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Operation Mode And Commodity Attributes of Art Festivals :The Case of Tianfu
Ancient Town Art Festival

Sun Hongbin

Doctor of Management

Supervisors:

Prof. Catarina Marques, Assistant Professor,
ISCTE University Institute of Lisbon

Co-supervisor:

Prof. Li Shiming, Professor, University of Electronic Science and Technology of
China, School of Management and Economics

February, 2021



**BUSINESS
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Abstract

Every government needs to understand how can local cultural resources generate economic results. There are over 1000 ancient towns in China, with its five-millennium history. All these towns have abundant cultural and touristic resources waiting to be transformed into economic benefits. It is widely accepted that holding art festival is one of ways for the transformation. However, the problem persists that most such festivals are very similar to each other. The current study attempts to explore the localization operation mode of the art festival, based on the contextualized prototypes and from the perspective of its commodity attributes. Data from the first *Chengdu Tianfu Ancient Town Art Festival* were collected, processed and analyzed, with reference to the theory of art production. Specifically, this thesis explores the design theory of attribute-based art commodity attributes and its process of localization, based on the scenario, and proposes the commercialization framework of the *Ancient Town Art Festival*, i.e., using cultural creativity and artistic methods to enhance the brand competitiveness of the ancient town, producing irreproachable goods, and reflecting its originality, integrity, and uniqueness.

Furthermore, to better bridge the theory to the practice, this thesis proposes the selection mechanism of a high level of artistic qualification functioning institutions, such as the creative team, performance team, and marketing team. This thesis further builds a multi-dimensional evaluation system to evaluate its social and economic benefits. During the actual operation of the festival, this thesis also studies the local operation mode connotation of long-term cooperation mechanisms with governments, associations, media companies, and ancient town alliances, thereby, enhancing the artistic brand of the *Ancient Town of Tianfu*.

Keywords: Ancient Town; Art Festival; Operating Mode; Localization; Commodity Attributes

JEL: Z11; L83

Resumo

Os governos necessitam de avaliar a forma como os recursos culturais locais podem ser valorizados no sentido de assegurar resultados económicos. Na China, existem mais de 1000 cidades antigas com uma história de cinco milénios. Estas cidades possuem recursos culturais e turísticos abundantes à espera de serem rentabilizados. Embora seja amplamente aceite que a realização de festivais de arte é uma estratégia possível para o desenvolvimento e valorização dos recursos culturais, persiste o problema de que a maioria destes festivais são muito semelhantes entre si. O presente estudo procura explorar o modo de operação de localização do festival de arte, com base na contextualização de protótipos e na perspetiva dos atributos de bens. Foram recolhidos dados do primeiro Festival de Arte da Cidade Antiga Tianfu de Chengdu e analisados de acordo com a teoria da produção artística. Em particular, esta tese explora a teoria do design de atributos de bens artísticos e o seu processo de localização, com base no cenário, e propõe a estrutura de comercialização do Festival de Arte da Cidade Antiga, ou seja, usa a criatividade cultural e os métodos artísticos para aprimorar a competitividade da marca na cidade antiga, produzindo bens irreproduzíveis e refletindo a sua originalidade, integridade e singularidade.

Além disso, para melhorar a ponte entre a teoria e a prática, esta tese propõe o mecanismo de seleção de um alto nível de instituições funcionais de qualificação artística, como a equipa criativa, a equipa de desempenho e a equipa de marketing. Esta tese constrói ainda um sistema de avaliação multidimensional para avaliar os benefícios sociais e económicos. Estuda também o significado do modo de operação local de mecanismos de cooperação de longo prazo com governos, associações, empresas de *media* e alianças de cidades antigas, aprimorando assim a marca artística da cidade antiga de Tianfu.

Palavras-Chave: Cidade Antiga; Festival de Arte, Modo de Operação, Localização, Atributos de Bens

JEL: Z11; L83

摘要

文化资本如何转化为经济价值，是政府着力要解决的问题。中国五千年的历史，造就上千座历史文化古镇，这些古镇具有丰厚的文化旅游资源和巨大的经济价值。国际普遍的做法是通过举办艺术节的方式进行转化，但同质化严重。本文以首届成都天府古镇艺术节为案例，通过数据收集、数据处理、数据分析，结合艺术生产理论和实际实施经验，基于情景化原型，从艺术节的商品属性出发，研究艺术节的本土化运作模式。具体来说，本文基于情景，探索了基于情景化的艺术商品属性设计理论，形成本土化过程，提出了古镇艺术节的商业化框架，即运用文化创意和艺术手法，提升古镇的品牌竞争力，生产不可复制的商品，体现古镇的原创性、整体性和独特性。

此外，为了更好地将理论与实践联系起来，本文提出了高水平的艺术资质运作机构的遴选机制，如创意团队、表演团队、营销团队等，并进一步建立了一个多维度的评价体系来评价其社会效益和经济效益。在艺术节的实际运营中，本文还研究了与政府、协会、媒体、公司、古镇联盟等长期合作机制的本土运营模式内涵，从而提升了天府古镇的艺术品牌。

关键词：古镇；艺术节；运作模式；本土化；商品属性

JEL： Z11； L83

Acknowledgements

Six years ago, I designed for the Tianfu ancient town art festival in Chengdu. In this design practice, I found my limitations on management. Therefore, I came to UESTC to study management for the doctorate degree with the aim of unifying art and management. Study along the way, gain along the way. By applying the principles and methods of management, Tianfu ancient town art festival in Chengdu was successfully held for six times, forming a brand and becoming the object of scholars and undergraduate and graduate studies in art management disciplines. Looking through the thesis, I was filled with emotions. This is the hard-working text, which also proves the attitude that “three people must have my teacher”.

Firstly, I express my deepest gratitude for my two mentors. The Chinese tutor Professor Li Shiming, with profound knowledge and humor, not only imparts professional knowledge, but also teaches the way of life. The foreign mentor Assistant Catarina Marques, although thousands of miles away, instructs rigorously and meticulously through internet. Overall, I learned both the major and the way of learning.

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六年前，自己策划了成都天府古镇艺术节，在实践中，缺乏很多管理学知识，怀着打通艺术与管理跨界知识融合的愿景，我来攻读管理学博士学位。一路学习，一路收获。应用管理学原理和方法，成都天府古镇艺术节顺利举办了六届，形成了品牌，成了艺术管理学科的学者和本科、研究生研究的对象。翻着即将付梓的厚厚的论文，心中感慨万千。这是心血凝成的文字，也是见证“三人行必有我师焉”的学习态度。

感恩有您！感谢我的两位导师。中方导师李仕明教授，学识渊博，幽默风趣，不仅传授专业知识，还教会做人之道。外方导师 Catarina Marques 教授，虽隔千里，网络传书，点滴教诲，严谨细致。我既学了专业又学了治学之道。

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Chapter 1: Introduction

1.1 Research background and motivation

Research on festivals is now an important field in academic research. Festivals and events have prevailed in recent decades. Accordingly, awareness of their importance has increased (Fu, 2018).

China's government advocates great cultural development and prosperity, and the cultural and economic development of the art festival is accelerating. In the policy of the *Fifth Plenary Session of the Seventeenth Central Committee of the Party* (the Bulletin of the fifth plenary session of the 17th communist party of China, 2010) on cultural development and the promotion of the development of cultural industries, it is explicitly proposed to change the mode of economic growth and promote cultural industries to become the pillar industries of the national economy. The cultural industry plays an important role in promoting China's cultural development and economic transformation. The State will continue to increase policy support for the cultural industry, and the cultural industry is in the ascendant. As an important part of the cultural industry, the art festival has a bright future.

Zhang (2014) pointed out that the modern local art festival develops with the development of the city. The festival not only guides and promotes the transformation and upgrading of the urban economy, but also infiltrates the cultural atmosphere, increases the soft power of the city's culture, and improves the international image of the city. Therefore, Zhang (2014) pointed out that local governments attach great importance to actively hold various local art festivals, but the characteristics of these festivals are highly homogeneous. They do not have their unique genes and are not sustainable. Zhang (2014) also pointed out that these art festivals are in a single business model, entirely funded by the government, hired relevant performance agencies, and simply put one or two programs together and merely perform at the specified time. He also

proposes that the program content is to invite currently active Star Artists or Big Names in a variety of stages, performing a program that consumers are already very familiar with, while the artistic standards are uneven, from its form to its content is a high degree of homogeneity, and there is no original art products, lack of its own cultural and artistic elements.

As an important source of cultural arts inheritance and innovation, the art universities have the professional and talent advantages for hosting art festivals. They are the main institutions of art production, have strong artistic productivity, and can provide strong support for local governments to host art festivals. Sichuan Conservatory of Music is located in the capital city of the province, Chengdu. It is a famous university in China specializing in music performance and studies. As of the end of 2019, there are more than 16,000 students, including those in the affiliated secondary school, programs of associate degree, undergraduate and postgraduate programs. There are 352 associate professors and professors in the University. Therefore, the Sichuan Conservatory of Music is an important base for music talent training and studies on music and art management at national and provincial level.

Ancient Town usually refers to the town which has a long history, rich cultural heritage, substantial artistic genes, and people crowded. China is a country with an ancient civilization of more than five thousand years. There are over one thousand ancient towns of millennium-old in China. The government has political, economic, and cultural expectations on the development of ancient towns. The government would like to bring these towns back to vitality and protect their cultural legacies. Many municipal governments has formulated favorable policies for the development of these towns, hoping to optimize economic and cultural resources. One of the widely accepted ways is to develop the third industry, especially areas integrating culture with tourism. Based on the experience of the development of ancient- town-economy in other countries, art festivals has always been an important means for the development of ancient towns in China, since they can transform ancient towns' cultural resources into economic value. However, most of them are very similar to each other, having no distinctive features. With limited understanding of the artistic resources of ancient towns, it is difficult that local art festivals can produce artistic concepts and operation modes with local

characteristics. Therefore, a systematic study of the local *Ancient Town Art Festival*, from the operating concept, art production, art consumption, evaluation system, operating mechanism, has important historical reference and practical significance for the theory and practice construction of the *Ancient Town Art Festival*.

Sichuan, with an area of 486,000 square kilometers and a population of 90 million, is home to more than 50 ethnic minority groups and more than 300 ancient towns. Sanxingdui and Dujiangyan testify its long history. Tianfu Ancient Town is an umbrella term. It refers to 27 ancient towns with hundreds of years old in Chengdu. They can represent features of most ancient towns in the area. These towns are classified based on common regional characteristics and different historical and cultural characteristics. *Chengdu Tianfu town festival* is the major regional cultural festival hosted by the Chengdu government and one university and sponsored by Chengdu Culture Travel Group and related businesses. In August 2014, the first *Chengdu Tianfu Ancient Town Art Festival* was successfully held in *Jintang County Wufeng town*. For the first time, this festival put the artistic production theory in conjunction with the town festival and operational practices, deeply mined the history and culture of Chengdu and *Wufeng town's* historical and cultural resources and ethnic customs.

This thesis takes the case of the first *Chengdu Tianfu Ancient Town Art Festival* to conduct a systematic study of the local *Ancient Town Art Festival*. From theory to practice, this thesis builds the ancient town's operating mechanism from the aspects of operating philosophy, art production, art consumption, and evaluation system, and propose the framework and factors that need to be included in the design of the localized operation mode. It is hoped this thesis can lend support and reference to other festivals' operation modes design.

1.2 Research questions and related concepts

With the development of society and the economy, social productivity has gradually promoted the transformation and progress of the entire society. On the premise of meeting their material needs, people have begun to pursue spiritual and cultural development over material

development. For these reasons, and based on different themes, various festivals were born, such as the Chinese New Year, Sanyuesan Festival, the Dragon Boat Festival, and the Tibetan New Year. The early days of the ancient Greeks and Romans in the West and the pre-Qin period of China have already seen the embryonic form of art festivals. People use art forms such as singing, dancing, and painting to help celebrate, bless, express their inner joy, disaster relief, and other acts, but the art festivals at that time were only part of the festival rituals, which had not yet completed. In recent years, the rapid development of spiritual civilization has led to the need for a wider range of spiritual realizations with a richer expression. They have gradually shifted from the pursuit of practicality, folklore, and functional traditions to the pursuit of higher artistry and more art festivals with multiple spiritual expressions, such as music festivals, carnival, and art festivals. The study of the festival mentioned in this thesis is mainly focused on the latter.

The Chengdu Tianfu Ancient Town Art Festival is a comprehensive large-scale art event organized by the Chengdu People's Government and mainly hosted by the People's Government of ancient towns and universities, co-organized by the Cultural Tourism Group and school-run enterprises where the town is located. The Chengdu Tianfu Ancient Town Art Festival is original, highly integral, and uniquenessl.

Xia (2008) proposed that the globalization of information has enabled various cultures in the world to quickly spread and learn from each other and influence each other, and gradually formed a global wave of popular culture. Homogeneity in culture and further in contemporary art festivals are increasingly prominent. The content and form of the program are almost the same. Former Director of the Edinburgh International Festival felt deeply about the homogeneity of the contemporary art festival when he participated in the Singapore Arts Festival and the Sydney Arts Festival. He found that the National Arts Festivals with completely different cultural backgrounds had a substantial shadow of the Edinburgh Arts Festival.

This is also the case in the art festivals of China. Due to the gradual increase in the number of art festivals and the commercial reality, the development of urban art festivals tends to be

homogeneous and standardized, and the content of art festivals is fixed and singular. These problems have directly led to a decline in audience participation, insufficient brand influence, and a decline in ticket sales at the festival, thus hindering the sustainable development of urban art festivals.

For example, Fu (2018) compared the 20 years of China Art Festival development history and pointed out that the China Art Festival is merely a microcosm of 6,000 kinds of festivals in China. However, with the transformation of Chinese society and the changes in people's cultural consumption patterns, its limitations have become increasingly apparent. The relatively closed nature of industry hosting and the liquidity of local rotations make it difficult for China Art Festival to establish its brand and image, hindering its process of internationalization and branding. Therefore, it is necessary to reform the concept and mode of China Art Festival, incorporate the social forces, and explore to establish a new festival model that is compatible with the market economic system and coordinated with the transformation of public cultural consumption patterns. Besides, Fu (2018) also explained the cause of the serious homogeneity of the existing art festivals in China, from the perspective of mechanism and system.

From the past development history, to evaluate whether the festival is successful or not, festival organizer pays too much attention to how many Star Artists or Big Names have been hired by the festival, and which well-known conductors and orchestras have come, but festival organizer ignores the audience's experience and participation and the audience's identification and inheritance of local culture. The most fundamental problem of these festivals is that there are no forms of cultural heritage, no artistic innovation, no original art works created through contextualization, and no form and localization of closely related cultural symbols. Festival production does not consider its product attributes and lacks a multidimensional evaluation system, so it does not generate continuous attraction and form a sound operating mechanism. Based on the understanding of the existing literature, this thesis puts forward the concept of localized operation mode. Chen (2013) combined the relationship between art festival and urban culture to give his understanding of the concept of the operation mode of art Festival. In

his view, the operation mode of the art Festival includes various activities centering on the following goals: to develop diversified sources of funds, to carry out effective internal management and operation, to build cultural brands, to develop urban space, to carry out diversified marketing activities and to promote brands.

As for the Tianfu Ancient Town Art Festival, it is necessary to avoid the homogeneity of the art festival, and make sure an effective development of the art festival. It is essential that there must be an effective communication and engagement among elements involved in the festival, namely, cultural and artistic resources, touristic planning, as well as the social and economic development of Tianfu Ancient Town and its adjacent areas. It is also an integral part that all art works should be based on local cultural elements and folklore, landscape, history, and their evolution of the place. In other words, it is a contextualized and localized process to tell a Chinese story or stories of the town in various forms. Even the site of the festival, when it is held, forms, and programs in the festival should be organized in a holistic and managerial way.

Based on stated above, in order to study the development of art and society, and the management of art and the art world, this thesis focuses on the localized operation mode of the *Tianfu Ancient Town Art Festival*.

The study attempts to explore the following research questions:

1. How to transform the cultural capital of the ancient town into economic value?
2. How to combine art production theory with the commodity attributes of art products to construct localized art commodity attributes?
3. Based on the design of contextualization and commodity attribute design, how to construct a localized operation mode of the art festival?
4. How to conduct a multi-dimensional evaluation of the planning and operation effect of the Art Festival?

1.3 Research method

This thesis adopts the case study method and specifically takes a case study (Yin 1981) of the *Tianfu Ancient Town Art Festival*, together with data collection, processing and analyses.

Taking the operation process of the first *Chengdu Tianfu Ancient Town Arts Festival* as the mainline, the identity and vision of an important festival participant (planner, operator, and art producer) are used to study the localized operation design of large-scale local festivals. Specifically, this thesis focuses on following components of the operation mode design: (1) clarify the connotation of the *Chengdu Tianfu Ancient Town Art Festival* (the originality, production, rehearsal, performance, and management of scenario-oriented program works); (2) highlight the coordination and use of funds for the festival; (3) strengthen the communication and coordination with the related governments at all levels (such as city, county, town, village) and the communication with art consumers (such as appreciators, tourists, residents); ensure the continuity of the cultural environment after the festival; (4) establish the multi-dimensional evaluation system; (5) identify how regional culture can be inherited and innovated through the festival and conduct comprehensive induction, organization, and analysis.

1.4 Thesis structure

In the first chapter, the introduction, this thesis reviews the main research background and the existing academic research on the Ancient Town Art Festival.

In the second chapter, the literature review is carried out, and the question of how to construct the localized operation mode of the Ancient Town Art Festival is put forward.

In the third chapter, this thesis introduces relevant theories and mechanisms, such as scenario-oriented art commodity design, high-level art operation organization selection mechanism, multi-dimensional evaluation system, and construction of external agency interaction and cooperation mechanism. The author tries to answer the question of the localization operation mode construction of the Ancient Town Art Festival.

In the fourth chapter, this thesis combined with specific cases, the above four aspects of the corresponding analysis. Then put forward the connotation of the localization operation mode of Ancient Town Art Festival.

The complete thesis structure diagram is presented in Figure 1-1.

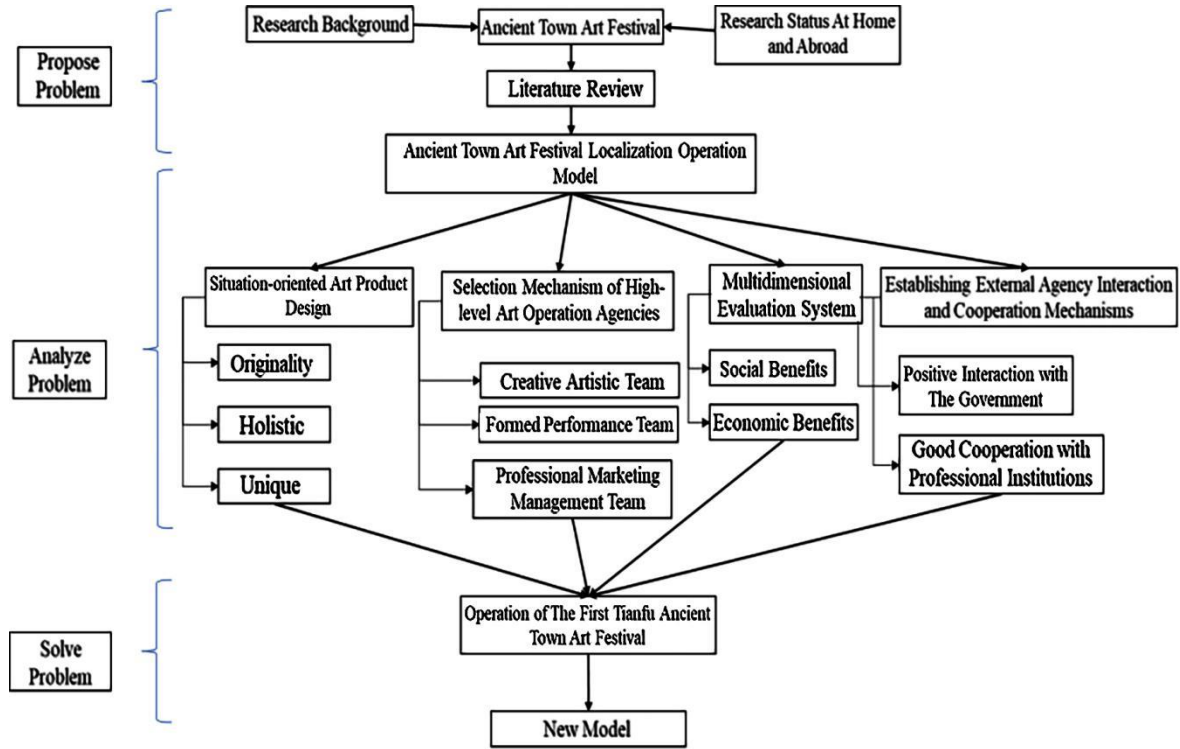


Figure 1-1 Thesis structure

Chapter 5 presents the conclusion and a description of how the localization and commodity attribute were achieved and the operation mode of Ancient Town Art Festival as well.

Chapter 2: Literature Review

2.1 Review of international literature

The development of art festivals in western countries has a long history. The theoretical research on art festivals is relatively mature. At the same time, the study of art festivals has been placed in a broader academic environment, such as economics, management, social psychology, culture, and other related areas, and mainly focuses on case studies.

The earliest literature on the study of festivals abroad was the 1975 book *Arts Festival: A Work kit* written by American scholar Nan S. Levinson. It was the earliest monograph on the study of festivals. In 1989, the British scholar Korza, P. et al. (1989) published *The Arts Festival Work Kit*, which systematically researched the management, operation, and marketing of the festival, and discussed the functional value of the festival.

Foreign scholars attach great importance to the connection between art festivals and cities. Lynch, *The image of the City*, states that "roads, borders, districts, nodes, signs, are important aspects that constitute the image of a city." (Lynch, 1960)

Quinn (2005) illustrated this point in her paper *Arts and Festivals and The City*: "Art Festival, due to the connotation of its sociability, entertainment, and interactivity.....The artistic factor naturally becomes a means for those cities with poor images to transform their image ", but at the same time, she pointed out that "urban authorities often ignore the social value of festivals and only use festivals as a solution and economical means for urban image problems. This approach certainly has a *quick-fix* effect, but in the end, there is a limitation " Quinn (2005).

Allen et al. (2008) analyzed the operation of the festival from theory to practice, from planning, implementation, management, coordination to final effect evaluation, in the book *Festival and Special Event Management*.

Quinn (2005) pointed out that arts festivals, framed within an array of neo-liberal, culture-

led urban regeneration strategies, are now a mainstay of urban tourism and urban policy-making. As such, they face growing competitive pressures and competing agendas, and the need for coherent goals and policy frameworks is vital. While the literature review clearly shows that arts festivals can deliver a series of benefits that separately meet cultural policy and urban tourism policy objectives, however, there is little to suggest that cities normatively engage in comprehensive, integrated policy-making for urban art festivals. With a particular focus on recent developments in Ireland, the author critically reviews a range of literature to investigate how arts festivals further cultural policy and tourism policy objectives in urban contexts. She argues that current conceptualizations of arts festivals within urban policy frameworks are imbalanced. While the proliferation of arts festivals signals expansion for the sector, the ready transferability of arts festivals into tourist attractions and city image-makers raises the prospect of a new dichotomy within city's supply of artistic offerings, with the visible and instantly appealing, being more likely to prosper through a variety of public funding, joint-ventures, and private sponsorship arrangements, than other cultural organizations with less potential for spectacle. The paper concludes by arguing that common bases for collaboration need to be identified between the arts festivals and tourism sectors and that these need to be conceptualized within the broader cultural and urban policy arenas in which arts festivals are now firmly implicated.

Williams and Bowdin (2007) proposed festival evaluation practice by reviewing current literature and presenting the findings of an exploratory study into the approach taken for evaluation of the seven arts festivals in the United Kingdom. He pointed out that there is a relatively clear understanding of the principles of event evaluation, and it forms an essential part of the event planning process. Evaluation is carried out at varying levels of advancement with a variety of methods used, though it is difficult to determine the effectiveness of the evaluations.

Ferdinand and Williams (2013) thought that festivals, once local celebrations of culture and heritage, can become international events spreading to countries outside their region of origin.

However, the processes by which such festivals have become international have largely been ignored in extant literature. He tried to present an illustration of the festival internationalization process based on a case study of Trinidad and Tobago (TT) style carnivals. Using a combination of archival and interview data, they identified the international origins and evolution of festival elements. They then examined the outward trajectory of development from an event on a small Caribbean island to a major feature of cities in North America and Europe. These findings are synthesized to create a framework describing festival internationalization that draws on research in cultural production systems. It proposes that the TT Carnival can be viewed as an experience production system that provides an infrastructure for the exploitation of indigenous intangible resources by entrepreneurs and cultural practitioners. This perspective suggests that policymakers and festival organizers should expand their activities from managing individual celebrations to the governance of shared resources.

Getz (2009) discussed the justifications for public-sector involvement in planned events, including consideration of public good, social equity, return on investment, efficiency, psychic benefits, and market failure arguments. It is argued that both the worth of an event and its impacts should be evaluated using a triple-bottom-line (TBL) approach. For each of the three dimensions of TBL (economic, social/cultural, and environmental), possible goals, related policy initiatives, and several performance measures are suggested. He also proposed the institutionalization of a new paradigm, including specific advice on what is needed to embed the new sustainable and responsible events paradigm in public policy.

Quinn (2006) proposed a discussion about term *festival tourism*. She treated festivals as socially sustaining devices and argued that while they frequently function as tourist attractions, their social significance extends far beyond tourism. Using empirical material gathered in two case study arts festivals in Ireland, She demonstrated how festivals could contribute to arts development by creating demand for the arts, enhancing venue infrastructures, encouraging local creativity, and animating local involvement. She pointed out that arts festivals, irrespective of their initial objectives, almost inevitably developed tourist profiles over time. Her findings

suggest that tourism emerged as a key force promoting festival growth and expansion. It was found to be associated with increased revenue flows but also with increased arts activity on a year-round basis and with an improved venue infrastructure in both places. However, problems were identified with respect to the quality of the relationship forged between the festivals and local populations in the respective places. She concluded by arguing that festivals' engagement with tourism needs to be carefully managed in the interests of promoting the socially sustaining function of festivals and of encouraging sustainable approaches to tourism development.

Finkel (2010) examined the impacts of the commercialization processes upon contemporary arts festivals by analyzing their increasing reliance on private sector funding sources, such as business sponsorship. The case study of the *Henley Festival* demonstrates the effects that being primarily dependent on corporate subsidies can have on the *look and feel* of a festival. Research is carried out mainly based on a survey sent to 117 UK arts festival organizers and an in-depth interview with the Artistic Director and Marketing Director of the Henley Festival. The main conclusions suggest that the Henley Festival is exclusionary for many of the local population and classical arts enthusiasts, who are often alienated from the festival as a result of its emphasis on garnering corporate support and providing corporate entertainment.

From the above international literature, the research focus is still on the management and operation of the festival, market promotion and marketing, and the functional value of the festival, but there is less research on the localized operation mode of the festival. This makes the current thesis have important implications and contributions not only to domestic arts festival operations but also to international arts festival operations.

There is another strand of literature concerning the debate on globalization versus localization. Ho (2003) carried out a comparative study using Hong Kong pop music as the case. He pointed out that the popular music in Hong Kong is the production of a multi-faceted dynamic of international and local factors, and his main aim is to explore how social circumstances mediate musical communication among Hong Kong popular artists and audiences and contribute to its growing sense of cultural identity and how locality emerges in

the context of a global culture and how global facts take local form. He proposed a conceptual framework for understanding the cultural dynamics of popular music in terms of the discourse of globalization and localization from local practices of musical consumption and production. Ho (2003) also discussed the impact of the global entertainment business on local popular music. The merit of his article is to explore the complexities of global-local dynamics involved in the process of cultural globalization and localization in the industry of Hong Kong popular music. He thinks that the story of Hong Kong pop music in its global-local interaction is not only simply a case of cultural (Western) imperialism and the Asianization of Asia but also involves a process of negotiated cultural identities, as expressed in the language of Cantonese and other representational means. Hong Kong popular music is an expression of the locality but in line with a productive framework, which ensures that the global is already in the local as global discourse.

Andersson and Getz (2008) studied festival stakeholder issues and related management strategies, with the dual aims of contributing to event management theory and improving festival viability by using the data from a questionnaire survey of 14 live-music festivals in Sweden. Their main takeaways are festival managers indicated the importance of attaining 'institutional status,' occupying a unique 'niche' in the community, sustaining committed stakeholders, and practicing constant innovation. Their study has rich managerial implications: (1) To increase the viability and sustainability of their festivals, managers have to identify stakeholder salience, especially by considering how dependent they are for resources, and by developing specific relationship management strategies; (2) Some successful stakeholder management strategies have been identified; (3) festival management has to fit into specific environments, which shape dependency and institutionalization.

In sum, studies in the English world are found to be case studies with theoretical foundations in economics, management, sociology, and cultural studies. However, they are not many studies on the localization of art festival from Arts and Arts Management.

2.2 Review of China's literature

2.2.1 Basic survey of china's art festival research

According to the literature reviewed by the mainstream academic engines such as CNKI and Chaoxing, domestic research on art festivals mainly focuses on four areas: the study of the basic principles of art festivals, the comparative study of interpretations of domestic and foreign art festivals, the main functions of the festival, and the planning and practice of art festival. The thesis will review the detailed examples of these four areas in chapter2.2.3. These studies have basically formed a comprehensive and multi-dimensional study of the festival. They have a high theoretical guiding significance for the planning, operation, and management of China's current art festivals.

According to the research development, the main research area, and the main research factors and viewpoints, a structure chart is formed to help readers understand this huge research area, as shown in the Figure 2-1.

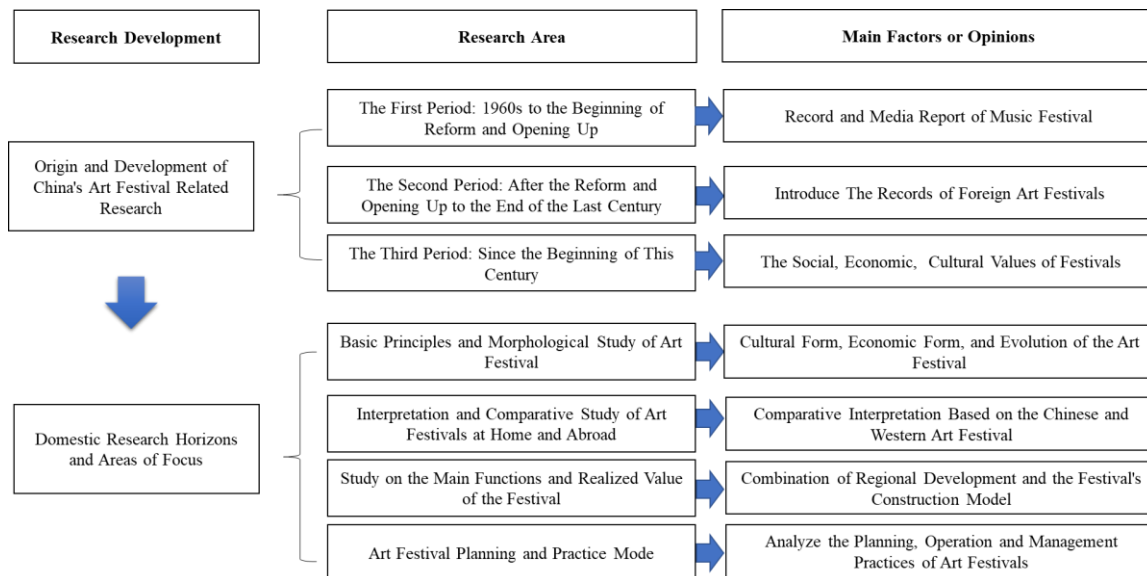


Figure 2-1 The structure of literature review

2.2.2 Origin and development of China's art festival related research

Dong (2015) conducted comprehensive research upon modern art festival from two

perspectives of “reasonable existence” and “reasonable development.”

For the perspective of “reasonable existence,” in which the importance and irreplaceability of modern art festivals as a pattern of cultural activity for modern people are analyzed and demonstrated from the aspects of history, social function, and value. Firstly, the inevitable progress and internal logic of the development of art festivals are pondered over with historical thinking, and various historical origins and evolution processes of Chinese and Western art festivals are recorded with the summary and historical stages. Although the modern art festival, as an independent festival variety, originated from European countries initially, forms of art festival are diverse. The art festival is not an exotic from Western countries, and the “Chinese art festival” has existed since ancient times in Chinese centuries-old and ancient traditional festival culture. For example, many arts and cultural activities of ancient temple fair, tamasha, lantern show, and book club, with profound cultural connotation and distinct folklore characteristics and combining artistic performance, entertainment, and trading, constituted art festivals with traditional cultural characteristics in ancient Chinese society. Secondly, through analysis of the basic connotation of modern art festivals and summary of major characteristics, the organic connection between art festival and the survival of human beings, urban renewal, and social development is discussed to deeply analyze the diversified value function of the modern art festival.

For the perspective of “reasonable development,” in which, through discussing successful experiences, lessons of failure, and challenges are facing during the development of modern art festivals, foresight thinking is conducted for the future development of the Chinese art festival. Firstly, with dialectical thinking, dialectical analysis of the contradiction is made on diversified capital sources, pluralistic operation patterns, industrial operation mechanism and existing problems from the perspective of consciousness of problems and on the basis of research on numerous cases of the art festival, to find the root of the problems. Secondly, combining with specific cases, the development trend of modern art festival is researched from four aspects of “creating ‘great art’ in small cities and towns,” “developing art festival for promoting national

classics,” “building world-renowned international brand” and “creating a national festival for all people.” Thirdly, on the basis of said theoretical research, with the application of theory in practice and innovative thinking, combining with current national conditions and local culture of China, countermeasures, and suggestions with innovation, uniqueness, times and applicability are put forward for holding art festivals which embody the spirit of China and gather the strength of China in the future.

China's traditional research on art festivals is roughly concentrated in the period from the founding of the People's Republic of China to the mid-1990s, with the most focus on the 1980s. With the increasing frequency of foreign exchanges, the Art Festival as a cultural symbol with a strong western color gradually became well-known in China during this period. Chinese officials also actively explored the localization of the art festival based on western mode, especially paying attention to art festivals with obvious national, regional, and traditional folk customs (Fan, 2019). The related literatures were mainly genres, such as travel notes, essays, and news reports (Lu, 1962). They were mainly recording and narratives and did not form a strong academic theory system. However, it should be noted that in the later period, many views that have an important influence on later studies have emerged, especially the comparative study of Chinese and Western art festivals (Yang, 2017) and the research on the localization of Chinese art festivals (Fan, 2019).

The development process, from a research point of view, can be divided into three periods.

2.2.2.1 The first period: 1960s to the beginning of reform and opening up

From the founding of New China to the end of the last century, there were few large-scale art festivals held in China, and there were not many related reports and few discussions. Specifically, the first stage is from the 1960s to the beginning of *Reform and Opening Up*. The first batch of music festivals includes *Yangcheng Music Festival* (Guangzhou), *Harbin Music Summer* (Harbin), and *Shanghai Spring International Dance Month* (Shanghai). The content of relevant research literature is mainly the record of music festival introduction and holding process, such as Lu (1962), Zong and Zhan (1962). There are too few special studies on the

design of the art operation mode. At this stage, there is not much attention to the local operation of the art festival. The main studies are listed in the following table:

Table 2-1 Researches during the 1960s to the beginning of reform and opening up

Authors and Published year	Title	Journals
Lu (1962)	Talking about Yangcheng Concert	People's Music
He (1962)	The Yangcheng Music Flower Fair	People's Music
Zong and Zhan (1962)	Hundred Flowers and Dozens of Violet and Thousands of Red-Recording Yangcheng Musical Flower Festival	People's Music
Li (1962)	Thinking after listening to the Harbin Summer concert	People's Music
Nai (1962)	Songs on the Songhua River	People's Music
Zhou (1964)	Singing for the Working People and Singing for the Working People- Review of the Fifth Shanghai Spring Concert	People's Music
Yong (1965)	Fighting Songs and Dances Competition Spring-The Fifth Shanghai Spring	People's Music

2.2.2.2 The second period: after the reform and opening up to the end of the last century

The second period is after the *Reform and Opening Up* to the end of the century, and some scholars have begun to study the function and social value of domestic art festivals, such as Xiao (1981). At the same time, they also began to introduce the records of foreign art festivals, and gradually explored and studied the operation mode of art festivals, such as Lin (1979).

Lin (1979) published the article *First Visit to Edinburgh* in the 23rd issue of *World Knowledge*, but it is more inclined to travel genre and gives a brief introduction to the Edinburgh Festival. Wang (1980) published the *Australian Festival View on the Spot* in *Foreign Literature*. Lu (1980) published the *Eighth Cervantes Festival* in the *Latin American Series*.

Guan (1981) published *Second Cultural and Art Festival in Egypt* and Xiao (1981) published *Walking in Avignon, France*, both these article are more objective in the introduction of foreign art festivals, and have done preliminary analyses of the operating model, but they are

still recorded in a genre of news recording style as a whole. Li (1982) published *Deepening Life, Promoting the Prosperity of Music Creation in Music and Dance Newsletter-A Brief Commentary on New Works of Harbin Summer Concert*. Wu (1982) published *The Upland Festival of British Art*, and Zhu (1982) published *Chinese Traditional Music and National Instruments (Report at the Uptown, British Art Festival)*. These three articles tend to follow the travel notes, but they have tentatively elaborated the basic state and operating mode of the Western Art Festival, and already have a certain degree of academic theoretical consciousness, especially the comparative study of the art festival and Chinese and western culture from operating mode and culture basis.

The *Guangdong Drama Yearbook* (Guangdong Art Research Institute, 1984) systematically sorted out the basic overview of some domestic and foreign art festivals and hosting organizations, covering entries such as the Asian Art Festival, the Hong Kong Arts Festival, the Hong Kong Repertory Theatre, and the Chinese and English Theatre Troupe.

The *Chinese Literature and Art Yearbook* (1988) gave a more detailed explanation of the *China Art Festival*, *Wuqiao Acrobatic Art Festival*, *Liaoning Children's Art Festival*, *Jiangsu Pingtan Art Festival*, and introduced the importance of national leaders such as Deng Xiaoping and Li Peng on the festival participation. It can be seen from these documents that China already has an awareness of the localization of the festival.

Yang (1987) published *Drama Advances in Reform, and Exploration-A Review of Newly Created Performances of the First Art Festival in Shaanxi Province* and Li (1988) published *Hope for the Revitalization of Yunnan National Art: Overall Cultural Activities of Yunnan National Art Festival* and other articles have carried out systematic academic research on the content and operation of art festivals based on the perspective of art criticism. They are the earliest literature that studied art festivals from the perspective of academic theory.

2.2.2.3 The third period: since the beginning of this century

The third period is from the beginning of this century to the present. In the third period, domestic scholars focus on exploring and studying the social, economic, and cultural values of

festivals and tourism development, such as Zong and Dai (2005), Xu (2006), Chen (2008).

Zong and Dai (2005) took the Lijiang International Dongba Culture and Art Festival in China as an example and found that from the perspective of the cultural tourism industry, the festival itself has a strong appeal. By holding an art festival, it can win a good reputation and explosive image for the local in a short time. It is believed that festivals and celebrations can highly condense a variety of local cultural contents and that festivals and events oriented by tourism and economy will inevitably affect the local culture, society, and economy. China Lijiang International Dongba Culture and Art Festival reproduces the staged reality of Dongba culture in ceremonial performances. From the perspective of the cultural industry, these ritual performances are a *new reality* cultural product.

Xu (2006) studied the social and economic roles of the *Shanghai International Arts Festival* and the *Edinburgh International Arts Festival* from the perspective of tourism, and consider organizing the festival is undoubtedly a centralized, large-scale form. Art festivals have the culture of extending the life cycle of tourist destinations, promoting the construction of cultural and artistic facilities in tourist destinations, increasing the diversified economic impact of consumption patterns, and having an influence that strengthens tourism activities and local awareness and enhances local reputation.

Chen (2008) pointed out that selecting small towns with local cultural characteristics to hold art festivals with distinctive local characteristics can achieve *decentralization*. Zhou (2010) analyzed the effect of the festival on the urban economic transformation with the theory and practice of the western festival. Jiang, Du, and Fu (2012) summarized the international Chinese art festival in the monograph *Empirical Research Investigation Report of the Chinese Art Festival*.

Chen (2013) took 10 international art festivals at home and abroad as examples, studied the art festival and urban development, and the business mode of the art festival in his monograph *Art Festival and Urban Culture*. Zhang, Zhang, and Zhu (2013) used the Integrated Sustainable Communication Theory (ISC) to analyze the art festival to deepen sustainable

integrated communication paths and build urban public service brands.

2.2.2.4 Summary of the research and development history of the festival

With the high-speed interaction between Chinese and Western cultures and the high-level development of spiritual civilization, from the office to the public, more and more attention has been paid to the local culture and artistic aesthetic consciousness. A lot of related academic studies on the art festival have also appeared. Descriptive articles, such as reporting, turn to systematic academic research. In addition, with the increasingly frequent interaction between traffic and information, the regional barriers between national borders have gradually been broken, and the communication behavior of art has been further promoted and integrated. Material development provides a foundation for the festival development and gradually expands its space with the development of social needs, making it larger in scale and covering a wider range of fields. Its quantity and quality are unparalleled in the past. Among them, artistic expression technology and information communication technology have provided a broader and more diverse development space for the festival, such as the increasingly large *Edinburgh International Arts Festival* and the ever-expanding *Chengdu Tianfu Ancient Town Arts Festival*.

The development of art festivals has gradually moved from imported products to China's popularization, internationalization, and localization. Therefore, in recent years, academia has seen a more multicultural and comprehensive research perspective. As a result, the flourishing development of the art festival has led to more and more research literature on art festivals in China, and a more systematic, detailed, and theoretical research tendency has emerged based on traditional research. According to the statistical data, there have been more than 3,000 academic literatures on various areas of the art festival in recent years. Most of the studies will be based on practical cases. This tendency makes related studies have both theoretical guidance and practical significance, and gradually began to have important links with the cultural industry, art management, regional economic research, and even extended to anthropology, folklore, tourism, urban and rural planning, and other disciplines.

In terms of research system expansion, Zong and Dai (2005) provided examples of *Lijiang*

International Dongba Culture and Art Festival in China. Wang (2004) studied the aesthetic value of the *Nanning International Folk Song Art Festival*. *Aesthetic anthropology* is the product of the interdisciplinary fusion of anthropology and aesthetics in the contemporary academic background. Under conditions of globalization, national folk songs and aesthetic value of art have undergone important changes. Anthropological interpretation of national art and the aesthetic experience of ethnic minorities through field survey methods is of great significance to the development of aesthetics and even the modern transformation of literary disciplines.

Lan (2003) pointed out that the *International Folk Song Art Festival* held in Nanning is gradually forming a festival and cultural event with strong national characteristics. The holding of special festivals and cultural events has greatly promoted the regional economic operation, enabled the accumulation and value-added of regional intangible assets, promoted the improvement of the environment and the degree of civilization and openness, and promoted the development of regional economy and people's ideology, morality self-cultivation and spiritual life have had a profound impact.

It is noteworthy that, in addition to China-related research in the study of the localization of the development of the festival outside, it is also actively forming comparative and reference studies with related foreign studies.

Zhang (2014) combined international and domestic successful international art festival cases, and actively explored international issues based on urban characteristics from the content orientation and urban characteristics, functional positioning and urban characteristics, image positioning, and urban characteristics of the international art festival. The positioning of the festival and the path of sustainable and integrated development of festival will ultimately enable the international festival to form an irreplaceable resource personality during the two-way interactive process of specialization and internationalization, shouldering the role of shaping the image of the city, promoting cultural construction, and leading cultural customs and important missions to serve the public.

(1) Zhou (2010) pointed that since the 1980s, art festivals have continued to emerge worldwide and play an increasingly important role in the development of cities, and based on the theory and practice of the Western Art Festival, he analyzed and summarized the comprehensive impact of the Festival on the city:

(2) The impact of the Festival on the image of the city, including the internal cultural atmosphere and its external internationalized image, and the culture of the city soft power.

(3) The impact of the festival on the urban economy, including the guidance and catalysis of urban economic transformation at the macro level, and different types of economic benefits at the micro-level.

Lu (2013) pointed out that the Shakespeare Global Art Festival, as an important event of the 2012 Cultural Olympia, has played a positive reference role for China's art festival activities in the construction of a global dialogue art platform, the conversion of cultural resources into cultural productivity, and market-oriented operation. He analyzed the festival in terms of creative planning, operation management, organization, and coordination of the festival's theme at the micro-level, theater industry chain system, marketing system at the meso level, and the role of government and market at the macro level. Finally, he pointed out that the festival has important implications for the operation of our festival.

The above studies all have the obvious characteristics of the threshold of dual culture.

2.2.3 China's research horizons and areas of focus

From the perspective of research and areas of interest, the current literature research on art festivals in China is mainly focused on the following aspects.

2.2.3.1 Basic principles and morphological study of art festival

In this aspect, scholars mainly study the principle and morphological issues such as the cultural form, economical form, and evolution of the art festival. Among them, Zong and Dai (2005) combined the festival with the study of anthropological phenomena and analyzed the

specific presentation of the collective spirit of the local people in tourism behavior based on the morphological principles of the festival.

From the perspectives of morphology, folklore, and art history, Liu (2019) explained the changes in art festivals from traditional to contemporary, and also proposed model ideas for its future development. She considered festivals to be an important part of the social and cultural system. Traditional festivals have been formed in a long historical process, and their inheritance mechanism and mode of transmission are relatively stable, which have a profound impact on people's lives. The traditional festival theory has certain reference value for contemporary art festival research. As one of the modern festival forms, the art festival has its own necessity and authenticity in the current stage of human cultural progress and social development. The development of China's art festival since the 1980s has played a positive role in regulating social and cultural life and revitalizing national culture and art. However, with the progress of the times and the acceleration of the globalization process, the art festival has also presented new situations and trends and is facing new opportunities and challenges.

Lei (2010) took Nanning International Folk Song Art as an example, discussed that the art festival promoted the formation of public aesthetic appreciation of folk song art. *Nanning International Folk Song Art Festival* is a product of the combination of politics, economy, and culture under the impact of modern industrial civilization and traditional original ecological culture. By comparing and analyzing the aesthetic characteristics of the *Zhuang Song and Nanning International Folk Song Festival*, the aesthetic functions of the *Nanning International Folk Song Festival* can be found.

Wang (2010) took the *Zhuang folk song in Napo County of Guangxi province* as an example. He analyzed the phenomenon of *aesthetic experience being torn* presented by ethnic minority folk songs under the condition of globalization, and then demonstrated the inherent connection and contemporary characteristics of *local aesthetic experience* with ethnic art. His basic conclusions are: (1) The foundation of *local aesthetic experience* and minority arts has shown a split state under the impact of globalization, which is a deep wound and cultural

expression and the process of reorganization of meaning, in which some customs are changed, and new cultural significance is produced; (2) In this process, the power of capital is imaginatively exaggerated. In fact, the true value of ethnic art is the resource for cultural development and cultural industries; (3) When the value of minority culture is severely separated from the value of use, the tearing of aesthetic experience causes a certain kind of crisis to the cultural identity of the minority's ontology, causing damage to the level of social life. Therefore, the commercial development of ethnic art as a cultural heritage should be based on the integrity of the local ethnic aesthetic experience.

Ji (2019) pointed out that the *Tianfu Ancient Town Art Festival* was formed based on deeply digging the cultural connotation of the famous historical and cultural towns in Chengdu. This art festival uses art as a carrier to fuse the region's historical culture with innovation and creativity, carry forward the charm of Tianfu Ancient Town, and build the Chengdu Tianfu Ancient Town brand. From the perspective of the art communication, he took the 4th Tianfu Ancient Town International Art Festival in Chengdu in 2017 as an example to explore the laws among art communication carriers, art communication subjects, and art communication objects in the *Tianfu Ancient Town Art Festival*.

Li and Cong (2018) took the 3rd Silk Road International Art Festival in Xi'an as an example, explored the significance and value of the new Silk Road cultural transmission from the individual, city, and country levels.

Based on the research results and successful cases of film and television tourism at home and abroad, He (2013) took China Golden Eagle Television Art Festival as an example, proposed a series of suggestions on how to develop Changsha film and television festival tourism products and to enhance the cultural soft power of Changsha.

Fang (2016) pointed out that since the Shanghai International festival was held every year in the period, their attention will gradually be affected by other events, thereby maintaining its influence is very important. At this time, when a brand appears as the most recognizable symbol of the arts festival, it will be able to gradually establish a faithful and reliable brand image

among the audiences, and making the audiences to produce a sense of trust in the arts festival performance, and then gradually form the habit of consumption. Therefore, it can be considered that the brand is a sign of the maturity of the festival.

Most of these are basic theoretical studies with a strong theory, and more attention is paid to the analysis of the festival's benefits and forms.

2.2.3.2 Interpretation and comparative study of art festivals at home and abroad

A International Arts Festival is a unique information interaction center and the epitome of regional economic development. Different regions can show the diversity of the world culture and the uniqueness of regional culture, and let the public see the place and role of different regions in the world's multicultural vision. Multicultural development is a common and necessary way for Chinese and Western international art festivals to seek sustainable development, and it is also an important strategic choice to establish the national cultural status.

Many current studies(such as Zhang, 2014 and Jing, 2015) have pointed out that with the rapid expansion of the Internet, distinctive development has become a new development focus for art festival managers. Multiple regions in different cultural perspectives have explored their own cultural characteristics to expand the theme content and innovation of the festival. The artistic elements of different ethnic groups, regions, and times are brought together in the carrier of the art festival, so as to realize pluralistic values.

Zhang (2014) analyzed the existing major international art festivals from three aspects: the content orientation and city characteristics, function orientation and city characteristics, image orientation, and city characteristics.

Jing (2015) pointed out that Shandong Province, as a large cultural province, has a large variety of local art festivals, which highlights the basic trends and trends of Shandong's local cultural undertakings and cultural industries from a unique perspective. He analyzed the basic characteristics, and internal laws of the local art festivals in Shandong Province by analyzing the current situation of the organization and operating mechanism of the local art festivals in the seventeen cities of Shandong Province. He also explored from the links between the festival

and society, culture, folklore, and art, and strives to gain a clearer understanding.

Feng (2016) took Echigo-Tsumari Art Triennale as the analysis object and conducted a case study. Echigo-Tsumari Art Triennale is one of the largest art festivals in the world and is held once every three years in the Echigo-Tsumari region since 2000. It aimed to reveal existing assets of the region using art as a catalyst, rediscover their values, communicate these to the world, and find a way to revitalize the region. Echigo-Tsumari Art Triennale explores the relationship between humans and nature as a concept and theme to activate the regeneration of the regional culture and revitalize the rural economy based on the unique local natural environment and using the medium of contemporary art. Based on related literature and data about Echigo-Tsumari Art Triennale and using the methods of the comparative study, data analysis and on-the-spot investigation, the author from two angles of theory and practice to study its exhibition model and contrast analysis of the international biennial or triennial exhibition, so that analyzes the particularity of Echigo-Tsumari Art Triennale Exhibition of mode. In this way, he hoped to bring inspiration and reference for the new rural construction and local transformation in China.

First of all, he analyzed the causes of Echigo-Tsumari Art Triennale. Then further, he analyzed the importance of regional culture in the Echigo-Tsumari Art Field to demonstrate how the artists create artworks based on the concept of the natural environment. Then from sustainable organization and operation mechanism, the purpose of the special exhibition, international visual exhibition, Echigo-Tsumari's brands demonstrate that Echigo-Tsumari Art Triennale is a kind of new mode of the art exhibition. Finally, it is concluded that this new exhibition mode rooted in place, has injected a new vigor to contemporary art and public art, has extended some problems about the topic of contemporary art, geography, culture, art and is a new direction in the development of contemporary art. At the same time, this will also be the new interaction on the practice of contemporary art with the local economic construction between art and regional culture, social development and contemporary art, artists and the residents, the audience, which reflects that the contemporary art is to open and the trend of

public participation, as well as the activation of the revival of the regional culture and the local economy.

Yang (2017) started with the organization and management of the art festival. Under the theoretical framework of non-profit organization management, the Beijing International Music Festival and the Salzburg Festival are the research objects. The author made a comparative study of the differences between the two non-profit organizations. Based on the comparative analysis of the background and development of the organization, foundation, organization setting, human resource management, and volunteer management, the author summarized the general characteristics of the organization of international art festivals and the disadvantage of organization in Chinese art festivals. In the end, the author provided relevant suggestions for the international and professional development of the management of China's art festival organization.

Ling (2019) compared the *Hong Kong New Vision Art Festival* and the *Shanghai International Art Festival* and found that the two art festivals with different positioning both present some effective design ideas, and the experiences of the two places can complement each other for reference of future art festival organizers. However, the two are medium and large art festivals, respectively. Due to the limitation of scale, it is not possible to directly implement each other's strategies in the two places. As they undertake and reflect the development of local arts, both major art festivals shoulder the great responsibility of nurturing and encouraging young people.

Lou and Wang (2014) proposed the perspective of comparing the operational efficiency of domestic and foreign art festivals. He used the analytic hierarchy process to establish an evaluation index system from the perspective of website construction, and evaluated the official website construction of the world-famous Edinburgh International Art Festival and China *Shanghai International Art Festival Analysis*. He pointed out that domestic art festival websites have certain deficiencies in terms of website interactivity, page design, content professionalism, and richness, and put forward the key points that need to be improved and enhanced in the

future development of domestic art festival websites.

Xia (2008) pointed out that the Edinburgh Art Festival, as a model of the integration of traditional urban culture and modern economy, is worthy of reference for the operation and management of China's art festival. Specifically, Xia (2008) proposed that:

(1) In terms of system, Government and civil society should participate and interact well. The great success of the Edinburgh International Art Festival is largely due to the liberal government and unique style of the British government in art management. The British government strongly supports the development of cultural industry, and puts art at the center of national life, so that everyone could contact and enjoy art. Their philosophy is that art can change people, and the power of art can change people's life. The greatest enthusiasm of local residents, tourists from other parts of the country, and even foreign countries to participate in the experience has made the festival full of vitality, not just a short-lived, self-respecting event.

(2) In terms of content, the festival is firmly rooted in the local culture. Nourishment from folk culture is an important condition for the Edinburgh Art Festival to successfully reach the world. The art festival should fully reflect and highlight the historicity and diversity of the city's cultural ecology. Festivals cannot simply go back and forth, maintaining their own characteristics is just as important as making new ones. Only with distinctive national characteristics can it occupy a place on the world cultural stage.

(3) In terms of form, there are both inheritance and development, both artistic and commercialization and industrialization. In today's economic globalization and cultural diversification, only national and traditional things can be hoped for better if they are accepted by the world. The core of art has the support of industry, so it has the motive force for sustainable development.

(4) In terms of design, the art festival is closely connected with social development and urban development. The historical, social, and cultural background of a city is the main source of the uniqueness of the festival. The host venue should have urban characteristics in terms of geography and landscape. The development of festival events should be planned in the long-

term in the context of urban development strategies.

(5) On the hardware, there must be a high-quality business supporting environment. World-class repertoires must have world-class performance venues. Comprehensive public services such as information, accommodation, transportation, and outdoor facilities are important factors in forming a high-quality festival and cultural environment.

(6) In terms of operation, the organizer should focus on cooperation, management and publicity, and obtain the support of the whole society. The departments of the host city coordinate their work with each other. Producers should have artistic vision and management capabilities, and should carefully consider personnel selection, retention, replacement. In order to attract the best talents and fully support the producer's creativity. The festival's leading agency should be supported by funders while maintaining a balance in skills, interests and relationships.

The timing should be considered to attract the participation of the local public and tourists. The funding source should be enough to ensure the quality and scale of the festival, and it should be a new Space for development and risk. Respect the different interests and needs of various participants, coordinate and maintain the enthusiasm of all parties; in the promotion and publicity, it should receive extensive media support to allow high-quality art festival content and standards to gain the world prominent reports from local news media are critical to the success of the festival.

Zhu (2014) took a comprehensive analysis of domestic outdoor music festivals, starting with the history and current status of outdoor music festivals, analyzing the characteristics and functions of outdoor music festivals, and combining cost-benefit analysis with studying its operating model. On this basis, the author thinks about domestic outdoor music festivals and gives some suggestions. Outdoor music festivals have greatly promoted the development of the music industry chain and need to be summarized in time to promote its further development.

In summary, there are two main characteristics of this type of research, one is the comparative interpretation based on the Chinese and western dual perspectives, and the other

is the analysis of the Western Art Festival operation mode and the refinement of some suggestions for the Chinese Art Festival operating mode. However, the research depth of how to discover and reflect the operation mode of the festival in a localized environment is still insufficient.

2.2.3.3 Study on the main functions and realized value of the festival

The research in this area mainly focuses on the analysis of the application value of the art festival in regional culture and aesthetics of the times, cultural industry and art economy, urban and rural construction and regional development.

The contemporary art festival further expands the functionality and practicability of art, and in the process of realizing its value, it raises the ideology and spirituality of culture to a higher dimension, enabling it to achieve basic aesthetic functions, while also having universal world value.

With the cultural industry becoming a new economic growth point in various countries today, the art festival, as a modernity event that integrates scale, centralization, and participation, has become a unique and global cultural phenomenon.

It should be noted that it is precisely because the festival attracts public attention, the comprehensive value that can be achieved is inestimable. Driven by the maximization of economic benefits, some organizers use the festival as a springboard and tool for profit. The banner of the art festival follows the solidified mode of *cultural construction and economic opera*, but this way of over-emphasizing its economic value and urban-rural integration value often leads to the destruction and separation of the original culture, ignoring the essence of the festival connotation and meaning. These aspects are reminded in many literatures. What this kind of art festival brings to the public is not the temperament of art, only the vulgarity of commerce.

Related research includes: Chen (2013) proposed the aesthetic value of the art festival, and emphasized the important role that the festival can play in the construction of urban culture. He interpreted the festival from its internal mechanism: the essence of the festival is the collective

behavior and urban rituals of modern urban people in pursuit of poetic life. Relying on the art festival that takes root in the existence of the city, it must be a cultural portrait of the city and a reflection of the culture. It is a high-quality promotion of urban life and outlines the unique image of the ethnic group in the city. The continuous improvement of Chinese people's cultural consumption with the ability to actively promote the modernization and urbanization are constantly released, their inner spiritual needs will be awakened and convex made manifest, and spawned such appropriate form and industrial arts festival.

Lu (2018) focused on specific art festivals and aimed to provide a new path for the transformation of creative knowledge in art academies. Based on the case study of the “Shanghai Spring” international music festival, he introduced the “third space” concept put forward by British scholars in the “creative economy” research field as theoretical support. Firstly, he made a brief description of the necessity and research status of research creative knowledge transformation. Then, he provided theoretical support called the “third space” theory and then extended the theory. Thirdly, he based on the case study, aimed to put forward the macro transformation model and its basis. He also analyzed the advantages and disadvantages in the process of transformation of creative knowledge in the festival and analyses the resistance to its improvement. Finally, he put forward some suggestions for the long-term development of the “ecosystem” for the creation of creative knowledge in universities.

Chen (2018) pointed out that after the founding of new China, the festival of China has long been dominated by the government, until the 1980s, with the development of a series of economic and cultural system reform, the festival also gradually enriched from the early single type. Today, different scales and types of drama festival all over the country are beyond counting, which promotes the development of drama art in China and have become an important part of the cultural industry in China. However, behind the rapid development of a drama festival, there are also some problems, and the influence behind them is thought-provoking. He analyzed from two dimensions called nature and location, combined with historical data analysis, qualitative analysis and quantitative analysis, to study Chinese contemporary drama

festival, to conduct a more detailed discussion on types and characteristics of Chinese contemporary drama festival through case analysis, text analysis, data analysis methods. He analyzed the following aspects. First, he combined nature and location to divide the Chinese contemporary drama festival into “two categories and five kinds.” The two categories include official drama festivals and private drama festival. The five kinds include government-lead drama festival, artists dominated drama festival, university students dominated drama festivals, non-profit and profit made drama festival dominated by private institutions. Meanwhile, he analyzed three development stages of the official festival: rebirth and the evolvement, continuation and expansion, inflation and simplification, and the rise of private drama festival. Then, he combined with four characteristics, including the diversity of funds sources, the difference of organizational structure, the section design of inheritance and innovation, the propaganda of segmentation and update to analyze operation mechanism of the official festival and the private drama festival. Next, he analyzed from two levels called country and city, to summarize and explain three aspects of country function which include China's contemporary drama festival in political guidance and public opinion propaganda, cultural exchange and aesthetic education popularization, enhancement of the soft power and prolongation of influence, and three aspects of urban function which include the cultural space and development of cultural service system, brand casting and cultural output, the utilization of cultural heritage and promotion of cultural consumption. Finally, he summarized and analyzed five kinds of dilemmas of China contemporary drama festival such as the suit following and convergence, the lower internationalization degree, the clash of performance and feedback, the imperfect market mechanism and the low sustainability by cases in recent years. On the basis of these difficulties, he put forward future development strategies, which include the transformation of government function, the optimization of operation mechanism, and the scientific integration of resources.

Lu (2018) proposed that cultural and artistic exchanges have been an important inheritance and development mode of human social spiritual civilization. Exchanges and collisions between different cultures have deepened mutual understanding and cooperation among countries. In

addition to its unique spiritual attribute, the economic attribute of culture is increasingly recognized by the world. The cultural industry has gradually become the strategic industry around the world, especially after the global economic crisis, which occupies an increasingly important position in Chinese economic development. From a practical point of view, the Chinese and foreign performing markets are longing to know each other and to strengthen cooperation. However, live performance is a costly behavior, so do the overseas performances. And Chinese and foreign cultural industries lack a platform to communicate with each other on issues of venue, itinerary, income and cooperation. But performing arts fair can serve as the role. Moreover, the role of mature exchange trading platforms in helping to carry out in-depth and productive cultural exchanges also cannot be ignored. China Shanghai International Arts Festival (CSIAF) has irreplaceable advantages in absorbing and integrating international cultural resources effectively and continuously. China Shanghai Performing Arts Fair (SPAF) was established based on CSIAF. It is an important platform for foreign performing arts institutions to get into Chinese market. For some domestic art organizations, SPAF creates a chance to learn from foreign performing arts institutions and expand international markets. In its research, Lu (2018) started with the necessity of international cultural exchange and international cultural trade, then analyzed the various predicaments faced by international performing arts exchange. She presents an idea that performing arts fair serves as a performing arts exchange trading platform that can boost cultural exchange because it can eliminate the obstacles that restricting performing arts to go into the international market by combing online and offline activities and getting through the joints of performing arts industry chain in some extent. The paper tries to give some suggestions for the Chinese performance trading platform.

Zhang (2014) conducted an in-depth analysis of the urban cultural construction achieved by different art festivals and proposed that the art festival can promote the dual construction of culture and economy, serve the public, and shape the image of the city. Fan (2005) pointed out that the *Nanning International Folk Song Art Festival* has reconstructed the ancient and fashionable modern urban culture of Nanning with Zhuang culture as its soul, an open-minded vision, and a combination of rituals, games, and art. Nanning International Folk Song Festival

is not just to help recover the traditional singing, more accurately say, *Nanning Folk Song Festival* is to help recover the traditional arts, and thus restore and demonstrate the status and value of art in human life and the growth and development of a city.

Lan (2003) pointed out that the International Folk Song Art Festival held in Nanning is gradually forming a festival and cultural event with strong national characteristics. The holding of special festivals and cultural events has greatly promoted the regional economic operation, enabled the accumulation and value-added of regional intangible assets, promoted the improvement of the environment and the degree of civilization and openness, and promoted the development of regional economy and people's ideology, morality self-cultivation and spiritual life.

Qu (2016) took Japan Setouchi Triennale as a case study and analyzed its sustainable development from three aspects: *Contemporary Art Intervention*, *Art Festival Tourism* and *Village Regional Regeneration*. It also made a survey on the problems that existed in *Art Intervention in Village* art tourism pattern to discuss the important role that art festive played in the local culture and the importance of promoting sustainable regional regeneration.

Rao (2013) pointed out that in today's era, culture is not only an important part of urban strength but also core strength. An art festival rooted in a city clearly shows us the social function and public value brought by artistic creativity. This social function and public value are mainly reflected in enhancing the cultural welfare of the public, enhancing the public's aesthetic sensibility, awakening cultural awareness, inspiring social identity, consolidating the spirit of the city, promoting economic development, and promoting the renewal and rejuvenation of the city.

Zhang, Zhang, and Zhu (2013) pointed out that a festival is a comprehensive festival held in the city on a regular basis, reflecting a city's international image, the degree of civilization, cross-cultural communication and international cooperation capacity. Its short-term economic effect was not as the Olympic Games or the Shanghai World Expo, but from a development sustainable perspective. Its characteristics are urban exclusivity, public recognition, resource

integration, international communication, cultural characteristics, and long-term periodic continuous effects, which determine its role in global urban competition and cooperation, especially in resource markets and brands. In the field of innovation, it has an irreplaceable role. The deep meaning of the City Art Festival is to create opportunities for the integration of global resources in the host city. Under the conditions of contemporary excess capacity, the essence of resource integration is demand exchange. The problem is that our cultural market demand is strong, but cultural output and marketing started late. This puts forward urgent requirements for distinctive independent research and development and international brand communication. The two-way interactions between specialization and internationalization have thus become the basic path for the construction of a cultural city, and the main basis and pursuit of communication at the festival. The current art festival must be based on the practice of urban characteristic construction, pursue individual development from content to form, overcome the tendency of homogeneity, and effectively form the irreplaceability of resource personality in the two-way interaction between specialization and internationalization. This approach may be summarized as the ISC mode, that is, sustainable integrated communication.

Ji and Zhang (2012) pointed out that *Huangmei Opera* is a typical example of local culture, which has an important impact on local economic development. Therefore, *Anhui Province* and *Anqing City* took the development of *Huangmei Opera* as a strategy to develop the local economy. After the *Huangmei Opera Art Festival*, its impact on the development of the local economy's relationship is multifaceted, and its success can serve as a mode for the interaction of local culture and economy.

Wu and Li (2009) introduced the background of Zhuzhou's urban cultural construction, and discussed the grand occasion of the *Sing Zhuzhou* chorus festival, summarized the operating feature of the chorus festival.

Yang (2008) pointed out that folk cultural tourism has become one of the hot spots of tourism in China in the past 20 years. The Zhuang Opera Art Festival held in Tianlin is the first attempt of the local government. The author hoped that the development of the festival would

promote local development. From this art festival, we can see some misunderstandings of the current folk cultural tourism, learn from experience and better protect our folk culture.

Dou (2013) pointed out that various art festivals held in China are a new way of art activity that combines art with the market as China's economy develops during the *Reform and Opening Up* period. The holding of various art festivals has played an important role in promoting the development of art and enriching the cultural life of the people. However, there is still no theoretical summary and research on the cultural phenomenon of the art festival and its planning, organization, and marketing. The difficulty of summarizing and theoretically studying the festival's practice lies in that the festival is the product of the combination of art and the market, and the problem needs to be explained from the combination of art production and the art market. He summarized the cultural activity of the festival based on practice. Firstly, from a market perspective, he pointed out that the research of art festival should position the selection and marketing strategy of art products from the perspective of 4P (product, price, place, promotion) strategy. Secondly, he analyzed the internal and external environmental conditions needed to organize an art festival. Then based on the analysis of the status, the author analyzes the positioning of the festival, the planning principles, and the specific planning methods. Finally, he used the successful example of the first *Chinese Children's Drama Festival* to analyze the operation principles and methods of organizing the festival from the perspective of the combination of art and market.

The above-mentioned documents and materials have all considered the multi-dimensional application value of the festival, especially the research results of the combination of regional development and the festival's construction model, which have revealed the localized development value of the festival.

2.2.3.4 Art festival planning and practice mode

The other part of the research mainly focuses on the planning and construction of the festival, the operation and management of the festival, and the industrial planning of the festival.

From the perspective of the study of the festival's planning, operation, and management

practice mode, the domestic literature on the festival and its related research has reached a certain scale, and some scholars have studied domestic international festivals (such as *China Art Festival*, *Shanghai International Art Festival*), or research on well-known international art festivals abroad (Edinburgh Art Festival). In addition, some scholars have begun to invest their research perspectives in the local art festivals with a certain impact (*Nanning International Folk Song Art Festival*, *Yongcheng Music Festival*, *Harbin Music Summer*, *Shanghai Spring International Dance Month*). These studies attempted to analyze the planning, operation and management practices of art festivals from the perspective of localized operation of local art festivals.

2.2.3.4.1 Chinese art festival

China Art Festival, as China's largest national art event, has been successfully held for 11 sessions since its establishment in 1987. It provides opportunities for the development of Chinese arts to show the stage and compete on the same stage. The professional art of China has obtained the driving force for communication and competitive development, and has also improved the level of cultural facilities construction and local visibility in the host place, and formed the effect of attention resources (Xu & Fu, 2014).

Xu and Fu (2014) conducted an empirical analysis based on the entire process of the preparation and holding of the *Tenth Chinese Art Festival*. They analyzed the impact and role of the Chinese Art Festival on the development of national and regional politics, economy, and culture, and the impact on the economic and cultural development of the place where it is held, and how to effectively play the radiant role after the festival. They compared with the *Shanghai International Art Festival* from the management and operation stages of the festival itself, from the aspects of organization, fund-raising mechanism, and feature comparison. They proposed that compared with the *Shanghai International Art Festival*, the *Chinese Art Festival* is more prominent and expresses regional characteristics, forming a colorful art festival style.

Deng (2018) mainly revolved around "the Weibo opinion leader influence model establishment" and "Wuzhen drama festival is how to use Weibo opinion leader to carry on the

propaganda marketing", the author hoped through this kind of exploration, Art marketing can provide more modern marketing means based on the Internet from the media era for reference.

In his paper, Deng (2018) pointed out that in the whole process of the modern information dissemination, the opinion leader has become an important force which cannot be neglected. The opinion leader plays a powerful impetus role in the formation of social public opinion. And in a large extent, the opinion leader even promotes the local opinion to evolve into the social public opinion. Under the background of today's internet era, "opinion leader" influence can be said to direct radiation to the real society. In the 21st century, since the media age, more and more people began to use the Internet social network to share their experience, pay attention to social hotspots, each account individual in a sense become from the media. In this way, the media era, in which personal communication is the main approach, with modern High-tech electronic means as technical support, and then passing normative or non-normative information to the nonspecific individuals or groups of people, which is known as the medium age. For example, everyone who has a microphone can become a journalist, and it is the theme of news dissemination. This kind of media based on its unique information interaction, subject autonomy and other characteristics, so that the freedom of the news itself significantly improved. The media ecology has indeed undergone an unprecedented transformation.

Li (2015) proposed the regional differences in the social and cultural influence of the festival. Through a comparative analysis of people's awareness, participation and evaluation of art festivals in different regions, he found that the people of the host country and the people outside Shandong Province are aware of the tenth *China Art Festival*, their participation scope, and their economic, cultural and social Judgments and perceptions differ in many areas. This article provides a new perspective on the evaluation of the effectiveness of art festivals.

Xing (2008) explored the issue of the image of the venue in the audience through comparative analysis and proposed that the Chinese Art Festival has brought not only short-term immediate economic benefits to Hubei, but also long-term and far-reaching indirect social benefits and impacts.

Xing (2008) proposed the important role and influence of the government in the process of holding successive Chinese art festivals. He took the *Chinese Art Festival* as the research object and the *8th Chinese Art Festival* as the center of discussion, and tried to study from the perspective of government management.

For the China Arts Festival, a classic domestic art festival, the research is more focused on its economic benefits, social influence, audience perception and other local city impressions and impact levels. Subject to factors such as the management system of the *National Art Festival*, no detailed analysis has been made of its specific operating model. At the same time, how to highlight the localization characteristics at different venues in different sessions and design-related operating models has rarely been further discussed.

2.2.3.4.2 Shanghai international arts festival

China Shanghai International Arts Festival (commonly referred to as the *Shanghai International Art Festival*) was approved by the State Council, *the People's Republic of China*, hosted by the Ministry of Culture and sponsored by Shanghai Municipal People's Government. It is the only national comprehensive international art festival in China and one of the landmark projects of China's foreign cultural exchanges.

The Shanghai International Arts Festival started in 1999 and has been held for 17 consecutive years until 2015. After over 10 years of development, the pattern of the Shanghai International Arts Festival has been basically established and continue to mature and improve, to become one of the well-known brands in the world festival. Shanghai International Arts Festival has attracted five continents and nearly 60 countries and more than 30,000 artists region, more than 400 arts surgery group, staged a total of more than 10 Chinese and foreign projects, among them more than 400 foreign repertoire, domestic repertoire of more than 600 units, more than 4 million viewers into the theater to watch the performance. Due to the scale and influence of the festival, there are many related case studies, such as:

Fang (2016) deeply analyzed the following aspects: (1) The relationship between the establishment of the festival and urban culture; (2) The professional operation and international

development of the festival; (3) The reflections of the opening of urban culture; (4) the impact of the art festival on urban cultural innovation; (5) the impact of the art festival on urban cultural sharing; (6) urban culture development, etc. In terms of operation mode, there are the characteristics of two-wheel drive of the government and the market, and it reflects the two-way interaction between international and local, as well as the pluralistic coexistence of professionalism and masses.

Hou (2014) pointed out that, as a highly infectious industry, the arts industry can not only generate huge economic benefits, but also to promote the construction of spiritual civilization society. *Shanghai International Art Festival*, as one of China's highest-level foreign cultural exchange festivals, brings four major inspirations to the development of China's current art industry: (1) To accurately position the market and strive to promote international cooperation; (2) To Serve the masses and to develop national art; (3) To improve industrial policies and continuously strengthen market operations; (4) To cultivate new forces, focus on innovation and creativity. The development of the art industry on this basis will definitely bring inestimable social benefits to China.

Yu (2013) pointed out that the *Shanghai International Art Festival*, as a large-scale national cultural event, needs to be strategically designed from the perspective of promotion and dissemination. The first is to create the core content of the art festival. The second is to organically combine traditional and new media. The third is to consider expanding new channels of communication through art education.

2.2.3.4.3 Nanning International Folk Song Art Festival

China- Guangxi is the region with the largest population of ethnic minorities in China. The long folk song culture tradition has become the most distinctive symbol of Guangxi. At the *Song Festival*, people pray with songs, express their feelings with songs, and sing their lives with songs, and the *Sister Liu* is born here. Among the many song festivals in Guangxi, the most famous is the *March Three Song Festival of the Zhuang Nationality*. On this day, men, women, and children in all villages are dressed in festive costumes and gathered in the fields, hills, and

villages. City expressing people's love and longing for a better life. On this basis, in order to promote the region's rich folk song culture and expand the region's economic development space, the People's Government of Guangxi Zhuang Autonomous Region has organized the *March Three Songs Festival* and *Guangxi International Folk Songs Festival* since 1983.

In 1993, the right to hold the *Guangxi International Folk Song Festival* was transferred to the Nanning People's Government and renamed *Nanning International Folk Song Art Festival* (hereinafter referred to as *Nanning Folk Song Festival*). *The Nanning Folk Song Festival* aims at creating new folk songs, promoting national culture, and expanding Chinese and foreign exchanges, and taking the responsibility to create international, national, modern, and artistic cultural brands. It continues to innovate ideas and forge ahead, and has now succeeded 13 sessions. In 2005, the *Nanning Folk Song Festival* stood out from more than 1,000 influential festivals around the world, and won the *International Festival Association Global Festival Industry Awards Top Award*. In 2006, it was named *China's Top Ten Most Influential International Events. Great Festivals*, the capital Nanning was successfully held in *Nanning Folk Song Festival* and was titled *Top Ten Festival City* of Chinese Festival Industry in 2008. Along with the *Nanning Folk Song Festival* and the *China-ASEAN Expo* and *China-ASEAN Business and Investment Summit*, it is continuously doing regional economic, cultural, tourism, urban development, and external exchanges. *Nanning Folk Song Festival* is not only a strong driving force for Nanning's economic development, but also a hardcover cultural business card of Nanning, which has gradually shaped its unique cultural economy and cultural tourism.

Fan (2005) pointed out that the *Nanning International Folk Song Art Festival* has reconstructed the ancient and fashionable modern urban culture of Nanning with *Zhuang* culture as its soul, an open-minded vision, and a combination of rituals, games, and art. *Nanning International Folk Song Festival* is not just to help recover the traditional singing, more accurately say, *Nanning Folk Song Festival* is to help recover the traditional arts, and thus restore and demonstrate the art of human life.

Fan (2019) proposed that the *Nanning International Folk Song Art Festival* has been

renamed from the *Guangxi International Folk Song Festival* in 1999 and has gradually forged into an international festival that integrates culture, economy, trade and tourism. The *Nanning International Folk Song Art Festival* develops and grows based on the cultural background and connotation of the Zhuang ethnic song culture, Liu Sanjie culture, and *Zhuang* ethnic culture.

Deng, Zhong, and E (2013) proposed a new perspective on the study of art festivals based on human resource performance management. She takes the *Nanning International Folk Song Art Festival* as an example to study the management of tourism festival volunteers. Through interview surveys and field follow-up surveys, the author analyzed the performance management issues of the folk song festival volunteer work and constructed a folk song festival volunteer performance management organizational structure.

Yin (2013) pointed out that folk songs, as an expression of local culture and aesthetic experience, are the foundation and emotional bond to maintain local cultural identity. The emergence of *Nanning International Folk Song Art Festival* is not only a requirement of Nanning's economic and cultural development, but also the awakening of Nanning's awareness of local cultural identity. The folk song festival uses modern mass culture production methods to rewrite and interpret local folk songs and cultural symbols, making it an important way to shape the local cultural identity. The continuous holding of the folk song festival has shaped Nanning's urban cultural image and local culture. Identity plays a very important role.

Liao (2012) pointed out that folk songs are important cultural resources in China. Due to the impact of popular culture, less and less people pay attention to it. The *Nanning International Folk Song Art Festival* has continued to reform and innovate, and combined with the market, has transformed folk songs from a mass entertainment culture and art into a cultural industry, and has once again given the youth vitality to folk songs, which not only promoted the prosperity of folk song culture but also improved the popularity and reputation of Nanning, and made a significant contribution to promoting regional economic development. Taking the successful transformation of Nanning International Folk Song Festival as an example, the author explores the relationship between innovation and the prosperity of the cultural industry.

Gao (2012) proposed that from the perspective of new media, it is possible to propose measures for the successful holding of the Nanning International Folk Songs Art Festival by analyzing the three inheritance, transmission, and development models of Guangxi's new folk song restrictions, encouragement and marketization.

Chen (2012) pointed out that evaluation needs to be made from the effect of communication. The *Nanning International Folk Song Art Festival* has become a spectacular folk song art event at home and abroad. The folk song festival has achieved a good communication effect, which is inseparable from the communicator, the communication content, the media channels and the communication skills.

Deng (2011) pointed out that the modern mascot is a symbolic auspicious shape representing enterprises and commodities. The success of some outstanding mascot designs is precisely the result of organically combining the beauty of form and morality with the principles of modern visual communication and aesthetics by using the representative elements of traditional culture. Starting from the origin of the mascot, the author analyzes the characteristics of the mascot of the *Nanning International Folk Song Art Festival*, and then demonstrates the use of national elements in the design and brand value of the cartoon mascot.

Liang and Chen (2011) pointed out that national festivals are a form of display of traditional folk culture. In recent years, governments in Guangxi have developed a wave of organizing and hosting various festivals. Festival activities have played a positive role in promoting and developing the fine traditional culture of ethnic minorities. However, there are still many problems behind the fever of holding ethnic festivals that deserve our deep consideration. The article evaluates the characteristics of festivals in Guangxi's major ethnic minorities, the effects and deficiencies of organizing ethnic festivals in various regions, and makes suggestions on how to make the festival industry in Guangxi stronger and stronger in the future.

Li (2010) used multi-modal discourse analysis to analyze the meanings of reproduction, interaction and composition of the posters of Nanning International Folk Song Festival,

enabling readers to better appreciate the poster content from a linguistic perspective. The author provided the theoretical basis of how to use reasonable structure to attract eyeballs, use previous posters as a whole to analyze the prominent features of each poster, and summarized the characteristics of the folk song art festival from the poster's promotional content, from several aspects reflects the poster's propaganda effect on the folk song festival.

Yu (2010) thought that practical utilitarianism has always been an attribute of art, and the function of art is composite. The folk song festival is dominated by aesthetic art, and has multiple functions of politics, society and economy. Under the conditions of a socialist market economy, the Nanning International Folk Song Festival has a certain rationality. If the relationship between the artistry of folk songs and economic benefits is properly understood and handled, the pursuit of the artistry of folk songs is always the priority. At the same time, the economic benefits of the two can be brought into play. The two can achieve harmonious unity, mutual promotion and common development.

Yao (2008) pointed out that the folk song festival not only promoted the economic development, but also played a huge economic role in improving and promoting the cultural strategy of Guangxi and protecting the national folk culture. The national cultural and economic brand is derived from the national cultural tradition. It also features national culture and has become the core of the national cultural commodity economy, driving a comprehensive economic system, forming a sum of knowledge of tangible and intangible assets, and an interactive body of economic and social benefits.

Ma (2006) discussed the basic strategies for the industrialization of Guangxi folk songs from five aspects: extended creativity, high-quality production, aesthetic display, three-dimensional promotion, and market-oriented operation.

From the above research, we can see that the study of Nanning International Folk Song Festival not only includes the analysis and discussion of the artistic characteristics of the festival itself in the traditional sense, but also from the mode of communication, human performance evaluation, cultural industry operation, image management. management perspective,

providing various perspectives for the festival's localization research.

2.2.3.4.4 Case studies of well-known international art festivals at home and abroad

An international art festival refers to a comprehensive festival in one or more art forms, which is organized in a certain time and lasts for several days or weeks, centering on a certain theme, and its content includes music, dance, and theater. Its content also includes performing arts programs, as well as a series of cultural activities such as opening and closing celebrations, program trading, special forums, and public welfare activities. The International Arts Festival has multiple social functions: The International Arts Festival is not only a public cultural service for cities to meet their own cultural life needs, but also a way to enhance urban distinctive brands and comprehensive competitiveness. The level, scale, and influence of the International Arts Festival are one of the benchmarks for examining the cultural life of a city. It can further increase the external visibility of the host city, better develop local tourism resources, and promote economic development. At the same time, it can also help people living in this city to re-understand their own culture, affect the changes in the urban public's aesthetic psychology and the temperament of the city, enhance the quality of citizens' civilization, and stimulate social identity and emotional resonance. Therefore, the internationally renowned art festival has become the cultural business card of a city or country, which is of great importance.

Well-known international art festivals, include the Edinburgh International Art Festival, Japan's Echigo Wife and Earth Art Festival, Setouchi International Art Festival.

The Edinburgh International Art Festival was founded in 1947 after the end of the Second World War. It was then organized as a way to spiritually calm the people after the war. Since then, the Edinburgh International Art Festival has been held for a long time. For more than half a century, it is held from early August to early September each year. It has become an example of an international art festival with international influence and one of the oldest, largest, most influential and highest-level art festivals in Europe.

Edinburgh International Festival is actually a complex concept: there are eight different categories of the festival turns held in the summer in Edinburgh, including military music,

theater, film, literature and book fairs, music and dance, exhibitions and art lectures and multi-cultural. The purpose of the festival is to build the world's most exciting, innovative and easy-to-have festive involved in performing arts, and promote the healthy development of Scotland in Edinburgh and cultural, educational and economic fields. This festival is mainly realized through the following channels:

(1) Provide the widest possible audience with art programs of the highest possible international level.

(2) Show international cultural events to audiences from Scotland, the UK and the world.

(3) Show Scottish culture to the world.

(4) Through creative program arrangements and active investment in new works, the content of the festival exceeds the level that other British art institutions can easily reach.

(5) Efforts to ensure that audiences from Scotland and other regions enjoy equal opportunities to participate and enjoy the festival.

(6) Encourage the public to participate in various art activities throughout the year through cooperation with other art groups and festival organizations.

Chinese literatures had also made reference to this important art festival. For example, Zhou (2010) pointed out that event tourism has become a more mature tourism product internationally in recent years, and has increasingly become an important way to develop tourism and revitalize the tourism economy. As a big tourism province with rich cultural resources, Henan province has increasingly diversified tourism festivals. The author selected the internationally renowned *Scottish Edinburgh International Art Festival* as a case study to provide countermeasures and suggestions for the development of event tourism in Henan Province.

In addition, some studies focus on well-known art festivals in other countries. Tang and Xiang (2019) took the Echigo Wife and Land Art Festival in Japan as an example, on which he paid attention to the cultural remodeling and reset of the right discourse of local art. The author

pointed out that cultural memory is the collective memory of all reusable words, images and rituals unique to each era and society. Using art as a memory medium and festivals as a memory transmission method, local art becomes a memory of cultural memory, which collects those memories that are not present, and at the same time faces the future, helping local communities re-establish cultural identity. Local art projects have changed the power structure between artists and local communities, placed local communities in a dominant position, and fully mobilized their enthusiasm for participation, thereby truly activating local culture. At present, China is in a new era of vigorously promoting the creative transformation and innovative development of traditional outstanding culture and promoting the overall revitalization of the countryside. Local art projects represented by the Echigo Wife and Land Art Festival in Japan provide a kind of community development: the new mode of rural rejuvenation can be used for reference.

Li (2012) introduced the history of the Smithsonian Folk Festival, and used the 2007 Folk Festival as an example to show the Mekong theme project, the main principles of the Folk Festival and its implementation, and its long-term impact on participants. The famous Smithsonian Folklore Festival in the United States is an influential large-scale international folk-art festival, which is held every year at the National Mall in Washington. Under the influence of the American Folk Song Resurrection Movement and the Equal Rights Movement in the 1960s, the Smithsonian Folk Festival was first held in 1967. Its purpose is to promote and respect the folk-art heritage of different races in the country. By the 1970s, foreign folk artists were also invited to participate.

From the above articles, we can see that the planning and practice mode of the Western Art Festival is mainly based on the previous theoretical modeling, the integration of urban and regional culture, reference and localization applications, like Li (2012).

2.2.4 Summary of China's research

Since the 1980s, different sizes, different types of festivals have sprung up in China. the

different types of these festivals, on one hand enhanced the influence of the city, on the one hand, has prospered the city's economic and social life and enhanced its vitality and competitiveness with its cultural creativity. However, with the development of the festival, the audience is not satisfied with the extant content and form of the festival, and they look forward to being able to experience events and unique experiences they have never seen in the festival activities. This means that the local art festivals with special elements, especially localized international art festivals, are becoming more and more important in China. These also require us to form a more regional, contemporary, and comprehensive research approach based on multiple perspectives at home and abroad and localized artist planning, operations, and modes. From the current domestic research literature, it can be found that the related research on art festivals in China has initially formed a system and covers a wide range of fields, but there are still some limitations.

Specifically, in the process of designing the operation and management of localized art festivals, few research analyzes from the perspective of the festival's product attributes. From the perspective of commodity attributes, the identity and vision of an art festival planner, operator, and producer of artistic works should be used to make observations, and the operation mode should be analyzed from the aspects of production and consumption of art commodities. In terms of the connotation of the activities of the festival (original, rehearsal, performance, management of program works), the coordination and use of the festival funds, communication and coordination with relevant governments at all levels (city, county, town, and village) are important. There are not many existing research focusing on the communication and exchanges (appreciators, tourists, and local residents), the continuity of the cultural environment after the festival, and how local culture can be inherited and innovated through the festival.

A large number of case materials show that related studies on art festivals abroad have shown that theory and practice are closely integrated, and that the theoretical support in foreign literature is relatively mature. In domestic cases, it is mainly based on analyzing the operating modes of internationally renowned art festivals, and the theoretical system is slightly weak.

Facing the overall social background of the international universal mode, China's local art festivals are already looking for a practical operation mode suitable for their own development.

China's research on art festivals should be more comprehensive. From its planning, implementation, and management to more detailed stage performances, exhibitions, and peripheral product development, it will require a systematic and detailed research system, especially focuses on areas where traditional research such as regional original cultural brand building, art product development, multi-group interactive platform construction, and efficient selection mechanism settings.

The research should also be closely related to the localization of arts festival development theory research , aiming to have a positive meaning for related research through the process of finding a development mode tailored to local conditions. thus can produce a series of *Chinese-style* unique theoretical system, and guide the relevant art festival in the localization process convex showing ethnic, geographical, cultural characteristics of the times, and thus realize the value of applications specific integrated. In a nutshell, if we want to have a comprehensive theoretical research perspective and solve the practical problems between theory and practice, then the final relevant research should return to the practical cases of the art festival, especially emphasizing the overall system and theoretically researching its operation and application mode .

In general, the related research on art festivals in China has shown a multi-dimensional and comprehensive situation, and the relevant literature is increasingly focusing on practical application cases. However, there are still some research limitations, especially regarding the operation mode of domestic local art festivals, and the research ideas of art theory have yet to be clarified. In addition, the development trend of localization and practical cases also motivate much space for future research.

Chapter 3: The Theoretical Framework of the Localization Operation Mode of the Ancient Town Arts Festival

3.1 Theories of localized commodity attributes

Contextualized refers to the process of production of art goods, focusing on the reproduction of historical scenes of people's lives in the local area through art works. This is an important foundation for the localization of art goods. Under this condition, this thesis combines the specific understanding of the localized operation mode of the *Ancient Town Art Festival*, and proposes a scenario-oriented art commodity attribute design theory, which combines Marx's art commodity attribute theory and art production theory.

3.1.1 The theory of art commodity attributes

Graw (2017) thought it was difficult for an artwork to shed its commodity status. Indeed, it possesses a unique characteristic by means of which it distinguishes itself from other goods: as a result of the ability to perceive the process by which they were produced, artistic works are permanently loaded with life, and in such a way that the questions of livelihood and the construction of value are inseparable.

Graw (2017) pointed out that Commodity (product) attributes refer to the inherent properties of the commodity (product) itself, which is a collection of differences (different from other products) in different fields of the commodity (product). In other words, product attributes are a collection of product properties and a collection of product differences. The factors that determine product attributes are mainly composed of social attributes, consumer characteristics, channel characteristics, market competition, price, security attributes, laws and regulations and other fields. Each factor specifies the nature of the product in its own field. The products in the field of each property as reflected out of the property in its operation of the process the role, status. Finally presented in front of consumers of these products , a commodity is the result of

the interaction of different attributes.

Social attributes are the fundamental attributes of art products. Each consumer has never existed in society in isolation. The consumption of art products has never been a reflection of individual consumption alone, and has considerable sociality.

Consumer characteristics are mainly reflected in the characteristics of the *target consumer group*, which determines the individual consciousness and collective consciousness of this group of consumers, leading to differences in consumer psychology, which in turn leads to differences in individual consumer behavior. These different individual consumers finally formed the collective behavior of the product consumer group. The macro-level regularity of this collective behavior can be observed and measured, thus giving guidance to the dissemination of art products and brands.

The channel characteristics of art products mainly lies in the concentration of the channels, which is determined by consumer's preference and demand for arts. Different arts product could have totally different pricing strategies and distribution strategies. Market competition is mainly reflected in the industry entry barriers, capital-intensive, technology-intensive and other factors.

Price formation of art products can be guided and provided by the government, but in the end will determined by supply and demand and the market competition status. At the macro level, the price determines whether the artistic product is a luxury or necessity, which also reflects different layers of consumption demands.

The safety attributes of art products are mainly reflected in aesthetic orientation and value orientation. Although different from ordinary products such as food, cosmetics, housing, and transportation, the safety attributes of the social value direction of art products are more important.

Art products must comply with national regulations, policies, and plans. Art producers must face changing policies and legal environments, should adjust their art products in a timely manner, and respond to policy risks and legal risks.

Because consumer demand has different layers, from physiological needs, security needs,

social needs to self-actualization needs, to achieve a sublimation from material needs to the social, spiritual and cultural needs. Art products must meet the needs of consumers at different levels, and further to achieve material and spiritual culture in the functional layer and with unity.

As an important form of art products, the art festival is theoretically in line with Marx's theory of art commodity attributes. Specifically, the social attributes of the festival are mainly to meet the viewing needs of audiences with the ability to appreciate art, and to continuously design and update product content according to the characteristics of the festival audience and consumers. From the perspective of channel characteristics, localized art festivals expand their influence locally and radiate to the surrounding areas to form their own sales advantages. In terms of market competition, localized art festivals are usually due to their originality, integrity and uniqueness.

From Marx's art commodity attribute theory, Marx's art product communication theory and art product consumption theory can be further derived.

3.1.1.1 The theory of art product communication

The differences in the attributes of artistic products determine that the communication attributes of different product categories are also different, and they are different from the carriers, receptors, the means of communication, and the factors affecting the communication.

Products can be divided into perceptual products, rational products, and products between perceptual and rational. Correspondingly, different consumer psychological attributes have increasingly become the key factors for marketing success. Art producers must create an experience consistent with the psychological attributes of target consumers according to their own art product attributes, so that their art products can become products that resonate with consumers.

Art product attributes determine following important aspects: (1) the forms of the spread: functional or emotional appeals driven? (2) the degree of combination of brand communication and functional communication in different medias; (3) the overall media combination; (4) the proportion and combination of communication means such as advertising, public relations,

events, public welfare, channel activities, art product attributes; (5) the psychological attributes of the consumer experience.

The theory of art communication is based on the theory of commodity attributes, and further considers the practical characteristics of the cultural communication function of the art festival.

3.1.1.2 The theory of art product consumption

Consumption mode is the approach, ways and forms that the consumer consumes the products, including social way of consumption and natural way of consumption. The mode of consumption is determined by the mode of production. The social nature of the mode of production determines the social nature of the mode of consumption, and the natural form of the mode of production determines the natural form of the mode of consumption.

The natural attributes of the consumption mode are mainly decided by the natural conditions (including natural geography, environment and other factors) and the productivity level. As a person under certain natural conditions, consumers need certain consumption objects and consumption methods that are compatible with their natural environment. They can transform the natural production to meet the needs of people, while art producers produce consumption objects, they also create the means, tools, methods and methods of using consumer objects. For specific consumer objects (such as art products), it is required to consume in a specific way.

The social attributes of the consumption mode mainly depends on consumer social relations, and reflects in the socio-political and legal factors, socioeconomic factors and social history and cultural factors, where economic factors are the determining factor of consumption patterns. Socio-political and legal factors include political systems, and legal systems that are compatible with a certain economic system. Socio-economic factors include socio-economic forms, social production relations, economic systems and mechanisms that are compatible with the nature of production relations, consumer income, and consumer objects (art product) price. Social history and cultural factors mainly include social and historical traditions, cultural

traditions, social consciousness, customs, traditional arts, as well as consumers of national culture, regional culture, individuals' age, occupation and other characteristics.

The consumption of art products can be divided into two basic forms: direct consumption by individual consumers and consumption by a collective social organization.

The way of consuming art products is an important part of the entire human lifestyle. The formation of a certain art consumption method is often not the result of people's arbitrary choice, but is determined and influenced by various social and natural factors. First of all, art product consumption depends on certain production force and certain production mode, and individual mode of production determines the individual consumption patterns. When the individual's mode of production changes to a socialized mode of production, the individual's mode of consumption will also change to a socialized mode of consumption.

Secondly, the production relationship that adapts to a certain productivity also determines a certain consumption mode. The capitalist system determines that the bourgeois consumption pattern has great luxury and vulgarity, and the socialist system determines that people must realize spiritual civilization while realizing material civilization, and emphasize that consumption must be beneficial to physical and mental health and social progress.

Thirdly, the consumption of art products is also restricted by the natural attributes of the products. Each specific product is consumed by a specific method. For example, to watch a musical, there must be a venue, sound and corresponding environmental facilities for performing the musical.

Finally, consumption method is affected to a certain extent by various factors such as regional environment, resource conditions, national traditions, customs, and ethics.

In short, art products consumption patterns are not negatively determined by production and other factors, particularly under socialism. In turn it has a positive impact on productivity and production methods, promote a virtuous circle of national cultural and artistic development, and fully satisfy the people's spiritual life needs.

3.1.2 Art production theory

There are three main meanings of *Art production theory*: The first is the actual process of artistic creation. The second is to compare the artistic production of spiritual production with the material production and does not specifically refer to artistic phenomena in a specific historical period. The third is that during the period of capital development, artistic production is the creation of capital value, and art works have commodity attributes.

The third point is obviously consistent with the theory of commodity attributes. In other words, the art does not exist isolated. In order to reach a comprehensive perception of arts, we have to learn from the practice of the social spirit production and materials production, and learn from the linkages among production, consumption, distribution and exchange.

Artistic production is a special form of labor production and must be governed by the general laws of labor production. But as a spiritual production that meets the aesthetic needs of the people, art production is fundamentally different from material production. Therefore, art production must first conform to the development law of spiritual culture and civilization, and go into the market to meet the needs of the construction and development of the market economy.

The market economy has dual attributes for the development of art production. First, the positive effect of the market economy on the development of the arts has a unified aspect. Second, the negative effects of the market economy on art development are contradictory.

At the end of the last century, with the deepening of *Reform and Opening Up in China* and the rapid development of the market economy, people's market consciousness has risen unprecedentedly. Soon, the colors of commodities have been printed in all areas of social life, and artistic works as spiritual products have received strong impact and began to appear the facts of simply caring about the economic benefits while ignoring the social benefits, i.e., tend to *all for the money*.

In the face of this situation, everyone has different opinions. Some people worry, some are

confused, some are indifferent, and some people applaud. However, the response of more people is trying to understand the concept of the market economy in-depth, and actively participate in market competition in action.

How should we treat art production in the market economy era? What is the relationship between art production and consumption and material production and consumption under the market economy? It is still a question that needs to be further studied and explored theoretically. This is also an urgent, specific, practical problem that cannot be properly addressed for a long time. Therefore, to this day, we can still say that it is directly related to the direction of the reform and development of the art cause, and to the process and future of art production.

In the market economy environment, whether art production should actively participate in the market competition, just like material production, or avoid the market competition, so as to highly maintain the "*Pure, Elegant*" characteristics of art production, in the past for a long time, there were many opinions and fierce debates. Most people are used to antagonizing the ideological nature of art production with the marketability of art production, and the aesthetic consciousness of art production with the economic consciousness of consciousness production. They only realized the contradiction and contradiction between the economic benefits and social benefits of artistic production, but they did not know enough about the consistency and unity of the two parts. Therefore, we believed that the current development in theoretical research could not meet the needs of the development of artistic production under the market economy environment.

From the perspective of artistic production, *artistic production*, as a type of spiritual production, is different from material production. Art production is not to produce items that meet the needs of people's natural attributes, but to create spiritual wealth attached to a certain material carrier in accordance with the law of aesthetics to meet the aesthetic spiritual needs of the masses. Art production is a kind of free and conscious creation. It is the objectification of the artist's essential power. It contains more complex mental and spiritual factors such as the mind, feelings, ideas, qualities, cultivation, and taste of the art producer. Many factors of the

spirit of the art producer are integrated as perfectly as possible with images of aesthetic value, which constitutes the most fundamental difference between art production and material production. Therefore, when advocating that art moves to the economic market and using the law of economic market value to serve art production, we must reflect the essence of art production to create and pursue aesthetic values, not just for commercial benefits.

From the perspective of the Art production, the realistic production form of art is an important aspect of the social nature of art. Art production is a special form of labor production. As Art production, as Marx said, it must be governed by the general laws of labor production. In a market economy environment, regardless of whether the value of the work of art is consistent with the value of exchange or price, as a commodity, the work of art, in its exchange behavior or in the field of circulation, only adheres to the provisions of the same unified object (such as currency), and finally the social average labor is used to calculate the value of the commodity. Regardless of thinking historically or logically, in a market economy, the art production and works of art should also move towards the marketization. Understanding the general rules of market production and competition to promote the development and prosperity of art production is a necessity of history.

From the perspective of art consumption, spiritual consumption is different from material consumption. As art consumption, we must first meet people's spiritual needs, and at the same time achieve the goal of creating a public who understands art and can appreciate beauty. In a market economy environment, art production and art consumption cannot be completely adjusted in accordance with the market's spontaneity. While focusing on economic benefits, we must always put social benefits in the first place. In clarifying the relationship between artistic value and exchange value, the artistic value should be given priority. In thinking about the relationship between the aesthetic law of art production and the law of economic value, the law of value obeys the aesthetic law. With the development of spiritual civilization and material civilization construction, the people's aesthetic consciousness and aesthetic level are constantly improving, and the awareness of fine art is gradually strengthened. This has laid a foundation

for creating a market atmosphere where the artistic value and the market value are close and consistent. Therefore, in the market environment, art production should maintain its own unique art position.

The theory of art production, from a theoretical perspective, explains to us that the consumption and production of artworks must grasp the nature of production. At the same time, it is important to consider the movement of art producers to the market, adjust the art production methods through market understanding, and maximize the satisfaction of consumers' various aspects of aesthetic needs. Further, in the practice of localized operation design of the ancient town art festival, we need to focus on the originality and integrity of art production.

3.1.2.1 The contextualized product design of the ancient town art festival: the originality of art production

3.1.2.1.1 The basic elements of originality come from the uniqueness of the geographical area

The *Ancient Town Art Festival* is a large-scale local open art event. Through art production-display of art products-consumption of art products, it enhances social and cultural values and meets consumers' individual art consumption needs. The soul of the *Ancient Town Art Festival* is ancient itself, which means the ancient culture and art of the region. The art products must be irreplaceable and original. At the same time, art production must be guided to meet today's consumer aesthetic consciousness, aesthetic taste, and aesthetic methods.

Originality, from understanding the intent, is doubts and denials of established standards, is the new classic in the following inherent classic, with a collective value of social consensus. Originality is not intended to improve and enhance the state, nor is it an alternative to the existing notes exist (annotation can develop originality, but does not produce the originality). Originality is not a form of breakthrough performances, but also not pioneer the concept of variation and rebellion (Rebellion has a negation of established order and value, but does not point to originality).

Originality is the opposite of imitation and plagiarism. Originality is metamorphosis, with

discontinuities and non-homogeneity. Originality, does not oppose tradition, and inherits and renews tradition with reference to tradition. Original is egoistic, but not exclusive. Originality, it is from the creators of the inspiration.

The basic elements of the originality of art products first come from the uniqueness of the geographical area, the uniqueness of the development of regional humanities and history, and the uniqueness of the source of regional art. The uniqueness of the geographical area is the important basis for the localized product design of the *Ancient Town Art Festival*.

The ancient Greek philosopher Demer Creek said that *geography is the king of all kings*. In the long history of the formation and development of human culture and art, it must be affected by natural conditions such as geographical areas, that is, the natural environment affects human life and the formation of culture. Because regions are different, the origin, formation and development of culture must also have certain differences. Regional differences are the uniqueness of geographic regions. Therefore, the geographical factors of the region affect the formation and development of human culture and art. The formation of human culture and art has the uniqueness of the development of regional humanities and history, and the uniqueness of the origin of regional art. This is also the basic principle and origin of the original production and creation of modern art products. The originality of artworks is the production of native artworks to reflect the historical scene reproduction of people's lives in the local domain, thereby forming a localized art product based on the scenario.

3.1.2.1.2 The ancient town art festival reflects the uniqueness of the human history and artistic development of the ancient town

Each ancient town has its own unique human history and artistic genes. Take the study of *Wufeng Ancient Town* in Chengdu as an example.

Wufeng Town has a long history. It was originally built in the former *Shu* kingdom of the *Five Dynasties and Ten Kingdoms*. It was named *Hengqu Town* because the stream (now *Huangshui River*) turned from *Nanhua Palace* to cross the town and flowed into the *Minjiang River* at *Wangye Temple*. In 1142, it was renamed *Liuxi Town* due to the lush foliage of willow

trees on both sides of the *Huangshui River*. During the *Kangxi* reign of the *Qing Dynasty*, it was surrounded by five mountain peaks because of its lush surroundings, and looked like five phoenixes straight fly into the sky. The streets on the ground were shaped like phoenixes. The stream slowly passed through the territory and was renamed *Wufeng Town*, and it is still in use.

Wufeng Town in ancient times was the throat of water transportation in Chengdu. By the middle of the *Qing Dynasty*, it had become the largest dock in western Sichuan. This is the basis for the formation of *Wufeng's* long and diverse culture. The city is prosperous, with many businessmen, and the culture of the *Tuojiang Haozi* is deep and distinctive.

Wufeng is a multi-cultural coexisting town with a multi-cultural structure in which various Chinese national cultures, multiple immigrant cultures, and multiple church cultures are integrated and infiltrated. Its embroidery culture, Hakka culture, hall culture, Buddhist culture, Taoist culture, and the Christian culture meets and develops here.

Wufeng indigenous people, includes Han Chinese and *Jingpo, Wa, Hani, Mongolian, Hui, Tibetan, Miao, Yi, Zhuang, Buyi, Yao, Bai, Tujia, Tu Qiang, Gelao* and other 16 ethnic minorities. Long-term multi-ethnic mixed living has formed a brilliant multiethnic cultural blend and development.

Only 100 years between *Kangxi* and *Qianlong* of *Qing Dynasty*, Guangdong, Hunan, Hubei, Jiangxi and other foreign populations have gradually relocated, and a large number of halls have been built: Huguang people in 1676 *Kangxi* built *Guan Sheng Temple*, Cantonese built *Nanhua Palace* of in 1729, *Jiangxi Pavilion* built by Jiangxi people in *Yongzheng* in 1729 (later converted into *Wufeng Girls' School* in 1943, it was *Wufeng's* first girl's school funded by Americans).

Buddhism, Taoism and Christianity coexist in the town. *Binglingdian (Binglingzhan)*, a place for Buddhist activities, was built in 14 years of the *Qing Dynasty* in *Kangxi*, and belongs to the branch temple of *Genting Mountain Temple*. *The Temple of Fire (Three Holy Palaces)*, a place for Buddhist activities, was built around the *Yongzheng* of the *Qing Dynasty* and coiled by a strangely tall ancient banyan tree. *Guanyin Hall* (also known as *Randeng Temple*), a place

for Buddhist activities, was built in 1846 in *Daoguang* of the *Qing Dynasty*, and was named for its lights that can guide the Minjiang vessels into the *Yellow River*. *Guan Sheng Palace*, a place for Taoist activities, was built during the *Kangxi* reign, dedicated to the saints of *Guan Yu*. It is currently the best-preserved *Wu Temple* in the surrounding area of Chengdu. The *Evangelical Church* is a Christian activity venue. The Protestant Church of the United States and the United States rented the Jiangxi Museum to build the *Evangelical Church* during the *Yongzheng* period of the *Qing Dynasty*.

Wufeng Town has a lot of talents and famous place. Such as the *Guansheng Palace*, *Nanhua Palace*, *Liuxi Huajian*, *Banbiandenghuo*, *Xianzhaguli*. The early representatives of modern philosopher, educator, translator, contemporary Neo-Confucianism, Mr. He Lin was born in *Wufeng Town*, and he published *Expounding modern spiritualism*, *Monographs on Lectures on Modern Western Philosophy*, *Contemporary Chinese Philosophy*, and *Culture and Life*.

Jintang Tuojiang River culture, mountain riverman other cultural and artistic element is the uniqueness of human history and artistic development of *Wufeng Ancient Town*.

3.1.2.2 Contextualized commodity attributes and their features

The *Chengdu Plain* is surrounded by high mountains and plateaus, but many valleys between the mountains have become *Bashu's* unique external communication corridors. The western part of the basin is crossed by the *Minjiang River*. It is precisely based on such geographical characteristics that the *Cuban Shu* people were compatible with the South, North, East, and West cultures make Chengdu a cornucopia of farming and nomadic culture.

These ancient towns also have the characteristics of typical farming and nomadic culture, and are highly integrated. Therefore, when producing the programs and performances of the *Chengdu Tianfu Ancient Town Art Festival* series, we must consider the unique artistic characteristics of each ancient town, as well as grasp the cultural and artistic characteristics shared by the Chengdu Ancient Town Group as a whole. Contextualization is the artistic expression for a particular environment with its distinctive features. Different ancient towns have different geographical, historical and cultural characteristics. These are the raw materials

for the formation of different artistic styles. Art comes from life and transcend above life. It exactly represents the process of contextualization. Some contextualized prototypes of each ancient town can be established with materials collected, processed and analyzed. These prototypes will be used for artistic creation. In this way, these works, performances, and exhibitions are transformed into commodities to further generate economic values. During the process, a lot of project management skills are used to get the prototype of the contextualization works. Through localized processing, the typical artistic images of art festivals can be created, with its commodity attributes and distinctive brand images. Art products become art commodities through trading. It magnifies commodities' value and brand image. The music, plays and performances created by the Ancient Town Art Festival hold both economic and cultural values.

3.2 Establish a mechanism for selecting institutions with high-level artistic operation qualifications

According to the theory of art production and the theory of the commodity attributes, from the perspective of art production, as a type of spiritual production, art production is different from material production. Art production, unlike material production, is not to produce items that meet the needs of people's natural attributes, but to create spiritual wealth attached to a certain material carrier in accordance with the *law of aesthetics* to meet the aesthetic spiritual needs of the masses. Art production is a kind of *free and conscious* creation. It is the objectification of the artist's essential power. It contains more complex mental and spiritual factors such as the mind, feelings, ideas, qualities, cultivation, and taste of the art producer. Many factors of the spirit of the art producer are integrated as perfectly as possible with images of aesthetic value, which constitutes the most fundamental difference between art production and material production. Therefore, when advocating that art moves to the market economy and using the law of economic market value to serve art production, we must reflect the essence of art production to create and pursue aesthetic values, not just for commercial benefits. Therefore,

in the process of art production, a reasonable selection and evaluation of institutions involved in the operation of art are needed to find a reasonable balance between the commercial interests and the aesthetic value.

This thesis pointed out that the selection of high-level art operation agencies mainly needs to cover the following three aspects: the selection of first-class creative teams with the participation of famous artists, the selection of former professional performance teams, and the selection of professional marketing management teams.

3.2.1 Selection of first-class creative teams with the participation of famous artists

Selecting a high-level art production and creative team with deep local culture is the basic condition to ensure the inheritance of the ancient town's cultural and artistic genes and the reproduction of the ancient town's cultural life. It is the fundamental guarantee for the originality of art goods. According to this standard, the *Ancient Town Art Festival* should select first-class experts for localized art production.

3.2.2 Selection of formed professional performance team

The professional performance team is responsible for the second originality of the original work. The actors' personal professional conduct is of good quality, strong professionalism, superb learning ability, harmonious teamwork, long practice experience, rich stage performance experience, superb performance skills, and performing arts are the basic guarantee to ensure the authenticity of the art festival works.

3.2.3 Selection of professional marketing management team

Teams are a form of cooperation between organizations and groups, the core is communication, division of labor and cooperation, and efficient marketing management team should have self-management and study of the combination. Selecting a professional marketing management team can effectively expand the breadth and depth of artistic product coverage, and can continuously convey the artistic and cultural value of the product. Meanwhile, the

marketing management team plays an important role in fully grasping the festival's product attributes, conducting reasonable festival promotional activities, and optimizing the communication channels to expand the regional influence of the ancient town festival.

3.3 Construct a multidimensional evaluation system

According to the theory of the attributes of art commodities, in art production, in order to accurately grasp the consumer attributes and social attributes of art commodities, it is necessary to carry out systematic evaluation and research on the social impact of the art festival, the construction and promotion of urban culture, and the inheritance and development of culture. The existing researches have a lot of perspectives, regardless of the various art festivals in China and abroad, and have made a deep summary. Among them, the most important is the evaluation of social and economic benefits.

Social benefits refer to the contribution to the society after the implementation of the festival, and are also called external indirect economic benefits. The social benefits should also cover the potential contributions to social science and technology, politics, culture, ecology, and environment.

Economic benefits mainly refer to the evaluation of the efficiency of the economy and resource allocation and resource utilization.

3.3.1 Social benefits

3.3.1.1 Enhance the cultural and artistic needs of the masses and meet the needs of spiritual life

Mass culture is a social culture outside of people's occupation, based on self-participation, self-entertainment, and self-development. Mass culture is a social and historical phenomenon that takes the mass activities of the people as the main body and is guided by self-entertainment and self-education to meet the needs of one's spiritual life, with cultural and entertainment activities as the main content.

Ancient Town festival activities mostly use the live episode of local history arts and humanities reproduction to reflect the traditional Chinese culture and art. For the people who live in city with high buildings and busy traffic, when they came to town, it will give people a sense of the fresh. It is easy to arouse the spiritual resonance of the masses and achieve the function of value cohesion and behavior orientation.

3.3.1.2 Establish cultural and artistic business cards to enhance the brand value and influence of ancient towns

Through the creative process based on contextualization and the design of commodity attributes, as a business card of the ancient town, the ancient town art festival can fully reflect the characteristics of the local economy, culture, art, folk customs, and humanistic spirit. The profound cultural and artistic heritage of the ancient town requires the *ancient town art festival* to excavate, inherit, display, promote and expand, to expand the ancient town's brand value and influence.

3.3.1.3 Maintain a good environmental ecology

During the activities of the *ancient Art Festival*, the site layout of the event is all based on local materials, which can be naturally and reasonably arranged in the environment with its own unique scenery, landmarks, and ancient town squares. Therefore, the ecological environment and the human environment have little damage and no environmental burdens.

3.3.2 Economic benefits

3.3.2.1 Promo income of agricultural products

Local farmers in the ancient town can take advantage of a large number of foreign consumers (tourists) during and after the festival, passing their agricultural products origin of the information, help and persuade tourists to buy their own characteristics of ecological agricultural products, stimulate consumers' desire to buy and promote consumer behavior, thereby expanding the sales of agricultural products, thereby increasing economic income. In the promotion of agricultural products, we must choose a promotion method that is suitable for

agricultural products according to the actual situation of agricultural production and the characteristics of consumption of agricultural products. We should flexibly use promotional strategies to build long-term relationships with customers and cultivate a loyal customer base.

3.3.2.2 Continue to increase local characteristic tourism economy

Use town festival activities to attract local group focus to the consumer, will inevitably result in dining economic development, to attract foreign tourists to spend, to provide food, housing, transportation, travel, shopping, entertainment and other services, and then further promote the tourism economic development.

3.3.2.3 Drive the development of other related industries

The art festival is also the carrier and source of the music industry and an important part of the cultural industry. Human society is entering the era of cultural economy. From the perspective of development trends, the cultural industry has increasingly become the strategic orientation of the economic and social development of a country or a city.

3.4 Establish the interaction and cooperation mechanisms with external institutions

External agencies include not only the government and other institutions that traditionally support the festival, but also publicity agencies and various fund providers. The participation of these institutions has provided enough guarantees for the good operation of the festival from various aspects. The economic operation of many successful art festivals in the world has various sources of funding, but one of the common characteristics is to seek government's support to formulate relevant support policies, and to seek funding input from governments, enterprises, associations and non-governmental organizations, and private individuals.

For example, the Edinburgh International Festival mainly includes three sources of income: box office income, funds obtained from sponsors, donors and commissioned projects, grants from institutions such as Edinburgh City Hall and the Scottish Creative Council. As a non-profit

organization, the International Arts Festival aims to break even each year. Take the year of 2011 as the example, 51% of the festival's overall revenue comes from tickets, business sponsorships and donations, and 49% comes from public sector grants.

The *Shanghai International Art Festival in China* has an annual expenditure of about 80 million to 100 million yuan per year. This volume is large-scale in the national art festivals, of which 25 % of the funding source is the municipal cultural special funds and the district governments. The remaining 75% is obtained by market operators, including fare income and social sponsorship.

Although there are many different types of income sources for mainstream art festivals, they include government support and corporate sponsorship. For the Beijing International Music Festival and Shanghai International Arts Festival, which draw on Western experience and create local characteristics, government support and corporate sponsorship remains the main source of funding.

3.4.1 Establish the interaction mechanism with government

3.4.1.1 Government provides policy support

In the policy of the *Fifth Plenary Session of the Seventeenth Central Committee of the CPC* on cultural development and the promotion of the development of the cultural industry (*Bulletin of the fifth plenary session of the 17th communist party of China*, 2010), it is explicitly proposed to change the mode of economic growth and "promote the cultural industry to become a pillar industry of the national economy". This attaches great importance to the role of cultural industries in promoting China's cultural development and economic transformation. This also means that the country will continue to increase its policy support for the cultural industry. The cultural industry is still in the ascendant and its prospects are brighter and brighter.

The government policy pointed out that the current and future period will focus on industries such as cultural creativity, performing arts entertainment, cultural conventions and exhibitions, to promote related service industries and manufacturing industry development. The

performing arts industry should accelerate the formation of several large performing arts groups and strengthen the construction of performance networks.

The 13th Five-year Plan for National Economic and Social Development of the People's Republic of China (Xinhuanet, 2016) proposed that we need promote the two-wheel drive of cultural undertakings and cultural industries, and the prosperity and development of socialist literature and art. It is necessary to develop national folk culture and arts, support the development of folk culture and art associations, carry out in-depth activities such as popularizing arts, accelerate the development of modern cultural industries, and expand and guide cultural and art consumption.

In the *Cultural Development and Reform Plan for the 13th Five-Year Plan Period* (The Central People's Government of the People's Republic of China, 2017), it was clearly stated that "Taking the cultural industry as a pillar industry of the national economy as the goal, cultivate a number of national cultural industrial parks with obvious agglomeration functions and radiation effects, continue to guide singing and dancing. The transformation and upgrading of the entertainment and other industries, accelerate the growth of various cultural talents, and realize the steady growth of the total number of talents".

Human society is entering the era of cultural economy, from the development trend, the cultural industry is increasingly becoming a strategic orientation of the economic and social development of a country or city, and has developed into a regional soft power core of the competition and become the affected areas and the urban economy radiation force, and an important driving force as well.

As an industry format of the cultural industry, the development of the *Ancient Town Art Festival* plays an important role in the development of tourism economy, the needs of the people's culture and art, the inheritance and innovation of traditional culture and art, and the construction of infrastructure.

Therefore, the cultural and artistic policies of governments are the basic orientation to conform to the development of the times, and it is logical to strive for the policy support of

governments.

3.4.1.2 Funding support

With the policy support of governments, funding support for art festival cooperation is indispensable. The key is to follow the steps of the event and make sure that the funds are available in time and in full, which is the basic guarantee for the smooth running of the festival. Therefore, it is very important for art festival functional departments to seamlessly cooperate with government functional departments at all levels.

As a symbol of a country's soft power and a window for external exchanges, the arts festival should operate as a social service activity. It must adhere to the construction of a socialist core value system and enhance the attractiveness and cohesion of socialist ideology. The role of the government is very critical. Its leadership and promotion are indispensable, the government's call, the tilt of policies, the allocation of resources, and the supply of appropriate funds are all necessary.

For example, in all types of festivals organized in Beijing, financial support can be basically divided into three types: (1) the government fully funded aid, such as the *Beijing Haidian Cultural Festival*; (2) enterprises, private capital, and the government give certain funding, such as the Beijing International Drama and Dance Season; (3) investment in pure folk capital, such as the *Midi Music Festival*. The *Beijing International Music Festival* is half-supported by government support, and the remainder is sponsored by the organizer for commercial operations, extensive publicity, and attracting businesses and businesses to sponsor it.

Take the *Fourteenth Beijing International Music Festival* as an example, its government supports an expenditure of up to 18 million (9 million by the *Ministry of Culture* and 9 million in Beijing government) according to the Beijing International Music Festival Art Foundation's 2011 expenditures file. It means that out of the total expenditure of 28.39 million yuan in 2011 for the operation of the *Beijing International Music Festival*, the government support accounted for 63%. In addition, the government has also helped the festival in terms of policy supports.

In the *People's Government's Opinions on Promoting Cultural Consumption* formally issued by the *Beijing Municipal People's Government* in February 2015, it was specifically proposed to implement a cultural consumer brand leadership strategy. China Beijing International Cultural and Creative Industry Expo, Beijing International Music Festival, Beijing International Film Festival and other major events will continue to be organized to create several culturally active consumer brands with distinctive themes.

As a national art festival sponsored by the *Ministry of Culture* and held by the *Shanghai Municipal People's Government*, the *Shanghai International Art Festival* is naturally inseparable from the government's macro-control. Each *Shanghai International Art Festival* will receive government funding policy support. At the same time, it will actively seek independent business partners to achieve market-oriented operations. According to statistics from the *Shanghai International Arts Festival Center*, the total cost of the *Eighth International Arts Festival* is about 80 million yuan to 100 million yuan, of which government subsidies account for about 10%, which is mainly used for public welfare and other public welfare activities. In the *Shanghai International Arts Festival*, the government allocated 17 million yuan as the *Special Subsidy Fund for the Shanghai International Arts Festival* to help the smooth operation and implementation of the festival. In this case, the remaining 80% -90% are completely financed by market operations. Another aspect of government support is reflected in concessionary tickets. Each art festival will issue a certain number of concessionary tickets to ordinary audiences, which will be discounted according to the cost of the project.

3.4.1.3 Software and hardware support

With the development of related activities of the *Ancient Town Art Festival*, the transformation and upgrading of the ancient town's infrastructure and town construction need to be carried out simultaneously.

The ancient town's infrastructure facilities include transportation, energy, drinking water, communications, environmental protection, life support, new information network and other related fields.

Transportation includes high-speed rail, expressway, and waterway supporting facilities connected to the city's main urban area, which is a basic guarantee for increasing effective consumers. It also includes road renovations, traffic signs, and parking lots in the ancient town.

Mobile communications and the Internet as the representative, perfect town information network facilities. In addition, we should manage to strengthen the construction of the ancient town's emergency avoidance platforms, fire and air defense facilities, emergency medical and rescue facilities, increase the safety guarantee factor of urban infrastructure, build power supplies, backup water sources, backup gas sources, backup heat sources, and backup channels, and maintain good operating conditions to ensure that there is no interruption in special circumstances.

Therefore, taking the *Ancient Town Art Festival* as a carrier, the modernization of infrastructure has been significantly improved, a large number of new technologies and new methods have been applied, and the infrastructure functions have been increasing. The carrying capacity, systemicity and efficiency will be significantly improved, further promoting the economic development of the ancient town. And the living conditions of residents have improved as well.

3.4.2 Establish the long-term cooperation mechanism with external agencies

3.4.2.1 Cooperation with media (network) companies

Internet media is the fourth media after newspapers, radio and television. From the means of spread perspective, the network media combines text, images, video, audio of all existing media and other means, is a veritable *all-media*. At the same time, its freedom in time and infinity in space enable it to break through the constraints of many objective factors in terms of communication conditions and provide consumers with the most timely and adequate art information. In addition, the easy-to-check and interactive nature of online media has greatly expanded its service functions and interactive effects, becoming the largest consumer database and public media that can participate.

Cooperation with a large online media company, to build a good interaction mechanism, by means of the comprehensiveness of its means of communication, the use of the Internet to publish the information of the *Ancient Town Art Festival* to the world as soon as possible, and continue to disseminate, and finally increased its influence. According to the experience of the *Shanghai International Art Festival*, during the one-month event of the Shanghai International Art Festival, nearly one thousand articles were published in Shanghai and foreign newspapers, among which one-third were newsletters, program reviews and interviews with artists. Television and radio are more prominent. Shanghai TV news channel in addition to the twelve-day festival news, also produced a news feature combined with the closing ceremony, which made it a larger impact and higher ratings than its peer TV channels. While the traditional media is changing, however, it has already entered the era of the Internet and fragmented reading. Shanghai International Arts Festival was successfully highlighted its fame by media cooperation. They cooperated with Tencent (a famous IT giant in China) and Weibo to rapidly spread all kinds of Festival News: tickets, stars, event schedule and location, and invite the guests for interviews, micro-language program evaluation theory and other forms of promotional activities. In the Weibo, the topics of Shanghai International Arts Festival post count to more than 170,000, has become the main channel for most young people get festival information. This reminds us to put more weight on new media trend in art festival operation.

3.4.2.2 Participation of venture capital and fund projects

Rely on governments to provide funding is not sufficient, timely and continuous. The introduction of external venture capital and fund project cooperation to commercialize the art festival products, take the dual track system of marketization and institutionalization, and supplement the funds will make the ancient town art festival in each ancient town continue.

At the same time, using the *Ancient Town Art Festival* as an art investment fund is a constructive development for both the government and venture capital and fund companies. The art investment fund is a form of capital investment and operation established by the art investment management institution for the art investment market. It has a specific purpose in

the art market. Mr. Xi Mu, a researcher at the *Cultural Market Development Center of the Ministry of Culture*, pointed out that the financialization of the Chinese art market is the general trend. From the current situation, the development of the art capital market is its core, and the breakthrough point in the development of the art capital market in China is right the art investment fund.

3.5 Operation model

As above described, the current thesis proposes a operation model, as demonstrated in Figure 3-1. Any ancient town has its unique location, history and culture. All these elements generate the contextualized prototype. Based on the prototype, some art products are created and designed. These products can become commodities through trading. Then we could recruit elite production teams, performance teams and marketing management teams. In this case, we can make sure the quality of performances. With such commodity attributes and distinctive features of the art programs, more media attention can be obtained. Finally, the brand image of Tianfu Art Festival is built. Furthermore, we should also interact with other stakeholders to optimize our resources and get more financial support, as well as software and hardware. As to how evaluate the brand effect, both social and the economic benefit must be considered. All elements can thus run in a smooth way. This is the process of the localization operation mode of the commodity attribute of the art festival.

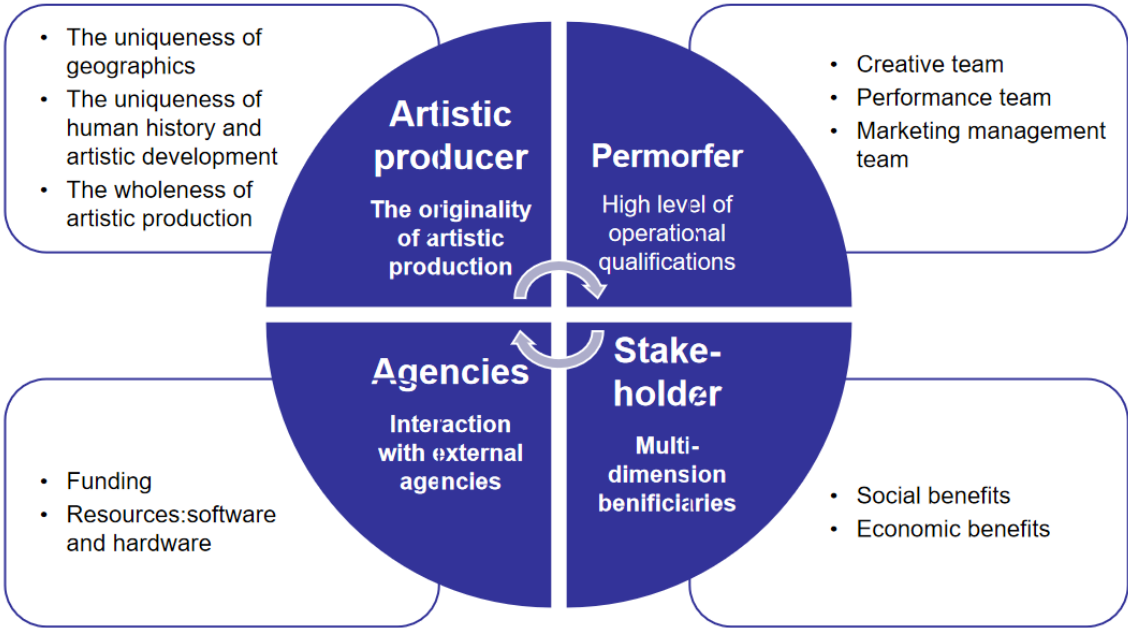


Figure 3-1 Model of the localization operation mode of the ancient town arts festival

Chapter 4: Case Study of Chengdu Tianfu Ancient Town Art Festival

4.1 Origin of Chengdu Tianfu Ancient Town Art Festival

4.1.1 Chengdu regional culture

4.1.1.1 Chengdu geographical overview

Chengdu, located in southwest China, has always won a *Land of Abundance* reputation. Specifically, Chengdu located on the western edge of the Sichuan Basin, and the terrain slopes from northwest to southeast. The west belongs to the marginal area of the Sichuan Basin and is dominated by deep hills and mountains, and most of which are between 1000 and 3000 meters above sea level. The highest point is in *Daxuetang (Miaojiling, Xiling Town, Dayi County)*, at an altitude of 5364 meters. The eastern part of Sichuan Basin plain pelvic floor, as *Minjiang River, Jian Jiang River* and other alluvial rivers, is the *Chengdu Plain* in the hinterland, mainly from the plains, plateaus and hilly part of the composition, and the altitude is usually around 750 meters, the lowest point is at the bank of the exit of *Minjiang River* in Jianyang City, and the altitude is 359 meters. Due to the huge vertical height difference in Chengdu, a unique landform type of one-third of the plain, one-third of the hills, and one-third of the high mountains has been formed in the city, due to the significant differences in climate, significant differences in thermal differences have formed vertical climatic zones, and therefore a wide range of biological resources within the region with a relative concentration distribution.

4.1.1.2 Overview of Chengdu cultural and historical development

Chengdu is the capital of Sichuan and a major center for finance, transport and communications in Western China. Archaeological discoveries suggest the area around Chengdu has been a significant and prosperous center of Chinese life and culture since the Bronze Age. About 40 miles northwest of the city is the birthplace of Taoism, one of China's key religions. Located on the fertile Chengdu Plain, known as The Land of Abundance, it is

now mainland China's fourth most populous city, with 7.12 million residents living in its urban area and 6.73 million in the surrounding districts. It is predicted to become the 14th largest city in the world by 2030.

Over the past decade Chengdu has experienced rapid economic growth and an accompanying rise in visitor numbers. It has repeatedly been named as a city with top investment potential due to its economic development. It is the world's second fastest growing tourist destination according to the MasterCard Global Cities Destination index in 2016, and a new international airport is currently being built. The city is famously home to giant pandas, which live in the mountains to the west and north. Its giant panda research base draws thousands of visitors each year, and has gained an international reputation for its efforts in preserving this threatened species. Chengdu is also known for its teahouses, its association with Taoism and a resulting culture which emphasizes tradition, the importance of nature and relaxation. This culture contributes to Chengdu's high ratings for livability. It was named the Happiest City in China as part of a 2017 citizen survey, and one of the world's 15 Happiest Places by the CNN Travel Channel.

Chengdu's strong cultural offer includes two UNESCO World Heritage sites, 150 museums, over 2,000 bars and nightclubs, a growing fashion industry and a lucrative music sector, worth over 200 million RMB in 2016. Chengdu has nurtured well known and world-class musical talents such as the pianist Li Yundi, who studied in Sichuan Conservatory of Music, and the Chengdu-born violinists Ning Feng and Hu Kun. Established singers including Li Yuchun, Jane Zhang and Han Hong began their careers in Chengdu. Chengdu is also known as the bookstore capital of China, with over 3,400 stores. Its bookstores have become important in promoting culture and engaging citizens, by providing space for various cultural activities.

Chengdu's vision, outlined in the City's 'Plan for Building Western Cultural Creativity Centre (2017-2022)', is to continue developing itself as an important creative and cultural hub in China. Under the Plan, by 2022, the city will be home to 100 globally influential innovative designers, and build 200 professional museums and 1,000 bookstores. In addition, it will set up

a 10 billion RMB culture and creative investment fund to promote its cultural and creative sectors, specifically focusing on film, media, advertising and fashion industries. Meanwhile, as with all ancient cities, one of Chengdu's key challenges is to preserve its history, preventing cultural assets from being lost or misappropriated through modernization and commercialization. The City is exploring ways to raise public awareness of declining traditions and the value of Chengdu's cultural heritage.

The cultural history of Chengdu is the pearl in the glorious chapter of *Ancient Shu Civilization*. The evolution of the *Ancient Shu Culture* can be divided into six periods:

(1) The burial found in 2000 during the *Spring and Autumn Period* and *Warring States Period*.

(2) The *Twelve Bridges Culture* of the *Western Zhou Dynasty (Late Shang Dynasty)*, which was excavated in 1995, is mainly composed of the *Jinsha Site* and the *Twelve Bridge Site*.

(3) found in 1933, dating back 3200 years - 3700 the *Late Shang Dynasty Sanxingdui Culture*, is composed of *Sanxingdui Ruins*.

(4) discovered in 1996 and excavated, dating back 3700 years, *Baodun Culture III and IV*, the body of the *Ancient City of Pi*, *Wenjiang Yufu City*, *Chongzhou Shuanghe Ruins* of the ancient constitution.

(5) The first and second phases of *Baodun Culture*, which were discovered in 1995, excavated in 1996, date back to 4500 years ago. The main subjects are *Xinjin Baodun*, *Dayi Alpine Ancient City*, *Dayi Yandian Ancient City*, *Chongzhou Zizhu Ancient City*.

(6) Found in 2009, the earliest prehistoric relics of the *Chengdu Plain* to date 5,000 years ago-*Shifang Guiyuan Bridge Neolithic Culture Remains*.

The following are examples of *Baodun Culture*, *Sanxingdui Culture*, and *Twelve Bridge Culture*.

(1) *Baodun Culture* -the third largest prehistoric ancient city in the country.

From 1995 to 2010, archaeologists discovered the ancient city wall with a total length of

6,200 meters in *Baodun Village, Longmen Township, Xinjin County*. The ancient city surrounded by the city wall has an area of 2.76 million square meters. Nationally, it is the second largest prehistoric city in the country, second only to the ancient city of *Liangzhu* in *Zhejiang* and the pottery-style city in *Shanxi*. It has the same cultural characteristics of the city with *Dujiangyan Mang City*, the *Ancient City of Pi*, *Wenjiang fish mallard Shuanghe Chongzhou city*, *Baodun Xinjin*, *Dayi Mountains of The Ancient City*, and dating back 4,500-3700 years, before *Sanxingdui*, all concentrated in the *Chengdu Plain*.

(2) *Sanxingdui Culture*

Baodun Culture emerges right after the *Baodun Culture*. *Sanxingdui Culture* pottery styles and *Baodun Culture* are significantly different. *Sanxingdui Culture* pottery with sand-based, clay pottery is relatively small. The pottery is mainly brown pottery and gray pottery, but also a small amount of orange yellow pottery and red brown pottery. The pottery is mostly plain, and the patterns are mainly rope patterns, concave string patterns, and some pile patterns, grid patterns, and circle patterns.

The most prominent feature of *Sanxingdui Culture* is the thousands of bronzes unearthed from two special artifact pits discovered in 1986.: they are strange shapes, exquisite ornamentation, huge individual, someone avatar, people masks, standing portrait, God tree. Most of these appliances are sacrifice and ritual vessels. In addition, exquisite gold wares such as gold rods, golden masks, golden tigers, and gold-leaf fish-shaped wares were unearthed. Many jade articles were also unearthed.

Sanxingdui's bronze casting, gold, and jade processing all reflect the superb level of skill at the time, and the production of these huge bronze god trees, bronze masks, and bronze portraits requires huge manpower and material resources. All this shows that the identity and occasion of use of these bronze and jade articles are not simple. At that time, the Shu people also produced various fine jade and gold wares, such as processing gold into thin sheets and decorating the faces of bronze human heads and the surface of utensils.

Sanxingdui period people worshiped the sun god, the whole myth of the creation of the

ruling class system, and believe their ancestors is related to sun god. Titan is the patron saint of their nation. Sanxingdui people believe, must be approved by often to maintain communication with the ancestors and the sun god, in order to get their blessing. The ruling class has mastered this knowledge and ability to communicate with God. The means of communication is to hold various religious sacrifices. They will offer rich sacrifices to the gods. These large and exquisite artworks are used to enhance the sacrificial activities.

(3) *Twelve Bridges Culture* —Taking the *Jinsha Site* as the core area.

Twelve Bridge Cultural formed at the later period of Sanxingdui cultural, but it is significantly different from the *Sanxingdui cultural*. In terms of distribution, the entire *Chengdu Plain* has settlements in the period of the *Twelve Bridges: Xinjin, Shuangliu, Shifang, and Guanghan*. It shows that during this period, the *Chengdu Plain* had good environment, large population, and strong national strength. In terms of distribution, the influence of *Shu Culture* is also the most extensive: it reaches the *Hanyuan area* in the middle reaches of the *Dadu River* to the south, and reaches the southern *Shaanxi area* in the north. In the eastern Sichuan Basin, *Ba* people are active, but they belong to the archeological culture of the same nature as the *Chengdu Plain*.

The *Jinsha Site* is an important part of the *Twelve Bridges Culture* period, and it is the core area of the *Twelve Bridges Culture*. At the *Jinsha Site*, sacrifice areas, large-scale building areas, general residence areas, and cemeteries related to religious activities were found.

According to astronomical observations made by two experts from the *National Astronomical Observatory* at the *Jinsha Site*, it was confirmed that the two sites are on the meridian. This observation result confirms that the *Ancient Shu* people of the *Chengdu Plain* have observed astronomical phenomena with special means in the early days, and summarized the changes of astronomical phenomena during the year into twenty-four solar terms.

The Golden Sand Sunbird Pattern is the first symbol of the protection of cultural relics in New China. The ancestors of the *Shu Kingdom* gave guidance on farming, production, and life based on the experience summarized and accumulated by generations of ancestors. Therefore,

Jinsha's sun god bird is accurately called *Ji Suibi*. Its harmonious and inclusive spiritual meaning, rigorous composition, smooth lines, and full of beauty, are the perfect combination of the ancient people's philosophical thought of *Heaven and Man Unite*, rich imagination, extraordinary artistic creativity and superb craftsmanship.

With the development of history, the colorful Bashu culture is concentrated in various small towns, and more than 100 historical and cultural towns with different characteristics have been formed in Chengdu alone.

4.1.2 Historical opportunities

4.1.2.1 Social, cultural and economic development of Chengdu

(1) Rapid economic development in Chengdu

According to the *Chengdu National Economic and Social Development Statistical Bulletin* in 2013 from Chengdu 2013 Development Bulletin, Chengdu's GDP reached 910.89 billion yuan, an increase of 10.2% over the previous year. Among them, the added value of the first industry was 35.32 billion yuan, an increase of 3.6%; the added value of the second industry was 418.15 billion yuan, an increase of 12.2%; the added value of the tertiary industry was 457.42 billion yuan, an increase of 8.8%. Based on the resident population, the per capita GDP was 63,977 yuan, an increase of 9.3%. The proportion of primary, secondary and tertiary industries is 3.9: 45.9: 50.2.

Local public financial revenue for the year 2013 was 89.85 billion yuan, an increase of 16.6% over the previous year, of which, tax revenue was 66.57 billion yuan, an increase of 16.5%. Public financial expenditure for the year was 116.26 billion yuan, an increase of 20.4% (Chengdu Bureau of Statistics, 2014).

The overall consumer price index (CPI) for the year rose 3.1% over the previous year. Among them, entertainment education cultural supplies and services rose 13% (Chengdu Bureau of Statistics, 2015).

As the end of 2013, the city's resident population was 14.298 million, an increase of 120

thousand from the end of the previous year. At the end of the year, the city's registered population (Because of the different statistical methods, different from resident population) was 11.888 million, an increase of 146,000. The natural population growth rate is 2.71 ‰. The per capita disposable income of urban residents was 29,968 yuan, an increase of 10.2% over the previous year, the per capita net income of rural residents was 12,985 yuan, an increase of 12.9%. The balance of savings deposits of urban and rural residents at the end of the year was 815.16 billion yuan, an increase of 15.5%. At the end of the year, the city's motor vehicle ownership was 3.386 million, an increase of 11.3% over the end of the previous year, of which 2.139 million were privately owned vehicles, an increase of 18.8% (Chengdu Bureau of Statistics, 2014).

In the whole year, 41,000 urban residents received the government's minimum living guarantee, a decrease of 9859 people over the previous year, 121,000 rural residents received the government's minimum living guarantee, a reduction of 1584 people, the guarantee fund expenditure was 490 million yuan, of which 310 million yuan was invested in the countryside. At the end of the year, there were 200 various social welfare institutions with 40,000 beds, and the total number of person-days in the hospital was 8.205 million person-days. There were 1,899 community service facilities and 262 community service centers (Chengdu Bureau of Statistics, 2014).

(2) Urban development and regional cultural development in Chengdu

Chengdu's urban construction has developed rapidly.

Regarding transportation, the total mileage of highway is 22514 kilometers in 2013, including 592 kilometers of highway. A total of 2050 kilometers of new highways were rebuilt throughout the year 2013. The annual passenger turnover of highways was 32.51 billion person-km, an increase of 4.2% over the previous year, the passenger turnover of civil aviation was 54.42 billion person-km, an increase of 13.9%. The freight turnover of road transportation was 26.02 billion ton-km, an increase of 9.9%, the freight turnover of civil aviation transportation was 1.22 billion ton-km, an increase of 10.9% (Chengdu Bureau of Statistics, 2014).

In terms of tourism: During the year 2013, 15.33 million domestic tourists were received, an increase of 26.9% over the previous year, domestic tourism revenue was 128.54 billion yuan, an increase of 27.2%. There were 729,000 outbound tourist trips, an increase of 10.2%, 1.674 million inbound tourist trips, an increase of 12.1%, foreign exchange income from tourism was US \$ 730 million, an increase of 16.5%. At the end of the year, there were 112 restaurants with three-star rating and above, and 340 travel agencies (Chengdu Bureau of Statistics, 2014).

In what concerns the environmental protection, the annual excellent air quality rate (days with API index ≤ 100) is 60.8%. The average environmental noise in urban areas is 54.4 decibels, the average noise in urban transportation trunk lines is 69.2 decibels, and the water quality compliance rate of centralized drinking water sources is 100% (Chengdu Bureau of Statistics, 2014).

Chengdu's public cultural infrastructure has developed rapidly. At the end of 2013, there were 65 museums, 22 cultural centers (mass art museums), 22 public libraries, and 19.09 million books, and the city had 14 radio and television stations, producing 24 sets of radio programs and 34 sets of television programs. There were 4.199 million cable TV users in the city, of which 3.182 million were digital TV. There are 23 archives, of which 20 are national comprehensive archives, and 4.496 million volumes of various types of archives are open to the society. A total of 4.30 million person-times of enquiries and utilization were made throughout the year (Chengdu Bureau of Statistics, 2014).

Compared with the rapid development of Chengdu's economy and the rapid development of urban construction, its regional cultural and artistic development is relatively lagging.

4.1.2.2 Tianfu ancient town culture and art research group

In 2011, the *Tianfu Ancient Town Culture and Art Research Group* was established to jointly explore To form the pattern of urbanization development based on different natural history and cultural endowments, reflecting regional differences, promoting diversity of forms, preventing the side of a thousand cities, and developing historical memories, cultural contexts, regional features, and national characteristics”, according to *National New Urbanization Plan*

(2014-2020) issued by the *Central Committee of the Communist Party of China and the State Council* on March 16, 2014.

In October 2014, the *Chengdu Municipal People's Government* issued the *Chengdu Cultural Creative and Design Services and Related Industries Integrated Development Action Plan (2014-2020)*, which proposed "based on protection and utilization of the *Ancient Town Of Tianfu*, deeply excavating the historical and cultural resources such as the *Ancient Town Of Tianfu* and the ethnic customs of the western region, promoting the development of characteristic cultural expo and thematic cultural tourism, enhancing the cultural connotation of tourism services and the cultural appeal of tourist products".

4.1.3 The initiation of Chengdu Tianfu Ancient Town Art Festival

On October 9, 2014, the *Chengdu Municipal People's Government* issued the *Implementation Opinions on Promoting the Competitiveness of Chengdu's Historical and Cultural Famous Town Brands*, which clearly put forward efforts to "build the *Tianfu Ancient Town Art Festival* brand, and enhancing the competitiveness of ancient town brands every year, held a *Tianfu Ancient Town Art Festival*. By holding art festivals, different cultural symbols of key ancient towns in the city will be activated in series, attracting the continuous attention of tourists and all sectors of society, making Tianfu Ancient Town a new bright spot of new urbanization". This is the macro-background information for the initiation of the arts festival of *Ancient Town Of Tianfu*, and also the motivation for this thesis.

4.2 Analysis of the operation mode of the first Chengdu Tianfu Ancient Town Art Festival

4.2.1 The pick of location

The first Chengdu Tianfu Ancient Town Art Festival was held in 2014, November. Through deep investigation, we finally select Wufeng Town as the location of the first Chengdu Tianfu Ancient Town Art Festival for following reasons:

Wufeng Town has superior geographical location and good infrastructure, Wufeng Town has a long history and is rich in agricultural products. The total length of rivers in Wufeng is 23.4 kilometers, and the main channel is the first-class river Yongjiang with a total length of 6.7 kilometers, the second-class rivers include Huangshui River, Yangxi River, and Wanjia River, with a total length of 16.7 kilometers. Water tourism resources are abundant.

According to the statistics of the civil affairs department, as of 2014, there were 16 ethnic minorities in the area, which belonged to mixed ethnic groups. The total resident population is 28,919 people, including 26,252 rural people. There are 78 ethnic minorities, including: 2 *Jingpo*, 2 *Dai*, 1 *Hani*, 2 Mongolian, 3 *Hui*, 9 Tibetan, 22 *Miao*, 14 *Yi*, 5 *Zhuang*, 1 *Buyi*, 3 *Yao* people, 1 *Bai* people, 4 *Tujia* people, 2 *Tu* people, 6 *Wa* people, and 1 *Gelao* people.

In 2014, its regional GDP was 69.325 million yuan, an increase of 10.9% year-on-year, of which: the completed value of the primary industry was 223.79 million yuan, an increase of 4.9% year-on-year, the completed value of the secondary industry was 221.65 million yuan, an increase of 11.5% year-on-year, the tertiary industry was completed. The value is 249.62 million yuan, a year-on-year increase of 11.9%. The total retail sales of consumer goods was 41.56 million yuan, a year-on-year increase of 13.2%, the per capita net income was 12502 yuan, a year-on-year increase of 21.00%, the fixed asset investment was 2011.20 million yuan, a decrease of 10.65%, the township tax was 2.2 million yuan, a year-on-year increase of 51.72%.

Wufeng Town enjoys convenient transportation. The national highway G75 passes by the town. In 2014, the existing highway is 230.104 kilometers, of which 7.324 kilometers are asphalt concrete roads and 102.972 kilometers are cement concrete roads. Becoming a one-hour economic circle in Chengdu promoted the development of tourism in the ancient town.

Wufeng Town in ancient times was the throat of water transportation in Chengdu. By the middle of the *Qing Dynasty*, it had become the largest dock in western Sichuan. This is the basis for the formation of *Wufeng's* long and diverse culture. The city is prosperous, with many businessmen, and the culture of the *Tuojiang Haozi* are deep and distinctive.

Wufeng is a multi-cultural coexisting town with a multi-cultural structure in which various

Chinese national cultures, multiple immigrant cultures, and multiple church cultures are integrated and infiltrated.

Wufeng Town has 9 community cultural rooms, 9 farmhouses, 1 large cultural service center with a construction area of about 400 square meters and a collection of about 32,500 books. Local characteristic folk arts include dragon dance, waist drum, tai chi sword and dance phoenix. In 2014, there were 12 mass art groups (*Tai Chi Team, Waist Drum Team, Yangge, Civilization Persuasion Team, Dragon Dance Team, Dagen Night Squad, Allegro Team, Phoenix Dance Team*) with more than 100 members.

Meanwhile, in the core area, the perfect blind road protect the travel convenience of persons with disabilities, and it can accommodate more than 17,000 car parking. Next to the core scenic spot *Yufeng Street*, a special tourism product trading market was built, with an area of 660 square meters, which can provide 48 temporary stalls.

4.2.2 Contextualized design of Chengdu Tianfu Ancient Town Art Festival

4.2.2.1 Contextualized localization art positioning

The theme of the art festival was *Tianfu Ancient Town, Beautiful Paintings*. Based on the purpose of *cultural heritage and innovation, showing its own characteristics*, it systematically combined the cultural and artistic context of *Wufeng Ancient Town*. It seek culture from its own historical culture and modern development, combined with modern people's lifestyle and aesthetic taste, based on the Contextualized aesthetic approach, used artistic expressions to create new cultural creations, and finally created *Wufeng's* own songs in the form of group songs, symphonies, and musicals.

The program included nine activities in three major sections. The three major sections were The Festival's theme creative performance series, *Wufeng* and *Jintang* folk performances, and the *Tianfu Ancient Town Creative Photo Contest and Photo Painting and Calligraphy Exhibition*.

The nine activities referred to:

- (1) original *Tuojiang Symphony and Picture Theme Concert*
- (2) original *large town landscape scene dance drama - Love Wufeng Legend*
- (3) original and adapted *toward the birds · Wufeng Phoenix Rising sun antiphonal singing*
- (4) adapted *Wufeng sounds of nature - health Cave concert*
- (5) *Wufeng tourism ambassador selection activities*
- (6) *Wufeng Jintang folk and cultural events*、
- (7) *Tianfu Ancient Town, Beautiful Paintings Creative Photo Contest*
- (8) *Tianfu Ancient Town, Beautiful Paintings—Famous Calligraphers Enter Wufeng Calligraphy and Painting Exhibition*
- (9) *School-field cooperation-joint construction of art schools*

The festival theme of creativity performance series included:

- (1) original *Tuojiang Symphony and Picture Theme Concert*
- (2) original *large town landscape scene dance drama - Love Wufeng Legend*
- (3) original and adapted *toward the birds · Wufeng Phoenix Rising sun antiphonal singing*
- (4) adapted *Wufeng sounds of nature - health Cave concert*

The Wufeng town and folk performances Jintang series included: (1) Wufeng tourism ambassador selection activities (2) Wufeng Jintang folk and cultural events

The Tianfu town creative photography contest and photography and painting exhibitions included: (1) Tianfu Ancient Town, Beautiful Paintings Creative Photo Contest

(2) Tianfu Ancient Town, Beautiful Paintings—Famous Calligraphers Enter Wufeng Calligraphy and Painting Exhibition

- (3) *School-field cooperation-joint construction of art schools*

4.2.2.2 Contextualized art production with commodity attributes

4.2.2.2.1 General principles of art festival program design

General principles of program design were highlight the theme of *Tianfu Ancient Town, Beautiful Paintings*, adhere to the purpose of culture inheritance and innovation, and show its own characteristics, practice respect the historical and cultural context, and enrich historical and cultural connotations and adhere to originality and value creation. The program design line deeply digs the cultural connotation from *Wufeng* Ancient Town's own history and modern development, combines contemporary lifestyles and aesthetic tastes, tailor-made, based on the context- oriented aesthetic approach, and uses art to carry out new approaches to realize cultural creation in an elegant and popular manner. In this way, the commodity attributes in these artistic works were generalized through art production based on distinctive elements from the town in natural resources, history, culture, and folklore.

4.2.2.2.2 Original Tuojiang Symphony and Picture Theme Concert

The original *Tuojiang Symphony and Picture Theme Concert*, was based on the natural and human sceneries of Chengdu *Jintang's* *tuojiang* River and the ancient town of Wushuixi, and the *Jintang* Minjiang horn and *Wufeng* Wharf culture that have been passed down for thousands of years for idea creation.

Whether man and nature are in harmony or resistance, tolerance or exclusion, this is an ancient philosophical topic. *Tuojiang Symphony and Picture Theme*, in the beautiful melody and ups and downs of music, not only let us appreciate the infinite beauty of nature and humanities, but also plunged us into deep humanity and philosophical thinking. This work is also another memory of Mr. He Lin, a famous modern Chinese philosopher who went to the world in the ancient town of *Wufeng*.

The highest realm of musical beauty is philosophy. The *Tuojiang Symphony and Picture* has the same aesthetic feelings as *Jintang*, and the same philosophical feelings as *Wufeng* Mountain. The works are designed with five movements, which are the *Source, Rhyme, Soul, Memory*, and *Love* that represent the landscape of the *Minjiang River*. From different perspectives, different levels, and different feelings, they express their feelings and reflect the

five aspects. The people of *Wufeng* and *Jintang* are simple, tenacious, and unremittingly pioneering and innovating.

The first movement: *Source*. Where do we come from? Where to go? Everyone is thinking, man is thinking, history is thinking, time is thinking. The *Minjiang River* is endless and flowing, and we are looking for our own source. The low and gentle symphony melody predicts the search process.

The second movement: *Rhyme*. The universe is the living body, and God has given existence, and there is a life rhythm of the existence individual. We found ourselves in the river. The fresh and elegant symphony poems revealed the sentiment of Minjiang, which is our sentiment.

The third movement: *Soul*. We came to the world and we live. Will we disappear? How can I stay? The longing and pursuit of the meaning of life reveals the full value and meaning of our lives in the deep and radical symphony.

The fourth movement: *Memory*. Feelings are greatest. Torrents of the river, gave birth to the struggle not *Tuojiang* people ended, *Jintang* people, *Wufeng* people, in vivid boatman chant, symphonic in bustling wharf formed can be found.

Fifth movement: *Love*. Years are like songs, and love is endless. This mountain, this water, this grass, this wood, the mountain loves the water, and the water depends on the mountain. In the magnificent and profound and lyrical symphony rhythm, let us re-examine and reflect, to find the meaning of life.

4.2.2.2.3 Original large town landscape scene dance drama - love Wufeng legend

Plot planning: *Jin Feng, Qing Feng, Xiao Feng, Bai Feng and Yu Feng*. Heaven graceful, dress sleeve of a robe fluttering fairy beauty obsessed world of style, of the five peaks Yuyu Cong Tsui, looking into the sky as five Phoenix, the ancient legend of the millennium become popular love classic. *Large town landscape scene dance drama - Love Wufeng Legend* was created by discovering this story.

Part I: Introduction. The work is divided into six chapters, in the grand scene, *Wufeng* beautiful and moving story meanders, *Tuojiang River* local customs started slowly, but from the earthly Red Dust, the audience seems to travel back to the true truth of life.

Part II: The horn. When the five phoenixes flew, the dragon boat full of rivers greeted the guests, and in the rushing *Minjiang River*, the aquatic sang loudly and his brothers fell into a whirlpool. *Qingfeng* bought and stepped over the waves and nudged the dragon boat. After crossing the dangerous aquatic life, she confided her heart with a reed, clearing the *Qingjiang River*, and the light boat was rippling. The aquatic horn haunted the hearts of *Lushui* and *Qingfeng*.

Part III: Marriage. *Yu Feng*, who fell into the golden wheat field, was attracted by the laughter of the people who were busy farming. It was the most beautiful sound in the world. The majestic *Aniu* wielded a long shovel. The simple and graceful attitude adored *Yu Feng*.

Part IV: The dock. The sky is foggy and the ships full of cargo come and go. *Bai Feng* dressed up as men's clothes and pointed out loudly to be a wealthy merchant. Morin was ecstatic. The delicate woman was also stubborn. The belly should also be full of economy.

Part V: The Bazaar. Looked around the *Xiao Feng* has long been fascinated assortment bazaar cuisine. Sip before step *Sandapao*, lay in a circle to a few sugar twists. To these primers' saliva of eating, *Xiao Feng* has long been forgotten dogma gods.

Part VI: Drugstore. Passenger shuttle immigration square, named his long-awaited finally found of *Jin Feng*, help husband *Qilang* hanging One Tranquility, *Jinfeng* has long been in love with this piece of land of warmth. *Jin Feng*, who had not been seen for a day, suddenly became a living bodhisattva in the eyes of the people. The five phoenixes gathered and the flowers toasted. When the crowd to celebrate, but unpredictable clouds day drop.

Part VII: Homeland. The heavens were furious, the lightning flashed, the gods were angry. The overdue *Wufeng's* heart has long been rooted in the hometown where she stayed for a day, *Jinfeng* guards her hometown, *Wufeng* and their love and loved ones turned into lush green peaks, and eternal life stayed in the *Wufeng* river.

4.2.2.2.4 Original and adapted toward the birds · Wufeng phoenix rising sun antiphonal singing

Original mood: *Wufeng and Jintang*, which are located on the banks of the Minjiang River, have long sung many folk songs, and each year in history, *Sanyuesan* will hold *Tongzihui*. At that time, people from all directions gathered, people sang and danced, young men and women sang, expressed loyalty to love and infinite longing for a better life in folk songs.

The phoenix is the king of hundreds of birds. Legend has it that a long time ago, the industrious phoenix used his own dried fruits and grass seeds collected in the cave to make it difficult for the hungry, dizzy birds to find food in the forest drought. In order to thank the Phoenix for his life-saving grace, the birds plucked out one of the most beautiful feathers from themselves, and made a dazzling *bainiao clothing* for the Phoenix, and unanimously recommended it as the king of birds. Feng's story has been circulating for a long time.

The fairy in the sky is obsessed with the beauty of knowing, turning into five peaks, and staying in *Jintang* with five phoenixes. On the beautiful *Minjiang River*, there are five sisters like flowers—*Jinfeng, Qingfeng, Xiaofeng, Baifeng, and Yufeng*. They have the appearance of being as detached from the earth as narcissus, and they are also warm and straightforward like sunshine. His personality also has a gentle singing voice like *Ying*. For a time, handsome guy became so enthusiastic that he became the most affectionate confession for the song.

Program 1: Original *Waiting for Your Song*

Program 2: *Five Phoenix Stories*

Program 4: Original song *Brother*

Program 5: Original song *Chengdu Yao mei guai*

Program 6: Original song *Everyday New*

Program 7: Original Song *Yan Nan Fei*

Program 8: Original song *Pa ge Mozi*

Program Nine: Original song *Aniheiwu Aruoniuniu*

Program 10: Original Song *Yi Song*

Program 11: Original Song *Love Sichuan*

Program 12: Original Theme Song *Five Phoenix Love Songs*

Program 13: Adapted *The sun comes out*

4.2.2.2.5 Original and adapted wufeng sounds of nature - health cave concert

In order to promote the tourism construction of *Wufeng* Town, carry forward the Taoist culture, promote the idea of loyalty of Guan Gong, and show the world the ethereal euphemism of Taoist music, the ancient and profound unique charm, the overall activity is divided into three parts: live Taoist music performing arts, health preaching, and opening ceremony.

In the Live Taoist music performance, the Taoist Orchestra of Chengdu Taoist Association is invited. The orchestra has about 50 members. Most of them are retired music teachers and band members, and have a high professional level. Performance forms include Daoqu performance, Daoqing chanting, and Taiji Kungfu. The show is colorful and engaging. Program content includes *Nanqing Palace*, *Taijiquan*, *Waterfall*, *Wudang Songxi Neijiaquan*, *White Crane Flying*, *original Xianjiale*, *Taoqing*, *Joy Tune*, *Clarification of Rhyme*, *Send Hua Zan*.

4.2.2.3 The integrity of localized art production

The first *Chengdu Tianfu Ancient Town Art Festival*, as a plot to reproduce and inherit the customs and customs of *Wufeng* Ancient Town, therefore designed and organized a series of colorful art festival activities, *Wufeng tourism ambassador selection activities*,

Wufeng Jintang folk and cultural events, *Tianfu Ancient Town*, *Beautiful Paintings Creative Photo Contest*, *Tianfu Ancient Town*, *Beautiful Paintings—Famous Calligraphers Enter Wufeng Calligraphy and Painting Exhibition*, *School-field cooperation-joint construction of art schools*, all reflects a high degree of integrity.

Jintang Wufeng Ancient Town is the hometown of the famous actor *Xiao Keqin*, and the *Sichuan Opera Sit and Sing* granted by the Ministry of Culture. The Sichuan opera

performances first met the *Qin Shunban*, *Ruihuaban* and other clubs of the *Qing Dynasty*. During the *Ming Dynasty*, there were *Xianglin Club*, *Nixia Club*, and *Liule Club*. Over the years, *Jintang County* Sichuan opera has trained many famous actors, such as *Liu Pengxian*, *Yu Feng*, *Zhang Guangdou*, *Liu Zhong Lin*, *Yun Sang*, *Xiao Yang*, *Xiao Xifeng*, they starred in the *Lotus Blossom Fairy*, *Pick Up Bracelets* and created a sensation. Through holding local folk activities such as mighty gongs and drums, fitness waist drums, fan silk yangko, big dolls, lotus boat picking, women's dragon dance, stilts, and Sichuan opera changing their face and spitting fire, the art consumers will become art producers at the same time.

4.2.2.4 Contextualized program planning and management

4.2.2.4.1 Creation and rehearsal of art festival works

The festival organizers arrange scientifically and organize a series of activities carefully.

Activity 1: The original Tuojiang Symphony of Music Theme Concert. The schedule of the concert is listed in the Table 4-1:

Table 4-1 Schedule of the concert (2014-9-2)

Date	Location	Content	Remark
September 15		<i>Tuojiang Symphony and Picture</i> <i>Theme Concert</i> Sheet Music All in Place	
September 16		Orchestra Sheet Music Copy	
September 23	Orchestra Rehearsal Hall	Rehearse	
September 24	Orchestra Rehearsal Hall	Rehearse	
September 25	Orchestra Rehearsal Hall	Rehearse	

Operation Mode And Commodity Attributes of Art Festivals

October 11	Orchestra Rehearsal	Rehearse	
	Hall		
October 12	Orchestra Rehearsal	Review	
	Hall		
October 24	<i>Jintang Wufeng</i>	Show	Departure At 10:00am
October 25	<i>Jintang Wufeng</i>	Show	Departure At 10:00am

The use of funds are as follow :

Orchestra funding: Music score fee, rehearsal fee, censorship fee, stage fee, performance fee, and conductor fee totaled 120,000 yuan.

The workers' assembly and disassembly fee are 2,800 yuan.

Truck freight: three 5600 yuan.

Bus fare: 12,000 yuan for three cars (90 persons).

Total: 140,400 yuan.

Activity 2: original *large town landscape scene dance drama - Love Wufeng Legend*. The creative rehearsal schedule is in the Table 4-2:

Table 4-2 Creative rehearsal schedule

Time	Working Arrangements
August 14-August 20	Script creation stage
August 20-August 30	Music creation stage
August 30-September 10	Music Arrangement Phase

Operation Mode And Commodity Attributes of Art Festivals

September 10-September 15	Recording stage
September 15-September 20	Music modification stage
September 20-October 17	Actors and dance rehearsal stage
October 18-November 26	Field rehearsal phase
November 27, 28	With lights, dancing, dress rehearsal
November 29, 30	Official performance

Activity 3: original and adapted *toward the birds · Wufeng Phoenix Rising sun antiphonal singing*. The rehearsal schedule is in the Table 4-3:

Table 4-3 Rehearsal schedule

Time	Task
September 5-September 16	Screenwriting
September 16-September 26	Music arrangement
September 26-September 30	Music recording
October 8-October 18	rehearse
October 19-October 29	Site row
October 30	Official performance

Activity 4: adapted *Wufeng sounds of nature - health Cave concert*

(1) On-site performance of Taoist music:

The Taoist Orchestra of Chengdu Taoist Association is invited. The orchestra has about 50 members. Most of them are retired music teachers and band members, and have a high

professional level. Performance forms are: *Dao Qu* performance, *Dao* chanting, *Tai Chi Kung Fu*. The show is colorful and engaging.

Program contents: *Nanqing Palace*, *Taijiquan*, *Water Falling Sound*, *Wudang Songxi Neijiaquan*, *White Crane Flying*, *Xianjiale*, *Taoqing*, *Joy Tune*, *Clarification Rhyme*, *Send Hua Zan*.

Participants: Forty bands and ten martial arts troupes. Funding: it includes two days of subsidies, round-trip travel expenses, accommodation and meals. A total of 30,000 yuan was spent. At the same time, stages and professional audio equipment were provided.

(2) Special activities of Taoist health education:

Guan Sangong's Taoist Zhang Sancang teaches Taoist health knowledge and is rich in content. He teaches people to appreciate life and the wisdom of Taoist health care, and applies it to study.

Work flow: The on-site executives of the Taoist Health Concert are still responsible for relevant coordination and execution. The arrangement of the scene, the lecturer, and the process of the event are all related to the Holy Palace, and the organizer is only responsible for coordination, after the music performance, it is carried out continuously, while the venue is selected for the Guan Sheng Temple Taoism. The scale is controlled at the scene with 100 people, and keep online live.

The form of the event is to take part in a tea ceremony, and there is no threshold for consumption. First come, first served. Taoist can provide services such as tea for a fee. Taoist is responsible for the related services, and the income is owned by Taoist. At the same time the need to provide a simple sound reinforcement equipment. The expenditure was 5,000 yuan.

(3) *GuanShenggong Dou Lao Yuan Idol Opening Prayer Ceremony*

This activity was a favorable propaganda for the local Taoist culture. A spiritual pilgrimage by the believers also ended as a successful conclusion of this activity.

Work flow: The on-site executives of the Taoist Health Concert are still responsible for

related coordination and execution. All arrangements at the site are responsible for the *Guanshenggong*, and the organizer is only responsible for coordination. The time is arranged after the Taoist Health Education lectures, and the activity is held inside the *Guanshenggong* Taoist Temple, and the fund is 2000 yuan. Rehearsal schedule and funding schedule are listed in the table 4-4:

Table 4-4 Adapted five phoenix heavens-dongtian health concert rehearsal schedule and funding schedule

Time	Work Tasks
Before September 19	Signing a contract
September 22-24	Determine the participating teams and conduct rehearsals, pay the deposit, that is, the total budget of 54.05%: 20,000 yuan
September 26 to October 17	Monitor rehearsals and ensure rehearsal quality
October 24 to 27	Schedule the implementation activities with reference to the performance time finally determined by the project team. Before the performance, the actors must go to the venue to confirm. After the event, the remaining amount of 17,000 yuan will be paid immediately.

4.2.2.4.2 Art festival works display and performance

Exhibition Activity 1: *Wufeng Jintang Folk and Cultural Events*. Majestic gongs and drums, fitness waist drums, fan silk yangko, big head dolls, lotus picking boats, women's dragon dance, stilts, Sichuan opera changed its face and spit fire. Gospel hall to immigration square took turns on stage.

Exhibition Activity 2: *Wufeng Tourism Ambassador Selection Activities*, through image display, talent performance, and tour guide commentary, by the expert group selection to produce.

Exhibition Activity 3: *Tianfu Ancient Town, Beautiful Paintings Creative Photo Contest*. Fully cooperated with Chengdu *Cainiao Photography Service Co., Ltd.*, a well-known Sichuan

photography company, to formulate the *Tianfu Ancient Town, Beautiful Painting Creative Photography Grand Prix Event Plan*.

Through active participation of most photographers, with their unique artistic vision and lens, to find, capture and dissemination of *Wufeng town* thereby further increasing the popularity and reputation of the *Wufeng Ancient Town*.

(1) Object entries

- Photographers and enthusiasts from all over the country can sign up.

(2) Schedule of competitions, exhibitions, awards and post exhibitions

- Within 5 days from the date of signing the competition contract, do the preparations for the full launch of the competition. The sixth day competition officially starts and submissions are accepted.

- On-site display time is from November 29 to December 1, 2014 (four days).

- Awarding ceremony from 15:00 to 16:00 on December 1st.

- After the award ceremony, the exhibition will be dismantled on site and transferred to the Eastern Suburbs Memory Art Supermarket for an exhibition in Chengdu that lasts for one month. Expand and extend the influence of this photo contest.

(3) Show and award locations

- The shortlisted works will be displayed in *Wufeng Town, Jintang County*.

- The shortlisted works will also be displayed at the Chengdu Dongjiao Memory Art Supermarket in due course.

- Information about published authors and works published on relevant websites.

- The prize-winning works will be presented on-site during the *Chengdu Ancient Town Music Festival* in *Wufeng Town, Jintang County, Chengdu*.

- Winning information and pictures will be published in relevant media in due course.

(4) Information release

Post announcements through the following media channels:

- Release with media channels of the festival.
- Post promotional materials on the bulletin boards and main attractions in *Wufeng Town* to promote them.
- Post contest announcements in Chengdu's major photography enthusiast gathering areas and launch comprehensive publicity (such as *Dongjiao Memory*, *U37 Creative Warehouse*, other attractions in or around the city).
- Set up the official Weibo of the contest; WeChat ,to release the contest announcement and contest real-time information.
- Through the new media and self-media, the influential information on the contest was launched in the province's influential media such as Weibo, WeChat, QQ Group, Dacheng.com, and related photography websites.

(5) Entry process

- Participants log in to the *Cainiao Photography* website (website: www.cdcsy.com) to register and submit a 2 -inch personal bust image (electronic version).
- After the competition organizing committee reviews and agrees, it will send the approval information and the competition number to it.
- Participants should go to the reception site of *Wufengxi Town*, *Jintang County* to collect the qualification certificate of the contestants and the *Entry Guide* (with the qualification certificate, they can enter some special shooting spots of the competition that ordinary people cannot enter).
- Participants perform free creative field shooting.
- Those who need to take a contest from Chengdu City to *Wufeng Ancient Town* once a day to take a special car, must make an appointment in advance to the designated

place and then go to the designated place after making an appointment.

- Log in to the designated page of the *Cainiao Photography* website and publish the entries (1-3) as required.
- Participants' personal cultural and scenic works about *Wufeng Ancient Town* in the past can also be submitted to the competition.

(6) Scoring Table

Table 4-5 shows the main reference dimensions for judges to grade the exhibited works. For example, judges need to rate the color design, focusing skills, light and shadow selection, composition design, and overall theme.

Table 4-5 Scoring table

Review items and elements	Standard score
First, color	10 points
1.Color matching	5 points
2.Color emotion	5 points
Second,Focus	10 points
1.Focus selection	4 points
2.The subject is clear	6 points
Third, light and shadow	25 points
1.Accurate exposure	10 points
2.Tone control	15 marks
Fourth, composition	30 points
1. Overall layout	10 points
2. Depth of field control	5 points
3. Lines and shapes	5 points
4. Camera and perspective	5 points
5. The use of skills	5 points
Fifth,Theme	25 points

1. Clear theme	5 points
2. Healthy and upward	5 points
3. Outstanding personality	15 marks

4.2.2.4.3 The overall schedule and performance of the art festival

Table 4-6 presents the activities scheduling for the First Chengdu Tianfu Ancient Town Art Festival.

Table 4-6 Schedule of the first Chengdu Tianfu Ancient Town Art Festival.

	Time	Activities	Event Location
November 29	morning	1. Photography exhibition	<i>Nanhua Palace</i>
		2. Painting and Calligraphy Exhibition	
	10: 00-12: 00	3. One of <i>Jintang folk performances</i>	Visitor Center
	in the afternoon	2: 30-2: 45	1. Opening ceremony
2: 45-4: 00		2. <i>Tuojiang Symphony and Picture theme concert</i>	The main venue

		4: 10-4: 50	3. Award Ceremony of Photo Contest	The main venue
	at night	6: 30-8: 00	1. <i>Large town landscape scene</i> <i>dance drama - Love Wufeng Legend</i> (first scene)	The main venue
		9: 30-10: 00	1. School-Site Cooperation-Signing Ceremony of Art Hope School Co-construction	The main venue
	morning	10: 10-12: 00	2. <i>Jinzhiyufeng</i> talent finals and awards	The main venue
November 30		9: 00-17: 00	3. Photography exhibition	<i>Nanhua Palace</i>
			4. Painting and Calligraphy Exhibition	Visitor Center
	in the afternoon	3: 00-4: 30	1. <i>Toward the birds · Wufeng Phoenix Rising sun antiphonal singing</i>	The main venue

December 1 (Monday)		3: 00-4: 30	2. <i>Jintang Folk Customs Show 2</i>	Church to Immigration Square
	at night	6: 30-8: 00	1. <i>Large town landscape scene dance drama - Love Wufeng Legend (Second Session)</i>	The main venue
		10: 00-11: 30	1. <i>Wufeng sounds of nature - health Cave concert</i>	The main venue
	morning	9: 00-17: 00	2. Photo exhibition	Nanhua Palace
			3. Painting and Calligraphy Exhibition	Visitor Center
in the afternoon	3: 00-4: 30	1. <i>Jintang folk performances</i>	Church to Immigration Square	

4.2.3 High-level professional art production institutions' participation

4.2.3.1 First-class creative team

Selecting a high-level art production and creative team with deep local culture is the basic condition to ensure the inheritance of the ancient town's cultural and artistic genes and the reproduction of the ancient town's cultural life. It is the fundamental guarantee for the originality of art goods. According to this standard, we set up the team with first-class experts

such as Wang Chijiu, Xiao Qiyuan and Sun Hongbin for localized art production. They collected data for their artistic production, performance, project management. All data can not only reflect the commodity attributes of art production, but also preserve the originality and completeness of the process of contextualization.

4.2.3.2 Formed professional performance team

The professional performance team is responsible for the second originality of the original work. The actors with good quality, strong professionalism, superb learning ability, harmonious teamwork, long practice experience, rich stage performance experience, superb performance skills, and performing arts are the basic guarantee to ensure the authenticity of the art festival works. The Tianfu ancient town art festival in Chengdu selected a professional performance team represented by the Symphony Orchestra of the Sichuan Conservatory of Music.

Founded in 1982, The Sichuan Conservatory of Music has become a professional orchestra composed entirely of actors and actresses. With an open mind, the orchestra invites world-class singers and performers for further cooperation. See Appendix 1 for the detailed introduction of the Sichuan Conservatory of Music Symphony Orchestra.

4.2.3.3 Corporate art management team

A team is a way of cooperation, which does not belong to organizations or groups. The core of a team is communication, division of labor, and cooperation. An efficient marketing management team should be an organic combination of independent management and learning. Selecting a professional marketing management team can effectively expand the breadth and depth of the coverage of art products, and it can continuously deliver the artistic significance and cultural significance of the products. According to this standard, such first-rate art management team as Shangmei Cultural Communication Co., Ltd of Sichuan Conservatory of Music has been selected for Tianfu Ancient Art Festival in Chengdu.

Shangmei Cultural Communication Co., Ltd of Sichuan Conservatory of Music is a new diversified company invested by Sichuan Conservatory of Music. The company covers businesses from commercial performances, artist packaging, online culture, animation games,

film and television media, publishing and distribution, to arts and crafts. Business operations include planning or acting for commercial performances of famous professional literary and artistic groups and actors at home and abroad, as well as various business activities such as corporate image promotion, brand promotion, various theme Dinners, celebrations, exhibitions and other affairs. Programs involve project management including the opening ceremony, symphonic composition and performance, and musical composition and performance. Which projects in the art festival have been branded? Brand designed projects include themed creative performance series, Wufeng and Jintang folk exhibition, Tianfu Ancient Town creative photography competition, and the photography, painting and calligraphy exhibition.

4.2.4 Multidimensional evaluation

4.2.4.1 Social benefits of Chengdu Tianfu Ancient Town Art Festival

4.2.4.1.1 Enhance the cultural and artistic needs of the masses and meet the needs of spiritual life

In the new wave of national urbanization construction, the Chengdu Municipal People's Government has effectively implemented the spirit of the Central Committee of the Communist Party of China and the State Council on developing beautiful towns with unique historical memories, cultural context, regional features, and national characteristics. *Implementation Opinions on Brand Competitiveness of Chengdu's Historical and Cultural Towns*, and *Chengdu Cultural Creative and Design Services and Related Industries Integrated Development Action Plan (2014-2020)* (Chengdu Municipal People's Government, 2014), deeply digging into the historical and cultural resources of Tianfu Ancient Town and the ethnic customs of the western region, with cultural creativity and artistic methods, comprehensively promote the brand building and construction of Chengdu's historical and cultural towns. It is right under this circumstances that the *Tianfu Ancient Town Art Festival* came into being.

Ancient Town festival activities mostly live episode of local history arts and humanities reproduction, reflecting the traditional Chinese culture and art. For the people live in city with high building and busy traffic, when they came to town, it will give people a sense of the fresh.

It is easy to arouse the spiritual resonance of the masses and achieve the function of value cohesion and behavior orientation.

4.2.4.1.2 Establish cultural and artistic business cards and enhance the brand value and influence of ancient towns

As a business card of the ancient town, the ancient town art festival can fully reflect the characteristics of the local economy, culture, art, folk customs, and humanistic spirit. The profound cultural and artistic heritage of the ancient town requires the ancient town art festival to explore, inherit, display, promote and expand, to expand the ancient town's brand value and influence. Through this art festival, the fame of the Chengdu ancient town has largely improved.

The festival of 2014 had an unprecedented scale and included diverse forms of activities. It lasted for three months. The three days of the festival's concentrated performances (November 29 - December 1, 2014) attracted 40,800 tourists.

4.2.4.1.3 Environmental ecology

During the activities of the ancient Art Festival, we strictly obey the rules that the site layout of the event is based on local materials, and the outcome actually reached the expectation on environmental ecology aspect.

4.2.4.2 Economic benefits of Chengdu Tianfu Ancient Town Art Festival

Local farmers in the ancient town took advantage of the large number of foreign consumers (tourists) during and after the festival, and realized largely increased income. Arts Festival significantly drove the related industry, including the travelling, hotel, transportation, and restaurant. According to the official numbers that the government releases, the whole county of *Jintang* County received 56.073 million tourists and realized tourism income of 585.2 million yuan, a year-on-year increase of 24.59% and 27.1%.

4.2.4.3 An Empirical analysis of the evaluation of the effect of the Ancient Town Art Festival

The audience is the priority evaluation subject for the performance of the festival. How do

the audience of the festival view the Chengdu Tianfu Ancient Town Art Festival? What suggestions and feedback do they have to improve the operation of the Chengdu Tianfu Ancient Town Art Festival? In order to answer the above questions, this thesis considers comparative analysis from different perspectives of the audience's crowd characteristics, consumption habits attributes, and the understanding of the commodity attributes of art festival products. In terms of research methods, this thesis uses a questionnaire survey to collect data. During the period of the Chengdu Tianfu Ancient Town Art Festival, the questionnaire is sent to tourists with the ticket, and tourists fill in the questionnaire anonymously and send back to us when they leave the Festival. We collect the data from their questionnaire Finally, the sample was composed by 150 valid responses.

Next, using statistical analysis, the data was analyzed. In the end, this thesis summarizes the characteristics of the attributes of artwork commodities reflected in the process of investigation and analysis.

4.2.4.3.1 Questionnaire content design

The questionnaire has a total of 18 questions, of which there are five questions related to the socio-demographics characteristics of tourists. Six questions involved the participation habits, three questions related to direct evaluation, four questions involved a comprehensive factor. The details are shown in a table, appendix 2

4.2.4.3.2 Empirical analysis

During the period of the Chengdu Tianfu Ancient Town Art Festival, by randomly selection of tourists in the art festival area and inviting them to fill in the questionnaire anonymously. A total of 150 effective answers were collected. Next, using statistical analysis, the data was analyzed.

The data analysis is divided into four aspects according to the type of problem to be discussed separately.

4.2.4.3.2.1 Statistical analysis of socio-demographic attributes

As can be seen in the table 4-7, visitors have the following characteristics: They are mainly male (58%), 19-35-year-old young adults (57%), employees of enterprises and institutions or civil servants (61%) and more than 70% have high school or similar or undergraduate studies.. Most tourists are residents of Chengdu and Sichuan Province.

Table 4-7 Statistics of socio-demographic attributes

Questions and Options	Number	Proportion
1. Your gender		
Female	63	42%
Male	87	58%
2. Your current age		
Under 18	17	11%
19~35 years old	86	57%
36-55 years old	35	23%
56-69 years old	12	8%
Over 70 years old	0	0%
3. What is your occupation?		
Student	47	31%
Employees of enterprises and institutions	55	37%
Civil servant	36	24%
Individual quotient	9	6%

Operation Mode And Commodity Attributes of Art Festivals

Other	3	2%
4. The education level is		
Below junior high school	0	0%
High school, vocational high school, and technical secondary school	47	31%
College, undergraduate	64	43%
Master degree and above	39	26%
5. What is your current residence		
Foreign	5	3%
Chengdu City	104	69%
Other provinces in Sichuan Province	25	17%
Other provinces in the country	16	11%

4.2.4.3.2.2 Participation in habit problems-statistical analysis

Graphs presented in Figure 4-1 and Figure 4-2 show the distribution of travel type preferences and information source, respectively. The respondents' favorite travel type is experience travel, followed by festival travel. The respondents' favorite travel type is experience travel (38%), followed by festival travel (25%). Almost all the visitors took notice of the Tianfu town festival through WeChat (95%).

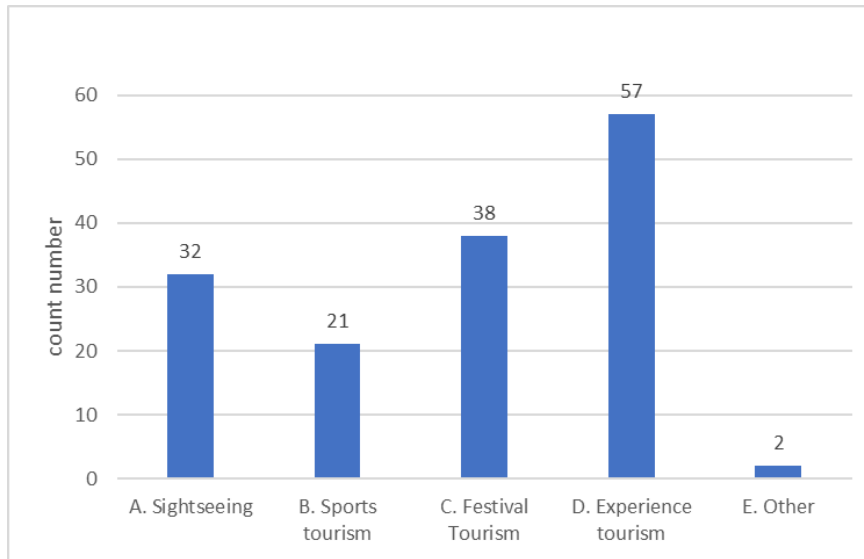


Figure 4-1 Which of the following types of tourism do you like best?

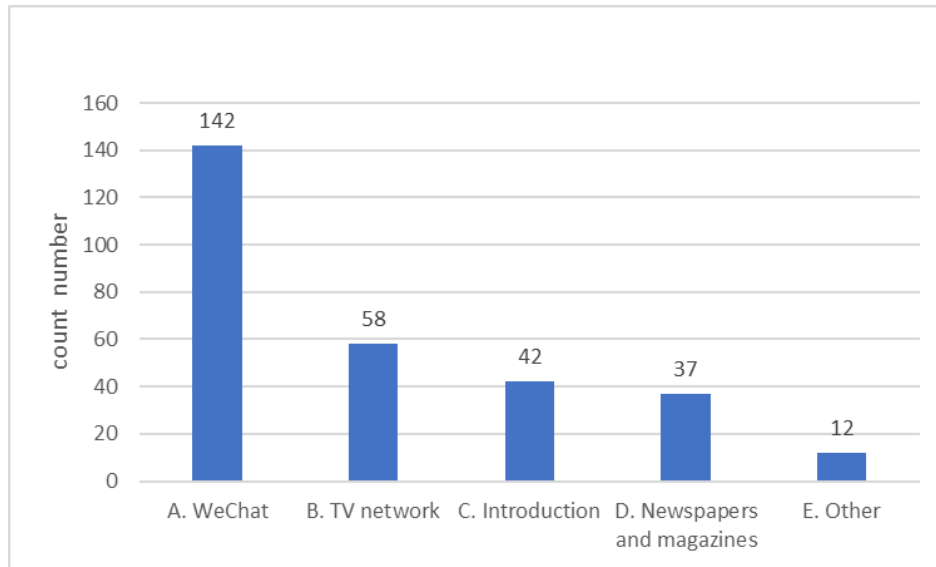


Figure 4-2 What is your source of information for the Tianfu Ancient Town Art Festival

4.2.4.3.2.3 Direct evaluation questions-statistical analysis

As in figure 4-3, figure 4-4 and figure 4-5 show, the Tianfu Ancient Town Art Festival was evaluated in terms of overall evaluation and satisfaction. This art festival has been highly evaluated by the audience (86% of visitors give a good or very good evaluation), and the satisfaction is also very high (53% are very satisfied and 38% satisfied).

People were appealed by all activities. However, traditional folk show was chosen by almost all visitors (97%), followed by the opening ceremony (87%).

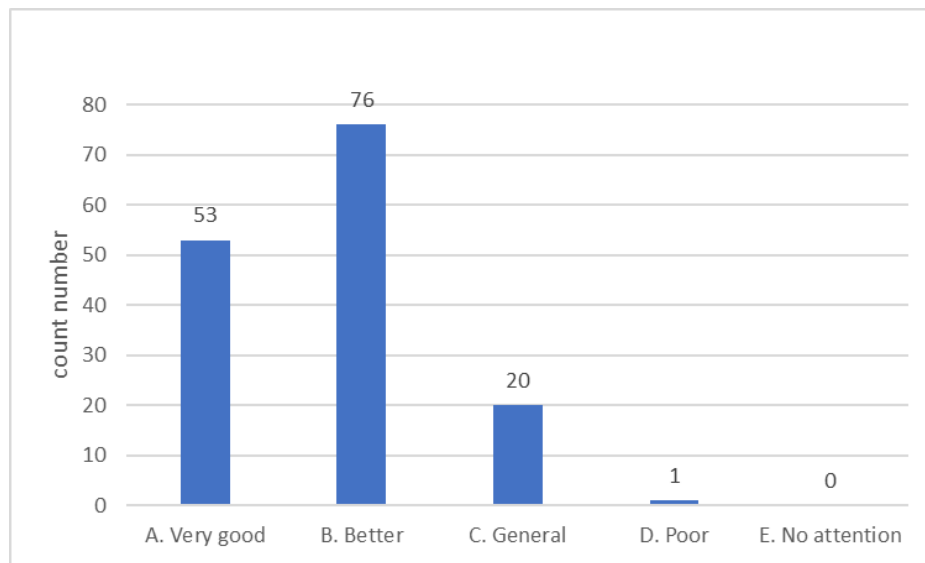


Figure 4-3 Evaluation of Tianfu Ancient Town Art Festival

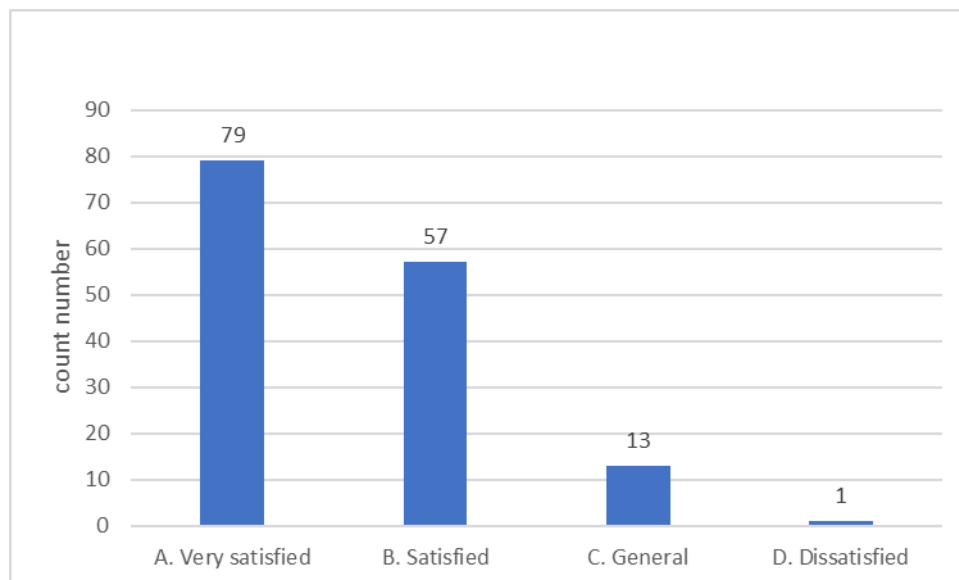


Figure 4-4 Your satisfaction with the content of the Tianfu Ancient Town Art Festival?

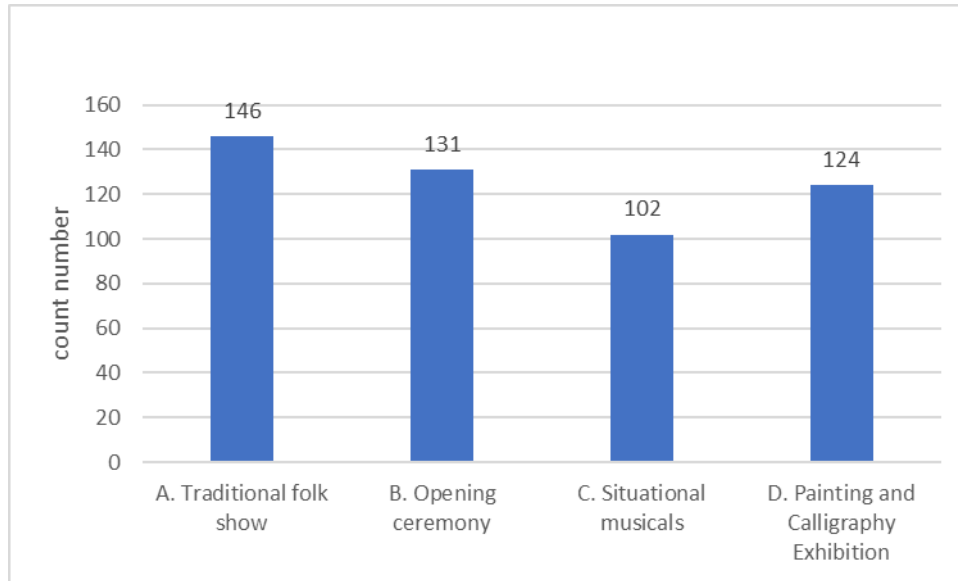


Figure 4-5 Which festival activities most appeals to you

4.2.4.3.2.4 Comprehensive evaluation questions-statistical analysis

From the perspective of the design of the operation mode of the art festival, as an organizer, it should pay more attention to the subjective and objective factors that affect the participation of tourists in the art festival. These questions were also covered in the questionnaire survey.

The main subjective factor influencing tourists to participate in art festival activities is the time they are willing to invest. The second is the distance to where they live. The final factor is the price and the attractiveness of the festival.

The objective factors that influence tourists to participate in art festival activities include the scale of the event, the organizer and the type of festival, all these factors are almost equally important for the visitors.

In terms of the direct impact of the festival, all the benefits identified are important. However, as in figure 4-6, figure 4-7 and figure 4-8 show, most of the interviewees believe that this localized festival will inherit excellent traditional culture (91%) and enhance the art brand of the ancient town (89%).

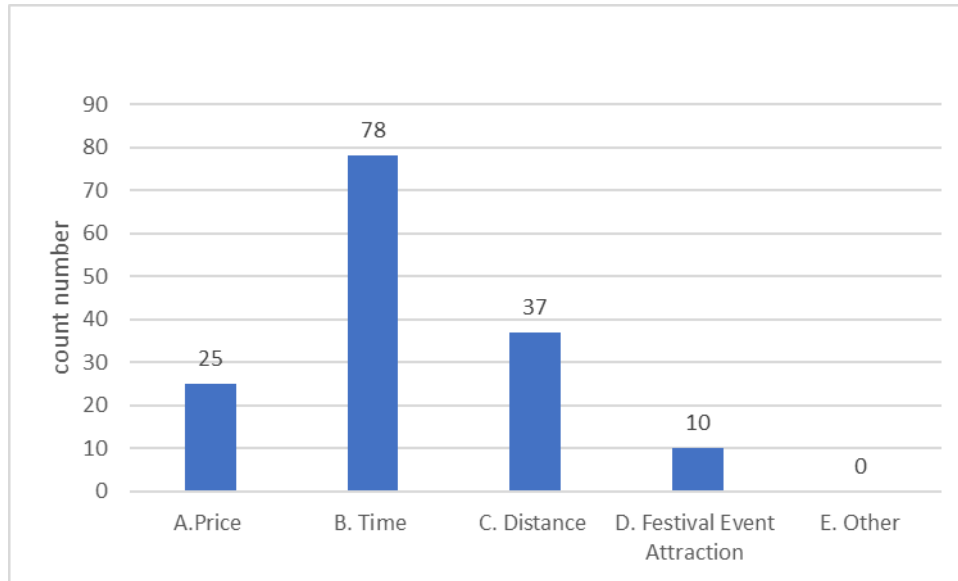


Figure 4-6 What are the subjective factors that affect your choice of festival activities

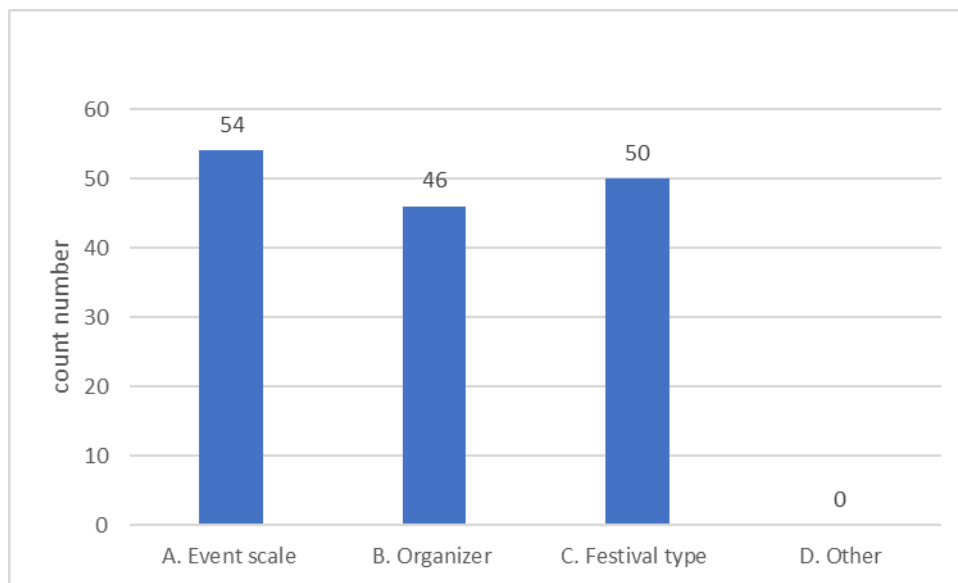


Figure 4-7 What are the objective factors that affect your choice of festival activities

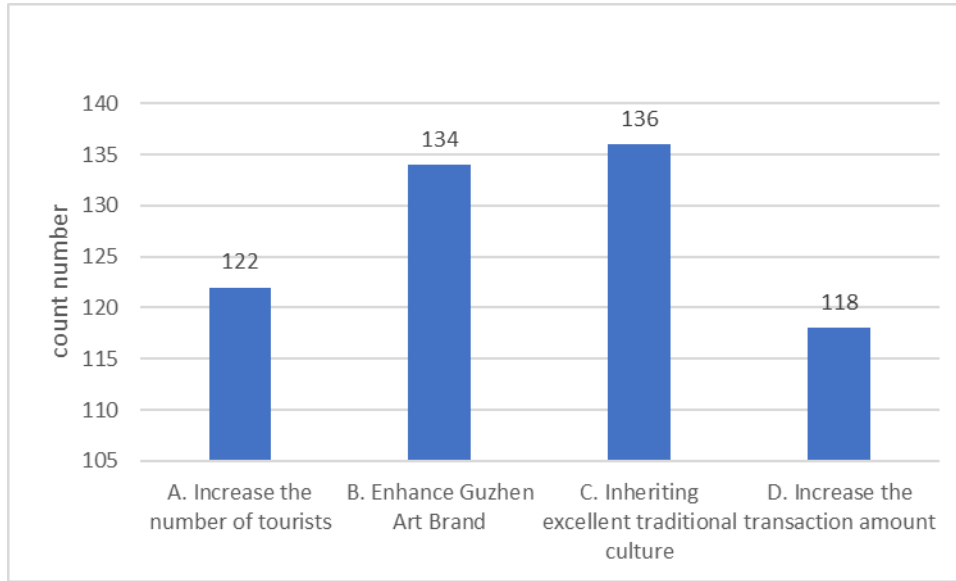


Figure 4-8 What benefits do you think the Tianfu Ancient Town Art Festival will bring

4.2.4.3.2 Summary

Based on the previous empirical analysis, from the issue of the effect evaluation of the Chengdu Tianfu Ancient Town Art Festival, this thesis finds the following:

First of all, due to the adoption of a localized operation model in this ancient town art festival, various localized artistic elements have left a deep impression on the participants, impression on the participants who believe that the festival have very long-term goals such as inheriting excellent traditional culture and enhancing the ancient town art brand. The important role is also consistent with the requirements mentioned in the art production theory: that is, to adjust the production method of art through the understanding of the market to maximize the consumer’s various aesthetic needs, so it is localized in the Chengdu Tianfu Ancient Town Art Festival. In the practice of operation design, it is necessary to pay attention to the originality and integrity of art production.

Secondly, this ancient town art festival puts great emphasis on contextualization as tourists were encouraged to participate in the process of art creation personally. This also matches the rule found in the questionnaire, that is, tourists are more inclined to experience travel.

Thirdly, in the operation design of the Chengdu Tianfu Ancient Town Art Festival, it is

necessary to consider the commodity attributes of the art festival and the basic characteristics of the audience to design a marketing communication strategy that caters to the target group. For example, the art festival itself is limited by the geographic location of the venue, mainly aimed at people with relatively more free time, and their main information receiving channels are social media like WeChat. Therefore, by designing advertising channels such as new media, the audience can be effectively expanded.

4.2.5 External institutional interaction and cooperation mechanism

4.2.5.1 Establish an interaction mechanism with government in Chengdu

4.2.5.1.1 Government provides policy support

In the process of promoting urbanization in Chengdu, it was invested 14.7 billion yuan from 2010 to 2013 alone, and the transformation of small towns was completed. The ancient town of Chengdu, from planning to construction, has particularly complete hardware facilities, forming the *Tianfu Ancient Town Group*, which surrounds Chengdu like 27 bright pearls. However, all the ancient towns have not formed their own cultural characteristics, and their homogeneity is serious. How to discover and refine the historical and cultural resources of 27 ancient towns in Chengdu, link up the artistic symbols that promote economic development, promote the development of characteristic cultural tourism, enhance the cultural connotation of tourism services, and the cultural appeal of tourism products, is an urgent topic.

In order to activate the different cultural symbols of 27 key ancient towns in Chengdu in series, attracting the continuous attention of tourists and all walks of life, and making the *Ancient Town Of Tianfu* a new bright spot of new urbanization, the *Chengdu Municipal People's Government* released in October 2014, *Implementation Opinions on the Brand Competitiveness of Cultural Towns* it was decided to "organize a *Tianfu Ancient Town Art Festival* every year to enhance the competitiveness of ancient town brands", and gradually form a brand of the *Tianfu Ancient Town Art Festival*, and then develop new economic growth points.

Focusing on the protection and utilization of the *Ancient Town Of Tianfu*, by organizing an

art festival, it will deeply dig historical and cultural resources such as the *Ancient Town Of Tianfu* and the ethnic customs of the western region, promote the development of characteristic culture and theme cultural tourism, and enhance the cultural connotation of tourism services and the cultural appeal of tourism products.

4.2.5.1.2 Funding support

With the policy support of Chengdu's governments, it will be indispensable to support the funding for art festival cooperation. Governments in Chengdu invested 4.5 million yuan in purchasing services and successfully held the first *Ancient Town Art Festival*. The key is to follow the steps of the event and make sure that the funds are available in time and in full, which is the basic guarantee for the smooth running of the festival. Therefore, the seamless and good interaction between the functional departments of the art festival and the functional departments of governments is very important.

4.2.5.1.3 Software and hardware support

With the development of *Chengdu Tianfu Ancient Town Art Festival* related activities, the transformation and upgrading of *Wufeng* Ancient Town's infrastructure and town construction need to be carried out simultaneously.

Wufeng Ancient Town's infrastructure facilities improvements include transportation, energy, drinking water, communications, environmental protection, life support, new information network and other related fields.

Transportation improvements include high-speed rail, expressway, and waterway supporting facilities connected to the city's main urban area, which is a basic guarantee for increasing effective consumers. It also includes road renovations, traffic signs, and parking lots in the ancient town.

Therefore, taking the *Ancient Town Art Festival* as a carrier, the modernization of infrastructure has been significantly improved, many new technologies and new methods have been applied, and the infrastructure functions have been increasing. The carrying capacity,

systematicity and efficiency will be significantly improved, and further promoting the economic development of the ancient town and improvement of the living conditions of residents.

4.2.5.2 Establish a long-term cooperation mechanism with external institutions

4.2.5.2.1 Chengdu Tianfu Ancient Town Alliance

Motivated by the *Tianfu Ancient Town Arts Festival*, the *Tianfu Ancient Town Alliance*, co-sponsored by Chengdu's ancient cultural tourism towns, was formally established in 2015. Chengdu's 27 historical and cultural towns will join forces for development. There are 27 existing historical and cultural towns in Chengdu area. Among them, there are 6 historical and cultural towns nationwide, 11 historical and cultural towns in Sichuan Province, and 10 historical and cultural towns in Chengdu. While promoting the new-type urbanization and the development of local tourism, the ancient towns have also fallen into a bottleneck period of development. How can the historical culture of the ancient towns be protected and passed down, while each ancient town can make the most of its market value? *Tianfu town alliance* will take this responsibility to provide a platform for resources sharing and co-tune development. By exploring the effective ways and methods of co-construction of ancient towns, the brand competitiveness of Chengdu Tianfu Ancient Town will greatly improve.

4.3 Case summary of Chengdu Tianfu Ancient Town Art Festival

4.3.1 The history of Chengdu Tianfu Ancient Town Festival

With the strong support, encouragement and promotion of the leaders of Chengdu City, under the direct leadership and comprehensive coordination of the promotion team of the *Tianfu Ancient Town Art Festival*, the first *Chengdu Tianfu Ancient Town Art Festival* was held from November 29th to December 1st, 2014. The days were successfully held in *Wufeng Ancient Town*, a famous Chinese historical and cultural town in *Jintang County*.

The *Tianfu Ancient Town Art Festival* attracted the artists from the countries of Ukraine and domestic provinces of Xinjiang, Hebei, Chongqing, Heilongjiang, Hainan, Hubei, Guizhou,

Yunnan, Tibet. Despite the implementation of traffic control, the number of tourists visiting *Wufeng* during the event was still endless, totaling 40,800. National media Central People's Broadcasting Station, Music Weekly, China Daily, provincial media Sichuan Daily News, Ministry of Culture and Sports, West China Metropolis Daily, Tianfu Morning Post, Education Guide, Sichuan TV Satellite TV Channel, News Channel, Education Channel, City-level media Chengdu TV Channel 1, 2, 3, 4, 5, Chengdu People's Broadcasting Station news frequency, traffic frequency, cultural leisure frequency, Chengdu Daily, Chengdu Business Daily, Chengdu Evening News, and the International Online Sichuan Channel, China Philharmonic.com, Xinhua, Sichuan News network, Phoenix, Tencent Dacheng, Sina, all largely cover and report the progress of the first Tianfu town festivals and activities related news and feature stories, which has caused a huge response in the country.

4.3.2 Features of Chengdu Tianfu Ancient Town Art Festival

In 2014, the first *Tianfu Ancient Town Art Festival* in Chengdu won high recognition and affirmation from leaders in Chengdu, *Jintang County*, *Wufeng Town* and all walks of life with unique cultural creativity and exciting activities. Taken together, this festival has the following characteristics:

The first and most important characteristics is the guidance from the localization operation mode from the perspective of commodity attributes. It is precisely with the guidance of this fundamental research method that we have a fundamental follow, a direction and a system for our overall activity design, so that each step of our work has a basis and logic, and also our work can be steadily progressed. Given our activity was a great success, which in turn confirmed the accuracy and applicability of this research method, especially the perspective of commodity attributes and scenario-oriented direction. This will accumulate valuable experience for our subsequent art festivals, and will also provide a useful reference for other art festivals.

Second, organic coordination with government departments, city, county, and township three-level government linkages and large-scale integration of resources ensure the success of

the first *Tianfu Ancient Town Art Festival*.

From the decision-making, preparation, and holding of the first *Chengdu Tianfu Ancient Town Art Festival* in 2014, the city leaders in charge of Chengdu devoted a lot of effort, integrated resources on a large scale, and personally promoted it. The promotion team of the *Tianfu Ancient Town Art Festival* in the city was carefully arranged and fully coordinated. In *Jintang County* and *Wufeng Town*, careful arrangements were made at the scene, and finally a city, county, and township three-level government linkage and university, government, enterprise, and media concerted efforts and joint operations were formed, thereby ensuring the success of the art festival.

Third, scenario-oriented original art works, cultural creativity and new cultural creations were key to the success of the first *Tianfu Ancient Town Art Festival*.

Many people are very impressed with the *Tianfu Ancient Town Art Festival* and feel shocked and exceeded imagination. The reason why this effect can be achieved is because it is not an *art festival* in the general sense, nor is it a comprehensive art performance.

Based on the tenet of *Culture Inheritance, Showing Characteristics*, we deeply explore the cultural connotation from the history and modern development of *Wufeng Ancient Town*, and then combine it with the lifestyle and aesthetic taste of modern people. The cultural creation and the appreciation of the common people are the foundation for the planning and operation of the 2014 *Chengdu Tianfu Ancient Town Art Festival*.

Fourth, it stands highly at international standard, has a long-term perspective, has received positive and multi-dimensional social evaluation. Chengdu is a metropolis that is increasingly internationalized. The ancient town of Chengdu has beautiful natural sceneries and profound cultural heritages. *Tianfu ancient town art festival* in Chengdu aims to make Ancient Towns in Chengdu, which has been passed on for thousands of years, more valuable through the development of a series of cultural and creative activities to accumulate fames.

Finally, a new mode of school-land cooperation and joint creation of the ancient town brand was created. In recent years, Chengdu has invested heavily in the development and

construction of ancient towns such as Wufengxi, Huanglongxi, Anren, Luodai, Jiezi, and Pingle. The rich resources of ancient towns are the gems of Chengdu, attracting a large number of tourists from home and abroad. However, it is undeniable that these ancient towns have obvious limitations such as the lack in-depth cultural connotation, the trend of homogenized and scattered operations.

In order to run the Tianfu ancient town art festival, Chengdu cooperates closely with Sichuan Conservatory of Music, forming a sophisticated professional team of creative planning, songwriting, screenwriter, choreography, lighting design, and performance. And more than 500 people participated in the performance. All staff with high morale work forward and overtime day and night. It is this kind of spirit and state that ensures completion of the preparation and holding tasks in such a short period of time with fast-pace, efficiency and high-quality.

In order to further clarify the characteristics of the case of Tianfu Ancient Town Art Festival, this study also makes a simple comparison between the Edinburgh International Art Festival and Tianfu Ancient Town Art Festival. The comparison here mainly considers the source of funds, organizers, localized content, hardware facilities and operation management mode.

In terms of funding sources, due to its larger scale and influence, the Edinburgh International Art Festival has more diversified funding sources and certain advantages, which is convenient to attract the participation of international performing groups.

From the organizer's point of view, *Tianfu Ancient Town Art Festival* has a higher degree of government participation, which is conducive to the coordination and integration of resources when the government is in the lead.

Both festivals emphasize the importance of folk art in terms of localized content.

In terms of hardware facilities, both arts festivals attach great importance to supporting the performance system of the relevant hardware facilities.

From the perspective of operation and management, *Tianfu Ancient Town Art Festival* emphasizes the cooperation between the school and the local government, the importance of

designing a perfect evaluation system, and the cooperation with external institutions. This is in line with the Edinburgh Festival's emphasis on collaboration, management and advocacy, with support from the community at large.

As the Table 4-8 show, the difference between *Tianfu Ancient Town Art Festival* and Edinburgh Art Festival is that, *Tianfu Ancient Town Art Festival* puts forward the localization operation mode orientation based on the attribute of art commodity and emphasizes the principle of original art works, cultural creativity and new cultural creation based on the scene orientation.

Table 4-8 Comparative analysis of the characteristics of Tianfu Ancient Town Art Festival and Edinburgh International Art Festival

Factors	Tianfu Ancient Town Art Festival	Edinburgh International Festival. From Xia (2008)
Organizer	The festival needs the coordination with city, county, and town level government.	In terms of system, Government and civil society should participate and interact well. The great success of the Edinburgh International Art Festival is largely due to the liberal government and unique style of the British government in art management. The British government strongly supports the development of cultural industry,
Funding	Governments in Chengdu invested 4.5 million yuan in purchasing services and successfully held the first Ancient Town Art Festival.	For example, the Edinburgh International Festival mainly includes three sources of income: box office income, funds obtained from sponsors, donors and commissioned projects, grants from institutions such as Edinburgh City Hall and the Scottish Creative Council.
Localized Content	Scenario-oriented original art works, cultural creativity and new cultural creations were a key to the success of the first Tianfu Ancient Town Art Festival. The most important characteristics are the guidance from the localization operation	In terms of content, Edinburgh International Festival is firmly rooted in local culture. Nourishment from folk culture is an important condition for the Edinburgh Art Festival to reach the world successfully.

	mode from the perspective of commodity attributes.	
Hardware Facilities	<p>Wufeng Ancient Town's infrastructure facilities improvements include transportation, energy, drinking water, communications, environmental protection, life support, new information network and other related fields.</p> <p>Transportation improvements include high-speed rail, expressway, and waterway supporting facilities connected to the city's main urban area, which is a basic guarantee for increasing effective consumers. It also includes road renovations, traffic signs, and parking lots in the ancient town.</p> <p>Finally, a new mode of school-land cooperation and joint creation of the ancient town brand was created.</p>	<p>World-class repertoires must have world-class performance venues. Comprehensive public services such as information, accommodation, transportation, and outdoor facilities are important factors in forming a high-quality festival and cultural environment.</p>
Other Operation and Management	<p>Tianfu Ancient Town Art Festival stands highly at international standard, has a long-term perspective, has received positive and multi-dimensional social evaluation.</p> <p>Interaction and Cooperation Mechanisms with External Institutions</p>	<p>The organizer should focus on cooperation, management and publicity, and obtain the support of the whole society.</p>

4.3.3 Inadequacy of Chengdu Tianfu Ancient Town Art Festival in operation

Of course, as the first attempt to build the *Tianfu Ancient Town* brand with cultural creativity and artistic methods, the 2014 *Chengdu Tianfu Ancient Town Art Festival* also has

many regrets and deficiencies, mainly reflected in:

(1) Due to short time and rich content, various creative activities and programs still appear rough and need to be further improved and refined.

(2) Because it is an innovation and involves a wide range, the parties concerned do not have a unified understanding of the *Tianfu Ancient Town Art Festival*, resulting in many difficulties in connection and promotion of work, especially in the early stage.

(3) It is only due to the shortcomings of government funding, changes in relevant leaders, and related mechanisms are difficult to guarantee. At the same time, the government's financial burden is increased, so the funding for the festival must be diversified in the future.

Chapter 5: Conclusion

5.1 Main result

This thesis takes the first *Chengdu Tianfu Ancient Town Art Festival* as a case study. It is found that different ancient towns have different geographical, historical, and cultural characteristics. These characteristics are the raw materials for artistic creation. Collecting raw materials through the artist's aesthetic cognition is a process of contextualization. Creating and producing art products, localizing the content of art exhibitions from the perspective of commodity attributes, forms a unique localized operation mode of art festivals. The localization operation of the *Ancient Town Art Festival* deeply explores the historical and cultural resources and national customs of *Wufeng Town*, a famous town in Chengdu.

This thesis explores the design theory of commodity attributes of art works under the process of contextualization and the operation mode of Art Festivals. In other words, the use of cultural creativity and artistic methods to enhance the brand competitiveness of the ancient town, producing irreproducible goods, reflecting on its originality, integrity, and uniqueness. In this way, festivals can transform ancient towns' cultural resources into economic value. This thesis further builds a multi-dimensional evaluation system to evaluate its social and economic benefits.

Finally, this study proposes a new model to support the design a localized art festival operation mode from the perspective of commodity attribute. First, it is necessary to understand the art festival from the perspective of commodity attributes and to obtain sufficient funds, government policies, and support from external organizations for the art Festival. From the perspective of commodity attributes, the interests of all parties should be considered to form a common set of benign development. Secondly, the new model emphasizes the need to carry out scenario-based art production. Based on the requirements of localization, it is necessary to

enhance the originality of artistic works and explore unique local artistic elements. Finally, it is necessary to add a multidimensional evaluation of the effect of the art festival, to form an accurate positioning of the long-term implementation effect of the art festival.

5.2 Main innovations and contributions

This thesis takes *Tianfu Ancient Town Art Festival* as the analysis object, combines the theory of art production and the theory of commodity attributes. From the perspective of contextualized creation in art works and taking their commodity attributes into account, the dissertation analyzes the characteristics of the operation mode of the festival under the guidance of localization in detail from the perspective of commodity attributes. Specifically, this thesis, for the first time, constructs a scenario-oriented design theory of art festival, proposes a mechanism for selecting high-level art operation institutions, and establishing a multi-dimensional evaluation system for art festivals, strengthens a benign interaction mechanism with governments and related departments. From the theory to the practice, this thesis studies how to combine the characteristics of the art commodity in a localized environment to build a perfect art festival operation mode. This thesis analyzes the characteristics of the localization of the *Tianfu Ancient Town Arts Festival* and deeply explores historical and cultural resources such as the ancient town of Chengdu and the ethnic customs of the western region, further inherits and innovates national and regional cultures, and activates different and unique cultural symbols of the ancient towns of Chengdu, to attract continuous attention from tourists, and promotes characteristic culture tourism development to enhance the cultural connotation of tourism services and the cultural attractiveness of tourism products, further drive the development of local economy and culture, and become a new growth point of local culture and economy.

It is of irreplaceable practical and historical significance to guide and promote the transformation and upgrading of Chengdu's urban economy, strengthen the cultural atmosphere of Chengdu, increase the soft power of Chengdu's culture, and enhance the international image

of Chengdu. Meanwhile, the analysis of the *Chengdu Tianfu Ancient Town Art Festival's* localized operation mode can also be a case for other art festivals to learn from and replicate.

Specifically, the main innovations and contributions of this thesis are as follows:

(1) From the localization perspective, this thesis has highlighted the personality and originality of the festival culture. Based on this, it can better explore and apply local culture and achieve sustainable development of the culture and also prevent it from falling into the misunderstanding of homogeneous development and the ecological development of culture, and transform ancient towns' cultural resources into economic value.

(2) This thesis emphasizes the importance of art production theory and art product attributes. It can not only help to set a more realistic value of the research system but will also help to guide the planning and operations related to the festival to form a long-term and sustainable development model. As a special presentation of art production, the Art Festival provides social products and services to society, but also benefits the development of the national economy and creates material wealth for them. While continuously meeting the growing spiritual and cultural needs of the people, at the same time of aesthetic needs, it is necessary to comprehensively improve the quality of people's lives, improve the degree of social civilization and the aesthetics of the entire people. At present, many art festivals have gradually evolved from pure art activities into a comprehensive art event with a strong cultural industry. The holding of various art festivals can often lead to a series of tourism, catering, and services in multiple regions. The entertainment industry and other industries, and the original plays, music, and creative crafts. can also become important cultural and economic value derived carriers in the art festival. Besides, the research trend of art festival tend to link to production process. For the many cultures carried in the festival itself, whether it is the productive self-rescue required by the traditional culture represented by non-heritage, or the cultural creative research and development required by the modern and contemporary art goods, it is closely related to the laws of art production and the definition of art commodification. Therefore, the study of the art festival can fully introduce the related theories of art production

and art goods, and expand the specific form of value realization, and give full play to its comprehensive value.

(3) The thesis proposes a multi-dimensional evaluation system and introduces a mechanism of picking high-level institutions of operational qualifications in art practice cases. The planning and operation of the art festival is not just a single act of the government or the public, but also requires the cooperation of multiple parties such as universities and cultural enterprises. The introduction of an appropriate selection mechanism and evaluation system can not only achieve full exploration and development of mode construction in theory but also form better supervision and feedback on practical cases. Besides, it can achieve more value in the dimensions of control of its artistic level and implementation of the overall model, audience development, and guidance. Wang (2016) pointed out that art production has a law of value that can be followed. When the artistic productivity represented by a certain technology conflict with the original artistic production relationship, the art revolution will erupt through the relationship between artistic productivity and artistic production. The revolution in this dimension further advances the entire level of art. The art revolution drives the development of productive forces and the transformation of production relations, thereby promoting the harmonious development of social relations.

5.3 Limitations and future research

This thesis adopts the method of case study, which has the following deficiencies.

(1) Although this thesis conducts an in-depth study on a specific object, the case itself is only one of the places where the Chengdu Ancient Town Art Festival is held. Due to limited data and other reasons, the selected research objects were not extended to other ancient town art festivals, nor were they compared and analyzed.

(2) The structure design of the questionnaire for tourists mainly based on the organizer, it can be more inclusive.

For future research, a more detailed comparison can be made between other cities and

Chengdu Tianfu Ancient Town Art Festival, so as to the further integration between Fine Arts and art management in theory and practice.

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Appendix 1: Introduction of Symphony Orchestra of Sichuan Conservatory of Music

The Symphony Orchestra of Sichuan Conservatory of Music was established in 1982. After years of efforts, it has been a professional orchestra composed entirely of performers and the only professional orchestra in western China with a year-round performance season and opera series. The current leader is famous Composer Professor Lin Geer, executive head is Professor Li Kaixiang, artistic director Professor Zhu Qiyuan, administrative director Li Tianhao, deputy head Tan Bo, American Cincinnati Conservatory Symphony Orchestra music director Professor Mark Gibson as the principal guest conductor.

In addition to performing various classics, the Symphony Orchestra of Sichuan Conservatory of Music performs operas in collaboration with European and American opera directors and art directors in the annual music season. At the same time, the orchestra also executes the important task of popularizing symphony by forms such as performances in universities, special concerts on Chinese works and new works, concerts for the New Year, and popular concerts, movie concerts, concerts for children's festival.

The superb and excellent level of the Symphony Orchestra of Sichuan Conservatory of Music has been highly praised by people from all walks of life. The orchestra's joint performances with the Berlin Symphony Orchestra of Germany and the Central Opera House, as well as touring Beijing and Singapore in 2010, have achieved great success. From 2012 on, the Symphony Orchestra of Sichuan Conservatory of Music has officially become a resident orchestra of the Changjiang Piano International Music Festival in Yichang, China, and went to Guangzhou in 2013 to attend concert in the opening ceremony of "Golden Bell Award" held by the Ministry of Culture.

The Symphony Orchestra of Sichuan Conservatory of Music, with the open minds, invites world-class singers and performers to cooperate furtherly so as to build a new platform to meet international standards for the development of Chengdu's culture and arts.

Appendix 2: Comprehensive questionnaire for the effect of the 1th Tianfu Ancient Town Art Festival

Hello, I am a member of the Tianfu Ancient Town Research Group. I am conducting a survey on the activities of the *Chengdu Tianfu Ancient Town Art Festival*. I would like to ask you to fill out this questionnaire. This questionnaire is anonymous, and all data is only used for statistical analysis. Please fill in according to your actual situation. thank you for your help.

1. Your gender? **【Socio-demographic attributes】**

A. Female

B. Male

2. What is your current age? **【Socio-demographic attributes】**

A. Under 18 years old

B. 19~35 years old

C. 36~55 years old

D. 56~69 years old

E. Over 70 years old

3. What is your occupation? **【Socio-demographic attributes】**

A. Students

B. Employees of enterprises and institutions

C. Civil servants

D. Individual industrial and commercial households

E. Other

4. What is your education level? **【Socio-demographic attributes】**

A. Below junior high school

B. High school, vocational school, and technical secondary school

C. Junior college, undergraduate

D. Master and above

5. What is your current residence? **【Socio-demographic attributes】**

A. Abroad

B. Chengdu City

C. Other areas in Sichuan Province

D. Other China provinces

6. Which of the following types of tourism do you like best? **【Participation habits】**

A. Sightseeing

B. Sports tourism

C. Festival Tourism

D. Experience tourism

E. Other

7. Which one do you prefer, traditional or innovative? **【Participation habits】**

A. Traditional type (like National Day, Mid-Autumn Festival)

B. Innovative (newly developed using modern concepts)

8. What is your source of information for the Tianfu Ancient Town Art Festival? (Multiple choices)

[Participation habits]

A. WeChat

B. TV network

C. A message from a friend

D. Newspapers and magazines

E. Other

9. When do you usually visit the ancient town of Chengdu? (Multiple choices) [Participation habits]

A. Traditional holidays

B. At leisure

C. When holding festivals in the ancient town

10. Your evaluation of the Tianfu Ancient Town Art Festival [direct evaluation]

A. Very good

B. Better

C. General

D. Poor

E. No attention

11, Your satisfaction about the content of Tianfu Ancient Town Art Festival? **【Direct Evaluation】**

A. Very satisfied

B. Satisfied

C. General

D. Dissatisfied

12. Which festival activities most appeals to you? (Multiple Choice) [Direct Evaluation]

A. Traditional folk show

B. Opening ceremony

C. Situational musicals

D. Painting and Calligraphy Exhibition

13. Which of the following festival events do you know in Chengdu?? (Multiple choices) [Participation habits]

A. Chengdu Lantern Festival

B. Chengdu International Peach Blossom Festival

C. Dujiangyan Water Release Festival

D. Tianfu Ancient Town Art Festival

E. Autumn City Concert

F. Chengdu International Food Festival

G. International Festival of Intangible Cultural Heritage

14. Which of the following festival events do you participate in Chengdu? (Multiple choices)

[Participation habits]

- A. Chengdu Lantern Festival
- B. Chengdu International Peach Blossom Festival
- C. Dujiangyan Water Release Festival
- D. Tianfu Ancient Town Art Festival
- E. Autumn City Concert
- F. Chengdu International Food Festival
- G. International Festival of Intangible Cultural Heritage

15. The reason for your participation in the festival is (multiple choices) [comprehensive factors]

- A. Accompanying others
- B. Increase understanding of festival activities
- C. Entertainment and relaxation
- D. Other

16. What are the subjective factors that affect your choice of festival activities [comprehensive factors]

- A. Price
- B. Time
- C. Distance
- D. Festival Event Attraction
- E. Other

17. What are the objective factors that affect your choice of festival activities [comprehensive factors]

- A. Event scale
- B. Organizer
- C. Festival type

D. Other

18. What benefits do you think the Tianfu Ancient Town Art Festival will bring (multiple choices)
[comprehensive factors]

A. Increase the number of tourists

B. Enhance Ancient Town Art Brand

C. Inheriting excellent traditional culture

D. Increase the transaction amount