



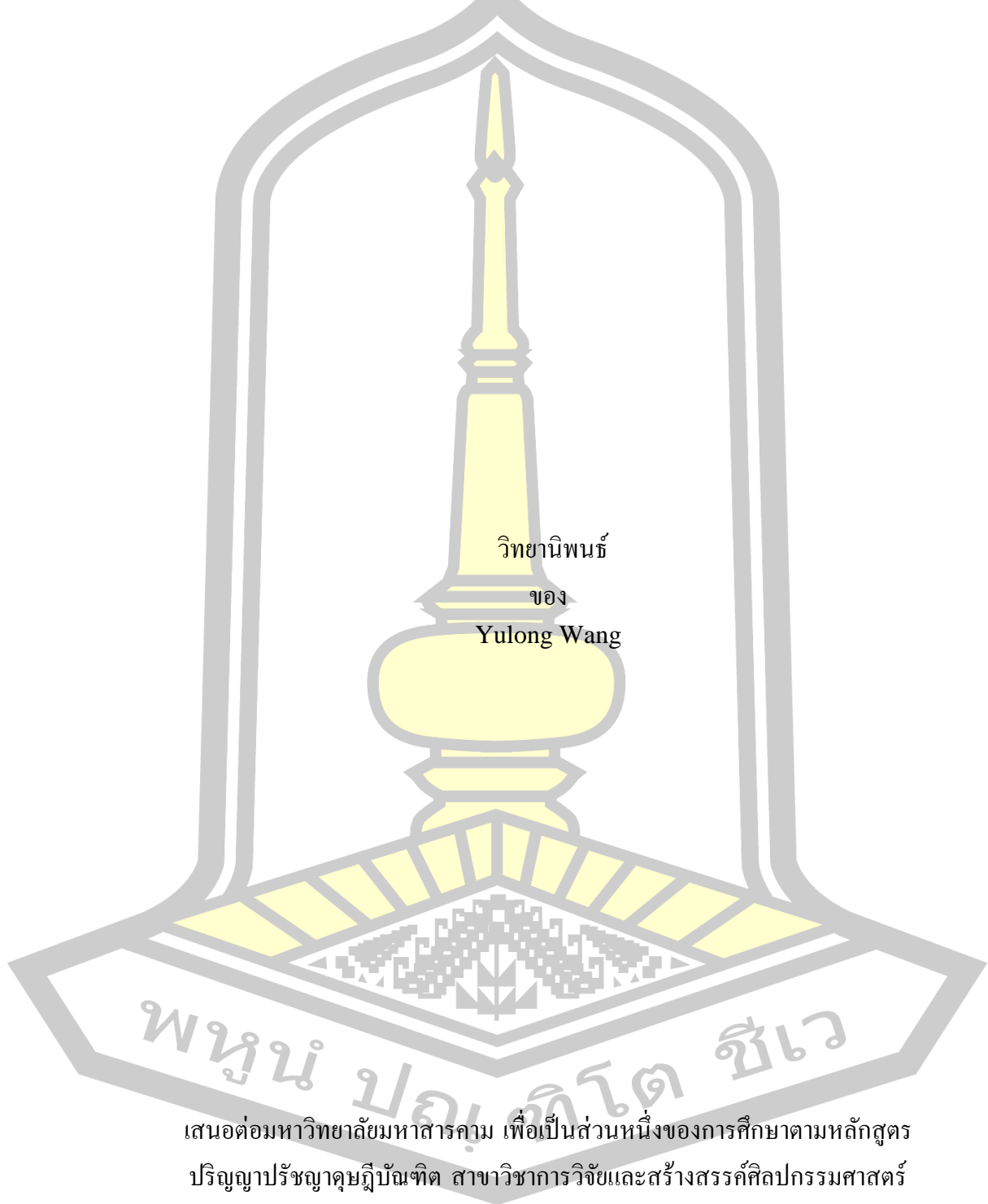
Weihai Oil Painting Town, Shandong Province: The Artistic Rural Construction
Process and Its Representativeness Under the Background of China's Rural
Revitalization

Yulong Wang

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Fine and Applied Arts Research and Creation
November 2023

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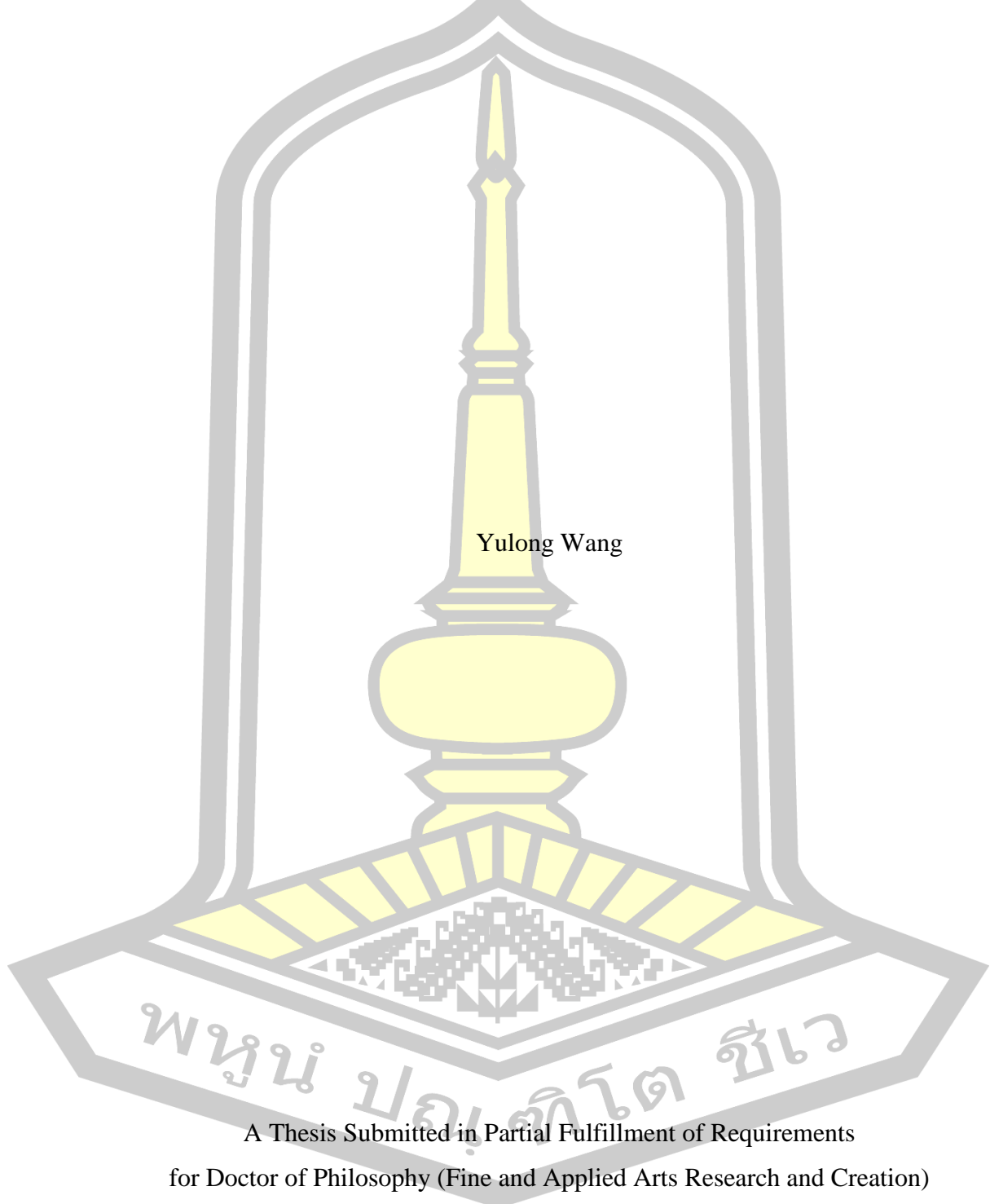


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November 2023

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The examining committee has unanimously approved this Thesis, submitted by Mr. Yulong Wang , as a partial fulfillment of the requirements for the Doctor of Philosophy Fine and Applied Arts Research and Creation at Mahasarakham University

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ABSTRACT

The research objectives of this paper are: 1. To study the original traditional appearance of Weihai oil painting town in China before the implementation of the rural revitalization strategy. 2. Study the background of the policy proposal of China's rural revitalization strategy and the specific content of the policy. How other places are applied and changed in the context of rural revitalization. 3. From the perspective of art anthropology, analyze the construction process and changes of oil painting art town in the context of rural revitalization. 4. Analyze the significance of expanding and exploring the construction model of art township in Weihai Oil Painting Town in Shandong Province in the context of rural revitalization. This paper takes the construction and representativeness of oil painting town in Weihai, Shandong Province under the background of China's rural revitalization. Using art anthropology as a research method, research began in Huancui District, Weihai City, Shandong Province in 2021. Informants include critical, general, and temporary informants. Target sampling methods were used. The tools used included basic surveys, observations, interviews, focus group discussions, and literature searches. The results of the study are as follows:

Due to its relatively open geographical location, Weihai has accumulated a wealth of various historical and cultural resources and artistic and cultural resources from ancient times to the present. These factors have promoted the integration of Weihai culture and tourism, formed a tourism culture, and laid a good foundation for the development of cultural tourism industry. The Weihai Municipal Government carried out the construction of "Weihai Oil Painting Town in Shandong, China" due to the situation. This project is guided by the local government and the construction process of comprehensive utilization of cultural resources in Huancui District under the background of rural revitalization, and its development model is jointly participated and explored by local diverse subjects. This is not only a sustainable development path explored and sought by local governments and relevant groups for local industrial development in the context of rural revitalization, but also provides new ideas and solutions for art to intervene in China's rural construction.

Art has become a highlight of Weihai to show its image to the outside world. In order to better reflect the image of Weihai, local culture has become the direction of Weihai artists and art groups. Artists created works that highlighted the characteristics of local culture and art, so marine oil painting developed rapidly. Weihai marine culture researchers spontaneously began to explore marine art and culture, showing a good trend. Due to the extensive participation of many academics and scholars in academic exploration, the academic aggregation effect has also begun to appear. This is reflected in the fact that more and more artists and the public have begun to pay attention to the academic value of artworks in art, and it has also prompted the emergence of a new style of art exhibition-academic art exhibition. With the deepening and development of the construction of the planned art park of the oil painting town, the relationship between the people who originally worked and lived in this core area has also changed. The Yihai Road Art Core Area has become a new social public space for local cultural and art groups to live together with cultural and artistic groups relocated from other places. It is necessary to analyze and explore the changes and logic behind their network of relationships and identities in this space.

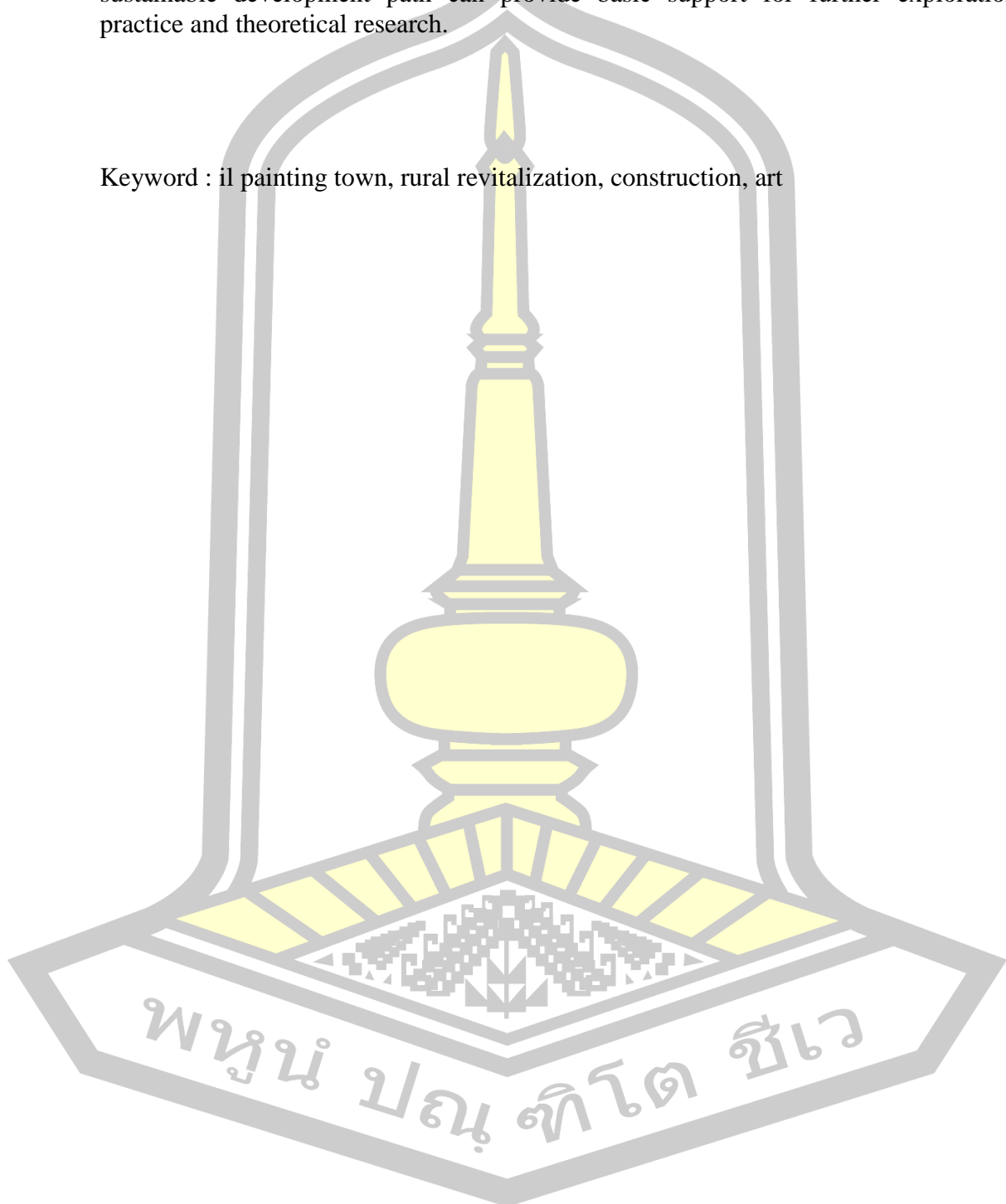
The Huancui District Government has planned the Beihai Oil Painting Industry Block as a group of oil painting studios, an oil painting talent cultivation base, an oil painting trading base, and an art service market, and issued relevant support policies for the cultural tourism industry of Beihai Industrial Block to the whole society. With the development of the oil painting industry, more artists and painters are attracted and choose to reside here. These painters include young graduates of professional art academies, as well as a group of outstanding local painters cultivated by Gao Quan, a famous early Chinese painter. However, these artists must have a life strategy that is compatible with the construction of the oil painting town to survive in the oil painting town, and at the same time take into account the corresponding social relations. This research analyzes the life strategies of artists, the social relations of artist groups and their associations, and the position and role of art in the entire social network space.

As an important functional area in the construction project of oil painting town, Banyue Bay Art Block is led by the construction of management center, exhibition center, academic center and experience center of China Oil Painting Town, and has created an art theme block integrating galleries, art materials, art management, special catering and other related formats. Since 2017, Huancui District has successfully planned and implemented three new leisure tourism development models with the purpose of creating a "new festival in the city": 1) creative bazaar 2) Banyue Bay Beach Music Festival 3) and Triathlon Sports Tourism. The whole has formed a new landscape of cultural tourism with regional characteristics. This study also analyzes the value and significance of these three model constructions. These high-end leisure tourism enrich the tourism experience of ordinary tourists, and also meet the aesthetic needs of audiences at different levels, bringing good comprehensive benefits.

In short, the construction of Weihai Oil Painting Art Town in Shandong

Province has not only become a cultural symbol of Weihai's intrinsic charm, but also a city business card for Weihai's external publicity. Discussing the representative mode of art village construction in Weihai oil painting town and summarizing its sustainable development path can provide basic support for further exploration practice and theoretical research.

Keyword : oil painting town, rural revitalization, construction, art



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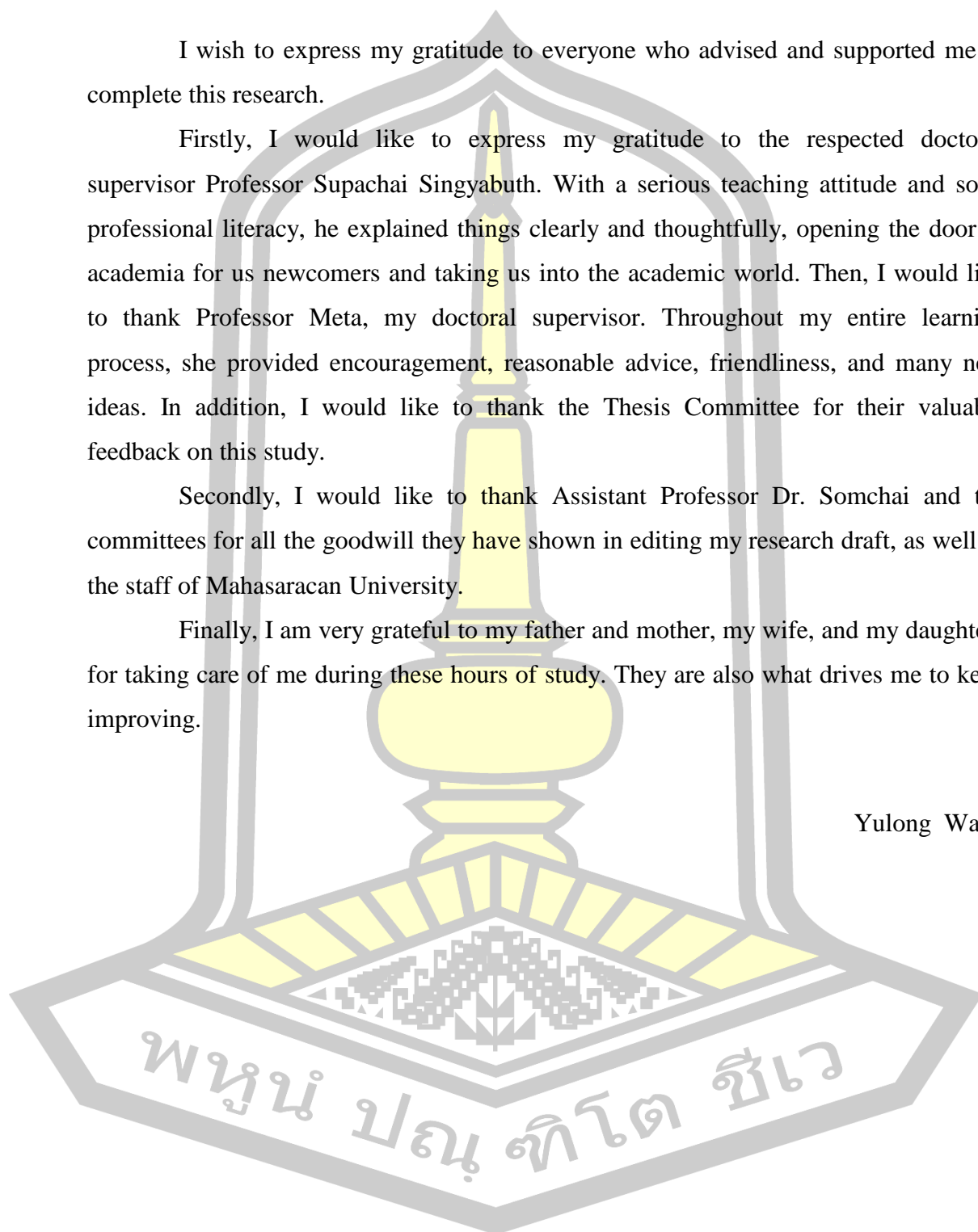


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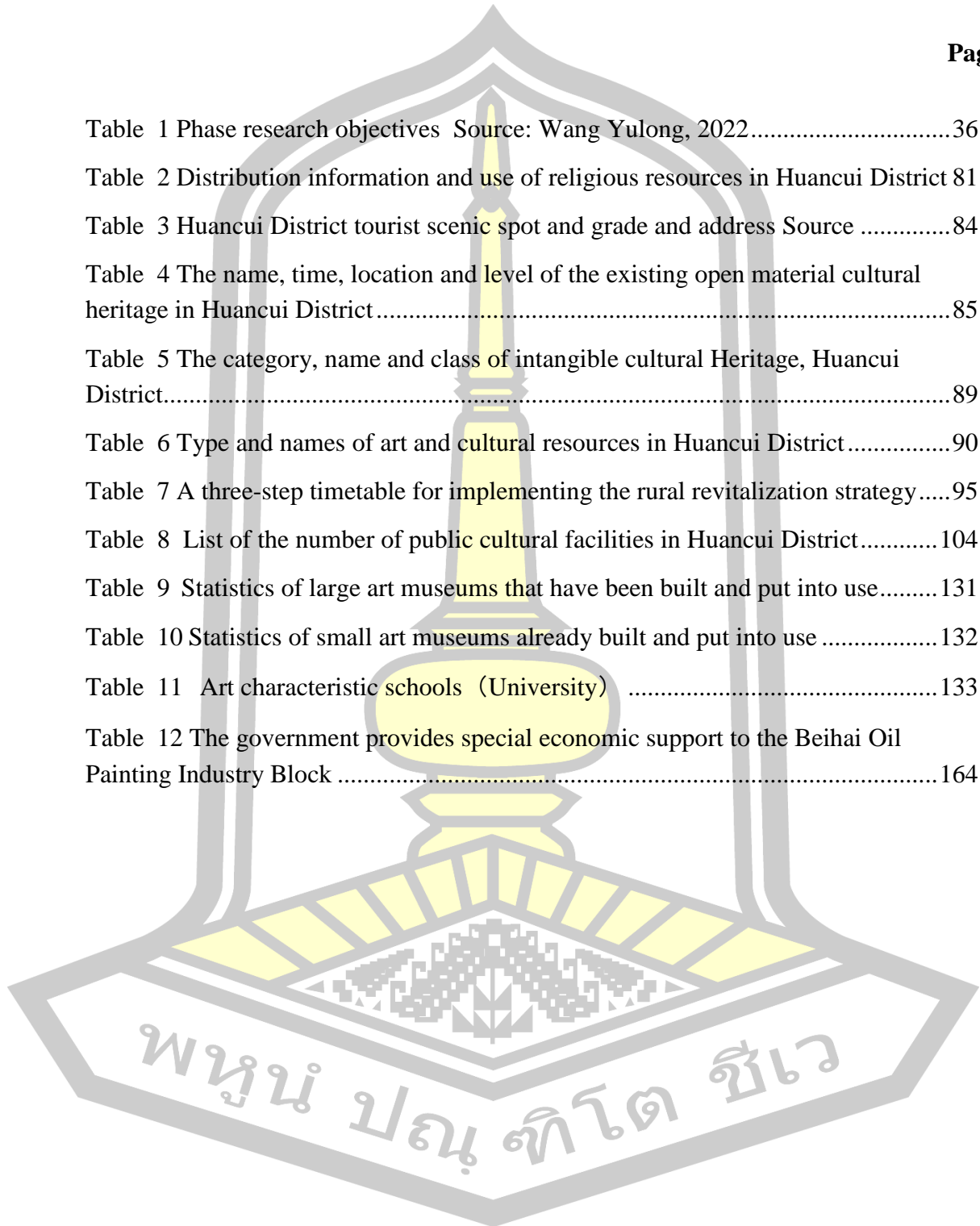
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CHAPTER I

1. Background of Research

The practice of rural revitalization has become a prominent and hot topic today. In a way, it is a strategy for a new round of China's social reform and transformational development, corresponding to China's urbanization process and the pace of urban renewal. With the comprehensive development of China's economy and society, the traditional urban-rural dual structure has been re-examined and deconstructed in the context of reform and opening up, and the basic demands of integrated construction to eliminate urban-rural differences and protect rural humanistic fabric and natural resources have provided strong momentum and opportunities for rural revitalization. The general requirements for the implementation of the rural revitalization strategy are "prosperous industry, ecological livability, civilized rural style, effective governance, and rich life". In 2018, the CPC Central Committee and the State Council issued the Rural Revitalization Strategic Plan (2018-2022)¹. It is clearly pointed out that "cultural workers and cultural volunteers are encouraged to devote themselves to rural cultural construction, enrich rural cultural formats, and reshape rural cultural ecology", and clarify the indispensable role and value of art in rural revitalization and rural cultural construction. Humanities and art are the soul of beautiful countryside, and if there is a lack of research on rural cultural inheritance and rural art understanding and the construction of humanistic care, it will not reach the goal of beautiful countryside. In view of this, on the basis of humanities and art, the proposal of cultural preservation and reshaping, green design, rural artization and artistic ruralization to explore the path of sustainable development of rural revitalization has become another major topic in the construction of new rural areas, so the participation of art and culture has become an indispensable and important part of rural revitalization. (Zou Minlin and Liu Yu, 2017, 247-248). China has a vast land and many villages, and the characteristics of each village's resources are very different, and art and the countryside are a mutually reinforcing and sustainable development relationship. The road of art participation in rural areas is still in the preliminary exploration stage, but based on the plurality and plasticity of art, it will surely become an important path for the construction of "beautiful

¹ The Strategic Plan for Rural Revitalization (2018-2022) consists of 39 chapters. The 19th National Congress of the Communist Party of China put forward the implementation of the strategy of rural revitalization, and the Party Central Committee focused on the overall situation of the cause of the party and the country, profoundly grasped the law of modernization construction and the changing characteristics of urban-rural relations, conformed to the yearning of hundreds of millions of peasants for a better life, and made major decisions and arrangements for the work of "three rural areas", which is a major historical task to win the victory in building a moderately prosperous society in an all-round way and building a modern socialist country in an all-round way.

villages", playing an irreplaceable role in the development of rural cultural economy, and its theories and methods will continue to develop and improve with practice.

At present, China's artistic rural construction is in a period of trial and exploration and rapid development, and artistic participation in rural construction is not simply the transformation of rural appearance by artists. In the face of the problem of rural construction, sociologists, artists, architects and experts and scholars in related fields have also invested in the project of art participation in rural construction, and art participation in rural construction is in full swing. In recent years, Chinese art has participated in rural construction, stimulated the vitality of local villages, and tried to achieve village economic recovery, taking art rural construction as a new way of rural construction. However, the art rural construction model is directly influenced by the experience of art festivals in Japan and Taiwan, such as Kitagawa Furo² at Tokyo University of the Arts, Japan. He led the artist group to participate in the rural construction of Echigo-Tsumari in the central region of Honshu Island in Japan, and proposed the use of public art to connect Echigo-Tsumari's different villages and towns in this rural village where the population loss and aging were particularly serious after World War II and low agricultural productivity, and through the continuous holding of art festivals, the transformation of traditional agriculture into cultural tourism industry in the local area was realized, and a demonstration of "art revitalization of the countryside" was set up around the world. And in Tugou Village³, located in Houbi Township, Tainan City, Taiwan. The Tugou Rural Culture Building Association established led residents to reshape rural agricultural culture by landscape design means, and then the community construction group of the Institute of Architecture and Art of Tainan University of Arts settled in Tugou Village, transforming the rural landscape through public installation art, park and courtyard construction, architectural art transformation and other projects, and put forward the construction goal of "rural art museum", treating the entire village as an open-air art gallery to create, from the point (art collection display), line ("Village House Art Exhibition" series settlement), The three dimensions of noodles (pastoral sown land art) realize the artistization of the rural environment, so that art and the countryside have close interaction and mutual assistance, and reshape people's impression of the countryside. Therefore, compared with these successful cases of "art saving the countryside" in foreign countries and Taiwan, the combination of some domestic art and rural construction may not be perfect enough, so its economic and social benefits are far from the time of conclusion, but after all, they have made their own beneficial explorations. At present, there are more than 70 incomplete statistics on the practical cases of art village construction in China, and there are four most influential studies

² Kitagawa Furo is an internationally renowned curator, founder and comprehensive artistic director of the Echigo-Tsumari Land Art Festival. A world-renowned art curator, he pioneered the artistization of public facilities, was known as the father of Japan's regional revitalization, and ranked first on the list of 100 people who influenced Japanese art.

³ Tugou is located in Houbi District, Tainan City, more than 60 kilometers away from Tainan City. The area of the village is 478 hectares, of which more than 400 hectares are farmland and rice cultivation areas, which is a typical traditional rural settlement.

on them: 1).Jin Le⁴, associate professor of the Academy of Arts,was held the "Shijiezi Art Museum Project" in Shijiezi Village, Yebao Town, Qin'an County, Tianshui City, Gansu Province, China.2).The Artist Qu Yan⁵,His "Xu Village Plan" about Xu Village, Heshun County, Jinzhong City, Shanxi Province, China.3). Curator Ou Ning⁶, Zuo Jing ⁷(2017,2019) on the "Bishan Plan" of Bishan Village⁸, Yixian County, Huangshan City, Anhui Province, China.4). Shenzhen Dafen Oil Painting Village.⁹From the perspective of the main objects or outstanding performance of the

⁴ Jin Le, born in Qin'an, Gansu Province in 1966, graduated from Xi'an Academy of Fine Arts in 1991 and graduated from the Sculpture Department of the Central Academy of Fine Arts in 2000. Associate Professor, Northwest Normal College of Arts. Deputy Director of Gansu Sculpture Art Committee, Director of Shijiezi Art Museum. He passed away on January 11, 2021.

⁵ Born in Xuzhou, Jiangsu Province in 1955, contemporary artist, director of the Institute of Urban and Rural Art Construction of Guangdong University of Technology, distinguished professor of the "Hundred Talents Program" of Guangdong University of Technology, master tutor, one of the important initiators and practitioners of Chinese art rural construction in the new era, and a representative figure of contemporary art that has been active internationally and locally for a long time.

⁶ Orning. Born in 1969, he is an artist, curator, publisher and rural construction worker.

⁷ Zuo jing. Born on November 11,1970, he has been teaching in the School of Journalism and Communication of Anhui University since 2000. He has published more than 40 articles in publications such journals as Art, Art World, Art (Spanish magazine), Oriental Art, Contemporary Art and Investment, Weekend Pictorial, and New York Times. He has founded and edited Contemporary Art and Investment, Hampin and Bishan. Artists and curators, and rural construction workers.

⁸ Bishan Village is located in the north of Biyang Town, Yixian County, Anhui Province. It was formed in 2008 by the merger of two villages, Bicheng and Bixia. The village has jurisdiction over 21 village groups and a population of more than 2,400 people. In January 2009, the general branch of the Party was established, with the party branch of Bishan Village thousand mu mulberry garden demonstration base, the party branch of silkworm breeding base and the party branch of the elderly association, with a total of 8 party groups and 120 party members. The industrial layout includes sericulture planting industry, broiler breeding industry, high-quality tea planting and all kinds of processing industries. There are still more than 300 ancient dwellings and ancestral halls in the Ming and Qing Dynasties, a private garden site in the Song Dynasty and an ancient pagoda in the Qing Dynasty, which is the most cliff carvings in Yixian County.

⁹ Dafen Oil Painting Village (Dafen Village), located in Dafen Community, Buji Street, Longgang District, Shenzhen, with a core area of about 0.4 square kilometers, is one of the many local Hakka walled villages in Shenzhen, with more than 300 indigenous villagers. At present, Dafen Oil Painting Village has more than 1,200 large and small galleries and stores, more than 60 well-known enterprises, and about 8,000 oil painting practitioners in the village, plus about 20,000 employees in surrounding communities.

achievements, the development process of art rural construction roughly presents three basic types: "environmental construction", "cultural rejuvenation" and "industrial development".

Regarding the "environment creation" type, such as the "Ishisetsuko Art Museum Project". Shijiezi Art Museum is actually a small village in the northwest, under the jurisdiction of Gansu Province, located 6 kilometers north of Qin'an County, Tianshui City, halfway up the Youfuzi Mountain in Suozi Gorge on the bank of the Hulu River, consisting of 13 villagers. According to legend, Confucius traveled here during the Warring States period and got the name You Fuzi Mountain. In the 3rd year of Guangxu in the Qing Dynasty, there was a Taoist priest surnamed Li in the Mountain next to the village, which is now the Taoist Temple of the Immortal Pagoda. The village of Shijiezi is named after the granite surrounding it. In 1986, Jin Le, a native of the village, was admitted to Xi'an Academy of Fine Arts, and after graduation, he was assigned to teach at Northwest Normal University and studied at the Central Academy of Fine Arts, and has been traveling back and forth between Beijing, Lanzhou and Shijiezi for many years. The contrast between the excitement of Beijing art and the quietness of Shijiezi Village constantly reminded him, so he began to try to make the lively art settle in the quiet village, so that art can have a connection with his village. Jin Le was not a foreign intellectual with a theoretical system. Jin Le is a member of Shijiezi Village, he and the villagers become the main body, and undertake all the development and backwardness of Shijiezi, and change himself is to change the village. So in 2008, Jin Le founded the Shijiezi Art Museum. The establishment of this art museum allows more people to enter this village and discover the village because of the charm of art; The village also brings art closer to everyday life, and art allows villagers to live a better life. In fact, under the name of "Stone Setsuko Art Museum", he is engaged in the overall creation of the exhibition space. The Shijiezi Art Museum is actually a small village in the northwest itself, and the relationship between local villagers and art works is worrying compared to the bustling scene of art exhibition spaces being continuously produced. Although the artworks attract artists and tourists from other places, they are rarely directly related to the lives of the villagers.

In the process of artistization of rural environment, some artists have made critical thinking about the above environmental creation paradigm, believing that art rural construction should not directly waste their minds in the process of figurative artistic creation, but make some reflections from the ontology of art. Artists should start from the standpoint of respecting local knowledge, no longer be confined to the traditional category of "artistic creation", and directly take the social practice of rural construction as the creative process. The "cultural renaissance" type was born.

About the "cultural renaissance" type, such as the "Bishan Plan", the "Xucun Plan". The "The Xu Village Plan". After the artist Qu Yan returned from abroad in 2007, he went to Xucun, northern China, where he found the village and its surrounding scattered ancient villages like "Peach Blossom"¹⁰. He felt that he had found a long-lost spiritual home and hometown, a dream that had been hidden in his heart for many

¹⁰ From "Peach Blossom Source", author Tao Yuanming, Eastern Jin Dynasty writer and poet. The "peach blossom source" mentioned in his book "Peach Blossom Source" refers to a spiritual paradise of one's own.

years, and a village that had pinned on national feelings. Xucun is located in Songyan Town, Heshun County, Jinzhong City, Shanxi Province. Located in the hinterland of Shanxi, deep in the Taihang Mountains, high altitude and short frost-free period, relatively backward economy, difficult living conditions, villagers rely only on crops to achieve little results, most of the young and middle-aged people go out to work all year round to make a living. The Xucun area has a deep tradition accumulation, but it is also trapped by tradition, and the concept and consciousness lag behind in the single indicator of modernization. Traditional relics and cultural memories have also been damaged to varying degrees in different periods of social transformation, and some historical clues have disappeared, which is still difficult to continue. Qu Yan and other artists set up an art commune in Xucun, hoping to build Xucun through artistic intervention, using Xucun as a model for rescuing ancient villages, and implementing a series of conservation and regeneration plans. Bishan Village, Yixian County, Huangshan City, Anhui Province in southern China, is one of the many famous ancient villages in Huizhou, where "mountains are high and wide, and the mountains are like embroidery, white walls and black tiles, and they are stacked one after another", with a total area of 58.5 square kilometers. There are now more than 100 well-preserved ancient houses and ancestral halls in the Ming and Qing dynasties in the village. In history, it once had a prominent position — According to the "Xin'an Annals"¹¹ records, sui Kaihuang twelve years (592), changed to Xin' an county to xi state, set up a state ruled here. This village has many architectural resources and historical and human resources, and is a rare sample of the diverse life of human beings. The local bloodline and clan system survived here. However, the existing single tourism development model does not care about the protection and development of rural natural ecology, nor is it committed to the inheritance and revival of traditional farming culture, but only allows more tourists to visit here and watch lifeless samples, which cannot stimulate more participation in rural reconstruction. Artists Ou Ning and Zuo Jing, when they first visited rural Huizhou in 2007, were fascinated by the natural beauty, culture and historical heritage of the area, and they planned to create the Bishan community in Bishan Village, known as the "Bishan Project". It is hoped that it can promote and change the economic and cultural life of rural areas. For this project, curator Ou Ning expressed the hope that through the return of intellectuals to the countryside, a utopian art project of common life in the local area is created, and a new Huizhou model is tried to expand a new Huizhou model - a new rural construction model that integrates land development, cultural and art industry, characteristic tourism, experience economy, environment and historical preservation, architectural teaching and experimentation, organic agriculture and other functions. However, the development of these two plans in the north and south still needs to find direction in more social practice and theoretical exploration, and artists need to clarify not only the role of the main body of rural construction, but also clarify the positioning of art in the process of rural cultural revival.

¹¹ Xin'an Annals is one of the 33 kinds of existing Song annals, and also one of the annals with great influence in the history of Chinese local Chronicles. The author is Luo Yi, the fourteenth capital of Huizhou County in the Southern Song Dynasty, who knew Ezhou.

Regarding the "industrial development" type, that is, artists participate in the industrial construction of rural areas and promote the revitalization of rural economy. In the process of rural construction, it generally follows the laws of industrial economics from the gathering area spontaneously formed by artists to the art industry park. For example, Shenzhen Dafen Oil Painting Village has become the most well-known art industrial park relying on villages in China with its output value of hundreds of millions. In the late 1920s and 1990s, Hong Kong painters and painters came to Shenzhen to engage in the copying and sales of oil paintings. Out of the cheap advantage of housing rental, they settled in Dafen Village and began to produce "Hanghua"¹² to supply the consumer market in the United States. With the development of export trade, the demand for "line painting" increased, production gradually turned to streamlining, and the number of painters hired increased day by day. Dafen's reputation began to spread in the industry, attracting a large number of young painters and students. These gathered young workers and artists reflect on the gradually formed industrial paradigm, on the one hand, they integrate creative elements in addition to the production of "Hanghua", and shift from manufacturing to creation; On the other hand, rental houses are converted into commodities, and oil paintings are sold to the public, breaking through the single relationship between acquisition and supply. After the 21st century, with the entry of more creative artists, the artistic and cultural charm of the products is fuller, the brand effect of Dafen Oil Painting Village has begun to play a role, and Dafen has become an important national cultural industry demonstration base.

In the "industrial development" paradigm, although the participation of artists may not be completely for commercial purposes, it is mainly "commodity art" and the accompanying tourism and other industries that promote the development of rural economy. This is what distinguishes the industrial development paradigm from the other two paradigms above.

The main content of this article is one of the Chinese art rural construction, — Shandong Weihai Oil Painting Art Town.

As early as the 1970s, famous painters from all over China gradually into the Weihai¹³ island fishing village for painting, with the development of art and the rise

¹² "Hanghua" is a kind of painting product with the nature of industrial processing and the nature of assembly work. In some cases, some works may sometimes involve several people, each of whom draws his own skilled parts, and finally stitches together the whole into one work. Pure hand-drawn works and modern machine printing techniques are used to spray first and then hand-paint. The colors are bright and bright, catering to the preferences of the market. With patterned features. Also refers to commercial oil paintings.

¹³ Weihai, also known as Weihaiwei, is a prefecture-level city under the jurisdiction of Shandong Province, a regional central city, an important marine industry base and coastal tourism city of the Shandong Peninsula approved by the State Council of China. Weihai is located in East China, at the eastern end of the Shandong Peninsula, bordered by the Yellow Sea to the north, east and south, the Liaodong Peninsula to

of oil painting industry, to Weihai art painter team scale, directly led the local sketch base open and calligraphy and painting collection, business development and prosperity. The oil painting industry is globally recognized as an intellectually intensive, high value-added green industry with a borderless market. In May 2015, the Weihai Municipal Government officially established the strategic goal of building an "Original Base for Chinese Oil Painting". Promote cultural tourism with oil painting characteristic industries and realize the transformation and upgrading of economic development. Weihai will be built into an original base for oil painting art with outstanding characteristics of domestic oil painting and the gathering and development of calligraphy and painting. It has launched the cultural brand of "Chinese Oil Painting Town" and formed the unique artistic characteristics and connotation of Oil Painting Town.

With the improvement of living standards, people's pursuit of spiritual civilization and cultural life is also increasingly rich, which also directly leads to the sustained and rapid development of domestic tourism industry in recent years. Traveling has become an effective way and even the best way for people to relax, cultivate their sentiment, and increase their knowledge. Current tourism market products, mainly include sightseeing tourism, health and sports tourism, ecological tourism, adventure tourism, special tourism (Lu Sujie, 2007,2-3)¹⁴, cultural tourism. The cultural brand of "China Oil Painting Town" is a new attempt jointly created by the local government and the cultural industry and tourism industry - the combination of cultural and art industry and tourism industry. As the specific person in charge of the Chinese oil painting Town project, Chen Wenxian¹⁵ kept exploring, practicing and moving forward without much experience in the cultural industry. With the strong support of the Municipal Party Committee and the municipal government and the district Party Committee and the district government, he worked with relevant departments and experts, and put forward the development plan of "three districts and one line". That is, to create an art gallery with a coastline of 31.5 kilometers,

the north, the Korean Peninsula to the east, and Yantai to the west. The maximum distance between east and west is 135 kilometers, the maximum longitudinal distance between north and south is 81 kilometers, and the coastline is 985.9 kilometers. It has a long history and rich tourism resources.

¹⁴ It refers to tourism products in which tourists take the learning and exploration of professional knowledge and skills as the main purpose of tourism while traveling, so as to increase knowledge, broaden their horizons, and promote the improvement of their own business level. Special tourism mainly includes study tourism, industrial tourism, agricultural tourism, study and art tourism, science and technology tourism, investigation tourism and other forms. It also has a strong development trend and potential in modern tourism.

¹⁵ Chen Wenwen is a member of the Fine Arts Professional Committee of the China Education Society, a member of the Shandong Provincial Artists Association, a member of the Shandong Oil Painting Society, a member of the Presidium of the Weihai Artists Association, the Secretary-General of the Oil Painting Art Committee of the Weihai Artists Association, the deputy director of the Huancui District Education, Teaching, Research and Training Center, and the director of the China Oil Painting Town Construction Guidance Center.

connecting Yihai Road and the art core area, the Banyue Bay creative and leisure area, and the Weihai oil painting industry zone, forming a functional layout integrating academic development, industrial cultivation, culture and tourism. Under the regulation and guidance of the relevant cultural industry policies formulated by the government, the unity of social and economic benefits is ensured. It has formed a good sustainable development model, and gradually formed a certain brand influence and honor in China.

In this paper, the researchers try to through the art of Shandong Weihai oil painting town art of rural construction process and township building paradigm, explore how to the Weihai cultural resources and a series of development and utilization and construction, make the form "oil painting art town" the brand to attract more tourists and related people to achieve the development of tourism and promote more employment opportunities, and finally achieve the goal of sustainable development.

This paper takes the research method of art anthropology to systematically study the achievements of Chinese art village construction, and takes "art anthropology" as the starting point as the research content to discuss the representativeness of the art village construction mode of Weihai Oil Painting Town. Through the study of how to related cultural resources, historical resources, art integration and utilization of resources into a "cultural symbols"¹⁶ and become the driving force of the sustainable development of the region this process, grasp the art resources and cultural resources into the driving force of economic development, as other rural construction learning and reference samples, help develop the revitalization of China's rural development, achieve common prosperity.

2. Research Objectives

There are 4 research objectives as follow:

2.1 Study the original traditional appearance of Weihai oil painting town in China before the implementation of the rural revitalization strategy.

2.2. Study the background of the policy proposal of China's rural revitalization strategy and the specific content of the policy. How other places are applied and changed in the context of rural revitalization.

2.3 From the perspective of art anthropology, this paper analyzes the construction process and changes of oil painting art town in the context of rural revitalization.

2.4 Analyze the significance of expanding and exploring the construction mode of art township in Weihai Oil Painting Town in Shandong Province in the context of rural revitalization.

¹⁶ Cultural symbols refer to signs with a special connotation or special meaning. Cultural symbols are highly abstract and rich in connotation.

Cultural symbols are the abstract embodiment of the unique culture of an enterprise, a region, a nation or a country, and an important carrier and form of cultural connotation.

3. Research Questions

3.1 What was the original traditional appearance of Weihai Oil Painting Town in China before the implementation of the rural strategic policy?

3.2 Why implement China's rural revitalization strategy policy? What specifics are proposed?

3.3 What are the specific construction and changes of the Shandong Weihai Oil Painting Town Project under the background of rural revitalization strategy?

3.4 In the context of rural revitalization, what is the value and significance of exploring the construction model of art township in Weihai Art Town in Shandong?

4. Definition of Terms

4.1 Artistic rural construction

This paper will use Chinese art rural construction as the research text.

In this study, artistic rural construction and artistic rural construction are the same concept and have the same meaning. Both refer to the practice of art participating in rural construction. Art participation in the countryside refers to the artistic practice carried out by contemporary art (including pure art and various design art fields) in the countryside. This new trend of art participation in rural construction practice is not only visual aesthetics in the traditional sense, but also a serious exploration of the social value of art to improve the well-being of the public in the sociological and anthropological sense.

4.2 Rural Revitalization

Rural revitalization refers to the rural revitalization strategy, which is a policy of the Communist Party of China. Is also the background of The Times.

The rural vitalization strategy is a strategy proposed by Comrade Xi Jinping¹⁷ in his report to the 19th CPC National Congress on October 18, 2017. The report to the 19th National Congress of the Communist Party of China pointed out that the problems of agriculture, rural areas and farmers are fundamental to the national

¹⁷ Xi Jinping, male, Han Nationality, born in June 1953 in Fuping, Shaanxi province, started to work in January 1969 and joined the Communist Party of China in January 1974. He graduated from the School of Humanities and Society of Tsinghua University, majoring in Marxist Theory and Ideological and political education, with a master's degree and a doctor's degree in law.

He is currently General Secretary of the CPC Central Committee, Chairman of the CPC Central Military Commission, President of the People's Republic of China, and Chairman of the Central Military Commission of the People's Republic of China.

economy and people's livelihood, and we must always make solving the issues related to agriculture, rural areas and farmers the top priority in the work of the whole Party and implement the rural revitalization strategy.

On January 2, 2018, The State Council released the No.1 document of the CPC Central Committee for 2018, namely the Opinions of the CPC Central Committee and The State Council on the Implementation of the Rural Revitalization Strategy. On March 5, 2018, Premier Li Keqiang said in the Government Work Report that we will vigorously implement the rural revitalization strategy. On May 31, 2018, the Political Bureau of the CPC Central Committee held a meeting to review the National Strategic Plan for Rural Revitalization (2018-2022). In September 2018, the CPC Central Committee and The State Council issued the Strategic Plan for Rural Revitalization (2018-2022), and issued a notice requiring all regions and departments to earnestly implement it in light of their actual conditions.

4.3 Case studies

The case study will be one of the research concepts of this study.

Case study, is the study of a specific individual, unit, phenomenon, or topic. This kind of research collects a wide range of relevant data, and understands, organizes and analyzes in detail the process of the emergence and development of the research object, the internal and external factors and their interrelationships, so as to form an in-depth and comprehensive understanding and conclusion on the relevant issues. The unit of case study can be an individual, group, organization, event or a certain type of problem, resulting in personnel research cases, living units or social group cases, media cases, and various social problem cases.

4.4 Artistic rural construction paradigm

The artistic rural construction paradigm is the research concept of this study. Paradigm¹⁸, in essence a theoretical system and theoretical framework. The theory, laws and laws of the paradigm within the framework are widely accepted by the system. The paradigm features:

- 1) Paradigm is recognized to a certain extent;
- 2) Paradigm is a whole composed of basic laws, theories, applications, and related instruments and equipment. Its existence provides scientists with a research program;
- 3) The paradigm also provides an imitable and successful precedent for scientific research.

The paradigm of artistic rural construction refers to a system established and being improved in the process of art participating in the practice of rural construction.

18 The concept and theory of paradigm was proposed by the famous American philosopher of science Thomas Kuhn and systematically elaborated in *The Structure of Scientific Revolutions* (1962).

4.5 Anthropology of art

The anthropology of art is the research philosophy of this study. A discipline that uses anthropological theories and methods to analyze and interpret artistic phenomena, academic activities, and works of art in human society.

First of all, art anthropology, as a new discipline, has general methodological significance for aesthetic research, which is self-evident, it can not only provide historical and logical reference and explanation for human art problems in aesthetics and many other disciplines, but also can deeply reflect and verify the diversity and complexity of human artistic phenomena and aesthetic processes, and even make historical reflection and torture on fundamental questions such as why human beings need "art" and why they create "art". In this way, he constantly enhances his ability to reflect on many original issues related to art and artistic creation in aesthetics. Second, art anthropology is essentially a complex exploration of human art. Because it has a very practical academic pursuit, that is, to discover a panoramic landscape map of human art history, its perspective on human art phenomena adopts a way of three-dimensional traversal, unfolding details and removing obscurity in the historical context, so as to penetrate into the internal structure of human art, and make microscopic descriptions, historical restoration and artistic spirit reproduction on the basis of truth-seeking and fieldwork. It should be said that being able to achieve this perspective effect is an ideal goal of art anthropological research. (Zheng Yuanji, 2003, 7-9)

Chinese art rural construction is a practice of contemporary art and rural construction in a certain time and space, and art anthropology is oriented to modern society, which moves academic concepts, aesthetic thinking, complexity thinking and localized thinking from openness to experimentation, from experiment to reflection, and introduces Chinese aesthetics into a discourse system and a worldwide dialogue system that constantly moves towards reflection and experimental writing. (Wang Xin, 2017, 301-311)

5. Research scope

5.1 Study area

5.1.1 Yihai Road Art Core Area

5.1.2 Beihai Oil Painting Industry Block

5.1.3 Banyue Bay Art District

5.2 Time 2015-present.

5.3 Miscellaneous

6. Research Methodology

This paper mainly adopts qualitative research methods.

Qualitative research is a basic research paradigm in the field of social sciences, and it is also one of the important steps and methods of scientific research. Qualitative research is the way researchers define or deal with problems. The specific purpose is to delve into the specific characteristics or behavior of the object and further explore the causes of its occurrence. Researchers use historical review, literature analysis, interviews, observations, participation experiences and other methods to obtain data in natural situations, and use non-quantitative means to

analyze them and obtain research conclusions. Qualitative research places more emphasis on meaning, experience (usually verbal description), description, etc. The study does not need to be statistically significant, but with the experience, sensitivity, and relevant techniques of the researchers, it can effectively gain insight into the behavior and motivation of the study subjects, as well as their possible impact.

Its research has a global and holistic view of humanity, so its scope of research is more inclined to those disadvantaged artistic groups that receive less attention, but its purpose is to have a more comprehensive and complete understanding of human art.

6.1 Study population

Respondents to major information providers and key information include four groups:

- 1) Artists and groups of artists
- 2) Local farmers or residents
- 3) Local government workers
- 4) Relevant practitioners.

The respondents are those involved in the construction of art in rural areas, and they will continue to participate in the construction of art villages in their respective regions. The information they provide will be a direct reflection of the current situation they are facing, and they will be responsible for and plan for what they do next.

Researchers will conduct formal interviews around the research topic. In addition to focusing on research data providers, official interviews are mainly conducted with representatives of a certain industry or various types of people to obtain broader information coverage and content depth.

6.2 Instruments / tools

Interview forms and questionnaires

Field survey records.

Tools to record audio and video, such as high-precision pixel phones, voice recorders, cameras, and camcorders.

Research tools include basic surveys, observations, interviews, and literature searches.

6.3 Data Collection

Interview surveys and questionnaires

Interview surveys are one of the important research data collection tools. The survey respondents are broad (regardless of educational attainment). It is flexible and can obtain more direct and reliable information and materials, is not limited by the written language, and is easy to conduct in-depth investigations. Can study complex problems, understand the visitor's thoughts and feelings in more detail, the whole interview process is the process of mutual influence and interaction between the interviewer and the interviewee. Interviews should have a specific scientific purpose and a set of principles for design, development and implementation. In the process of interviewing, the interviewer needs to prepare in advance, create a good interview atmosphere in advance, and sort out their own questions in order to better guide the interviewee to understand the problem. Interviews are conducted with different people

or multiple times. After the interview, the researcher can consider whether to organize a more in-depth interview based on the process and results of the interview.

Questionnaire surveys can be used and carried out collectively in a wide range of people, convenient to quickly understand the ideas and opinions of survey subjects, relying on a large number of surveys can make the accuracy of the survey results high, characterized by rapid, low cost, large amount of information, wide coverage. It is not easy to find errors or misunderstandings, and the design requirements are high.

6.4 Data Analysis

This study mainly adopts qualitative analysis and case study methods

Qualitative analysis is the analysis of the "qualitative" aspects of the research object. Specifically, it uses methods such as induction and deduction, analysis and synthesis, and abstraction and generalization to think and process various materials obtained, so as to understand the essence of things and reveal internal laws.

The case study method is a research method that identifies a specific object among the research objects, investigates and analyzes them, and clarifies its characteristics and its formation process. There are three basic types of case studies: (1) individual investigation, that is, research on the subject or individual; (2) Group investigation, that is, investigation and research of research organizations or groups; (3) Problem investigation, that is, investigation and research on a certain phenomenon or problem.

This research plan adopts scientific methods such as interviews, questionnaires, case studies, and tests to carry out a planned, thorough and systematic understanding of the required data, and analyzes, synthesizes, compares and summarizes the data collected from the survey.

Data analysis refers to the analysis of a large amount of data collected from the results of measurement, observation, survey, etc. using appropriate statistical and analysis methods, and aggregating, understanding and digesting them in order to maximize the development of the function of data and give play to the role of data. This study uses qualitative data analysis, also known as "qualitative data analysis", "qualitative research" or "qualitative research data analysis", which refers to the analysis of non-numerical data (or data) such as words, photos, and observations. Where qualitative data is expressed as categories, but does not distinguish between order, it is categorical data, such as gender, occupation, etc.; Qualitative data is represented as categories, but the order is distinguished, such as education, income level, etc.

Things to note:

- 1). Whether the information provided for decision-making is sufficient and credible, and whether there are problems of follow-up planning errors due to insufficient information, inaccuracy and lag.
- 2). Whether the feedback information plays a role in accordance with expectations, and whether data analysis is effectively used in the implementation process.
- 3). The record sheet should be easy to use.
- 4). Take effective measures to prevent data loss and interference of false data on the system.
- 5). Whether the resources required for data analysis are guaranteed.

Clarify who, when, where, and through what channels and methods collect data.

6.5 Research Reports

- 1) This is a qualitative research paper.
- 2) International journals.

7.literature review

Below is a literature review of this study. With the theme of "Weihai Oil Painting Town in Shandong: The Process of Artistic Rural Construction and Its Representative in the Context of China's Rural Revitalization", the researchers collected literature for research and analysis.

7.1 Artistic village construction

The construction of art village in "Shandong Weihai Oil Painting Town" is the text of this study, so researchers must first clarify the definition of art village construction. In the relevant literature, the definition of artistic rural construction is: in order to let art go to the countryside, integrate diverse artistic concepts and forms into the countryside, and open up a new path for rural construction and development through the beauty, media and emotional connection of art. From the perspective of the main objects or outstanding performance of the achievements, the development process of art rural construction roughly presents three basic paradigms of "environmental construction", "cultural rejuvenation" and "industrial development". The three paradigms are relatively independent of each other, but in some ways they are integrated with each other. (Zeng Li, Qi Jun. 2020.154-160)

Wang Baosheng and Yin Aimei's article "A Comparative Study of Multiple Cases of Art Intervention in Rural Construction". To study the cases of art participation in rural construction, explore the elements that can be used for reference, and provide empirical enlightenment for China's rural construction, the method adopts the comparative method of multiple cases, selects art rural construction cases through the principle of "maximizing variation", and compares the similarities and differences of each case. Conclusions This paper compares and analyzes the cases of art rural construction from the aspects of initiation method (spontaneous by locals, spontaneous by outsiders, invitation by the government, invitation by the government, invitation by third party), role of artist (creator, initiator, organizer) and goal (economic, social, environmental, cultural), and summarizes the reference experience of localization, collaborative design and industrialization (Wang Baosheng and Yin Aimei, 2018,226-231)

Qu Yan's article ""Return to Xi": Art Promotes Village Revival and the "Xu Village Project". He believes that the importance of art participation in the countryside is not the art itself, but the relationship between art and the countryside begins to be established. Art is no longer the creation of the artist's own self, limited to the aesthetic taste of art, but has become an artistic practice and even a social movement. Contemporary art distinguishes it from traditional art and mainstream ideological art. That is, it has the significance of cultural enlightenment, civic education and even social intervention. The participation of contemporary artists should no longer stop at asking questions, but should actively participate and find

ways to solve problems. The architecture of culture and civilization is actually scattered in our daily lives, and we hope to construct a cultural formation that liberates people from highly instrumentalized societies. In Xucun, we try to use the theory of "art promotes village revitalization and art to restore the countryside" to implement a series of restoration and regeneration plans. Rescue historical relics, carry out long-term restoration with gentle wind and rain, and hope to create a cultural form in the ancient village. (Quyan, 2013.28-32)

Lv Pin's article "Research on the Intervention of Chinese Contemporary Art in Rural Transformation". He believes that the participation of contemporary art in such artistic events and practices in the countryside is an effective way for artists and indigenous people to work together and use art as a medium to attract the general attention of the general society to rural revitalization, and form the production, presentation, dissemination and even consumption of contemporary art. This paper selects typical cases of Chinese contemporary art intervention in rural areas for comparative research, analyzes the problems in contemporary art rural construction, and puts forward new thinking and prospects on how Chinese contemporary art intervenes in rural transformation. (Lv Pin, 2019,49-50)

Nowadays, the theoretical research of rural construction in Chinese art continues to develop, and intellectuals in early sociology, anthropology, economics, political science and education have put forward many theoretical views on rural development from different angles, or carried out a large number of exploratory rural construction experiments. (Lu Yilong, 2010, 350-352) Authoritative theorists continue to summarize and sublimate related development theories, and promote the development of art village construction. Many artists and theorists have made great achievements in research, published many theoretical articles and monographs in domestic and international first-class publishing houses and journals, contributed to art theory and creative research, and formed a great influence in the field of art theory.

However, the research of these scholars on the construction of artistic villages has always stayed at the level of "how art participates in rural construction", focusing only on certain aspects of art, or artistic characteristics, or expressions. The study of artistic rural construction only stops at a certain rural construction paradigm. However, how to further build beautiful countryside in the new era and explore the construction of artistic countryside needs to be placed in a broader academic vision. Based on the previous research, this paper discusses and studies from the perspectives of "art anthropology" and "rural construction paradigm". Through the analysis of the paradigm of art village construction and its artistic anthropological connotation, this paper explores the model of Chinese art rural construction from the perspectives of art science and humanities.

7.2 Anthropology of art

Art anthropology, as the name suggests, is an interdisciplinary discipline that studies the relationship between art and human culture. Among the more influential works are R. Layton's *Anthropology of Art* (first edition 1981, second edition 1991), *Art as Culture: An Introduction to the Anthropology of Art* (first edition 1985), and A. Gell's *The Art of Anthropology* (first edition 1999). Art anthropology is an interdisciplinary academic research horizon, a methodology for understanding human culture and human art. It is to study art from an anthropological point of view, and it can also borrow anthropological methods and theories to study art. In the 20th century, with the establishment of relativity, quantum mechanics, chaos theory, etc., a new trend of thought began to pay attention to the collision, displacement and intersection between different research processes, or it can also be said to be creation. Although the study of art anthropology will not be a kind of creation, it is also an interactive process of collision, displacement and intersection between art science and anthropology in research.

In China, the research of art anthropology has related professional research institutions, and in February 2004, the Art Anthropology Research Center of the China Academy of Arts was established. The purpose of the center is to integrate the academic resources and research methods of art and anthropology, and to grasp the cutting-edge academic trends of international art anthropology research in a timely manner on the basis of promoting academic research and academic exchanges in art anthropology. Pay attention to the combination of fieldwork and theory, focus on folk art and contemporary art phenomena, carry out in-depth discussions on the theoretical methods and practices of art anthropology, and strive to gradually improve the discipline system of art anthropology in China; Actively participate in the relevant work of the national cultural heritage protection project, and provide reliable data and necessary theoretical support for the work of the national cultural heritage protection project with the advantages of the artistic anthropology fieldwork method. On December 23, 2006, the Chinese Art Anthropology Society was established. The purpose of the society is to extensively unite and liaise with scholars in the field of art anthropology across the country, carry out in-depth research on the theory and practice of art anthropology, pay attention to field investigations, further understand and promote China's own national culture and art, enhance the self-confidence and cohesion of the Chinese nation, and strive for the development of the discipline of art anthropology in China. The author is a member of the Chinese Art Anthropology Society. The researchers and research articles on Chinese art rural construction from the perspective of art anthropology mainly include the following:

Li Jianjian, researcher of the Research Institute of the China Academy of Arts, with the theme of "Whose Art Rural Construction", invited Ms. Fang Lili, researcher of the Institute of Art Anthropology, China Academy of Arts, to talk about her views and propositions on art rural construction from the perspective of art anthropology. In her article, she argues that on the eve of every new social transformation, there is a phenomenon of a "renaissance". The "Renaissance" in Europe in the 15th century touched people's souls, and finally promoted the development of science and technology and social change. Today's artists use rural construction to make people reflect on modernization, and use artistic forms and means to reconstruct the symbols

and life patterns of traditional culture, can we also see it as a new Chinese "renaissance"? (Li Jianjian, 2019, 18-21) Fang Lili, president of the Chinese Art Anthropology Society, also wrote in her own book. In the current social development, where artists gather, there is a revival of traditional crafts, which is full of life and can flourish, including some empty-nest villages, which have begun to change due to the participation of artists. Such a phenomenon indicates that human society is undergoing a transformation, from the pursuit of material things to the pursuit of spirituality. The goal of rural construction has also moved from "rich villages" to "beautiful villages". The transformation of society often leads to a renaissance that enlightens the human heart, and art participates in social construction and the construction of beautiful countryside, which is one of the manifestations of a "Chinese-style cultural renaissance", which is after the "Chinese-style Renaissance" and will likely be the form of ecological civilization representing the future of mankind. China's countryside is not only the home of many peasants who have lived for generations, but also a treasure land containing the roots of Chinese culture, and perhaps an ecological land containing the wisdom of agricultural civilization where human society has once again found a new development model. The significance of art intervention in the construction of beautiful countryside lies in the restoration of rural values through the revival of traditional Chinese "lifestyles" through art, the transformation of "old culture into a new culture", and the promotion of "native China" to the development path of "ecological China".

Liu Shuman, Ph.D. in Art Anthropology from the School of Ethnology and Sociology of Minzu University of China, believes that on the one hand, the arrival of art can guide people to re-understand their own living environment, provide new hierarchical structure and development potential for their rural daily life, and start new thinking about rural civilization. On the other hand, many elements of rural life will collide with the way art exists to create new sparks, thereby stimulating more social and public art styles, and making art types more diversified in cross-dialogue. It can be seen that artistic creation and rural construction are dependent on each other. It is the practice of art participating in rural construction, which has nothing to do with the ontology and aesthetics of art, but takes art as a carrier to rebuild the relationship between man and man, man and nature, man and God, restore the ritual order and ethical spirit of the countryside, stimulate the sense of participation, enthusiasm and creativity of different cultural practice subjects, pursue traditional civilization in homesickness, continue the deep awe and warmth in the heart, and then explore a new path of urban and rural construction and community building. (Liu Shuman, 2017, 5-13)

7.3 Rural revitalization strategy

The strategy of rural revitalization is the background of the times of rural construction. In recent years, the issue of rural development has received increasing attention from the Party and the government. The report of the 19th National Congress emphasized. We must always regard the solution of the "three rural issues" as the top priority of the whole party's work, adhere to the priority development of agriculture and rural areas, and implement the strategy of rural revitalization. (Zhou Li, 2018, 6-13)

More and more people realize that in the context of rural revitalization strategy, rural culture has an important significance and role in building beautiful countryside.

From the perspective of internal inheritance of the village, preserving the traditional culture of a village from generation to generation is to preserve the bloodline of the survival and development of the village

The confidence to continue to be passed down from generation to generation; Retaining traditional village architecture is to preserve the carrier of thousands of years of agricultural civilization, and only then can it continue to develop from generation to generation. From the perspective of external development of rural areas, building beautiful villages with the power of culture is an important way to promote rural revitalization and achieve great development of economic, social and cultural benefits. (Zhang Jijiao, Wu Yue, 2019, 62-67)

Faced with the problem of rural revitalization and construction, sociologists, artists, architects and experts and scholars in related fields proposed to participate in rural cultural construction and rural economic revitalization in the form of art. (Wang Pei, 2019, 587-589)

The author believes that using art as an industry and allowing art to participate in urban and rural construction requires not only artists, but also entrepreneurs, cultural workers, retirees, cultural volunteers, and other talents in different industries, including local talents as well as foreign artists, designers, entrepreneurs, scholars, cultural managers and intellectuals. Only by gathering diverse talents can we form an overall cultural format with a complete industrial chain and sustainable development. In this process, we should not only attach importance to the construction of spiritual civilization, but also pay attention to the continuation of local historical context, the expansion of local culture, the development of industrial clusters, individual life strategies, and the upgrading of economic development models. Therefore, in terms of basic research, the construction and changes of oil painting town construction projects can be systematically studied. In terms of theoretical research, more dimensional comparative research can be carried out from the perspective of art anthropology, as well as discussions in the fields of economy, administration, culture, and consciousness.

8. Research Framework

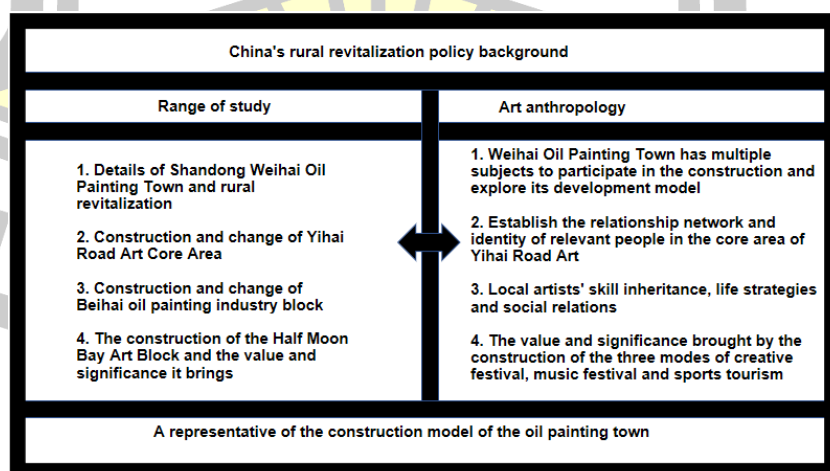


Figure 1 Reaserch Conceptual Framework

This research takes "art anthropology" as the starting point as a research tool, and studies the process of identifying the artistic and cultural resources owned by Weihai Oil Painting Town, and carrying out a series of development, utilization and construction of art and cultural resources, so that they can rise to become a cultural symbol and become a driving force for sustainable development in the region. Through the study of the details of Weihai Oil Painting Town in Shandong Province and the implementation of rural revitalization policies, the comprehensive utilization of cultural resources in Weihai City is analyzed from the perspective of art anthropology, and the development mode of Weihai Oil Painting Town is jointly participated in by multiple subjects. By studying the construction and changes of Yihai Road Art Core Area, this paper analyzes the relationship network and identity establishment of relevant groups in the construction process of the project from the perspective of art anthropology. By studying the construction and changes of Beihai Oil Painting Industry Block, this paper analyzes the inheritance of local artists' skills, life strategies and social relations in the construction process from the perspective of art anthropology. Through the study of the construction of Banyue Bay Art Block, the value and significance brought by the construction of three modes of art district, creative festival, music festival and sports tourism in the construction process are analyzed from the perspective of art anthropology. The representative mode of art village construction in Weihai oil painting town was discussed, and its sustainable development path was summarized, which provided basic support for further exploration, practice and theoretical research.

9. Research plan

The plan is divided into three levels: overall objectives and plans; Phase research plan; Time scheduling. The overall goal clarifies the overall tasks of study and research in each semester, and the stage research target time plan clarifies the sub-goals in months and points out the specific implementation strategy. In addition, develop control strategies and methods to ensure the achievement of plans and goals.

9.1 Overall Objectives and Plans

With the professional courses of fine arts and fine arts adaptation and creation as the focus of learning, relying on art theory, art science and other courses, learn induction and deduction, analysis and synthesis, abstraction and generalization, so as to enrich their horizons and improve their research level in a more comprehensive way, so as to better carry out their own research in the future. The plan is as follows:

Frontier courses in the philosophy of art

Complete the reading of most of the literature, clarify the connotation and main purpose of most of the literature, understand the context of art philosophy theory, and learn to master relevant research methods. Complete the learning tasks required by the teacher according to the English textbooks and courseware, mainly to ensure that each lesson can be understood, and grasp the opportunity to communicate and communicate with teachers in different fields. Through these courses, broaden academic horizons, understand the current state of research in other academic fields, such as art communication, art aesthetics, art anthropology courses, and learn strategies and techniques for the use of research methods.

Fieldwork course

Focus on the content of fieldwork, including emotional attitudes, roles, tools, how to effectively collect data and apply it in research. In particular, techniques and strategies for formal and informal interviews, focus group interviews. According to the content of the teacher's own research, you can self-check and control, avoid flat descriptions of cases and data, should have a certain depth, only on the premise of familiar with the work with academic sensitivity to personally go to the fieldwork, can we obtain in-depth research results.

9.2 Phase Research Objectives

Research skills focus on observation and practice, accumulating experience through continuous trial and error. Key objectives include: changing mindsets; Master research methods and skills; Straighten out the literature in the field of philosophy of art, identify and summarize possible research questions; Writing essays on the philosophy of art. The specific measures are as follows:

Reverse the way of thinking, through consulting teachers and classmates, quickly master literature search tools, read literature, participate in course learning, conduct scientific research literature writing, communicate with classmates and teachers, etc., and constantly transform the original scattered way of thinking into a problem-centered, condition-based academic research way of thinking. Sort out the logical relationship between key node literature, and learn the research value and feasibility of the research problem for simple analysis, and organize and summarize the research problem. Familiar with the academic frontier of related research fields in China, and began to try independent research writing. Independently complete research and write dissertations, and write scientific, innovative, academic, theoretical and readable dissertations that conform to norms. This process is also an important means to systematically train and cultivate one's scientific research ability and writing ability, and it is also a necessary skill for researchers to continue academic research.

9.3 Schedule

- 1). 2022.1-2022.3. Theoretical learning in this direction.
- 2). 2022.4-2022.6 Select the direction of the thesis.
- 3).2022.7-2022.9 This direction of theoretical learning, continue to improve the direction of the thesis, according to the selected direction, find and collect relevant materials and literature. Complete the first chapter of the thesis and submit it to the supervisor for review.
- 4).2022.10 Prepare for fieldwork.
- 5).2022.11-2023.1 Field research on the core area of Yihai Road Art to observe the implementation of various projects including the entire plan. Investigate the network and identity establishment of relevant people.
- 6).2023.2.-2023.4 Field research on Beihai oil painting industry block, including oil painting studio group, oil painting talent cultivation base, oil painting trading base, art service market industry layout and construction. Examine the heritage of local artists, life strategies, and social relationships.

information obtained to analyze data and write research reports.									
8).023.7-2023.8 Adjust the paper and improve it. Keep progress reported to the mentor.									
9).2023.9-10. Complete the thesis report and prepare the pre-defense of the thesis.									

10. Chapter Structure

Chapter I Introduction

Chapter II Details of Weihai Oil Painting Town in Shandong and Rural Revitalization

Content includes:

1. Shandong Weihai Oil Painting Town and Weihai Huancui District Physical Space, Original Appearance and History. Local residents and their customs, religious beliefs. The tourist and cultural resources and artistic and cultural resources preserved here

1.1 Physical space

1.2 Original appearance and history

1.3. Local population and their customs

1.3.1 Local Residents

1.3.2 Customs

1.3.2.1 Unique local food

1.3.2.2 National holidays

1.3.2.3 Landscape culture

1.3.2.4 Political culture

1.3.2.5 Education and culture

1.4 Religious beliefs

1.4.1 Local religious beliefs

1.4.2 Foreign Religious Beliefs

1.5. Tourism cultural resources and cultural heritage.

1.5.1 Tourism and cultural resources

1.5.2 Cultural heritage

1.5.2.1 Tangible cultural heritage

1.5.2.2 Intangible cultural heritage

1.6 Artistic and cultural resources

2. The background of the policy of China's rural revitalization strategy, and the specific content of the policy. How other places are applied and changed in the context of rural revitalization.

2.1. Realistic background and theoretical background of China's rural revitalization strategy

2.2. Specific content of rural revitalization policies

2.3. Application and change of other places in the context of rural revitalization

- 2.3.1. Integrated development of agricultural tourism in Wuyuan, Jiangxi Province
- 2.3.2. Shuhe, Yunnan Province attracts investment to develop the ancient town
- 2.3.3 New format of rural e-commerce in Longxi, Gansu Province
- 3.The comprehensive utilization of cultural resources in the context of rural revitalization in Weihai Oil Painting Town in Shandong Province, and the joint participation of multiple subjects
 - 3.1 Comprehensive utilization of cultural resources
 - 3.1.1 Construction of public cultural facilities
 - 3.1.2 Popularization of culture and art for the whole people
 - 3.1.3 Art and culture brand promotion
 - 3.2 Multiple subjects participate together
 - 3.2.1 Multiple value orientation of the construction process
 - 3.2.1.1 Improve local cultural taste
 - 3.2.1.2 Improve citizens' cultural literacy
 - 3.2.1.3 Promote the integrated development of culture and tourism
 - 3.2.2 Multi-department linkage of the construction process
 - 3.2.2.1 District Committee and District Government
 - 3.2.2.2 Urban input and planning companies
 - 3.2.2.3 Bureau of Culture and Tourism
 - 3.2.2.4 Party and mass service centers
 - 3.2.3 Multi-subject linkage of the construction process:
 - 3.2.3.1 Locals
 - 3.2.3.2 Intellectuals
 - 3.2.3.3 Entrepreneurs
 - 3.2.3.4 Government Workers
 - 3.2.3.5 Artists

Chapter III The construction and changes of Yihai Road Art Core Area in the "China Oil Painting Town Plan" established by the Weihai Municipal Government of Shandong Province

Content includes:

- 1. The scale of existing art venues and the agglomeration effect formed
 - 1.1 Art Gallery
 - 1.1.1 Large art galleries
 - 1.1.2 Small art galleries
 - 1.2 Art schools
 - 1.3 Analyze the agglomeration effect of art venues
- 2. Expansion of marine theme oil painting and marine culture
 - 2.1 Oil paintings with marine themes
 - 2.2 Expansion of marine culture
- 3. Promote academic development
 - 3.1 Academic exploration of marine art and culture
 - 3.2 Academic aggregation effect
 - 3.3. Start focusing on the academic value of artworks
 - 3.4 A new style of art exhibition has emerged - academic art exhibition
- 4.From the perspective of art anthropology, analyze the network of relevant groups and the establishment of identity in the construction of the program

- 4.1 Relevant population networks
- 4.2 Establishment of relevant group identity
 - 4.2.1 Organizational identity and identity construction
 - 4.2.2 Group identity and identity construction
 - 4.2.3 Value identity and identity construction

Chapter IV The construction and changes of the Beihai Oil Painting Industry Block in the "China Oil Painting Town Plan" established by the Weihai Municipal Government of Shandong Province

Content includes:

- 1. Planning of the industrial layout of Beihai oil painting block
 - 1.1 Oil painting studio group
 - 1.2 Oil painting talent cultivation base
 - 1.3 Oil painting trading base
 - 1.4 Art Service Bazaar
- 2. Support policies related to the cultural tourism industry in Beihai Industrial Block
 - 3. The development of art industry clustering
 - 3.1 Reasons for the development of art industry clusters
 - 3.2 Advantages of the development of art industry clusters
 - 4. From the perspective of art anthropology, analyze the inheritance of local artists' skills, life strategies and social relations in the construction process
 - 4.1 Transmission of skills by local artists
 - 4.2 Local artist survival strategies
 - 4.2.1 Current situation of local painters
 - 4.2.2 The way the local painters run their business
 - 4.3. Social relations of local artists
 - 4.3.1 Relationship between local painters and resident painters.
 - 4.3.2 The relationship between the painter and the audience
 - 4.3.3 The relationship between the painter and the critic

Chapter V In the "China Oil Painting Town Plan" established by the Weihai Municipal Government of Shandong Province, the construction of the Banyue Bay Art Block and the value and significance it brings

Content includes:

- 1. Model planning of Banyue Bay Art Block
 - 1.1 Overview of Banyue Bay
 - 1.2 Planning of the Banyue Bay Art District
- 2. Working procedures and content of China Oil Painting Town Management Center, Exhibition Center, Academic Center and Experience Center
 - 2.1 China Oil Painting Town Management Center
 - 2.2 Academic Exchange Center
 - 2.3 Oil Painting Town Experience Center
 - 2.4 Art Exhibition Trading Center
- 3. Construction of art block creative festival, music festival and triathlon sports event as sports tourism brand — leisure tourism mode
 - 3.1 "New Festival of the City" of the Banyue Bay Beach Music Festival
 - 3.2 Creative bazaar for "New Festival in the City"
 - 3.3 Build a sports tourism brand - triathlon

4. Analyze the value and significance brought by the construction of these three modes from the perspective of art anthropology

Chapter VI Conclusion and Discussion

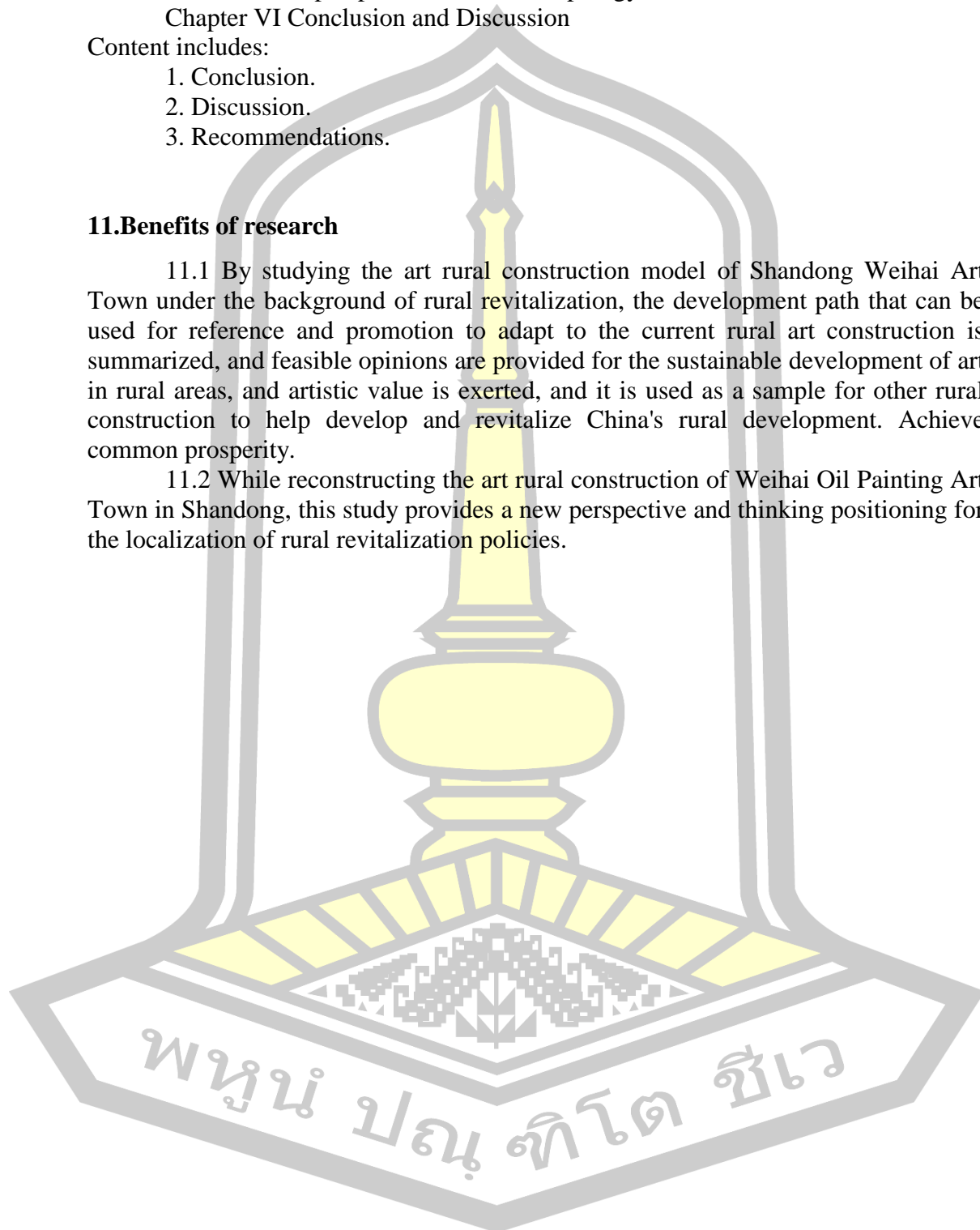
Content includes:

1. Conclusion.
2. Discussion.
3. Recommendations.

11. Benefits of research

11.1 By studying the art rural construction model of Shandong Weihai Art Town under the background of rural revitalization, the development path that can be used for reference and promotion to adapt to the current rural art construction is summarized, and feasible opinions are provided for the sustainable development of art in rural areas, and artistic value is exerted, and it is used as a sample for other rural construction to help develop and revitalize China's rural development. Achieve common prosperity.

11.2 While reconstructing the art rural construction of Weihai Oil Painting Art Town in Shandong, this study provides a new perspective and thinking positioning for the localization of rural revitalization policies.



CHAPTER II

1.Details of Shandong Weihai Oil Painting Town and Rural Revitalization

This chapter aims to study the original traditional appearance of Weihai oil painting town in China before the implementation of the rural revitalization strategy. Study the background of the policy proposal of China's rural revitalization strategy, as well as the specific content of the policy. How other places are applied and changed in the context of rural revitalization.

This chapter is divided into three parts: 1). The physical space, original appearance and history of Weihai Oil Painting Town in Shandong Province and Huancui District of Weihai City. Local residents and their customs, religious beliefs. Tourism cultural resources and art and cultural resources retained herein 2).The background of the policy proposed by China's rural revitalization strategy, and the specific content of the policy. How other places are applied and changed in the context of rural revitalization. 3). Comprehensive utilization of cultural resources in Weihai Oil Painting Town in Shandong Province under the background of rural revitalization. and the participation of multiple subjects.

This chapter uses fieldwork, literature review and data collection to study the history, cultural resources and rural strategy of Weihai in Shandong, which is of great significance to the representative research on the construction of oil painting town in Weihai, Shandong. It is also the foundation for the research of this paper.

This chapter contains three sections:

1. Shandong Weihai Oil Painting Town and Weihai Huancui District Physical Space, Original Appearance and History. Local residents and their customs, religious beliefs. The tourist and cultural resources and artistic and cultural resources preserved here.

1.1 Physical space

1.2 Original appearance and history

1.3. Local population and their customs

1.3.1 Local Residents

1.3.2 Customs

1.3.2.1 Unique local food

1.3.2.2 National holidays

1.3.2.3 Landscape culture

1.3.2.4 Political culture

1.3.2.5 Education and culture

1.4 Religious beliefs

1.4.1 Local religious beliefs

1.4.2 Foreign Religious Beliefs

1.5. Tourism cultural resources and cultural heritage.

1.5.1 Tourism and cultural resources

1.5.2 Cultural heritage

1.5.2.1 Tangible cultural heritage

1.5.2.2 Intangible cultural heritage

1.6 Artistic and cultural resources

2.The background of the policy of China's rural revitalization strategy, and the specific content of the policy. How other places are applied and changed in the context of rural revitalization.

- 2.1.Realistic background and theoretical background of China's rural revitalization strategy
- 2.2. Specific content of rural revitalization policies
- 2.3.Application and change of other places in the context of rural revitalization
 - 2.3.1 Integrated development of agricultural tourism in Wuyuan, Jiangxi Province
 - 2.3.2 Shuhe, Yunnan Province attracts investment to develop the ancient town
 - 2.3.3 New format of rural e-commerce in Longxi, Gansu Province

3.The comprehensive utilization of cultural resources in the context of rural revitalization in Weihai Oil Painting Town in Shandong Province, and the joint participation of multiple subjects

- 3.1 Comprehensive utilization of cultural resources
 - 3.1.1 Construction of public cultural facilities
 - 3.1.2 Popularization of culture and art for the whole people
 - 3.1.3 Art and culture brand promotion
- 3.2 Multiple subjects participate together
 - 3.2.1 Multiple value orientation of the construction process
 - 3.2.1.1 Improve local cultural taste
 - 3.2.1.2 Improve citizens' cultural literacy
 - 3.2.1.3 Promote the integrated development of culture and tourism
 - 3.2.2 Multi-department linkage of the construction process
 - 3.2.2.1 District Committee and District Government
 - 3.2.2.2 Urban input and planning companies
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 - 3.2.2.4 Party and mass service centers
 - 3.2.3 Multi-subject linkage of the construction process:
 - 3.2.3.1 Locals
 - 3.2.3.2 Intellectuals
 - 3.2.3.3 Entrepreneurs
 - 3.2.3.4 Government Workers
 - 3.2.3.5 Artists

1. Shandong Weihai Oil Painting Town and Weihai Huancui District Physical Space, Original Appearance and History. Local residents and their customs, religious beliefs. The tourist and cultural resources and artistic and cultural resources preserved here.

This part is mainly composed of physical space, original appearance and history, local residents and their customs, religious beliefs, tourism cultural resources and art and cultural resources, art and cultural resources, and multiple subjects. These contents are linked and interact with each other, summarizing the basic details and original traditional appearance of Weihai Oil Painting Town in Shandong.

1.1 Physical space



Figure 2 Location map of Weihai City
Source: <https://cn.bing.com/maps>, 2022, online
[Accessed on October 13th, 2022]

Weihai, also known as Weihaiwei, is a prefecture-level city under the jurisdiction of Shandong Province, a regional central city, an important marine industry base and a coastal tourism city of Shandong Peninsula approved by the State Council. The city has jurisdiction over 2 districts and 2 county-level cities, with a total area of 5799.84 square kilometers. Weihai City is located at the eastern end of Shandong Peninsula, located at $36^{\circ}41' \sim 37^{\circ}35'$ north latitude and $121^{\circ}11' \sim 122^{\circ}42'$ east longitude. It is bordered by the Yellow Sea to the north, east and south, the Liaodong Peninsula to the north, the Korean Peninsula to the east, and Yantai City to the west. The maximum distance between east and west is 135 kilometers, the maximum longitudinal distance between north and south is 81 kilometers, and the total area is 5799.84 square kilometers, of which the urban area is 2607.28 square kilometers (including Wendeng District). The coastline is 978 km long. It has jurisdiction over Huancui District, Wendeng District, Rongcheng City and Rushan City.



Figure 3 Location map of Huancui District, Weihai City

Source: <https://cn.bing.com/maps>, 2022, online

[Accessed on October 13th, 2022]

Weihai Oil Painting Town is located in Huancui District, Weihai City, Huancui District is the central area of Weihai, the whole district has jurisdiction over 4 towns of Zhangcun, Yangting, Hot Spring and Qiaotou, Huancuilou, Zhudao, Whale Garden, Sunjiaban and Songshan 5 streets, a total of 105 villages and 112 communities, with a total area of 383.11 square kilometers and a coastline of 43 kilometers. By the end of 2021, the total population of Huancui District was 354098. The permanent population is 470,500. Huancui District is located at the easternmost tip of Shandong Peninsula, bordering the Yellow Sea on the east, west and north, Dalian City in the Liaodong Peninsula across the sea in the north, the Korean Peninsula across the sea in the east, Rongcheng City in the southeast, and Lingang District of Weihai City in the south and southwest. It is located at $37^{\circ}15'-37^{\circ}34'$ north latitude, $121^{\circ}51'-122^{\circ}24'$ east longitude, with an east-west distance of 29 kilometers and a north-south longitudinal distance of 28 kilometers. At the end of 2020, Huancui District had a total area of 387.39 square kilometers, a coastline of about 43 kilometers on the mainland, and 17 islands under its jurisdiction, all of which were undeveloped and uninhabited islands. They are Chu Island Southeast Reef, Chu Island, Black Island, Yashi Island, Ri Island, Xiaoyashi Island, Lianlin Island, Pingfeng Island, Sanlian Huangdao, Sanlian Qingdao, Daji Island, Zhongding Island, Fushi Island, Yuanyao Island, Hailong Island, Xixiao Island, and Turtle Island.

Huancui District is located at the eastern end of the Jiaobei Fault Uplift in Shandong Province, and its southern side borders the eastern edge of the Jiaolai Depression. The exposed strata in Huancui District from old to new, including the Jiaodong Group of the Late Archean Era, the Cretaceous Qingshan Group of the Mesozoic and the Fourth Series of the Cenozoic Era. The folded structure Qixia compound anticline extends into the territory, and turns from near east-west to north-east, which is an ancient basement structure. The fault structures include the Shuangdao fault in the north-south direction, the Jinniushan fault and the Lao Sow River fault in the north-north-east direction, the Wangdao fault in the north-west direction, the Haibu and Shintokou faults, and the Langdao and Haixitou faults. Magmatic rocks mainly include Kunlun Mountain Rock Mass and Wendeng Rock Mass in the early Mesozoic Yanshan Mountain, and late Shidao Rock Mass, Weide Mountain Rock Mass and Longxudao Rock Mass in the late Mesozoic Era.

Huancui District is located in the middle latitude and belongs to the northern temperate monsoon continental climate, with four seasons and monsoon advances and retreats. Compared with the inland areas at the same latitude, it has the characteristics of abundant rainfall, moderate annual temperature and mild climate. In addition, due to the regulation effect of the ocean, it has the characteristics of marine climate such as cold spring, cool summer, warm autumn, warm winter, small temperature difference between day and night, long frost-free period, strong winds and high humidity. In 2021, the average temperature of the whole region was 14.0°C, the precipitation was 916.2 mm, and the sunshine hours were 2239.9 hours.

Due to the low hilly area located in the eastern part of the Jiaodong Peninsula, the groundwater resources are not only affected by atmospheric precipitation, but also by topography, geomorphology, lithology, geological structure and human activities, and the groundwater level is also dynamically changing. During the year, the water table generally declines from January to June, rises from July to September, and slowly decreases from October to December. The annual variation range is relatively large in the groundwater table in the hilly area and the smaller in the plain area.

There are six types of soil in the region: brown soil, aquic soil, salt soil, aeolian sand, paddy soil and mountain meadow soil. According to their respective development degrees, additional soil formation processes and soil properties, they are divided into brown loam, brown soil and tidal brown soil. Aquic soil, salinized aquic soil; salt soil; There are 8 subcategories, 14 soil genera and 68 soil species in semi-fixed aeolian sand, fixed aeolian sand. Brown loam soil is the most widely distributed and largest soil in the region, covering the hilly areas of all towns (streets) in the region, accounting for 83.5% of the total soil area and 82.5% of the total cultivated land in the region. Aquic soil is the second largest type of soil in Huancui District, accounting for 13.2% of the total soil area and 17.5% of the total cultivated land. Salt and aeolian sandy soils have no arable land. From the texture of soil (cultivated layer), it can be divided into three categories: sandy soil, light loam, and medium loam. From the soil configuration, it can be divided into 15 types, which are mainly summarized into 4 types according to their impact on crops: homogeneous loamy type, homogeneous sand, sand inclusion, gravel type, sticky type, homogeneous viscosity type, hard (crisp) stone bottom type. Sandy soil accounted for 61.3% of the total arable land, light loam soil accounted for 36.8%, and medium loam soil accounted for 1.9%. In terms of chemical properties, most of the parent soil in Huancui District are acid rock and neutral rock weather, and the pH value is neutral to acidic except for a small number of salinized and aquic soils in the coastal area, and the soil pH value is between 3.8~8.1 and the mode is 5.2. Due to the long-term application of a large amount of chemical fertilizers, the soil in Huancui District is seriously acidified, and more than 90% of the soil is acidified, which seriously affects the normal growth and development of crops. In 2021, after soil acidification improvement, the soil pH mode in Huancui District was about 5.5.

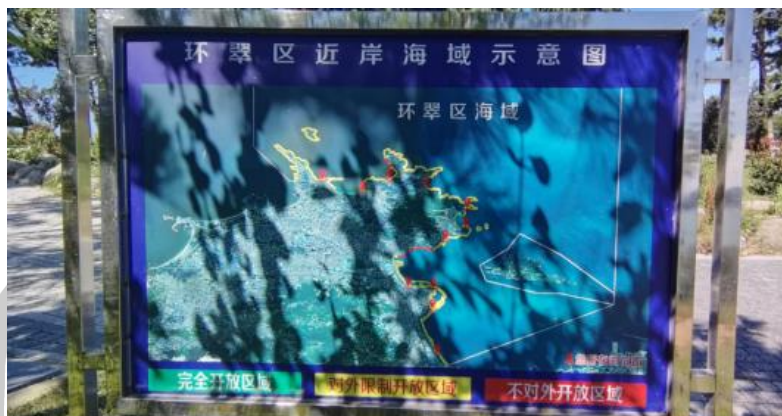


Figure 4 Sea Area Map of Huancui District
Source: Wang Yulong, 2022, Photography

The sea area of the Huancui area is vast, and the shallow sea and intertidal area are rich in biological resources. According to statistics, the average biomass of the sea area is 353 g/m², and the average biological density is 586 g/m²; There are 779 species of biological resources, including 647 species of animals and 132 species of plants. Among the animals, there are more than 100 species of fish, including large yellow croaker, small yellow croaker, barracuda, mullet, sea bass, mackerel, blue scale fish, Pacific herring, pomfret fish, stingray, halibut, etc.; Shrimp and crabs mainly include eagle claw shrimp, prawns, hairy shrimp, ridge-tailed white shrimp, three-warty pike crab, etc.; Shellfish mainly include ctenophore scallops, abalone, mud cockles, Philippine clams, clams, hairy cockles, qui cockles, oysters, Chinese clams, four-horned clams, mussels, clams, etc.; Among the echinoderms are ginseng, jellyfish, horse manure sea urchin, starfish, etc. Among the plants, algae mainly include kelp, wakame, stone cauliflower, striped seaweed, macrophyllum algae, etc.

Terrestrial wild mammals include sika deer, foxes, ocelots, badgers, yellow weasels, hedgehogs, hares, bats, etc. Of the 250 species of birds, more than 70% of them are migratory birds and travel birds, and few species of resident birds are few. There are 4 species of wild animals listed in the first class of national protection: sika deer, Chinese merganser duck, golden eagle and black stork, and 12 species such as whooper swans, mandarin ducks, gray cranes and goshawks in the second level. The remaining birds, foxes, ocelots, badgers, yellow ferrets, hedgehogs, etc. are listed as key protected wild animals in Shandong Province. 248 species of wild economic plants in 70 families, such as plantain, rehmania, gastrodia, skullcap, yuanzhi, banxia, etc.; 92 species of wild pastures in 12 families, such as horse tang, yellow-backed grass, white thatch, etc.; 457 species of woody plants in 70 families, including 315 species of trees, such as black pine, locust, oak, paulow, apple, pear, peach, ginkgo, chestnut, etc.; 112 species of shrubs, such as purple locust and bearded branches; There are 30 species of vines, such as kudzu vine, wisteria, wattle, parthenissip, etc. Food crops mainly include wheat, corn, etc., and cash crops mainly include peanuts, soybeans, etc.

In terms of economic construction, the region's GDP reached 44.247 billion yuan in 2021, an increase of 6.1% over the previous year in terms of comparable prices. Among them, the added value of the primary industry was 3.695 billion yuan, an increase of 7.4%; the added value of the secondary industry was 13.424 billion yuan, an increase of 4.7%; The added value of the tertiary industry was 27.129 billion yuan, an increase of 6.6%. The three industrial restructuring adjustments were 8.3..30.4..61.3.

By the end of the year, there were 80,592 market entities in the region, an increase of 9.20%, of which 12,928 were newly registered market entities, an increase of 3.14%. The actual registered capital was 105.317 billion yuan, an increase of 16.74%, of which the newly registered capital was 15.027 billion yuan, an increase of 47.93%.

In terms of agriculture, forestry, animal husbandry and fishery, the total output value of agriculture, forestry, animal husbandry and fishery in 2021 reached 6.817 billion yuan, an increase of 9.0% over the previous year at comparable prices. Among them, the total output value of agriculture was 328 million yuan, an increase of 19.8%; The total output value of forestry was 12 million yuan, an increase of 15.1%; The total output value of animal husbandry was 231 million yuan, an increase of 48.3%; The total output value of fishery was 5.710 billion yuan, an increase of 8.0%; The total output value of agriculture, forestry, animal husbandry and fishery services was 537 million yuan, an increase of 9.6%.

The output of aquatic products (excluding oceans) in the region was 342,900 tons, an increase of 5.5%. Among them, the marine catch volume was 89,105 tons, an increase of 5.3%; Aquaculture production was 253,800 tons, an increase of 5.6%. The aquaculture area is 9,500 ha.

1.2 Original appearance and history

Huancui District has been lived and active here as early as the middle and late Neolithic period more than 7,000 years ago, but it has become an independent construction area, starting with the establishment of Weihaiwei in the Ming Dynasty. In the thirty-first year of Ming Hongwu (1398), in order to strengthen coastal defense and prevent the invasion of the Wokou, the Ming Dynasty government took the meaning of "Weizhen Sea Frontier", "Xinwangdu Sanli Li Weihaiwei in Wendeng County", and sent troops to garrison the Tun to defend the Wao, leading the left, front and rear three institutes, and there was Weihaiwei.

In the thirteenth year of the Yongzheng Dynasty of the Qing Dynasty (1735), Weihaiwei was abolished and merged into Wendeng County, and Weisho was placed under the jurisdiction of Xinwangdu Sanli of Wendeng County. In the twenty-fourth year of Guangxu (1898), Weihaiwei and Liugong Island were forcibly leased by the British.

In the nineteenth year of the Republic of China (1930), the National Government recovered Weihaiwei and established the Weihaiwei Management Office, which was subordinate to the Executive Yuan of the National Government. In August of the 34th year of the Republic of China (1945), after the liberation of Weihaiwei, Weihaiwei City (prefecture-level prefecture-level) was established, under the jurisdiction of the Jiaodong Administrative Office. In March of the 37th year of the Republic of China (1948), it was changed to a county-level city and came under the jurisdiction of Donghai Special Region.

In March 1950, the separation of urban and rural areas was implemented, and the Gangxi District, Qiaotou District, Caomiaozi District, Gushan District, Fenglin District, Yangting District and the southern half of the Likou Mountain District that originally belonged to Weihaiwei City were divided into Rongcheng, Wendeng, Kunlun and other counties.

In May 1950, it was changed to Weihai County and belonged to Wendeng Prefecture.

In May 1951, it was changed to Weihai City. In October 1954, it was changed to a provincial-administered municipality, under the leadership of the Shandong Provincial Government and under the supervision of Wendeng Special District.

In 1956, it was transferred to Laiyang Prefecture, and in June and September of the same year, 20 townships in Wendeng County were transferred to Weihai City.

In July 1958, some villages in Xiaocheng Township and Hot Spring Township in Wendeng County were transferred to Weihai City, and in October, Shiling, Caomiaozi, Hot Spring People's Commune in Wendeng County and Qiaotou and Poyujia People's Communes in Rongcheng County were transferred to Weihai City. In December, it was changed to a prefecture municipality and subordinate to Yantai Prefecture (later renamed Yantai Prefecture).

In June 1965, Caomiaozi, Pingshan and Shiling People's Communes were transferred to Wendeng County, and Qiaotou, Boyujia and Wolong People's Communes were transferred to Rongcheng County.

On November 1, 1983, it was changed to a provincial municipality again, and Yantai City administered it.

On June 15, 1987, after the State Council's "Reply of the State Council on the Upgrade of Weihai City to a Prefecture-level City in Shandong Province" approved the upgrading of Weihai City to a prefecture-level city, the administrative area of the former county-level Weihai City was set as Huancui District with the meaning of Huancui District's famous scenic spot Huancui Lou.

On December 24, 1992, Lu Zhenghan Minzi [1992] No. 60 approved the withdrawal of the town and the establishment of Haobo Subdistrict. On December 28, 1992 (January 16), the four villages of Bijiayan, Dongshutai, Xiwatertai and Houfeng West in Tiancun Town, Huancui District were transferred to Weihai Torch High-tech Development Zone. On January 18, 1993, Wei Zhengfa [1993] No. 3 approved that Jiangbo Street was transferred from Huancui District to the management of the Economic and Technological Development Zone. On June 23, 1994, the four towns of Chucun, Caomiaozi Town, Qiaotou and Boyu Town, Rongcheng City, were transferred to Huancui District, Weihai City.

On August 12, 1996, Tamura Town was abolished, and the Tamura Subdistrict Office was established within the administrative area of Harada Village Town, and the Tamura Subdistrict Office was stationed in the People's Government of Harada Village Town (Lu Zhenghan Minzi [1996] No. 38); In the same month, the Tiancun Subdistrict Office was organized and assigned to Gao District, and the Liugong Island Subdistrict Office was placed under the direct jurisdiction of the municipal government. On June 30, 2000, Wei Zhengzi [2000] No. 24 approved the abolition of Jiangbo Street and the establishment of three streets: Huangguan, Fenglin and Xiyuan. On February 6, 2001, Wei Zhengfa [2001] No. 5 approved: the street of Weihai Torch High-tech Industrial Development Zone was renamed Yiyuan Street; Tiancun

Subdistrict was abolished and three subdistricts were established: Tianhe, Wolong, and Wanxin. On May 12, 2003, Chucun Town was transferred to Gao District, and Gushan Town and Poyu Town were transferred to Jing District. So far, Huancui District has jurisdiction over 10 streets and 9 towns: Huancuilou Street, Whale Garden Street, Zhudao Street, Yiyuan Street, Wolong Street, Wanxin Street, Tianhe Street, Crown Street, Fenglin Street, Xiyuan Street, Zhangcun Town, Yangting Town, Hot Spring Town, Gushan Town, Sunjiatuan Town, Boyu Town, Qiaotou Town, Caomiaozhi Town, and Chucun Town.

In 2005, it was rated as the favorite Chinese tourist destination for European tourists.

In 2006, all six townships under the jurisdiction of Huancui District were rated as "national-level towns with beautiful environment".

In 2013, Sunjiatuan Town was abolished and Sunjiatuan Street (Lu Zhenghan Minzi [2013] No. 38) was established.

In 2015, there was 1 national organized town demonstration pilot (only 5 in the province), 1 national beautiful and livable town, 2 national key towns, 2 provincial livable towns, 2 provincial livable villages, and 1 provincial traditional village. Among them, Zhangcun Town and Hot Spring Town were rated as national key towns, Zhangcun Town was awarded the title of "Beautiful and Livable Town" in China, and became the "National Organized Town Demonstration Pilot", Hot Spring Town was rated as the first batch of livable towns in Shandong Province, Wangjiawan Village in Zhangcun Town and Beicaoxuan Village in Yangting Town were rated as provincial livable villages, and Wangjiawan Village in Zhangcun Town was rated as the first batch of traditional villages in Shandong Province. Banyue Bay Scenic Area has been approved as a national AAA tourist scenic spot.

In 2016, Weihai Huancui Beihai Tourist Resort Recreational Fishery Demonstration Base was on the list. Sunjiatuan Area regards the development of recreational fishery industry as an important breakthrough and focus point to promote the transformation and upgrading of fishery, and starts from planning, policies, projects, brands and other aspects to promote the sustainable and healthy development of recreational fishery. Relying on resources such as natural oxygen bars, marine characteristic fishing ports and wharves and painting and sketching art bases with 68% forest coverage in the jurisdiction, we will vigorously implement the "tourism +" strategy and create a characteristic tourism brand of "leisure industry town". Integrate 31.5 kilometers of coastline, 25 kilometers of tourism route around the sea, three natural marine ranches of Yuanyaozui, Jingzi and Heidao, as well as marine resources such as Heqing Bay, Jingzi Bay and Shandong Bay, to create a leisure industry tourism project integrating sightseeing, fishing, seafood cuisine and marine sports experience; Promote the construction of the Jinhai International Yacht Club project, focus on promoting the two plots of Shandong Old Village and the Central Fishing Port, and create a marine amusement commercial complex.

In 2017, the construction of beautiful villages in Weihai City began to be launched, and it was clearly proposed that by 2020, more than 75% of the villages in the city would meet the standard of grade B or above in the comprehensive evaluation of the "Beautiful Village Construction Code (DB37)". In June, the office of the district party committee and the office of the district government issued the "Work Plan for the Construction of Beautiful Villages in Huancui District" (Weihuan Ban Fa

[2017] No. 18), proposing that by 2020, the district will create 2 provincial beautiful rural contiguous demonstration areas and 8 demonstration villages, 3 city-level beautiful rural contiguous demonstration areas and 12 demonstration villages, and all villages in the region will meet the standard of "Beautiful Rural Construction Specification (DB37)" comprehensive evaluation of grade B or above. With the theme of "parent-child tribe", focus on building the Likou Mountain demonstration area; Focusing on the themes of mountain and sea scenery and fisherman culture, build a "Chinese oil painting town" in Sunjiatuan Street; Explore cultural connotations such as mountain landscapes and historical allusions, and develop cultural tourism formats such as wedding celebrations and folk traditional industries in Yangting Town; Grasp the characteristics of the landscape adjacent to the Gushan Reservoir and Zhengqi Mountain to develop the leisure and tourism industry of the hot spring town; Based on the advantage of being close to the central urban area, develop ecological agricultural industry projects such as characteristic picking in Songshan streets and vegetable bases.

In 2018, focusing on the rural revitalization strategy, more than 40 artists' studios, galleries and art institutions settled in the Banyue Bay Art Park and Beihai Oil Painting Industry Block, which Huancui District focused on.

In 2019, it was rated as one of the top 100 green development areas in China

In August 2019, it was selected as a pilot county for the construction of a close-knit county medical community.

In October 2019, it was rated as one of the top 100 national new urbanization quality areas in 2019.

In 2020, Huancui District completed the planning of 6 rural revitalization model areas, investing 440 million yuan

Yuan, built and put into production 35 industrial projects, focusing on building a suburban leisure model area in the suburbs of Likou Mountain with the theme of suburban leisure and a model area of Huancui light outdoor sports town with the theme of light outdoor sports.

1.3. Local population and their customs

1.3.1 Local Residents

As of the end of 2021, Huancui District had a permanent population of 470,500, with an urbanization rate of 90.1%. By the end of 2021, the household registration population of Huancui District was 354,100, and the urbanization rate of the household registration population was 86.86%, an increase of 0.08 percentage points over the previous year. In 2021, there were 2,427 births in Huancui District, with a birth rate of 6.87‰; The number of deaths was 1253, and the mortality rate was 3.55‰; The natural growth rate is 3.32‰. There were 1,198 urban and rural subsistence allowance recipients and extremely poor people. Huancui District has 121,200 urban employees and 49,200 retired employees. There are 4,249 professional and technical personnel in medical and health institutions, including 1,816 practicing and practicing assistant physicians. There are 2 secondary vocational schools in Huancui District, with 1,025 students; There are 36 compulsory education schools, with 58,021 students and 3,583 teaching staff: 66 kindergartens, 18,040 kindergartens and 2,626 teaching staff.

There are 34 ethnic groups in the region, namely Han, Mongolian, Hui, Tibetan, Uygur, Miao, Yi, Zhuang, Buyi, Korean, Manchu, Dong, Yao, Bai, Tujia, Hani, Dai, Li, Lisu, Wa, She, Gaoshan, Lahu, Naxi, Kirgiz, Daur, Brown, Salar, Xibe, Russian, Evenk, Orunchun, Hezhe and Lhoba. There are 7,063 permanent ethnic minorities living in the region.

1.3.2 Customs

Weihai has a temperate monsoon climate, and is close to the coast, with developed agriculture and fishing. Therefore, food and customs have their own regional characteristics. The industrious local people have bred in this beautiful land for generations, and for thousands of years, in the struggle against the sea, they have formed their own folk culture with strong maritime characteristics.

In ancient times, the people of Weihai, who relied on the sea to eat the sea, were grateful and revered for the nurturing of the sea; However, the sea sometimes ruthlessly takes away fishermen's property and even their lives, so fishermen are also full of fear of the sea. This reverence for the sea is the psychological basis for the formation of the entire Weihai folk culture. Every Chinese New Year's Eve, fishermen come on board to clean up everywhere, and big red couplets are posted on the hatches; At night, the gong is sounded on board to invite the "(sea god) Niangniang" (Mazu, a sea god in coastal areas of China) to go home for the New Year; The first thing to do when the first and fifth days of the first year is to sound the gong and board the ship to worship; In this way, pray to the sea god for peace and a good harvest in the coming year. So the reverence for the sea ultimately boils down to people's hope for their own peace and the continuation of life, which is reflected in some of the taboos of life. Fishermen are taboo about carrying chopsticks on bowls, and it is said that when there is no possibility of survival when working at sea, fishermen will cut off the mast and carry it on the boat to die. Therefore, it is unlucky to carry chopsticks on a bowl like a mast on a ship. Fishermen are forbidden to say "stay", because they are most afraid of the boat stopping, and they are not allowed to say any word that sounds the same as "stay", so they call it chopsticks, which means that the boat not only does not stop, but also drives quickly; Avoid saying words such as "turn", "stop", "broken", "leak", etc., the sail is called a canopy, turning over is called rowing, broken is called earned, and finished is called good. At the beginning of the new year, dumplings are deliberately broken to break a few in order to answer the question of "have you earned it" in order to please auspiciousness.

Fishing is the main way to ask for the sea, and people regard it as a very serious matter, from the fishing boat going to sea until returning to the shore, every link is highly valued, especially the first trip to sea in spring. In the past, before fishing in the sea for the first time, a grand and mysterious ceremony was presided over by elders. In recent years, customs have changed, and before going to sea, a harvest rehearsal is made in the sea in front of the village ("at the doorstep" by fishermen): the ship that is about to go to sea goes to sea amid the cheers of the farewell crowd, and the people on the shore ask in unison, "Is it full?" The people on the boat replied in unison: "It's full." The shore boat shouted "full, full-la-", so the shore boat firecrackers sounded in unison, gongs and drums were noisy, and firecrackers sounded, and the crew put away their fishing nets and circled around the dock, throwing candy to the crowd on the shore as they walked, and in a festive

atmosphere, the fishing boat sailed to the depths of the sea. In the past, when fishing boats had a good harvest, when they approached their hometowns, they would hang red cloth "picks" on top of the masts to congratulate the villagers from afar. When the villagers saw the "picker", they drove a small boat to greet them, and some even swam to the boat to congratulate them. At this time, the white face was steamed on the ship in advance, and everyone who came to greet the congratulations on board was warmly welcomed. Every harvest also hangs red "picks", and when the sea buying ships see the "picks", they will come closer to buy fresh fish and shrimp on the spot. These scenes are very lively, in addition, "pulling the boat" is also lively and interesting. Fishermen call pushing boats into the sea and pulling boats ashore as "pulling boats", pulling boats with trumpets, called "trumpets", and singing trumpets as "trumpets". Several people pushed back when pulling the boat; Several more people were divided into two rows, lying on both sides of the boat gang, with their heads resting on their hands, pedaling the boat with their feet, and the leader of the "trumpet" stood on the boat, improvising words in the "trumpet" left and right, gathering the command and encouragement, often attracting children to watch and cheer.

Sea fishing is one of the important ways of offshore hunting, you can fish, crab, mullet fishing, the most exciting is shark fishing. Summer in Weihai is the off-season for fishing, and fishermen who can't bear loneliness, often row small boats in small boats around the coast to fish. Also known locally as "paddling," it's a small side hustle and a recreational outlet for fishermen.

Rushing to the sea is a matter for women and children. At low tide, digging clams, picking snails, catching crabs and catching oysters on the beach reef is not only fun, but also requires certain skills. Oysters, known as "sea oysters" and "oysters" in the Weihai area, grow attached to the reef. The oyster must be taken by surprise, otherwise it will suck on the rock and never get it down again. The leech, also known as the sea nail, creates a nail-sized straight hole on the seabed beach as a nest, and the hole is exposed at low tide, it stays very close to the hole to open two shells to filter water, and when the hole moves, it quickly closes the shell and slips into the depths, the most alert. The fishermen, however, were well aware of their habits, and used a two-foot-long straight wire as a "fishing tackle," and when they saw that there was a round hole, they inserted the iron wire inward, not deep or shallow, but precisely at the mouth of the leech's open shell. This interpolation, timing and speed are unmatched by others. The fishermen have a subtle summary of the season to catch the sea. The proverb says: "On the thirteenth of August, the 'tile house' goes up the mountain." It means that on the 13th day of August in the lunar calendar, the upright reef rock walls in the sea are often covered with large conchs commonly known as "tile houses", and fishermen often rock their boats to the reef on this day to catch the sea.

The production and lifestyle of the local people with maritime characteristics and the folk culture formed by it have also given a deep imprint to the language as a tool for communication and thinking, and the dialect clearly reflects the local customs and customs, which is prominently expressed in the dialect vocabulary. The local dialect is exceptionally rich in terms of fish, fishing vessels, fishing gear and fishing methods, and the number of names and divisions is unimaginable in other regions.



Figure 5 In the Qing Dynasty, Weihai Weizhi (Qianlong Ben)
Source: <https://book.kongfz.com>, 2022, online

In terms of fish names and types, there are more than 20 kinds of seafood, blue fish, crucian carp, partial mouth, green vegetables, swallows, silver, dusty lazy, Wang Xian, scale star, perch, yellow, black, fin, jia, min, huanggu, huang'an, horsewhip, pufferfish, waterlogging ban, bald star, etc.; Now the more common fish are also striped fish, small yellow fish, called fish, mackerel, bandfish, yellow fish, blue fish, daiyu, called gu fish, fresh widow and other more than a dozen kinds of fishing boats. There are differences between non-motorized vessels, motor boats and breeding vessels. Among non-motorized boats, there is the "tall head", a kind of brig: "chick", a kind of dhow; "Gua Basket", a type of ship version; Not only the classification is fine, but the name image is interesting.

Nets. In the Qing Dynasty, there were Xiao Poppy, Big Poppy, and Qi. In modern times, there are big nets, also called "blind dalas" and "white nets"; drift net, also known as "tie net"; trawl, commonly known as "crotch net"; Fence; Hanging network, also known as "hanging subnet", "rack subnet", "etc."; Subnet; sleeve subnet; Tuanwang, also known as "Lost Soul Array"; push net; Lifting the net; Picking, also known as rotating net; Wait a minute.

In addition, the departure of a fishing boat is called "going to sea", the return voyage is called "closing the mountain", the return of the boat is called "walking short", and the boat is far offshore is called "walking high"; The captain is called "Boss" and "Gonggong", the first mate is called "Erbaner", and the rest of the crew are collectively named "Guy".

These abundant dialects with a fine division of labor are used frequently in the production and life of Weihai people, meeting the needs of communication. However, with the improvement of people's material and cultural living standards and the progress of production methods, some of them will gradually disappear and be replaced by other emerging words. However, no matter how the society develops, the Weihai dialect is just like Weihai folk customs, and its strong "sea" flavor will never fade. (Zhang Xiaoman, 1998, PP41-42)

1.3.2.1 Unique local food

The staple food of the local people is a variety of pasta dishes as well as rice. The special foods are mainly derived from seafood, including mackerel dumplings, cakes, shrimp and pickle dumplings, pot stirred sea oysters, Weihai clear soup and so on. There are also fruits such as Likou peach, figs, and other specialties.



Figure 6 Spanish mackerel

Source: https://m.thepaper.cn/baijiahao_14549308, 2022, online

Bayu dumplings: Bayu dumplings are not only delicate in texture, fresh and delicious, but also have formed a very distinctive Jiaodong dumpling food custom for a long time.

พหุบัน ปณฺ ทิโต ชีเว



Figure 7 Qi cake

Source: <https://baijiahao.baidu.com>,2022, online

Cake: is a traditional cake snack in Weihai, Shandong Province, generally eaten with porridge, because it is too delicious, eat fast, easy to choke, so also known as choking dog. Put the potato noodles in a clay pot, sprinkle with water, stir repeatedly, and then steam over high heat in a pot, cut into cubes and eat, very delicious.



Figure 8 Stir fried Oysters in Iron Pot

Source: <https://baike.baidu.com/item>,2022, online

Pot stirred sea oysters: Pot stirred sea oysters is one of Weihai's special dishes, clean the sea oyster meat, stir the eggs and add hairy ginger water, salt to mix well, use flour to wrap the sea oyster meat well, and then put it into the egg liquid and stir well. Put the oyster meat wrapped in egg liquid on a frying pan, fry one side and then fry the other side, cook in cooking wine, add chicken broth, and pour rice vinegar and sesame oil into the soup until the soup is clean.



Figure 9 Wei Hai Clear Soup

Source: <https://image.baidu.com/search,2022>, online

Wei Hai clear soup: Wei Hai clear soup, also known as fish curd soup, the production method is to chop the tooth slices of fish meat into meat puree, add condiments to make small balls, boiled in water and placed in a bowl with coriander, and then the prepared clear soup adjusted the taste into the bowl, white pills float, the taste is light, tender and delicious, very delicious.



Figure 10 Xibing

Source: <https://baijiahao.baidu.com,2022>, online

Joy cake: Joy cake, also known as daughter-in-law cake, noodles and eggs are mixed well, oil is used as auxiliary material, and slowly baked until the heat is reduced when both sides are golden, the burnt cake is soft, sweet and delicious.



Figure 11 Dry fried small yellow croaker
 Source: <https://baike.baidu.com/item/8966806>,2022, online
 Dry fried small yellow croaker:

Small yellow croaker is a famous specialty of Weihai, dry fried small yellow fish can be seen everywhere in Weihai City, although the price is not expensive, but it is indeed a good appetizer.



Figure 12 Four Seas soybean paste
 Source: <https://www.tesegu.com/techan/53100.html>,2022, online
 Four sea bean noodle sauce:

Sihai bean noodle sauce is a traditional famous product of Weihai. Weihai bean noodle sauce brewing began in the late Qing Dynasty, originally brewed by private families, and by 1910, some merchants began to open sauce gardens to brew. During the reign of the Qing dynasty, Weihai bean noodle sauce was used as a tribute for the palace to enjoy. "Sihai brand" noodle sauce, using excellent soybeans and flour as raw materials, koji made in February and August, large tank of sauce, natural

fermentation, diligent steak and frequent drying tank, Chen Ji sold the next year, purple-red dark light, delicate texture, delicious taste, salty and sweet. Moderate viscosity, rich in nutrition, in addition to containing protein and fat, it also contains a variety of amino acids, and has the characteristics of frying fish and cooking pan without pasting the bottom of the pan. "Sihai brand" noodle sauce is well-known at home and abroad for its meticulous workmanship, exquisite materials and excellent texture, and is exported to Japan, Singapore and other countries. In 1987, he won the highest national food industry product award - silver award; In 1988, he won the Quality Product Award of the Ministry of Agriculture; In 1995, it won the Shandong Province Local Name, Special and Excellent Product Award, and was named as the traditional famous special food of Shandong Province.



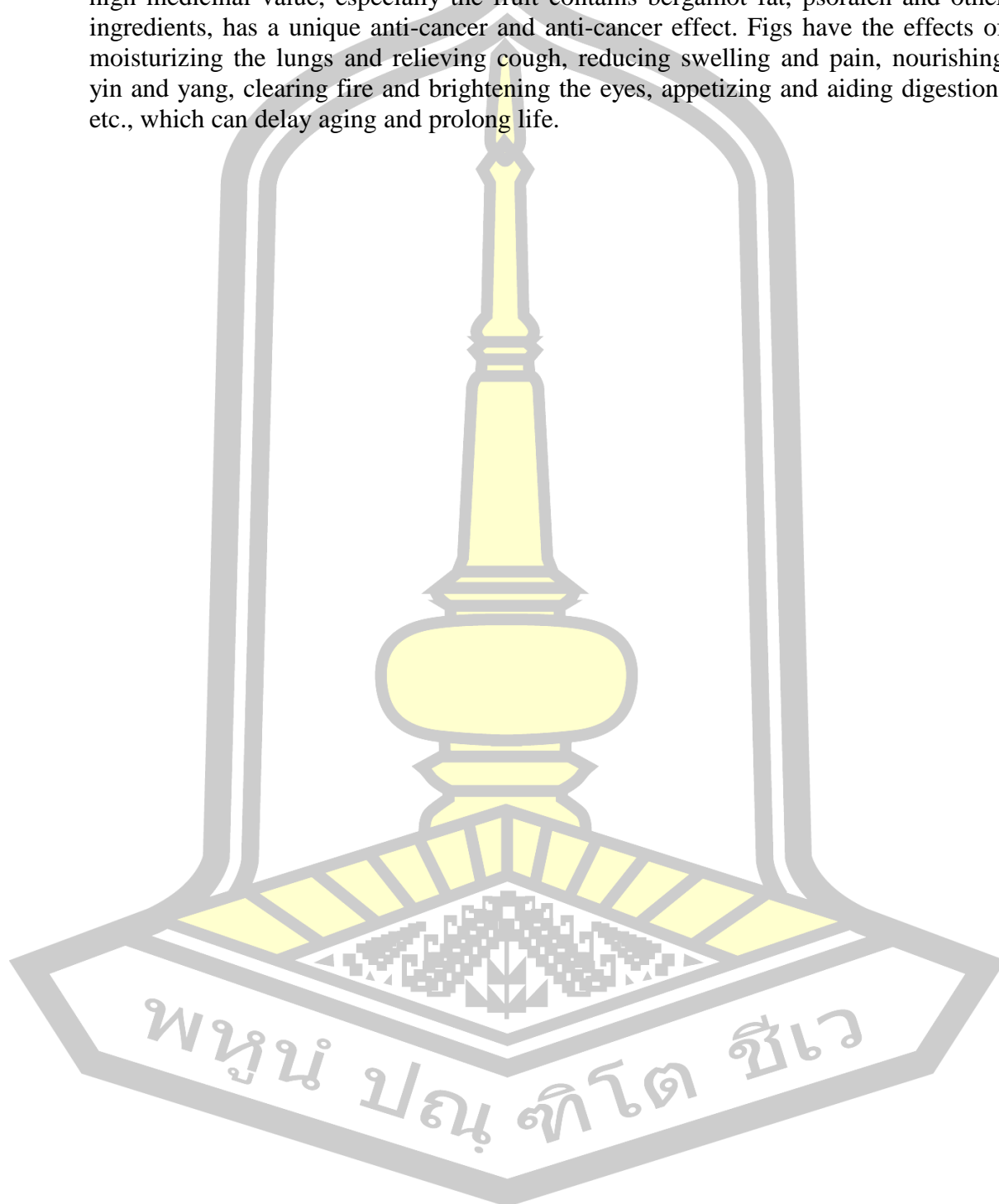
Figure 13 Likou mountain peach

Source:https://www.sohu.com/a/546366790_121106991, 2022, online

Likou mountain peach is a specialty of Likou Mountain, Zhangcun Town, Huancui District, Weihai City, Shandong Province. Likou peach has a unique taste, sweet and delicious color, and contains a variety of vitamins, minerals and other nutrients needed by the human body. Weihai's Likou mountain peach is very famous in Jiaodong and even Shandong. Likou peach has a unique taste, sweet and delicious color, and contains a variety of vitamins, minerals and other nutrients needed by the human body. The peach is mainly distributed in Zhangcun Town, Huancui District, and was registered as the "Likou Mountain" brand in 1999. "Likou Mountain" brand peach cultivation area of about 3,000 mu, annual output of 4 million kilograms, exported to Guangzhou, Shanghai, Beijing, Harbin and other places, can be called the treasure of the fruit. Loved by consumers. Likou mountain peach is divided into early, middle and late stages, from early dew in June to late autumn and October.

Fig: It is a specialty of Weihai City, Shandong Province. Figs are one of the oldest fruit tree species in Weihai. There are more than 10 varieties of figs, the main cultivars are green bark, Branswick, etc., most varieties bear fruit in summer and autumn, and ripen from June to November. The fruit has thin skin and no seeds, soft flesh, sweet and refreshing, and high nutritional value. In addition to containing 18 kinds of amino acids, organic acids, special functional enzymes and vitamins, it also contains selenium, phosphorus, calcium, copper, iron, magnesium, potassium and other elements, fresh fruit sugar content of 15%-24%, mostly fructose and glucose

that the human body can directly absorb, vitamin C content is 2.3 times that of oranges. Figs can improve human immunity, can prevent and treat cardiovascular, dysentery, ulcers, hemorrhoids, reduce high blood pressure and other diseases, with high medicinal value, especially the fruit contains bergamot fat, psoralen and other ingredients, has a unique anti-cancer and anti-cancer effect. Figs have the effects of moisturizing the lungs and relieving cough, reducing swelling and pain, nourishing yin and yang, clearing fire and brightening the eyes, appetizing and aiding digestion, etc., which can delay aging and prolong life.



1.3.2.2 National holidays

There are 34 ethnic groups in the region, mainly Han Chinese. The traditional festivals passed down from generation to generation in the territory are determined according to the lunar calendar, most of which are related to the 24 solar terms, commonly known as "lunar festivals". Spring Festival is commonly known as "New Year" and "New Year". According to the calendar, the Spring Festival only refers to the first day of the first lunar month, but the folk custom is called "New Year" from the first to the third day of the first lunar month, and it is the grandest and grandest festival in the territory. Preparations for the New Year begin on the eighth day of the Lunar New Year; The festivals last from Chinese New Year's Eve to the 15th day of the first month.

New Year's Eve

Also called in addition to the day, the last day of the twelfth month, small as the 29th of the twelfth month, the 30th of the twelfth month, no matter the small, the territory is called "New Year's Eve", is the busiest day before the year. In the morning, every family eat sorghum rice, millet, millet or corn with jujube, chestnut and so on (rich people with rice, and add meat) made of "every year rice" and with cabbage, tofu, dried vegetables beans, dry eyebrow beans and other "every year vegetables", take "make a fortune every other year" and "high grain yield" meaning. Only rong into the cliff head south to eat hot noodles steamed stuffed bun, cliff head north to eat noodles. After dinner, sprinkle the court, began to hang the genealogy, put the ancestor god main tablet, offerings, called "serve the god Lord". The courtyard is also for the writing "heaven and earth three realms ten spirits really kill the god of the heaven and earth card". At the same time, but also paste Spring Festival couplets, New Year pictures, fu character, window decorations and so on. During the Spring Festival, except for sleeping and dining affairs, other labor activities are prohibited, and there is a saying that "no water carrying and no sweeping houses during the festival for three days". So every family needs to carry a full tank of water, prepare enough for three days of firewood. Dinner is for dumplings or noodles, which are called "small ingot" and "money strings". Weihaiwei and other places to make dumplings must use purslane, because also known as longevity vegetables, take its auspicious meaning. After dinner, the men would go to the ancestral tombs to invite their ancestors to go home for the Spring Festival, which is called "please god". Wendeng, Rongcheng and other places also sacrifice courtyard, called "grain hoarding". On New Year's Eve, commonly known as "the first night", every family bing candle reunion, sleepless all night, called "shousui". At midnight, in the courtyard, put the offerings, incense paper, firecrackers, sacrifice to the gods and ancestral gods, called "hair paper". Then the whole family drink reunion wine and eat farewell dumplings.

Spring Festival

Commonly known as the "Chinese New Year's Day". Before opening the courtyard gate in the morning, set off firecrackers in the courtyard first. Men, women, old and young in the family are changed into new clothes for the New Year, the younger generation to the elders New Year, the elders to the minor younger generation issued "lucky money". Breakfast for dumplings, dumplings should be 8 coins, 8 red dates respectively wrapped in the dumplings. The more coins you eat, the

more you warn; the more dates you eat, the more you celebrate. During the Spring Festival to say auspicious words, there is the territory of the "the first night dead a donkey, not good also say good" saying. Such as dumplings boiled broken to say "earned"; because of the dialect "garlic" and "scattered", garlic called "righteousness dish", vinegar called "taboo", in Wendeng and other places evolved into "auspicious and". After breakfast, in turn to the elders of the family kowtow worship year, there are ancestral hall, the people also gather ancestral hall to worship ancestors, and then, neighbors, friends visit each other New Year, hand salute. After the Revolution of 1911, the New Year abolished the kowtow ceremony, regardless of elders, peers, relatives, friends, meet each other "good New Year" and "Chinese New Year rich", this custom along.

visit one's relatives relations

Commonly known as "go out son", most of the territory since the second day of the first lunar month began. The order of "go out" is generally "first go aunt and uncle, father-in-law, mother-in-law behind", Rushan has "the third day aunt, fourth aunt, fifth and sixth day to see mother-in-law" custom. Since the 1950s, most changed to the second or the third first go. "Go out" with gifts for 8 ~ 12 property, plus 1 jin of cake or peach cake. Since the 1980s, the "go out" gifts are mainly cigarettes, wine, cakes and candy, with the property gradually reduced. Since the end of the 1990s, "go out" gifts gradually turned into nutrition, health products, high-grade non-staple food.

Send year

Also called "send god". Most in the morning of the third day, Rongcheng is in the second night. At that time, people set off firecrackers, please burn the world tablet and incense paper together, to show the year away. At the same time, burn incense paper in front of the god table and send the ancestral gods back to the Yin house. After the New Year, the New Year taboos lifted, all housework and so on returned to normal. As the saying goes, "bad days are good years, only in three or two days." In the mid-1960s, the custom of sending the gods was abolished. But the custom of eating dumplings for dinner has been continued ever since.

Little People's Day

The seventh day of the first year is a human day, commonly known as "Little People's Day" and "Collect Little People". There is a saying in the territory that the weather from the first to the tenth day of the first lunar month predicts the abundance of grain and the rise and fall of people and animals throughout the year, which is called "one chicken, two dogs, three pigs, four sheep, five horses, six oxen, seven people, eight grains, nine seeds, and ten cheng" (Rong became three cats and four salts, and Rushan was three cats, four rats, five pigs, and six sheep). Among them, people pay special attention to the seventh day of junior high school, thinking that the weather is good, the children are easy to raise, and there is no disaster and disease for a year, so it is called "collecting small people". Eat more dumplings for dinner, and eat noodles north of Rongcheng Cliff, which is called "tied up children". To this day, people still pay more attention to this festival.

Juggling

It is the most popular mass cultural and entertainment activity during the Spring Festival. On the afternoon of the first day of the first year, folk art performances spontaneously organized by the people of various villages began to perform in the streets and alleys, which were called "juggling" and "juggling".

scenery". There are many "juggling" projects, including live newspaper songs, basket lantern dance, dragon dance, lion dance, stilt walking, dry boat running, donkey running, flower sticks, singing opera (Peking Opera), etc. The "juggling" is not only held in their own villages, but also from the second or third day of the the first year, but also exchanges and performances between villages within a radius of more than ten or even dozens of miles, called "Chuancun", which usually lasts until the end of the 17-18th day of the first month, and in some places even plays until the second of February. No matter which village they go to, they will be welcomed and sent off by banging gongs and drums.

Lantern Festival

The 15th day of the first month is the Lantern Festival, commonly known as "Over the 15th" and "Festival of Lights". Qing Kangxi's "Weihai Weizhi" states: On the thirteenth day of the first month of the first month of the city's residents, "trees, pines, cypresses, and bamboo branches are placed on the door, or formed into attics, and curtains, lanterns, lamps, plaques, and lanterns are set up on them" and "to attract people to enjoy." In the territory, families use cornmeal, bean noodles and cooked and peeled sweet potatoes mixed and fermented to "steam lanterns", mainly including "moon lanterns", "zodiac lamps" and "six animal lamps", as well as auspicious lamps such as steaming goldfish, toads, and ingots. There are 12 moon lamps, pinched into a thick bowl, three or four inches high, like a grain hoard, and a lamp bowl is pinched in the top center to add oil and light the lamp. May, August and September are the agricultural harvest season, and when steaming the lamps of these months, a "holy worm" (panlong) is wrapped around the side of the lamp bowl with white flour to pray for abundant grains. Making zodiac lamps is commonly called "steaming", one for each person according to the family members. After dinner, add soybean oil or peanut oil to the lamp bowl, insert a shell straw stick twisted with cotton to make a wick, and light it together. Children in the family carry moon lamps, six animal lamps and auspicious lamps to shine a light in all corners of the home, and then place them on window sills, kang, door anvils, pot bottoms, grain hoards, chicken coops, corrals, water tanks, etc., called "scattered lamps" and "divided lamps". In the old days, there was still a custom of "sending lights" to Zuming and farmland in the evening. After the zodiac lamp is lit, the family sits around and watches, whose lamp burns vigorously, and the oil runs out of lamps and flowers, indicating who will be prosperous in the new year, free of disasters and diseases. At the same time, people also predict the drought and flood and grain abundance of the year according to the dry and wet lamp bowl when the moon lantern comes out of the pot and the size of the lantern after it is lit. On night, folk art performances are also very active, and various village jugglers will beat gongs and drums to perform various song and dance juggling along the street, and the "juggling" activity that began during the Spring Festival has once again reached a climax on this night.

Blue Dragon Festival

The second day of the February is the Blue Dragon Festival, commonly known as "February 2th" or "Dragon Raising Day", and children's songs include "February 2, the little dragon raises its head with a stick". People "get up early to pancake and help the sting". Patterns such as dragons, scorpions and scissors cut into dragons, scorpions and scissors are pasted on doors, windows, cabinets, chicken coops, pigsty walls, etc. on big red paper to repel insects and disasters. and burn incense, artemisia, perilla, etc.

inside and outside the house, called "smoked insects"; Scatter grass and wood ash, set off firecrackers, and knock plows around the corners of houses and courtyards to repel poisonous insects out of the house and keep people and animals safe. Also clean the stove to get rid of ant infestation. Farmers use grass and wood ash in the courtyard or yard to circle the hoard, draw a cross inside, and draw a ladder outside, which is called "hoarding" or "hoarding ash", which heralds a bumper grain harvest, and has the saying that "the second dragon in February raises its head, and the big hoard is sharp and the small hoard streams". Women fry poppers (corn blossoms) and fried beans, and wear them in strings with corn flowers, lattice sticks (sorghum poles) and red cloth cut into pieces of copper coins, called "little dragon tail", hung indoors to "ward off evil spirits", or hung on children to mean "hope for a dragon". Some also hang "little dragon tails" in chicken coops, pig dens, livestock sheds, etc., or tie them to the head of livestock cages to pray for the safety of livestock. Men get haircuts more than this day, called "shaving the dragon's head". Do not carry water on this day, afraid of carrying nematodes into the house and breeding in the water tank; Avoid grass, afraid of bringing insects and snakes home; Avoid needles and threads, for fear of poking the longan. Dinner is mostly noodles, called "dragon beard noodles". However, Weihaiwei avoids eating noodles for fear of touching the dragon's whiskers. A series of entertainment activities that began with the New Year's Festival ended on this day.

Ching ming festival

For the agricultural season, it is also a day for the people in the territory to sweep the ancestral graves and step on the green. In the old days, the people of the Hezu ethnic group prepared offerings such as food, fish, meat, wine and incense paper to pay homage to the ancestors, and removed dead grass and added new soil to the ancestral tomb, which is called "going to the grave". After the sacrifice, all the people share the food and wine, called "Yangshe". Each urban and rural residents steam a swallow with flour to welcome its early return. On that day, people took off their cotton clothes and changed their jackets, the school organized teachers and students to go on a collective trip, and women and children gathered in the streets to swing and fly kites. After the 40s of the 20th century, there were no offerings in the upper graves, only incense paper was burned, and the common food customs of the ethnic group were abolished.

Valley Rain Festival

In order to save the agricultural season, it is the spring crop sowing season such as grain, millet, corn and sorghum in the territory, and the agricultural proverb has "half of Qingming plowing, half of valley rain". Every time before and after the valley rain, fish and shrimp migrate to the offshore waters of the territory, so there is a saying that "100 fish go ashore in the valley rain". Coastal fishermen regard the Valley Rain Festival as an important festival second only to the Spring Festival, and hold a grand sacrifice to pray for a safe exit from the sea and return full of fish and shrimp. During the Cultural Revolution, the custom of sacrificing the sea was banned, and the custom of sacrificing boats and dining together was still practiced. After the 80s of the 20th century, the Guyu Festival was revived. There are many hot springs in Huancui District, which are commonly known as "soup". It is said that Gu Yu bathed in hot springs to go to all kinds of diseases, so many women in the area around Yuquan bathed together on this day, and it is also customary for each Yugu Rain to be

open to women only on three days. Qing Zhang Binglan once wrote "Wendeng Bamboo Branch Words" to record this custom: "Ruyi Spring Wensai five fragrances, dispel his hundred diseases and overcome immortal formulas." Everyone and the female companions met idly, and Gu Yu came to Qili Tang together. "To this day, the custom of women taking hot spring baths in the valley rain still exists.

dragon boat festival

The fifth day of May is the Dragon Boat Festival, commonly known as the "May Dragon Boat Festival", which is a grand traditional festival in the territory. For breakfast, the family eats rice dumplings and eggs. On this day, children of all ages get up early, children wear new belly pockets embroidered with evil-repelling or auspicious patterns, and five-color silk threads are tied to their hands and necks, called "five threads", and small cooking brooms and brooms dyed yellow and green with hemp tie on their chests, which means to repel the five poisons and protect the health; Young men and women wear sachets containing Chinese medicines and spices such as androgen to ward off evil spirits. Before sunrise, people bring hand towels to the wild grass seedlings and spring grass to "Lalu", and it is said that the Dragon Boat Festival washes their faces and wipes their eyes with dew, and does not cause eye diseases for a year. When "Lalu" is carried out, a handful of mugwort and new wheat are plucked by the way, and when they go home, they are hung on the door frame, and the peach-picking cloth monkeys are hung in the middle of the eaves of the street door, with the intention of driving away disasters and evil spirits.

Qixi Festival

The seventh day of July is the Qiqiao Festival, commonly known as "July 7", also called "Tanabata Festival", is a typical daughter's festival. Legend has it that this night Cowherd and Weaver Girl meet in the Tianhe River, so in recent years, it is also called China's "Valentine's Day". In the old days, the territory of folk women for the cow woman figure, in the full moon in the courtyard to thread a needle to the weaver girl "begging", and catch the spider button bowl, the morning to see the spider web more for "qiao". Is day, every brand qiao fruit, also known as "flipping small fruit" "flowers", the white flour, eggs, sugar, such as fermentation, and edible paint dyed red, green, yellow, with wooden mold into lotus seed, peach, flower, birds, fish, rabbit, lion, flower basket, fan, graphics, slow after baked with line wear, to children, edible, also can hang up to watch. Relatives, friends, and neighbors also give gifts to each other. Another fire for lunch; eat dumplings for dinner. Rongcheng also has the custom of "qiao bud", the girls in the festival will mung beans, soybeans, sorghum, wheat, corn and other five grains with warm water bud, July 7 morning cut bud (called "qiao vegetable"), with its noodle soup (called "qiao soup") to drink, called "eat qiao dish, drink qiao soup, the girl cook spray fragrance". It is said that the girl who has eaten clever vegetables and drunk clever soup, with ingenuity and cooking sweet and delicious, will be loved by her husband and mother-in-law after marriage.

Hungry Ghost Festival

July 15 for the Hungry Ghost Festival, sacrifice to the ancestors of the gods, so also called "ghost festival" "dead festival". In the old days, every family set up a table, put fruits, snacks and other offerings, burning incense paper to worship the ancestors. Coastal fishermen in this night to hold more sea lantern activities. Light all kinds of small lanterns made of colored paper, put a small board into the sea, let it drift, and throw small property into the sea, in order to bury the dead in the sea.

Mid-Autumn Festival

Commonly known as "August 15", also known as "reunion Festival", with the Spring Festival, the Dragon Boat Festival into the three major festivals, and second only to the Spring Festival. Qing Qianlong "Weihai Weizhi" contained: is the day, "scholar-doctor home to moon cake feed, courtyard set wine fruit to the moon, called the moon". Hyed clerks, tenants by the owner to reward a meal, the name of "please cheap". Ordinary people's homes also set up incense cases in the courtyard, with moon cakes, melons and fruits to "respect the sky". There is a proverb "August 15 is round, watermelon moon cakes respect the elderly day". On this day, the daughter-in-law who lives in the mother's family must return to her husband's home for the festival, and those who go out will also try to go home for a reunion. In the evening, the whole family will reunite and eat moon cakes to show that the moon is round. Farmers also have the day weather conditions to forecast the next year of the Lantern Festival, that "August 15 waterlogging month, the fifteenth day of the first month snow lighting".

Double Ninth Festival

The ninth day of September is the Double Ninth Festival, commonly known as "the ninth Double Ninth Festival". In the old days, the domestic literati in this day to climb, chrysanthemum. Because the farmland autumn busy season, rural people have this leisure. The main activity of the festival is steamed noodle cake and brewed chrysanthemum wine with millet and rice. There is a "September, the ninth Double Ninth festival, rice wine chrysanthemum fragrance". After the 1940s, this custom is not good, the main content of the festival is to improve life, and the precipitation situation in the year."Double Ninth (rain) look forward to thirteen, thirteen half winter dry". Since the 1980s, the custom of climbing in China has gradually prospered and become a mass sports and fitness activity.

Cold clothes festival

The first day of October is the Cold Clothing Festival, commonly known as "the first month", or called "the first day of October". This festival and the Hungry Ghost Festival together called the three major Ghost Festival. Around the time of the beginning of winter, the weather gradually cold, every family graves to worship ancestors, add soil paper, meaning to add to the dead coat. In the old days, the first day of October was also called "resignation Day", so most farm work stopped, and more rural landlords and shop employers dismissed clerks and apprentices on this day. Since then, the day is short, the farmland is not made, the farm has two more meals a day, the next February 2 for three meals. After the implementation of agricultural cooperation in the 1950s, we also had to participate in production labor in winter, and the custom of two meals was changed to eat three meals all the year round.

the Winter Solstice Festival

For agricultural terms. Is the day, every family at noon steamed steamed bread, called "steamed winter", rushan called "winter not steamed, no wind"; dinner dumplings, "winter solstice dumplings summer solstice noodles" custom. This custom continues to this day.

La Ba Festival

The eighth day of December is the Laba Festival, commonly known as "Laba Day". Domestic residents are used to making sweet and sour garlic on this day, called "Laba garlic", to be eaten during the Spring Festival. Breakfast to eat more rice, beans, peanut kernel, chestnut, jujube and other eight kinds of grain and fruit boiled Laba porridge, only Rushan for dinner to drink Laba porridge. Weihaiwei peasant this day also steamed property, Cha jade melon vegetables. Qing Qianlong "Weihai" Wei Zhi: people also in the Laba day " take rabbit blood and buckwheat noodles, add realgar, cinnabar, tea cooked into pieces, so that children eat, can solve acne."This custom has long been spread. An important activity after the Laba Festival is to clean the dust. There is a saying that "cleaning after the Laba Festival". Farmers more than this day first symbolic sweep a few, and then from Laba to the New Year to choose a wind and warm weather, the house and outside thoroughly clean, all kinds of furniture and utensils all clean, the old and the new, clean to welcome the New Year. This custom continues to this day.

The "Jizao" festival

The 23rd day of the twelfth lunar month is the kitchen festival, commonly known as "the New Year", is the day to send the kitchen god to heaven. In the old days, the east wall of every kitchen room is marked with the statue of the kitchen king, commonly known as "zaomalaozi" and "zaomatouer". Legend has it that on this day, the Kitchen God reported the good and evil deeds of his family, which was called "heaven complained". In order to let the kitchen king "heaven said good things, the lower world down auspicious", bless the next year family peace, is the evening ceremony of the kitchen is very grand. Every family in front of the kitchen for the table, offerings, rich people for the kitchen with pig head, chicken, duck, fish, meat, ordinary people with rice, dumplings, a few dishes, a pot of wine, some also put a bowl of sweet potato mixed with the distiller. No matter how many of the offerings, glutinous rice cake or millet rice cake and malt made of small sugar melon and red dates and other sweet sticky food. The intention is to make the kitchen God's mouth sweet, and God only says good words; or simply stick to the kitchen God's mouth and make him unable to speak bad things. After the festival, take down the old "kitchen horse" and burn it together with the paper cut horse and the grain grass feeding the horse. It is said that the Kitchen God came back on the fifth day of the first day of the first lunar month, so more people put on new kitchen horses on New Year's Eve. The song said: " Riding a horse, holding a whip, the kitchen King went to the West, and wait seven days to come back for the New Year."After sending the stove, every family to buy New Year goods, called the " busy year ". New Year goods must be chicken, fish, meaning for "good luck every year", "more than several years", steamed bobo, do rice cake, take homophonic "from year to year high".

1.3.2.3 Landscape culture

There are many landscapes in Huancui District, reflecting a variety of rich cultural connotations, and there are also many traces of cultural exchanges. The landscape culture is represented by Qin and Han culture, folk culture, Taoist culture, Jia Wu culture, and British rental culture.

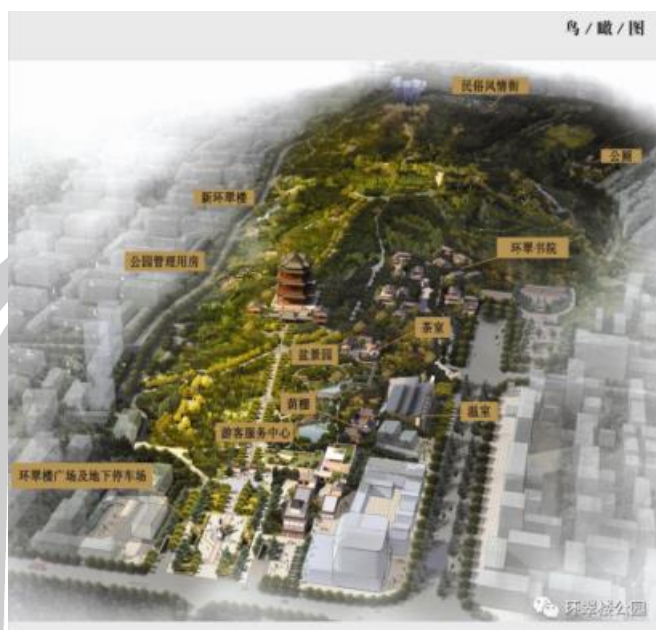


Figure 14 Huancui Lou Park, Weihai City

Source: <http://chla.com.cn/htm/2015/0318/230862.html>, 2022, online

Huancui Tower Park

It is located at No. 13, Park Road, Huancui District, Weihai City. Huancui Tower has a history of more than 530 years since the Ming Dynasty, and has undergone five reconstructions during this time. Huancui Tower has been a landmark building in Weihai since ancient times, confirming the development of Weihai's history and culture. Weihai's "Huancui District" is named after Huancui Tower. During the Yuan Dynasty and the early Ming Dynasty, frequent Woku raids became a major disaster for national defense. In order to rectify coastal defense, the Ming Dynasty government set up garrisons in dangerous coastal areas to fight against foreign warlords. In the 31st year of the Ming Hongwu (1398), the place called "Qingquan Ji" was taken by the Ming government, and the surrounding area was subsequently carved out of Wendeng County to establish Weihaiwei. In the first year of Yongle of the Ming Dynasty (1403), the Ming garrison built a defensive wall in Weihaiwei and built an acropolis. The initial brick and stone walls were not very strong, and began to collapse after only 80 years. Wei Haiwei's commanding officer Wang Kai was anxious, but he was unable to renovate it because he had no money. In the second year of Ming Hongzhi (1489), Zhao Heling, the deputy envoy of the inspection of the sea road, arrived here, and was deeply worried when he saw that the army was abandoned, so he evacuated and rebuilt it with hundreds of taels of Taishan incense money. Wang Kai and the people of Weihai were very grateful, so they donated two silver towers to pay tribute to Zhao Heling's merits in rebuilding the Acropolis. The tower is located at the highest point of the western city wall, leaning on the peak of Naigu Mountain in the west, overlooking the vast sea in the east, the peaks in the south, and the majestic green mountains in the north. Due to the limited conditions at that time, we cannot directly see the appearance of the early Huancui Tower today. According to the book, it was a small building with very exquisite

workmanship, "painted with carved beams, golden splendor, flying cornices and arches, and eight windows and holes."



Figure 15 Huancuilou in the late Qing Dynasty and the early Republic of China
Source: <https://zhuanlan.zhihu.com/p/513169578>, 2022, online

The Huancui Lou from the end of the Qing Dynasty and the beginning of the People's Republic of China can still be briefly summarized through photos: the tower sits firmly on a tall earthen platform, the roof is in the shape of a four-corner hat, the ridge is turned up, the cornice is flying, and the north and south sides are closed, but the eight windows of the cave can not be seen. The grinding of time and the invasion of wind and dust have continuously damaged the Huancui Tower, and the Huancui Tower was repaired and restored during the Shunzhi, Kangxi and Qianlong years. At this time, it is impossible to investigate how different the Huancui Building is from when it was first built, and it is certain that the rebuilt Huancui Building is no longer the golden glory of the past, but adds a full sense of historical desolation. Huancui Tower is just a tower, not a park. The real meaning of the Huancui Tower Park was formed in 1931.



Figure 16 The Huancuilou was rebuilt in 1930
Source: https://www.sohu.com/a/546182263_120093223, 2022, online

After the Nationalist government took back Weihaiwei from foreign colonists in 1930, it began large-scale urban transformation. First, the East City Gate and the North City Gate were demolished, the roads in the city were widened, and the Restoration Road and Unification Road were opened directly to the city. Then the Huancui Building was rebuilt and 4.8 hectares of land was set aside below to build a park. The renovated Huancui Tower has a two-story pavilion with 64 steps leading to the lobby on the first floor. The upper middle hall enshrines Zhao Heling, Ding Ruchang, Deng Shichang and other sages. A pair of links on the doorpost highly summarizes the original intention of building Huancui Tower: the scenic spot is happy to relight and come to pick up the green to find the vicissitudes of the city; The loyal spirit should not be lost in the same expectation, and return me to the splendid rivers and mountains. In July 1931, Huancui Tower Park was completed and opened to the public. The completion of Huancuilou Park has added a new dimension to the historical ancient city of Weihai. However, this fine piece of the city, carefully crafted by the government administration at the time, was burned by a fire one night in December 1944. The perpetrator was the Japanese puppet army. That night, a group of Japanese puppet troops patrolling along the city wall on Mount Naigu hid in the top floor of Huancui Tower to bake fire for warmth because they could not stand the cold, and as a result, the wooden floor was lit. Instead of putting out the fire, this group of Japanese puppet troops fled. As a result, the fire was fueled by the wind, and soon the wooden roof was ignited. The next morning, it was found that the tower had completely burned down, with only the 12 standing cement pillars.



Figure 17 Huancuilou in the late 1970s

Source: http://mt.sohu.com/travel/d20170508/139107500_286105.shtml, 2022, online

Today's Huancui Building was rebuilt on the original site in 1978, the main building is four floors, 16.8 meters high, the roof is covered with glazed tiles, the mountain-style eaves are covered, carved wisps of empty windows, the eaves of the building are written by the famous calligrapher Shu Tong "Huancui Lou" three big characters shine brightly, the plaque "Huan Pavilion Volley" on the back of the building is by the famous calligrapher Huang Miaozi. Climbing this building, you can overlook Liugong Island, the city of Weihai, Hong Kong City, and there is a bronze statue of the great national hero Deng Shichang in the square in front of the park.



Figure 18 Now Huancuilou Park

Source:http://mt.sohu.com/travel/d20170508/139107500_286105.shtml , 2022, online
[Accessed on October 16th, 2021]

The current Huancui Tower Park was rebuilt in 2010 with funds raised by the People's Government of Huancui District of Weihai City, with a construction area of 800 square meters, four floors of the main building, and a height of 16.8 meters. Climb the Huancui Tower to overlook the distance, Weihai city has a panoramic view, and watching the sunrise over the sea in the Huancui Tower is especially praised by tourists, "Mountain Tower Chuxu" is one of the eight scenic spots in Weihai. There are animal areas, flower areas, play areas, etc. in the park, and all kinds of services are complete.



Figure 19 Liugonghai Island , Huancui District
Source:<https://baike.baidu.com/pic>, 2022, online
[Accessed on October 14th, 2021]
Liugong Island

It is located at No.101-2, Haibin North Road, Huancui District, Weihai City (Liugong Island Tourist Wharf). The cultural landscape of Liugong Island is rich and unique, including the ruins of the Warring States Period, and the moving stories of Liu Gong and Liu Mu in the Han Dynasty; There are a large number of cultural relics such as the Beiyang Naval Academy in the Qing Dynasty, as well as many European-style buildings left over from the British colonial rule. In accordance with the principle of "protection first, rescue first, and repair first", the Chinese Sino-Japanese War Museum has invested nearly 100 million yuan to focus the repair and restoration of the Naval Office, Dragon King Temple, Ding Ruchang Residence, Donghong Fortress, Qishan Fortress, Naval School and other relics and sites. Text and photo records have been established, protection signs have been set up, and thousands of cultural relics and materials have been collected, among which the double main guns in front of the Jiyuan warship can be called the treasure of the town museum. By exploring the unique historical and cultural connotations of Liu Gong Virtue, the 42-year British War, the Liugong Island Expo Park has launched a thrilling historical picture scroll for tourists, and become a living textbook for people to feel the tragic and stirring history, pay tribute to the Sino-Japanese heroes, and receive patriotic education.



Figure 20 Urban study in Huancui District

Source: <https://www.photophoto.cn/pic/10181107.html>, 2022, online
[Accessed on October 14th, 2021]

Dingyuan ship scenic spot

It is located on the west side of Liugong Island Wharf Passenger Transport Center at 101-2 Haibin North Road, Weihai City, Shandong. The "Dingyuan" memorial ship is based on the first giant ship in Asia a hundred years ago. The original appearance of the "Dingyuan" reproduces the style of a generation of famous ships, and the cabin is equipped with a theme memorial hall, a military uniform exhibition, and a sailor's life exhibition. The content mainly revolves around the Beiyang Navy and the "Dingyuan" ship, and the whole exhibition begins with the splendor of the ancient Chinese navy represented by Zheng He's ship, until the plan of the foreign affairs movement on the construction of coastal defense, and finally the

"Dingyuan" ship is entrusted to demonstrate the heroic and good Beiyang Navy in the Yellow Sea Battle, in addition, there is also a ring screen theater in the scenic area, showing the Yellow Sea War, three-dimensional films, and further improving social education methods. Dingyuan Ship Scenic Area, located in the prosperous urban area of Weihai City, a beautiful coastal city in Shandong Province, the main landscape is the Beiyang Naval flagship "Dingyuan" reproduced in the late Qing Dynasty.

The current Dingyuan ship is a 1:1 replica of the Beiyang Navy Dingyuan in the late Qing Dynasty, which was the flagship of the Yellow Sea Battle during the Sino-Japanese War, witnessing a glorious past of the Chinese Navy. The warship reproduced the practical daily necessities of the soldiers at that time, machine guns, torpedoes and other military supplies, and many historical scenes were restored with film and television materials in the ring theater, and there were also many historical documents. The storm of a hundred years ago is no longer there, but history still stirs in the heart of every Chinese.



Figure 21 Site of Yihe Village, Yangting Town, Huancui District
Source:<https://baike.baidu.com/pic>, 2022, online

Site of Yihe Village

Located in Weihai Huancui District, Yangting Town, Yihe village south highland. The site covers 30,000 square meters and is basically well protected. Named after the village. Commonly known as "clam ballast ground". Discovered in 1976, it is a Neolithic cultural site. From the observation of the northern cliff of the site, the cultural layer is clearly visible: the upper layer of 30 cm is gray and yellow soil, containing a small amount of pottery fragments; the lower layer of 7-9 meters is ash soil, mixed with braised soil, clam skin, animal bones, stone tools, bone tools, pottery fragments and so on. The unearthed artifacts include stone axe, stone mill stick, stone adze, stone ball, stone group, bone needle, pottery tripod legs, pottery spinning wheel and other pottery fragments. About 6,000 years ago. Stone axes are mostly cut, only the blade polished, arc. The stone mill rod is about one foot long, more than one inch in diameter at both ends, and two inches in diameter in the middle. Its cross section is semi-oval, and the bottom is relatively flat. The pottery is all

handmade and simple in shape. Some pottery bottom is decorated with a variety of leaf shape patterns, firing temperature is relatively low. According to the provincial and municipal departments concerned, it is believed that the site includes two different periods of cultural accumulation. The upper layer belongs to the Warring States Period (the tomb pit was discovered in 1979), and the lower layer belongs to the Neolithic Age. The site is close to the river in the north, and the south river naturally forms the fault, with a thickness of about 2~3 meters and clear layers. The upper layer is ploughing soil layer, with a small amount of pottery fragments of the Warring States Period; the lower layer of ash soil mixed braised soil, rich in connotation, clam skin, oyster shell, broken pottery pieces, sometimes found complete stone axe and other stone tools. In 1992, it was listed as a key cultural relic protection unit in Shandong Province.



Figure 22 Xianggu Temple, Huancui District, Weihai City
Source: <https://baike.baidu.com/item>, 2022, online

Xianggu Temple

Located in Weihai City Huancui District Huanshan Road. It was first built as unknown and rebuilt in the third year of Kangxi (1664 AD). There are two temple tablets in the temple. One was established in the fourth year of Emperor Jingde of the Song Dynasty (1007 AD), with a history of more than 1,000 years. The inscriptions were written by Zhang Wei and carved by two Han and Liao languages, and the earliest ancient temple tablets were found in Weihai. According to the "Monument of Guo Xian, Wendeng County" records, the legend of the fairy girl since the Qin and Han Dynasties. With the change of times, the fairy Temple was rebuilt several times. In 1993, the villagers around Weihai donated one million yuan to rebuild the existing Xianju Temple. According to the local elderly, Xianggu originally lived on a hill near the village of Fengnan, to avoid the village in the village, then moved to the top of Weifeng Peak. At that time, under this mountain, there was a large family named Meng Bohai. One night, the family got up at night, see the chrysanthemum green mule in the stable shed sweating, and the saddle is ready, the heart felt strange, called Meng Bohai to check, as expected to see the chrysanthemum green mule panting, like pulling back with a load. Surprised, he suddenly remembered once dreamed of a plain dress, head bun, treasure charity fairy floating into the house, said to borrow the

chrysanthemum green mule to move. Meng Bohai is benevolent, and see the fairy body weak, generous agreed, and ready for the chrysanthemum green mule saddle... with the long cry of chrysanthemum green mule, the fairy suddenly disappeared, is this dream true? He was puzzled. See the basket and four shoe-shaped gold ingot, Fang Jue fairy move is really true. The next morning, and see Weifeng mountain new a winding mountain road direct to the summit. So, Meng Bohai will tell the fairy gu move to the neighbors, the matter soon spread throughout the North Nanzhuang Tuan. Under his advocacy, the neighbors donated money to build a temple on the summit, called Xiang Temple. And according to the dream of the fairy appearance plastic gold body, devout worship, pray for the fairy bless good weather, peace in all directions. Since then, into the mountains to eliminate the disaster, pray for an endless stream, incense heyday, the past dynasties. The fairy has moved to the top of the holy mountain for nearly a thousand years, but there is no record of the fairy trace of the fairy. Only the surname of the fairy gu, there are Guo, Tian, Yue, Meng, opinions vary. It can also be seen that the fairy is from the people, the embodiment of justice, fraternity, truth, goodness and beauty, and the people regard her as the protector, reflecting people's desire for a stable and happy life. According to the Taiping Qing Dialect, Xianju, surnamed Li, named Qiongxian, was a native of southern Guangdong. Since childhood, she went to Laoshan with elder brother Wangyuan. After learning, she moved to Guyu Mountain in the southeast of Mouzhou, where he was named a real person (also known as Xianju). Here said muzhou southeast and now Muping southeast fairy gu top is very consistent. According to the legend, the 15th month of the lunar calendar is the birthday of the fairy. Every year from this day, the village under the top of the fairy will be held to commemorate, handed down to this day.



Figure 23 Siyan Building, Huancui District, Weihai City

Source:https://www.douban.com/group/topic/219003410/?_i=5722651kfj46_8, 2022,
online

[Accessed on October 16th, 2021]

Siyan Building

It is located at No. 7-1, Huanhai Road, Weihai City. In the Sino-Japanese Naval Battle of 1895, Weihai was occupied by Japan, and in 1898 it was leased by the British. It was built in 1904 by Yilais, an Englishman living in Weihai, for parties. There are four stone round holes above the main façade of this building, so it is called the "Four Eyes Tower". This building sits north facing south, covers an area of 1340 square meters, the appearance has the British Renaissance architectural style, a total of three floors, the exterior wall is made of ashlar blocks, slightly carved, not for fine, but simple and interesting, it is said that the wall is up to one meter thick. The façade has two levels of wooden front porch, with granite steps in the middle and stone steps leading to the second floor. The first floor of the colonnade is a square corner stone column, and the second floor is a wooden square column, black, which is more special. It is a typical representative of Weihai European-style bungalows. After the liberation, the Four Eyes Building was used as a hospital and later used by the Navy. Later, it was used as a tea house and is now a cultural relic protection unit in Shandong Province.

1.3.2.4 Political culture

Weihai has a long history. According to the research of ancient cultural relics, as early as the middle Neolithic age, there were human beings in Weihai. The ancient times called the "East Yi" land. The Xia and Shang dynasties were qingzhou and the Zhou Dynasty. During the Spring and Autumn Period, Duke Ling of Qi destroyed Lai, and then became the territory of Qi until the Warring States Period. The Qin Dynasty implemented the county system, belongs to qi county county.

During the Western Han Dynasty, Emperor Gaozu of the Han Dynasty established three counties of Changyang (now Wendeng), never night (now Rongcheng) and Yuli (now Rushan) in today's Weihai, belonging to Donglai County of Qingzhou. In the Eastern Han Dynasty, two counties of Night and Yuli were merged into Changyang, and some were divided into the East Mou Marquis State with Yuli. Changyang was still Donglai County of Qingzhou. During the Three Kingdoms period, it was ruled by the Cao Wei regime, basically using the old system of the Eastern Han Dynasty, and Changyang changed to Qingzhou.

During the Western Jin Dynasty, now Weihai belonged to Muping and Changyang County, governor of Qingzhou. During the Eastern Jin Dynasty and the Sixteen Kingdoms, the Donglai County and Zhongmou County were established. Today, Weihai belongs to Changyang County, governor of Qingzhou, and Zhongmou County, Dongmou County. During the Southern and Northern Dynasties, from 420 to 479, he came under the Liu Song regime. From 480 to 534, the Northern Wei replaced the Liu Song regime, and now Weihai belongs to Guanyang and Muping counties, Dongmou County, Guangzhou. In 534, after the rule of the Eastern Wei, it was built with the Northern Wei. In 550, the Northern Qi replaced the Eastern Wei, after Muping and Guanyang two counties, Wendeng County (county governance in now Wendeng City), is the governor of Guangzhou Guang County.

In the Sui Dynasty, in the third year of Sui Kaihuang (583), Changyuan County was abolished and located in Donglai County (Qingzhou) in Jiaodong Peninsula, which belongs to Weihai today. In the Tang Dynasty, Gaozu changed the county to a state, and established Dengzhou and Laizhou in Jiaodong Peninsula.

Wude first year (618), in Wendeng County set up Dengzhou, now Weihai for its genus. Zhenguan in the first year of the state (627), now Weihai changed to Laizhou. In the first year of Ruyi (692), Dengzhou was moved to Muping District, and in the third year of Shenlong (707) was moved to Penglai, now Weihai is its genus. And in the two years (665 years) set Muping County, today Rushan for its genus. During the Five Dynasties, the later Liang, Later Tang, Later Jin, Later Han and Later Zhou ruled successively, and established the Tang system. The Song Dynasty was still along the Tang system, with Dengzhou and Laizhou in Jiaodong Peninsula, belonging to Jingdong Road, and now Weihai belongs to Jingdong Road Dengzhou. In the seventh year of Xining (1074), Dengzhou changed to Jingdong East Road, and Weihai is still Dengzhou. During the Jin and Yuan period, Jiaodong Peninsula was located in Dengzhou, Laizhou and Ninghai Prefecture, and now Weihai was changed to Ninghai Prefecture, Jinshi belonged to Shandong East Road and Yidu Road in the early Yuan Dynasty. In the ninth year of Yuan Dynasty (1272), Ninghai Prefecture was directly under Zhongshu Province. In the first year of Hongwu of the Ming Dynasty (1368), Laizhou Prefecture was located in Jiaodong Peninsula, which belongs to Ninghai Prefecture of Laizhou Prefecture today. In the sixth year of Hongwu (1373), Dengzhou for Zhili Prefecture, Hongwu nine years was promoted to the government, now Weihai is Dengzhou Prefecture Ninghai Prefecture.

Ming Dynasty: Since the Yuan Dynasty, Weihai area was often harassed by Japanese pirates. In order to strengthen the coastal defense, in May 1398 (the thirty-first year of Hongwu of the Ming Dynasty), the Ming Dynasty government "settled on it in Sanlihere". "Weihai Weizhi" (Qing Qianlong book) records: "Ming Hongwu thirty-first year, analysis of Wendeng County Xinwang du three li Weihaiwei, the first year of Yongle city." Weihaiwei has the meaning of "seismic sea frontier", and the place name of Weihai developed from this.

The administrative organs of the Qing Dynasty were divided into four levels: provincial, provincial, government and county. Today's Weihai belongs to Ninghai State. Weihai, Chengshan and Jinghai were still the 3 guards of Shandong province before the third year of Yongzheng (1725). After the absence of adjudication in the third year of Yongzheng, the 3 guards were changed to Dengzhou Prefecture. In the thirteenth year of Yongzheng (1735), the institute was also cut and changed to Shanwei for Rongcheng County, now Weihai directly under the Denglaiqing Road Dengzhou Prefecture.

Weihai: From 1894 to 1895, the Sino-Japanese War went through three stages, and was finally defeated by the corrupt and incompetent Qing government. After the fall of Weihaiwei, the Qing government sent Li Hongzhang as minister of full power to Japan to discuss peace. On April 17, the humiliating Treaty of Shimonoseki between Japan was signed in Shimonoseki, officially ending the Sino-Japanese War. On February 14th of the 24th year of Guangxu (1898), Germany forced the Qing government to sign the Treaty of Macao Concession in Beijing, which was "Germany leased Jiaozhou Bay for 99 years; the German army could pass freely within a hundred miles along the coast of Jiaozhou Bay; Germany was allowed to build the Jiaoji railway in Shandong and enjoy the mineral mining right within 30 li along the railway; Germany had the priority to undertake various projects in Shandong". On November 22, the twenty-third year of Guangxu (1897), Russia sent a fleet to Lushun under the pretext of assisting China in resisting Germany. On the sixth

day of the following year, the Qing government was forced to sign the Treaty in Beijing. The provisions will LuLushun, Dalian Bay and the nearby sea rent with Russia. After Russia forced the Qing government to sign the Treaty of Land Rent, Britain also asked the Qing government to lease Weihaiwei according to the same conditions. Guangxu 24 years (1898) on May 13, the Qing prime minister government minister Yi Qing and the British ambassador Dou signed in Beijing, regulations will Weihaiwei and nearby sea (including Liugong island, the bay islands and ten miles) rent with Britain, lease 25 years, the expiration of the trade between the two countries can still be extended. In 1900, the British set up the administrator in Weihai, directly under the British Colonial Department. Since then, Weihai has entered the period of nearly 32 years of British colonial rule.



Figure 24 Johnston welcomed Wang Jiazhen (second from left), deputy diplomatic minister of the Nationalist Government, and Xu Zushan, management commissioner of Weihaiwei, at the dock.

Source: https://www.sohu.com/a/244845169_363750, 2022, online

Return of Weihai City: On October 1, 1930, China and the UK ended. At that time, the government of the Republic of China sent Wang Jiazhen, the deputy diplomatic minister and commissioner of Weihaiwei, to Weihai and held a Sino-British exchange ceremony in front of the British Administrator of Weihaiwei. Weihaiwei, which had colonized Britain for 32 years, was finally returned to China.

Weihaiwei in the Republic of China: In October 1930, China recovered Weihaiwei, and the National government designated the British-occupied area and Weihai City into Weihaiwei administrative region, directly under the Executive Yuan of the National Government. In January 1934, Han Fu set up four districts in Shandong Province, and now Weihai belongs to the eastern district of Shandong Province. In 1936, the Shandong provincial government divided the province into 12 administrative regions, and now Weihai belongs to the seventh administrative region. In 1937, Shandong province divided into four axes, now Weihai belongs to the east of Shandong. In April 1940, Rongcheng was liberated. In June, Wendeng was liberated. In September, the East China Sea Zone was established, belonging to the Jiaodong Administrative Region of Shandong Province. In 1941, Rongcheng County, Wendeng divided into Wenxi (renamed Kunyu County in 1945), Wendong (renamed Wendeng County in 1945) and the new Mouhai County (Rushan County in 1945) belong to the

East China Sea area. In August 1945, Weihaiwei was liberated and set up Weihaiwei City (local level), directly under Jiaodong Administrative Region. In March 1948, Weihaiwei City was changed to a county-level city, also under the jurisdiction of the Donghai District.

Weihai City, Huancui District: On June 15, 1987, the State Council approved Weihai City as a prefecture-level city, with Huancui District, with the administrative area of Weihai City as the administrative area of Huancui District; Rongcheng, Wendeng and Ruzhou counties of Yantai City under the jurisdiction of Weihai City.



Figure 25 Now Huancui District

Source: <https://image.baidu.com/search>, 2022, online
[Accessed on September 20th, 2022]

Now Huancui District is the resident of Weihai City government, the central city of Weihai City, and is the political, economic, cultural, science and technology center of Weihai City.

1.3.2.5 Educational culture

Education has emerged with the emergence of human society. As early as in ancient times, education was just a simple word of mouth, for all members of society. In the third generation (Xia, Shang, Zhou) period, the traditional school education model began to appear, with special education places —— "order", "school", "xiang", etc. This period of education was characterized by "learning in the government", that is, only set up in the government, there is no private school, the government is the place to impart specialized knowledge. In the Western Zhou Dynasty, the official system of politics and education was established, and the development of school education was basically complete, with the development of Chinese studies

The division of rural learning, and began to appear "six arts" education. At the end of the Western Zhou Dynasty, the son of Heaven was weak, and "learning in the government" lost its foundation, which provided conditions for the emergence of private schools.

During the Spring and Autumn Period and the Warring States Period, the social unrest, the various states competed for hegemony, and the frequent wars broke the situation of "learning in the government", and the trend of academic downward movement appeared, and private learning gradually rose. Shandong has also been

called Qilu land since ancient times. At that time, the most famous "institution of learning" was "Jixia School Palace" founded by the State of Qi. Although it was funded by the state of Qi, it was composed of members of various schools with free academic atmosphere and basically belonged to the category of private school, which fully reflected the trend of academic decline. The private teaching atmosphere of the state of Lu was flourishing, and the most Ming was the Confucian school, with many ideas. In short, in the Spring and Autumn Period and the Warring States Period, there were many schools of thought, Confucianism, ink, Taoism, Dharma, famous and other schools to publicize their own ideas, and the trend of establishing private schools was extremely high, the first academic peak in Chinese history, and the situation of "a hundred schools of thought contend" appeared.

The Weihai and Yantai areas in Shandong province were again called Jiaodong in ancient times. The education in Jiaodong area of Ming and Qing Dynasties was roughly the same as that in the whole country. Since Shandong is the hometown of Confucius, all places attach great importance to education. Government studies, prefectures and counties are more developed, and health studies, social studies, justice studies, private schools and academies are also more popular, including in almost every county.

In the Ming Dynasty, there were schools in the health school area, and the establishment of health school schools began in the 17th year of Hongwu (1384). It first clarified the necessity of establishing health schools in remote areas such as Liaodong. Health education refers to the training of military children.

Social science is a grass-roots educational institution established in rural areas, and it is the "preparatory school" of state and county schools. As early as in the Song Dynasty on the emergence of social science, by the government was formally established in the Yuan Dynasty to yuan 23 years (1286), the provisions " county village Tuan, 50 for a community, choose the year Gao Xiao farmers as the president, each society a school, choose the classics for the teacher, agricultural gap for children to school. For example, the establishment of the society is of great significance to the popularization of local education. During the Ming and Qing dynasties, social schools were generally established in all prefectures, prefectures and counties in Jiaodong region. According to the local Chronicles of Jiaodong region, there were 17 prefectures and counties in Jiaodong region in the Ming and Qing Dynasties. There were no specific records in other prefectures and counties except in Rongcheng. In the first year of Yongzheng (1723), it was proposed that those who achieved excellent grades in social studies could enter the prefectures, prefectures and counties after the examination, while students in prefectures and counties would be returned to social studies, which is the so-called "development society". However, soon after, social studies were gradually replaced by Yixue.

Yixue, also known as school, appeared as early as the Song Dynasty. It was an educational institution for the children of orphans and cold, and was set up all over the country. We can call it the ancient "Hope Primary School", which mainly solves the problem of poor children in remote rural areas to go to school, just makes up for the lack of universal education in government-run schools, and is of great significance to the popularization of folk education. There are generally two kinds of official and private run, the salary of teachers is generally allocated by the government or local donations, the poor children in school, do not charge tuition fees, and some also give

to living or school supplies subsidies. In the Ming and Qing Dynasties, the study developed greatly, especially in the Qing Dynasty. In the Ming Dynasty, the government established a wide range of social schools, and some of them were supported by the learning fields, which led to the rise and fall of Yixue. In addition, the system of righteousness studies was not perfect, and the righteous school was not prosperous enough. In the Qing Dynasty, due to the government, the development of justice learning also ushered in its heyday. The Ming system stipulates that the enrollment age of social school children is under 15, while in the Qing Dynasty stipulates that the age of the enrollment children is over 12 years old and under 20. The teaching contents of social science are generally of enlightening nature, such as Three Character Classic, Hundred Family Name, Thousand Character Text, Four Books, and Filial piety Sutra; learn coronal ceremony, marriage, funeral and sacrifice, let students understand the etiquette system from an early age; and legal knowledge, such as learning the Imperial rule policy and the current law, to cultivate their character. In the Ming and Qing Dynasties, justice learning was generally established, and there were records of righteousness learning in all prefectures, counties and subordinate townships. There are official-run justice schools and private justice schools. There are a large number of official-run justice schools, such as Penglai County, Qixia County, and Wendeng County. During the Ming and Qing Dynasties, the specific number of studies in Jiaodong was no longer possible, but only from the number of studies recorded in historical materials, we can speculate that the number of studies in Jiaodong was considerable at that time.

Private schools are the main institutions widely established by the people, mainly private preschool schools. There are many types of private schools, mainly: rich families, private teachers to teach the children of their family and close children; teachers in their own homes or rented places; and a village or a family, with teachers to teach students. Private schools had existed in the Han Dynasty. After the development of the Sui, Tang, Song and Yuan Dynasties, to the Ming and Qing Dynasties, they became an important educational organization to undertake the task of enlightenment education with social studies and righteous studies. The teaching order of private schools is carried out in a simple but difficult order, and the content of learning is relatively simple. First, literacy education, and after reaching a certain amount of literacy, they begin to learn the text. Private school education is also a kind of exam-oriented education, so both the choice of teaching content and the application of teaching methods are all developed around the imperial examination. Therefore, private school can also be regarded as the basic link of the imperial examination. In short, social schools, justice schools and private schools were all enlightenment education institutions of ancient education, which played an important role in children's enlightenment education and the popularization of culture. In general, the whole province has a long history of educational and cultural foundation.

In modern times, Weihai education in Weihai has developed rapidly. Especially since the establishment of Huancui District in 1987, the enrollment rate of school-age children, the qualified rate of teachers and the enrollment rate of junior high school has been in the forefront of the province. In 1984, Shandong University Weihai Campus of Shandong University, a multidisciplinary, open and comprehensive national key university jointly built by Shandong University and Weihai Municipal People's Government, was stationed in Huancui District. In 1985,

with the approval of the former Ministry of Aerospace Industry, Weihai Branch of Harbin Institute of Technology was established in Huancui District. In 2002, it was officially renamed Weihai Campus of Harbin Institute of Technology. The landing of these educational units has promoted the local social and cultural development of Huancui District. It also provides talent guarantee and intellectual support for the future economic construction of Huancui District.

1.4 Religious belief

Local religious beliefs are mainly based in Buddhism and Taoism. There are 8 religious venues, such as Guangfu Temple, Taiping Temple, Hokkaido Temple, u Temple and Liugong Temple, within 20 kilometers around the location. Local places of religious belief include: Guangfu Temple, Taiping Zen Temple, Beihai Taoist activity place, Xiangu Temple and Liugong Temple. Foreign places of religious belief are: Christian Chapel, Weihai Christian Church, Weihai Catholic Church. The details are as follows:

Table 2 Distribution information and use of religious resources in Huancui District
Source: Made by Wang Yulong , 2022

Order number	Place name	Religious type	Address	Condition of service
1	Guangfu Temple	Han Buddhism	Wangjiatuan, Zhangcun Town, Huancui District, Weihai City, Shandong Province	in use
2	Taiping Zen Temple	Han Buddhism	No.1, Huaxia Road, Economic Development Zone, Weihai City, Shandong Province	in use
3	Beihai Taoist activity place	Taoism	Bagua Pagoda, Sunjiatuan Town, Huancui District, Weihai City, Shandong Province	in use
4	Xiangu Temple	Taoism	Wangdao Group, Huancui District, Weihai City, Shandong Province	in use
5	Liu Gong Temple	Taoism	Liugong Island Scenic Spot, Weihai City, Shandong Province	in use
6	Christian chapel	Christianity	Weihai City Huancui District Liugong Island scenic area	Unuse

7	Weihai City Christian Church Fu Men Hall	Christianity	South side of Weihai City Freight Market, Unified South Road, Huancui District, Weihai City	in use
8	Weihai Catholic Church	Catholicism	Guanhai Community, No.92, Haibin North Road, Huancui District	in use

1.4.1 Local religious beliefs

Quanzhen religion, the mainstream sect of Taoism, the successor, Bing Donghua religion, Cheng Zhong Lv missionary, opened in the auxiliary emperor King Chongyang.(Chen Ming, 2010,) with the purpose of suffering and interests. Wang, chongzi, Xianyang, Shaanxi province. In the early years should be wu ju for the champion, into the official, after the resignation retired. In the fourth year of Zhenglong (1159), he met Xi'an in Ganhe town, and awarded the formula for Han Zhongli and Lu Dongbin. Then seclusion zhongNanshan, monastery for three years. Da Ding years out of the customs to Shandong missionary. Recruit Ma Yu, Tan Chuduan, Liu Chuxuan, Qiu Chuji, Wang Chuyi, Hao Datong, Sun Buer and other seven disciples, the world called quanzhen seven sons. Quanzhen Road has Longmen School, mountain school, Yushan school, Huashan school and other schools, but still to Quanzhen Road as the generation, the ancestral court for the Chongyang Palace, Yongle Palace, Yanxia Cave. Quanzhen religion comprehensively and profoundly inherits the traditional Taoism, but also arranges the Taoist cultural treasures such as discipline, precepts, talisman and elixir. Laid the foundation for Taoism today. The Ming and Qing dynasties spread widely throughout the country, and even in remote areas such as northeast, southwest and northwest.

Han and Chinese Buddhism is a Buddhist school divided by geographical location, which is spread in China, Japan, the Korean Peninsula and other places. It is one of northern Buddhism, mainly Mahayana Buddhism. In history, Han Buddhism was influenced by both Northern Buddhism and Southern Buddhism, but northern Buddhism had great influence, and Southern Buddhism was only spread in Yunnan and other places. The influence of Han Buddhism spread with the Chinese power to the Korean Peninsula, Japan and Vietnam and other places, and influenced Tibetan Buddhism in later generations. In essence, Chinese Buddhism can be said to be one of the main forces of Mahayana Buddhism; but unlike the Tibetan Buddhism. In addition, although Chinese Buddhism is dominated by Mahayana Buddhism, the Buddhism that was introduced to the Central Plains through the Western Regions also included Theravada Buddhism, which is far less widespread than Mahayana Buddhism.

1.4.2 Foreign religious beliefs

Christianity. The term "Christianity" is confused used in the academic circle of Chinese mainland, which is divided into broad sense and narrow sense. In the broad sense, Christianity refers to all sects that believe in Jesus Christ as the savior, including the Roman Church (Catholic), orthodox, Protestantism (Protestant) and other small sects, which means Christianity in English. In the narrow sense, Christianity refers to the Protestantism. (Caldini, 2006) Due to historical reasons, the Chinese have long been used to calling Protestantism only as Christianity. The Protestant churches on the mainland also never called themselves Protestant, but only Christianity or Jesus, and the Roman public Church Catholic and Orthodox. In order to solve this confusion, the Chinese in Hong Kong and Taiwan called the broad Christianity "Christian religion" to distinguish it from the narrow Christianity which refers to Protestantism. This use is now gradually accepted by mainland scholars. The broad Christianity is called "Christian religion", and the word "Christianity" specifically refers to Protestantism. Christian religion originally originated in Judaism, and inherited some religious concepts and myths from ancient Hebrew texts and related civilizations such as ancient Babylon, ancient Egypt, ancient Persia and ancient Greece and Rome. These religious ideological and cultural factors are inherited and carried forward by Christian religion, transformed and reformed in their historical development, thus forming some basic concepts reflected in their thoughts, theology, etiquette and religious life. For example, the religious traditions of creation, Eden and the legend of flood are all influenced by the influence of the Babylonian religion, which comes directly from the Babylonian civilization. In addition, there are some impressions on the suffering of Christ, the resurrection of Christ, and the Virgin of the ancient Babylonian legend.

The full name of the Catholic Church is "Roman Catholic Church", also known as "Roman Church", or "Roman Church", which was previously transliterated Chinese as "Jiatelijiao". Catholicism, Orthodox Church and Protestantism are listed as the three major factions of Christianity, and Chinese academia usually call them "Christian religion". The Christian Religion is a religious system that believes Jesus Christ as the Savior, believing in God as the trinity of the Father, the Son and the Spirit, and the return of Christ and the salvation of the world. It originated from the ancient Palestinian region, matured in the ancient Roman Empire, was established as the representative of the western religious ideological system in the Middle Ages, and gained its global development in modern times. At present, Christian religion has developed into the largest religion in the world according to its number of beliefs and geographical distribution. The total number of believers is claimed to be 2.3 billion, accounting for 31.2% of the world's population and 44% of the total number of religious people in the world. It has a broad and in-depth impact on human society, ideology, culture, politics and economy. Catholics they now have 1.313 billion worldwide, accounting for 17.7 percent of the world's population. The proportion of Catholics in each continent is 48.5% in America, 21.8% in Europe, 17.8% in Africa, 11.1% in Asia and 0.8% in Oceania. The word "Catholic" is derived from Greek, meaning "the whole world" and "universal". The Chinese word "God", using the original Chinese name of the Catholic missionary to use the translation of

the God of faith, meaning the supreme master, which is different from the gods believed in China, so its religion is called Catholic.

1.5 Tourism cultural resources and artistic and cultural resources

1.5.1 Tourism and cultural resources

The main representative of tourism and cultural resources is the tourist scenic spots existing in Weihai Huancui District, including parks, scenic areas and cultural center scenic spots. The details are as follows:

Table 3 Huancui District tourist scenic spot and grade and address Source

1.5.2 Cultural heritage

Cultural heritage is the legacy of history. In terms of form of existence, it is divided into tangible cultural heritage (tangible cultural heritage) and intangible cultural heritage (intangible cultural heritage). Tangible cultural heritage is artefacts of historical, artistic and scientific value; Intangible cultural heritage refers to various traditional cultures that exist in intangible forms, are closely related to people's lives and are passed down from generation to generation.

1.5.2.1 Tangible cultural heritage

Tangible cultural heritage, also known as tangible cultural heritage, is "cultural heritage" in the traditional sense, including historical relics, historical buildings and human cultural sites in accordance with the Convention concerning the Protection of the World Cultural and Natural Heritage (hereinafter referred to as the World Heritage Convention). Material cultural heritage includes immovable cultural relics such as ancient ruins, ancient tombs, ancient buildings, cave temples, stone carvings, murals, important historical sites and representative buildings in modern times, and movable cultural relics such as important objects, artworks, documents, manuscripts, library materials and other movable cultural relics of various eras in history; and historical and cultural cities (neighborhoods, villages and towns) that have outstanding universal value in terms of architectural style, uniform distribution or integration with environmental scenery.

The existing and open tangible cultural heritage of Huancui District is divided into four levels: national, provincial, municipal and county-level cultural relics protection units, with a total of 43 items. Among them, 1 at the national level, 18 at the provincial level, 22 at the municipal level, and 2 at the county level, as shown in the following table:



Table 4 The name, time, location and level of the existing open material cultural heritage in Huancui District

Order number	Name	Times	Place	Level
1	Liugong Island, the First Sino-Japanese War memorial site	the late Qing Dynasty	Ring Cui District Liugong Island, Sun Island, the north and south sides of the Bay	State-level cultural relics protection units
1	Yihe site	Neolithic	Yihe Village, Yangting Town, Huancui District	Provincial-level cultural relics protection units
2	Wide kernel courtyard	1902~1934	No.92, Haibin Middle Road, Huancui District	
3	The former site of Kanglai Hotel	unmixed	Liugong Island, Huancui District	
4	The former residence of the British admiral	unmixed	Huancui District Liugong Island Ding Road	
5	The former site of the joint branch	unmixed	Huancui District Liugong Island Deng Road	
6	The site of the distillation column	unmixed	Huancui District Liugong Island Ding Road	
7	starfish School (Building 2)	1921~1934	No.5, Wenhua East Road, Huancui District	
8	Take back the weihaiwei Memorial Tower	In 1931,	Triangle garden, Huancui District	
9	Chenjiazhuang Yandun (Qijiazhuang Yandun)	bright	Huancui District bamboo island sub-district office south bamboo island village east	
10	Desheng workshop building	1932~1935	No.2, Baoquan Road, Huancui District	
11	Xinwei Road Tamao Summer House (four buildings)	British rent period	111, Xinwei Road, Huancui District	
12	Liugong Island Private Store (Building 4)	British rent period	Huancui District Liugong Island Ding Road	
13	Liugong Island	Britishrent	East cui District	

	British Prison	period	Liugong Island, Office District	
14	Liu Gong Island, Christ Church	British rent period	Huancui District Liugong Island Deng Road	
15	The former site of the British Pacific Fleet Command on Liugong Island	British rent period	Huancui District Liugong Island Marine School Dongyuan Gate	
16	East Residence of Liugong Island Total Branch (Building 2)	British rent period	Huancui District Liugong Island Ding Road	
17	Liugong Island British Naval Medical Officer chief residence	Before 1919	Huancui District Liugong Island Deng Road	
18	Liugong Island British Navy grain depot staff residence	1898 to 1940	Huancui District Liugong Island Ding Ruchang apartment east	
1	Weihai Weiming City wall ruins	bright	Huancui District, Huancui Building Park	Municipal cultural relics protection units
2	Houshuangdao ancient soldier village site	bright	Huancui District, Zhangcun Town after the Shuangdao Village	
3	Liugong Island Site	Warring States	Liugong Island, East Village, Huancui District	
4	The wall of the han tomb	the Han Dynasty	District Gushan Town wall village	
5	Weihai Weiming City wall ruins	bright	Huancui District, Huancui Building Park	
6	Houshuangdao ancient soldier village site	bright	Huancui District, Zhangcun Town after the Shuangdao Village	
7	The commander of the British Navy Fleet	British rent period	Southwest of Liugong Island East Village, Huancui District	
8	Liugong Island English villa	British rent period	Huancui District Liugong Island Kanglai Hotel north	
9	Jingzi Dragon King	unmixed	Jingzi Village,	

	Temple		Sunjiatuan Town, Huancui District
10	Old site of Gu ancestral hall	unmixed	Jiang Nanzhuang Village, Zhangcun Town, Huancui District
11	Gold line top lighthouse	In 1891,	Huancui District, Haibin Middle Road, the former Weihai Shipyards East
12	Old site of British residence around Ding Ruchang residence (Building 2)	British rent period	Huancui District Liugong Island Ding Ruchang apartment east
13	Liugong Island (2)	British rent period	Huancui District, Liugong Island, Donghong Road south
14	Weihai Martyrs Cemetery	In 1959,	No.1, Juvenile Road, Huancui District
15	Naval Auditorium	The 1970s	Huanyu Road, Huancui District
16	The former Double Island Auditorium	The 1970s	Shuangandao Village, Zhangcun Town, Huancui District
17	Lin Jiayuan fairy window cliff stone carvings	Tang Dynasty	Linjiayuan Village, Wenquan Town, Huancui District
18	Kuan Ren Yuan shi clinic site	In 1935,	Huancui District Zhudao Street Xinwei Affiliated Road
19	Liugong Island brothers of the missionary residence site	In 1907,	Huancui District Liugong Island Deng Road
20	Liugong Island West Village Chinese business residence site	In 1918,	Liu Highway, Liugong Island, Huancui District (northwest of Longwang Temple)
21	The former site of YingNaval Village on Liugong Island	In 1918,	Huancui District Liugong Island Ding Road
22	Liugong Island Yingli business site site	the Republic of China	Liu Highway, Liugong Island, Huancui District

1	Jiang Nanzhuang site	Neolithic	Zhangcun Village, Jiangnanzhuang Village North	County-level cultural relics protection units
2	Huancui building	bright	Huancui District, Huancui Building Park	

In fact, the number of tangible cultural heritage in Huancui District is greater than the number of this table. Other parts of the tangible cultural heritage are distributed in military management areas, so they are not open to the public and cannot be counted more accurately.

1.5.2.2 Intangible cultural heritage

Intangible cultural heritage is also known as intangible cultural heritage. According to UNESCO's Convention for the Safeguarding of the Intangible Cultural Heritage, intangible cultural heritage refers to "practices, performances, expressions, knowledge and skills, and related tools, objects, artefacts and cultural places that are considered cultural heritage by groups, groups and sometimes individuals." "Intangible cultural heritage" means practices, performances, expressions, knowledge and skills and related tools, objects, artefacts and cultural places recognized as cultural heritage by groups, groups or sometimes individuals. Intangible cultural heritage includes: oral traditions and expressions, including language as a vehicle for intangible cultural heritage; performing arts; social customs, etiquette, festivals; knowledge and practice of nature and the universe; Traditional handicraft skills. Intangible cultural heritage refers to all kinds of traditional cultural expressions that have been passed down from generation to generation by people of all ethnic groups and are closely related to the lives of the masses, such as folk literature, folk activities, performing arts, traditional knowledge and skills, as well as related utensils, objects, handicrafts, etc., and also includes cultural spaces, that is, places where traditional cultural activities are held regularly or where traditional cultural expressions are concentrated and displayed, such as songs, temple fairs, traditional festivals, etc.

The biggest feature of intangible cultural heritage is that it is not separated from the special mode of life and production of the nation, and is the "living" manifestation of the national personality and national aesthetic habits. It exists on the human being himself, is perpetuated by sound, image and skill as a means of expression, and perpetuates by word of mouth as a cultural chain, and is the most vulnerable part of "living" culture and its traditions. Therefore, people are particularly important for the process of inheriting intangible cultural heritage. As of 2021, Huancui District has declared the most middle number of projects, 3 in the literature category, and the level is municipal. There are 3 traditional sports projects, 1 provincial level and 2 municipal level. 2 items of traditional fine arts, municipal level. There are 7 traditional skills, 2 provincial-level and 5 municipal-level.

Table 5 The category, name and class of intangible cultural Heritage, Huancui District

Order number	Classification	Project name	Declaration area	Level
1	literature	Guo Xiang's legend	Huancui District	city level
2	literature	The legend of Zhengqi Mountain	Huancui District	
3	literature	Jiaodong dagu-ballad singing to the accompaniment of a small drum	Huancui District	city level
1	traditional sports	Yin Pai palace-style Bagua boxing	Huancui District	provincial level
2	traditional sports	The five elements pass the back fist	Huancui District	city level
3	traditional sports	Taiji plum blossom mantis boxing	Huancui District	city level
1	Traditional art	Weihai wood art dough figurines	Huancui District	city level
2	Traditional art	Weihai porcelain carving	Huancui District	city level
1	traditional skill	Handmade technique of bean noodle sauce	Huancui District	city level
2	traditional skill	Weihai tin set production skills	Huancui District	provincial level
3	traditional skill	Lu Jia (wangdao) knife cutting production technology	Huancui District	city level
4	traditional skill	Traditional curium art	Huancui District	provincial level
5	traditional skill	Jiaodong folk mountain silkworm cocoon and soil method of silk technology	Huancui District	city level
6	traditional skill	Weihai paper bucket making skills	Huancui District	city level
7	traditional skill	Weihai mother-of-pearl lacquer craft	Huancui District	city level

1.6 Artistic and cultural resources

The artistic and cultural resources of Huancui District are mainly reflected in the literary and artistic works, artistic works display environment, art associations, art parks, local culture and art, art academies, and art media. These are listed in the following table:

Table 6 Type and names of art and cultural resources in Huancui District

Order number	Type name	Area
1. Literary and artistic works	Calligraphy and painting, poetry, literature, paper-cutting, quyi (Lv Opera, dialect crosstalk, dialect sketch, Shandong Allegro Book, Liuzi Opera, Shandong Dagu, Jiaodong Dagu, Shandong Qinshu)	Huancui District
2. The display environment of the art works	Cinemas, art galleries, art galleries, antique markets, mass art galleries and performance centers, cultural centers, art galleries, cultural and art centers	Huancui District
3. Art Association	Writers 'Association, Calligrapher's Association, Artists 'Association, Musicians' Association, Dancers 'Association, Photographers' Association, filmmakers 'Association, Dramatists' Association, Folk Literature and Art Association	Huancui District
4. Art park	Eden Art Park, Beihai Culture and Art Industrial Park, Beihai Oil Painting Industry Zone, Banyue Bay Art Block, Chinese Oil Painting Town Art Park	Huancui District
5. Local culture and art	Marine culture, red culture, festival culture, religious ancient architecture culture, catering culture, tourism culture	Huancui District
6. Art colleges	Shandong University (Weihai) Art College, Shandong Weihai Art School	Huancui District
7. Art media	Television broadcast (Weihai television, Weihai ring cui television, Weihai Huancui District melting media center), newspapers (Weihai daily), weekly magazine ("Weihai literature", " Weihai wei literature), WeChat platform (Weihai mass arts, tour ring cui, Chinese oil painting town, Weihai ring cui district cultural center, civilization, Weihai, Weihai public tour cloud, ring cui youth, Weihai,), website (Weihai media network, Weihai literary network)	Huancui District

4.The background of the policy of China's rural revitalization strategy, and the specific content of the policy. Other places are applying and changing in the context of rural revitalization.

The rural vitalization strategy is a strategy proposed by Comrade Xi Jinping in his report to the 19th CPC National Congress on October 18,2017. The report to the 19th National Congress of the Communist Party of China pointed out that agriculture, rural areas and farmers are fundamental to the national economy and people's livelihood. We must always make solving issues related to agriculture, rural areas and farmers the top priority in the work of the whole Party and implement the rural revitalization strategy. The CPC Central Committee and The State Council have successively issued the No.1 document of the CPC Central Committee, making overall plans for giving priority to the development of agriculture and rural areas and the comprehensive promotion of rural revitalization, pointing out the direction for the work on agriculture, rural areas and farmers at present and for a period to come. On March 5,2018, Premier Li Keqiang said in the government work report that we will vigorously implement the rural revitalization strategy. On May 31,2018, the Political Bureau of the CPC Central Committee held a meeting to review the National Strategic Plan for Rural Revitalization (2018-2022). In September 2018, the CPC Central Committee and The State Council issued the Strategic Plan for Rural Revitalization (2018-2022), and issued a notice requiring all regions and departments to earnestly implement it in light of their actual conditions. On February 21,2021, the Opinions of the CPC Central Committee and The State Council on Comprehensively Promoting Rural Revitalization and Accelerating Agricultural and Rural Modernization, namely the No.1 document of the Central Committee, which is the 18th central document guiding the work of agriculture, rural areas and farmers since the 21st century; on February 25, the National Rural Revitalization Bureau, an institution directly under the State Council, was officially listed. In March 2021, the CPC Central Committee and The State Council issued the Opinions on Effectively Consolidating and Expanding the Achievements of Poverty Alleviation and Rural vitalization, which proposed key tasks.

On April 29,2021, the 28th session of the Standing Committee of the 13th National People's Congress voted to adopt the Law of the People's Republic of China on Promoting Rural Revitalization. On May 18,2021, the Ministry of Justice issued the Activity Plan of "Rural Revitalization".

4.1 Practical and theoretical background of China's rural revitalization strategy

The actual background of China's rural revitalization strategy is mainly the current situation of rural development in the new era. First of all, we have changed the previous agricultural production methods, introduced advanced agricultural technology, improved the quality of agricultural products and increased the output of agricultural products, and cultivated representative agricultural products that are famous throughout the world. Second, we have changed the previous single agricultural product structure, and in crop production, we still focus on crops, supplemented by diversified cash crops, and this change also helps farmers improve their own income. Finally, we have also made great achievements in the construction

of new rural areas; with the development of agriculture, we have made the basic matters of the people a moderately prosperous life, paid more attention to the construction of spiritual civilization, and created beautiful villages. However, due to the influence of both economy and concepts, there are still some problems in the actual development of China's "Agriculture, rural, farmer" First of all, the agricultural production mode is not ahead, some land has not been used correctly, there are still contradictions between agriculture and natural resources, the marketing method of agricultural products is backward, and the operation mechanism of agricultural products is relatively single; Secondly, rural income in different regions is uneven, there are large differences, there are more elderly and children in rural areas, and there is a lack of youth strength; Finally, outdated rural concepts still exist, hindering the development of new rural construction.

The theoretical background of China's rural revitalization strategy comes from the historical inheritance of the thought of "agriculture, countryside and farmers". General Secretary Xi Jinping, because of his own unique experience, he has always been concerned about "agriculture, the countryside and farmers". His thought of "agriculture, countryside and farmers" was not formed in a day, but gradually formed through inheritance, absorption and improvement. Comrade MAO Zedong, after the founding of new China, also in-depth research on "agriculture, rural areas, farmers". In "On the Ten Relationships" (Mao Zedong, 1976, P18), he also emphasized the importance of agriculture, and led the Chinese people into the road of agricultural cooperation. Comrade Deng Xiaoping also studied agriculture and put forward a proposition: Comrade Deng Xiaoping showed that the household contract responsibility system is an innovation of agriculture, in line with the principle, and he insisted on everything being practical and led everyone to the road of agricultural modernization with Chinese characteristics in accordance with China's national conditions. Comrade Jiang Zemin also regarded agriculture as very important, and combined with the construction of socialism with Chinese characteristics, considering the problem of "agriculture, rural areas and farmers" as a whole. Comrade Hu Jintao insists on using the scientific outlook on development to guide the development direction of "agriculture, rural areas and farmers". And put forward the "two trends". The above previous national leaders attach great importance to the development of China's agriculture, and according to different periods, they have put forward important theories to promote the development of "agriculture, rural areas and farmers".

4.2 Specific content of rural revitalization policies

1) Implementation principles

To implement the rural revitalization strategy, it is necessary to adhere to the party's management of rural work, adhere to the priority development of agriculture and rural areas, adhere to the main position of farmers, adhere to the comprehensive revitalization of rural areas, adhere to the integrated development of urban and rural areas, adhere to the harmonious coexistence of man and nature, and adhere to local conditions and gradual steps. Consolidate and improve the basic rural management system, keep the land contracting relationship stable and unchanged for a long time, and extend it for another 30 years after the expiration of the second round of land contracting. Ensure national food security and keep the Chinese's job firmly in your own hands. Strengthen the basic work at the grassroots level in rural areas, and

cultivate a "agriculture, rural areas, and farmers" work force that understands agriculture, loves rural areas, and loves farmers.

2) Significance of implementation

Countryside is a regional complex with natural, social and economic characteristics, with multiple functions such as production, life, ecology and culture, and promotes and coexists with cities and towns, and together constitutes the main space for human activities. If the countryside rises, the country will prosper, and if the countryside declines, the country will decline. The contradiction between the growing need for a better life and unbalanced and inadequate development of our people is most prominent in the countryside, where our country is still in the primary stage of socialism and will remain for a long time. To build a moderately prosperous society in an all-round way and to build a modern and powerful socialist country in an all-round way, the most arduous and arduous task lies in the rural areas, the broadest and deepest foundation lies in the rural areas, and the greatest potential and stamina are also in the rural areas. The implementation of the rural revitalization strategy is an inevitable requirement for resolving the main contradictions in our society in the new era, realizing the "two centenary goals" and the Chinese dream of the great rejuvenation of the Chinese nation, and is of great practical significance and far-reaching historical significance. The implementation of the rural revitalization strategy is an important foundation for building a modern economic system. The implementation of the rural revitalization strategy is a key measure to build a beautiful China. Implementing the rural revitalization strategy is an effective way to inherit the excellent traditional Chinese culture. The implementation of the rural revitalization strategy is a solid strategy to improve the governance pattern of modern society. Implementing the rural revitalization strategy is an inevitable choice to achieve common prosperity for all people.

3) Implementation key

The Communist Party of China is the core leading the development of our cause, and unswervingly adhering to and strengthening the party's leadership over rural work, ensuring that the party always controls the overall situation in rural work, coordinates all parties, and provides a strong political guarantee for rural revitalization, which is the key to the success of the rural revitalization strategy.

Eliminating poverty, improving people's livelihood and gradually realizing common prosperity are the essential requirements of socialism with Chinese characteristics. The Central Economic Work Conference from December 19 to 21, 2018 pointed out that to fight the battle against poverty, it is necessary to work hard and focus on solving the outstanding problems faced by the realization of the "two worries and three guarantees" (two worries are to smoothly achieve rural poor households without worrying about food and clothing, and the three guarantees are to ensure their basic education, basic medical care and personal housing security), and increase the "three regions and three prefectures" ("three regions" refer to the Tibet Autonomous Region and the Tibetan areas of Qinghai, Sichuan, Gansu and Yunnan provinces, as well as the Hotan and Aksu areas in southern Xinjiang, Kashgar Prefecture and Kyzylsu Kirgiz Autonomous Prefecture four regions; "Three prefectures" refers to Liangshan Prefecture in Sichuan, Nujiang Prefecture in Yunnan Prefecture and Linxia Prefecture in Gansu.) and other deeply impoverished areas and

special poor groups to alleviate poverty, reduce and prevent the poor from falling back into poverty, and study and solve new problems such as the lack of policy support for those groups whose income levels are slightly higher than those of registered poor households.

After winning the battle of poverty alleviation and building a moderately prosperous society in an all-round way, we must do a good job in rural revitalization on the basis of consolidating and expanding the achievements in poverty alleviation. In March 2021, the Central Committee of the Communist Party of China and the State Council issued the Opinions on Realizing the Effective Connection between Consolidating and Expanding the Achievements of Poverty Alleviation and Rural Revitalization.

Consolidating and expanding the achievements of poverty alleviation and effectively linking rural revitalization is related to the construction of a new development pattern with domestic circulation as the main body and domestic and international dual circulation promoting each other, and is related to the overall situation of comprehensively building a modern socialist country and realizing the second centennial goal. The whole party must stand at the political height of fulfilling its original mission and adhering to the essential requirements of socialism, fully understand the importance and urgency of realizing the effective connection between consolidating and expanding the achievements of poverty alleviation and rural revitalization, and mobilize the strength of the whole party and the whole country to make overall arrangements and vigorously promote it.

Rural revitalization of promotion law enacted is xi comrade as the core of the CPC Central Committee guarantee the rural revitalization strategy of major institutional arrangements, is to adapt to the comprehensive governing the new task, fully summarized, refining "agriculture, rural areas, farmers" field rich rule of law practice experience, develop and improve the socialism with Chinese characteristics "agriculture, rural areas, farmers" the latest achievements of the legal system, will greatly consolidate the rural revitalization of the rule of law foundation, promote the modernization of rural management system and management ability. We must respect the wishes of farmers and safeguard their rights and interests, give them their choice, and choose instead of them. We can demonstrate and guide them, but refrain from coercive orders, wind or one size fits all. This important statement tells us that we must return the principal right of rural revitalization to farmers, and at the same time, continue to empower them and cultivate their rural revitalization capacity, so that they can turn their yearning for a better life into a driving force for rural revitalization and lift a better new life with their hands.

4) Implementation time

On December 29, 2017, the Central Rural Work Conference proposed for the first time to follow the path of rural revitalization with Chinese characteristics, make agriculture a promising industry, make farmers an attractive career, and make the countryside a beautiful home to live and work in peace and contentment.

In accordance with the strategic arrangement proposed at the 19th National Congress of the CPC to secure a decisive victory in building a moderately prosperous society in all respects and achieve the second centenary goal in two stages, the Central Rural Work Conference defined the "three-step" goals and tasks for implementing the rural revitalization strategy, which are listed as follows:

Table 7 A three-step timetable for implementing the rural revitalization strategy

By 2020	By 2035	By 2050
Major progress was made in rural vitalization, and an institutional framework and policy systems were basically in place ;	Decisive progress was made in rural revitalization, and agricultural and rural modernization was basically realized;	Rural areas will be fully revitalized, with strong agriculture, beautiful rural areas, and rich farmers being fully realized.

5) Implementation path

We must reshape the urban-rural relationship and take the road of integrated urban-rural development; We must consolidate and improve the basic management system in rural areas and take the road of common prosperity; We must deepen the structural reform of the supply side of agriculture and take the road of rejuvenating agriculture by quality; We must adhere to the harmonious coexistence between man and nature and take the road of green rural development; It is necessary to inherit, develop, and enhance agricultural civilization and take the road of rural cultural prosperity; We must innovate the rural governance system and take the road of good rural governance; We must fight the battle of targeted poverty alleviation and take the road of poverty reduction with Chinese characteristics.

6) National legislation

China's first rural Revitalization Promotion Law, a law directly named after "rural revitalization," came into force on June 1,2021. Since then, China has laws to follow in promoting rural revitalization.

On April 29,2021, the 28th session of the Standing Committee of the 13th National People's Congress voted to adopt the Law of the People's Republic of China on Promoting Rural Revitalization. The law will come into force on June 1,2021. The Rural Revitalization Promotion Law consists of 10 chapters and contains 74 articles. The Rural Revitalization Promotion Law stipulates that the annual autumn equinox day of the lunar calendar is the harvest festival for Chinese farmers; establish the rural revitalization assessment and evaluation system, annual reporting system and supervision and inspection system; implement the permanent basic farmland protection system; establish the mechanism conducive to the stable growth of farmers' income; improve the working system and mechanism of rural talents; improve the important ecosystem protection system and ecological protection compensation mechanism; establish the quality and safety management system of rural housing construction, and strictly regulate the wishes of farmers and the legal procedures.

7) Purpose of implementation

Adhere to the top priority to the development of agriculture and rural areas, according to the prosperous industry, ecological livable, local custom civilization, effective governance, rich general requirements, establish and improve the urban and rural integration development system mechanism and policy system, promote rural economic construction, political construction, cultural construction, overall, social construction, ecological civilization construction and the party's construction, accelerate the modernization of rural management system and management ability, accelerate the modernization of agriculture and rural areas, rural revitalization road of

socialism with Chinese characteristics, make agriculture look forward industry, make farmers become attractive career, make rural beautiful homes to live and work in peace and contentment.

8) Management agency

At 16:00 on February 25, 2021, the brand of the National Rural Revitalization Bureau was officially displayed at No.1, Sungong North Street, Chaoyang District, Beijing. The sign "State Council Leading Group Office for Poverty Alleviation and Development" has been removed. As the deliberation and coordination body of The State Council, the Leading Group for Poverty Alleviation and Development of The State Council was established on May 16, 1986, which was called the Leading Group for Economic Development of The State Council, and changed its current name on December 28, 1993. The Office of the Leading Group for Poverty Alleviation and Development under The State Council is responsible for the daily work of the leading group.

4.3. Application and change of other places in the context of rural revitalization

4.3.1. Integrated development of agricultural tourism in Wuyuan, Jiangxi Province

Wuyuan County, belonging to Shangrao City, Jiangxi Province, is located in the northeast of Jiangxi Province, between 117°21'56.6"-118°12'13.7" east longitude and 29°01'43.3"-29°34'39.3" north latitude, with a total area of 2967.78 square kilometers. Wuyuan County is located in the central subtropics, with the characteristics of the East Asian monsoon region, with mild climate, abundant rainfall, short frost period and four distinct seasons. As of 2020, Wuyuan County has jurisdiction over 1 subdistrict, 10 towns and 6 townships. As of the end of 2021, the permanent population of Wuyuan County is 312311. In the 28th year of Tang Kaiyuan (740), it was established as a county, which belonged to the ancient capital of Huizhou, and in 1949 it was placed under the jurisdiction of Shangrao, Jiangxi. It is a famous ecological and cultural tourism county in China and is known as "the most beautiful village in China". Wuyuan County has a long agricultural history. Since 2016, Wuyuan has implemented the strategy of "developing all-round tourism and building the most beautiful countryside", planning the whole area as an open scenic spot, and has successively completed 15 township master plans, 6 market town construction plans and 131 village plans, achieving "one map for the whole county, full coverage of the county". In order to implement the deployment of the province's rural revitalization strategic plan, the county has also compiled the Wuyuan County Rural Revitalization Plan to comprehensively explore a new path for rural revitalization and development. Every March and April, tourists come to Wuyuan County to see Canola flowers. Although Wuyuan County is famous for Canola flowers, the viewing time of a single Canola flowers is short, and it is easy to cause public aesthetic fatigue, which has become a major shackles for the further development of Canola flowers industry in Wuyuan County. In recent years, Wuyuan County has vigorously created a new format of "agriculture add tourism" integration featuring "flower appreciation economy", gradually forming an industrial pattern of "combining agriculture and tourism, promoting tourism with agriculture, and revitalizing agriculture with tourism", exploring a new path to turn beautiful scenery into "beautiful economy", driving the masses to increase income and become rich, and boosting rural revitalization.



Figure 26 Canola flowers are planted in Wuyuan County, Jiangxi Province
 Source: <http://ht.chinawuyuan.com/lvyouwuyuan/lygl/2022-02-18/58969.html>,
 2022, online

Wuyuan county takes Canola flowers as the main industry. After implementing the strategy of rejuvenating the country, the government and farmers joint agricultural academy of Canola varieties, has completed the precocious Canola, late Canola, Canola, color Canola varieties and large planting, the current wuyuan county Canola seed planting area at 120000 mu, scenic Canola planting area above 98%, rural Canola planting area more than 95%, drive the local 50000 farmers to participate in planting. In addition, the local mode of Canola agriculture and tourism to attract and guide tourists to watch Canola flowers and live and shop in scenic spots and farmers. By receiving a large number of tourism customers and groups, building the "Canola tourism economy", and promoting the transition from traditional tourism to regional tourism, it has become an important practice in the development of tourism development in Wuyuan in recent years, with an annual comprehensive output value of more than 3 billion yuan. The government has developed two one-day Canola industry viewing tour routes in the local area, the northern one-day route: Sixiyan Village - Rainbow Bridge - Wolong Valley of Dayushan - Jujing Roundest Village - Lingyan Cave; Eastern Route Day Tour: Huangling Autumn - Jiangwan - Xiaoqi - Wangkou - Likeng - Moon Bay. In 2018, the "Canola flowers economy" in Wuyuan continued to maintain a strong momentum. The peak period of Canola flowers tourism received 5.375 million flower tourists, the comprehensive income of 3.9 billion yuan, and the highest reception of 278,000 flower tourists in a single day. The total revenue of the tourism market increased by 85 times from 257 million yuan to 22 billion yuan. (Ning Caiwang, Xiao Hui, Zhu Shubin, 2020, PP64-69.) It is understood that at present, Wuyuan has more than 80,000 people directly engaged in tourism, and more than 250,000 indirect beneficiaries, accounting for nearly 70% of the total population of the county. At the same time, it has also been built into the only national 3A level tourist attraction named after the county, and is the first "national rural tourism vacation pilot area" in China.



Figure 27 Tea culture Tourism Festival will be held in Wuyuan County, Jiangxi Province in 2021,2022, online
<http://ht.chinawuyuan.com/news/wuyuan/2021-04-16/56470.html>

In addition, Wuyuan County is the core production area of green tea in China, and famous green teas such as Huangshan Maofeng and Taiping Monkey Kui were born here. The county has developed tea gardens with an area of 201,000 mu, including more than 110,000 mu of green food raw material bases, more than 70,000 mu of tea gardens managed in an organic way, more than 40,000 mu of certified organic tea gardens, and a comprehensive output value of more than 4.5 billion yuan in the tea industry. The annual harvest of tea is 18,900 tons, the annual export earns 67 million US dollars, and the per capita annual income of tea farmers in the county is 3,850 yuan. The county has developed 530 primary tea processing factories and 26 refined processing factories; There are 25 tea enterprises above the development scale, 6 provincial leading enterprises, 12 municipal leading enterprises, 2 enterprises with an annual output value of more than 100 million yuan, and 24 tea enterprises with self-export rights. In recent years, Wuyuan County has focused on the development plan of the tea industry, with the theme of tea garden harvesting experience, mountain tour and fitness, mountaineering and sightseeing, and promoting the upgrading and transformation of rural tourism from sightseeing to experience tourism. Build Wuyuan Green Tea Industrial Park and Ecological Tea Garden Sightseeing and Leisure Tourism Zone, develop ecological leisure tours and style experience tours that integrate tea picking, tea making, tea tasting and tea purchase, enrich the connotation of modern agriculture, and promote the integrated development of tea tourism. It has successively created a number of tea tourism boutiques with distinctive characteristics, such as organic tea ecological tourism park, tea culture research center and Wuyuan County International Tea Tourism Village, and at the same time excavated tea allusions such as Lu Yu relics, Fang Po's legacy, and public discussion tea rules, planned and designed rural tea culture tourism routes, strung together tea tourism boutiques, radiated tea resources along the route, and deeply

integrated the concept of "Millennium Tea Country" into the big brand of "China's Most Beautiful Village" to launch the "Millennium Tea Country" brand. In the context of the development of rural tourism, Wuyuan innovatively combines tea and tourism deeply and develops together, and has embarked on a road of "tea tourism integration" with unique rural characteristics, which not only further develops the tea industry, but also drives the tourism industry.

4.3.2. Shuhe, Yunnan Province attracts investment to develop the ancient town Shuhe River is located 4 kilometers northwest of the ancient town of Lijiang, Lijiang City, Yunnan Province. In Naxi, it is called "Shaowu", which means "village under the peak". The "Yuan Yi Tongzhi" called "Shuhe". In the Ming Dynasty, it was called "Shuheyuan". After the Qing Dynasty, it was called "Shuhe". During the Spring and Autumn and Warring States periods, the ancestors of the Naxi people migrated and settled here, and it was one of the earliest settlements of the Naxi people in Lijiang Damzi. During the Song and Yuan dynasties, market towns were formed. The ancient town is located in the west facing east, leeward to the sun, overlooking Yulong Snow Mountain in the north, Wenbi Mountain in the south, and Xiangshan Mountain in the east, known as the place of "Danfeng with books", enjoying the reputation of "paradise under the snow mountain", "mysterious Naxi native ancient village" and "hometown of thousands of clear springs". Shuhe Ancient Town has a total area of 5 square kilometers, a total construction area of 400,000 square meters, and a green area of 60%. With an altitude of 2,440 meters and an average annual temperature of 12.6 degrees, the climate is mild and spring-like. Three streams, Qinglong River, Jiuding River and Shuhe River, pass through the town. After the vicissitudes of time, the ancient appearance is still the same, the village and the wilderness are integrated, the ecology is beautiful, and the unique landscape of "ancient roads, springs, and people" has formed. Shuhe Ancient Town is a living specimen of the Naxi people's transition from agricultural civilization to commercial civilization, and is a model of market town construction formed by opening to the outside world and horse gang activities, and still has well-preserved white sand murals and other precious cultural relics and buildings from the same period such as Ming Dynasty murals, Ming Dynasty architecture Dajue Palace, Qing Dynasty Architecture Three Sacred Palace and so on. It integrates Naxi culture, farming culture, tea horse culture and ecological culture, and has profound historical and cultural accumulation. (Jia Honghai, Li Rong, and Xue Qingjun, 2007, pp148-149.) However, Shuhe Ancient Town, located on the border plateau, is a small city with a very underdeveloped economy and society, and the rapid economic development of the interior has greatly improved the people's living standards, which has also made the people here restless. Under this circumstance, the Gucheng District Government began in May 2003 to fully tap the most valuable water culture, farming culture, ethnic culture and tea and horse cultural resources of Shuhe Ancient Town under the condition of protecting the ancient style of the ancient town, and implement it step by step in accordance with the planning plan.

The development of Shuhe Ancient Town implements strict historical and cultural protection of the ancient town, and unified planning and overall layout under the guidance of the government. The development of Shuhe Ancient Town takes into account the interests of villagers and guides villagers to develop themselves. The local government and developers launched the protection and development project of

Shuhe Chama Ancient Town and the construction of a tourist characteristic town, and opened up "courtyard hotels", "residential inns", "courtyard shops", catering bars, handicraft workshops and other projects to drive residents to participate in tourism services. The rich cultural tourism resources of Shuhe Ancient Town attract tourists from all over the world every year. The ancient town has also built Naxi Cultural Exhibition Hall, Dongba Cultural Exhibition Area, Naxi Wedding Hall, Naxi Ancient Music Exhibition, Jinsha Dance Special Exhibition and other performance activities, showing the charm of Naxi national culture, highlighting the characteristic culture of Lijiang, so that tourists can experience the charm of ancient town culture during tourism. In order to allow tourists to better experience the tea and horse culture, Shuhe Ancient Town has also created a horse-drawn carriage tourist route. Tourists can take a horse-drawn carriage, around the entire Shuhe Ancient Town, through the streets and alleys, leisurely stroll through the Shuhe River in the carriage, and experience the history in the slow progress of the carriage and horse. The beautiful street scenery and natural scenery of Shuhe Ancient Town have also attracted film and television and photography-related industries to settle in, and a film and television shooting base has been established. Many domestic and foreign film and television crews have come to Lijiang to shoot film and television works, and Shuhe has become one of the most beautiful, best and largest natural studios in China. The popularity of these film and television dramas also stimulated the idea of audiences going to filming locations, resulting in film and television tourism, driving local tourism and stimulating economic development.



Figure 28 Shuhe ancient town

Source:https://www.sohu.com/a/646106346_121174965, 2022, online

In the process of development and construction of small tourist towns, we adhere to the principle of "development under the premise of protection, promote protection with development", adhere to "sustainable development" and explore a path suitable for the development of Shuhe - using the characteristic culture of Shuhe Ancient Town to drive rural revitalization. In the core area of Shuhe, almost every family has built houses, maintaining the traditional residential style, and the houses have been rented out to merchants and tourists to obtain stable benefits. At the same time, through the organization of tourism cooperatives, villagers can participate in

tourism development as shareholders, so that more villagers can profit from tourism development. Up to now, Shuhe Ancient Town has a permanent population of 33,380 and a household registration population of 15,100; there are 2,115 operating households, including 635 inns, 283 restaurants, 24 bars, and 1,197 small shops, with a per capita annual income of 20,738 yuan.

The implementation of the protection and development project of Shuhe Ancient Town has enabled the government, enterprises and residents to achieve a win-win situation, which is known as the "Shuhe Model" and has generated a good response at home and abroad. The development of tourism in Shuhe ancient town has a positive significance for promoting the development of people and coordinating the development of urban and rural areas, regions, people and nature. It embodies the scientific concept of development, promotes the harmonious development of society, and has become a model of rural revitalization.

4.3.3. New format of rural e-commerce in Longxi, Gansu Province

Longxi is a county located in southeast Gansu, with 83.40% of the agricultural population and 38,300 mu of arable land per capita, making it one of the country's poor counties. Longxi's soil is dominated by loess soil and black hemp soil, with a deep soil layer, the content of heavy metals in the soil is generally lower than the national standard, and there are no polluting industrial enterprises, which is especially conducive to the cultivation of deep-rooted Chinese medicinal materials such as astragalus and the development of pollution-free medicinal materials. After the founding of New China, the local people adapted measures to local conditions, successfully tried to plant astragalus manually, and began to promote planting in the county in the 70s, the area expanded year by year, the output increased steadily, and the processing industry flourished. Longxi has become one of the important production areas of medicinal materials in China, and is named the "Hometown of Astragalus in China", the main medicinal materials are not only Astragalus, but also Codonopsis, Skullcap, Rhubarb, Banlangen, etc.

Longxi's traditional Chinese medicine industry has a strong foundation and good development, with the cultivation of traditional Chinese medicinal materials accounting for 1/3 of farmers' income, and the traditional Chinese medicine industry accounting for 1/3 of the output value of the county. Astragalus and Codonopsis have a long history of cultivation, have passed the national origin label certification, and the trading volume of Chinese medicinal materials exceeds 10% of the national market. However, Longxi medicinal material growers and farmers have low actual total transaction volume due to the slow pace of exchange and trading of medicinal materials in the traditional market and the uncertain transmission of medicinal material information, so the actual total transaction volume is not high. Therefore, since 2018, under the background of rural revitalization, the Longxi County Party Committee and the county government have taken e-commerce to promote targeted poverty alleviation as an important starting point for promoting poverty alleviation and prosperity in poor areas through specific measures such as carrying out e-commerce talent training, improving the e-commerce service system, implementing rural Taobao projects, and strengthening platform carrier construction. A total of 13 professional information service websites of various types have been cultivated and developed, 17 online trading platforms such as "Today's Medicine Market" and "Traditional Chinese Medicine Network", 40 e-commerce application enterprises, 412

individual online stores of various types, 17 express delivery enterprises, 215 administrative village post stations, the township network connection rate has reached 100%, township-level service stations have achieved full coverage, and 84 service points have been built in 108 poor villages. From January to September 2018, e-commerce sales reached 67.5 million yuan, a year-on-year increase of 25.3%. On September 25, 2018, it won the honorary title of "2018 E-commerce into Rural Comprehensive Demonstration County" by the Ministry of Commerce. (Dong Yanlong and Hu Xuan, 2019, PP129-139.)



Figure 29 Longxi County medicinal materials farmers in the e-commerce platform to do live sales of Chinese herbal medicine

Source:<http://dx.gansudaily.com.cn/system/2020/06/28/017467440.shtml?from=singlemessage>

[Accessed on November 5th, 2022]

In the development of Longxi Chinese herbal medicine professional market, a perfect supply chain system has gradually formed.

At this stage, the integration of the e-commerce market model with the traditional professional market has burst out stronger market momentum. The e-commerce market has broken the space limitation, and the regional comparative advantage is more obvious, thereby effectively expanding the market scope of the retail end. The diversification of market demand has promoted the innovation of the traditional bulk Chinese herbal medicine trading model, reversed product development and innovation, and a number of products suitable for online sales and retail continue to derive, develop and mature, such as packaging, after-sales, specification innovation, which to a certain extent enriches the business model and product categories of the traditional professional market, enhances the popularity of regional products, forms a certain reputation and brand effect, and has an obvious supplementary effect for the development of the traditional professional market. The integration of traditional market and e-commerce market has brought more sustainable competitiveness to Longxi's high-quality Chinese herbal medicine products. Compared with the traditional sales model, the e-commerce model does not require a lot of investment, nor does it need the adjustment of the traditional industrial structure, but the e-commerce channel can increase the added value of the product,

and increase the income of farmers under the condition that the input of various factors remains unchanged, and this process is a direct increase in income. Third, the model threshold of e-commerce is low, suitable for scattered small merchants, and the demonstration effect of small merchants who have become rich through e-commerce is particularly significant, which plays a direct and effective role in changing the thinking and concepts of the majority of poor farmers, enriching the poverty alleviation model, and improving economic conditions. E-commerce poverty alleviation connects rural supply with urban demand, provides opportunities for farmers to increase income, and also drives the transformation of the market and the transformation of consumption habits.

Although there is still a big gap between the current situation of e-commerce in Longxi and the developed regions in the east and west, the government's early work and the cultivation of traditional advantageous industries have taken a solid step for the start and development of regional e-commerce, and the development of e-commerce will inevitably enrich the mode and content of poverty alleviation work, and finally play a role in regional farmers' growth, rural prosperity and agricultural development, and make new explorations in the service path model for farmers under the background of rural revitalization policies.

5.The comprehensive utilization of cultural resources in the context of rural revitalization in Weihai Oil Painting Town in Shandong Province, and the joint participation of multiple subjects

The construction of Weihai Oil Painting Town in Shandong Province is reflected in the construction process of comprehensive utilization of cultural resources in Huancui District under the guidance of the local government and under the background of rural revitalization, and its representativeness is also reflected in the joint participation of local diverse subjects in the construction and exploration of its development model.

5.1 Comprehensive utilization of cultural resources

The comprehensive utilization of cultural resources mainly refers to the details of the work carried out in the three aspects of public cultural facilities construction, the popularization of national culture and art, and the promotion of art and cultural brands.

5.1.1 Construction of public cultural facilities

The construction of public cultural facilities in the jurisdiction is mainly reflected in the balanced distribution of public cultural facilities in various streets and communities. The following table is detailed:

Table 8 List of the number of public cultural facilities in Huancui District

A list of the number of public cultural facilities									
Location / quantity									
Name	Zhu dao street	Huancui Lou Street	Jingyuan street	Sun Jiatuan Street	Songs han street	Zhangcun community	Yangting community	Wenquan community	Qiaotou community
City Study Room	2	2	1	1	1	1	1	2	
Comprehensive cultural station	1	1	1	1	1	1	1	1	1
Grassroots book service points	1	2	3	3	1	2	2	2	2
A new type of public cultural space		1	1	1		1			
library				1					
Large art museum				2					
Cultural Center				1					
museum	1								

1). City Study Room Zhudao Branch

It is located on the east side of the overpass next to the Beizhudao bus stop on Qingdao Road, with a building area 445 square meters, the existing collection of more than 17,000 volumes. Officially opened to the public on April 23, 2017, it is the first urban study room in Weihai and the first city study room in Shandong Province. Since its opening, it has received more than 700 readers every day, and there is often a hard-to-find urban study room, which is currently the most crowded. Opening hours: Monday to Sunday, 8:00-24:00 daily.

2). City Study HuancuiLou Branch



Figure 30 Urban study in Huancui District

Source:<https://3w.huanqiu.com/a/0483e0/7RWaHiseTYc?agt=29>, 2022, online
[Accessed on September 14th, 2022]

Located on the first floor of Weigao Plaza on Baoquan Road, with a construction area of 195 square meters and a current collection of 11,000 books. Since its opening, the average daily flow of more than 600 people has been more than 600, and the average daily borrowing and return of more than 200 books has been returned. The study pays attention to detail design, and the reading sentences with a sense of literature and art on the wall create a strong reading atmosphere. Opening hours: Monday to Sunday, 8:00-24:00 daily.

3). City Study Room Jingyuan Branch

It is located on the west side of the city hall square, a street shop on the first floor of No. 1 Takayama Street. Total floor area

325.8 square meters, the existing collection of more than 12,000 volumes. The design theme of the study room is "the sea rises and the moon rises, the mind is quiet and the mind reads", through dynamic and static division, to meet the reading needs of different readers. The study room has a public welfare coffee project, equipped with a high-definition projector, which perfectly combines "book coffee" and aims to create a cultural exchange space for diverse coexistence. Monday to Sunday, 8:00-24:00 daily

4). City Study Room Songshan Branch

Located at No. 41, Huaxia Shanghai City, adjacent to the national 5A-level scenic spot Huaxia City, with a construction area of 412 square meters and a current collection of 11,000 volumes. With the theme of "Flowing Mountains and Seas, Books and Fragrances Can Go Away", the design layout highlights the three functions of reading, reading and writing, and sets up "immersion experience" reading booths, five characteristic reading areas, and "ink fragrance and flowing rhyme" calligraphy and painting areas to meet the needs of readers and attract more people to enter the study. Opening hours: Monday to Sunday, 8:00-20:00 daily

5). The second branch of the city study room Huancuilou

It is located in the Huancui Tower Visitor Service Center, with a total area of more than 120 square meters. It has a collection of more than 8,500 books. The study room is designed to advocate outdoor reading and physical and mental sharing, and a large number of garden art books are cooperated with the Youth League Municipal

Committee to build, and well-known reading brands such as Wang Xiaojie Reading Club are introduced to actively create a reading atmosphere in Weihai. Opening hours: Monday to Friday 8:00--17:00.

6). City Study Room Zhangcun Branch

It is located on the north side of Zhangcunzhen Sports Park, adjacent to Daguanghua School, with a total area of 550 square meters. It has a collection of more than 10,000 books. With the purpose of "integration, quality, vitality and happiness", the study room is divided into parent-child reading area, public reading area and leisure area, and regularly organizes public welfare reading and sharing activities for migrant children to enhance the happiness and sense of belonging of migrant workers. The study room is set up with floor-to-ceiling glass windows to allow sunlight to shine into the study to the maximum, so that the masses can bask in the sun and read books here, taste slow life, and let reading naturally integrate into life. Opening hours: Monday to Sunday 8:30-21:00

7). City Study Room Zhudao Second Branch

It is located on the west side of Wangdao Market (near residential areas such as Wangdao Mingjun and Wanghaiyuan), with a total area of more than 170 square meters (including 100 square meters on the first floor and 70 square meters underground). It has a collection of more than 8,500 books. The study room is designed with the concept of warmth, communication and sharing, narrowing the distance between readers and books, and between readers and readers in a limited space. Opening hours: Monday to Sunday 8:00--21:00.

8). City Study Room Yangting Branch

Located at the east gate of Xihai Community, it has a construction area of 240 square meters and more than 8,000 books. With the theme of "City Study Room, Love Books and Forget Return", Yangting Branch Library creates a warm and comfortable reading environment for readers, where readers learn and communicate, immerse themselves in the ocean of books, and forget to return to books. Opening hours: Monday to Sunday, 8:00-19:30 daily (winter time: October 1-May 1) Monday to Sunday, 8:00-20:30 daily (summer time: May 1-October 1).

9). City Study Room Sunjiatuan Branch

Located near the Banyue Bay Beach, the total construction area is 130 square meters, and the existing collection is 7527 books. "Taste the fragrance of books, view the sea, face the sea, and enjoy the body and mind" is the characteristic of the city study room. The inside of the study is adjacent to the multi-functional coffee art book bar of more than 70 square meters, which is planned to lead the center of management consulting, external exhibition, academic exchange and public art experience in China Oil Painting Town, and its multi-element integration pattern makes reading and art, tradition and creation sublimated in fit. Opening hours: 9:00-19:00.

10). City Study Wenquan Branch

Located 150 meters west of the south gate of the hot spring school, with a building area of 200 square meters, an antique design style, 10,990 books such as social sciences, literary biographies, natural sciences, children's books, etc., and more than 50 seats in the room, which can accommodate more than 200 people to read. Opening hours: 7:00-19:00.

11). City Study Room Huancui District Library Jingyuan Street Hall 2
City Study Room Huancui District Library Whale Park II is located in Weihai City Huancui District Wenhua Road North Gate No. 10-4 along the street store,

The construction of new public cultural spaces is an important part of promoting the high-quality development of public cultural services. The practice of new public cultural space construction includes the overall cultural style and aesthetic characteristics of the space, involving cultural connotations such as consumption, experience, symbols, values and lifestyle, and pays more attention to "people"-centered participation and experience, and the forms of expression include cultural and artistic scenes, leisure and entertainment scenes, life service scenes and natural ecological scenes, which is a new trend in the construction of new public cultural spaces in cities.

Distribution of new public cultural spaces: 1. Zhangcun Town Rural Aesthetics Hall 2. Huancuilou Street Jiarun Ceramics Creation Base 3. Yuhongxiang Silk Cultural Center on Whale Garden Street 4. Sunjiatuan Street Oil Painting Experience Center.

Library Details: 1. Huancui District Library Address: Weihai City Huancui District Sunjiatuan Street Beishan Road Weihai No. 8 Middle School South side.



Figure 31 Huancui District Library
Source: <https://maps0.bdimg.com>, 2022, online
[Accessed on September 16th, 2022]

Details of large art museums:

1). Yihai Art Museum Address: Weihai City Huancui District Sunjiatuan Street Guzhai West Road East, Yihai Road North.



Figure 32 Yihai Art Museum
Source: Wang Yulong, 2022, Photography
[Accessed on September 19th, 2022]

2). Tianhe Art Museum Address: No.80, Unified North Road, Sunjiatuan Street, Huancui District, Weihai City.



Figure 33 TianHe Art Museum
Source: Wang Yulong, 2022, Photography
[Accessed on September 20th, 2022]

Cultural Center details:

Address of Huancui District Cultural Center: First Floor, Culture and Art Center, 2A, Zhudao Street, Huancui District, Weihai City.



Figure 34 Huancui District Cultural Center
Source: http://news.sohu.com/a/542150296_121106991, 2022, online
[Accessed on September 16th, 2022]

Museum Details:

Weihai Museum Address: Weihai Huancui District Zhudao Street Jimo Road Cultural and Art Center on the third floor.

As of July 2021, there are 11 urban study rooms, 2 cultural centers, 2 public libraries, 2 art galleries and 1 museum in the district. There are 280 folk art groups of various kinds, 217 village (community) comprehensive cultural service centers, and 100 rural book houses.

5.1.2 Popularization of culture and art for the whole people

The popularization of culture and art for the whole people refers to the comprehensive construction of public culture and the construction of mass culture for the whole people with the masses as the main body. The popularization of art for the whole people is very important, and the popularization of art plays a very important role in improving the comprehensive quality of the local people. In concrete work, it is necessary to take the participation of the whole people as the main carrier, so as to educate and popularize culture and art. Only on this basis can we establish the concept of promoting art and culture with a national character, actively adhere to the direction of socialist cultural development, combine the masses in form, drive the masses, and finally guide the masses to participate in the construction of the popularization of culture and art for the whole people. Efforts should be made to build a modern public cultural service system and explore a new path of cultural system that keeps pace with the times and is people-oriented.

In the past, most of the traditional physical cultural centers were relied on to promote excellent culture and art. However, under the background of China's rural revitalization strategy and policy in the new era, more and more modern scientific and technological means are applied to the popularization of art for all people. Among them, digital cultural resources have the excellent characteristics of convenience, efficiency, all-weather, and all categories, which are of irreplaceable significance for accelerating the construction of a public cultural service system and promoting the popularization of art for all people. Relying on a rich and colorful digital cultural resource platform, realizing the innovation of online and offline interactive service models, providing "menu-style and order-style" services for the public, and quickly matching online digital cultural services with the actual cultural needs of the masses is an important form to ensure that the public enjoys cultural rights and interests. (Xu Peng, 2022, P3)

On March 1, 2017, the Law of the People's Republic of China on the Guarantee of Public Cultural Services came into force, proposing to make overall planning for the construction of public digital culture, build a service network of public digital culture with unified standards and interconnection mode, build a public cultural information resource database, and realize the co-construction and sharing of grassroots network services. In the same year, the Department of Culture of Shandong Province and the Department of Education of Shandong Province jointly issued the "Opinions on Promoting the Integrated Development of Culture and Education" to promote the joint construction, sharing and integrated development of culture and education. In just a few years, the city has risen a wave of digital cultural resource platform construction, especially Weihai Huancui Radio and Television Station, Weihai Huancui District Rong Media Center based on the construction of cultural and

artistic resources "Chinese Oil Painting Town", "Weihai Huancui District Culture", "Weihai Public Cultural Tourism, "Huancui Youth", "Cultural Tourism Weihai" and "Weihai is Huancui" and other digital cultural resource platforms highlighting local characteristics have been unveiled, including hundreds of professional categories of art resources have been "online" one after another.

Huancui District has made slight achievements in digital construction, and a digital platform with local cultural characteristics has been widely built, making use of the openness and diversity of digital technology, complementing the advantages of regional cultural resources, breaking through the scope of traditional public cultural services, and promoting the popularization of art for all people to a new level.

Through these digital services, the Huancui District Cultural Center expands the influence of cultural and artistic activities, further realizes the function of popularizing art among the whole people of the cultural center, allows more people to understand the service content of cultural and artistic popularization, and improves the awareness and participation of grassroots people in the public cultural service system. Using digital "online" culture as a new cultural and artistic communication channel, it has brought "precision" and "one-stop" rich cultural and artistic experience to the masses.



Figure 35 Weihai City Huancui District Cultural Center WeChat platform official account

Source: Wang Yulong, 2022, photography
[Accessed on October 7th, 2022]

Huancui District Cultural Center registered in 2019 and established the "Weihai Huancui District Cultural Center" public welfare cultural service platform, integrating the high-quality cultural resources of 208 social art groups and institutions, 280 folk art groups and 217 comprehensive cultural service centers in 5 streets and 4 communities in the local area, setting up a special column on the official website, collecting and sorting out training categories and policies and putting them online for real-time updates, providing more than 20,000 free public welfare art training for the public every year. The excellent cultural and artistic resources from these institutions

were displayed through offline and online channels, and free public welfare art training online live broadcast activities were opened, including more than 30 high-quality cloud live courses in more than 20 categories such as music, dance, fine arts, and intangible cultural heritage, driving about 50,000 people to participate in online interaction, greatly enriching the spiritual and cultural life of citizens who are "at home" during the new crown epidemic, and the masses can experience wonderful cultural and artistic resources without leaving home. It has effectively mobilized the enthusiasm of social forces to participate in the popularization of art, quickly realized the integration, co-construction and sharing of local cultural and artistic resources in the region, and enhanced the effective promotion and popularization of national culture and art.

Under the leadership of the district committee and the district government, the relevant units of local culture and art popularization jointly build and share digital cultural resources, provide high-quality and diversified public cultural services for the people, and meet the growing cultural demands of the masses, which is of decisive significance for ensuring the advanced status of socialism culture, advocating noble culture and art, resisting decadent culture, improving the development status of China's culture and art, and realizing rural revitalization and the great prosperity of socialist culture. So as to steadily promote the process of popularizing art for all and implement public cultural services.

5.1.3 Art and culture brand promotion

A brand is a symbol, name, or artistic design that identifies the uniqueness of a competitor. The brand has become a symbol and a culture. (Cao Jing, Li J., 2013, PP274-275.) The main expression of culture is to promote strong competition in the market through brand, and culture plays a cohesive and catalytic role in this process. With the rapid development of China's economy, the cultural industry is also growing rapidly, and through the reform of the cultural system and the innovation of cultural development forms, Weihai's cultural development has established an excellent cultural construction foundation. Through the efforts and development in recent years, the cultural industry in Huancui District has initially formed a scale, and through vigorous development of the cultural industry structure, effective measures have accelerated the construction of cultural regional industry. In order to improve the core competitiveness of Huancui District and attract more economic and human resources, the management department of Huancui District spares no effort to explore the road of diversification and localization - to build an art and cultural brand, and take the art and cultural industry as an important part of promoting the great development and prosperity of culture, so as to promote the development and prosperity of regional art and culture.

The art and culture brand is not only a business card, but also the main content of a region to promote and show itself to the outside world, and is a representative symbol. The essence of art and culture brand is to enhance its own brand addition, and provide a steady stream of power for product competition through good cultural heritage. The significance of art and culture brands also contains the value content of art and culture brands to meet people's spiritual needs. Today's art and culture brands not only represent the special benefits obtained by consumers, but more importantly, they convey a brand's values and cultural experience to the public. If you want to attract consumers in the long term, you must have a new understanding of art and

culture brands, only in this way can you achieve the purpose of influencing social consciousness.

Based on the advantages of local profound art and cultural resources and rich tourism resources, Huancui District has taken this as the starting point to build one of the strategic goals of the long-term cultural tourism industry - China to build an oil painting art town brand.

The construction of China Oil Painting Art Town is a comprehensive local cultural brand led by the oil painting art industry, relying on eco-tourism, taking infrastructure construction as the premise and sustainable development as the goal. And by building art parks, holding art festivals, oil painting exhibitions, cultural festivals, tourism festivals, cultivating resident painters, holding regular academic exchanges and lectures, and improving the academic vision and water equality of galleries and art institutions, this local art and culture brand has been launched.

5.2 Multiple subjects participate together

The form of multi-subject joint participation is manifested in the multi-value orientation of the construction process, the multi-department linkage of the construction process, and the multi-subject linkage of the construction process.

3.2.1 Multiple value orientation in the construction process

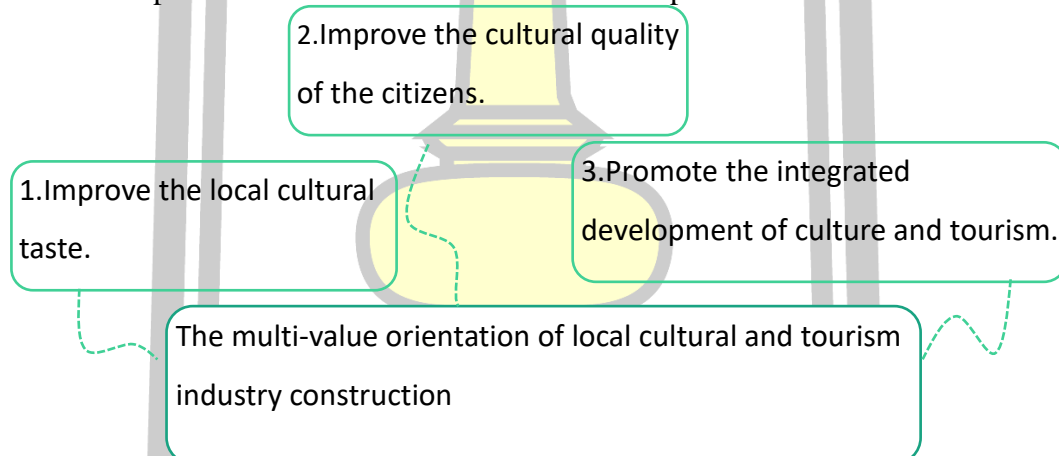


Figure 36 The multi-value orientation of local cultural and tourism industry construction

Source: Made by Wang Yulong , 2022

The diversified value of building a local cultural tourism industry is mainly reflected in three aspects: 1. Enhance local cultural taste. 2. Improve citizens' cultural literacy. 3. Promote the integrated development of culture and tourism.

3.2.1.1 Improve local cultural taste

Local culture has a broad and narrow sense. Local culture in a broad sense refers to the sum of material culture and spiritual culture created by local people in the course of long-term practice in a specific area. Local culture in a narrow sense refers to the sum of spiritual and cultural phenomena in the locality, that is, the group consciousness, values, literary and artistic accomplishment, living customs, aesthetic

methods, entertainment and fashion gradually formed by the local masses in the course of long-term practice in a specific area. There is no necessary relationship between the level of local cultural taste and the size of the place. Beijing is a big city, and its cultural taste is high because of its special status as the capital. It is a cultural fortress of the whole country, and it is also a famous historical and cultural city. "Imperial City Culture" is its outstanding feature. Guangzhou's cultural taste is also very high. Not because it is also a big city, but because its business culture is very developed, with the characteristics of an endless stream of merchants at home and abroad, and is the image representative of the open, pragmatic and compatible "Lingnan Business Capital". Pingyao in Shanxi, Zhouzhuang in Shanghai, and Qufu in Shandong are all small towns, but they are very famous. Because the former relies on well-preserved ancient cities and traditional residential culture. Therefore, local cultural taste is closely related to local cultural factors. The number of cultural facilities in a place, the existence and amount of cultural heritage accumulated in history, the quantity and quality of natural cultural landscapes and cultural cultural landscapes, and the influence of characteristic products that indicate culture determine the cultural heaviness of a place. All these are the foundations of a place's cultural quality and cultural status. It is hard to imagine that a place lacking cultural factors will form a good cultural spirit, cultural style and cultural quality, and will have a high cultural status. Especially for a larger place, the cultural factors must be complete and of good quality. For a small place, it is not necessarily complete, but it is necessary to highlight the character. Cultural factors with outstanding characteristics will produce a superposition effect of culture.

When evaluating local cultural taste, we should not only look at cultural facilities, cultural heritage, cultural landscapes, and cultural products, but also look at cultural spirit, cultural style, and cultural quality, and combine the two. In addition, cultural development and economic development go hand in hand. Any place that depends on a single economic growth. Without cultural support, development cannot be sustained. Although the cultural development of a city depends on economic development, cultural development can promote sustainable economic development. Renowned futurist John Naisbitt said: "A poor country. Even without abundant natural resources. As long as you are willing to invest a lot in cultural resources. It can also be developed." Local development must of course be centered and based on economic development. However, it is also necessary to invest in cultural construction, and maintain an appropriate ratio between investment in cultural construction and economic investment, so that the two can develop in harmony and promote each other. This is also a requirement of the scientific outlook on development. A place, as long as cultural resources are built. Cultural factors are rich, cultural taste is high, then even if its natural resources are less, economic development is slightly inferior, it will eventually make this place develop due to the attraction, assimilation and vitality generated by culture.

In addition, attention must be paid to the construction of the local environment. The environment is not only the carrier of local culture, but also an organic part of local culture. In the era of highly developed modern civilization, urban development under the guidance of the scientific outlook on development should pay more attention to the environmental construction of cities. In this way, local cultural development is promoted. The environment includes the natural environment and the

human environment. The natural environment is both natural and artificial. The construction of the local natural environment should not only rely on the conditions provided by natural nature, but also carry out the creation of artificial nature, and beautify the regional environment, such as blue sky, blue water, green space, and trees, in order to make the landscape pleasing to the eye. The human environment is composed of many local cultural factors, and the local cultural spirit, cultural atmosphere, cultural outlook and cultural literacy of the masses it shows are the more important aspects of the local human environment. Where the natural environment and human environment are good, it must be a place with high cultural taste.

3.2.1.2 Improve citizens' cultural literacy

The cultural taste of a place is ultimately reflected in the cultural literacy of the residents of that place. A city rich in culture. Residents have been educated by good literature for a long time, and from generation to generation, then the residents of this city will generally have high cultural literacy and will be passed on from generation to generation. A city with rich or prominent cultural factors, the residents of this city have been exposed to this or these cultural factors since childhood, and over time they have been infused with cultural connotations, and naturally formed a certain cultural characteristic. Such as the musical temperament of the residents of Vienna, the gentlemanly manners of the residents of London, and the romance of the residents of Paris. In our culturally developed metropolis, it is not difficult to see that the cultural literacy of the residents is higher than that of the people in other places; In the characteristic cultural area, it is not difficult to see the unique cultural temperament of the residents. Of course, we want to feel the cultural taste of the place through local cultural factors, but we also feel the cultural literacy of the residents through local culture.

Local culture is co-created by all local members in practical activities and is therefore shared by local members. All residents are not only participants and creators of cultural activities, but also defenders and beneficiaries of the results of cultural activities. The distinctive and excellent parts of local culture, especially customs, rituals, folklore and folk art, are important components of local shared culture. According to the specific environment, social customs, art and cultural needs, some innovative forms of activities can be continuously planned. Huancui District regularly organizes large-scale mass cultural and entertainment activities every year, such as the Spring Festival Carnival, National Fitness Movement, Banyue Bay International Beach Music Festival and other activities, and carried out more than 1,000 various activities in 2018 alone. Many events are held continuously, and gradually become the cultural activity brand of the place. If it is held once a year, after 9 consecutive years of holding the community cultural festival, it has gradually become a mass cultural brand activity with tradition, warmth and connotation, and the social attention and influence have been continuously improved. Through the carrier of the community cultural festival, not only the Huancui District Culture and Tourism Bureau, the Huancui District Cultural Center, the district committee and district government take meeting the cultural needs of the people as the core driving force to promote the innovative practice of culture benefiting the people and enjoying the people, but also to create exquisite, happy and vibrant local cohesion. It also provides a platform for literary and art lovers in the region to display their talents, and further enriches the

amateur cultural life of residents, creates a healthy and civilized cultural atmosphere, and improves the cultural literacy of citizens.

5.2.1.3 Promote the integrated development of culture and tourism

Culture includes cultural industries and cultural public services (that is, two major parts of public cultural services), and tourism also includes two major parts: tourism industry and tourism public services. The integrated development of culture and tourism is the combination of culture and tourism. Specifically, it includes four types of integrated development: cultural industry and tourism industry integration, cultural industry and tourism public service integration, public cultural service and tourism industry integration, public cultural service and tourism public service. Whether it is the cultural industry or the tourism industry, it is an industry driven by the market and has intrinsic incentives driven by interests, and the government mainly relies on the market to guide it with macro industrial policies. However, the characteristics of public cultural services, tourism public services, market-driven, and interest-driven are not obvious, and it is necessary to rely more on administrative forces and be led by the government. At present, to promote the integrated development of culture and tourism, the integrated development driven by the cultural industry or tourism industry is mainly driven by the market mechanism to optimize the allocation of relevant resources, and the government mainly does a good job in guiding and supervising. The integrated development driven by public cultural services or tourism public services should be led by the government and use market means to provide high-quality public services, in other words, from the perspective of public services, the core and focus of the government-led promotion of the integrated development of culture and tourism is the integration of public cultural services and tourism, and the integration of tourism public services and culture.

How to efficiently develop local tourism resources and cultural resources, and coordinate the relationship between innovation and tradition, we must first discover the main problems existing in the integration of culture and tourism:

1) The management system of cultural and tourism integration is not perfect
The management system of the strategy of "cultural and tourism integration" is still in the exploratory period and is not perfect. From the perspective of government departments, the cultural sector and the tourism sector are different in their respective responsibilities, while the integration of culture and tourism requires the two departments to jointly provide advice, and there are often problems in communication and consultation. In order to realize the integration of culture and tourism, a special responsible department should reformulate strategies based on the two aspects of "culture" and "tourism", and clear the obstacles for cultural and tourism integration in the system.

2) The investment and financing channels are single, and the capital investment is insufficient

At present, the capital investment mode of the local tourism industry is still led by the government, plus the model of social capital investment. Government investment is far from enough to support the rapid development of the tourism industry. In addition, the private capital investment and financing system is not perfect, the amount of investment is limited, and the investment and financing

channels are single, which also restricts the long-term development of the local tourism industry.

3). The industrial chain of cultural and tourism integration is short, and the homogenization of cultural products is serious

The breadth and depth of cultural and tourism integration are insufficient, and the awareness of innovation is lacking, resulting in slow development of related cultural industries, poor integration effects, and short industrial chains. At present, the integrated development of local culture and tourism still relies on traditional projects such as sales of cultural and artistic products, cultural and artistic experience, scenic sightseeing, food promotion, and visits to tangible cultural heritage memorials and museums, and the attention and utilization of cultural creativity are not good. In addition, the short industrial chain is also reflected in the lack of innovation in the development of cultural products and the serious homogenization of cultural derivatives, which greatly hinders the process of cultural and tourism integration.

4) Lack of new talents with innovative awareness

Talent is the key to the rapid advancement of cultural and tourism integration. However, the current situation is that there is a lack of new talents with high cultural level, rich experience and innovative awareness in the tourism industry.

These four reasons limit the in-depth development of cultural and tourism integration. In response to this, in 2021, the Ministry of Culture and Tourism issued the "14th Five-Year Plan for Culture and Tourism Development", proposing to cultivate a new business format for the integrated development of culture and tourism, and promote the deep integration and innovative development of culture and tourism with culture and culture. This development plan points out the direction for the integration of cultural tourism in our local area. In the context of the new era, it is of great practical significance for the in-depth integration and development of China's culture and tourism, which can not only cultivate new growth points for economic transformation, promote the great development and prosperity of socialist culture, but also provide new vitality for rural revitalization, ethnic inheritance, community development and people's happiness in life. (Yan Lianfu, 2019, PP71-79)

At present, "eco-tourism" and "green tourism" are attracting more and more attention. "Cultural and tourism integration" can combine this trend and integrate concepts such as "returning to the basics, returning to nature" into tourism development. Create organic farm planting, green farm life experience tours, resorts focusing on environmental protection and ecology, medical resorts focusing on health care, etc. In addition, the government's tourism department should also strengthen the environmental supervision of the tourism industry, strengthen the attention to the tourism environment in terms of policies and laws, and provide a more sustainable development path for "cultural and tourism integration".

5.2.2 Multi-department linkage of the construction process

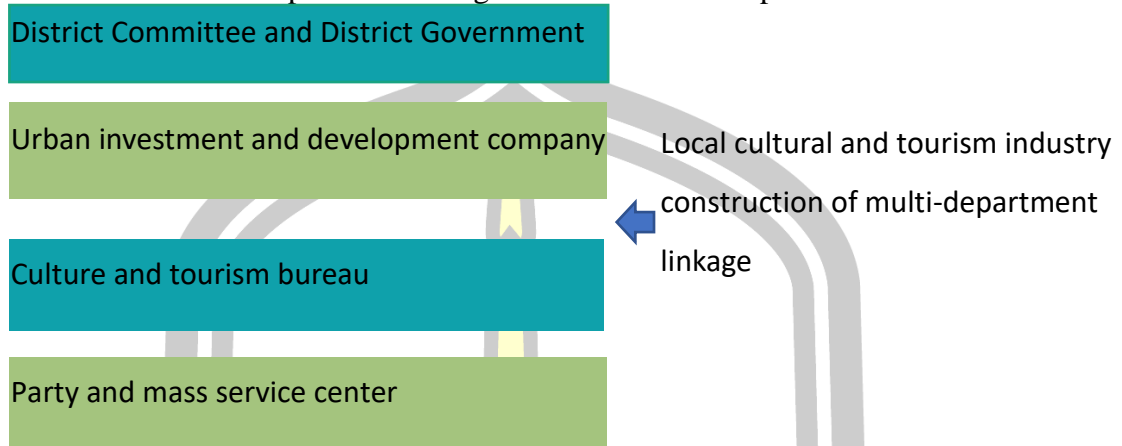


Figure 37 Local cultural and tourism industry construction multi-department linkage diagram diagram

Source: Made by Wang Yulong , 2022

The multi-department linkage of local cultural and tourism industry construction refers to the completion of the industrial planning and construction by the district committee and government, the urban investment and development company, the Culture and tourism Bureau, and the Party and mass service center

3.2.2.1 District Committee and District Government

The district committee belongs to the leading organ of the ruling party. District governments are organs of state administration. The district committee leads the government. The district party committee ensures the leadership of the party and grasps the overall situation, and the district government is responsible for specific government affairs. The district committee has the following tasks: to gather all members of the national committee and report to the national committee. To solve the problems encountered in the economic and social development of some regions. Summarize and distribute some notices and circulars issued by senior executives to each responsible office. The main duties of the district government: to implement the final decisions of the people's congress and its standing committee. Manage the work departments of each region and supervise their working conditions. Measures such as training, inspection, appointment and removal of State administration staff. Understand the various economic conditions of the local area and provide a certain protective effect on it. The two are at the same level, but the management direction is different.

The district government consists of: Government Office, Science and Technology Bureau, Tourism Bureau, Civil Affairs Bureau, Statistics Bureau, Civil Affairs Bureau, Construction Bureau, Traffic Bureau, Land and Resources Bureau, Environmental Protection Bureau, Personnel Bureau, Labor and Social Security Bureau, Audit Bureau, Development Planning Bureau, Finance Bureau, etc. The current setting of work departments can be roughly divided into the following types: 1) Comprehensive coordination departments. There are mainly general offices,

development planning commissions or economic committees, finance, personnel, etc. 2) Political, legal and social security departments. The main ones are public security, justice, security, civil affairs, labor and social security. 3) Social and public affairs management departments. Mainly education, culture, radio and television, health, family planning, sports, etc. 4) Professional management department. Mainly transportation, agriculture, forestry, water conservancy, marine and fishery, land management, trade, urban construction, urban management, etc. 5) Supervise and inspect the department. Mainly supervision, auditing, industry and commerce, taxation, environmental protection, prices, statistics, quality and technical supervision, drug supervision and management, etc.

5.2.2.2 Urban Investment and Development Corporation

Urban Investment Company is the abbreviation of Urban Construction Investment and Development Company, is a government investment and financing platform for major cities in China, originated in 1991, undertakes corresponding government functions, and is a special market operator.

Where urban investment companies are not profitable, they belong to public institutions or wholly state-owned companies, and they achieve profits through government subsidies, and belong to special market operators with government nature. (Mei Jinliang, 2018, P140) The characteristics of urban investment companies include operational supplementation and public welfare as the mainstay; Consistency and service characteristics. Among them, the characteristics of public welfare as the main operation are reflected in the fact that most of the state-owned assets built or operated are urban infrastructure, which is related to the local national economy and people's livelihood, and most of them are not for profit, and the public welfare is strong. Even if the corresponding fee is charged, it is mostly completed in the form of cost price; The so-called consistency means that the urban investment company adopts predetermined operating principles to manage the funds it finances, including two types: the cost of funds that needs to be paid and the cost of using funds is not required. Service, mainly because the company is supported by relevant policy departments, and its financing plan is directly linked to the national economy. Generally speaking, it is the third type of funding in addition to budget allocations and bank loans.

5.2.2.3 Bureau of Culture and Tourism

The Bureau of Culture and Tourism is a working department that implements the guidelines, policies and decision-making arrangements of the Central Committee of the Communist Party of China on cultural and tourism work, accepts the work requirements of the provincial, municipal and district party committees, and adheres to and strengthens the party's centralized and unified leadership over cultural and tourism work in the process of performing its duties. The main responsibilities are: 1). to implement laws, regulations, guidelines and policies in culture, tourism, press and publication and copyright, radio, film and television, cultural relics protection and museums, draft relevant normative documents, research and formulate relevant policies and measures and organize their implementation. 2). Make overall plans for the development of culture, tourism, cultural relics protection, press and publication, radio, film and television undertakings and industries in the region, formulate development plans and organize their implementation, promote the integrated development of cultural industries, tourism and related industries, and promote the

reform of systems and mechanisms in the fields of culture, tourism, radio, film and television. 3).Manage major cultural and tourism activities in the region, guide the construction of key cultural and tourism facilities, and guide and promote all-round tourism. 4).Guide and manage the literary and artistic undertakings of the whole region, guide artistic creation and production, support representative and exemplary literary and artistic works that embody the core values of socialism, and promote the development of various types of arts and varieties of art. 5).Responsible for the development of public cultural undertakings in the region, promoting the construction of public cultural service systems and tourism public services, thoroughly implementing cultural benefit projects, and making overall plans to promote the standardization and equalization of basic public cultural services. Guide and promote the innovation and development of culture and tourism science and technology in the region, and promote the informatization and standardization of the cultural and tourism industry. 6).Undertake work related to the promotion of excellent traditional culture, and take the lead in formulating plans for promoting excellent traditional culture in the whole region. Responsible for promoting the protection, inheritance, popularization, promotion and revitalization of intangible cultural heritage and outstanding ethnic and folk culture. 7).Make overall plans for the cultural industry and tourism industry in the region, organize and implement the census, excavation, protection and utilization of cultural and tourism resources, and promote the development of cultural industry and tourism industry. Undertake the transformation of new and old kinetic energy, health tourism industry, boutique tourism industry and cultural and creative industry. 8).Formulate the region's tourism market promotion and development strategy and organize its implementation. Promote the overall image of the region's culture and tourism, and promote the construction of a tourism brand system. Promote cultural and tourism exchanges and cooperation, publicity and promotion of the whole region's culture and tourism to the outside world, as well as Hong Kong, Macao and Taiwan. Strengthen the international marketing promotion of the cultural industry and tourism industry in the region. 9).Guide the development of the region's cultural and tourism market, conduct industry supervision of cultural and tourism safety and market operations, promote the establishment of a credit system for the cultural and tourism industry, and regulate the cultural and tourism market.10).Responsible for researching and formulating the construction and development plan of the talent team in the fields of culture and tourism, press and publication, radio, film and television in the region, and organizing the implementation, and doing a good job in the training, introduction, use and management of key talents. Organize and guide the education and training of the system and industry talent team. 11).Responsible for managing the region's press and publication administrative affairs, overall planning and guiding and coordinating the region's news and publication undertakings and industrial development, supervising and managing the content, quality and distribution of publications, supervising and managing the printing industry, managing copyright, etc. 12).Responsible for managing the region's film administrative affairs, overall planning and guiding and coordinating the development of the film industry and industry, and guiding and coordinating major film activities in the region. 13).Organize the implementation of major public interest projects and public interest activities for radio, film and television public services, and guide and supervise the construction of key

infrastructure for radio, film and television. Responsible for conducting business guidance and industry supervision of radio, film, and television institutions throughout the region, and managing online audio-visual program service institutions in the region in conjunction with relevant departments. Supervise the content and quality of radio and television programs and online audio-visual programs throughout the region, guide the creation and production of films and television dramas throughout the region, and guide and supervise the broadcasting of radio and television advertisements throughout the region. Guide and coordinate major radio and television publicity activities throughout the region. Organize the implementation of radio, film and television science and technology development plans. Responsible for the supervision of radio and television program transmission coverage, monitoring and safe broadcasting. Responsible for promoting the integrated development of radio and television with new media, new technologies and new formats in the region, promoting the integration of radio and television networks, telecommunications networks and the Internet, and guiding and promoting the construction of emergency broadcasting. 14).Responsible for managing and guiding the protection of cultural relics and the work of museums in the region. Responsible for the recommendation, declaration and protection of cultural relics protection units at or above the district level. Guide and coordinate the safety, management, protection, rescue, excavation, research, utilization, export, publicity and other work of cultural relics in the region, and coordinate the handling of major issues in the protection of cultural relics. 15).Carry out safety supervision and management of public cultural and entertainment venues such as museums, libraries, cultural centers, and open cultural relics protection units throughout the region. Responsible for the safety supervision and management of various book fairs, order fairs, trade fairs, book markets and other activities hosted and undertaken. Responsible for the comprehensive coordination, supervision and management of tourism safety, and guide the emergency rescue work of tourism emergencies. Supervise and manage the safety production of travel agencies. Supervise and inspect the implementation of relevant safety system measures by travel agencies and scenic spots and hotels within the scope of their duties. Cooperate with relevant departments to supervise and inspect the implementation of special tourism projects and tourism safety precautions. Guide tourism safety training. 16).Responsible for the development research and investment attraction (wisdom) promotion of the industry, the field and related industries. Participate in the preparation of relevant industrial development plans and policy formulation, organize the planning and demonstration of industrial development projects, formulate annual investment promotion (wisdom) plans, organize publicity and promotion of relevant industrial policies and local investment environment. Take the lead in organizing industry docking activities, and participate in the planning, liaison, tracking and service of specific industrial projects. 17).Responsible for the internationalization related work of the department, and organize, plan and implement the internationalization of cities in the industry and field in accordance with the requirements of the city's internationalization strategy. 18).Complete other tasks assigned by the district party committee and district government.19).Functional transformation. In accordance with the Party Central Committee and the State Council's decision-making and deployment on transforming government functions, deepening the reform of decentralization, management and service, and deeply

promoting the convenience of examination and approval services, conscientiously implementing the requirements of deepening the reform of "doing it well at one time", organize and promote the transformation of government functions in this system, strengthen supervision during and after the event, deepen the simplification of administration and decentralization, innovate industry supervision methods, and optimize government service work. Strengthen the integrated development of culture and tourism, inherit the excellent traditional Chinese culture, promote cultural exchanges and dissemination, steadily enhance the brand image and cultural soft power of urban tourism, and better meet the growing needs of the people for a better life. Strengthen policy guidance and planning, integrate all kinds of cultural and tourism resources, improve the modern cultural and tourism industry system, and stimulate the vitality of cultural innovation in the whole society.

5.2.2.4 Party and mass Service Center

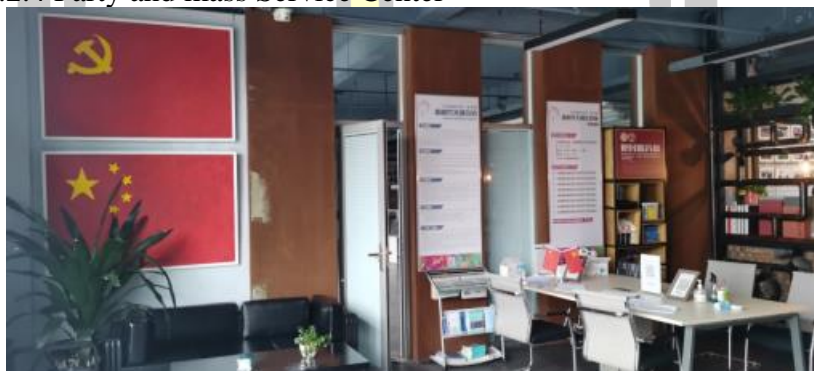


Figure 38 China Oil Painting Town
Party Mass Service Center
Source: WangYulong, 2022, Photography

The service center of the party and the masses is a place for party members, grassroots cadres, activists who join the party and the surrounding masses to carry out party affairs and policy consultation, handle party business, disseminate theoretical knowledge of party building, and provide party members' political life. It is the closest service point to party members and the masses in the form of an intensive form, integrating the necessary resources of various departments and industries, and integrating the masses in the form of a site.

The main scope of work includes: providing party building guidance, party and mass services, education management, entrepreneurial services, talent liaison, volunteer assistance, cadre sinking linkage, culture, convenience for the people, medical care, pension, education, help for the elderly and other party-government connection services at the grassroots level.

In terms of specific work, party and mass service centers at all levels rely on city, county, township (street), community (village) party organizations and relevant departments to establish centers (stations), and city and county party committee departments and government affairs departments move the service window down to streets (townships), communities (villages), etc., to implement "one-stop" services, and fully delegate power, so that party members and the masses can find organizations and enjoy convenient services at their doorstep; Relying on villages, new economic organizations and new social organization activity centers, buildings,

parks, business districts, markets or larger enterprises to build regional party and mass service centers (sites) with distinctive characteristics and focused functions, so as to achieve services at the doorstep; Strengthen the standardization construction, allocate Party member leaders and full-time staff, and improve work security and operation mechanisms; Unify titles and logos, strengthen political guidance, and build various party and mass service centers into strong positions for party leadership and grassroots governance and warm homes for serving party members and the masses by building a service-oriented party organizational structure.

5.2.3 Multi-subject linkage in the construction process:

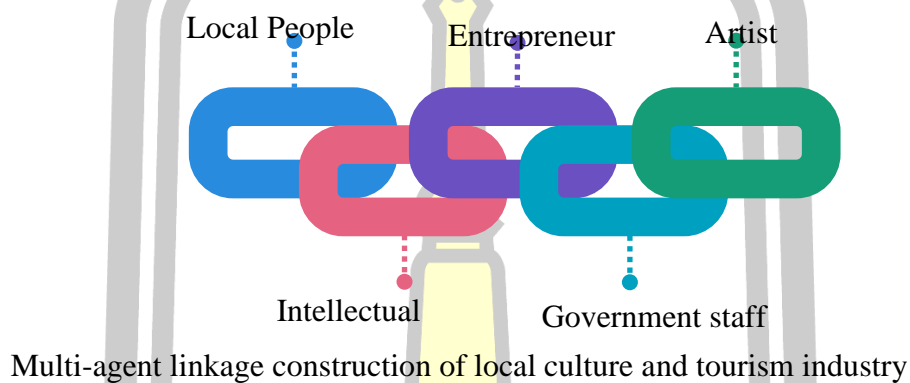


Figure 39 Multi-body linkage construction of local cultural and tourism industry
Source: Made by Wang Yulong , 2022

Multi-subject linkage refers to five groups in the local cultural tourism industry chain: 1. Local people. 2. Intellectuals. 3. Entrepreneurs. 4. Government workers. 5. Artists. These five groups are the most indispensable individual units of the cultural tourism industry, and they are the indispensable subjects in the construction of the entire cultural tourism industry.

3.2.3.1 Locals

Locals, or natives. Indicates a person born in a place where he or she lives, and refers to a person born in a particular place; A person who has a connection to a place (e.g. through their parents' domicile or place of childhood residence), even if they were actually born elsewhere or later moved elsewhere.

Features of locals:

1). After local people have stable income, they basically rarely go out, have little mobility, can greatly reduce the government's management costs, have stability, but have strong dependence on local resources.

2). Locals, familiar with the people around them, and better understand the folk culture, living habits and ways of the local people.

3). Local talents have certain advantages, in addition to their own professional qualities, they have a deep affection for the local area, are willing to invest more energy in the development of the local area, and at the same time they are more familiar with the local situation and can propose more practical practices.

"Locals" are not a homogeneous and unified group, and the "locals" mainly treat cultural tourism and the construction of art towns out of their cultural demands

and interests. From the perspective of location, this difference is more obvious among the locals, that is, there are different groups such as urban residents, urban residents and surrounding rural residents. Due to different real environments and economic benefits, they have different internal differentiation. They have benefited from the construction of art towns and other cultural projects, so they have different attitudes in research and construction, and have different opinions when answering specific questions. In terms of jobs, some people are in the original jobs in the district, and some are new jobs brought about by cultural tourism. Further analysis shows that the degree of impact of the original job position by the development of cultural tourism is not the same, which will produce direct beneficiary groups and indirect beneficiary groups, and even groups with damaged interests, and their profit and loss degrees are also different. People who enjoy the new jobs created by tourism, such as hotels, restaurants, shops, sanitation workers, mobile vendors, etc., naturally benefit from tourism development; However, the staff who have no or less relevance to the development of cultural tourism construction and old jobs do not have obvious feelings. For example, some local urban residents among the administrative staff do not directly benefit from cultural tourism and the construction and development of art towns economically, but the deepening of cultural tourism and art town development and the increase in tourist population have increased their work burden and work difficulty, but their wages have not risen, but they have to bear the high prices soaring due to the development of cultural tourism and art towns. From this point of view, these people are the losers in tourism development. From these dimensions alone, it is clear that different interest groups have been formed by locals; When these dimensions are combined, the facts of the specific benefits of local people are far more complex, because these dimensions manifest themselves in different ways in different individuals. In addition, there are some influencing factors such as gender, age, and ethnicity, which are combined with the specific work situation of individuals, so that there are more specific and complex differentiations within these different interest groups.

In the investigation of the discourses and views of different interest groups on the construction of cultural tourism and art towns, it is not difficult to find that they mainly state the various impacts of the development of cultural tourism and art towns on the interests of local people from their own interests. Through analysis, it is found that since the development of modern tourism and art and cultural construction projects, its local economic, political and cultural groups have been stratified, rather than a simple opposition between traditional culture and modern tourism. But in general, the local population has both contradictions and conflicts in the construction of cultural tourism and art and cultural projects, and the most fundamental beneficiaries, so local people are the most indispensable and basic audience.

5.2.3.2 Intellectuals

Intellectuals refer to intellectual workers who have the ability to think independently and work to interpret or apply knowledge. (Tao Ling, 2002, P2) is very different from what we usually call professionals, intellectuals are intellectual workers with a high level of knowledge, independent thinking ability and critical spirit, distributed in education, politics, culture, economy, art and other fields, intellectual identity itself as a political concept and a relatively independent social class will exist for a certain period of time. Regarding the definition of intellectuals, the prevailing

foreign view is: a person who has received special training, possessed specialized knowledge, uses knowledge as a means of livelihood, and takes intellectual work as a profession. Regarding intellectuals, this article mainly refers to the following three:

1) Intellectuals are Chinese social laborers: workers, farmers, merchants, scholars, and soldiers, and intellectuals refer to intellectual workers.

2) Intellectuals outside the Party refer to intellectual workers who have a high degree of cultural expertise and social status among social workers in all walks of life who are not in the Party at the same time, and who have accumulated and disseminated knowledge.

3) Public intellectuals, who are intellectuals with academic background and professional quality; It is an actor who speaks into society and participates in public affairs, referred to as public knowledge. Public knowledge in a broad sense refers to public intellectuals with critical spirit and moral responsibility who participate in public topic discussions, have interdisciplinarity, speak on public topics outside their profession, and have professional background, authority and influence.

China is in a critical period of socialist modernization, not only in Huancui District, but also all over the country in the context of rural revitalization policy to carry out cultural and artistic construction. The more prominent problem in the construction of culture and art is how to maintain the advanced nature of culture and art, ensure that it keeps pace with the times, and promote the harmonious and healthy development of our society. Intellectuals, on the other hand, exist as the main force of cultural construction. In the understanding of intellectuals, Antonio Gramsci, a famous Marxist theorist in the 20th century and the early founder of Western Marxism, put forward the famous theory of "organic intellectuals", which believes that "intellectuals are the 'stewards' of the ruling clique, and they are used to realize the functions of subordinating themselves to social leadership and political management tasks" Intellectuals should have a distinct public service nature, not only that, but also have an innovative spirit in cultural construction. The construction of culture and art is inseparable from innovation, and intellectuals are the main promoters and main force of cultural and artistic innovation. They are not only the main body of cultural inheritance and cultural innovation, but also a social group with a strong sense of social responsibility and sacred mission, and shoulder a decisive and unshirkable cultural responsibility in the process of building socialism with Chinese characteristics. The construction of culture and art is an important task of rural revitalization, which requires the active participation and joint efforts of all members of society. As the main carrier of cultural inheritance and innovation, intellectuals are different from other roles due to their special status. In terms of local cultural and artistic construction and art town construction, intellectuals think more about leaving space for people of different social classes to survive in the process of cultural, social and economic construction. and from the perspective of industrial structure distribution, they look at the balanced development of the current main culture and art, tourism industry structure and local traditional economy and traditional folk culture, and they are more worried about the limitations and risks in the future especially in the development of culture and art construction in the post-epidemic era.

5.2.3.3 Entrepreneurs

The management of the enterprise. Enterprises are divided into state-owned enterprises and non-state-owned enterprises. In state-owned enterprises, the state has ownership or control over its capital, and the will and interests of the government determine the behavior of state-owned enterprises. Non-state-owned enterprises whose investors (bosses) are not state-owned; For example, private enterprises (also known as private enterprises), foreign-funded enterprises, and non-public enterprises [Non-public enterprises refer to enterprises that are privately owned by Chinese mainland citizens or foreigners, Hong Kong, Macao and Taiwan businessmen in which the economic components dominate or are relatively dominant.] and so on. Correspondingly, entrepreneurs are also divided into state-owned entrepreneurs and non-state-owned entrepreneurs. In layman's terms, non-state-owned entrepreneurs are also known as private entrepreneurs. Due to the particularity of state-owned enterprises, the entrepreneurs in this article mainly refer to non-shared capital entrepreneurs, that is, private entrepreneurs or their groups.

Early local entrepreneurs can also make the enterprise bigger without talking about culture, and they are engaged in some very basic products to meet people's daily needs. In recent years, with the continuous investment and continuous development of the cultural industry by the national and local governments. Entrepreneurs began to pay attention to culture and art, realizing that "culture is the soul of an enterprise". As we all know, some well-known foreign enterprises have long been involved in the field of culture and art in various ways. For example, in the mid-90s, Japanese companies bought Van Gogh's "Sunflowers" for 5.8 billion yen (about 40 million US dollars at that time), which made the company win a huge reputation and prestige that attracted the attention of the world; Rockefeller in the United States, Mitsubishi in Japan and other famous enterprises have created their own art galleries or museums. Good entrepreneurs are people with a very sensitive sense of business, and they have quite a cultural strategic vision. When the national and local governments and state-owned enterprises were engaged in the cultural and art industry and tourism in the early days, entrepreneurs had already noticed the importance of the cultural tourism industry. On April 13, 2005, the State Council issued Document No. 10 "Several Decisions on the Entry of Non-public Capital into the Cultural Industry", three of which have widely attracted the attention and participation of entrepreneurs.

- 1). Encourage and support non-public capital to enter the following fields: theatrical performance groups, performance venues, museums and exhibition halls, Internet access service business premises, art education and training, cultural and artistic intermediaries, tourism and cultural services, cultural entertainment, art management, animation and online games, advertising, film and television series production and distribution, radio, film and television technology development and application, cinemas and cinema lines, rural film screenings, distribution of books, newspapers and periodicals, distribution of audio-visual products, packaging and decoration printing, etc.
- 2). Encourage and support non-public capital to engage in the export of cultural goods and services.
- 3). Encourage and support non-public capital to participate in the corporate restructuring of state-owned cultural units such as theatrical performance groups and performance venues, and non-public capital may hold a controlling share.

In addition, on March 11, 2021, the Fourth Session of the 13th National People's Congress reviewed and approved the implementation of the Outline of the 14th Five-Year Plan for National Economic and Social Development of the People's Republic of China and the Long-Range Goals for 2035 proposed by the State Council. The "Outline" proposes to strengthen the integration of regional tourism brands and services, build a number of world-class tourist attractions and resorts rich in cultural heritage, and create a number of national-level tourism and leisure cities and neighborhoods with distinctive cultural characteristics. Promote the innovative development of red tourism, cultural heritage tourism, tourism performing arts, etc., improve the service quality of vacation and leisure, rural tourism, etc., and improve development policies such as cruise yachts and low-altitude tourism.

With policy support and relevant information, entrepreneurs began to connect with local governments to jointly build the layout of local cultural industries and tourism industries. In the process of urban planning cultural tourism industry construction and management, entrepreneurs and the government fully and deeply excavate, develop and utilize local art resources and artist resources, and join hands to create the local culture and art industry "China Oil Painting Town" natural tourism and cultural tourism characteristic brand, in this process, entrepreneurs are proactive, not only respond to the call of the state and the government but also provide a lot of jobs, but also enhance corporate culture, and achieve good social benefits.

5.2.3.4 Government Workers

Government employees are the collective term for civil servants, administrative personnel, career personnel, government employees, temporary workers, contract workers, staff and other staff in the government or government agencies.

Through the field investigation in Huancui District, it is found that government workers, as a class with high economic and social status living in the city for a long time, are the main body of direct control of tourists or foreigners in the city, government staff have frequent contacts with tourists or non-local personnel, have a better understanding of tourists and non-local personnel, trust and emotional investment, and are more open and tolerant in their thinking, but as government workers serving the masses, their service attitude towards tourists and non-local personnel is more out of policy will. rather than a proactive willingness to serve. This requires the attention of government workers.

Policy willingness refers to the subjective factors such as psychology, emotions, ideological concepts, values, living habits and other subjective factors of the class or group that can have an important impact on the formulation of policies or systems, and is the view of policy formulation of socially advantageous groups or classes, and it is the most obvious institutional factor in the informal system. It represents the awareness and attitude of government workers towards the masses, tourists and outsiders, and is also an indicator of their social distance. It also represents the direction of relevant policies in the future.

Generally speaking, the service attitude of government staff towards tourists and foreigners is the embodiment of their comprehensive quality. The comprehensive quality of government workers is higher than that of ordinary people, but with the continuous transformation of government functions and the deepening of institutional reform under the new situation, the tasks undertaken by government workers will

become more and more heavy, and the content will become more and more complex. At present, the development of Huancui District is in a critical period of transformation, and it is positioned as a demonstration area of tourism in Weihai City and even Shandong Province from the level of local culture and art industry development, and is a city cluster with radiation and driving effect. Therefore, local government staff should pay more attention to comprehensive literacy and image to cope with the current good situation.

In addition, government workers should take the initiative to deepen exchanges and cooperation with experts, scholars and academic groups. Treating tourists and outsiders requires patience and enthusiasm for service, and treating scholars, experts and academic groups with sincerity and respect, only by respecting academia, culture and knowledge can we gain insights and constructive opinions on the work of the government.

5.2.3.5 Artists

In the context of globalization, cultural strength has become the main field of comprehensive national strength competition, and the exchange and consumption of intangible cultural symbols have become an important existence beyond the nation-state. Whether a country can form strong cultural soft power and occupy the commanding heights of cultural development depends to a large extent on whether it can produce influential masterpieces and produce masters with international reputation. As a special industry, the role of people is the foundation, and artists are particularly important. A prominent artist may dominate a large market, and an artist with international influence is often a national symbol.

Artists have made outstanding contributions to social development and cultural and artistic progress through their creative labor. They are the producers of cultural content and the core competitiveness of culture. In the initial production of works of art, artists are the most active and revolutionary factor, and they produce the most important "meta-ideas" for cultural goods [i.e., those that "can prompt the generation and dissemination of other ideas".]. The artworks that contain regional cultural elements "meta-ideas" born according to local and regional characteristics are the most distinctive brand products of the art town.

It is not difficult to see that artists have become one of the foundations of the competitive advantage of the cultural industry, and their uniqueness and imitability of creation have become the core competence elements of the industry. (Xie Jinyu, Li Zhongpeng, 2013, PP112-116)

Whether it is a local professional artist or an artist engaged in the design of cultural and creative art products, it has always been one of the important factors of production in the cultural tourism industry. Therefore, one of the important aspects of the development of the cultural industry is that government leaders and project decision-makers should consider establishing the main position of artists in the cultural industry and the relevant living conditions.

However, there is a phenomenon that in the process of the development of the cultural industry, government leaders and decision-makers pay more attention to hardware such as funds and cultural facilities, rather than putting artists in their due position. The actual difficulties faced by artists mainly include: 1) unstable income and high economic pressure; 2) Irregular work and rest, reduced creation time; 3) the inability to balance making money and artistic creation; 4) Residence and studio

establishment issues; 5) build relationships with local populations; 6) Whether policies related to cultural industries involve the interests of their groups. These need to be considered and taken into account by decision-makers in cultural tourism industry projects.

In addition, the main body of local artists also needs to consider several issues: 1) find their own positioning: clear their artistic positioning and artistic style; The positioning of works, the positioning of prices, and active participation in exhibitions to enhance their professional influence. 2) New ways to sell your work: Be prepared to enter the market and make a reasonable valuation of your work. 3) Continuing education: Artists choose to continue their studies, and gradually establish their artistic language, artistic influence and network in the process of learning, so as to lay a good foundation for more rapid investment in art institutions and cultural tourism industry.

Brigade industry project decision makers only to solve the problems facing artists, to attract and manage artists group, need related management reform in management mode, create inclusive and open organization environment, social environment and good institutional environment, create multiple support system to ensure art output and tour industry project influence continues to spread.

Conclusion

Due to its relatively open geographical location, Weihai has accumulated rich historical and cultural resources and artistic and cultural resources since ancient times. These factors have promoted the integration of Weihai culture and tourism, formed the tourism culture, and laid a good foundation for the development of cultural and tourism industry. In recent years, under the background of rural revitalization policy, different practices have been carried out in different places. The government of Weihai city took advantage of the construction of "Weihai Oil Painting Town in Shandong Province, China". This study is to study the representativeness of the oil painting town through the observation and investigation of the oil painting town project.

The representative construction of Weihai Oil Painting Town in Shandong Province is mainly manifested as follows: 1) It is the construction process of comprehensive utilization of cultural resources in Huancui District under the guidance of the local government and under the background of rural revitalization. 2) Local multiple subjects should participate in the construction and explore their development model. The form of multi-subject joint participation is manifested in the multi-value orientation in the construction process, the multi-department linkage in the construction process, and the multi-subject linkage in the construction process.

The government of Huancui District of Weihai City takes measures according to local conditions and integrates superior culture and tourism resources to create a characteristic project of "Chinese Oil Painting Art Town". This is not only a sustainable way for the development of local governments to explore and seek relevant groups for the development of local industries under the background of rural revitalization, but also provides new ideas and solutions for art to intervene in China's rural construction.

CHAPTER III

In the "China Oil Painting Town Plan" established by the Weihai Municipal Government of Shandong Province, the construction and changes of Yihai Road Art Core Area

The purpose of this chapter is to introduce the construction of the Yihai Road Art Core Area. In accordance with the concept of "cultivating and introducing artists, supporting and encouraging entrepreneurs, and entering the homes of ordinary people", China Oil Painting Town is an important starting point for cultivating and expanding the cultural industry and accelerating the conversion of old and new kinetic energy in Huancui District, in accordance with the concept of "cultivating and introducing artists, supporting and encouraging entrepreneurs, and entering the homes of ordinary people", firmly grasping the academic direction of original oil painting, grasping the industrial foundation and key, developing six industries of life drawing creation, exhibition and exhibition, trading and circulation, education and training, related industries, and cultural tourism, constantly improving the oil painting industry chain, and creating a development pattern of "three districts and one line". The Yihai Road Art Core Area is an important part of the first line of the three districts. In recent years, the art industry park has increasingly developed into a platform for embracing new concepts, technologies and practices in the field of cultural tourism, and has become a characteristic symbol and bright business card to promote the prosperity and development of the city. In December 2021, the Ministry of Culture and Tourism issued the Opinions on Promoting the High-quality Development of National Cultural Industry Parks, which clearly stated that it is necessary to implement the digital strategy of the cultural industry, comprehensively use various resources and services, guide the national cultural industry park and the establishment of the park to base on their own advantages, accelerate the development of new cultural formats, transform and upgrade traditional cultural formats, and enhance the supply capacity of high-quality cultural products. This opinion pointed out the direction for the construction of the core area of Yihai Road, a Chinese oil painting town.

This chapter uses fieldwork, literature review, data collection and other methods to study the construction of Yihai Road Art Core Area, which is of great significance to the representative research of the construction of Weihai Oil Painting Town in Shandong. It also provides new ideas for the localization planning and construction of domestic art core professional venues and art parks.

This chapter consists of four sections:

1. The scale of existing art venues and the agglomeration effect formed
 - 1.1 Art Gallery
 - 1.1.1 Large art galleries
 - 1.1.2 Small art galleries
 - 1.2 Art schools
 - 1.3 Analyze the agglomeration effect of art venues

2. Expansion of marine theme oil painting and marine culture
 - 2.1 Oil paintings with marine themes
 - 2.2 Expansion of marine culture
3. Promote academic development
 - 3.1 Academic exploration of marine art and culture
 - 3.2 Academic aggregation effect
 - 3.3. Start focusing on the academic value of artworks
 - 3.4 A new style of art exhibition has emerged - academic art exhibition
4. From the perspective of art anthropology, analyze the network of relevant groups and the establishment of identity in the construction of the program
 - 4.1 Relevant population networks
 - 4.2 Establishment of relevant group identity
 - 4.2.1 Organizational identity and identity construction
 - 4.2.2 Group identity and identity construction
 - 4.2.3 Value identity and identity construction

1. The scale of existing art venues and the agglomeration effect formed

After the Weihai Municipal Government of Shandong Province established the "China Oil Painting Town Plan", Yihai Road as the core area of art has undergone significant changes, the most important manifestation is that the area has gradually opened many art venues, which mainly include various types of art galleries and art schools open to the public.



Figure 40 The core area of Yihai Road as the center radius of 4 kilometers as the investigation scope

Source: Wang Yulong, 2022, Photography

Yihai Road refers to a traffic open route with a total length of about 2.3 kilometers from Guzhai West Road to the west gate of the Blue Mountain Coast in Huancui District, Weihai City. Yihai Road Art Core Area is an area with Yihai Road as the core, connecting many communities and business districts to provide economic, art, cultural and social activity facilities and service spaces. The Yihai Road Art Core

Area is located on the south side of Yuanyao Fishing Port, and in 2018, the Huancui District Committee and District Government planned to build professional art venues and art parks with integrated styles and complementary functions. At present, the art core area has introduced three art parks, Beihai, Tianhe and Xinhai, forming an art museum cluster clustering effect. This inspection took Yihai Road as the center and did research on relevant art museums and art characteristic schools within a radius of 4 kilometers.

1.1, The Art Museum

An art museum is an institution that preserves and displays works of art, usually centered on the visual arts. The main purpose of the museum is to provide space for the communication and education of art and culture. In addition to the exhibition and collection of works, it sometimes also undertakes activities such as lectures, concerts or poetry readings, and its functions are increasingly specialized and developing in a multi-level direction. The Art museum is a landmark functional building of the art park. In the art park, the art museum is mainly divided into two categories according to its scale, namely, large art museum and small art museum.

1.1.1 Large art museum

Table 9 Statistics of large art museums that have been built and put into use

Name	Address	Distance
Weihai Tianhe Art Museum	No.80, United North Road, Huancui District, Weihai City	About 226 meters away from the center of Yihai Road
Beihai Art Museum	Weihai City Huancui District Guzhai West Road far remote shanghaiyuan east side of about 170 meters	About 1.7 kilometers away from the center of Yihai Road
Dexuan Art Museum	No.68-18, Chongqing Street, Huancui District, Weihai City	About 3.0 kilometers away from the center of Yihai Road
Jia Run Art Museum	About 200 meters northeast of Gushan 2 Lane, Huancui District	About 4.0 kilometers away from the center of Yihai Road
Weihai Sunshine Art Museum	Friendship Business 5F, No.80, Haigang Road, Huancui District, Weihai City	About 3.4 kilometers away from the center of Yihai Road
Jinzhao art museum	No.3-24, Culture Mingzhu House, No.52, Middle Culture Road, Huancui District, Weihai City	About 3.0 kilometers away from the center of Yihai Road

1.1.2 Small art museum

The purpose of the small art museum is to build a bridge between outstanding contemporary artists and art lovers, present the humanistic spirit of painting in the contemporary era, so as to promote the development of contemporary art, promote Chinese traditional culture, and provide space for innovative artists to show themselves. The display of individual art museum allows more people to understand art, love art, and develop art. The display types of individual art museums are richer and more personal, not only fine art works, but also sculptures, ancient buildings, and handicrafts. Music, dance, film and television, drama and much more. The art galleries in the art park are mostly privately owned according to the assets. The following table is detailed:

Table 10 Statistics of small art museums already built and put into use

Name	Address	Distance	Property
Yanru paper-cut Art Museum	Yangguang Haiyu Shandong Community, Yuhai Road, Huancui District, Weihai City, Shandong Province	About 789 meters away from the center of Yihai Road	Private
Huancui Art Museum	Gushan Fourth Lane (west of Huancui Building), Weihai City, Shandong Province (Weigao Folk Culture Estate)	About 3.7 kilometers away from the center of Yihai Road	Private
The Gao Quan Art Museum	No.128, Huancui District, Weihai City	About 2.0 km away from the center of Yihai Road	Private
Inner painting art museum	No.309, Huanhai Road, Huancui District, Weihai City, Shandong Province	About 1.4 kilometers away from the center of Yihai Road	Private
Wu Xiaolin Art Museum	About 230 meters north of Xuefu Huayuan, Fushan Road, Huancui District, Weihai City	It is about 2.0 km away from the center of Yihai Road	Private
Guo Ziliang Art Museum	Room 3-16, Antique Market, No.52, Wenhua Road, Huancui District, Weihai City, Shandong Province	It is about 3.0 kilometers away from the center of Yihai Road	Private

1.2 Art schools

Art schools are schools that feature the cultivation of artistic literacy. It includes universities, secondary schools, primary schools, and extracurricular tutoring schools, which are divided into state-owned and privately owned according to the nature of assets.

Table 11 Art characteristic schools (University)

Name	Address	Distance	Property
1. Weihai College of the Arts, Shandong University	No.180, West Culture Road, Huancui District, Weihai City, Shandong Province	About 4.0 kilometers away from the center of Yihai Road	State
2. Lanruo Art School	2nd floor, Gumo Art City, No.5, Northwest Mountain Road, Huancui District, Weihai City, Shandong Province	About 2.6 kilometers away from the center of Yihai Road	Privately
3. New Youth Art School	No.61, Wenhua Road, Huancui District, Weihai City, Shandong Province	About 2.7 kilometers away from the center of Yihai Road	Privately
4. Weihai Rainbow Art School	No.103-12, Qigutuan Community, Juhuading Road, Huancui District, Weihai City, Shandong Province	About 2.8 kilometers away from the center of Yihai Road	Privately
5. Love Sea Art School	No.2-3, Shengshi Garden, Torch High-tech Industrial Development Zone, Weihai City, Shandong Province	About 2.1 kilometers away from the center of Yihai Road	Privately
6. Weihai Yunpan Art School	No.66, Guzhai East Road, Huancui District, Weihai City, Shandong Province	About 3.4 kilometers away from the center of Yihai Road	Privately
7. Luyi Piano Art School (Memorial Road Store)	Haibin North Road, Huancui District, Weihai City, Shandong Province 36-106号	About 3.2 kilometers away from the center of Yihai Road	Privately
8. Yinghuang International Musical Instrument	No.500, Gongsongling Road, Huancui District,	About 3.2 kilometers away from the center of	Privately

Line Art School	Weihai City, Shandong Province	Yihai Road	
9.TheBaichuan Art School	3rd Floor, No.27, Northwest Mountain Road,Huancui District,Weihai City, Shandong Province	About 3.0 kilometers away from the center of Yihai Road	Privately
10.TheArt ExchangeCenter of theDemocratic Democratic League	WeihaiCity Huancui DistrictBeishan RoadWeihaiCity Sunjiatuan primary school is about 30 meters southwest	About517meters awayfromthe center of ihai Road	Privately

1.3 Analyze the agglomeration effect of art venues

"Place" is defined in urban planning as a specific part of the environment occupied by a particular person or thing, referring to a particular building or place of activity in a public space. When the physical environment and the human environment are combined, it forms an urban environmental space with specific meaning. Urban spaces can only be called places after they have been given specific meanings such as society, history, culture, human activities, etc. Places are also divided into real places and virtual places. A real place is a place formed by natural weathering and a place formed by artificial construction. (Hao Yanan, 2016, p56.) Virtual place refers to the virtual space that digital technology is developing day by day, and network platforms have been popularized in all fields of society. The concept of "place" described in this article mainly refers to the real place. As the name suggests, an art venue is a space where artistic activities are the main content.

In recent years, with the acceleration of urbanization, urban construction has also paid more attention to the investment of cultural supporting facilities, and various art galleries and art schools have sprung up, especially in Weihai, which is creating a refined city and art city.

Take art museums, for example. As a cultural carrier and academic platform, in the current society where the construction of social spiritual civilization and public education responsibilities have gradually become its main responsibilities, the art museum has begun to boldly break the traditional mode of hanging art works on the wall, and gradually transformed, taking contemporary art as the main form of conceptual expression, and becoming a cultural communication space that cultivates public thinking and creativity and enriches spiritual life. (Bin Zhang, Yuanyuan Zhao, Hongtu Ye, 2017, pp117-118.) Art school is a school that specializes in training students to develop in the field of art, its educational goal is to cultivate students' artistic talents and creativity, so that they can succeed in the field of art, the educational model of art school is free and open, designed to help students discover their artistic talents and interests, and further develop their artistic abilities on this basis.

These art galleries, art schools and art public places are not only the gathering place of urban art knowledge, but also the practice base of art education. It not only provides the society with artistic spiritual products with ideas and warmth, encourages and cultivates the public's cognitive and perceptual ability for contemporary art, but also has the functions of art education and aesthetic education.

Through the survey, it is found that these art venues generally choose to develop in the economic and population agglomeration areas of Weihai City, mainly determined by the urban function and convenience, the city provides perfect infrastructure and cultural and entertainment facilities for the development of the cultural and art industry, convenient transportation conditions, rich talent resources and strong cultural atmosphere, providing more employment opportunities and a good living environment for relevant practitioners.

From the layout location, the city, as the birthplace and agglomeration place of various new ideas and new trends, has a broad market space and a huge population flow, while the number of art museums and art schools in the district is large, and the volume is large, from the functional point of view, it just greatly enriches the cultural and artistic spiritual needs of the local floating population, and at the same time forms an art venue agglomeration effect from the art institution industry. Art venue agglomeration is not just a collection between art galleries. Because some artists not only need to create art, but also need to carry out a certain degree of dissemination and promotion of their works, the agglomeration of art venues provides more opportunities for artists and audiences to communicate and contact. From an objective point of view, the agglomeration of art venues can make the art industry gather in a fixed area, thereby forming certain brand benefits. In addition, it facilitates contacts between art creators, middlemen and buyers, facilitating the operation of the art market. Moreover, the agglomeration of related industries can also drive the development of surrounding industries because of the scale efficiency it forms, thus forming a highly interrelated form and cohesion. For example, Hollywood film production has driven the development of catering, tourism and other industries around film and television shooting bases. This cohesion is also a unique advantage of art venue gathering, which drives the development of the entire cultural industry with its strong aggregation and radiation ability. According to Chen Wenwen, director of the China Oil Painting Town Service Center, in the future, the Yihai Road Art Core Area will rely on the art museum group to dock with the Overseas Exchange Center of the Ministry of Culture, the China Art Association, art institutions, and carry out various international art exhibitions and exhibitions, academic exchanges and other activities. At the same time, the overall improvement of the town's artistic visual atmosphere, the introduction of professional market operation companies, the optimization of functional positioning and characteristic construction, the creation of an art trading platform, the focus on the development of academic salons, art trading, auction and other industries, the enrichment of art industry formats, and the real formation of an academic and industrial core area for art exchange.

From the perspective of art anthropology, these art places have a close dynamic relationship with people. Art projects and activities become a medium for interaction between places and local residents, and artists bring together different stakeholders through project and event visions and create opportunities for dialogue and cooperation between them. In the series of activities, artists play an important role as

facilitators, promoting the dynamic connection between art and venue, empowering community residents to participate in cultural co-construction, and shaping the public discourse and social consensus of the place. With art as the core, the planning and construction of physical space becomes the material carrier of artistic activities, which is connected with the cultural, economic and social levels, and supports the interaction between people, people and places, people and culture, and people and cities. Space construction and event activities complement each other. On the one hand, the construction of the physical environment has improved the quality of artistic activities, bringing new vitality and lifestyle; On the other hand, event activities also promote the transformation and construction of public spaces and activate the endogenous power of places. (Tang Zixin, Lu Andong, 2022, PP97-105.)

It is not difficult to see from the above that the agglomeration effect of art venues in the district makes the art park develop with high quality, but in this context, how should the art industry park focusing on iterative upgrading promote the creation and promotion of innovative art products and provide high-quality cultural and artistic products for the society? How to make full use of the conditions provided by scientific and technological achievements to improve the resource integration ability and service ability of the park, so that it can further integrate into the city and truly connect with the city, the community and the residents? How to break through the space and connect with art groups and audiences outside the region? Obviously, these problems are new topics that art industry practitioners and experts and scholars in related fields urgently need to seriously consider and actively face, and they are also the direction of exploration of the path of virtual places to intervene in art in the future.

2.Expansion of marine theme oil painting and marine culture

With the implementation of the "China Oil Painting Town Plan", art venues in the core area of Yihai Road Art have gathered, the art industry has gradually become stronger, and art has become a city highlight for Weihai to show its image to the outside world. Better reflection of Weihai's local culture has become the direction of Weihai artists and art groups. On this basis, the Weihai Municipal Government is also actively guiding artists to create works that highlight the characteristics of local culture and art, the most important of which is the rapid development of marine oil paintings and the expansion of local characteristic culture - marine culture.

2.1 Marine theme oil painting

In the 1960s and 1970s, the famous painter Wu Guanzhong¹⁹ (1919-2010) came to Weihai to show the world the changing bay, quiet mountains, busy harbor, traditional fishing village and unique customs with its green oil color, opening the road of "Looking for a source " of Weihai oil painting.

¹⁹ Wu Guanzhong (1919-2010), a native of Yixing, Jiangsu province, is a famous contemporary painter, oil painter and art educator. His representative works include The Three Gorges of the Yangtze River, Northern Scenery, Bird Paradise, Huangshan Pine, Lu Xun's Hometown and so on. There are more than ten kinds of personal anthologies, such as Wu Guanzhong on Art, Wu Guanzhong Selected Essays, and Beauty and ugliness.



吴冠中先生（笔名苏）1956年首次到大鱼岛写生。1980年故地重游，再以画笔留下了渔村的风貌，速写《大鱼岛》就是其中之一。本幅画充分概括了大鱼岛海岛的整体形制，画家在个人笔触中捕捉大鱼岛的细节，均可在画面中一一找到出来。《大鱼岛》原藏家于2004年11月购自香港苏富比拍卖会。2009年9月，大鱼岛集团从北京保利国际拍卖有限公司购得此画，并永久收藏。

Figure 41 A Sketch of "The Big Fish Island."

Source: https://www.sohu.com/a/448294298_138371,2022,online

This sketch of "Big Fish Island" was made by Wu Guanzhong when he was sketching on Big Fish Island in the 80s. Wu Guanzhong first went to Weihai Dayu Island in 1956 to sketch in Rongcheng.²⁰ After sketching the seagrass house, he wrote in the article "Today's Big Fish Island": "The soft grass texture harmonizes the hard stone, and gives the roof a slightly gentle curved body." Some people put waste fishing nets on the top of the grass, probably windproof, like women's hair nets, but also a little beautiful. "A glance at that fisherman's yard immediately gives you a heavy feeling. Large stones are built into rough walls, and the selection of materials is rounded with the square, so the wall pattern rules are also flexible, simple and beautiful, composing a symphony of square, round, horizontal, oblique, large, small, curved and straight stones. (Wu Guanzhong, 2008, p300)

Wu Guanzhong's painting art influenced many painters in Shandong Province and even the whole country, and also laid the foundation for the beginning of marine oil painting in Weihai. In addition, the painter Gao Quan is also an important figure in Weihai's marine oil painting.



Figure 42 Painter Gao Quan

Source: http://www.360doc.com/content/09/0115/19/92710_2340804.shtml2023, online

²⁰ a county-level city managed by Weihai City, Shandong Province.

Painter Gao Quan²¹ is a famous oil painting artist in China. In the early 1960s, Mr. Gao Quan came to Weihai to experience and sketch in Rongcheng Big Fish Island. His life with fishermen made Gao Quan fall in love with the sea and gain love. A few months later, the oil painting "Towards the Ocean" was born, which caused a sensation in the domestic oil painting industry, and thus Mr. Gao Quan became famous. After half a century, Mr. Gao Quan's heart never left Weihai for a moment. In 1988, Mr. Gao Quan returned to Weihai to set up the Art Academy and established the Weihai Artists Association, excavating more than 20 local painters as the backbone of the Weihai Art Academy and the Artists Association.



Figure 43 Oil painting "Towards the Ocean"

Source: <http://www.xdqwhg.com/portal/category/read/?id=1557>, 2023, online

In his artistic career, he has successively created more than 200 military-themed works and a large number of marine-themed works, such as "To the Sea", "The Battle of the 86th Sea", "Chairman Mao's Party Building in the Company", "Heart Tide", "The Mainstay", "Crossing the Yellow River in the East", "Going North", "Great Friendship in Hard Years", "Crossing the Meadow", "1998 Summer Monument", and participated in the painting of China's first half-scene painting "The Battle of Lugou Bridge" (Lugou Bridge Anti-Japanese War Memorial Collection) and the first panoramic painting "Conquering Jinzhou" (Liaoshen Campaign Memorial Museum Collection), in 1993, he created a huge marine painting "Big Tide Song" for the Zhongnanhai State Council Hall, and "Fierce Battle Ferris Ridge Fort" was collected in the Weihai Liugong Island Sino-Japanese Naval Battle Memorial Hall. Gao Quan's sea is awakening, exhilarating, far from malaise and mediocrity, and he is also known as "the first person in China to paint the sea". The famous aesthetic critic Shui Tianzhong (1935-) once commented: "Gao Quan's position in the contemporary Chinese painting scene is very unique and irreplaceable. Depicting the sea with a majestic attitude is unique in the art world. (Shui Tianzhong, 2010, P4) In 1997, Mr. Gao Quan opened the "Weihai Gaoquan Art Museum" and "Ocean Painting Institute" in Yuanyao Village, cultivating and deeply influencing a generation of Weihai local oil painting artists, becoming the sowing of oil painting art brand in Weihai and the booster of the development of cultural and art industry, laying a profound artistic

²¹ Gao Quan (1936-2014), a native of Bengbu, Anhui Province. Member of Chinese Artists Association, member of oil Painting Art Committee of Chinese Artists Association, director of Chinese Oil Painting Society, first-class artist.

background for the development of Weihai oil painting art and the construction of oil painting town.

2.2 Expansion of Marine culture

Weihai city is surrounded by the sea on three sides and bears the mountains. Therefore, since ancient times, the local people who have lived here, mainly by the sea, appreciate and respect the upbringing of the sea, but sometimes the sea will ruthlessly take the property and even lives of the fishermen, so the fishermen are full of fear of the sea. In the long years, this reverence and awe for the sea has gradually formed the unique customs related to the sea in the production and life of the local people, and thus accumulated and gave birth to the Marine culture. However, it is also because of its special Marine culture and its geographical location on the seaside, so Weihai has become an important place for ports and military strategists. After the Sino-Japanese War of 1895 and British and German colonization also mixed the local culture of Weihai with foreign cultural factors, and thus expanded the Marine culture of Weihai city and even the whole China. However, from beginning to end, Marine culture has always been an important part of Weihai's cultural resources.

With the introduction and implementation of the national "maritime power" strategy and the "Belt and Road" initiative, Marine culture has become a hot issue. In order to better study Marine culture, serve the needs of national Marine development, give play to the leading role of culture, and contribute to the strategy of maritime power, the Marine Culture Research Center of Marine College of Shandong University was officially established in 2020. Research center of the main research direction for Marine soft science, Marine science, Marine intangible cultural heritage, Marine cultural creativity, etc. Through mining Marine historical and cultural literature, the construction of Marine culture theory system, actively undertake the national social science fund, the Ministry of Education humanities and social science research projects, all kinds of soft science projects. On the basis of Marine culture research, it promotes the transformation of Marine cultural creative products, carries out the promotion of Marine culture, and provides cultural support and decision-making reference for the construction of national "maritime power", "Belt and Road" construction, and the construction of blue economic zone in Shandong Province. The establishment of the center, to ocean power strategy and service strategy under the new situation, give full play to the university of discipline advantage and talent advantage, actively integrate social resources, explore the new mode of organic combination of production, actively promote school, colleges depth fusion, enhance the size of the team and level, for Marine culture research and Marine culture creative, provide solutions, contribution wisdom.

3.Promote academic development

In recent years, with the construction of oil painting art town, the art field and cultural field of Weihai city has gradually been paid attention to by more scholars at home and abroad. The Marine culture researchers of Weihai city spontaneously started the academic exploration of Marine art and culture, showing a good trend. Due to the extensive participation of many academic scholars and scholars in academic exploration, the academic aggregation effect has also begun to appear. This is

reflected in that more and more artists and the public began to pay attention to the academic value of art in art, but also promoted the emergence of new styles of art exhibitions —— academic art exhibition.

3.1 Academic exploration of Marine art and culture

On November 2, 2019, the future Development and Communication of Chinese Marine Oil Painting in the context of "Belt and Road" was held in Good Luck Art Museum of Good Luck Point Tourism Resort in Rongcheng City. The conference was hosted by the Chinese People's Association for Friendship with Foreign Countries, Shandong University of the Arts, Shandong University (Weihai), and the Publicity Department of the Weihai Municipal Party Committee. Wang Like, president of Shandong Art University, was the chief planner of the event, and Professor Wang Mingqiang from Shandong University (Weihai), served as the executive planner.

(Zhao Dan, Zhou Yuchao, 2020 ,P7) More than 50 experts and scholars from Italy, Norway, Belgium, Singapore, South Korea, Malaysia, Thailand, Myanmar, Bhutan and other places at home and abroad were invited to participate in the event.



Figure 44 The third International Marine Oil Painting Academic Summit Forum
Source:<https://baijiahao.baidu.com/s?id=1649263494240211260&wfr=spider&for=pc>, 2023, online

On the basis of the concept of marine oil painting and the discussion of the spiritual connotation and aesthetic pursuit of marine oil painting in the previous two seminars (held in 2015 and 2017 respectively), this seminar further put forward more thoughts and useful suggestions for the future development and dissemination of marine oil painting in China. The discussion focused on three issues: 1) a more in-depth and comprehensive discussion on the connotation of marine oil painting from an international perspective; 2) a discussion on the spirit of marine culture and the aesthetic pursuit of marine painting creation; 3) a discussion on the value and significance of art towns from the perspective of marine culture. It can be said that the topic of this meeting has a more international vision and practical significance. Moreover, it is the concern of artists, cultural scholars and anthropologists on the future destiny of the ocean, the world and mankind, and it is an exchange of ideas and collisions of the world's marine culture.

3.2 Academic aggregation effect

Marine culture is the sum of the achievements and abilities created by human beings in the process of social and historical practice of relying on and using the ocean for survival and development. Weihai has rich and colorful marine cultural

resources and a distinctive marine cultural spirit, and academia is the backbone of culture, and its vitality will not last long without academic culture. Gathering academic exchanges in the local area will undoubtedly promote the study of local culture, and in fact, promote the development of local culture. The frequent development of academic activities is to provide direct or indirect technical or theoretical support for local economic development through theoretical research, providing suggestions for government policies.

In the construction of the oil painting town, the holding of academic projects and academic activities has allowed more and more academic practices to connect the development of marine culture with economic development. The marine culture is the advantage that supports the development of Weihai's marine economy.

During the construction of the oil painting art town, many artists and scholars have been paying attention to the development of marine oil painting and the expansion of marine culture. From the aesthetic and art point of view, let oil painting use the symbol of "ocean" to position its academic vision, first, hope to accommodate all kinds of artistic themes and creative images, the expression and exploration of various oil painting languages, and highlight different creative pursuits in the open, differentiated, and mutually colored and individual relationship of artistic expression, rather than being limited to the theme and image of "sea" in a narrow sense. The second is to gradually bring together artists, audiences and collectors who love oil painting art in China and even the world on this platform to enjoy oil painting art, share art experience, and explore the multi-angle experience of diverse wisdom and visual experience of oil painting expression.

From the perspective of history and culture, the aesthetic images, character stories, and meaning sustenance related to "ocean" in the context of thousands of years of Chinese cultural history are always related to China's Chinese spirit of self-improvement and courage to change. As an imported foreign art, Chinese artists should not only integrate China's excellent cultural traditions and aesthetic concepts with this art form, but also uphold the Chinese spirit to create Chinese oil paintings with Chinese characteristics and oriental meaning. This is also an important embodiment of the innovation and development of culture and art in the new era. In the sense of artistic linguistics, "marine oil painting" in a narrow sense as a style of painting language has yet to be consciously realized in Chinese art. In the West, marine oil painting has gradually emerged with the industrialization process and overseas trade since the 18th century. The marine elements are rarely seen in traditional Chinese landscape paintings, which are rooted in the agricultural civilization of the mainland. Since the 20th century, the development of modern Chinese art has led to the emergence of a large number of works with the theme of the ocean. However, as a creative field with independent painting language consciousness, it cannot be said that "marine oil painting" has yet to be paid more attention by contemporary Chinese oil painters. The current achievements of artistic creation and academic research are not commensurate with a modern country with a sea area of more than 3 million square kilometers and a coastline of more than 32,000 kilometers, and the national strategic needs of implementing the strategy of maritime power, safeguarding the country's rights and interests in every ocean, expanding opening up, promoting ecological construction and the development of the marine economy in the new century, and the current development momentum of China's

marine economy, science and technology, culture and cities. The so-called relationship between oil painting art and cultural industry is actually the conscious positioning of artistic creation in the overall pattern of national cultural construction.

In the sense of modern cultural production, Weihai, as a coastal city with the most marine natural features, is the sea that gives it infinite charm. Weihai is surrounded by the sea on three sides. A new modern city with fresh air, distinct seasons, rich culture, accessibility in all directions, prosperous economy and deeply embedded with the noble spiritual symbol of China's mortal struggle against overseas invading enemies at the end of the 19th century. The visual emotions, heroic epics, historical memories, modern rise, youth and vitality contained in the "sea" of Weihai are the condensation of marine imagery in modern China. (Kong Xinmiao, 2016, PP23-25)

Looking at the history of the world, it is not difficult to find. The renaissance, glorious history and economic take-off of many world powers have benefited from the progress of navigation science and technology and the development of marine industry, and have effectively promoted the development process of modern human civilization. At the same time, in the process of the development of human civilization, almost all of the world powers on the stage of modern history are maritime powers, and it is the marine culture and marine economy that have achieved one world power after another, and history tells us that a highly developed marine culture can achieve a world power with the influence of human civilization and global dominance. The oceans are the common national development strategies of the world's powers. Throughout the ages, China and abroad, marine culture has either been hidden behind the scenes or in the foreground, but it has always played an intrinsic driving role in the development of human civilization. (Ningbo, Liu Caiting, 2018, P9)

In short, in-depth study of marine culture, we can learn from the path and model adopted by all countries in the development of marine culture and economy, summarize its successful experience for our development of marine culture and marine economy, so that we can avoid detours, save time and develop rapidly on the road to becoming a maritime power. Marine culture is an important part of the entire human cultural system. (Wang Cong, 2013, P69) The degree of development of marine culture is an important index of international influence and competitiveness. In the process of accelerating socialist modernization and building a harmonious socialist society, it is necessary to seriously study the emergence and development of marine culture, study the characteristics and connotation of marine culture, study the historical culture and current culture of the ocean, study the expression and types of marine culture, and study the inheritance and innovation of marine culture, so as to expand the influence of marine culture, enrich the culture of the Chinese nation, and promote the great rejuvenation of the Chinese nation with cultural construction.

3.3 Start focusing on the academic value of artworks

From the beginning of the construction of the oil painting town to the present, Weihai's guidance in the field of culture and art is very different from other places. Other places pay more attention to the commodity attributes of artworks, mainly to cater to the low-level consumer market, so that commodity paintings are flooded with rough quality and have no artistic taste and value. In Weihai Oil Painting Town, with

the attention and participation of more and more scholars, artists and high-quality people, it began to pay attention to the academic value of artworks.

Artworks are spiritual products, recording the historical changes of social development and representing the unique wisdom and charm of the nation. Good artworks can enhance the sense of identity, pride and cohesion of social groups, bring positive externalities and positive energy diffusion effects to society, and conform to public attributes such as civilization harmony, upward goodness and beauty. The inherent scientific and technological imprint of fine art and aesthetic education can bring good collective benefits to society. Museums, art galleries, art centers and public art are important symbols of modern urban civilization, representing the cultural temperament and aesthetic taste of the city. Moreover, art is an important driver of innovation, empowerment of economies and reshaping of industries. (Huang Jun, Li Yuexin, 2022, PP119-126)

The distinctive feature of the artwork lies in its own aesthetic qualities and the creativity poured into its production process, which embodies the artist's understanding and reflection on the past, present and future of society, and can inspire a new vision of social and economic development. Artists are the creators of works of art, without artists there is no work of art, but art works do not come out of thin air, but need artists through their own artistic experience, according to their own aesthetic tendencies for artistic conception, and then use certain artistic skills to complete artistic communication, and finally present a complete work, in this work will inevitably condense the artist's true temperament and personality realm, and even reflect the artist's unique creativity, is marked with a distinct personality label. The creation of artworks is the creative labor of artists to create artistic works by observing, experiencing, researching, analyzing, selecting, processing and refining life materials through observation, experience, research, analysis, selection, processing and refining of life materials under the guidance of a certain world view. Creating artworks is an independent, pure, high-level form of aesthetic creation activity, which is essentially a special aesthetic creation. And consumer art is a fashionable, beautiful, quality lifestyle. Through silent penetration and appeal, works produce resonance directly to the heart and enhance emotional communication. Art consumption can accumulate art professional standards and human capital, improve viewers' literacy, vision and emotional intelligence, and improve visual and auditory perception, creativity and other comprehensive abilities. In addition, artworks have strong social attributes, and owning fine art represents cultural taste and social status, and has a strong positive effect of social identity, which is also an important part of artistic value. Moreover, the professional threshold of art investment is relatively high, which requires the accumulation of art history and the long-term tracking and accurate grasp of the market trend. Art investment has the characteristics of large income fluctuation and high risk. Therefore, the appreciation and evaluation of artworks by collection investors also reflects the academic standards of collection investors themselves.

In short, the academic value of artworks has a fundamental core is innovation, opening up new fields to build new theories and concepts. Contemporary artist Alessandro Rolandi said: artists should create value, not make goods. An academic feature of Weihai oil painting is that it pays attention to the "originality" of art. Because it is based on the meaning of the subject matter of the work. In terms of

picture composition and structure and expression methods, they have strong local characteristics.



Figure 45 Oil painting: The Battle of the Xisha Islands

Source:<https://www.chinaops.org/artist/space/artwork/sn/0aec8f637e51ecc3.html>,2023, online

Taking the painter Gao Quan as an example, his early realistic oil paintings "Heart Tide", "The Battle of the Xisha Islands", "Patrol" to "Childhood" and other works, it should be said that these creative themes are visual "document images" that record Weihai's history, politics and folklore.



Figure 46 Oil Painting "Patrol"

Source:<https://www.chinaops.org/artist/space/artwork/sn/7f1cd73ed24bc0f2.html>,2023, online

In the decades since the reform and opening up, Weihai oil painting, especially after the baptism of "85 Art New Trend", has broadened the choice of themes and the style of the works. However, the realistic style, as the mainstream creation mode, is still the development trend of Weihai oil painting. No matter whether the content of Weihai oil painting crosses the boundary of the local region, it still takes the sea as the matrix and material for the creation. Moreover, the local cultural elements are also integrated into the formal language expression, so it is more academic.



Figure 47 Oil painting "Childhood"

Source:<http://www.pinyitang.com.cn/n1.asp?id=1977>,2023, online

These works reflect on the principles of how human beings seek peace and harmony in nature and human society. From the creative cases of Weihai oil painters, we can see the inner personality pursuit formed by the choice of subject matter and the inclusion of the picture. These representative works not only determine the academic and original culture of Weihai oil painting, but also establish the academic status of Weihai oil painting in the Chinese oil painting industry.

3.4 A new style of art exhibition has emerged - academic art exhibition

Traditional art exhibitions showcase the work of artists or art dealers. However, with the upgrading of the art market and the cultural needs of the audience, in order to better reflect the comprehensive value of artworks. Today's art exhibitions present a new style - academic art exhibitions.

Academic art exhibitions express the views, insights and concepts obtained after academic research in the visual form of art exhibitions, so that the audience can experience and understand academic views and concepts in a specific space and mainly by viewing exhibits. Therefore, academic art exhibition is a cross-border and cooperation between academic research and art exhibition, and the curator or curatorial team is an academic researcher or research team on the one hand, and the creator or creative team of the art exhibition on the other hand. Academic art curation is like using an academic paper to express and disseminate art in the visual language or visual and auditory language of the exhibition.

Usually art exhibitions are representative works of successful artists, or works of art with a clear style and genre, a certain era, and a clear geographical scope. The purpose of the exhibition is to promote and disseminate artists and their works to the public. The work of the curator is carried out around artworks that already have a clear artistic value and artists with a clear artistic concept. However, the novelty of academic art exhibitions is that the works on display may be masterpieces in art history, or archives, materials and other items that have no artistic value, but through the curator's academic research, an independent and complete cultural and artistic concept beyond the meaning of the work itself is proposed, and through visual creative art display, an "exhibition" art work that expresses the curatorial concept is created. Its exhibition as a whole has become a large and three-dimensional spatial artwork, which has its own artistic value.

Academic art exhibitions can be summarized into four types:

1). It is based on the works of famous artists as the main research line, but breaking the traditional "master research" ideas and methods, and the artists' works

are placed in a broader historical era, cultural environment, political economy, science and technology and other non-artistic backgrounds to present and interpret. At the same time, the exhibition not only displays the artist's representative works, but also adds archives, the use of materials and the display of written texts.

2). With art history research as the core, whether it is a single art category or the interaction between different art types, it is to use the visual language of the exhibition to string and weave the brilliant pearls of art history - famous masterpieces into a line and a net to express the creative academic cognition of art history. The exhibition focuses on the context of time, the structure and expression of clues, and the interrelationship between works.

3). It is for the purpose of cultural research. The objects displayed in such exhibitions are no longer limited to works of art, but take academic ideas as the theme of creation, and the curator has become an artist. This type of exhibition integrates and arranges a large number of scattered non-artworks such as visual archives, document materials, daily objects, and public objects, and gives the objects a profound cultural value through the artistic presentation of the exhibition space, highlighting the overall value of the exhibition.

4). It is a reinterpretation of cultural classic texts and concepts. Curators make contemporary interpretations of classic texts or concepts in culture and art history, curators and artists work together to explore the new space and contemporary meaning of classic texts in a variety of artistic languages and forms, and even artists can make new artistic creations in response to curators' interpretations. Curators and artists work together to complete academic research and artistic creation.

Any of the above types of academic art exhibitions must have two key significances, the first is academic research, and the second is the artistic expression of exhibition visuals. Because the viewpoints and concepts of academic research are the theme of the exhibition, it is the core premise for the exhibition to become a work of art. The difference between curatorial art creation and traditional visual art creation is that it is a comprehensive visual language based on spatial modeling, quietly placing the original value and meaning of the exhibition works as the second value of the exhibition, and highlighting the academic and artistic value of the exhibition itself to create the first value. (Zhu Jiong, Cui Yanmin, 2018, PP71-76)

Academic art exhibitions are relatively young styles of art exhibitions. The curator of academic art exhibitions takes into account both researchers and artists, and the two expression systems of literature and art are used simultaneously. The key to curatorial art creation in academic art exhibitions is to use the language of visual art to express academic views researched through the two systems of literature and art. The language of visual art is intuitive, the common language of human beings, and has a wider audience than the language of words. Academic views are expressed through language and writing, often obscure, abstract and profound, and academic art exhibitions are the use of perceptual and direct visual language, in the context of the integration of art and culture, with the aesthetics and perception of visual art, the academic views in the form of audiovisual experience combined to make an exhibition that the audience can understand.

Taking the second "International Symposium on Offshore Oil Painting" held in Weihai in 2017 as an example, more than 60 experts and scholars from France, Russia and China participated. The purpose of the conference is to further explore the

spiritual connotation and aesthetic pursuit of marine oil painting on the basis of the concept of marine oil painting proposed by the first seminar. Another important purpose is to look forward to the future development of Chinese marine oil painting in the international context and put forward useful suggestions. In order to cooperate with this seminar, sponsored by the Contemporary Art Committee of Shandong Provincial Art Association, Weihai Literature and Art Federation and Weihai Artists Association, Weihai Ocean Art Museum, Weihai Marine Painting Research Center of Shandong University, Weihai Artists Association Oil Painting Art Committee, and Sino-French Marine Painting Research Center undertook the "Weihai Marine Oil Painting Masters Art Exhibition".



Figure 48 2017 "Weihai on the Other Side" Oil Painting and Video Masters Art Exhibition

Source: https://www.sohu.com/a/204782366_785627,2023, online

The exhibition was held in Weihai Ocean Art Museum, with the theme of "Weihai on the Other Side", to discuss the construction and development of Marine cultural awareness in China. This seminar and academic art exhibition are not only the artistic response to the brand construction of Marine oil painting in Shandong University and the building of an oil painting town in Weihai, but also present the artists' diversity of art and the exploration of Marine oil painting. It plays an important role in the in-depth research and communication of the future Marine oil painting. There have been breakthroughs and changes in both the dimensions of academic research and artistic creation.

On the whole, academic research expands the audience through the easy understanding and perception of art exhibitions, and the results of academic research can be disseminated to a wider range of people. Art curation boldly carries out the transformation of artistic language, presenting academic achievements as works of art, expanding the boundaries of art and deepening the expression of artistic creation. It is an effective exploration and practice of the transformation of cultural disciplines and art disciplines to interdisciplinary disciplines, and an expression and presentation of the combination of academic research and exhibition planning.

4.From the perspective of art anthropology, analyze the network of relevant groups and the establishment of identity in the construction of the program

In addition to Weihai's advantageous geographical location, the construction and construction of an oil painting town project is also based on local artistic heritage and cultural resources. With the deepening and development of the construction of the art park, the relationship between the people who originally worked and lived in this core area has also changed. This part takes the people working and living in the core area of art in the oil painting town as the research object, and uses art anthropology to analyze the relationship network of relevant groups and the establishment of relevant group identities.

4.1 Relevant population networks

Weihai's geographical and resource advantages determine the rise of the city's tourism industry. Since the construction of the tourist city, the people's living standards have been greatly improved, so on the basis of material satisfaction, people have begun to pursue the joy of spiritual life. Local cultural and artistic venues realize that the form of cultural and artistic services takes the masses themselves as the main body, and meets and enriches the needs of the masses for cultural and spiritual and artistic measures.

In May 2015, the Weihai Municipal Government officially established the strategic goal of building an "Original Base of Chinese Oil Painting", and promoted cultural tourism with oil painting characteristic industries to achieve the transformation and upgrading of economic development. Weihai City has built an original base for oil painting art, and developed brand culture and art with local characteristics from simply meeting the needs of the masses for artistic life. The main location of the landing and construction of the project is in Huancui District, so Huancui District has gradually transformed from the original traditional tourism industry to a cultural and tourism integrated development industry with brand culture and art tourism as the main line. The construction of the art core area has also changed the relationship between the people who originally worked and lived here.

Most of the people who worked and lived here were locals, and most of the locals were related and blood. When the core area of art was not formed, most people still relied on traditional production and lifestyle, because traditional production and life needed to be linked by relatives and blood relatives or clans, so the relationship between production and life was relatively close in the past. Most of the local personnel engaged in the cultural and art industry work in the local cultural and art organs and departments under the lower jurisdiction of the government, because the state and the government do not allow personnel with kinship and blood relations to be in the same department or unit, so in addition to industry requirements and work requirements can not communicate with other social groups, social life will have a lot of interaction with other social groups, and because the local industrial layout has the characteristics of modern service industry, the overall quality of its group is higher, and there is generally no conflict with other non-cultural and artistic groups cross-group interactions.

Since the launch and construction of the art core area, the professional quality and number of personnel of relevant cultural and tourism institutions in the area cannot meet the needs of the industry, and its cultural tourism industry needs relevant staff with certain industry professional standards to join. This part of the personnel is composed of local personnel engaged in culture and art related personnel and those who have moved in to engage in culture and art, so these personnel usually do not have relatives or blood relations. Although local cultural and art industry practitioners and foreign cultural and art industry personnel are not related to each other, they maintain close working exchanges due to the need for cooperation and exchanges in cultural and artistic work in the core art area.

With the enrichment and improvement of the art core area and the integration and development of culture and tourism, most of the foreign cultural and artistic and cultural tourism practitioners in the cultural and tourism industry working in art museums, oil painting towns, art institutions and other cultural and tourism practitioners are recruited from the society. They have strong related work ability, work content and income are relatively single, but there are fewer local relatives and blood relations. In order to meet the needs of their social life, these groups have the opportunity to maintain interaction and exchanges with other non-cultural and artistic industry people in the surrounding area.

These cross-industry and cross-group interactions and interactions between people in the established core area may help us understand the opportunity to expand the core area of art from art museum clusters to the whole region, so as to break through the communication towards a broader cross-regional and cross-cultural crowd network.

4.2 Establishment of relevant group identity

"Identity" is an important concept in Western cultural studies, and it is particularly favored by the New Left, feminism, and postcolonialism. Its basic meaning refers to the identity of individuals and specific social cultures, including organizational identity, group identity, value identity, etc. "Identity construction" refers to a series of self-defining and constantly modifying self-construction, as well as a series of external construction forces. (Liu Yi, 2018, A Review of Identity Construction Research, p227) Butler proposed the "identity construction social expression theory", which believes that identity is constructed in social practice and social performance. (Butler J, 1990, p8) On this basis, a growing number of scholars point out that "identity is constantly constructed in interaction" (Verschuere J, 2008). This article does not intend to elaborate on the relationship and difference between identity and identity construction, and is used in this article to establish the identity of relevant populations.

Before the launch of the construction of the "Original Base of Chinese Oil Painting" and the core area of art, under the background of the implementation of sustainable development policies and the comprehensive construction of a moderately prosperous society, Weihai, as a tourist city, mainly relies on tourism and marine cultural industries. With the upgrading of the cultural industry structure and the integration of culture and tourism, the government began to build the art core area on this basis. According to the different interaction objects, this paper divides the identities of different groups here, namely local cultural and art industry groups and cultural industry groups from other places, into three categories: organizational

identity, group identity, and value identity, and explores the identity construction formed behind the interaction process of these two groups.

4.2.1 Organizational identity and identity construction

Local people, who have been in Weihai City or the art core area since they were born, may have briefly left this area, but have returned to live in this area and live here. Geographical attributes determine the physical identity of their group, and the work industry in which individuals within each group work determines the social identity of individuals within their group.

Although local cultural and art industry practitioners and foreign cultural and art industry personnel belong to the cultural tourism industry employment groups. However, the local cultural and art industry practitioners generally work relatively stable, and most of the cultural and art practitioners work in cultural centers and art centers and schools within the government management system, and most of them are distributed in cultural units and educational units. The communication between the local culture and art industry groups and the respective industry management departments is more convenient and direct, and the management agencies are also familiar with the specific conditions of the local groups. As a result, the social status and professional relationships of local cultural and artistic groups in their respective industry institutions have been gradually constructed through interaction, and their organizational identities have also been established.

Working in these institutions directly under the management of the government, because the state stipulates that personnel engaged in public enterprises and institutions can no longer engage in secondary occupations privately, the identity of local cultural and art industry groups is consistent. Moreover, each industry in this group will be cultivated in its institution, so the identity of members in this group is relatively stable and single in terms of professional and social status.

Groups working in the cultural and art industry from other places generally work in private and private cultural centers, art centers, art galleries, etc., or engage in relevant education and teaching work in non-public institutions.

There is a certain degree of deviation between the requirements of these non-public institutions and the development goals of individuals. The work of non-public institutions is complicated, with frequent turnover, lack of democratic management mode, and few clear career planning. Once an individual's income is irregular and cannot meet its development goals, the individual's demands are usually not consistent with the organization's sense of identity. Therefore, the construction of group identity is negotiative and variable.

4.2.2 Group identity and identity construction

Regarding group identity, because local relatives and blood relations are mostly here, even if they belong to different industry groups, the social identity is different, but the physical identity of the entire group makes the relationship between local individuals and individuals, individuals and groups, and groups and groups more harmonious. The local culture and art industry has a strong sense of identity, and no matter how the planning and construction of the place is, its subjectivity always places itself in the main position in the region. Moreover, most of the local people are vested interests in the local relevant systems, and are the main body of constructing the discourse system. The long-term communication and interaction between the local culture and art industry and the personnel of their own ethnic group and the cultural

identity awareness of their own ethnic group have formed the cultural identity of the local group in this process. The local group's cultural identity enables the group's service and communication ability and awareness to treat people within the group in a positive way of communication and behavior when interacting with other groups, and can also treat people or groups outside the group with positive evaluation communication and behavior. Therefore, the identity construction of local cultural and art industry groups at the level of social life is active .

The characteristics of the group of employees in the cultural and art industry from other places are more obvious. Although the core area of the art is limited, it is in demand for people with different professional directions and high professional quality, so the group has few members and different group goals. Members of this group are generally younger than the local cultural and artistic groups. Young and artistically creative, the gathering of artistic groups makes its identity more prominent. Through their interactions with each other, they gradually build their own sense of identity and group identity. (Pan Jialing, 2019, P85) In general, this group belongs to the knowledge group and generally has received higher education in related majors. This group has the characteristics of autonomy, individualization and innovation, they require strong autonomy in work, they pursue the realization of self-worth, pursue lifelong employability, and their desire for achievement is strong, they want to accept challenging work, and they require greater autonomy and decision-making. Since this group has moved here from other places, it is necessary to abide by the relevant local order in order to better integrate into the region. Therefore, although daily life has narrowed the distance between them and the local society and group, the local identity construction of the cultural and artistic group is slightly passive.

4.2.3 Value identity and identity construction

Weihai City has cultural resources such as Qin-Han culture, folk culture, Taoist culture, Jia Wu culture, marine culture and so on, which has also created the positive values of the local community as a whole. As an open and inclusive tourism city, the local community and residents also have a holistic concept of respect and tolerance. Although it is located in a specific regional and art core area, the cultural and artistic groups in it also recognize that they belong to the large regional whole of Weihai City, and also recognize the true emotional and value significance that other group members in Weihai, a large regional group, will bring to them, so that they will gradually have a sense of attachment, belonging and identity to the regional group to which they belong, and the local cultural and artistic groups and foreign cultural and artistic groups will not deliberately distinguish between the local cultural and artistic groups and the cultural and artistic groups in other places in terms of value identity. Culture and art itself as the connotation pursued by the core area of art, and different groups in the region, including foreign non-cultural art practitioners, will gradually form a compatible and inclusive value identity. On the other hand, the act of moving from other places to the local area is itself a choice made by the actor after confirming that the difference between the value identity of himself and the local cultural and artistic group is not significant. The construction of the art core area in Huancui District and even Weihai City is not only the necessary embodiment of industrial development, but also the social public space that cultural and artistic groups can jointly explore in this area under the same value identity, and there is no explicit conflict and confrontation between the two in this common context. The two jointly

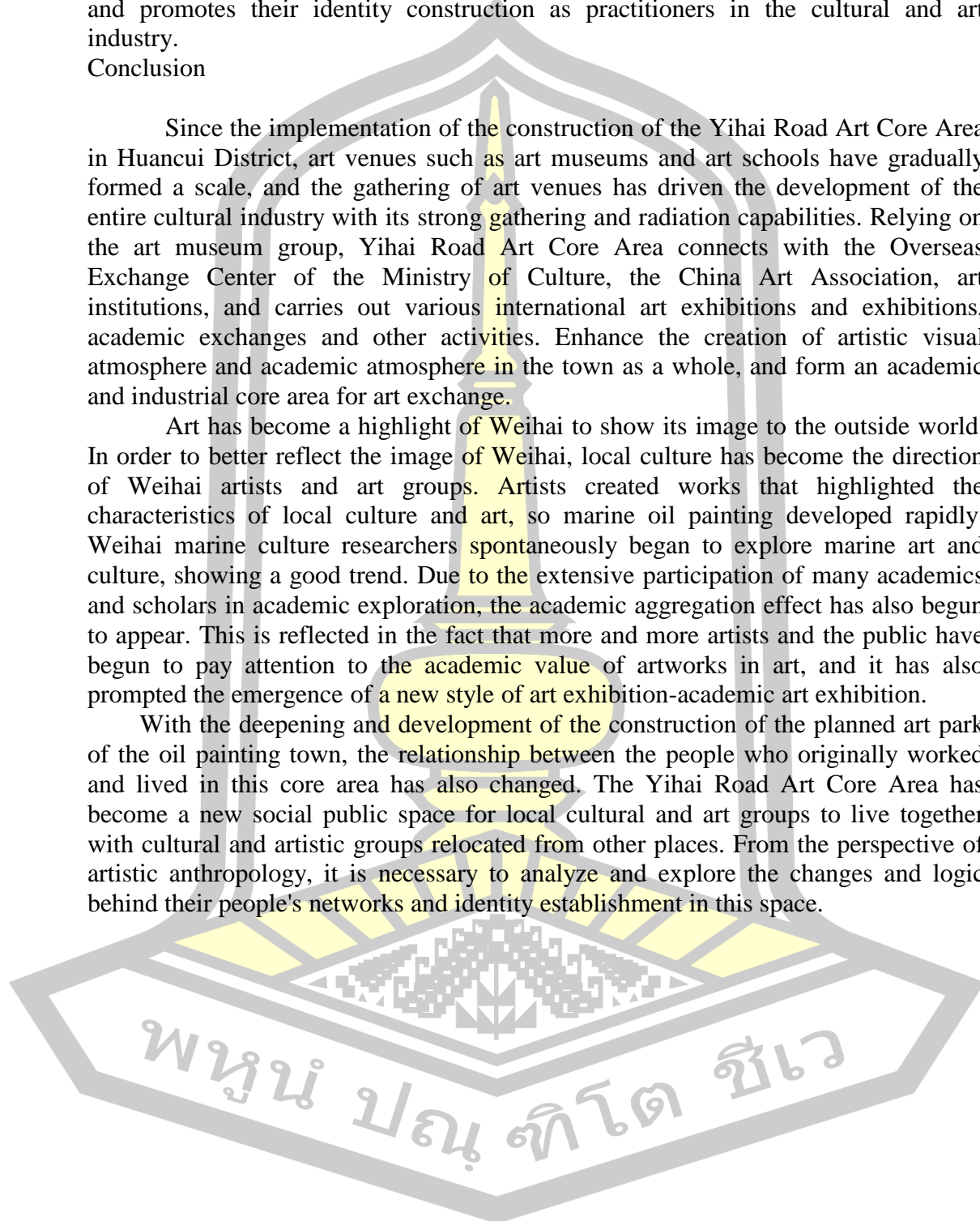
contain the value identity of cultural and artistic elements, which invisibly dissolves their local relationship and collective consciousness, enhances their value identity, and promotes their identity construction as practitioners in the cultural and art industry.

Conclusion

Since the implementation of the construction of the Yihai Road Art Core Area in Huancui District, art venues such as art museums and art schools have gradually formed a scale, and the gathering of art venues has driven the development of the entire cultural industry with its strong gathering and radiation capabilities. Relying on the art museum group, Yihai Road Art Core Area connects with the Overseas Exchange Center of the Ministry of Culture, the China Art Association, art institutions, and carries out various international art exhibitions and exhibitions, academic exchanges and other activities. Enhance the creation of artistic visual atmosphere and academic atmosphere in the town as a whole, and form an academic and industrial core area for art exchange.

Art has become a highlight of Weihai to show its image to the outside world. In order to better reflect the image of Weihai, local culture has become the direction of Weihai artists and art groups. Artists created works that highlighted the characteristics of local culture and art, so marine oil painting developed rapidly. Weihai marine culture researchers spontaneously began to explore marine art and culture, showing a good trend. Due to the extensive participation of many academics and scholars in academic exploration, the academic aggregation effect has also begun to appear. This is reflected in the fact that more and more artists and the public have begun to pay attention to the academic value of artworks in art, and it has also prompted the emergence of a new style of art exhibition-academic art exhibition.

With the deepening and development of the construction of the planned art park of the oil painting town, the relationship between the people who originally worked and lived in this core area has also changed. The Yihai Road Art Core Area has become a new social public space for local cultural and art groups to live together with cultural and artistic groups relocated from other places. From the perspective of artistic anthropology, it is necessary to analyze and explore the changes and logic behind their people's networks and identity establishment in this space.



CHAPTER IV

The construction and changes of the Weihai Oil Painting Industry Block in the "China Oil Painting Town Plan" established by the Weihai Municipal Government of Shandong Province

The idea of Weihai Oil Painting Town is a big undertaking with distinctive regional characteristics, industrial development foundation and future prospects. The characteristic town "non-town and non-district" is not a town on the administrative division unit, nor a district of the industrial park, but an innovation and entrepreneurship development platform that integrates the functions of industry, culture, tourism and community in accordance with the concept of innovative, coordinated, green, open and shared development. Oil painting town is a development carrier with clear industrial positioning, cultural connotation, tourism function and community characteristics. The construction of this plan has increased the cultural soft power of the provincial tourist resort around Weihai, promoted the acceleration of economic transformation and upgrading, created new industries, promoted entrepreneurship and innovation, expanded effective investment, and promoted the integration and common prosperity of other industries through this industry. The planning and construction of the Weihai Oil Painting Industry Block is one of the important links under this goal.

This chapter uses fieldwork, literature review, data collection and other methods to conduct relevant research on the construction and change of Weihai Oil Painting Industry Street, and this chapter includes four contents:

- 1.Planning of the industrial layout of Weihai oil painting block
 - 1.1 Oil painting studio group
 - 1.2 Oil painting talent cultivation base
 - 1.3 Oil painting trading base
 - 1.4 Art Service Bazaar
- 2.Support policies related to the cultural tourism industry in Weihai Industrial Block
- 3.The development of art industry clustering
 - 3.1 Reasons for the development of art industry clusters
 - 3.2 Advantages of the development of art industry clusters
- 4.From the perspective of art anthropology, analyze the inheritance of local artists' skills, life strategies and social relations in the construction process
 - 4.1 Transmission of skills by local artists
 - 4.2 Local artist survival strategies
 - 4.2.1 Current situation of local painters
 - 4.2.2 The way the local painters run their business
 - 4.3. Social relations of local artists
 - 4.3.1 Relationship between local painters and resident painters.
 - 4.3.2 The relationship between the painter and the audience
 - 4.3.3 The relationship between the painter and the critic

1.Planning of the industrial layout of Beihai oil painting block



Figure 49 Beihai Oil painting industry block location

Source: Wang Yulong, 2023, Photography

Beihai Oil Painting Industry Block, located in Shawo Village in the north of Weihai City, belongs to the Sunjiatuan Street Office in Huancui District. It is located at the junction of Dongxinhai Road and Yuhai Road, Sunjia Grape Beach Bathing Area. It is the core area of North Bay tourism.

Beihai Oil Painting Block is a multi-functional all-round cultural and art service block that integrates oil painting studio group, oil painting talent cultivation base, oil painting trading base and art service market planned and built by China Oil Painting Town, and its design function is to build an oil painting talent cultivation base and an industrial cultivation base.

1.1 Oil painting studio group

In 2018, the district government leased 50 vacant shops with a total construction area of 6,000 square meters in the form of unified lease. The shops are two-story, with the first floor as an exhibition hall and the second floor as a creative space and lounge.

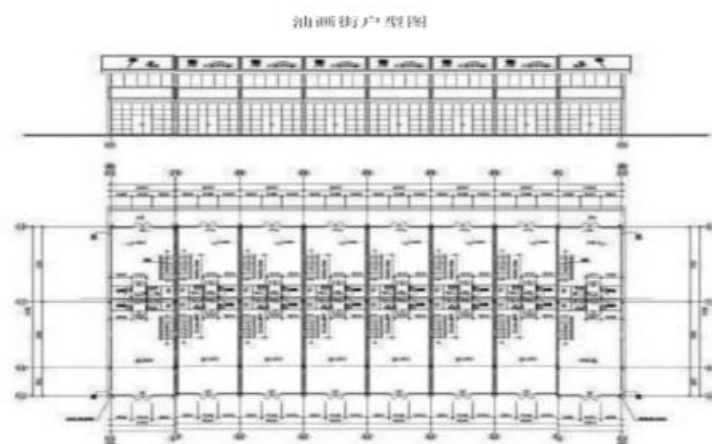


Figure 50 House painting drawing of the oil painting studio

Source: Made by Wang Yulong, 2023

The length of the entire oil painting block is about 1,000 meters, and the total investment of shops in the block is 2.71 million yuan. The average area of shops is about 120 square meters, and each shop is closely connected, with 8 rooms in each row, a total of 6 rows. In the early stage, it is expected to be used for the construction of oil painting studios.



Figure 51 Resident painter registration form

Source: https://www.sohu.com/a/283965728_770010, 2023, online

To establish an oil painting studio group, it is first necessary to bring in resident painters. The specific measures are: 1) The artist submits the required information. Provide real personal information and portfolios, honorary certificates obtained, and certificates that can prove their professional standards. All information is submitted to the neighborhood management committee, which invites experts to evaluate its artistic level. 2). The block is a file for the painters who apply to settle in the town, and registers for the record. The list of artists who have passed the evaluation is published to the public. 3). The two parties sign a residence agreement. The painter chooses the location of the studio and the size of the space according to his needs. 4). On this basis, the painter is responsible for decoration and transformation. The neighborhood gives the painter an appropriate subsidy for renovation. 5). The block assists the painter to apply for the relevant business license of the studio, and starts the operation according to the specified time. From the beginning of the project planning to 2018, 34 artists went through the relevant procedures. Oil painting studios were formally established, thus forming a group of oil painting studios in the neighborhood.

The establishment of the oil painting studio group is not only a spatial collection of oil painters in the form of individual studios, but also the main purpose of painters can communicate and learn from each other, and painters can form a gathering effect, which is convenient for management and convenient for the painter group to exert its subjectivity. In addition to professional painters who already have a high degree of professionalism, non-famous painters and local young painters with promotion potential can also apply for settlement. Although this group has not reached a fairly high artistic standard, it has considerable development potential. The

Academic Committee of Oil Painting Town believes that these groups can have considerable room for improvement during their residency and can develop and grow here.

1.2 Oil painting talent cultivation base

The oil painting talent cultivation base is a specific plan based on the establishment of the oil painter studio group. Its goals and measures are: 1). Give full play to the cohesive and leading role of well-known painters, so that more painters can "collide" art, so that more and more painters can improve themselves here. 2). With the local oil painting art industry association and the China Artists Association²² jointly host the national oil painting exhibition, and strive to create a high academic level of oil painting art exchange platform.3). Carry out academic salons, work exchange and other activities, and jointly hold a national and international influential oil painting academic summit forum.4). Regularly invite domestic and foreign oil painting masters to the local on-site sketching and creation, to promote the on-site art and exchange between local artists and oil painting masters.

1.3 Oil painting trading base

In addition to the oil painting studio group and talent cultivation base, the oil painting town has also established an oil painting trading base. This base is a China Oil Painting Town International Expo and Trade Center opened in Beihai Oil Painting Block in 2017. China Oil Painting Town International Expo and Trading Center is located in Sunjiatuan sub-district office, the north end of Beihai oil painting block (Xinhai Road).

²² The Chinese Artists Association (hereinafter referred to as the Chinese Artists Association) is a people's organization composed of artists of various ethnic groups under the leadership of the Secretariat of the CPC Central Committee and the Publicity Department of the CPC Central Committee. It is one of the initiating units of the National Committee of the Chinese People's Political Consultative Conference and a group member of the Chinese Federation of Literary and Art Circles. Chinese artists association is responsible for the organization and guide the national artists art creation and theoretical research, undertake the national major art exhibition organization, implementation, selection, awards, large national art exhibition and various academic exhibitions, academic publications, academic research, advocate art education, efforts to do a good job of contact, coordination, service, build a harmonious home of artists, promote the prosperity and development of Chinese art.



Figure 52 China Oil Painting Town International Expo and Trading Center
Source:https://www.sohu.com/a/201248829_99964952,2023, online

China Oil Painting Town International Expo Trading Center has a construction area of 3,000 square meters, an exhibition line of about 634 meters, and the internal space is divided into three exhibition areas: A.B.C. It mainly undertakes to hold oil painting exhibition, exhibition and trading activities, highlighting the characteristics of internationality, originality, fidelity, experience and popularity, and has distinct regional cultural characteristics and strong market advantages. China Oil Painting Town International Expo Trading Center is a platform for oil painters to display their works and go to the market in Weihai Oil Painting Industry Block, and is also an important carrier to promote the integrated development of Weihai's tourism, culture and fashion industry, create an urban art atmosphere, and promote people-to-people exchanges.



Figure 53 "Chasing the Dream of Weihaiwei" 2018 National Landscape, still life oil painting exhibition opened

Source:https://www.sohu.com/a/270367200_99964952,2023, online

Since the establishment of China Oil Painting Town International Expo Center, it has held the 2018 National Landscape and Still Life Oil Painting Exhibition "Chasing Dreams Weihaiwei", the 2018 Weihai Oil Painters Group Exhibition Commemorating Mr. Gao Quan, the 2019 National Landscape and Still Life Oil Painting Exhibition of "Chasing Dreams Weihaiwei", and the 2019 International Oil Painting Biennale "Meet China Oil Painting Town"

1.4 Art Service Bazaar

In terms of the layout and construction of the art service bazaar industry, the oil painting town cultivates the art trading industry by organizing participation in the Shandong Provincial Gallery Expo, Guangzhou Art Fair, hosting key areas of Weihai Art Fair, leveraging the Beach Music Festival, and organizing exhibitions; Through carrying out a large number of group sketching activities, the sketching creation industry is stimulated; Integrate various art resources, undertake multiple batches of team building, research, experience and other activities, and promote the formation of industrial projects.

With the deepening of the construction of oil painting town, the district government, urban investment and planning company, culture and tourism bureau, party and mass service center and Shenzhen Cultural Property Exchange Co., Ltd²³, Weihai Huansheng Cultural Tourism Development Co., Ltd. plans to build a demonstration base with the most complete oil painting industry, the most complete industrial chain and industrial financial innovation, and enable the high-quality development of regional cultural industry with the new mode of cultural property rights transaction.

²³ Shenzhen Cultural Property Exchange Co., Ltd in November 2009, with "cultural docking capital, trading to create value" for the business philosophy, and China (Shenzhen) international cultural industry expo fair closely combined with and the depth of interaction, is a national and global cultural property rights trading platform, cultural industry investment and financing platform, cultural enterprise incubation platform and cultural property rights registration hosting platform.



Figure 54 Signing ceremony and press conference of the cooperation project between Weihai Huansheng Cultural Tourism Development Co., Ltd. and Oil Painting Town of Shenzhen Cultural Property Exchange

Source:https://cul.sohu.com/a/604471546_114775,2023, online

In November 2022, the unveiling ceremony and press conference of Weihai Huansheng Cultural Tourism Development Co., Ltd. and Shenzhen Cultural Property Rights Exchange Co., Ltd. in the oil painting town cooperation project was held at the Oil Painting Town Construction Guidance Center of Huancui District. The landing of this project will fully explore, create and promote the industrial advantages and brand awareness of "Chinese Oil Painting Town" in Huancui District, take "oil painting" as the industrial core, and build Weihai into an oil painting trading market. Relying on the solid foundation of the construction of "China Oil Painting Town" and the advantages of the national platform of Shenzhen Cultural Exchange, the oil painting town cooperation project jointly builds three major sections: "China Oil Painting Trading Center", "National Cultural Big Data Oil Painting Professional Center" and "China Oil Painting Operation Headquarters Incubation Base", and carries out oil painting art asset management, financial comprehensive services, business incubation and property registration and custody services.



Figure 55 China Oil Painting Trading Center" business

Source:https://tech.china.com/article/20221110/112022_1175323.html,2023, online

Specifically, the "China Oil Painting Exchange Center" carries out online and offline auction, trading business and related supporting services for all elements of cultural and artistic assets with oil painting trading as the main body, supports the cultivation of resident artists, promotes the growth of cultural and art business institutions, and provides art asset management services for art museums, art galleries and other carriers. At the same time, it comprehensively links international and domestic art resources, carries out brand-oriented exhibitions and international art exchange activities, and forms a regional oil painting industry cluster that integrates the functions of creation, exhibition, trading, cultural creativity and derivative development, and industry, education and research.

The "National Cultural Big Data Oil Painting Professional Center" plans to dock with the National Cultural Big Data Trading Center, providing comprehensive transaction services such as registration and filing, asset custody, transaction circulation, and transaction witness for oil painting artists' works and copyrights, and carrying out services such as confirmation, trading, settlement, and payment of digital assets. After the completion of the project, it will become the most authoritative oil painting digital asset element trading platform in China, which has played a positive role in promoting the construction of digital Weihai.

The "China Oil Painting Operation Headquarters Incubation Base" focuses on the fields of cultural industry, scientific and technological innovation, factor trading and other fields, explores a variety of modes of combining academia and industry, R&D and incubation, talents and projects, carries out applied research projects related to oil painting art, and applies the results to enhance the academic status and appeal of the oil painting industry.

After the signing of the project, China Oil Painting Exchange Center will actively introduce industrial resources, attract well-known enterprises and institutions in international and domestic art finance and art trading, innovate art finance models, and develop and expand the art industry. In addition, the Shenzhen Cultural Property Rights Exchange will gradually introduce the bonded warehouse business of art in many places across the country into Huancui District, smooth the circulation channel of art trading, and expand the influence scope of the oil painting industry.

2.Support policies related to the cultural tourism industry in Beihai Industrial

Block

In 2015, the district Committee and the district government launched the Sunjiatuan Oil Painting Town project, which is already considering the residence of artists and art institutions and the construction of the town. In 2017, invited Chinese

oil painting Sun Jingbo²⁴, deputy director of the committee, committee li-xin sun²⁵, Zhang Liping²⁶ experts to Weihai, field guidance discussion planning and design plan at the same time, hire a famous oil painting artist, the people's liberation army arts professor Cui Kaixi²⁷, the central academy of fine arts professor Ding Yilin²⁸ for

²⁴ Sun Jingbo, born in 1945 in Muping, Shandong Province, is a painter. In 1964, after graduating from the Central High School of Fine Arts, he went to work in Yunnan Artists Association. In 1978, he was admitted to the Oil Painting Research Class of the Central Academy of Fine Arts. After graduation in 1980, he taught at the school. In 1986, he went to the Academy of Fine Arts in Paris to study oil painting and murals. He is now a professor of the Central Academy of Fine Arts. Director of Chinese Oil Painters Association, member of Chinese Artists Association.

²⁵ Sun Lixin was born in 1955 in Dandong, Liaoning province. He graduated from the PLA Art Academy in 1989. He graduated from the doctoral student class of the Central Academy of Fine Arts in 2004. Now the director of the military Museum art creation room, the national first-class artist. Member of oil Painting Art Committee of Chinese Artists Association, council member of Chinese Oil Painting Society.

²⁶ Zhang Liping was born in Chifeng, Inner Mongolia in 1961. Famous Chinese oil painter, professor, master tutor of Xiamen University, vice dean of the School of Art, Xiamen University. Member of Oil Painting Art Committee of Chinese Artists Association, director of Chinese Oil Painting Society, Vice chairman of Fujian Artists Association, chairman of Xiamen Oil Painting Society.

²⁷ Cui Kaixi, born in 1935 in Laizhou city, Shandong Province, joined the Central Academy of Fine Arts for further oil painting in 1963, and graduated from the Oil Painting Department of the Central Academy of Fine Arts in 1965. Now he is a professor of the Fine Arts Department of the PLA Art Academy, a director of the Chinese Oil Painting Society, a member of the Oil Painting Art Committee of the Beijing Artists Association, and a member of the Chinese Artists Association.

²⁸ Ding Yilin, born in 1953, born from Hebei province, was born in Nanjing and raised in Beijing. In 1988, he graduated from the Oil Painting Department of the Central Academy of Fine Arts and taught there. In 1993, he went to Russia and Japan in 1994. From 1997 to 1998, he visited France, Britain, Germany, Italy and other nine European countries, and in 2001, he went to European art investigation again. He

painting town academic committee consultant, also invited young and middle-aged artists from 18 universities across the country, held to "hand in hand, young and middle-aged artists in colleges and universities" as the theme of Chinese oil painting town construction symposium to discuss. In order to further learn from the experience of successful characteristic towns in China, relevant personnel went to Harbin and Beijing Songzhuang in August to hold investment promotion activities, and went to Shenzhen, Fujian, Qingdao and Qingzhou in September, and held active reporting discussions with China Artists Association, Central Academy of Fine Arts, Chinese Oil Painting Society and other professional organizations. In addition, increase the publicity efforts, improve the characteristics of visibility. Online and offline, the WeChat public account of "China Oil Painting Town" was opened online to build the official website, registered domain name, Baidu promotion, and build the oil painting art creation, communication and trade platform. Besides, it was connected with the media at all levels to expand the popularity and influence; the oil painting town had been planned and packaged offline, the LOGO logo and guide system were modified and improved, and propaganda materials such as T-shirts, hats, paper cups and handbags were made. After several investigations of the district committee and district government, the site selection of the oil painting block was determined in Shawo Community in 2018. The specific regional functions such as oil painting studio group, oil painting talent cultivation base, oil painting trading base and art service market are comprehensively planned, and the specific support policies for the cultural industry of oil painting town are released to the whole society.

The specific contents are as follows:

1). Newly established cultural core field projects, after put into operation, if the physical workload reaches 3 million yuan, a one-time support of 300,000 yuan, on this basis, for each increase of 1 million yuan in physical workload, another 30,000 yuan will be supported, and the maximum support for a single enterprise shall not exceed 500,000 yuan. Newly set up projects such as animation, online games, publishing media, creative design, etc., and put into operation more than 500,000 yuan (inclusive), support 50,000 yuan.

2) Newly recognized as provincial and national cultural industry demonstration (key) bases or units (parks, projects), etc., the initial application will be 150,000 yuan and 300,000 yuan respectively. Newly recognized municipal and provincial cultural enterprises will be supported with 30,000 yuan and 50,000 yuan.

3). Support the excavation, inheritance, protection and development of Weihai characteristic culture, build a well-known brand of Huancui characteristic culture, and receive commendations from relevant departments of the city, province and state, and give subsidies of 20,000 yuan, 50,000 yuan and 100,000 yuan respectively. Encourage

served successively as deputy director of the Oil Painting Department and director of the Second Working Office of the Central Academy of Fine Arts. Now he is a member of Chinese Artists Association, director of Chinese Oil Painting Society, professor of Central Academy of Fine Arts, master and doctoral supervisor, and deputy director of the Institute of Plastic Arts.

cultural products to apply for national geographic trademarks, and award 10,000 yuan to each successful declaration unit.

4). Cultural enterprises and social organizations in the district to hold cultural exhibitions, competitions, training and other activities with certain influence, which will be supported by the Central Propaganda Department, the Ministry of Culture and Tourism and directly subordinate units and the China Federation of Literature and Literature and its directly affiliated artist associations as organizers, and will be given 300,000 yuan. Cultural enterprises, cultural groups, associations, etc. in the district participating in cultural activities organized by the Publicity Department of the District Party Committee or held with the permission of the Publicity Department of the District Party Committee shall be given subsidies of 10,000-50,000 yuan according to the scale, actual investment and the enhancement of the influence and popularity of our region.

5). Encourage enterprises to accept artistic talents to sketch in our district, and give a subsidy of 10 yuan per person to those who approve the establishment of a sketching base with a scale of more than 50 beds and an annual reception capacity of not less than 2,000 people.

6) Encourage social forces to build museums, galleries and exhibition halls. Appropriate support will be given to museums, art galleries and exhibition halls built in Huancui District. Newly built museums, art galleries and exhibition halls shall have complete construction procedures, meet the requirements for running museums, and if the construction area is determined to be more than 1,000 square meters after evaluation, a one-time construction subsidy of 500 yuan / square meter will be given, with a maximum of 2 million yuan. Where a museum, art gallery or exhibition hall is leased or used to renovate its own property, if it is determined that its effective use area (including exhibition area, collection warehouse area, cultural relics protection technology area, public service area, office area and trading area, etc.) reaches more than 500 square meters (including 500 square meters), a one-time decoration subsidy of 200 yuan / square meter will be given in the same year, with a maximum of 500,000 yuan. Museums, art galleries and exhibition halls that operate in a standardized manner and are open to the public for not less than 200 days a year shall be given an operating subsidy according to the standard of 0.2 yuan per square meter per day of the exhibition hall area, with a maximum of 150,000 yuan per year, and not more than 3 consecutive years.

7). Actively introduce artists and art institutions to cultivate and encourage talents. In the newly established artist studio in the art park planned by our district, a rent subsidy of 1.5 yuan/m²/day will be given in the Banyue Bay area, and a rent subsidy of 1.0 yuan/m²/day will be given in other areas for three consecutive years; For newly settled art institutions (experience, training, art materials, trading and other art-related formats), the Banyue Bay area will be given a rent subsidy of 1.5 yuan/m²/day, and other areas will be given a rent subsidy of 1.0 yuan/m²/day for two consecutive years. Encourage literary and artistic workers with household registration in or working in Huancui District to declare and join various literary and artistic associations: newly join the literary and artistic associations directly under the Provincial Federation of Literature and Arts, and provide a one-time subsidy of 10,000 yuan for creative expenses; Newly joined the literary and artistic associations directly under the China Federation of Literary and Artistic Associations, a one-time

subsidy of 20,000 yuan for creative expenses. A 50% subsidy for the training fee for participating in the personnel training activities recommended by the publicity, culture and tourism department will be given, with no more than 10,000 yuan per person.

8). Carry out major cultural project selection and support projects. Major public welfare cultural activities carried out in our district; major promotional and cultural activities; Excellent literary and artistic works; Selection and support for the construction of characteristic cultural projects, according to the scale and influence, according to the project application, expert review, public announcement and other procedures, after acceptance, each project will be given a subsidy of 5-100,000 yuan, and the total fund shall not exceed 1 million yuan. Enterprises that have made outstanding contributions to the development of the cultural industry may be supported on a case-by-case basis.

In addition, special economic support is also given to academic institutions, art-related industries, and resident oil painters in the Beihai oil painting industry block. The following table is detailed:

Table 12 The government provides special economic support to the Beihai Oil Painting Industry Block

Support object	Economic support
Academic institutions: oil painting (art) professional institutions, groups.	1.Art-related industries pay one year rent for three years. 2.Artists who meet the conditions can enjoy the
Art-related industries: galleries, painting materials, art management, derivatives research and development, art training experience, etc.	rent-free use of 50-150 square meters of oil painting studio (Beihai Oil Painting Industry Block) for 3 years, and the top 20 will be given part of the decoration subsidy. 3.Resident artists can enjoy rent-free use of the
Resident oil painters: outstanding oil painters and young people cultivation objects inside and outside the region.	Expo and Trading Center once a year.

In addition, in order to support the resident artist group, the Academic Committee of Oil Painting Town regularly carries out academic activities of "Resident Artist Salon" in Beihai Oil Painting District, creating a platform for life drawing creation, learning exchange, exhibition and trading; Every year, the "Outstanding Resident Painter" selection activity is carried out, and the resident painters with outstanding artistic achievements and contributions are rewarded (study and study, work trading, etc.); From time to time, the resident painters are promoted through cooperative media, exhibitions and other means. Through these support policies, the determination of artists and art institutions to stay here has been fully mobilized, attracting many painters and galleries to settle here, and also gathering local artistic talents and adding an artistic atmosphere.

3.The development of art industry clustering

At present, the art industry of the oil painting town in Huancui District of Weihai City has become a new highlight of industrial development with its strong gathering and radiation functions. Oil painting block, art park, commercial block, leisure block, bringing together art workers in painting, sculpture, architecture, design, photography, derivative development, new media, brand planning, and other fields, oil painting town is not only a platform for their creation and communication, but also a trading market for the art goods they produce. With the spread of influence of the art industry in the oil painting town, the spillover effect in the cultural and creative industry has also emerged. Statistics from the Statistics Bureau of Shandong Province show that the total number of cultural and creative industry construction projects in Weihai in the first half of 2022 reached 79. At the same time, the number of cultural units in Weihai has steadily increased, and the structure of cultural and creative industries has been continuously optimized. From the perspective of the composition of cultural and creative industry units above designated size, there are 51 manufacturing units, 11 wholesale and retail units, and 36 service units; The number of tertiary industry units accounted for 48% of the total number of units. It is not difficult to see that the agglomeration effect of the art industry has been manifested through the clustering of the art industry. Therefore, it is necessary to analyze the reasons and advantages of the development of art industry clustering.

3.1 Reasons for the development of art industry clustering

At the micro level, first of all, art producers need to establish their own creative style, exercise skills and artistic insight, and at the same time carry out external promotion activities. This requires art producers to contact and communicate with other art producers, understand the current mainstream issues and new views of art, so as to promote the success of their own artistic style, and eventually lead to the tendency of art producers to gather among themselves. Similarly, art enterprises also need to find their comparative advantages in contact and exchanges, and choose the business fields they are best at; Second, the clustering of the art industry facilitates the selection of middlemen and customers. Because gathering in a fixed area, a certain brand effect will be formed to attract potential customers and middlemen, they can directly contact art producers or enterprises, timely grasp their development trends, which is conducive to reducing the transaction costs of the art market. Art producers and businesses can also understand market needs and promote their products through interaction with customers, middlemen and critics; Finally, the coordinated input and aggregation of artistic creation labor and ordinary labor greatly facilitates the coordination and overall planning process among various inputs.

The macro reasons are as follows: First, in the area where the art industry is active, some specialized auxiliary service industries have also developed, forming a highly related diversified industrial form, and after gaining popularity, the catering, tourism and other industries have also prospered, and this cohesion is also one of the reasons for the agglomeration of the art industry. Second, the special requirements of art producers for space can basically be met in oil painting towns. Oil painting towns can provide looser studios for the art institutions and artists introduced, and there are relevant industry support policies.

It is these measures that make the clustering trend of the art industry here more obvious than other industries, and the development of the art industry in Weihai can be said to be later than most industries, but it is now thriving, largely thanks to the cluster development model.

3.2 Advantages of the development of art industry clusters

Most of the enterprises in Weihai's art industry are small and medium-sized enterprises and companies, including individual studios and art institutions. The mechanism is flexible and innovative, but it is weak and has poor risk tolerance and market development ability. In this case, the competitive advantage generated by cluster development is very obvious.

First, the economies of scale and scope effects generated by agglomeration will bring cost advantages to these entities and companies. Aggregation is conducive to reducing costs, which is reflected in the following aspects: reducing raw material costs and sales costs due to the common procurement market and trading market; The formation of clusters makes information search and acquisition more rapid, thereby reducing information costs; Since the gathering of these enterprises, companies and institutions brings the gathering of relevant practitioners, it provides more flexible employment positions, thereby reducing the search cost of art practitioners; The concentration of factories, enterprises, companies, and art institutions is more likely to be supported by infrastructure and supporting industries; At the same time, because the art town has the endorsement of the government's credibility, the risk is reduced. All these are conducive to the development of small and medium-sized enterprises, companies and institutions, thus laying the foundation for the development of the entire art industry.

Second, aggregation promotes division of labour and cooperation. Gathering in the characteristic public space of the oil painting town can better tap the advantages of various companies, enterprises, institutions and studios, and improve the overall efficiency of resource use through division of labor and cooperation.

Third, companies, enterprises, institutions and studios in the art industry cluster area enjoy common regional and brand advantages. If the brand of a region is better, it will improve the overall popularity and image, and commodity demanders will give priority to buying products in this area, and at the same time, due to the many convenient conditions of the cluster area, it will also attract investors to invest.

Finally, agglomeration accelerates product innovation and boosts productivity. Industrial clusters are the aggregation of innovation factors and the amplification of competitive power. The art industry has higher requirements for innovation, and aggregation helps to accelerate the diffusion of knowledge, promote collective learning through cooperation and informal exchanges between art producers, and generate new inspiration from the collision of different ideas. And the imminent competition provides the impetus for continuous innovation, forcing companies to continuously improve their products and services and increase productivity. Agglomeration enhances competition, but also enhances the competitiveness of industrial cluster areas, so that competition between enterprises can be carried out at a higher level. (Huang Liang, 2008, PP84-86)

In addition, the cultural significance and aesthetic connotation brought by the gathering of art industries can enhance the artistic quality of a city at the spiritual

level and improve the overall competitiveness of the city. From the outside, it can strengthen the external influence of the city, attract more and more investors with profits, and shape the image of the city; The interior can promote the optimization of the internal layout of the city and provide new opportunities for urban transformation. The adjustment of industrial structure and the change of urban spatial form are organically combined. Weihai art industry can make good use of the idle land and buildings generated by the reform and adjustment of manufacturing and industry in the past, and give it new industrial life; The gathering of art industry can also enhance people's artistic accomplishment at the spiritual level, create an artistic atmosphere in the city, and then improve the inner quality of the city. The gradual maturity of the art industry lies not only in its material existence, but also in its humanistic atmosphere and cultural ecology, forming a cultural symbol of Weihai, and its significance will be very far-reaching.

4.From the perspective of art anthropology, analyze the inheritance of local artists' skills, life strategies and social relations in the construction process

First of all, the "local artist" here mainly refers to the resident painters in the oil painting studio cluster in the oil painting town, both local painters and groups who have migrated from other places. Their residency in the painting town is, in some sense, both a work necessity and a life strategy, and the social relations associated with the artist community are also quite representative. Therefore, this part mainly analyzes the inheritance of local artists' skills, the survival strategies of local artists, the social relationship of local artists, and the relationship between painters and critics from the perspective of art anthropology.

4.1 Transmission of skills by local artists

The development of Weihai oil painting mainly began in the 80s of the 20th century with the painter Gao Quan coming to Weihai. In the 80s, Weihai had no painting academy, only a cultural center. Most librarians have no special training in painting. In the 80s, painter Gao Quan came to Weihai to paint, which opened the eyes of a group of local art lovers in Weihai.



Figure 56 Painter Gao Quan and his student Xia Junbo

Source:Photo by Xia Junbo

[Accessed on October 20th, 2022]

He set up "Weihai Ocean Painting Academy" in Weihai, and a group of painters who studied oil painting entered the academy one after another. Liu Naiyong²⁹, Gao Yingchun³⁰, Xia Junbo³¹ and Li Qian³² were the first group of local painters to start to contact oil painting.



Figure 57 Painter Gao Quan and his students
Source:Photo by Xia Junbo
[Accessed on October 20th, 2023]

In 1988, with the establishment of Weihai prefecture-level city, Weihai government changed the Marine Painting Academy into Weihai Painting Academy. Gao Quan ended the position as president of the Marine Painting Academy, and then began another peak of his creation. During this period, a group of local oil painters

²⁹ Liu Naiyong was born in 1949 in Yinan, Shandong province. Member of Shandong Artists Association, senior painter of Shandong Painting Academy, member of Shandong Oil Painting Society, painter of Weihai Painting Academy, national second-class artist.

³⁰ Gao Yingchun, born in 1950, prospered in Shandong province. Professional painter, member of Chinese Artists Association, member of Chinese Oil Painting Society, senior painter of Shandong Painting Academy, currently vice president of Oil Painting Academy of Beijing Capital Museum, art consultant of Weihai Artists Association, and deputy director of Oil Painting Art Committee.

³¹ Xia Junbo was born in Weihai city in 1956, Shandong Province. Graduated from Shandong Normal University. In 2012, he studied in Bai Yuping Oil Painting Seminar in Beijing Painting Academy. Member of Chinese Artists Association, member of Shandong Artists Association, member of Chinese Oil Painting Society, professional oil painter, vice chairman of Weihai Artists Association, chairman of Weihai Huancui District Artists Association.

³² Li Qian, born in Shandong province in 1964, graduated from the Department of Shandong University of Fine Arts in 1988, the 7th Creation Training Class of the Department of the Central Academy of Fine Arts in 1994, and the Advanced Research Class of Oil Painting Creation in the Institute of Plastic Arts of the Central Academy of Fine Arts in 2012. In 2017, he graduated from China Academy of Art quanshan Stone Oil Painting Creative Research Class. He is now a member of the Shanghai Art Professional Degree Graduate Education Steering Committee and a professor of the Stage Art Department of Shanghai Theatre Academy.

were trained, including Zhao Yilong³³, Sun Yaguang³⁴, Du Chunhui³⁵, Mou Huajun³⁶, etc. Professor Gao Quan's oil painting style is obvious, most of which are Marine culture themes and historical and cultural themes. Especially let the students strengthen the training of the scenery and characters. During this period, the oil painting team has improved significantly from quantity to quality. Local painters also began to participate in some important exhibitions across the province and won frequent awards, which won wide honors for Weihai's oil painting art. After that, the students of Gao Quan took on the baton and made the oil painting team in Weihai move forward steadily. The oil painting team in Weihai is generally united, because besides teaching painting art, he often teaches students to respect each other, learn from each other and learn from each other. It is the rigorous teaching attitude and fine style that make these painters become the main force of Weihai oil painting and become the key to the growth of Weihai oil painting team. In short, the painters he trained are now active in Weihai Artists Association, Huancui District Artists Association, Weihai Painting Academy and other groups and units, and some have gone to Shandong and the whole country, making great contributions to Weihai fine arts.

In addition to studying at the Weihai Ocean Painting Academy founded by Gaoquan, local artists in Weihai also have experience studying in foreign art academies and art institutions. These institutions include: Beijing Academy of Fine Arts, Central Academy of Fine Arts, China Academy of Art, Tsinghua University Academy of Fine Arts, etc.

³³ Zhao Yilong, born in 1963, now lives in Huancui District. He graduated from the Oil Painting Department of Lu Xun Academy of Fine Arts in 1985. In 2005, he entered Mr. Gao Quan Marine Painting Academy. In 2011, he studied in Bai Yuping Oil Painting Training Class of Beijing Painting Academy. Now he is the vice chairman of Weihai Artists Association, chairman of Huancui Artists Association, and curator of Tianhe Art Museum.

³⁴ Sun Yaguang, born in May 1963, bachelor degree. Member of Shandong Artists Association, member of Shandong Oil Painting Society, member of Oil Painting Art Committee of Weihai Artists Association, art consultant of Weihai Huancui District Artists Association, has studied in Gao Quan oil painting studio, Xu Beihong studio of Central Academy of Fine Arts, and oil painting class of Academy of Fine Arts of Tsinghua University.

³⁵ Du Chunhui, born in Shandong rongcheng in 1975, graduated from Shandong art institute in 1997, in 2006 in Mr Gao Quan painting studio, 2007 in Beijing academies painting workshop, 2010 to 2012 in the central academy of fine arts oil painting senior research, from JinShangYi ZhanJianJun all rock Zhong Han Sir, is now a member of China artists association. Art researcher of Art and Calligraphy Research Institute of General Equipment Department, director of Shandong Oil Painting Society.

³⁶ Mou Huajun was born in 1975 in Weihai city, Shandong Province. He graduated from Shandong University of Arts in 1997, studied in Gaoquan Art Studio in 2004, and studied in the Oil Painting Department of the Central Academy of Fine Arts from 2009 to 2011. Member of Chinese Artists Association, director of Weihai Artists Association, vice chairman of Huancui District Artists Association.



Figure 58 Shandong University (Weihai) College of the Arts

Source:<https://baike.baidu.com/pic>,2023, online

In addition, the young painters represented by Qiu Jian³⁷, Chen Shumin³⁸ and Liu Chuanke³⁹ in the oil painting residence all graduated from Shandong University (Weihai) Art College. Yu Xiangzhi⁴⁰, a painter in Weihai Art Academy, graduated from Shandong Institute of Arts and Crafts. These young painters are the new power

³⁷ Qiu Jian, born in Wanzai County, Jiangxi Province in 1988, graduated from Shandong University (Weihai) Art College in 2010, graduated in Bai Yuping Oil Painting Studio, director of Weihai Young Artists Association, director of Weihai Democratic League Painting and Calligraphy Academy, and resident painter of China Oil Painting Town.

³⁸ Shu-min Chen, born in 1982 in Shandong j, graduated from Shandong university in 2008 (Weihai), 2016 — 2017 study in Beijing art academies li jiangfeng studio, is now China vice-chairman party member, Weihai academies painter, Chinese artists association member, member of Shandong province artists association, Weihai artists association, Weihai youth artists association vice chairman, Weihai artists association painting art committee member and deputy secretary general, Weihai artists association watercolor art committee member and secretary general, Weihai city director of oil painting society, vice-chairman of Shandong painting director.

³⁹ Liu Chuanke, born in 1985 in Liaocheng city, Shandong Province, graduated from Shandong University (Weihai) in 2011. Member of Chinese Artists Association, member of Shandong Artists Association, member of Shandong Oil Painting Society, director of Weihai Artists Association, director of Weihai Oil Painting Society.

⁴⁰ Yu Xiangzhi, born in Wendeng District, Weihai City, Shandong Province in 1984, graduated from Shandong Institute of Arts and Crafts in 2007 and is a member of Chinese Artists Association. He is now working in Weihai Art Museum of Weihai Art Academy (Weihai) in Shandong Province.

of the oil painters in Weihai city. Their oil painting skills are all studied in the oil painting major of art colleges. Therefore, the style of the work is obviously with a collegiate atmosphere, but also has a strong academic nature.

4.2 Local artist survival strategies

For local artists, the construction of an oil painting art town is both an opportunity and a great challenge. The artist's survival in the oil painting town must have a life strategy that is compatible with the construction of the oil painting town. In fact, artistic creation and the way of life of artists are not monolithic or immutable. As far as artists are concerned, being good at seeking a survival strategy suitable for themselves in the process of artistic creation will not only avoid blind obedience in artistic practice, but also become a catalyst for the benign development of the artist's career. (Cui Jinzhe, 2008, P1)

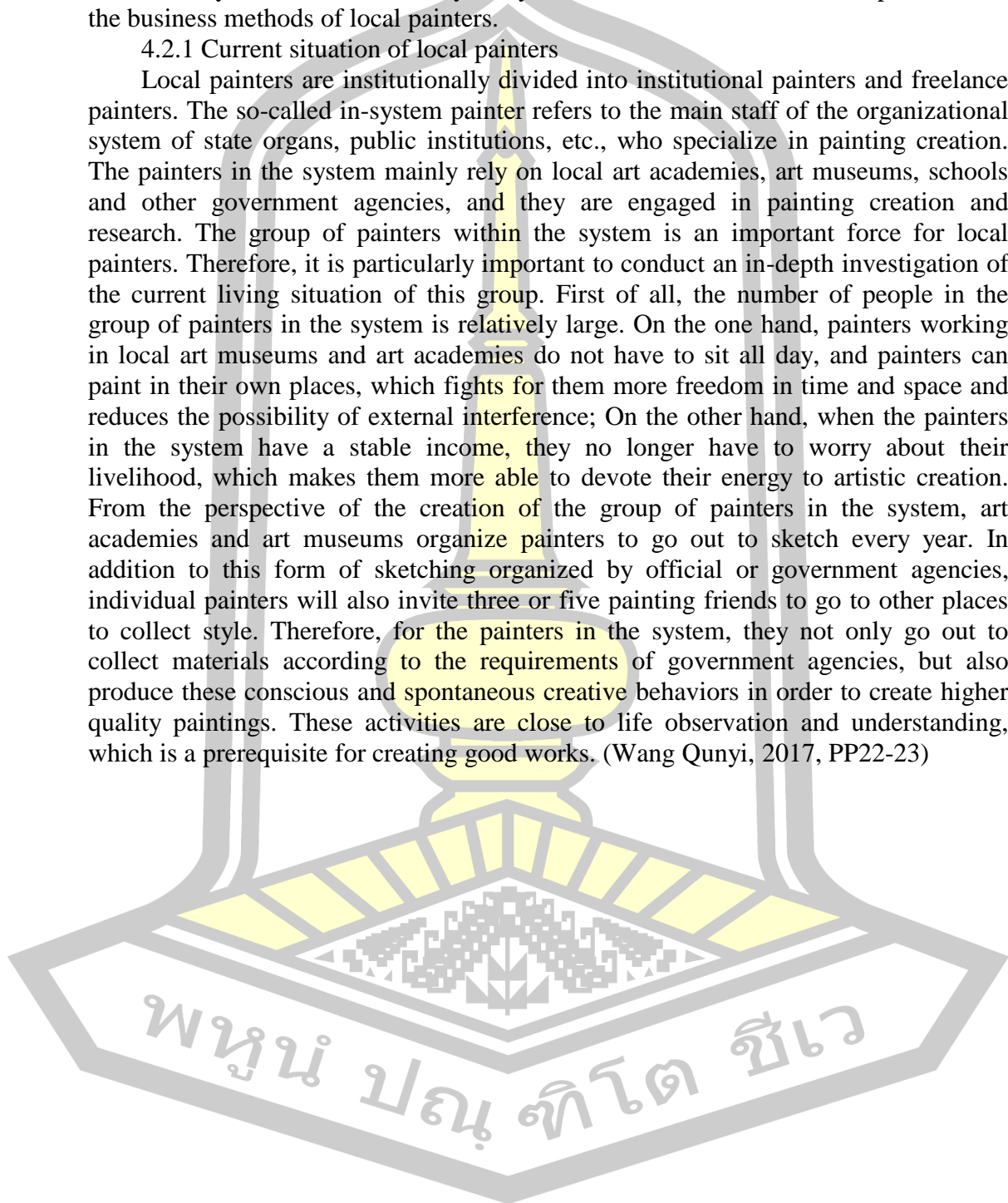
The work of art is the foundation of all artistic practice of the artist. Perhaps many local artists have had such confusion in the creative process: when faced with the constant impact of external information, it is usually easy to look left and right, and lose a lot of creative opportunities that come from their hearts. But the real infectious creativity comes from the artist's strong feelings and judgments about his surroundings, living space and certain ideologies, from expressing his extreme desire, and from his firm confidence in his own creative ideas. It is worth noting here that art works are often criticized by the outside world, as an artist can not easily shake their own artistic views and creative direction, for the comments given by others should be seriously thought and speculated, selectively absorb or discard, rather than to cater to a certain trend to give up themselves, that will make their artistic life fragile and short duration. Some local artists, whose work places too much emphasis on subjective sensibility without contemplating the surrounding things and society, believe that art is based on emotional thinking, and that it is possible to follow the flash of inspiration all the way. In fact, the expression of emotions is indeed a breakthrough in artistic creation, but rational thinking and expression are also crucial. At the same time, through repeated pondering and condensation of personal creative concepts, the entire creative process will be more abundant, so that the artwork will glow with stronger vitality.

Once the artwork is created, a new question arises, which is how to promote and present your work. Often local artists can actively promote their work to curators, dealers, critics and other insiders, or they can display their works through different mediums. But these require the painter himself to pay more money to contact and maintain the relationship. Although there are other exhibition venues such as shopping malls, cafes, small shops or private apartments, for young painters who are still in the nurturing and development period, it is possible to invest time and effort to establish a certain number of personal connections in these places. Although the local government, literary and art institutions, including oil painting towns, will regularly organize art exhibitions and media publicity, due to the limitations of the theme of the exhibition, the audience of the exhibition, the time of the exhibition, the scale of the exhibition venue and other factors, all the works of the artist cannot be fully displayed. In this way, only works that conform to a certain orientation of some of the artists covered and covered by the exhibition can be exhibited and promoted. Therefore, expanding and enriching different artistic levels and finding

multi-faceted display channels is not only a key task that must be solved in the future for local cultural and art authorities and oil painting towns, but also an important factor related to the survival strategy of local artists, especially those who are not within the system. Here we mainly analyze the current situation of local painters and the business methods of local painters.

4.2.1 Current situation of local painters

Local painters are institutionally divided into institutional painters and freelance painters. The so-called in-system painter refers to the main staff of the organizational system of state organs, public institutions, etc., who specialize in painting creation. The painters in the system mainly rely on local art academies, art museums, schools and other government agencies, and they are engaged in painting creation and research. The group of painters within the system is an important force for local painters. Therefore, it is particularly important to conduct an in-depth investigation of the current living situation of this group. First of all, the number of people in the group of painters in the system is relatively large. On the one hand, painters working in local art museums and art academies do not have to sit all day, and painters can paint in their own places, which fights for them more freedom in time and space and reduces the possibility of external interference; On the other hand, when the painters in the system have a stable income, they no longer have to worry about their livelihood, which makes them more able to devote their energy to artistic creation. From the perspective of the creation of the group of painters in the system, art academies and art museums organize painters to go out to sketch every year. In addition to this form of sketching organized by official or government agencies, individual painters will also invite three or five painting friends to go to other places to collect style. Therefore, for the painters in the system, they not only go out to collect materials according to the requirements of government agencies, but also produce these conscious and spontaneous creative behaviors in order to create higher quality paintings. These activities are close to life observation and understanding, which is a prerequisite for creating good works. (Wang Qunyi, 2017, PP22-23)



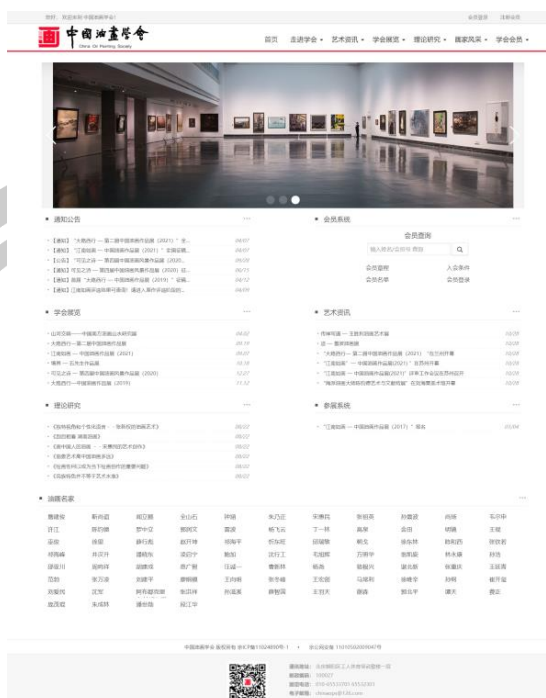


Figure 59 Website of the Chinese Oil Painting Society
Source: <https://www.chinaops.org>, 2023, online

For the painters within the system, it is their basic responsibility to participate in various important exhibitions and activities held by government agencies. Led by the government exhibition, request system painter for the official theme creation, to celebrate the establishment of the communist party of China, the People's Republic of China, the Chinese people's liberation army established the theme of exhibition, and with the Chinese artists association, Chinese oil painting society⁴¹, other provincial or local oil painting group association joint exhibition. Therefore, the creative enthusiasm of the painters in the system is very high. Because participating in the activities can not only as a work performance, but also can learn from peers, and the possibility of collection and purchase is very large, it can be said that one action brings many benefits. In addition, the painters in the system also actively participate in the service of benefiting the people, which is also the responsibility of the painters in the system. They not only focus on their own painting work, but also regularly go deep into their daily life, bringing their paintings to universities and exhibitions to the grass-roots level, and actively participate in a series of cultural activities benefiting

⁴¹ China oil painting society, founded on November 8, 1995, is approved by the ministry of culture of the People's Republic of China, the Ministry of Civil Affairs of the People's Republic of China registration, registered with independent legal person qualification of folk academic organizations, engaged in oil painting creation, research, teaching experts and scholars as the basic team, to carry out related academic activities of national professional academic organization.

the people. In this process, in addition to performing the duty of serving the public, he has also won a social reputation for himself. Painters in the system can also participate in the provincial and national tour exhibitions organized by their institutions. On the one hand, they can promote their paintings to increase the social effect; on the other hand, they can go out to learn from the creation styles of painters in different regions, which also inspires their own painting creation.

In general, the income of artists in the system comes from the salaries allocated by state institutions, and their work is to create art. There are monthly step-by-step sources of subsistence, as well as various subsidies prescribed by the state, and fixed economic security. To a greater extent, his artistic creation tends to fulfill the tasks assigned by the government, and participates in various exhibitions and artistic activities organized by the government to serve the general public.

Freelance painters refer to painters who simply make a living from painting and rely on market trading as a source of income. Their economic state is not stable. Most of the resident painters in the oil painting block are freelance painters. Most of these painters-in-residence have educational experience in art colleges and have strong professional skills. While constantly perfecting their creations, they long for the attention of the art market. As Weihai focuses on building a cultural and art industry, the art industry has received more and more attention, and many art institutions and galleries have cooperated with artists. The oil painting town also held many artist promotion activities. But this gives the resident painter a sense of attention, which is a "win-win" in itself, where the painter can get more attention and income, and the government and cultural sectors can get praise from society. But for painters, in the youth period when they should be most immersed in creation, they are consumed by various exhibitions and communication. Many people rush to create works with personal symbols in order to cater to the market. Some fashionable techniques may be ingenious for a short time and attract the attention of others, but sometimes they can hinder the artist's deeper exploration of his own work. Coupled with the oversupply of the market, it may be more difficult for these young painters to be recognized in the future. The deeper and more extensive problem is the spatial dilemma of the painter's creation. In the relaxed and material environment of small towns, painters' artistic works seem to lack the pursuit of their own artistic height and depth. It is difficult to see their sense of mission and depth in painting, and the expression content is becoming increasingly popular. The appearance of the created works gradually tends to be consistent. This may be the infiltration or influence of local regional culture, after all, in the specific space of oil painting town, marine culture and traditional religious architecture culture are the most common painting materials. Of course, this is also an important part of the urban cultural connotation that Oil Painting Town has focused on promoting in recent years. But from the establishment of the painter's painting language and the deep ideas of the picture expression, this may not be suitable for himself. How far an artist can go is strictly related to his creativity, personal recognition, and position in art history. So this is a question that deserves to be re-examined and deeply thought by the painter.

Being a freelance painter doesn't have a 9-to-5 job, but it's still a profession, and it requires clear planning. All in all, making a living or creating, it is a choice.

4.2.2 The way the local painters run their business

The business situation can be said to be the most crucial part of the entire art ecosystem. No matter how excellent the artist creates, if they cannot achieve sales, their life cannot be maintained normally, and their creation will also enter a vicious cycle. At present, the most stable way for painters to operate is through cooperation with galleries or agency agencies. This kind of business organization will have a long-term plan for the painter, according to the trend of academic research, the trend of the market and the characteristics of the painter himself, and plan the number of works in a few years. Painters want to find better galleries, and galleries need to choose artists who match them academically.

Traditional galleries tend to manage collection works, artists and collectors are relatively stable, and there is a strong dependence among them. In recent years, the gallery agent signing has become more and more standardized, and the time limit of the contract is generally three years or five years. When it comes to sharing, it will strictly follow the international 50-50 ratio. In fact, the "50 percent" of the gallery includes all kinds of expenses: the cost of the exhibition, the cost of curators and critics, the publication of albums, advertising and so on. The "50 percent" received by the painter is usually a clean after-tax cut. Although the price of the painter's works in traditional galleries is slightly better, but the market digestion ability is not strong, and the production of collection-level works is not much.



Figure 60 Some online art trading platforms

Source: Made by Wang Yulong, 2022

With the impact of the economic environment and the causes of the epidemic in recent years. When traditional operations are frustrated, Internet operations attract more attention. In the past two years, online art trading platforms have emerged, and artists have settled in. Online platforms have become a new sales model, and one of the great things about online galleries is that collectors can communicate directly with artists, which was not possible in the previous gallery system. At the same time, combined with offline physical galleries, online promotion, and offline display, a complete chain of artist promotion is formed. The online platform provides artists with the convenience of display, and the social interaction method also allows

painters to have more opportunities to directly introduce and promote themselves, but there are also some risks and contradictions hidden. For example, plagiarism of a painter's original work by others. Therefore, if there is no effective means of protection, the convenience of the network may become a double-edged sword.

In addition, some institutions invite freelance artists to participate in exhibitions such as fairs and art fairs, and demand to offset their works under the pretext of paying for the cost. In the current scenario where the consumer art market is not booming, this seems to be a compromise. In fact, it is also a manifestation of self denial in the promotion ability and operation of these institutions or galleries. If you are unsure of yourself and the painter, and only want to gain benefits, you can never become a true partner of the painter. Of course, in collaboration, painters also have many misconceptions, such as being eager to expand their influence and sign contracts with multiple galleries, and having their works represented by multiple galleries at the same time, which can only be counterproductive. Another prominent contradiction is that the painters who have signed up with the gallery still sell their own paintings. The vast majority of painters sell their own paintings, and galleries are pure consignment relationships for them, lacking like-minded cooperation. In fact, they all ignore the most important point, without the continuous promotion and dissemination of art by the gallery for several years, the artwork cannot show its value, and it is also a basic guarantee of credibility for painters and collectors. Although the government has surpassed the surrounding areas in terms of art museum construction and art expo hosting in the Oil Painting Town Art Zone of Huancui District, there are not many large buyers in this area, and the significance of display is greater than sales. Therefore, the group of free painters here and a small number of painters in the surrounding urban areas have formed small circles with more interaction and strong stability. The painters and collectors are familiar with each other, and although the purchase is not large-scale and the price is not high, it has a strong human touch, and the painter's life can also be guaranteed. (Jin Mengmeng, 2017, PP16-27)

4.3. Social relations of local artists

The social relationship of local artists (mainly refers to painters) here consists of three aspects: the relationship between local painters and resident painters, the relationship between painters and audiences, and the relationship between painters and critics.

4.3.1 Relationship between local painters and resident painters.

It is undeniable that local painters have an innate advantage in mastering various resources, while resident painters have disadvantages in the use of various resources because they need to re-establish their new identities or are in their own transition period. This is an objective reality that exists. The convenience that geographical factors provide to local painters in some ways is undoubtedly "added value" to the identity of local painters. The relative geographical advantages of local painters are reflected in the cultural and artistic atmosphere and heritage accumulated over a long period of time by various exhibitions and artistic activities carried out by local literary and art institutions, making local painters more artistically well-known and influential in the local art world when participating in artistic activities.



Figure 61 Resident painters communicate with local painters

Source: Wang Yulong, 2022, Photography

From the perspective of artistic reception, since the artwork is a reflection of the painter's own social experience, the style, elements covered, and techniques of the artist's work may not meet the expectations of local art recipients at the moment. However, the artworks created by the resident painters here through the integration and innovation of subjective consciousness and object culture also present a new look and feeling. This process is also a transition between the artist's artistic experience and the viewer's artistic experience. During this transition, resident painters gradually established and perfected their artistic language.

According to many art exhibition held in Weihai, the works of resident painters can be accepted by art audiences. Because these works have unique and research-oriented expressions, perspectives, and content compared to common local artist works, they can provide different impressions and experiences to the audience, even if some works clearly have experimental characteristics. However, the local art market has a relative capacity, so in terms of the limited local art trading share, there is a competitive relationship between the two. But from the perspective of artistic influence, both of them jointly prospered the Weihai oil painting culture and played an equally important role in expanding cultural promotion.

4.3.2 The relationship between the painter and the audience

Painters create works of art for people to enjoy, read, and the work realizes the value of its existence through the acceptance of the audience. A work of art does not go through aesthetic acceptance activities, just some material materials without vitality, can not talk about value and influence, only in the acceptance activities, it can produce spiritual effects and aesthetic effects. (Geng Jipeng, Zheng Xiaohong, and Gong Zhenxu, 2014, PP70-73)

As far as the art field is concerned, on the one hand, painting creation chooses its own consumption object (art audience), but also determines the nature, level and interest of the audience's aesthetics, and guides the audience's aesthetics; In turn, the subjective acceptance of the audience and its creative aesthetic activities promote, influence and restrict artistic creation. The two are not only interrelated and mutually restrictive, but also constitute the mutual exchange of artistic creation and artistic acceptance, and jointly complete the social value and aesthetic value of the artwork in the two-way contrarian communication dynamic. (Liu Xuanjang, 1996, PP15-17)

Through the connection of the painter-artwork-viewer process, the artist achieves communication with the viewer. For the painter, oil painting hopes to be appreciated by the audience, hopes to have a dialogue with the audience, and hopes that the audience will accept it. In the whole process of artistic activities, the audience

is not only the object of passive acceptance, but also consciously or unconsciously intervenes and affects the creation of oil painting. Judging from the transaction volume of the local oil painting market, most audiences are most likely to accept works that contain local cultural themes in Weihai. Although the price of these works is generally not high. But the victory lies in the content expressed in the work, which is easy for the audience to understand. It is the traditional genes of culture that play a connecting role in it. In the innovation of painters, a certain traditional gene must be maintained as the basis and condition for the audience to carry out aesthetic activities, and the audience can respond positively to the innovative part with this foundation. The success of many modern masters lies in the successful grasp of this longitude and latitude point. The painter uses the traditional cultural gene as the mother tongue of the artistic expression, which not only maintains the connection with the tradition, but also makes the information of the works have a certain degree of novelty.

In order to meet the aesthetic needs of the audience, the painter should have a certain sense of initiative and constantly provide the audience with aesthetic information with a certain "novelty". In the expression of self-awareness, painters should move closer to contemporary factors and avoid the problem of homogenization presented by too many works. After all, with the popularization of art in recent years, more and more audiences have begun to have the improvement of aesthetic awareness and the construction of self-awareness. This situation also makes many audiences begin not to blindly follow the aesthetics of others, but to seek objects that meet their own aesthetic needs. Only by grasping the aesthetic needs of the audience can painters stimulate themselves to paint works with artistic appeal, and finally achieve ideological resonance with the audience, so as to satisfy each other's needs and achieve a win-win goal.

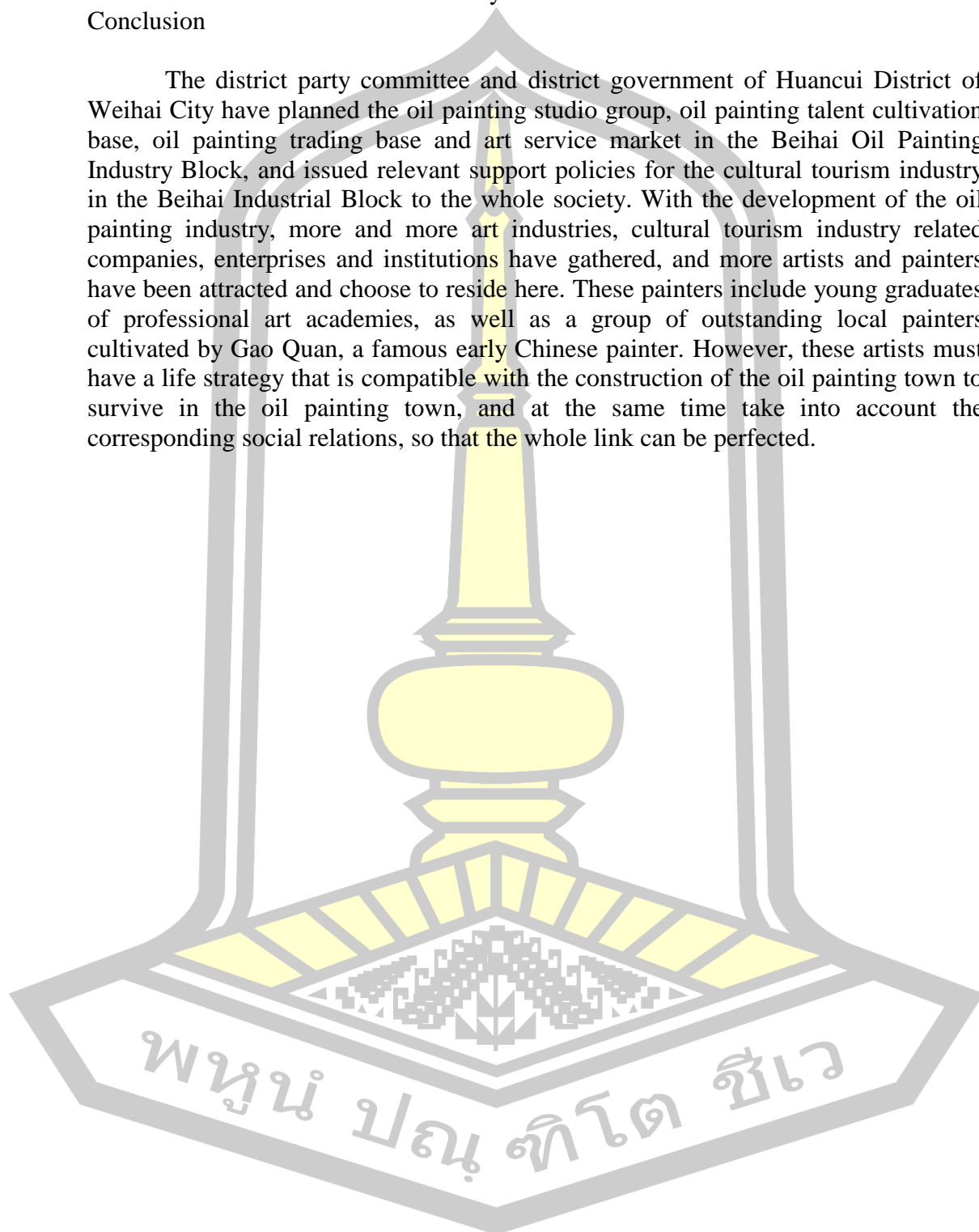
4.3.3 The relationship between the painter and the critic

A work of art is a kind of spiritual product, using a variety of artistic languages, using a variety of artistic techniques, containing rich ideological connotations. For the painter, the work can be accepted by the public, which is the result that the painter is most happy to see. However, in fact, the general recipient is limited to personal life experience and cultural accomplishment, and may not be able to fully and correctly understand the paint. This is because the public's artistic accomplishment and artistic appreciation level have a lag compared with the artists. The public's understanding of paintings still needs a guiding step. That's where art criticism needs to step in. As the manager and organizer of the Oil Painting Town project, the government should not only create a good creative environment for painters, but also bring in art critics in a timely manner. For the public, art criticism can effectively improve the public's artistic quality and art appreciation level. Art criticism analyzes and reveals the intrinsic meaning and value of artworks, which can guide and guide the public, improve their artistic accomplishment and appreciation, and promote the public's better perception, understanding and consumption of art. For painters, critics are the most sober observers and most serious interpreters around artists, critics can not only guide the recipient to select and understand the work, but also help the creator correctly understand himself and his work, adhere to or adjust the direction of creation. Through critics, the advantages and disadvantages in the work are discovered and gradually improved. Therefore, the painter needs to actively

engage with the critic. Only through criticism can we make rapid progress and make the work more academic and artistically valuable.

Conclusion

The district party committee and district government of Huancui District of Weihai City have planned the oil painting studio group, oil painting talent cultivation base, oil painting trading base and art service market in the Beihai Oil Painting Industry Block, and issued relevant support policies for the cultural tourism industry in the Beihai Industrial Block to the whole society. With the development of the oil painting industry, more and more art industries, cultural tourism industry related companies, enterprises and institutions have gathered, and more artists and painters have been attracted and choose to reside here. These painters include young graduates of professional art academies, as well as a group of outstanding local painters cultivated by Gao Quan, a famous early Chinese painter. However, these artists must have a life strategy that is compatible with the construction of the oil painting town to survive in the oil painting town, and at the same time take into account the corresponding social relations, so that the whole link can be perfected.



CHAPTER V

In the "China Oil Painting Town Plan" established by the Weihai Municipal Government of Shandong Province, the construction of the Banyue Bay Art Block and the value and significance it brings

Banyue Bay Art Block is located in Banyue Bay Scenic Spot, Sunjiatuan Street, Huancui District. Banyue Bay scenic spot is a scenic holy land for leisure, tourism and vacation. Many tourists are attracted by the beautiful scenery here, here for recreational fishing, fishing music and other recreational activities and sightseeing tourism.

With the implementation of the "China Oil Painting Town Plan" established by the Weihai Municipal Government of Shandong Province, the Banyue Bay Scenic Area has changed from a traditional sightseeing tourism mode to a cultural tourism driven by art characteristic industries, realizing the transformation and upgrading of economic development. In 2016, the Huancui District Government renovated the vacant commercial and residential areas in the Banyue Bay Scenic Area, and invested in and built an art block. Banyue Bay Art Street is led by the construction of the management center, exhibition center, academic center and experience center of China Oil Painting Town, and creates an art theme block integrating galleries, art materials, art management, special catering, bars, coffee bars and other related formats. Since 2017, with the purpose of creating a "new festival in the city", Huancui District has successfully planned and implemented the creative bazaar and the Banyue Bay Beach Music Festival, built the main framework structure of the art block, and formed a new landscape of regional characteristic cultural tourism with the Banyue Bay Triathlon as a whole.

This chapter uses fieldwork, literature review, data collection and other methods to study the construction of Banyue Bay Art District.

This chapter contains four sections:

1. Model planning of Banyue Bay Art Block
 - 1.1 Overview of Banyue Bay
 - 1.2 Planning of the Banyue Bay Art District
2. Working procedures and content of China Oil Painting Town Management Center, Exhibition Center, Academic Center and Experience Center
 - 2.1 China Oil Painting Town Management Center
 - 2.2 Academic Exchange Center
 - 2.3 Oil Painting Town Experience Center
 - 2.4 Art Exhibition Trading Center
3. Construction of art block creative festival, music festival and triathlon sports event as sports tourism brand — leisure tourism mode
 - 3.1 "New Festival of the City" of the Banyue Bay Beach Music Festival
 - 3.2 Creative bazaar for "New Festival in the City"
 - 3.3 Build a sports tourism brand - triathlon

4. Analyze the value and significance brought by the construction of these three modes from the perspective of art anthropology

1. Model planning of Banyue Bay Art Block

The Banyue Bay Art Block is built in the Banyue Bay Scenic Area. On this basis, the Huancui District Committee and District Government carried out the planning of the art block.

1.1 Overview of Banyue Bay

Banyue Bay Scenic Area is a national AAA-level tourist scenic spot, located in the east of Beihai Tourist Resort in Weihai City, Shandong Province, China, bordering Liugong Island in the east and International Beach in the west, with a total area of 8 square kilometers and a total coastline of 25 kilometers. There are many scenic reefs and islands, mountains and water, beautiful forests, blue beaches, fine sand, forest coverage rate of 68%, pure and fresh air, and beautiful and pleasant environment. There is a 10-kilometer-long landscape avenue around the sea with a total investment of 1 billion yuan, which connects traditional folk tourist attractions such as Barracuda Terrace, Bell Stone, Python Eye Beach, Maotou Mountain, Heqing Bay, Jingzitou, Dragon King Temple, etc., and is equipped with supporting facilities such as service stations, observation decks, parking lots and so on.

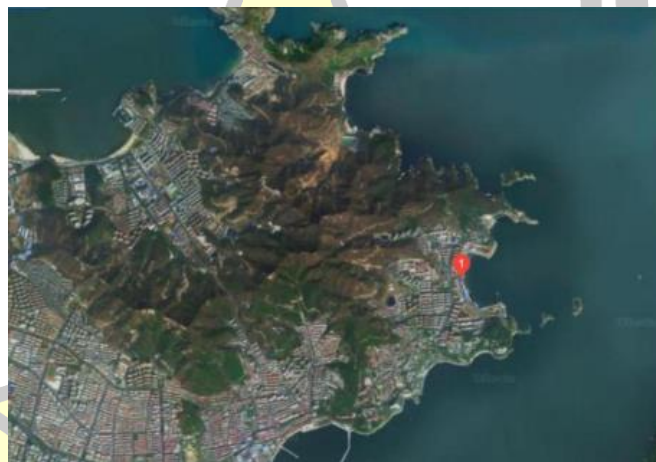


Figure 62 Location of Banyue Bay

Source: <https://map.baidu.com/search,2023,online>

Banyue Bay is part of Heqing Bay, which is located in the northeast of Weihai City, 3 kilometers northeast of the city, northeast of Heqing Village, and includes two small bays in the north and south. North Bay is commonly known as "Black Water Ocean" because of its dark water; Nanwan is named "Banyue Bay" because of its half-moon shape, and it is named because the harbor is half-moon-shaped. Banyue Bay was called "Lone Stone Li" in ancient times because it was located between the headlands of the South and North Lone Stones (now known as South and North Gutou), and during the Ming and Qing Dynasties, it was a fishing estuary. The mouth of the bay is open to the east, about 0.6 kilometers wide, with a water area of about 0.3 square kilometers and a depth of less than 10 meters. The west coast has many

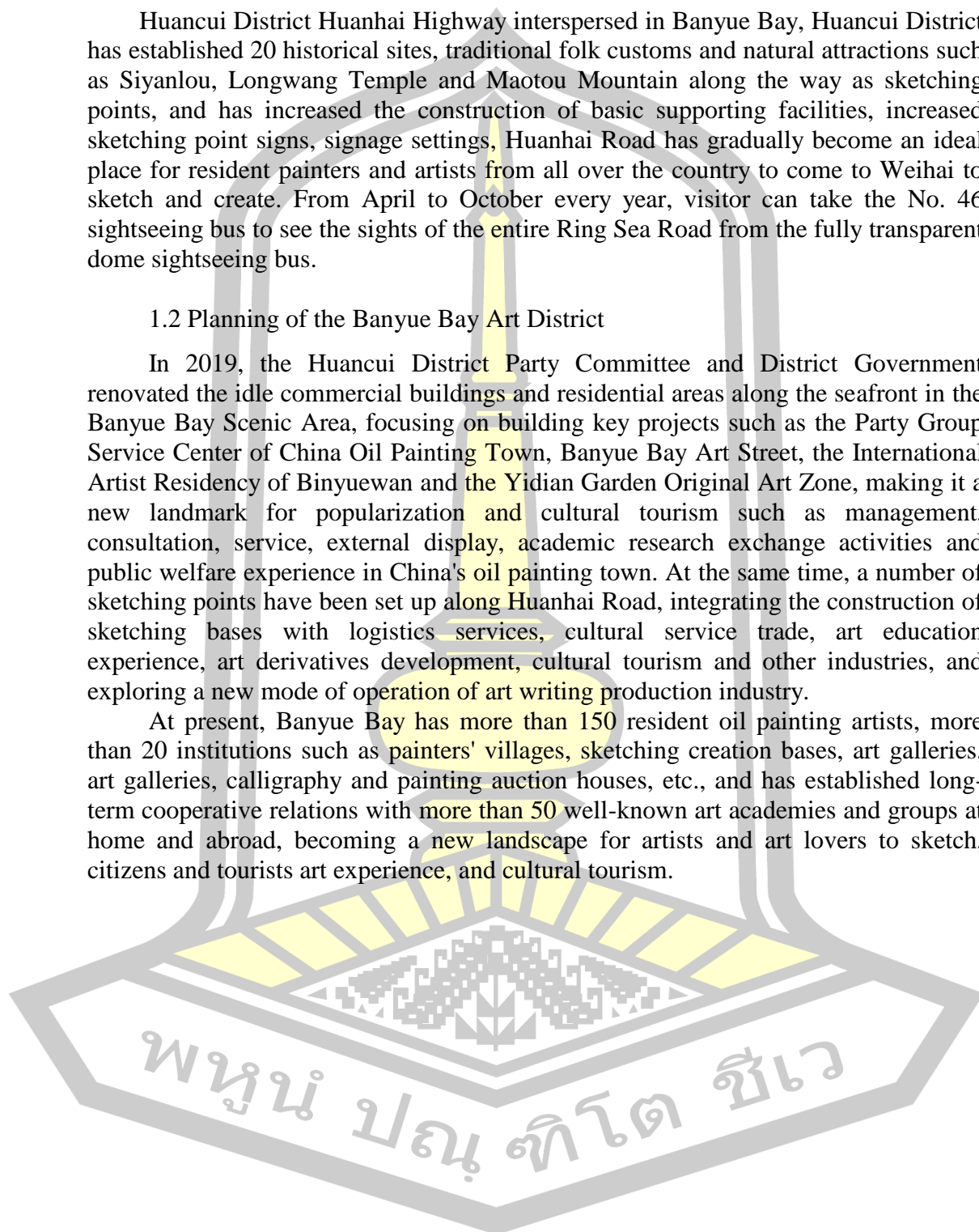
beaches, is a fishing boat anchorage, is also a natural beach, is one of the most beautiful beaches in Weihai.

Huancui District Huanhai Highway interspersed in Banyue Bay, Huancui District has established 20 historical sites, traditional folk customs and natural attractions such as Siyanlou, Longwang Temple and Maotou Mountain along the way as sketching points, and has increased the construction of basic supporting facilities, increased sketching point signs, signage settings, Huanhai Road has gradually become an ideal place for resident painters and artists from all over the country to come to Weihai to sketch and create. From April to October every year, visitor can take the No. 46 sightseeing bus to see the sights of the entire Ring Sea Road from the fully transparent dome sightseeing bus.

1.2 Planning of the Banyue Bay Art District

In 2019, the Huancui District Party Committee and District Government renovated the idle commercial buildings and residential areas along the seafront in the Banyue Bay Scenic Area, focusing on building key projects such as the Party Group Service Center of China Oil Painting Town, Banyue Bay Art Street, the International Artist Residency of Binyuewan and the Yidian Garden Original Art Zone, making it a new landmark for popularization and cultural tourism such as management, consultation, service, external display, academic research exchange activities and public welfare experience in China's oil painting town. At the same time, a number of sketching points have been set up along Huanhai Road, integrating the construction of sketching bases with logistics services, cultural service trade, art education experience, art derivatives development, cultural tourism and other industries, and exploring a new mode of operation of art writing production industry.

At present, Banyue Bay has more than 150 resident oil painting artists, more than 20 institutions such as painters' villages, sketching creation bases, art galleries, art galleries, calligraphy and painting auction houses, etc., and has established long-term cooperative relations with more than 50 well-known art academies and groups at home and abroad, becoming a new landscape for artists and art lovers to sketch, citizens and tourists art experience, and cultural tourism.



2. Working procedures and content of China Oil Painting Town Management Center, Exhibition Center, Academic Center and Experience Center

At present, Banyue Bay Art Block has China Oil Painting Town Management Center (Party and Group Service Center), Art Sales and Exhibition Center, Academic Center, Experience Center and other institutions, which together with nearby art hotels, film and television studios, seafood catering, bars and cafes, maritime entertainment, oil painting art appreciation and other formats constitute the physical space of the art block.

2.1 China Oil Painting Town Management Center



Figure 63 China Oil Painting Town Management Center
Source: Wang Yulong, 2022, Photography

There are three main working procedures and contents of China Oil Painting Town Management Center: 1) 1). Promote project investment attraction and industrial development. Make industrial layout around six major industries, such as sketching, exhibition and exhibition, art trading, education and training, cultural tourism, and cultural creativity, forming an industrial chain with oil painting industry as the engine and integrating "art trade and art leisure". Introducing galleries, art institutions and cultural enterprises. We will promote market-oriented and specialized operations. Actively docking with a number of cultural enterprises for research, negotiation, demonstration. 2). Build platforms to incubate industrial projects. By organizing and participating in Shandong Province Gallery Fair and Guangzhou Art Fair, undertaking the key areas of Weihai Art Fair, taking advantage of the beach music festival, organizing exhibitions and other forms, cultivating the art trading industry; through a large number of group sketching creation activities, promoting the sketching creation industry; integrating various art resources, undertaking multiple batches of group building, research and experience activities, and promoting the formation of industrial projects. 3). Set up a self-media operation team, so that the WeChat public account is updated every day, Weihai TV's "Haiyun Danqing" column is broadcast weekly, and a bimonthly magazine "Chaoqi Weihaiwei" is established. Set up the Shandong Cable TV Art Museum Chinese Oil Painting Town column to display and publicize in real time. Set up billboards through high-speed rail stations, airports, buses and other channels for publicity. Closely cooperate with national professional media and journals such as "China Oil Painting" and "China Art News" to carry out academic promotion. Organized and carried out special interviews and reports on national network media, Chinese, Japanese and Korean media, and national art colleges and

universities entering China's oil painting town. Compile the "Weihai Life Drawing Guide" not only to provide services for artists, but also to promote Weihai's cultural tourism undertakings and industries.



Figure 64 The magazine "Chaoqi Weihaiwei"

Source: Wang Yulong, 2022, Photography

In addition to the above functions, the management center is also a service center for the party and the masses. The main working procedures and contents of the Party and Mass Service Center are: 1). In terms of settlement management, the park first establishes a file and registers the painter's party members who settle in the town. From time to time, painter party members are organized to carry out activities to enhance their feelings through activities. 2). In terms of cultivating exchanges, give full play to the cohesive and leading role of well-known painters, so that more painters can "collide" with art here, so that more and more painters can improve themselves here. 3). In terms of publicity and promotion, further lead the town to dig deep into the oil painting art resources such as galleries and auction houses in the hands of existing painters, continuously promote Chinese oil painting towns, and attract more professional groups, artists, art service providers, art academies, etc. to settle in the town through a variety of ways, build an art trading platform, and promote win-win development. 4). With the inheritance of academic culture and red genes as an extension, take inheritance as the mission of its own development, and lead various exchanges, sketching and academic seminars, so that painters can exchange techniques and inherit academic traditions in the activities. Organize resident painters to carry out red theme education and style collection activities, so that red genes flow in oil paintings through the artist's brushstrokes. 5). Give play to the pivotal role of trade unions, Youth League committees, women's federations and other mass organizations, provide differentiated services for the people in small towns through community organizations and volunteer services, and use the party and mass service centers as the hub stations of open organizational life bases, radiate management of 7 open organizational life bases in the jurisdiction, and promote the in-depth development of joint construction activities. 6). As an important place to connect and unite literary and artistic workers from all walks of life to carry out volunteer services, the new era civilization practice base has become an "activity home" for literary and artistic workers.

2.2 Academic Exchange Center



Figure 65 Academic Exchange Center
Source: Wang Yulong, 2022, Photography

The working procedures and contents of the academic exchange center mainly include: 1). Unite with various departments of the city, district and city, various institutions and institutions, enterprises, schools, etc., to carry out popularization and promotion activities such as oil painting into the community, into the school, and into the family. 2). Organize social oil painting talent training and primary and secondary school art teacher training. Cultivate artistic backbones and create a strong artistic atmosphere in the town. 3). Pay attention to the deep integration with exquisite urban construction, and build community oil painting stations, oil painting characteristic hotels, oil painting characteristic schools, and social aesthetic education bases. 4). Start the design and production of visual systems and art landscapes, enhance the artistic atmosphere, improve the institutional structure, promote market-oriented operations, and lead the brand. 5). Upgrade the Banyue Bay and Beihai two blocks to expand the sketching service function. 6). Establish a permanent working institution in the oil painting town and build a professional management team 7). Introduce professional enterprise operation institutions to promote market-oriented and professional operation. 8). Continue to carry out academic exchanges, professional training, art popularization and other activities to consolidate the foundation for long-term academic development.

Since the establishment of the academic center, it has cooperated and exchanged with domestic professional institutions such as the National Academy of Painting of China, the China Artists Association, and held a number of high-level and high-level characteristic brand exhibitions. It has carried out international art exchanges between China and Russia, China and Germany, China and South Korea, as well as a series of sketches, creations and exhibitions of "Meet Weihaiwei and Enter Chinese Oil Painting Town". Through the introduction of exhibitions and the holding of national oil painting sketches in stages, the oil painting town has become a permanent place for brand oil painting exhibitions and sketches. Actively dock with various provincial and municipal art associations, societies, and colleges and universities, increase the introduction of high-quality oil painting academic resources, creative resources, capital, flow of people, and information outside the town, and establish long-term cooperative relations. It has set up branches of professional institutions such as the Oil Painting Art Committee of the China Art Association and

the Shandong Oil Painting Society, and hired Yang Songlin and Xu Qingfeng⁴² and other 23 famous domestic artists served as academic advisors, established an academic committee, carried out seminars on the construction of Chinese oil painting towns, planned at high points, and made efforts at multiple points to promote the high-quality development of oil painting towns. Strive to promote the expansion of academic exchange activities to a wider range and higher levels. With the theme of the integration of oil painting academic transformation and marine culture, it introduced high-level cooperation and exchanges, academic seminars, famous high-level seminars and other activities, organized and participated in various types of professional training, sketching creation, and academic exchanges, and developed and strengthened the strength of Weihai oil painting.

2.3 Oil Painting Town Experience Center



Figure 66 Oil Painting Art Town Art Experience Center

Source: Wang Yulong, 2022, Photography

The Oil Painting Town Experience Center is located on the west side of the Banyue Bay Block Square, with two floors and a total area of about 300 square meters. It is an individual open platform facing the society that provides the operation site of the oil painting town. The art experience activities provided include oil painting, printmaking, stone painting, acrylic painting, derivatives, paper, fabric, etc. Set up parent-child entertainment, schools, and social group team building business. Students and adults experience painting with different levels of difficulty, and participate in the experience according to their own acceptance. The participants of the activity first let the oil painting teacher popularize the basic knowledge of oil painting, including the historical evolution of oil painting, painting appreciation, the

⁴² Xu Qingfeng, born in Qingzhou in 1972, graduated from the 10th teaching assistant training class of Shandong Art Academy and Central Academy of Fine Arts. The third generation of representative artists in the field of Chinese realistic oil painting, contemporary artist, deputy director and secretary general of the Oil Painting Art Committee of China Artists Association, director of China Artists Association, president of Shandong Art Academy, member of the National Art Terminology Review Committee.

use of basic tools, and then learn the filling of the color of the work, the control and understanding of the picture, etc. Finally, the experiencers personally operate and complete their own works. At present, the experience center has a functional area, an exhibition area and a rest area. In the busy interval, the participants can enjoy coffee, fruit, tea and small dessert in the rest area, and enjoy the artistic leisure state. At the end of the experience, the experiencers can take the work away. Experience centers can also help mail to the location requested by the experiencer.



Figure 67 The creation area within the experience center

Source: WangYulong, 2022, Photography

The oil painting experience center is open all day long, and at the same time, oil painting into the community, into the campus, into the family activities, so that more people can understand the various forms of art. Through various forms of oil painting knowledge popularization and promotion activities, oil painting education is organically combined with conventional art education to give full play to its social effectiveness. In addition, there are art experience public welfare live courses, which can be learned at any time on the Internet and application platforms and mobile apps, creating a strong artistic atmosphere for tourists and experiencers in the leisure creation area of Banyue Bay Leisure Creation Zone, an oil painting town, leading the concept of art of life, and improving the aesthetic literacy of the public.

2.4 Art Exhibition Trading Center



Figure 68 Chinese oil painting Town art exhibition and trading Center

Source: WangYulong, 2022, Photography

The Art Exhibition and Trading Center is located on the north side of the Party Group Service Center in China Oil Painting Town, and the center consists of two parts: the first floor brings together the works of international artists and local artists, covering oil paintings, prints, art derivatives, cultural and creative works, video works, small sculptures, installation works, etc., all of which are works of art suitable for mass consumption; On the second floor is the exhibition hall of original oil paintings, where you can see excellent paintings by Chinese and foreign artists, feel the charm of oil painting art up close, and buy your favorite works.

3.Construction of art block creative festival, music festival and triathlon sports event as sports tourism brand — leisure tourism mode

Before 2014, there were many vacant shops in Banyue Bay, and the comprehensive utilization rate was not high, and there were few tourists. In recent years, with the development of the cultural tourism industry, the Huancui District Party Committee and District Government has transformed the idle commercial buildings and residential areas here, with the goal of creating a "exquisite city, happy Weihai", focusing on creating diversified business formats and innovative business models, integrating leisure and entertainment, fashion creativity, tourism, urban festivals, art education and other functions of the Chinese oil painting town Banyue Bay Art Block, building a new landmark of commerce, culture and entertainment in Weihai Huancui District. In addition to holding art exhibitions every year, since 2017, Huancui District has established the Banyue Bay Cultural and Creative Festival and Beach Music Festival with the theme of "Passion Coast, Festival Weihai" in the Banyue Bay area with the theme of "Passion Coast, Festival Weihai" and the Beach Music Festival, providing a high-level and open summer leisure and cultural feast for the people of Weihai and tourists coming to Weihai. At the same time, the establishment of a sports tourism brand with triathlon sports events has also attracted domestic and foreign tourists. The current Banyue Bay Art Street is not only an important space that constitutes the cultural charm of the city, but also a characteristic area that combines tourism, commerce and culture, affecting the number of tourists more than 10 million.

3.1 "New Festival of the City" of the Banyue Bay Beach Music Festival

Since 2017, with the purpose of creating a "new festival in the city", Huancui District has established a new carrier of citizens' leisure and cultural activities with the theme of "Passion Coast, Festival Weihai" in the Banyue Bay area - Banyue Bay Beach Music Festival, providing a high-level and open summer leisure and cultural feast for Weihai people and tourists to Weihai. This is an exclusive urban festival in Weihai created by the government for citizens, and a cultural journey that blends with the passion of sea breeze, seascape, seafood and music for tourists coming to Weihai.

In the past five years, the festival has invited more than 80 domestic and foreign bands and more than 650 performers to perform 50 high-level performances, and overseas performing arts resources from 23 countries and regions have successively performed different coastal styles in Bincheng; Star-rated seafood food, characteristic culture, handsome men and beautiful women together dress up the magnificent bay area of the Thousand Miles Coast. After years of hard work, the performance level of

the music festival has been continuously improved, the international characteristics have become more prominent, the star-rated cuisine has been deeply rooted in the hearts of the people, and the brand connotation has become richer. Every time in the middle of summer, more and more citizens consult the holding of the beach music festival through various forms, and the Banyue Bay in July has become a unique summer memory of the city in the hearts of citizens.



Figure 69 Banyue Bay International Beach Music Festival 2022

Source: <https://weibo.com/ttarticle/p/show?id=2309404793963402887849>, 2023, online

The 2022 Banyue Bay International Beach Music Festival will provide citizens with a more diversified cultural experience on the basis of maintaining 6 main performances. The first day of "Pop Style", mainly domestic and foreign pop music, jazz and other dynamic dances and popular band performances; The opening ceremony was held simultaneously on the same day; The second day was "Drunken Rock", mainly performed by domestic powerful rock bands and foreign dance troupes stationed in China; On the third day, the new "Tide Sound Rises" was launched, showing the trend culture and interpreting the modern new fashion; The fourth day, "Electric Sound Drag", brings a more impactful and tense electronic music performance; On the fifth day, the "fashion show" changed the "competition venue" to the "show" to create the most coastal style fashion show; On the sixth day, "National Chao Music" will bring fans a collision of modern trend and retro elegance, and hold a closing ceremony at the same time; Day 7 to Day 10 is a themed special performance, presenting richer music and cultural content.

Event Innovation:

- 1). The quality of performing arts continues to improve. On the basis of maintaining international dance troupes and performing arts resources, we will focus on introducing domestic powerful bands, increase the proportion of young bands, and continue to promote the performance level of the beach music festival.
- 2). Launched a new theme single show "Tide Sound Up". Introduce pop, rap, rock, folk and other musical elements and tide dance performances to show the trend culture.
- 3). Star "big meal" online ordering to enjoy on-site. Open up online and offline channels, and book special meals of major star hotels in Weihai through the media online mall and enjoy them on the spot.
- 4). Unlock new public welfare experiences, launch ecological farm booths, and invite citizens to taste new pastoral life.
- 5). Cooperate with public welfare organizations to set up public welfare booths, extend the artistic communication tentacles of the music festival, and display the cultural connotation of the city from

more angles. 6) .“ Check in the "new festival of the city", spread the "tasteful" music culture, hold the wine king competition, cooking show, music market, flea market and other special content.

While the performance form is new, the food area is also constantly upgrading and upgrading, continuously increasing the supply of high-end catering, and introducing special catering that highlights fashion trends and marine culture. Opened an online mall to book hotel top-notch food services, and integrated online and offline to open up the "tip of the tongue experience" of Weihai's special catering. Introduce new energy vehicles, themed lighting check-ins, tide play tide world, ecological farms, public welfare booths and other elements to enrich the cultural and entertainment experience of citizens.

Through the three-dimensional communication matrix built by Huancui Fusion Media, the music festival broadcasts live on TV, mobile phones, websites, and outdoor large-screen screens to achieve the same frequency resonance of TV media + new media; And through Shandong TV Lightning News client, as well as one county and one end, IPTV to achieve synchronous promotion and dissemination of mainstream media in 110 counties and municipalities in the province, to achieve seamless coverage inside and outside the province, and the annual impact covers more than 10 million people.

3.2 Creative bazaar for "New Festival in the City"

Chinese oil painting town creative bazaar⁴³ echoing the Banyue Bay Beach Music Festival, Oil Painting Town creates a nighttime creative bazaar in the form of public welfare, and integrates shopping, entertainment, interpretation, viewing, interaction and other elements into the market, launching the concept of "Market add", consumers can not only buy in the market, but also experience art, eat, drink and play, and check in and interact. Viewing beautiful scenery, tasting art, exploring culture, appreciating folk customs, the creative bazaar was held in the context of Weihai's epidemic, which played a positive role in fully releasing consumption vitality, regaining economic and cultural confidence, and enhancing the city's competitiveness and attractiveness.

⁴³ Creative bazaa, also known as the cultural and creative Festival. Creative and cultural products are mainly displayed in the form of fairs.



Figure 70 Chinese oil painting town creative bazaar

Source:https://travel.sohu.com/a/569654242_121106991,2023, online

Now in its third year, the creative bazaar 2022 is held in the Banyue Bay Art District, bringing a different kind of cultural style to summer seaside nights. The creative bazaar has a rich and diverse display content, with a total of 50 booths, covering five categories, including handicraft production, creative design, animation and painting, cutting-edge performing arts, and original products, as well as art displays, interactive experiences and other projects, providing a sumptuous "cultural and creative feast" for the nightlife of citizens. Provide more personalized experiences for those who come to the "catch-up".

In five days, the creative bazaar took Banyue Bay Square as the core, and many cultural and creative groups collectively linked to create a new scene of cultural and creative "activation" and a new experience of cultural and tourism integration, leading the new trend of nighttime cultural tourism consumption, and presenting citizens and tourists with a feast that integrates culture, tourism, technology, fashion and consumption, and also attracted extensive attention from many provincial and municipal media, making the town's creative bazaar famous. The creative bazaar has attracted the attention and participation of many cultural and creative groups such as individual art studios; Many intangible cultural heritage inheritors also walked into the market to demonstrate their skills and unveil the mystery of intangible cultural heritage for the public. This has greatly improved the grade and specifications of the creative bazaar, and enriched the connotation of the entire market.

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Figure 71 The "classical beauties" danced on the cultural and creative festival

Source:https://www.sohu.com/a/567872077_121106991,2023, online

Music played by traditional instruments plays slowly, and "classical beauties" dance on the stage, creating the charm of the fusion of traditional culture and seaside art market. Inheritors of the intangible cultural heritage of the ancient furniture restoration project also came to the creative bazaar, allowing citizens to experience the traceless restoration of ancient furniture that has been passed down for more than 100 years. Watch the production process of paper cutting, tin setting, willow weaving, wood carving, jade carving, pottery, etc., and DIY a unique small object under the guidance of the craftsmen on site. In the public welfare painting experience area, the town provides free picture frames and painting materials for art lovers, allowing participating citizens and tourists to experience the charm of art firsthand. In the exhibition hall of the Academic Exchange Center of China Oil Painting Town, citizens who come and go, walk slowly, carefully observe the beautiful paintings in the exhibition hall, and taste the customs and customs belonging to Weihai. "Let art come to life and fill life with art". It is this practice that polishes the confident background of culture and art in oil painting towns.

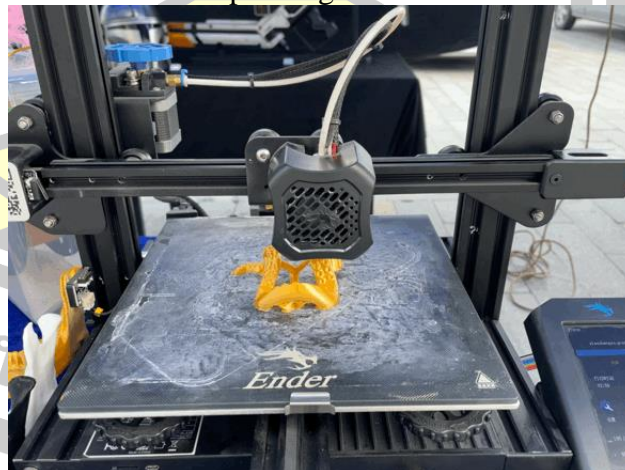


Figure 72 The 3D printed artwork of the Cultural and creative festival
Source:https://mp.weixin.qq.com/s/vnZtU0WdE6wjNX_NnLrv9Q,2023, online

Compared with the previous two sessions, the current creative bazaar is rich in innovative and creative cultural and creative products. There are not only traditional handicraft products, but also 3D printed artworks made on lifelike site, as well as strange and mixed handicrafts, design pendant accessories, and cute fabric dolls. On the stalls lined up along the block, cultural and creative products are colorful and dazzling. Tourists stop and find their favorite items. From fashion culture and creativity, handicrafts experts, to folk artists with traditional skills, fashion and traditional culture blend in the creative bazaar to create infinite wonder, allowing citizens and tourists to feel a strong artistic atmosphere. The creative bazaar held in Banyue Bay echoed the music festival, pooled artistic resources together, and built a platform for the majority of cultural and creative practitioners to promote and display exhibitions. Citizens and tourists add new elements to the tourism experience, and feel the comprehensive new night-time economic experience combining culture and art, leisure and relaxation atmosphere and night sea view. The creative bazaar has also become an important measure for Weihai to create a "new festival in the city".

3.3 Build a sports tourism brand - triathlon

The beach in the neighborhood of Banyue Bay has clear water and excellent sand, and the naturally semicircular beach runs north-south, with a total length of about one kilometer. Due to the good water quality, hydrology and meteorological elements here, it meets the first type of marine water quality standards required by the Triathlon World Cup series. That's why a triathlon arena is set up here.

In 2008, Weihai hosted a national triathlon championship here, followed by the 11th National Games triathlon competition in 2009. In 2010, the International Long Distance Triathlon World Cup was held. In 2011, it held three competitions: the International Long Distance Triathlon World Cup Series, the Weihai International Triathlon Intercontinental Cup and the Triathlon Cup Series. In 2014, the Long Distance Triathlon World Championships were held, which included the Disabled Triathlon World Championships and featured age-divided athletes from around the world. The Long Distance Triathlon World Series was held in 2015. The 2016 Long Distance Triathlon World Series was held. In 2017, it held the Triathlon World Cup and the "Wego Real Estate Cup" Super Triathlon Series, and in 2018, it held the Triathlon World Cup. The Super Triathlon Series was held in 2019.

The 2019 Weihai Super Triathlon Series Triathlon World Cup consists of two categories: men's excellent group and women's excellent category, with a total distance of 51.5 kilometers. The Super Triathlon Series consists of 3 competitions and 39 age groups.

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Figure 73 The 2019 Weihai Super Triathlon Series swimming Roadmap
Source: https://www.sohu.com/a/232775051_100048120,2023, online

Athletes should first complete the swimming competition from the Banyue Bay beach, a single lap of 750 meters, clockwise swim a total of 1.5 kilometers.



Figure 74 The 2019 Weihai Super Triathlon Series Cycling Race Roadmap
Source: <https://sdxw.iqilu.com/w/article/YS0yMS01NjI5NTcw.html>,2023, online

After starting from the conversion area, the bicycle race passes to the south through the sea road, the Peninsula, the intersection of the south of the Castle Hotel, turn right to the conversion area, the outer ring, the single circle is 6.7 kilometers, a total of 6 laps of 40.2 kilometers.

พหุ ประถมศึกษา



Figure 75 2019 Weihai Super Triathlon Series Running Roadmap
 Source: https://www.sohu.com/a/232775051_100048120,2023, online

Starting from the conversion area→ turning back through the east gate of the Holiday Inn → Minglan Hotel → Banyue Road, a single lap of 2.5 kilometers, athletes who complete 4 laps, a total of 10 kilometers of long-distance running, must pass through the conversion area to the end gate of the main venue. A total of 920 athletes from 39 countries and regions, including China, the United States, Japan, Russia, Australia and Colombia, participated in the competition; Among them, 103 athletes from 36 countries and regions participated in the Triathlon World Cup. 817 athletes from 10 countries and territories competed in the Super Triathlon Series. More than 50,000 visitors.

The success of holding sports events in Weihai for so many consecutive times is first of all because the Weihai Triathlon is well organized, carefully serviced and guaranteed, and has won the trust of all athletes who have participated in Weihai competitions and are willing to come to Weihai to participate. In addition, Weihai Banyue Bay has a beautiful natural environment and a very challenging track, which has a strong visual impact and sense of conquest for outstanding athletes. As Les McDonald, Honorary President of the International Triathlon Federation, said, "Weihai not only has a beautiful and unique venue for triathlon competitions, but also has an impressive natural environment and cultural landscape."

Careful service, beautiful environment and triathlon, a world sports event, is an organic combination of culture, tourism and sports, which effectively promotes the construction of the city's brand and promotes the further expansion of sports tourism and sports consumption. According to the evaluation center of Shanghai University of Sport, the economic benefits generated by the Weihai Triathlon in 2010 were 24.4509 million yuan, and the direct economic and social benefits generated by the 2017 Triathlon were 235 million yuan.

In the next step, Weihai City will base itself on the advantages of thousands of miles of mountains and seas, rely on the advantages of natural resources such as the mountains and greens, water shows, bays and beaches of Banyue Bay, further build brand events such as Weihai Triathlon, China Weihai Sailing Open, Weihai Thousand Miles Coastline National Trekking Conference, support the introduction of major international and domestic sports events that have a certain influence on the city, and have high market value, good prospects and strong ornamentation, and strive to form

a new pattern of benign interaction between events and cities, and sports and consumption promoting each other as soon as possible.

4. Analyze the value and significance brought by the construction of these three modes from the perspective of art anthropology

With the improvement of people's living standards, leisure has become an important indicator and content of people's happy life, and people's pursuit and interpretation of happiness have a new direction and goal. The cultural and creative festival and music festival are the best form of experience to store and release leisure. As a result, leisure and tourism have risen accordingly, and the experience economy has become a pioneer of cultural development, and even an important pillar of economic development, becoming a new economic form of "life leading the economy and free stimulation of creative functions."

As a new economic form, the quality of tourists' tourism experience is directly related to the survival of tourism products in the fierce market competition. And aesthetic experience is the most precious experience in the travel experience, in the "aesthetic experience is pregnant with infinite possibilities that can never be realized in ordinary sensory experience." (Ernst Cassirer, Ganyang, 1984, P184) The oil painting town art and leisure district created by Huancui District sells a high-end aesthetic experience that is more difficult for the general public to obtain by introducing cultural and creative festivals, music festivals and combining with the local art landscape. The high-end aesthetic experience of the music festival has successfully attracted many young people and music lovers and young consumers, introducing aesthetic experience into the tourism experience. On the basis of a certain understanding of the aesthetic mechanism of the young generation, the organizer has maximized the potential aesthetic audience of the Banyue Bay Art Festival through the dual combination of network add cross-cultural communication effect. To a certain extent, it also reflects the new direction of contemporary aesthetic development. First of all, the development of contemporary aesthetics is inseparable from the participation of modern technology, especially the rapid development of network information technology, which has a deeper impact on the aesthetic mechanism rooted in human hearts, changing the traditional way people receive, experience and express beauty. It can also be seen from the Banyue Bay Art Festival that the new generation of young people, as the main body of the aesthetic audience, are closely related to the reception, experience and expression of beauty and network interaction. They contact the art district to hold music festivals through online publicity, and also communicate with musicians and singers through online social platforms, directly and quickly expressing their feelings. Secondly, globalization and cross-cultural communication are two parallel tracks for the development of contemporary aesthetics. Part of the success of the Banyue Bay Music Festival is due to the reference and development of the internationally renowned music festival operation method by the organizers in the context of globalization. Another reason is that the Banyue Bay Music Festival has attracted the participation of many well-known musicians and professionals at home and abroad, highlighting the globalization and cross-cultural communication of the music festival. It also shows

the development of a pluralistic symbiosis of contemporary aesthetics on the basis of globalization.

The Creative Festival held in Banyue Bay has built a platform for the majority of cultural and creative practitioners to publicize and promote and display exhibitions. Citizens and tourists add new elements to the tourism experience, and feel the comprehensive new night-time economic experience combining culture and art, leisure and relaxation atmosphere and night sea view.

In the Creative Festival, the interaction between visitors and the entire space is no longer limited to the shallow communication between visitors and the neighborhood, but truly achieves oneness and symbiosis with the surrounding environment. The artistic atmosphere created by the art district has been transformed into an interactive theater with art, and visitors have become unconscious actors. All the experiences and experiences of tourists are enhanced by the halo of art and ceremony, and the tourism experience far goes beyond the symptoms common to tourism now - just the simple interactive landscape consumption method of looking at the scenery and taking photos in a specific place - and obtains an aesthetic experience that promotes the complete meaning of human beings, and visitors can go deep into the art complex space created by the art festival to experience another life and feel the other life represented by this tourism. The Festival of Creativity itself is a cross-border combination and composite combination of various elements to meet the needs of different categories and different levels of people with different tastes. During the period of the Creative Festival, citizens or tourists are not only entertainment, entertainment, but also learning and further study, but also living and resting, and are the boundary state and adjustment state of various states of life, so as to achieve the effect of self-realization pursued in the experience theory.

On the whole, the Banyue Bay Creative Festival and Music Festival under the tourism experience is a relatively successful aesthetic practice. The diversified art experience has injected new vitality into the local cultural ecology, so that the cultural tourism of Banyue Bay has taken a higher step, realizing the consumption upgrade of the tourism industry of Banyue Bay from traditional sightseeing vacation to aesthetic experience. As a tourism product, Weihai City and Huancui District Government can successfully mobilize art, festivals, ceremonies and other elements to increase the relatively traditional aesthetic experience under aesthetic modernity, which not only enriches the tourism experience of ordinary tourists, but also meets the aesthetic needs of local audiences at different levels. The combination of capital and aesthetics has been successfully completed, and good comprehensive benefits have been achieved.

The beach in the neighborhood of Banyue Bay has clear water and excellent sand, and the naturally semicircular beach runs north-south, with a total length of about one kilometer. Due to the good water quality, hydrology and meteorological elements here, it meets the first type of marine water quality standards required by the Triathlon World Cup series. Therefore, the Weihai municipal government has set up this place as a special triathlon venue. And held three consecutive competitions in 2017, 2018 and 2019. Careful service, beautiful environment and triathlon, a world sports event, is an organic combination of culture, tourism and sports, which effectively promotes the construction of the city's brand and promotes the further expansion of sports tourism and sports consumption. According to the evaluation center of the Shanghai Institute of Sport, the direct economic and social benefits

generated by the 2017 triathlon have reached 235 million yuan. From the perspective of industrial integration, triathlon events and the tourism industry are deeply integrated to produce sports tourism through the interaction of the industrial value chain.

Sports tourism is a form of tourism divided according to people's different tourism purposes, its biggest feature is different from traditional sightseeing tourism, more emphasis on the deep quality of tourism activities, tourist feelings and personality value, is the concept of sports, experience economy to the tourism industry and tourism activities penetration and promotion. (Wu Yating, 2013, PP2-3) This new type of tourism industry integrates the three major elements of sports, tourism and leisure, and is a new field that crosses the sports industry and the tourism industry. (Zhou Zan, 2013, PP231-233) In addition to the general characteristics of fitness, entertainment, education, and ornamentation, sports tourism also has three characteristics: 1) Subject participation. The main forms of participation are on-site viewing, participation experience and visits. 2). Motivational duality. To achieve the purpose of tourism in the course of participating in the service of sports events or to achieve the purpose of viewing or participating in sports tourism. 3). Tourism group specificity. The tourist group is mainly tourists who participate in or watch the competition. Triathlon events are sports tourism brands built by the government based on geographical advantages and cultural tourism resources. The successful establishment of this sports tourism brand makes the combination of sports industry and cultural tourism industry a new economic growth point for the development of tourism economy, which can not only stimulate domestic demand, promote consumption, and increase related jobs; It also cultivates the healthy and upward fitness awareness of event participants and tourists, and enhances their physical fitness and health.

From an anthropological point of view, Weihai held a triathlon event, which achieved cultural development and economic assistance; The participation of athletes and referees, spectators, media, governments, and commercial entities has made triathlon events a social ritual that integrates social, political, economic, and cultural factors. The physical activities that included in the event itself that used to have value as survival skills have become less important. For example, the original meaning of swimming, running and other activities is to train and exercise survival skills, improve the living environment, and improve the quality of life, but in the modern event field, these activities have lost their original existence foundation and specific functions. With the improvement of people's living standards, stimulated by the needs of fitness, leisure, socialization, aesthetics and regional cultural identity, people have transformed these sports activities into an emerging comprehensive sports competition, and to a certain extent, they have become a cultural symbol of equality, unity, mutual assistance and prosperity of people around the world, and have become the value embodiment of the core of sports event tourism.

In terms of personal experience, tourists achieve the purpose of distraction and pleasure by participating in the tourism process of sports events. Passengers leave their place of residence to go to the venue where the competition is held to watch the game and participate in sports service activities such as live viewing and experience, during which the body and mind are released, the heart is satisfied, and the soul is purified. Through the sports event tourism venue to cause different tourism emotional

experience, bring tourists into the immersive competition scene, so that tourists produce joy, excitement, tension, sadness, anger and other emotional changes, when tourists have been in positive emotions, will further form an immersive experience, when seeing their favorite athletes win, tourists will also have a sense of pleasure in their hearts to produce a sense of identity.

From the perspective of social effects, the continuous holding of the Weihai Banyue Bay Triathlon has made this sports event an important carrier for disseminating national traditional culture and building national image, and through live TV, new media networks, newspapers, books and other channels of communication channels has enhanced the country's reputation and discourse power, stimulated patriotic enthusiasm, and enhanced national identity and cohesion. It shows the Chinese spirit to the outside world and highlights the soft power of national culture.

Conclusion

Banyue Bay Art Street is located in the Banyue Bay Scenic Area of Huancui District, with pleasant scenery and is one of the representative tourist attractions in Weihai. As an important functional area in the construction project of oil painting town, Banyue Bay Art Block is led by the construction of China Oil Painting Town Management Center, Exhibition Center, Academic Center and Experience Center, and has created an art theme block integrating galleries, art materials, art management, special catering, bars, coffee bars and other related formats.

Since 2017, with the purpose of creating a "new festival in the city", Huancui District has successfully planned and implemented a creative market, the Banyue Bay Beach Music Festival, and the sports tourism created according to the Banyue Bay Triathlon to form a new landscape of regional characteristic cultural tourism. These high-end leisure tourism enrich the tourism experience of ordinary tourists, and also meet the aesthetic needs of audiences at different levels, bringing good comprehensive benefits. The construction of Banyue Bay Art Block has not only become a cultural symbol of Weihai's inherent charm, but also a city business card for Weihai's external publicity.



CHAPTER VI

Conclusion and Discussion

1. Conclusion

The theme of this research is the oil painting town of Weihai, Shandong, which is the construction of artistic villages in the context of China's rural revitalization.

Rural revitalization, or rural revitalization strategy, is an important policy put forward in the report of the 19th National Congress of the Communist Party of China on October 18, 2017 to solve the problems of agriculture and rural farmers, fundamental problems related to the national economy and people's livelihood, decisive victory in building a moderately prosperous society in an all-round way, and comprehensively building a modern socialist country. Other places, such as the integrated development of agricultural tourism in Wuyuan in Jiangxi Province, the investment attraction and development of ancient towns in Shuhe in Yunnan Province, and the new format of rural e-commerce in Longxi, Gansu Province are all applications and changes in the context of rural revitalization. In this context, Weihai City launched the construction of the "Oil Painting Art Town" project.

By studying the construction and changes of Yihai Road Art Core Area, this paper analyzes the relationship network and identity establishment of relevant groups in the construction process of the program from the perspective of art anthropology. By studying the construction and changes of Beihai Oil Painting Industry Block, this paper analyzes the inheritance of local artists' skills, life strategies and social relations in the construction process from the perspective of art anthropology. Through the study of the construction of Banyue Bay Art Block, the value and significance brought by the construction of three modes of art district, creative festival, music festival and sports tourism in the construction process are analyzed from the perspective of art anthropology. Summarize its sustainable development path and provide basic support for further exploration, practice and theoretical research. This is a breakthrough in the research direction of art rural construction. This is also the innovation of this article.

For the construction of art town, the content of this study makes up for the gap in the literature related to the construction of oil painting in Weihai. More importantly, this study incorporates the research on the construction of art towns into a dynamic system, breaks the single research perspective of the previous art town only focusing on the construction mode, demonstrates the relationship between art town construction and anthropology, art science and sociology, and deepens the depth of research. Further building beautiful villages in the new era and exploring the construction of art villages in a broader academic perspective is also the most necessary work in the Chinese art and academic circle

2. Discussion

"China Oil Painting Town" is a new attempt jointly created by the local government and the cultural industry and tourism industry - the combination of cultural and art industry and tourism industry. The "three districts and one line" of the construction of China's oil painting town, that is, to create an art corridor with a coastline of 31.5 kilometers, connecting Yihai Road and the art core area, the Banyue Bay creative and leisure area, and the Beihai oil painting industry zone, forming a functional layout integrating academic development, industrial cultivation, culture and tourism. The successful construction of this cultural tourism brand has formed a good sustainable development model, and gradually formed a certain brand influence and honor in China. This is not only a sustainable development path explored and sought by local governments and relevant groups for local industrial development in the context of rural revitalization, but also provides new ideas and solutions for art to intervene in China's rural construction.

This study adopts the research method of art anthropology, takes "representative embodiment" as the research concept, and discusses the "art village construction process of Weihai oil painting art town in Shandong, China" against the background of China's rural revitalization. By identifying the artistic and cultural resources owned by Weihai Oil Painting Town, and carrying out a series of development, utilization and construction of art and cultural resources, the process of making them rise to become a cultural symbol and transform into a driving force for sustainable development in the region is carried out in depth.

3. Recommendations

3.1 Academic Advice

1) In terms of research concept, this research expands the scope of application of art anthropology and things in social life. For the construction of art town, the content of this research makes up for the blank of the literature related to the construction of Weihai Oil painting Town. More importantly, this study incorporates the research on the construction of art towns into a dynamic system, breaks the single research perspective of the previous art town only focusing on the construction mode, demonstrates the relationship between art town construction and anthropology, art science and sociology, and deepens the research depth of art town construction.

2) As a research model, it not only expands the cultural research direction of Chinese art township construction, but also can be used as a research template for other art forms to help their research topics.

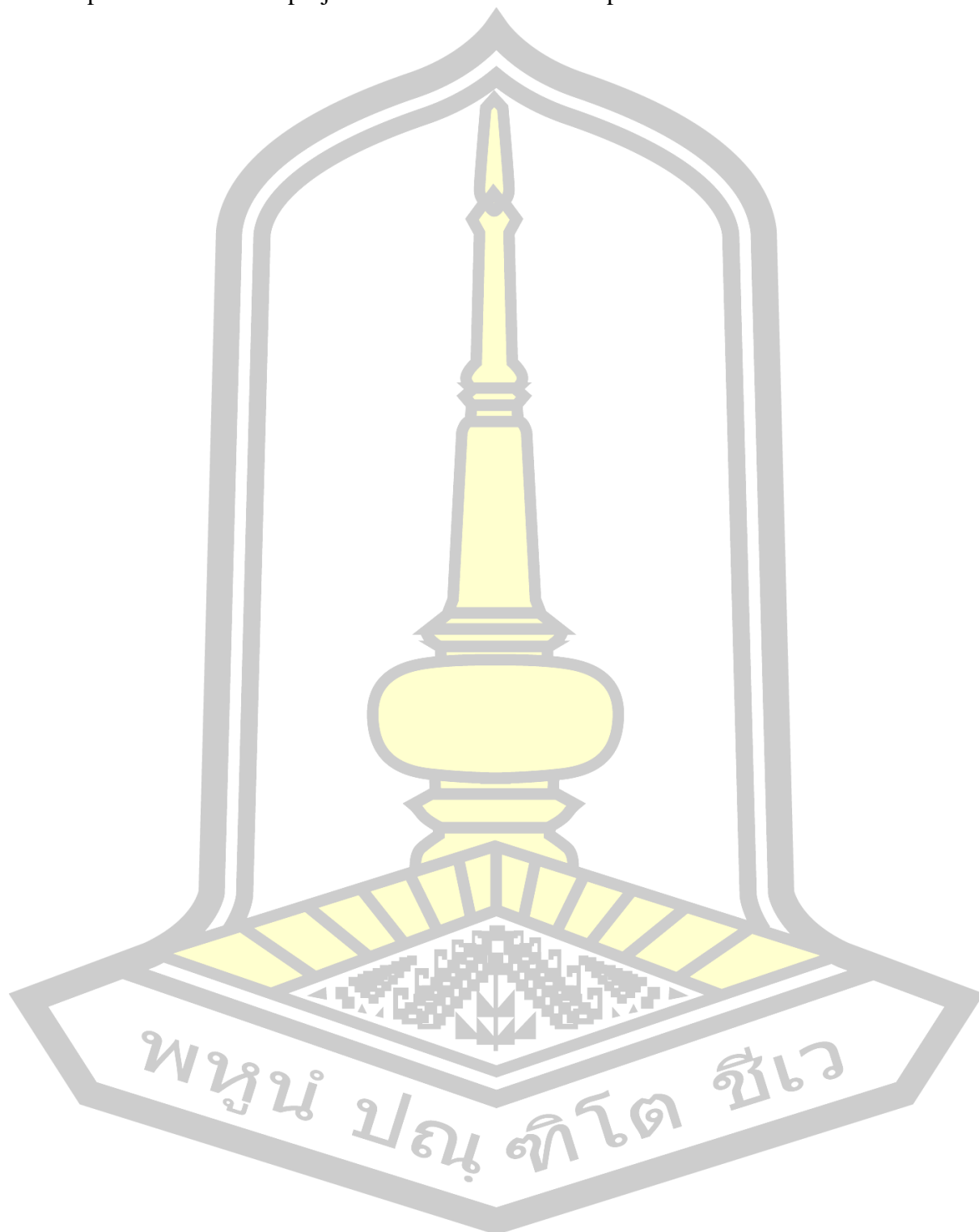
3.2 General Recommendations

1) Artists or the art community can use this research to carry out artistic activities.

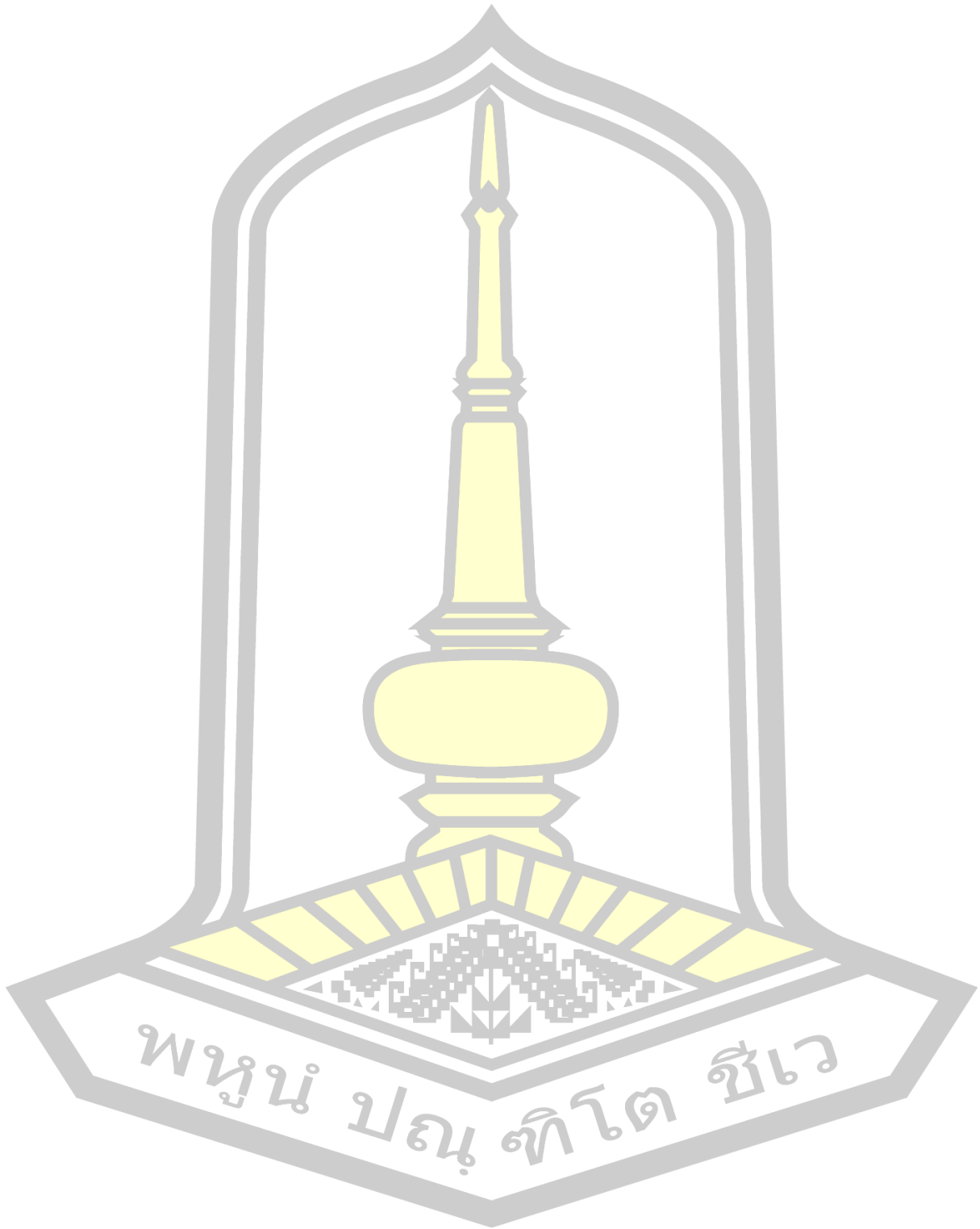
2) Decision makers in related industries can use the research results to carry out local related industry construction and local transformation from the perspective of multiple industry integration. Research and formulate a more reasonable direction for artistic development.

3) Local governments can use the results of this research to upgrade from sightseeing and vacation tourism to aesthetic experience economy.

4) Local governments can use the results of this research to formulate cultural policies or cultural projects suitable for the development of local tourism.



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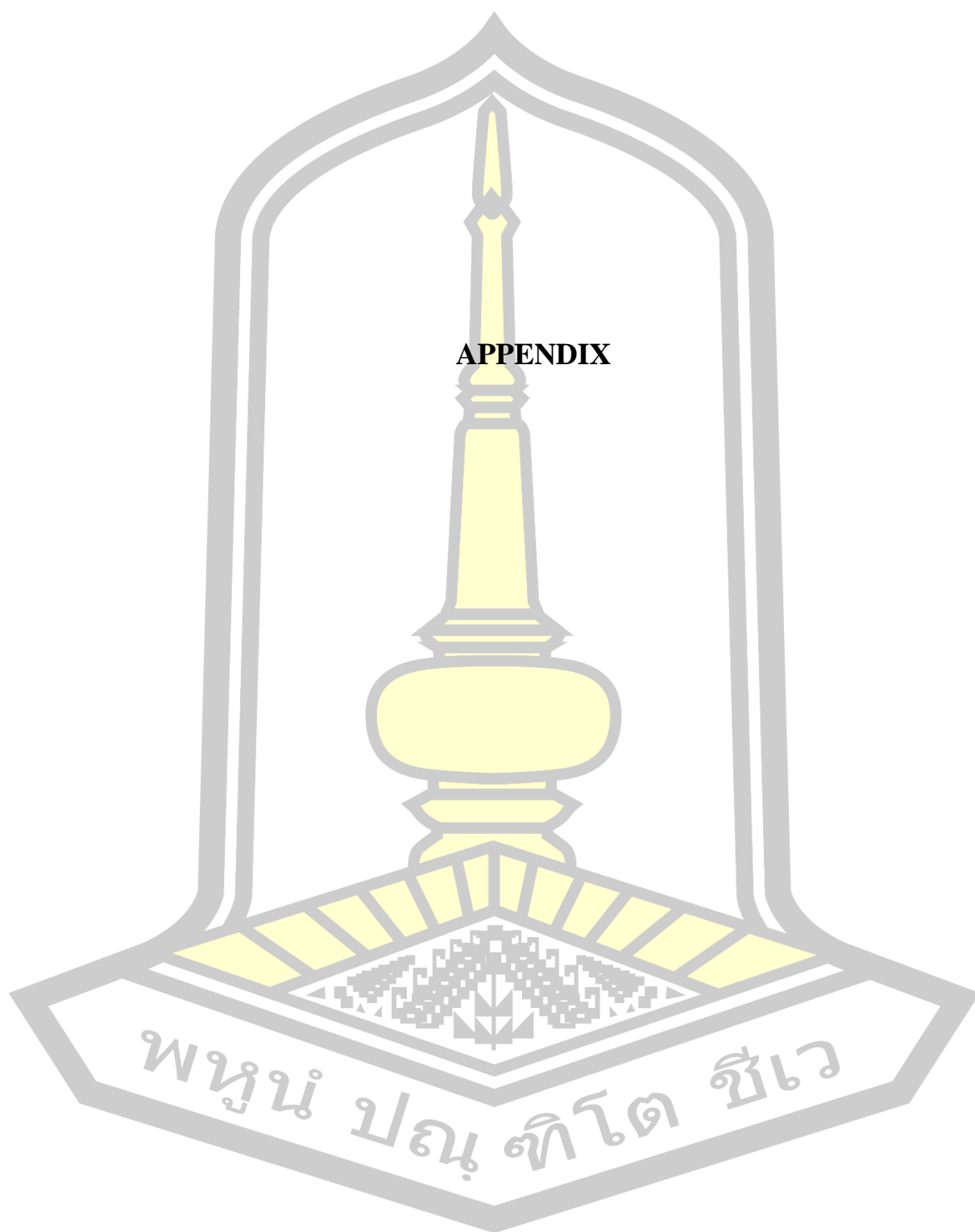
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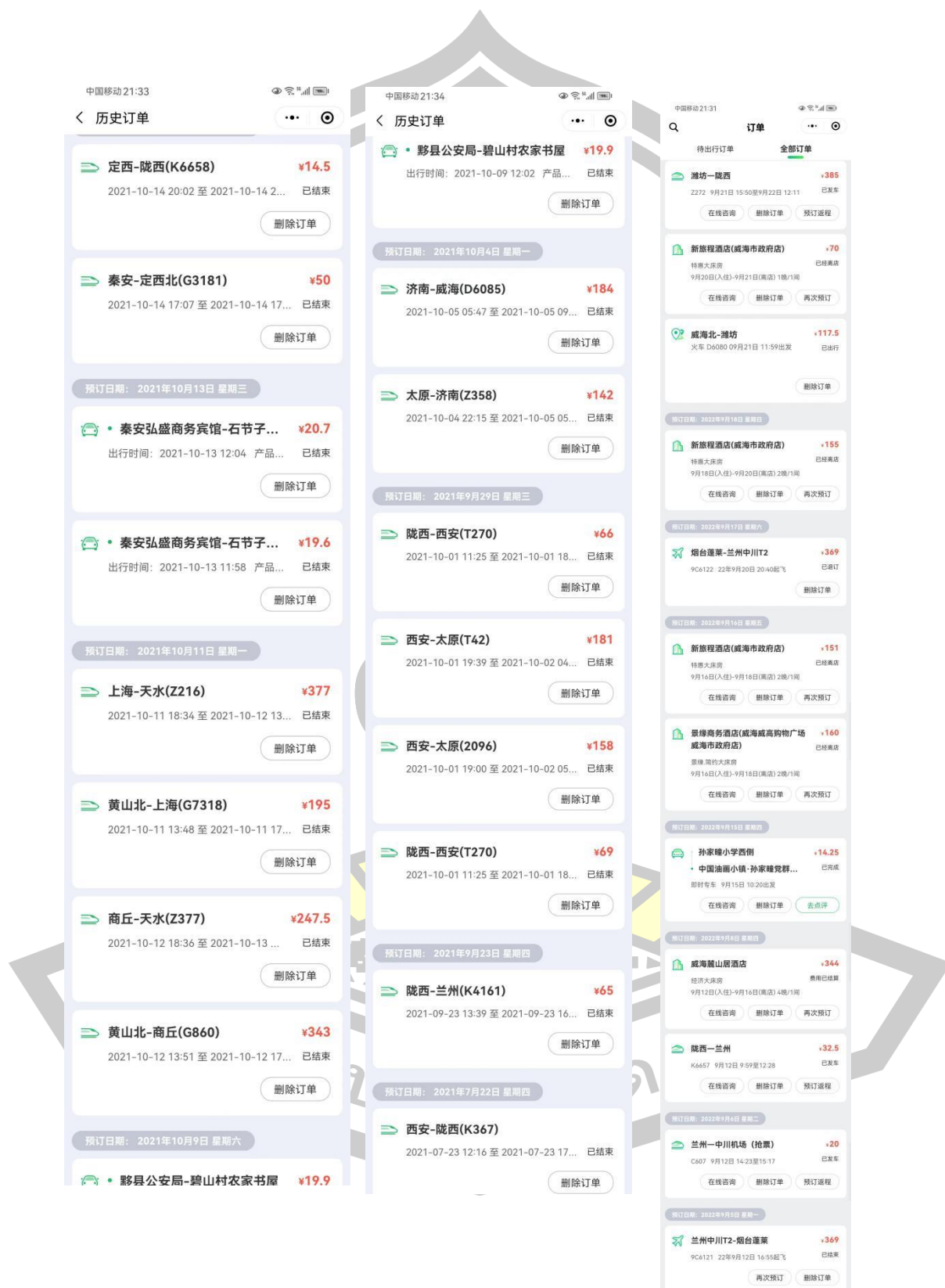
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APPENDIX

พญูน์ ปณุ ทิโต สีเว

Fieldwork-related images





BIOGRAPHY

DATE OF BIRTH	December 20, 1986
PLACE OF BIRTH	Longxi County, Dingxi City, Gansu Province, China
ADDRESS	Zhongtian Jiayuan Community, Longxi County, Dingxi City, Gansu Province, China
POSITION	Student
PLACE OF WORK	Maharakham University
EDUCATION	2009 Graduated from the School of Fine Arts of Northwest Normal University with a bachelor's degree in fine arts 2017 Graduated from the School of Fine Arts of Northwest University for Nationalities with a master's degree in fine arts 2023 Doctor of Philosophy (Fine and Applied Arts Research) Faculty of Fine Applied Arts and Cultural Science , Maharakham University

