serves as an 'anchor' that keeps visitors within a commercial environment during their idle periods, thereby neutralizing the crowding-out effect. The design of the performance venue should be coordinated with the overall landscape of the scenic area, using existing buildings and natural scenery as a backdrop to reduce the abruptness of artificial constructions and make the performance an extension of the landscape rather than a separation. Using mobile performances, with actors appearing randomly along the tour route, breaks the limitations of a fixed stage, creating an unexpected immersive experience. The content of the performance should establish a meaningful connection with the space; historical events should be performed at the sites where the events occurred, and folk performances should take place within traditional buildings, making the space part of the narrative and enhancing realism and immersion. The impact of the performance on the surrounding environment must also be considered, controlling the sound volume to prevent noise pollution, managing audience concentration to avoid overcrowding, and coordinating performance times with other tour activities. At the same time, the performance venue should be used to promote the multi-functional use of space. The performance venue can be transformed into a rest area or exhibition space for tourists during non-performance periods, thereby improving the space utilization rate [15]. Based on the above three implementation paths, the implementation of small-scale performing arts products needs to follow a systematic promotion process, as shown in Figure 2.

##### **C. MULTI-ENTITY COLLABORATIVE OPERATION AND MANAGEMENT MODEL**

Successful operation of small-scale performing arts products requires a multi-stakeholder collaborative mechanism. Scenic area management needs to shift its mindset, elevating performing arts from an ancillary project to a core product, providing ample support in terms of funding, personnel, and marketing promotion, and establishing a dedicated performing arts management department for overall coordination. Diverse cooperation models can be adopted, establishing strategic partnerships with professional performing arts companies, introducing mature creative teams

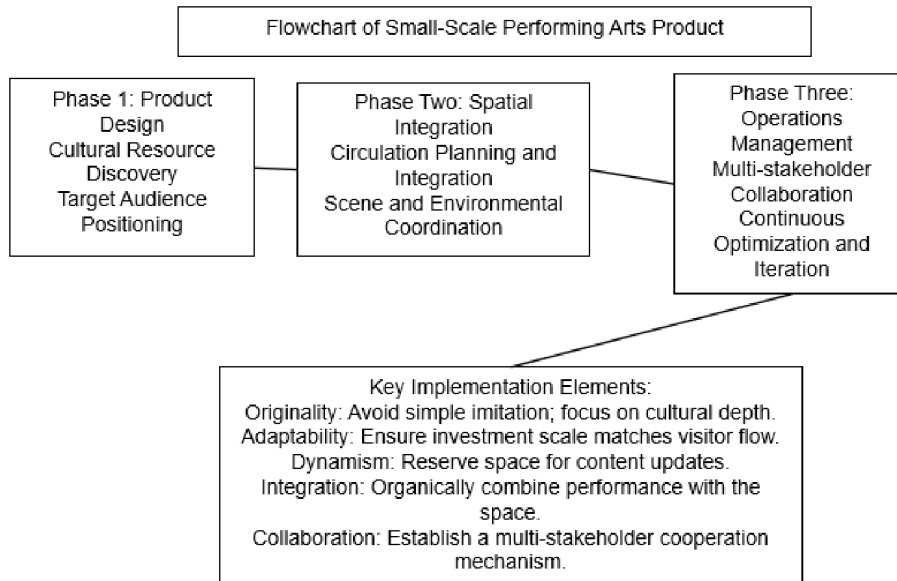


FIGURE 1. Comparison of traditional tourism and performing arts integration models

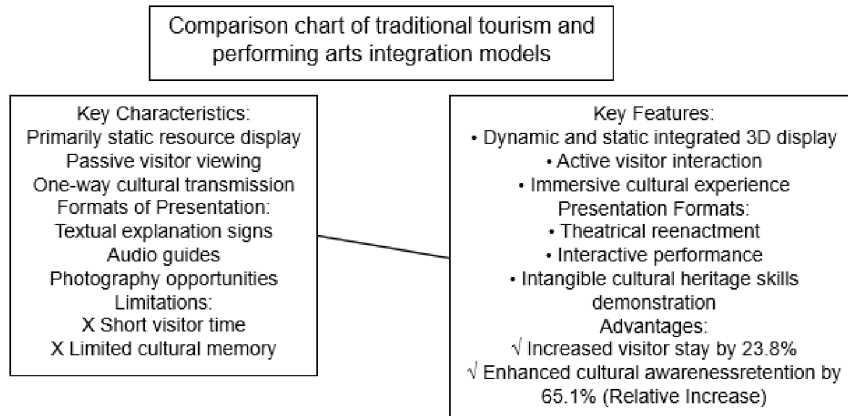


FIGURE 2. Flowchart of Small-Scale Performing Arts Product Implementation

and operational experience, and sharing risks and profits through joint investment and revenue sharing. Exploring social participation models is also possible, attracting local folk artists, cultural groups, and university art programs to participate in performing arts creation and performances, which can reduce labor costs while enhancing local characteristics. A standardized actor training and management system should be established, providing professional skills training and cultivating professional ethics, and formulating performance standards and assessment systems to ensure the stability of performance quality. Marketing of performing arts products should be emphasized, promoting them through official platforms, tourism e-commerce, and social media channels, producing attractive promotional materials, and designing performing arts-themed tourism routes and packages. A tourist feedback mechanism should be established, collecting opinions through questionnaires and online reviews, and promptly adjusting and optimizing the details of performing arts content and services. The collaborative

operation of multiple entities requires the establishment of a clear organizational structure and cooperation mechanism, as shown in Figure 3.

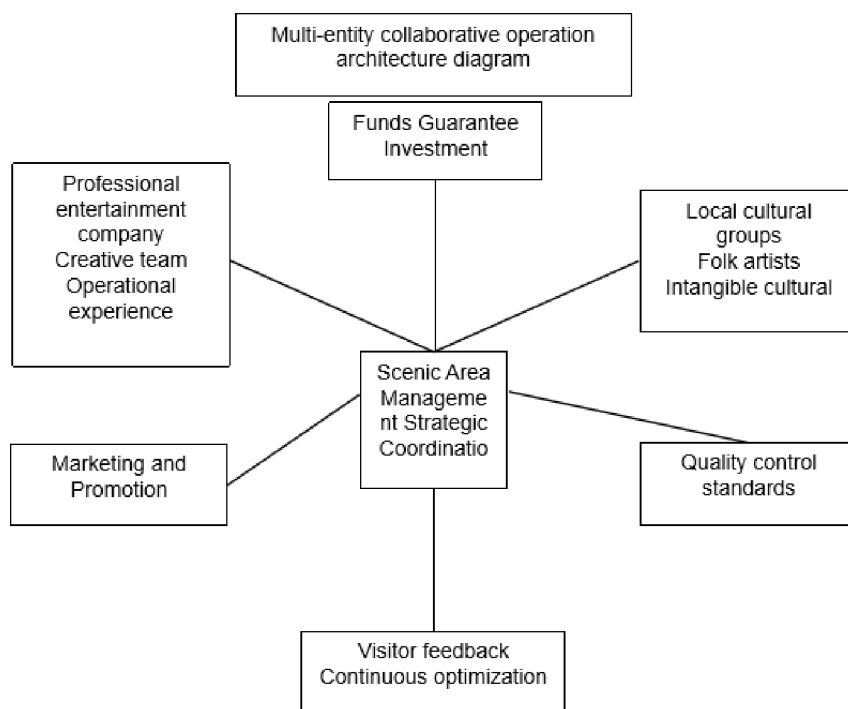


FIGURE 3. Multi-entity collaborative operation architecture diagram

## V. CONCLUSION

Small-scale tourism performance products incorporating traditional arts represent an important form of cultural and tourism integration, possessing unique value and broad prospects in improving the quality and authenticity of regional scenic area tourism. Through mechanisms such as enriching cultural content, extending visitor time, and building distinctive brands, performance products can facilitate the transformation of scenic areas from sightseeing-oriented to experience-oriented. Scenic areas should fully recognize the strategic significance of small-scale performance products, integrating local spatial environmental elements into product design based on local conditions, and employing diverse performance methods. As cultural and tourism integration deepens and tourists' cultural demands increase, small-scale performance products featuring traditional weaving and fiber arts will play an even greater role in the development of scenic areas, becoming a driving force for the high-quality development of the tourism industry.

## AUTHOR CONTRIBUTIONS

Yanlong Wang designed, collected and analyzed the data, and drafted the manuscript. Yanlong Wang conducted the study, critically revised the manuscript for important intellectual content, and gave final approval of the version to be published. Yanlong Wang participated fully in the work, take public responsibility for appropriate portions of the content, and agreed to be accountable for all aspects of the work in ensuring that questions related to the accuracy or integrity of any part of the work are appropriately investigated and resolved.

## CONFLICTS OF INTEREST

The author declares no conflict of interest.

## FUNDING

This research was supported by,

- 1) Key Research Project of Humanities and Social Sciences in Colleges and Universities of Anhui Province (2024 Session)  
Research on the Improvement of Tourism Quality of Scenic Spots Based on Small-scale Tourism Performing Arts Products under the Background of Culture and Tourism Integration — Taking Scenic Spots in Hefei City as an Example (2024AH052258)
- 2) Major Research Project of Humanities and Social Sciences in Colleges and Universities of Anhui Province (2024 Session)  
Research on the Spatial Characteristics and Driving Mechanisms of Traditional Villages in Anhui Province under the Background of Beautiful and Harmonious Countryside Construction (2024AH040286)
- 3) Key Teaching Research Project of Anhui Business and Technology College (2024 Session):The "Tourism Talent Incubator" — Research on the School-Enterprise Cooperative Talent Training Model (2024xjjyzd06)

## ACKNOWLEDGEMENTS

Not applicable.

## REFERENCES

- [1] A. Scandiffio, "Mapping Flooded Paddy-Rice Fields in the Landscape between Turin and Milan: A GIS-Based Method for Detecting Scenic

- Routes for Experiential Tourism,” *GI\_Forum*, 2021, doi: 10.1553/gi-science2021\_01\_s169.
- [2] Y. Yang, C. Zhang, Z. Qin, et al., “Research on Tourist Satisfaction in Land Reclamation Cultural Scenic Spot from the Perspective of Cultural Tourism Integration,” *SSRN Electronic Journal*, 2022, doi: 10.2139/ssrn.4184281.
  - [3] J. Zou, Q. Ming, A. Liu, et al., “Spatial distribution pattern of classic red tourism scenic spots and heterogeneity of its influencing factors in China,” *JOURNAL OF NATURAL RESOURCES*, 2021, doi: 10.31497/zrzyxb.20211103.
  - [4] J. Kumaat, K. Andaria, and F. Oroh H, “Scenic Beauty Estimation Analysis of Sara Besar Island for The Development of Coastal Ecotourism in Talaud Islands District,” *GeoEco*, 2021, doi: 10.20961/GE.V7I1.45334.
  - [5] F. Yen T, C. Li, and R. Li, “An Initial Survey of Experience Activities for Health and Wellness Tourism: A Case of Qionglu Scenic Area, Xichang City, Sichuan Province,” *Asian Journal of Education and Social Studies*, 2021, doi: 10.9734/AJESS/2021/V17I130411.
  - [6] A. Rybchenko A, V. Kadetova A, A. Williams, et al., “The scenic value of lake Baikal beaches, Russia and tourism development,” *Ocean & Coastal Management*, 2022, doi: 10.1016/j.ocecoaman.2022.106319.
  - [7] K. Katturajan and H. Sivasankari, “Scenic Evaluation of the Hills for Tourism Development – A Study on the Hills of Tamilnadu, India,” *Springer, Cham*, 2022, doi: 10.1007/978-3-030-93936-6\_26.
  - [8] U. Dongli H, X. Junjie, and W. Tao, “Research on the Design Strategy of Traditional Village Cultural Research Center under the Background of Cultural and Tourism Integration: Taking Lingshui Village Cultural Research Center as an Example,” *Journal of Beijing University of Civil Engineering & Architecture*, vol. 40, no. 1, 2024, doi: 10.19740/j.2096-9872.2024.01.07.
  - [9] S. Li, “Research on the Application Strategy of Miao Pattern in Packaging Design under the Background of Cultural and Tourism Integration,” *Art and Design Review*, vol. 11, no. 04, pp. 308-319, 2023, doi: 10.4236/adr.2023.114023.
  - [10] G. Yang and D. Feng, “Targeted poverty alleviation model of rural tourism under the background of cultural and tourism integration,” *Journal of Sociology and Ethnology*, 2023, doi: 10.23977/jsoc.2023.050518.
  - [11] Z. Chen S, “The Inheritance and Protection of Intangible Cultural Heritage Under the Background of Cultural and Tourism Integration,” *Academic Journal of Management and Social Sciences*, vol. 9, no. 3, pp. 1-6, 2024, doi: 10.54097/xmx5dy09.
  - [12] M. Zou and S. Zhang, “The Development of Rural Tourism in Bozhou City under the Background of Cultural and Tourism Integration,” *Scientific and Social Research*, vol. 6, no. 9, pp. 282-288, 2024, doi: 10.26689/ssr.v6i9.8125.
  - [13] A. Liu, “A Study on the Development Strategy of Zhaoqing’s Cultural and Tourism Products under the Background of Cultural-Tourism Integration,” *Journal of Modern Business and Economics*, vol. 1, no. 3, 2025, doi: 10.70767/jmbe.v1i3.425.
  - [14] N. Zhang, “Development Strategies of Museum Research Products under the Background of Cultural and Tourism Integration,” *Journal of Education, Humanities and Social Sciences*, vol. 41, pp. 179-182, 2024, doi: 10.54097/n5fjrk32.
  - [15] J. Zhang, M. Lu, Z. Song, et al., “Research on the Development of Tea Culture Tourism Products under the Background of Cultural and Tourism Integration,” *Frontiers in Humanities and Social Sciences*, 2022, doi: 10.54691/fhss.v2i11.2813.