

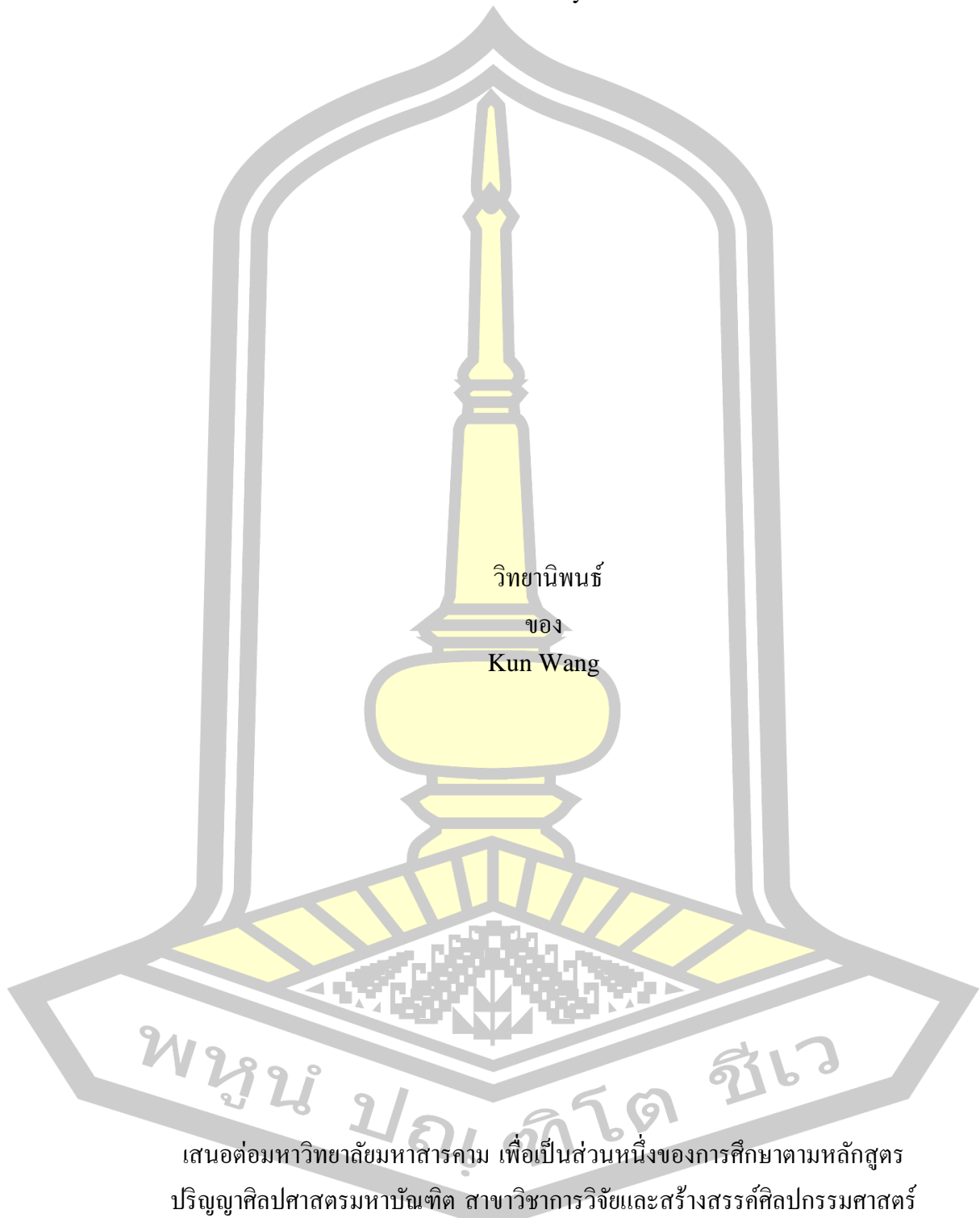
Gaocheng Palace Lanterns: The Commodification of Chinese Folk Art in the 21st Century

Kun Wang

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Arts in Fine and Applied Arts Research and Creation
May 2024

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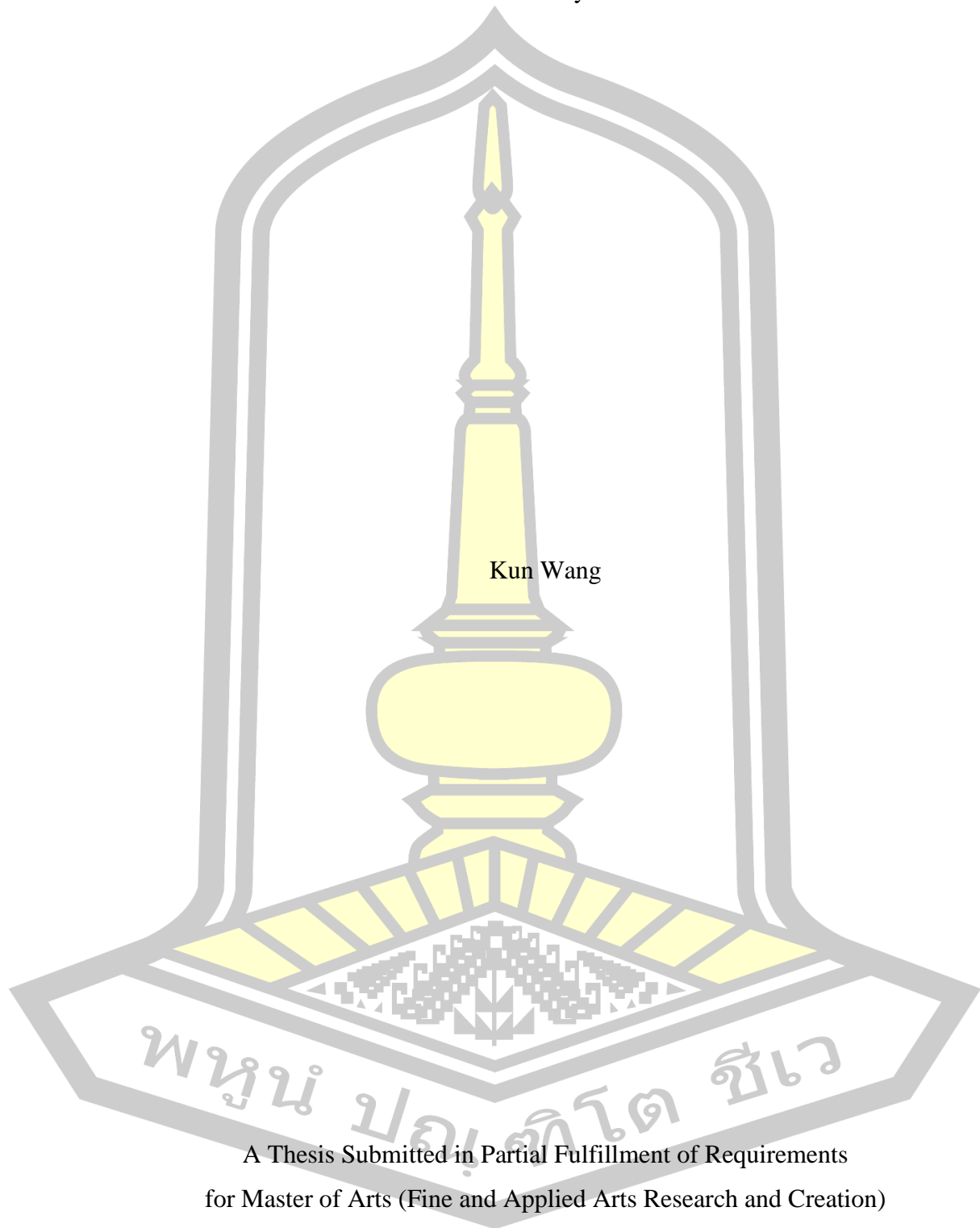


เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
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May 2024

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ABSTRACT

Folk art is the accumulation of thousands of years of traditional Chinese culture, a product of aesthetic significance created by the forefathers from the practice of life, and a perfect combination of technology and art. It is both a figurative material product and an abstract spiritual culture, and people give it a beautiful symbolic meaning. It is produced in daily life, embodied in all aspects of life, its materials are easy to obtain, low cost, and process characteristics are closely related to the local climate and environment, folk customs, each region has its own regional characteristics of traditional folk crafts, regional characteristics are strong, and can reflect the level of economic development in a particular period of history and the state of social thought, but also an important basis for cultural and historical research.

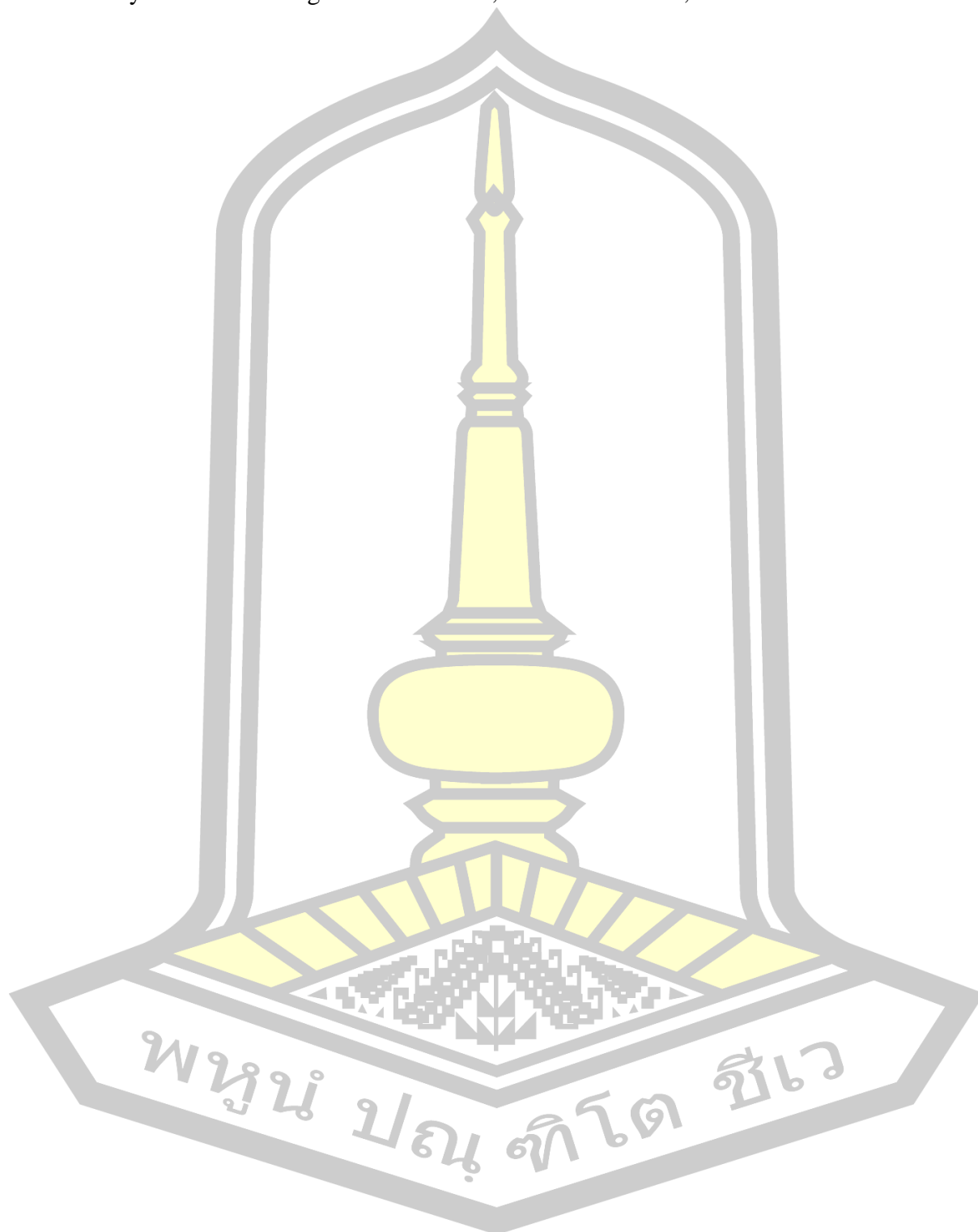
Folk art in Hebei Province, like other traditional folk art, was initially a part of the daily life of the ancient ancestors, and its inheritance was mainly passed down from family to family or from master to apprentice, so it was mostly passed down from generation to generation by word of mouth and by example, and a lot of folk art did not leave rich historical and cultural records. As a treasure of Chinese culture, folk art contains the down-to-earth, silent "craftsman spirit" which is precious in today's society. Gaocheng District is located in Shijiazhuang City, Hebei Province, is a famous historical and cultural city, known as the "Pearl of Hebei", "Yanzhao Tianfu". As a unique folk art in Shijiazhuang City, Hebei Province, Gao Cheng Gong Lanterns are produced in Tuntou Village, Meihua Town, Gao Cheng District. Palace lanterns made in Gaocheng District has a long history and tradition, since ancient times, there is a "heavenly Big Dipper, the earth Gao Cheng lights" reputation. Ligaocheng palace lanterns have strong local characteristics, every New Year's Day, households, streets and alleys are red lights hanging high, but also have a garden to enjoy the lights, guess the riddle activities, very interesting.

The article first of all on the previous literature about the ligustrum Palace lamp combed, combing found that, up to now for the ligustrum Palace lamp research is mainly concentrated in the cultural heritage, industrial development, tourism and architecture and other fields, no scholars standing in the commercialisation of the

ligustrum Palace lamp has been studied, and this paper is standing in the commercialisation of the ligustrum Palace lamp to carry out the study, for the study of the ligustrum Palace lamp to add a new direction! At the same time, this is the most important innovation of this paper. Secondly, the article through the study of the concept and historical development of the Ligustrum Palace Lantern, and then analyze the concept of commercialization and commercialization and its characteristics, and then the combination of the two, the analysis of the Ligustrum Palace Lantern commercialization and commercialization, and then discuss the Ligustrum Palace Lantern on the commercialization and commercialization of the impact of the commercialization and commercialization of the background of the commercialization and commercialization of the value of it, so as to derive the Ligustrum Palace Lantern in the process of commercialization of the advantages and disadvantages arising from, and finally sum up the future development of the Ligustrum Palace Lantern. The article concludes with the future development of Gaocheng lanterns. Once again, the article studies the origin and history of "Gaocheng Palace Lantern" by reviewing the literature and data, mainly focusing on the two phases before and after the 21st century to study the manifestation and aesthetic value of the Gaocheng Palace Lantern as a work of art, and at the same time analyses the process of the commercialisation of the Gaocheng Palace Lantern and the impacts produced by it through the field survey and interviews, so as to conclude that the Gaocheng Palace Lantern has produced advantages and disadvantages in the process of commercialisation, and finally concludes the future development of Gaocheng Palace Lantern. Palace lantern in the process of commercialisation of value and commercialisation after the advantages and disadvantages arising from the final conclusion consists of three parts: the value of the commercialisation of the Ligustrum Palace lantern benefits outweighs the disadvantages, the development of the Ligustrum Palace lantern industry needs to pay attention to personalised demand, the value of the commercialisation of the Ligustrum Palace lanterns is conducive to the promotion of sustainable economic development. Finally, according to my research content and conclusions, the commercialisation of Gaocheng Palace Lanterns future development of the relevant recommendations: it is recommended that Gaocheng Palace Lanterns to strengthen the brand building, it is recommended that Gaocheng Palace Lanterns in the product design of continuous innovation, it is recommended that the government tilts in the education industry policy.

In this paper, on the basis of literature combing and grassroots research, we view the market development of Hebei Gaocheng lanterns from the perspective of commercialization; we conduct an in-depth study on the phenomenon of commercialization of Hebei Gaocheng lanterns, and analyze the impact, significance and value of Gaocheng lanterns after commercialization. Provide new perspectives and theoretical references for academic research in related fields. In addition, this article can also be for cultural studies, art, folklore and other disciplines of researchers to provide reference and reference, enrich the theoretical system and research methods in related fields. It is hoped that through the study of commercialization, the "Gaocheng Palace Lantern" can increase its popularity and influence, and contribute to the prosperity of socialist culture.

Keyword : Gaocheng Palace Lanterns, Chinese Folk Art, Commercializ



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In this research project on the Gaocheng Palace Lantern, I have received the full support and assistance from many experts, scholars and related organizations, and I would like to express my deepest gratitude to them on my own behalf.

First of all, I would like to express my heartfelt gratitude to my supervisor, Prof. Yingfeng Li. With his rigorous academic attitude and profound academic attainments, Prof. Li has provided me with patient guidance and selfless assistance, which enabled me to break through in the course of my research and finally complete my research task successfully. Prof. Li Yingfeng's careful guidance has benefited me greatly and had a profound impact on my future academic career.

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Finally, I would like to express my heartfelt thanks to my family. They have always been my most solid backing, giving me endless support and care, and are the source of motivation for me to keep moving forward.

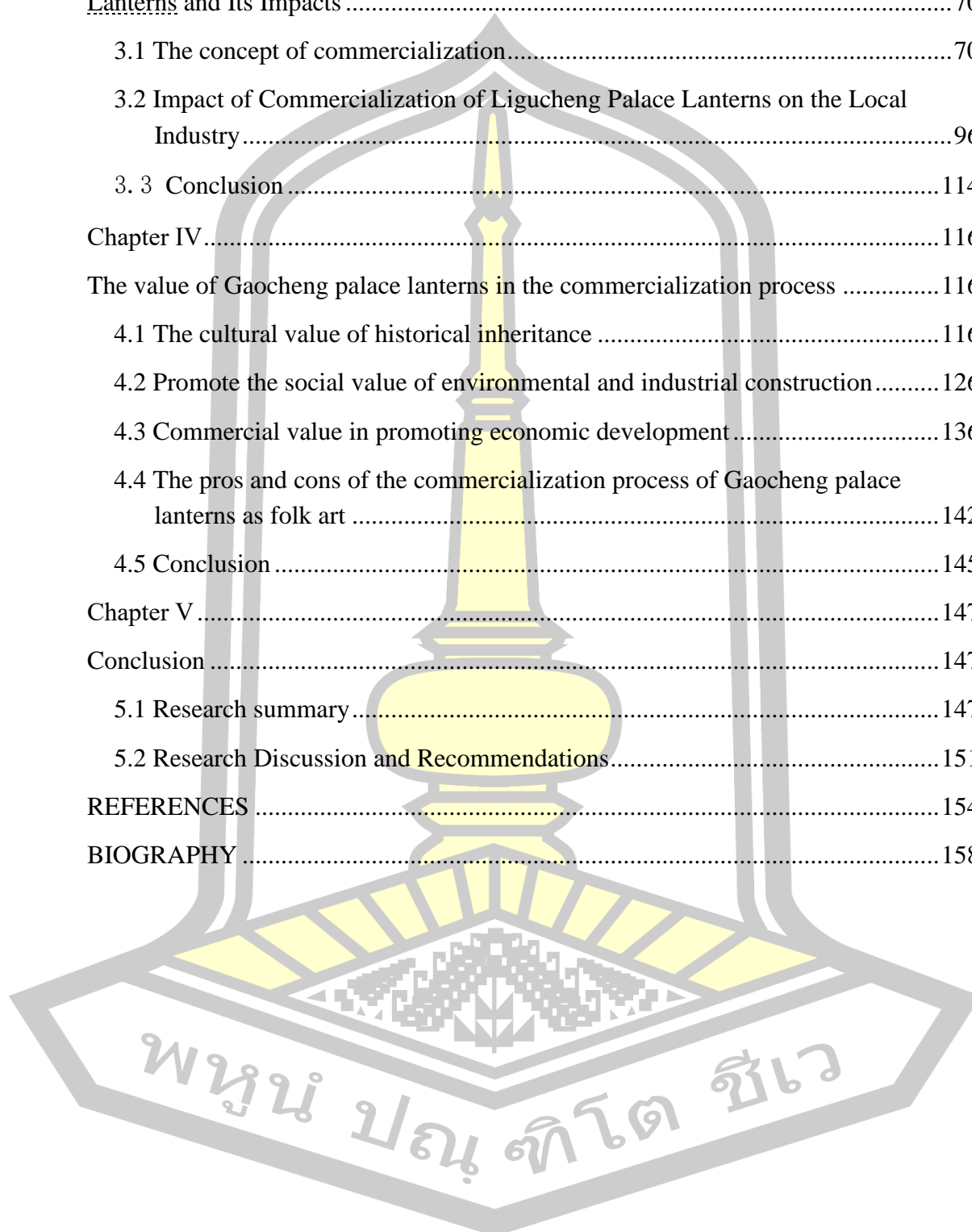
Throughout the research process, many other organizations and individuals have provided various forms of help and support, and their work has been equally important to the smooth progress of the study. I would like to express my heartfelt thanks to them. At the same time, I am fully aware of the hard-earned results of the research, which I will cherish and continue to work hard in order to achieve even better results in the academic field.

Kun Wang

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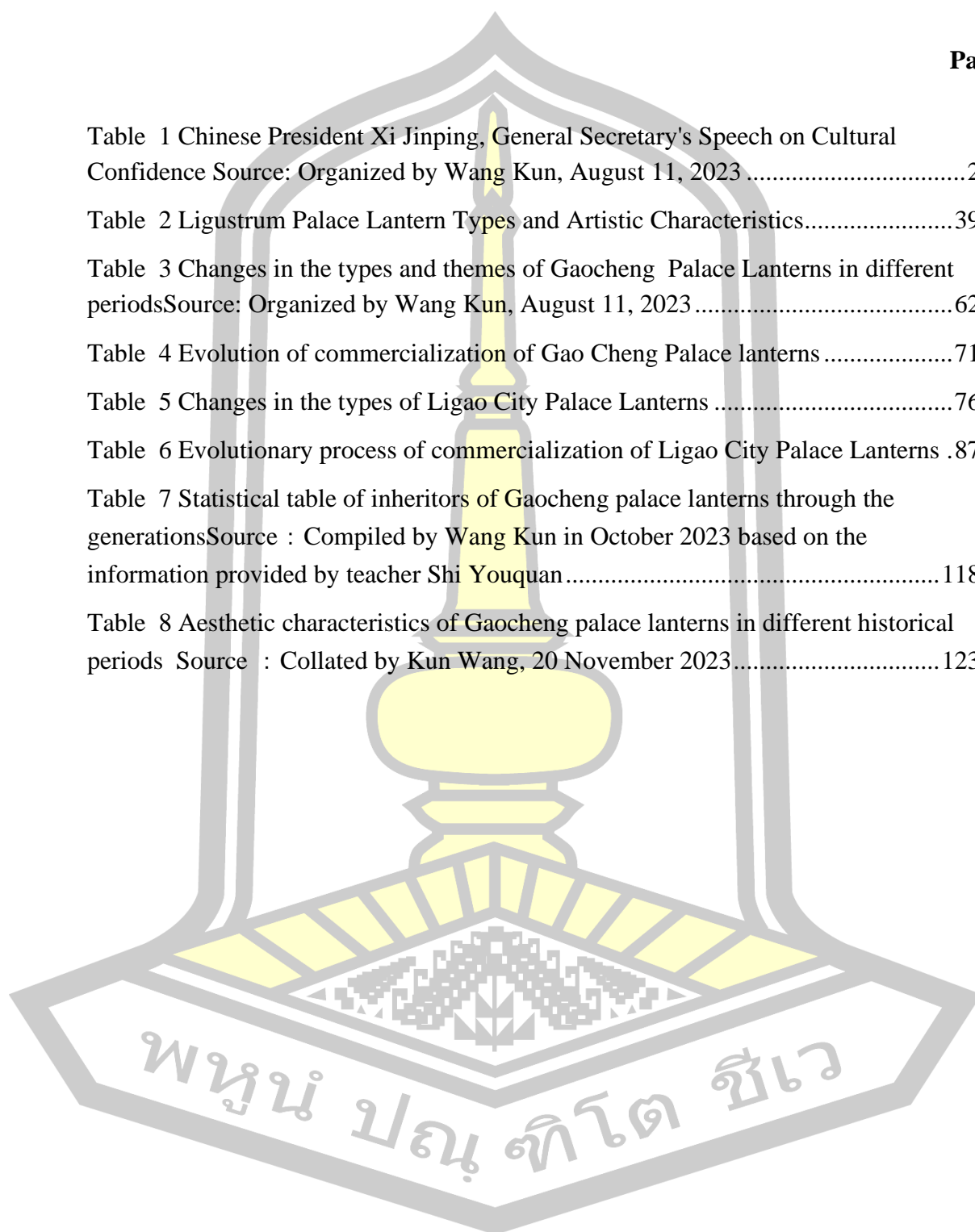
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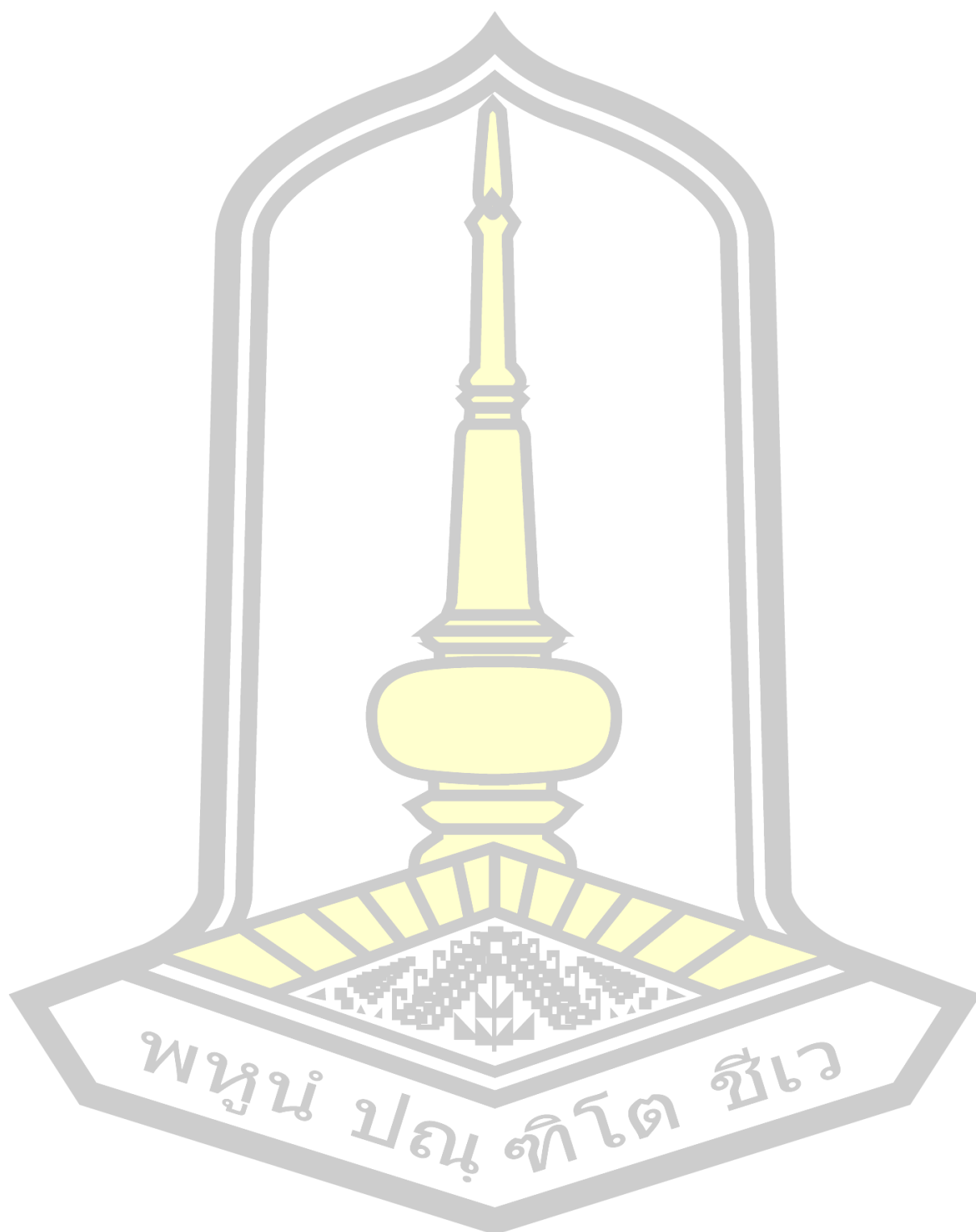
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Chapter I

Introduction

1.1 Background of Research

"Folk art refers to arts, crafts and decorative ornaments produced by ordinary people who have no formal training in the arts, but who have mastered established traditional styles and techniques. Each country or region may produce a typical folk art (Mayer, R. 2008. The latest English-Chinese dictionary of art terms and techniques. (Beijing: Central Compilation and Translation Publishing House.) .Folk art focuses on practicality while incorporating aesthetics into it, showing strong artistic vitality over thousands of years of time, and is a shining star indispensable to our splendid culture. While traditional folk crafts are an important part of folk art, different regional environments have created different traditional folk crafts. It is a handcraft skill closely related to life developed by the forefathers in their long-term life practice, which carries the changes of historical development, is the artistic carrier of national culture, and is the concrete expression of the life and emotional characteristics of the forefathers for thousands of years.

Folk art is the accumulation of thousands of years of traditional Chinese culture, a product of aesthetic significance created by the ancestors from the practice of life, and a perfect combination of technology and art. It is both a figurative material product and an abstract spiritual culture, and people give it a beautiful symbolic meaning. It is produced in daily life, embodied in all aspects of life, its materials are easy to obtain, low cost, and craft characteristics and the local climate and environment, folk customs are closely related to each region has its own regional characteristics of folk traditional crafts, strong regional characteristics, can reflect the level of economic development in a particular period of history and the social state of mind, but also an important basis for the study of cultural history.

Folk art in Hebei Province, like other traditional folk art, was initially a part of the daily life of the ancient forefathers, and its inheritance was mainly passed down from family to family or from master to apprentice, so it was mostly passed down from generation to generation by word of mouth and by example, and a lot of folk art did not leave a wealth of historical and cultural records. As a treasure of Chinese culture, the down-to-earth, silent "craftsman spirit" contained in folk art is invaluable in today's society.

Since the 20th National Congress of the Communist Party of China (CPC) was held in October 2022, the CPC Central Committee with Comrade Xi Jinping at its core has attached great importance to cultural self-confidence, emphasizing the need to fully tap and make use of rich and colorful historical and cultural resources to strengthen cultural construction. Focusing closely on the goal of building a strong socialist cultural country, and on the mission of raising the flag, gathering the people's hearts, educating new people, promoting culture and displaying an image, the Party has promoted significant historical achievements in cultural construction.

Table 1 Chinese President Xi Jinping, General Secretary's Speech on Cultural Confidence Source: Organized by Wang Kun, August 11, 2023

Time	Speeches Conferences (Events)	Speech
November 8, 2002	The 16th National Congress of the Communist Party of China	Actively developing cultural undertakings and cultural industries
October 15, 2014	Symposium on Literary and Artistic Work	Generations of Chinese children have cultivated and developed a unique and profound Chinese culture, which has provided strong spiritual support for the Chinese nation to overcome difficulties and survive.
July 1, 2016	Conference to Celebrate the 95th Anniversary of the Founding of the Communist Party of China	Cultural self-confidence is a more basic, broader and deeper self-confidence.
November 30, 2016	Opening Ceremony of the 10th Congress of the Chinese Federation of Literature and Art and the 9th Congress of the Chinese Writers' Association	Firm cultural self-confidence is inseparable from the knowledge and application of the history of the Chinese nation.
October 18, 2017	The 19th National Congress of the Communist Party of China	Culture is the soul of a country and a nation. Cultural prosperity of the country's fortunes, cultural strength of the nation strong. Without a high degree of cultural self-confidence and the prosperity of culture, there will be no great rejuvenation of the Chinese nation. We must adhere to the road of socialist cultural development with Chinese characteristics, stimulate the vitality of cultural creativity of the whole nation, and build a strong socialist cultural country.
December 19, 2019	Inspection of the School of Excellence attached to Macau Haojiang Middle School	The cohesion of the 1.4 billion Chinese people is so strong because we have a broad and profound Chinese culture and Chinese spirit, which is the source of our cultural confidence.
May 12, 2020	Study Tour to Hebei	We have strengthened cultural construction, persistently carried out publicity and education

		on core socialist values, deeply explored outstanding traditional culture, and guided the masses of cadres and cadres to enhance their moral sentiments, set up good customs, and strengthen their cultural self-confidence.
September 28, 2020	The 23rd Collective Study Session of the Political Bureau of the 19th Central Committee	China has firm road confidence, theoretical confidence and institutional confidence, the essence of which is cultural confidence based on the inheritance of more than 5,000 years of civilization.
March 5, 2021	Deliberations of Hebei Provincial Delegation	Cultural identity is the deepest level of identity, the root of national unity and the soul of national harmony.
October 16, 2022	The 20th National Congress of the Communist Party of China	It is the root of national unity and the soul of national harmony. China is strengthening its cultural construction, passing on its outstanding traditional culture, and prospering its cultural undertakings and industries.

In 2005, the State Council issued the Opinions on Strengthening the Safeguarding of China's Intangible Cultural Heritage, proposing the establishment of a multifaceted categorization system for intangible cultural heritage and the formation of an intangible cultural heritage safeguarding system with Chinese characteristics. Since the 18th National Congress, China has paid more and more attention to the protection and inheritance of intangible cultural heritage; during the 13th Five-Year Plan period, 37 new local intangible cultural heritage protection regulations were added. 2021, the Opinions on Further Strengthening the Protection of Intangible Cultural Heritage put forward a clear requirement for improving the level of intangible heritage protection and inheritance, and intensifying the dissemination of intangible heritage popularization.

Ligaocheng District is located in Shijiazhuang City, Hebei Province, began in 1400 BC in the middle of the Shang Dynasty, is a famous historical and cultural city, known as the "Pearl of Jizhong", "Yanzhao Heavenly Palace". As a folk art unique to Shijiazhuang City, Hebei Province, the Ligao City Palace Lantern is produced in Tuntou Village, Meihua Town, Ligao City District. Palace lanterns made in Gaocheng District has a long history and tradition, since ancient times, there is a "heavenly Big Dipper, earthly Ligao City lights," the reputation. Ligao City Palace lanterns have strong local characteristics, every New Year's Day, households, streets and alleys are red lights hanging high, while there are parks to enjoy the lanterns, riddle activities, very interesting. Red lanterns are also the most important decorations for wedding celebrations, and sophisticated families will hang red lanterns of various sizes all over the yard, and even the branches of the trees are filled with strings of small and delicate pocket lanterns; the entrance is made of large red lanterns, and a warm blessing will be written on them. In such a warm, festive atmosphere, the red lanterns are the best supporting role. Ligao people in the construction of new houses, are in the door above the reserved hanging lantern hooks, in the construction of the house is cast

in cement, unbreakable. It is the local people's prayers and wishes for the best life, expressing people's longing for a better life.

Palace lanterns, also known as palace lanterns, are one of the Chinese traditional handicrafts characterized by Chinese colored lanterns. There are many types of lanterns, the more widely circulated can be divided into Beijing lanterns¹、Luoyang Palace Lanterns²、Gaocheng Palace Lanterns³、Zigong Palace Lanterns⁴ Known as China's four major schools of lanterns, but only the Gaocheng lanterns in the traditional GonFigure 1g Lantern based on the innovative development of the craft paper lanterns, the formation of commercial development, leading the people of Gaocheng to become rich, but also become a business card of Hebei Province.

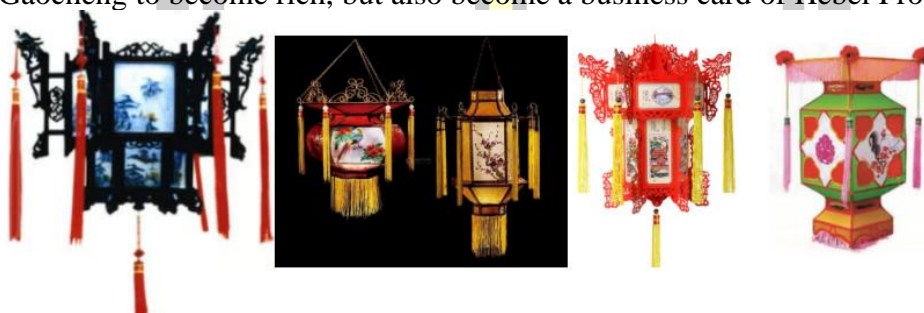


Figure 1 Beijing Hexagonal Palace Lanterns, Luoyang Palace Lanterns, Gaocheng Palace Lanterns, Zigong Palace Lanterns

Source:<https://map.baidu.com/baike>

After the reform and opening up, the lantern craftsmen to change the previous craft "family" "pass male not female" ideological concepts, the ligustrum lantern production process taught out, the local people have begun the production of lanterns. 1982, "Lanterns Li" Ligao City lantern ninth-generation heir Li Laoshuo to return to his old profession, with the villagers of Tuntou village together with the development of the first step in the revival of the production of lanterns, when the production of lanterns is purely handmade, the village of the lantern household only 150 or so; after the 90's, began to have a small cutter, drills and other power tools, the village people also invented the digging scorn child machine, washing rod machine lantern production of special machinery, after Tuntou village, the village people also invented

¹ Beijing palace lanterns are beautifully crafted, materials, frame with bamboo, mahogany, sandalwood, rosewood, etc. for bundling. Outer bandage painted yarn Juan, hanging tassels, mouth decorated with gold, very beautiful and dignified. Both the practical value of lighting, but also decorative appreciation value. Chinese folk custom "on the Yuan Lantern Festival", thousands of households are decorated with lanterns, really "lights market thousands of light, flower flame ten thousand branches open".

² Luoyang Palace Lanterns are simple and elegant, with a variety of styles and colorful paintings, which are a true reflection of life and give people the enjoyment of beauty. The production process includes more than 70 procedures, such as selecting bamboo, making bamboo gimlets, pinching lampshade, sticking silk, cutting cloud paper, writing and painting.

³ Ligaocheng Palace Lantern is a famous traditional handicraft in Ligaocheng, Shijiazhuang, Hebei Province. GaoCheng Palace Lantern has strong local characteristics, "TunTou Palace Lantern" as a representative of the traditional GaoCheng Palace Lantern are handmade, after the development of modern technology improvement and the formation of mechanized, large-scale production mode. It is famous for its beautiful shape and easy preservation.

⁴ Zigong Palace Lanterns, also known as Zigong colored lanterns, has a history of more than 800 years, "the world's first light" reputation, colored lanterns is a business card of Zigong, colored lanterns is an important element of the folk held Lantern Festival activities.

the machine. Production of special machinery, after the development of Tuntou Village for the production of lanterns professional village; to 2000, Tuntou Village, employing experts to carry out technological research, the production of lanterns began to use processing machinery - injection molding machine (factory called "beer machine"), production efficiency has increased greatly! In 2004, Zhang Fengjun, the eleventh generation heir to the Ligao City lantern, repaired the original large-scale electric lantern factory, set up the Ligao City lantern research and development center, set up a scientific research team, and invited Chinese arts and crafts Shi Youquan as the chief designer of the R & D center and the art director, the same year, developed a "Craft paper lantern[Craft paper lanterns, also known as Craft paper lanterns, also known as paper carved lanterns, carved lanterns, is the latest form of expression of the Ligustrum Palace Lantern, but also the most cultural value of a kind of lamp. It is also a kind of lamp with the most cultural value. It is called "Craft Paper Sculpture Palace Lantern" because its production material mainly uses white cardboard. Craft paper-carved palace lanterns have two main features, first, craft paper-carved palace lanterns is the perfect combination of the art of paper-cutting in Weixian County and the traditional palace lantern modeling, the appearance of the effect is exquisite, exquisite and clear; second, craft paper-carved palace lanterns borrowed from the traditional Chinese architectural art of the dao pry principle, easy to disassemble and install. Craft paper lantern set Chinese folk craft, auspicious culture in a body, very national characteristics.]" Palace lanterns new varieties, production technology to realize the digital engraving production. After more than ten years of development and growth, Gaocheng Palace Lantern Research and Development Center will be made into a cultural industry, lantern production for the township enterprises to provide technical support and business services for the prosperity of the Gaocheng Palace Lantern has made a significant contribution to the development of the People's Government of Hebei Province, the Provincial Department of Culture issued the second batch of provincial intangible cultural heritage directory, the Gaocheng Palace Lantern was recorded - -Traditional handicraft category 80 VIII-18 No.Gaocheng Palace Lantern is a famous brand product in Hebei Province, and is a very representative business card of Gaocheng District, which can provide support for building unique Gaocheng culture; the local government makes full use of this business card, focuses on supporting the palace lantern culture industry, creates a good business environment, and boosts the transformation and upgrading of the local culture industry.

In February 2006, Gaocheng Palace Lantern Research and Development Center built a total area of 6,000 square meters of the Palace Lantern Museum, was the only one in the country at that time to the theme of the Palace Lantern Culture Museum. Palace lantern museum to inherit the lantern culture and tourism combined, visitors can watch the whole process of production of lanterns in the carving workshop and assembly workshop, hand-made lanterns, feel the culture of lanterns; museum with a dinosaur cultural garden, to promote the development of tourism. "Palace lantern culture tour" is Shijiazhuang City Tourism Bureau to promote industrial tourism projects, the provincial tourism bureau will be named "Hebei Province Industrial Tourism Demonstration Point". (Wang, X., & Bian, L.W. (2009). Ligaocheng Palace Lantern Museum becomes Hebei Province Industrial Tourism Demonstration Site. (Shijiazhuang Daily 11-27(008).) In 2015, Hebei Cultural Exchange Association and Hebei Folk Culture Association named the Palace Lantern

Museum as "China Palace Lantern Museum". With the development of the economy and people's demand for cultural products increased, the commercialization process of the lanterns gradually accelerated, Gaocheng county government to encourage and support the development of the lanterns, and gradually formed a large-scale production.



Figure 2 Ligao City Palace Lantern Museum

Source: Photo by Wang Kun, May 6, 2023, Gao Cheng District, Shijiazhuang City, Hebei Province, China

In 2015, gaocheng district government and tuntou village village sage jointly funded 5 million yuan to build the tuntou palace lantern museum, displaying more than 300 kinds of palace lanterns, is tuntou village palace lantern industry development and growth of historical testimony, the museum to the north of the distribution of hongyuan lamp industry, jianhong palace lantern factory, bingyang palace lantern limited company, xuyang craft palace lantern factory and other large-scale townships of the palace lantern enterprise. in October 2018, located in tuntou village of the Ligaocheng district lantern town was selected as "Shijiazhuang characteristics of the town". The palace lanterns of Gaocheng sell well in more than 20 domestic provinces and autonomous regions such as Shandong, Henan, Shanxi, Hong Kong, Macao and Taiwan, and the palace lanterns of Gaocheng were transported to the snowy plateau half a year after the opening of the Qinghai-Tibet Railway; they were also exported out of the country to the United States, France, Australia and Southeast Asia and other countries and regions, and were loved by the people of the world. Palace lantern into the commercial market after becoming a collection and decorative value of goods. The production process of the lanterns has also been improved and innovated, not only retaining the traditional handmade technology, but also adding modern technology and design elements, making the lanterns more exquisite and diversified.



Figure 3 Palace Lantern Museum, Tuntou Village, Ligao City, Hebei Province
Source: Wang Kun, May 7, 2023, Tuntou Village, Gaocheng District, Shijiazhuang City, Hebei Province, China

1.2 Purpose of the Research

- 2.1 To study the expression and aesthetic value of Gaocheng lanterns as works of art.
- 2.2 Analyze the "social process" of Gaocheng lanterns and its influence.
- 2.3 Analyze the cultural value, social value and commercial value of Gaocheng Palace lanterns as folk art in the process of commercialization.

1.3 Research Questions

- 3.1 How did the Ligustrum Palace Lantern develop and evolve as a work of art?
- 3.2 What impact did the Ligustrum Palace Lanterns have in the social process?
- 3.3 What values did the Ligustrum Palace Lanterns embody in the process of commercialization?

1.4 Definition of Terms/ Concise/ More Compact

1.4.1 Palace Lanterns

Ligao City Palace Lantern is a famous characteristic traditional handicraft in Ligao City, Shijiazhuang, Hebei Province. Gaocheng Palace Lantern is one of the characteristic traditional handicrafts of the Han nationality in Chinese colored lanterns. Started in the Eastern Han Dynasty, flourished in the Sui and Tang dynasties, because of the tribute to the court, so the name "Palace Lantern", with strong local characteristics. Tuntou Palace Lantern" as a representative of the traditional Ligustrum Palace Lantern are handmade, after the development of modern technology to improve the formation of mechanized, large-scale production model. With the beautiful shape, easy to save and other characteristics of the famous Chinese and foreign. Commonly, there are white hat square lamps, yarn round lamps, Luohan lamps, horse lanterns, butterfly lamps, two-dragon play beads lamps, etc., especially the red yarn lamps and crafts paper lamps are the most famous, has a beautiful shape, suitable for books and paintings, hold up freely, easy to save the characteristics.

1.4.2 Folk art

"Folk art is the flower of the wisdom of the working people over the centuries. It is an important part of the excellent traditional culture of the Chinese nation, created by the Chinese people in the course of their hard work over the generations, and is imbued with great spiritual power. It has assumed the important mission of beautifying the living environment and enriching the traditional folklore of the people, and has been popularized in the daily life of the people. It has also become an important factor in the traditional art styles of all ethnic groups in China and an important source for the development of various art forms today. On the basis of practicality, it has also sublimated aesthetic concepts, enriched the spiritual world of the working people, and played a decisive role in the cultural development of later generations. Folk art from the folk, is a strong local flavor and regional characteristics of art and culture, it is subject to the local people's aesthetic tendencies, labor habits and local customs, but also subject to a number of geographic factors, the local people are often better at drawing on local materials to create their own characteristics of the regional culture.

1.4.3 Commercialization

The commercialization of folk art refers to the fact that folk art resources, under the action of the market, transform the traditional cultural practices to which folk art refers into products or experiences that are suitable for sale, and are exchanged for commercial profits by means of licensing, leasing, or sales. In other words, the commercialization of folk art allows folk art and culture to become cultural commodities with a certain commodity value that can be sold in the tourism and cultural market. In the process of commercialization of folk art, different actors such as governments, enterprises and communities intervene in the process, and politics, economy and culture thus come into contact with each other, interacting with each other and forming a network of continuous circular effects, and these groups constantly adjust their positions and roles in the network based on their own interests and subjective needs, thus participating in the process of folk art commercialization to varying degrees.

1.5. Scope of Research

1.5.1 Primary field

demographically constructed and imagined communities related to the text, including: founders of the Hebei Gaocheng Palace Lantern Museum, Gaocheng Palace Lantern non-hereditary inheritors, Gaocheng Palace Lantern makers, and viewers;

Secondary field: communities of practice related to the text, including: the Palace Lantern Museum, Palace Lantern enterprises, schools and stores.

1.5.2 Research time period

2000 - present

1.5.3 Research unit of analysis

Mainly analyze the most representative development time of the Ligustrum Palace Lantern:

1978 - 2000: Palace lanterns existed mainly as part of traditional culture and were used more for celebrating important festivals and court ceremonies. The

production and sale of palace lanterns were mainly done by craftsmen and traditional workshops on a relatively small scale.

2000 - Present: Palace lanterns began to enter the commercialized market, becoming a commodity with collection and decorative value. With the introduction of appropriate government policies, the development of the Ligustrum Palace Lantern has played an important role. The production process of the lanterns has also been improved and innovated, not only retaining the traditional handmade technology, but also adding modern technology and design elements, making the lanterns more exquisite and diversified. The sales channels of the lanterns have also changed, the traditional workshops are gradually replaced by shopping malls, online stores and e-commerce platforms, which makes the lanterns easier to be purchased and understood by consumers.

1.6. Research Methodology

This study utilizes a qualitative research methodology. I am specific about the research methodology as follows.

1.6.1 Population

1.6.1.1 Hebei Gaocheng Palace Lantern Inherited Inheritors:Liu Fengjun

Zhang Fengjun,male,the eleventh generation heir to the Gaocheng Palace Lantern,Hebei provincial intangible cultural heritage program inheritor. Born in 1957, in 1977, inherited his father Zhang Tingzhu production of lanterns of the traditional skills. 1984, after leaving the army, the inheritance of the development of the ligao city lanterns, is an important representative of the period of the planned economy into a market economy. 2004 set up the ligao city lanterns research and development center limited company, the chairman of the board of directors. After more than a decade of development and growth, the company to build a national lantern research and development, production, sales, lantern museum exhibition base, the lantern into a cultural industry. For the surrounding 5 townships, 49 villages, more than 500 lantern processing households and 142 lamp enterprises, to provide production technology, training heritage and business services, for the prosperity of ligustrum palace lantern made a significant contribution.

1.6.1.2 Five producers of the Ligao Palace Lantern technique

Li Laoshuo, male, a native of Tuntou Village, the ninth generation of the Ligao City Palace Lantern. Born in January 1925, 1946 to learn the art, family tradition. After the reform and opening up (1982), the lanterns heir Li Laoshuo again show their skills, with the villagers to develop the lanterns, so that Tuntou Village has become a village specializing in the production of lanterns, mainly in the traditional production process, home-based workshops, low productivity, can not produce a lot of economic value.

Zhang Tingzhu, male, Tuntou village people, ligao Gong Lantern tenth generation heir. Born in April 1934, 1958 to learn the art, Li Laoshuo master brother. After the reform and opening up, with Li Laoshuo, Su Suizi led the Tuntou villagers to produce lanterns to get rich, so that Tuntou village became a lantern production specialty village.

Shi Youquan, Hebei Province Arts and Crafts Master, the founder of the craft of paper-carved lanterns. Specializing in lanterns for more than thirty years, drawing on the shape of the traditional hexagonal lanterns, Uixian paper-cutting patterns,

"craft paper palace lanterns", won nine national patents. Designed and produced into the domestic Beijing Olympic Games, Shanghai World Expo, Nanjing Youth Olympic Games, Beijing licensed merchandise paper lanterns, for the innovation and development of the Ligustrum Palace Lantern has contributed. His works and deeds have been compiled into the book "Guide to Famous Chinese Folk Artists" and "The Complete Book of Chinese Arts and Crafts" (Hebei Volume).

Bai Huiping, 55 years old, the non-genetic inheritance of Gaocheng Palace Lantern and the president of Gaocheng Palace Lantern Association. White family three generations of production of lanterns, Bai Huiping hit 16 years old began to follow his father to learn to do lights, every day is to choose materials, carving, polishing, drawing digging gabions, washing bamboo poles, drilling seat eyes. 1997 Hong Kong's return to the country, Bai Huiping hand-made red lanterns in the hanging of the Tian'anmen Square, the National Museum.

Shi Yunfei, born in Zhangjiakou City, Weixian a paper-cutting artist family, love of paper-cutting art since childhood, spare time to follow his father to learn paper-cutting. 2009, he came to Ligao Palace Lanterns Research and Development Center Co., Ltd. to promote the art of Weixian paper-cutting and Palace Lanterns modeling a perfect combination of the dowel prying principle of traditional Chinese architectural art, with high-grade cardboard, Weixian paper-cutting patterns, hollowing out the carvings, The appearance effect is exquisite and very fine, and it has achieved the integration of Chinese folk crafts and auspicious culture in one furnace, which is very characteristic of the nation.

1.6.1.3 The masses

This group of people is mainly the ligustrum palace lantern buying group, through the store sales channel, the masses can be from the ligustrum palace lantern variety class, ligustrum palace lantern price, the use of palace lanterns and other aspects of the ligustrum palace lanterns to feel the unique folk culture charm.

1.6.1.4 Merchants and Enterprises

The group of merchants here refers to some merchandise operators derived from the makers of Gao Cheng Palace Lanterns, especially the scenes at the time when the Gao Cheng Palace Lanterns were made, the types of Palace Lanterns or the display departments of the production equipments, who utilized the folklore charm of the Gao Cheng Palace Lanterns and the traditional festivals embellishments as the selling points.

Company: Shijiazhuang Gao Cheng District Palace Lantern Research and Development Center Co.

The company was founded in 2004, is a collection of craft paper carving palace lanterns, red veil palace lanterns, large electric lanterns, tourism souvenirs R & D production and sales, China Palace Lantern Museum scenic area tourism, leisure, fishing, picking in one of the integrated enterprise, is the production of palace lanterns in Hebei Province and the formation of the cultural and tourism industry manufacturers.

"Craft paper lanterns" set Chinese folk crafts, auspicious culture in one, with national characteristics. They can be used as cultural products, tourist souvenirs, festival products, corporate promotional products, publicity products and event gifts, and have a high market share. The products are exported to the United States, Canada, Australia, Southeast Asia and many other countries and regions.

The company is a manufacturer of paper lanterns licensed for the 2008 Beijing Olympic Games, the 2010 Shanghai World Expo, the 2014 Nanjing Youth Olympic Games and the 2022 Beijing Winter Olympic Games. Craft paper lanterns have won many awards at provincial and municipal levels and have been recognized as "Intangible Cultural Heritage of Hebei Province", "Yanzhao Old Brand" and "Top Ten Brands of Cultural Industry Products in Hebei Province". The company was recognized as "Hebei Province Intangible Cultural Heritage", "Yanzhao Old Brand", "Hebei Province Top Ten Brands of Cultural Industry Products", "Hebei Province Tourism Must-Buy Commodities". The company was awarded as "Hebei Cultural Industry Demonstration Base", "Hebei Tourism Commodity Production Base", "Hebei Civilized Unit", "Hebei Top Ten Scenic Spots". Top Ten Scenic Spots in Hebei Province", "Industrial Tourism Demonstration Site in Hebei Province". The company adheres to the "innovation and development, quality and survival" business philosophy, and strives to build China and even the world's high-quality cultural tourism industry base.

Shijiazhuang Zeshang Crafts Co.

Ltd. is a factory specializing in the production and processing of lanterns, advertising lanterns, colorful flags, festive lanterns and other products, the company is headquartered in Gaocheng Tuntou Industrial Zone, Gaocheng City, Tuntou, Zeshang Crafts Ltd. has a complete and scientific quality management system. Ltd. Zeshang integrity, strength and quality of products recognized by the industry.

1.6.2 Instrumentation /Tools

1.6.2.1 Records of field work, etc

1.6.2.2 Questionnaires

1.6.2.3 Audio and video recording tools, i.e., video cameras and camcorders

1.6.3 Data Collection

1.6.3.1 Fieldwork and Data Collection

Interviews: based on field data, opinions of creators and related groups, researchers, audience, businessmen are collected.

Observation: participant observation and non-participant observation.

1.6.3.2 Literature Collection

Literature was collected in the library by referring to textbooks, book libraries, e-libraries, personal research and articles about Hebei Ligustrum Palace Lanterns.

1.6.4 Data Analysis

The data analysis and data collection in the researched study were carried out at the same time, which is in line with the technical requirements of this study, and there are many advantages of doing both at the same time. Firstly, when organizing the data material, you can quickly record your first impressions and make sure you don't forget them. This is important for subsequent analysis of the data as many feelings are very important but can be forgotten in a flash. Secondly, initial analysis of the data can guide the methodology of the study and lead to better data collection methods the next time you enter the study site to collect data. Timely data analysis provides the researcher with a sense of satisfaction and accomplishment and maintains interest in the study.

When faced with a large amount of data information, information about conceptual and contextual relevance is first extracted, both of which are the most direct elements that embody valid information, and also help the researcher to understand the personal experiences of the respondents more quickly. Focusing on the main key information about the Ligustrum Palace Lantern, a more in-depth understanding of the thoughts and behaviors of the inheritors of the Ligustrum Palace Lantern technique or the enterprise is gained through the observation of specific events of the Ligustrum Palace Lantern.

In conclusion, in qualitative research, data analysis and data collection are essentially a cross-cutting process. The whole data analysis is a continuous cycle of bottom-up and top-down process.

1.6.5 Research representation

1.6.5.1 Full research paper: a full research paper: presented through descriptive analytical writing and incorporating pictures and graphs.

1.6.5.2 Research article: a Thai journal (indexed in the Thai Journal Citation Database species).

1.7 Literature Review

, and to the balance between the community and the other actors.

Thesis: Author Huang Chaobin, Gu Chen (2019) in "Rural Revitalization and the Creative Transformation of Intangible Cultural Heritage--Taking Nuo Carving Craft as an Example" With the progress of social culture and science and technology, the

1.7.1 Literature Review about research text

The "Gao Cheng Gong Lantern" in this study is an intangible cultural heritage of Hebei Province, which is an important part of the excellent traditional culture of the Chinese nation. As a folk craft unique to Gao Cheng District of Shijiazhuang City, Hebei Province, Gao Cheng Palace Lanterns are produced in Gao Cheng District and Tun Tou Village of Meihua Town under the jurisdiction of Gao Cheng District. Palace lanterns made in Gaocheng District has a long history and tradition, since ancient times, there is a "heavenly dipper, earthly lights of Gaocheng" reputation. Ligao City Palace lantern originated in the Eastern Han Dynasty, flourished in the Sui and Tang dynasties. On the origin of Ligaocheng Palace lanterns have two sayings, one of which is when Emperor Qianlong's southern tour passed through the present Ligaocheng District Tuntou Village, see the exquisite craftsmanship of the lanterns love, so the order was carefully selected a few hanged in the palace, and therefore the Tuntou Village of the lanterns named "Palace Lantern"!

"Hebei Gaocheng Palace Lantern" as the research object of this paper, to CNKI database as a data source search, "Gaocheng Palace Lantern" as the subject term for literature search, access to the academic literature 29, spanning from 2006 to 2023, mainly in the cultural industry, arts and crafts, and mainly focus on the cultural industry, the arts and crafts, and the arts and crafts. They focus on the perspectives of cultural industry, arts and crafts, education and teaching, traditional culture and intangible cultural heritage, and new media communication. Among them, the cultural industry perspective is the most researched, and the master's theses mostly focus on the arts and crafts perspective and the education and teaching perspective.

1.7.1.1 Research on the cultural industry perspective

Thesis: The authors Deng Xiaoyang and Bai Yushuai (2020) proposed in "Analysis of the Conversion Path of Gaocheng Palace Lanterns from Resources to Capital" that in order to solve the dilemma of converting Gaocheng Palace Lantern resources into capital, based on field surveys, they proposed that the government introduce support policies. There are five feasible strategies: generating the agglomeration effect of leading enterprises, increasing marketing efforts, solving corporate financing problems, and holding regular lantern festivals.

Thesis: The authors Ma Yaojia and Ma Yaoqi (2019) proposed in "Marketing Analysis of Gaocheng Palace Lantern Museum Based on 4C Theory" that the 4C theory of marketing is used as the theoretical basis to discuss the commercial development of Gaocheng Palace Lantern Museum to satisfy the audience. Growing cultural needs.

Thesis: The authors Zhao Junxia, Zhang Yu, and Zhang Yongzheng (2017) proposed in "A New Path for the Development of Gaocheng Palace Lantern Cultural Industry Under the Influence of Traditional Culture" that we should use traditional culture as the development element to explore the "history culture + cultural tourism" industry, mid-to-high-end palace lanterns A new path for the development of the cultural and art industry and the characteristic cultural industry chain of palace lanterns in Gaocheng, Hebei Province.

Thesis: The authors Zhao Junxia, Li Guoyong, and Li Xiaoxia (2016) emphasized in the "Research on the Sustainable Development of the Palace Lantern Cultural Industry in Gaocheng City" that the development of palace lantern culture is consistent with the characteristics of the times. In the path of sustainable development of the palace lantern industry, it is required to strengthen the adjustment of industrial structure and expand cultural connotation and strengthen brand awareness.

Thesis: The author Xu Wenjian (2014) mentioned in "Typical Cases and Enlightenments of Industrial Development of Characteristic Cultural Resources - Taking the Four Counties (Cities) of Shijiazhuang as Examples" that Gaocheng is an ancient cultural county with a history of thousands of years. With Toucun as the center, it radiates to more than a dozen surrounding villages to form a palace lantern industry chain. It is believed that the main factor in the development and growth of Gaocheng palace lanterns is the continuous exploration of the connotation of palace lantern culture, focusing on technological innovation and the development of derivative products, forming a huge palace lantern cultural industry chain.

What about the paper: The authors Wang Tingting and Liu Jiejiao (2014) emphasized in "Gaocheng Palace Lantern Industry Cluster" that publicity, establishment of industry associations and continuous innovation are indispensable factors for the rapid development of Hebei Gaocheng Palace Lantern Industry Cluster, and will be more important in future development. We should pay attention to the cultivation of talents, the cultivation of cluster culture, and the improvement of supporting service systems.

Thesis: The author Dong Ruofan (2012), through field investigation and data analysis, proposed four major factors for the long-term development of Gaocheng palace lanterns in "Investigation and Thoughts on the Gaocheng Palace Lantern Industry": technological support, refinement of division of labor, property rights protection, and derivative products ; In the future development path, emphasize the

importance of independent innovation and the strong influence of palace lantern culture.

1.7.1.2 Research on the perspective of arts and crafts

Thesis: The author Sun Yinan (2021) analyzed the aesthetic value of Gaocheng craft paper-carved palace lanterns from three perspectives: material performance, pattern meaning, and structural design, and believed that the aesthetic value is reflected in the variety of themes, The artistic shape is unique, the colors are rich and suitable for viewing, and the aesthetic connotation is both internal and external.

Thesis: In "Application and Research of Traditional Lamps in Contemporary Interior Design", the author Li Yun (2018) explains craft materials and lamp culture from the cultural perspective of ecological culture, and compares them with the artistic characteristics of Qing Dynasty palace lanterns, using modern digital technology to deeply analyze the heritage value of palace lanterns in Gaocheng, Hebei Province as a traditional culture, and seek interior design features with the characteristics of the times.

Thesis: The authors Huang Guixian and Zhang Zhuoran (2017) analyzed the innovative integration of traditional cultural elements such as prints, paper-cuts, traditional Chinese paintings, New Year paintings, and calligraphy into the art form of Gaocheng Palace Lanterns in "Exploration of the Artistry of Gaocheng Palace Lanterns from the Perspective of Market Economy".

It is proposed that the design of Gaocheng palace lanterns should have emotional design concepts, green design concepts and new material concepts, and explore ways for the sustainable development of Gaocheng palace lanterns under market economic conditions.

Thesis: The author Cui Tiantian (2016) analyzed the meaning of the paper-carved palace lantern patterns and the characteristics of the plastic arts in "Traditional Folk Art - Reapplication of Gaocheng Craft Paper Carved Palace Lanterns". The design was based on tradition and modern awareness.

Thesis: The author Zhou Hong (2015) studied the cases of domestic and foreign theme museums in "Research on the Overall Planning and Design of Gaocheng Palace Lantern Theme Museum". Combining the cultural and artistic characteristics of the palace lanterns themselves, she put forward unique insights into the phenomenon of chaotic functional divisions, emphasizing that The importance of coordinating and unifying organisms in the external environment.

Thesis: The author Wang Lei (2012) studied the types of palace lanterns in the Qing Dynasty and Gaocheng palace lanterns in "Research on the Artistic Characteristics and Trends of Gaocheng Palace Lanterns", using field observation methods to obtain first-hand information; dividing the palace lanterns into parts, production technology, and historical status etc. as a carrier to conduct an in-depth analysis of the artistic characteristics of Gaocheng palace lanterns after their transformation.

1.7.1.3 Research on the perspective of education and teaching

Thesis: In "Research on the Teaching of Regional Folk Traditional Crafts in Junior High School Art Curriculum", the author Wang Wanying (2019) used the teaching of the long-standing traditional handicraft "Gaocheng Palace Lanterns in Hebei Province" in junior high school art as an example, and carried out the teaching

of Gaocheng Palace Lanterns in junior high schools. Conduct research on the artistic characteristics and cultural connotations of Hebei folk traditional crafts using questionnaire analysis to expand students' understanding of palace lantern art and culture, and follow the principles of inspiration, theory-to-practice, and the integration of science and ideology. Establish junior high school art teaching courses based on unified principles.

Thesis: The author Lu Xiaolei (2018) in "A Research on the Application of Gaocheng Palace Lanterns in the Art School-Based Curriculum of the Junior High School of No. 9 Middle School in Gaocheng District, Shijiazhuang City" focused on the development history, modeling and decorative characteristics, and symbolic meaning of Gaocheng Palace Lanterns. and research on the value of aesthetic education, introduce the palace lantern art in Gaocheng, Hebei Province into the art teaching of local middle schools in Gaocheng, allowing students to have an in-depth understanding of the cultural value of Gaocheng palace lantern art, and guide students to inherit excellent traditional culture.

1.7.1.4 Research on traditional culture and intangible cultural heritage perspectives

Thesis: In "The Impact of Sensory Quality and Cultural Connotation on the Development of Gaocheng Palace Lanterns", the author Li Yungsi (2018) proposed innovatively using sensory quality, an indicator of food quality evaluation, to measure the ornamental value of palace lanterns. He proposed that palace lanterns are not only a A kind of decoration, it is also a cultural symbol.

Thesis: The authors Liu Jinmin, Hua Bing, and Fan Yabin (2014) mentioned in "The Influence of Traditional Culture on Gaocheng Palace Lanterns and its Contemporary Value" that Tuntou Village is the "only village in the north and south of the Yangtze River" with a palace lantern cultural industry village. Gaocheng Palace Lanterns are a traditional A carrier of culture; the influence of traditional culture on palace lanterns in Gaocheng, Hebei is elaborated from five perspectives: traditional architecture affects the shape of palace lanterns, traditional furniture affects palace lantern craftsmanship, traditional patterns affect palace lantern patterns, traditional colors also have a certain influence, and traditional sedan chairs affect the materials of palace lanterns.

Thesis: The authors Liu Ming and Jin Jian (2011) proposed in "A Preliminary Study on the Multiple Values of Intangible Cultural Heritage - Thoughts Triggered by Gaocheng Palace Lanterns' Exhibition at the World Expo" that Gaocheng Palace Lanterns are Shijiazhuang's "city brand" and Gaocheng Palace Lanterns are Hebei Provincial intangible cultural heritage has historical inheritance value, aesthetic and artistic value, social harmony value and economic development value.

1.7.1.5 Research on the perspective of new media communication

Thesis: The author Ma Menglei (2019) took Gaocheng Palace Lanterns as the research object in "Research on New Media Communication of Gaocheng Palace Lanterns", and conducted research on new media communication such as WeChat official accounts, Sina Weibo, and mobile clients. The communication effect of city palace lanterns is not ideal, the publicity method is inflexible, the frequency of push is uncertain, the content is unattractive, and the frequency of interaction with the audience is low. It is proposed to establish the Gaocheng Palace Lantern Intangible Cultural Heritage Protection Association and build a three-dimensional new media

communication center. Unique communication strategies such as broadening publicity methods.

According to the above literature review, it is found that Gaocheng palace lanterns have been studied to a certain extent in the aspects of cultural industry, arts and crafts, and education and teaching. Few people have paid attention to the research on the commercialization of Gaocheng palace lanterns. Commercial development can stimulate the economic value of Gaocheng palace lanterns and provide support for economic development; folk art research can promote the reform and innovation of Gaocheng palace lanterns in appearance and function, and provide aesthetic support for subsequent development. As a traditional handicraft, Gaocheng palace lanterns are Hebei provincial intangible cultural heritage and a symbol of traditional culture. Judging from the review, there are relatively few studies on Gaocheng palace lanterns from the perspective of folk art and intangible cultural heritage. The cultural connotation and cultural value are not sufficiently explored, and subsequent development will lack content support. Educational and teaching research focuses on art courses and has no connection with traditional The combination of culture and intangible cultural heritage perspectives is not enough to strengthen students' awareness of intangible cultural heritage. In this regard, we can learn from the research on the dissemination of "Luoyang Palace Lantern" intangible cultural heritage, which provides ideas for this article to study the structure of cultural, educational and commercial value in the folk art of "Hebei Gaocheng Palace Lantern" from the perspective of commercialization.

1.7.2 Literature Review about research concept

1.7.2.1 Folk Art

"Folk art is the flower of the wisdom of the working people for thousands of years", is an important part of the excellent traditional culture of the Chinese nation, was created by the Chinese people in their hard labor over the generations, and is imbued with great spiritual power, bears the important mission of beautifying the living environment and enriching the traditional folk customs and activities, and is popular in the daily life of the people. It also constitutes an important element of the traditional art styles of various ethnic groups in China, and is an important source for the development of various art forms today. On the basis of practicality, they also sublimated aesthetic concepts, enriched the spiritual world of the working people, and played a decisive role in the cultural development of later generations.

On the study of folk art, most of the experts and scholars are from the basic concept of folk art to be outlined and analyzed, to explore the development of folk art resources and national brand image of the development of the road study, the value of folk art played by the study of folk art inheritance and protection of the current situation of the study of the folk art art crafts are the cultural treasures of the Chinese nation, is the working people in the production of the sum of experience in life. The development of folk art relies on the science and technology of ancient China, and the inheritance still plays an important value function: historical value, artistic value, scientific value, economic value and social regulation function, etc., which has a monumental value significance in the inheritance of folk art nowadays.

In the book "Industrial Development of Cultural Resources", published by Economic Daily Press (2006), the author Lv Qinghua, focusing on the research of Chinese folk art industry, emphasizes that cultural resources are the basic conditions

for industrial development and puts forward the theory of "Industrial Development of Cultural Resources". In the book, he emphasizes that cultural resources are the basic conditions for industrial development, and puts forward the theory of "industrial development of cultural resources". He carries out a systematic research on the value of industrial development of folk art resources, and becomes a professional work focusing on the industrial development of cultural resources in the current academic research. In recent years, he has published a large number of excellent works in many academic journals such as *Business Research*, *Productivity Research* and *Journal of Shanxi University of Finance and Economics*. He believes that the depth and thickness of the value of folk art resources is fundamental to the realization of industrial development, and that scientific industrial development can comprehensively enhance the effective extension and better inheritance of the value of art resources. From the form of theory, he elaborated the specific form and existence of art resources, as well as the main idea of industrial development.

In the book of *Protection of Folk Literature and Art in the Perspective of Intellectual Property Rights*, Law Press (2006), the author, Guan Yuying, a researcher of the Chinese Academy of Social Sciences, has deeply studied the protection of intellectual property rights of folk art. He gives a comprehensive exposition on the current topic of protection and intellectual property rights of folk arts at home and abroad. From the perspective of the protection of intellectual property rights, he highly evaluates the most cutting-edge research results. He pointed out that the protection system of intellectual property rights provides legal guarantee for strengthening the protection of folk art resources and highlights the important value and significance. He argued that the existing intellectual property system for folk art in China should be strengthened. He also analyzed the shortcomings of the existing system in the effective protection of folk art and the urgent need for improvement. After observing the experiences and practices of foreign countries, he believes that the effectiveness of intellectual property protection measures will provide special rights and interests protection for the development of folk art, as well as the necessary program guidelines to enhance the recognition of the protection of folk art by the whole society.

In the book *Cultural Ecology of Folk Art*, Tsinghua University Press (2006), author Tang Jialu, mainly from culture, folklore, art and other disciplines on the development and utilization of folk art resources for scientific positioning, so as to form a folk art cultural ecology to achieve an all-round grasp of the folk art is conducive to the rational development and utilization of folk art, and applied to systematic research. He believes that the development of folk art resources should fully recognize the special relationship of this art resource with folk customs, art forms and people's lives. He also makes a unified statement on the continuity of the existence of folk art, the concept of beliefs embedded in folk art, as well as the existence of ethical and emotional support in the mind, and the truth, goodness and beauty of human nature. He further explains the breadth and inclusiveness of folk art forms and clarifies the characteristics of the carriers, thereby supporting the branding of folk art resources through a comprehensive understanding of the ecological foundation of folk art in folklore.

In the book *A General Theory of Chinese Folk Art*, published by University of Science and Technology of China Press (2007), the author, Prof. Wang Ping, a famous Chinese folk art researcher, has conducted in-depth research on the current situation and development of Chinese folk art. In his book, he mainly explains the categories and regional distribution characteristics of China's folk art. China's folk art has deep roots and contains rich folk culture character. Each region has its own different forms of folk art expression, each representing a side of regional characteristics and aesthetic value. Based on the development of folk art, he believes that the current folk art must be adapted to the needs of the public life in the new period, rather than being submerged by the new art, and that the realistic development of Chinese folk art should focus on the cultivation of brand image, and that the ancient folk art should be re-examined from the perspective of the modern people in order to carry out the stylistic innovation and developmental changes in the new era.

Thesis: The author Nie Aiwen (2002) wrote "The Characteristics of Traditional Ethnic and Folk Crafts", in which he systematically elaborated on the issue of folk art inheritance, arguing that there is a single way of inheritance of folk art, which has a high technical content, and the way of inheritance is different from that of the current folk art.

1.7.2.2 Commercialization

Folk art commercialization refers to the process of taking market demand as the guide, excavating and utilizing folk art resources with distinctive regional and national characteristics, and developing folk art commodities integrating memorial, regional, national, artistic, practical, and contemporary characteristics according to local conditions. The process of commercialization of folk art takes folk art resources as the basis and makes innovations based on them to transform them into commodities.

Thesis: Author Junjie Su (2020) in "Commoditization of Intangible Cultural Heritage: Theoretical Reflections Based on Foreign Research" mainly focuses on the commoditization of intangible cultural heritage (ICH), which is one of the most significant problems in the protection and utilization of cultural heritage, but the research on this at home and abroad is a little bit weak, especially the domestic scholars for the value of ICH, authenticity, and commoditization of the research has lacked the dialogue with the international academic community. The research of domestic scholars on the value, authenticity and commercialization of non-heritage is still lacking dialogue with international academic circles. Based on the forefront of foreign heritage discursive research perspective, a "process" perspective is proposed to integrate the process of NRH commercialization and the value construction process of NRH. Taking the NRH in Lijiang, Yunnan as an example, the study reveals the dynamic value construction process and the multi-value construction process in the process of NRH commercialization. The study breaks through the limitations of the traditional theoretical perspectives in China, and examines the theoretical issues of heritage value, cultural change, authenticity and so on in the commercialization of non-heritage by establishing an innovative non-heritage discursive perspective.

Thesis: In "Commoditization, Reconstruction of Subjectivity and Locality--Recreating the Water Splashing Festival of Xishuangbanna Dai Ethnic Park", authors Wu Braisedjia, Yuan Zhenjie (2013) mainly focus on the fact that the preservation and

inheritance of traditional handicrafts, which is one of the main manifestations of intangible cultural heritage, is embedded in the global network of culture, economy and politics and is subject to external economic, human, technological, and capital elements, resulting in local cultural connotations being altered and reshaped to some extent while being disseminated externally. It is proposed that the logic of capital plays a major role in the process of the commodification of tourist places, and it even rematerializes the residents of tourist places as part of the logic, giving new local meanings to the tourist places and rebuilding the local residents' identity with their own culture.

Thesis: The authors Bai Wei and Song Yang (2010) pointed out in "Intangible Cultural Heritage Protection and Inheritance Reconsideration" that Chapter 4, Article 37 of the Law of the People's Republic of China on Intangible Cultural Heritage states: "The State encourages and supports the utilization of the special advantages of intangible cultural heritage resources, and, on the basis of effective protection, the rational use of representative items of intangible cultural heritage to develop cultural products and cultural services with local and national characteristics and market potential." Commercialization is one of the effective ways to realize the "living" protection and inheritance of intangible cultural heritage.

The authors Yuan Li and Gu Jun (2009) proposed in "Industrialization Development and Commercialization of Intangible Cultural Heritage" that intangible cultural heritage can be broadly classified into two categories of "marketable" and "non-marketable", such as paper-cutting, Chinese opera, New Year's paintings, clay sculpture, embroidery and other traditional skills based on the core of the cultural heritage. The non-heritage projects with traditional skills as their core basically belong to the category of "marketable" non-heritage. Historically, they are part of the market economy, and under the conditions of the modern market economy, the potential of the non-heritage's own economic resources enables them to circulate and trade in the market in the form of commodities, and market access is a positive impetus to the inheritance and development of the non-heritage. For the inheritance and development of non-heritage, it is a kind of positive driving force, and the market economy mode can provide these non-heritage projects with a broader development space and a more favorable platform, so as to promote the synergistic development of non-heritage protection and economic society, and to achieve the effect of benign circle.

Thesis: In "Actor Network Theory and the Commodification of Rural Space--Taking the Rural Tourism of Mayu7fang Village in Beijing as an Example", authors Wang Pengfei, Wang Ruifan (2017) proposed that in the context of rural tourism, Mayu7fang Village in Beijing is selected as a research case, and the formation and evolution of the commodification of rural space is analyzed using actor network theory, focusing on the participation of farm households in this process.

Thesis: In "The Commercialization of Traditional Ethnic Minority Festivals: The Subjects of Action and the Operation of Micro Power", authors Wu Braised Jia, Xie Jia, Sun Jiuxia (2019) used actor networks to analyze the development process of the commercialization of the traditional festival, the Habao Changlong Banquet, in the context of tourism development, and focused on the roles and action strategies of the different subjects in the process, pointing out that attention should be paid to the subjectivity of the community in the process of commercialization soil on

which many intangible cultural heritage resources depend for their survival has changed dramatically. Among them, traditional handicrafts, as one of the important carriers of the material manifestations of intangible cultural heritage, are facing market.

1.8 Concept, Theory and Conceptual framework

1.8.1 The main conceptual tool is commoditisation

"Commoditization" refers to the fact that things which originally do not belong to the circulation of buying and selling and exchange through money have been transformed or mutated to be able to be bought and sold and exchanged for monetary equivalents under the conditions of market economy. Commoditization is mainly applied in two aspects of the Ligustrum. The first aspect is the artwork value of Ligustrum Palace Lantern, and the second aspect is the social process aspect of Ligustrum Palace Lantern. From the point of view of the value of artwork, it is a comprehensive form of artistic expression, reflecting the changes in the production techniques, production methods, materials used in the Gaoxiong Palace Lantern, the diversity of subjects. From the perspective of the social process, Gaocheng lanterns with the development of society from the function of lighting gradually become a work of art, such as major festivals before the road on both sides of the hanging lanterns, festive atmosphere.

1.8.2 Anot8.2 Research Conceptual Framework

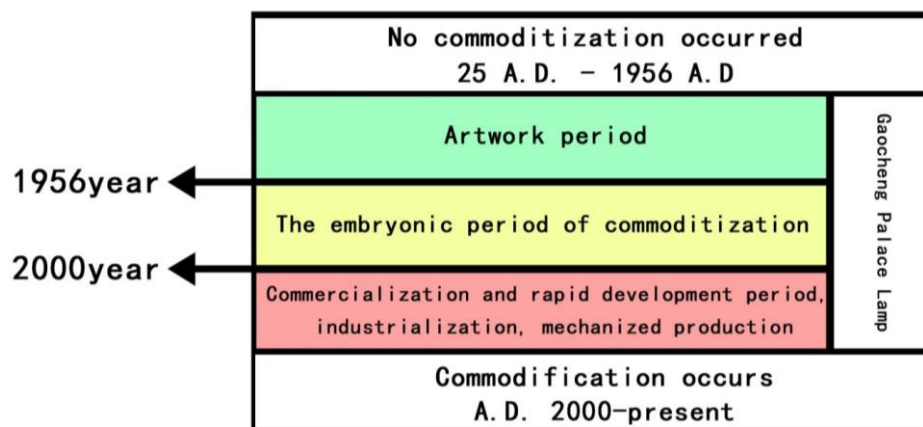


Figure 4 Conceptual framework of the study

Source: Collated by Kun Wang, 7 October 2023, Xinle City, Shijiazhuang, Hebei Province, China

In this research framework, the main object of the study is the Gaoxiong Palace Lantern, the concept and historical development of the Gaoxiong Palace Lantern is studied, and then the concepts of commercialization and commercialization and their characteristics are analyzed, and then the two are combined to analyze the commercialization and commercialization of the Gaoxiong Palace Lantern, and then the impact of the Gaoxiong Palace Lantern on the commercialization and commercialization, as well as the development and innovation of the traditional handicraft under the background of the re-commercialization and commercialization

is discussed, so as to draw the advantages and disadvantages of the Gaoxiong Palace Lantern in the process of commercialization. The advantages and disadvantages of the Palace Lantern in the process of commercialization, and finally summarize and look forward to the future development of the Palace Lantern in Gaocheng.

1.9 Benefits of Research

1.9.1 Benefits to the academic community

from the perspective of commercialization of Hebei Gaocheng Palace Lantern market development; Hebei Gaocheng Palace Lantern commercialization phenomenon for in-depth study, analysis of the Gaocheng Palace Lantern commercialization after the impact on it, the significance and value. Provide new perspectives and theoretical support for academic research in related fields. In addition, this article can also provide reference and reference for researchers in culture, art, folklore and other disciplines, enriching the theoretical system and research methods in related fields.

1.9.2 Benefits to the society and the community of the research site

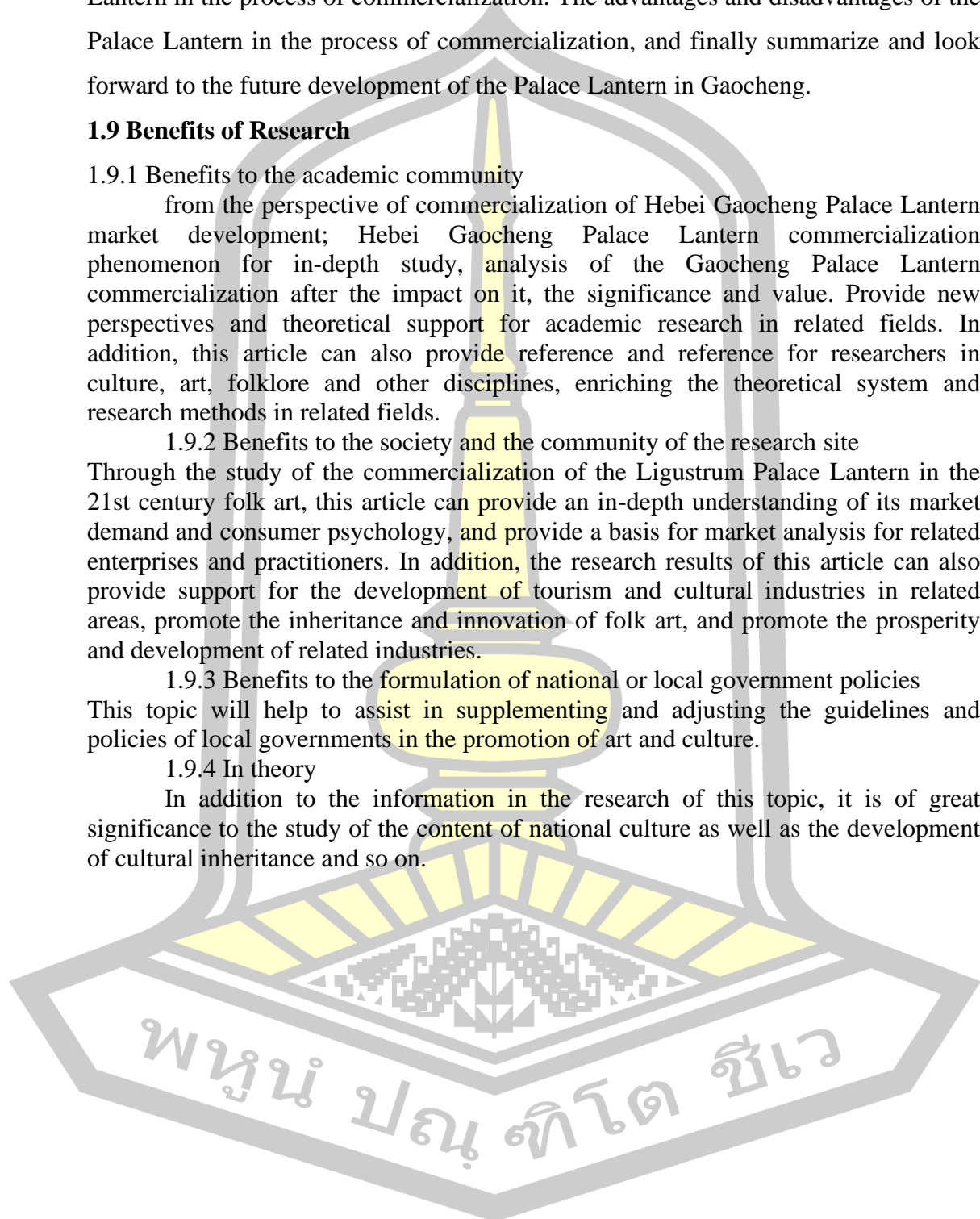
Through the study of the commercialization of the Ligustrum Palace Lantern in the 21st century folk art, this article can provide an in-depth understanding of its market demand and consumer psychology, and provide a basis for market analysis for related enterprises and practitioners. In addition, the research results of this article can also provide support for the development of tourism and cultural industries in related areas, promote the inheritance and innovation of folk art, and promote the prosperity and development of related industries.

1.9.3 Benefits to the formulation of national or local government policies

This topic will help to assist in supplementing and adjusting the guidelines and policies of local governments in the promotion of art and culture.

1.9.4 In theory

In addition to the information in the research of this topic, it is of great significance to the study of the content of national culture as well as the development of cultural inheritance and so on.



Chapter II

The origin and history of Gaocheng Palace Lanterns

The Gao Cheng Gong Lantern is a kind of lamp decoration in Chinese folk art, originated in Gao Cheng District, Shijiazhuang City, Hebei Province. It has a long history and a deep cultural tradition in the region. The origin of Gao Cheng Gong Lantern can be traced back to the Sui and Tang dynasties. According to legend, during the Sui Dynasty, people in the Gaocheng area made lanterns of various shapes out of paper and bamboo to celebrate the Lantern Festival. Over time, these lanterns gradually evolved into the Ligao City Palace Lantern.

Ligao City Palace Lanterns were further developed and inherited in the Qing Dynasty. At that time, the court culture in the Gaocheng area was very prosperous, and the lanterns became one of the most important decorations for the court and nobles to celebrate festivals and hold feasts. The production process and modelling design of the lanterns were also further improved and innovated.

In recent times, the Ligustrum Palace Lantern has gradually come out of the court and become an important element in the celebration of festivals and happy occasions for ordinary people. At the same time, it has begun to be promoted and inherited more, attracting the attention and love of the general public.

Ligustrum Palace Lantern has undergone continuous innovation and evolution in its historical development. In the process of inheritance, the Ligustrum Palace Lantern has absorbed various artistic elements and techniques to form a unique artistic style. It adopts paper, bamboo, silk and other materials, and through exquisite paper-cutting and carving techniques, it produces a variety of exquisite lanterns and light decorations with realistic images and unique modelling.

In recent years, Ligao City Palace Lantern has been more widely inherited and promoted. It is not only valued and protected within the Gaocheng area, but has also become an important form of folk art throughout the country, and is much loved and sought after by people. As one of the representatives of Chinese folk art, with a long history and unique artistic style, the Gao Cheng Gong Lantern has gradually become a cultural treasure of the Gao Cheng area and has been more widely spread and promoted in modern times.

2.1 The origin of ligao city lanterns

Ligaocheng Palace lantern has a strong regional characteristics, represented by the "Tuntou Palace lantern". Tuntou is a lantern production village, located in Shijiazhuang City, Hebei Province, Ligao City District, known as "China's first village of lanterns," "the only village in the north and south of the Yangtze River". The earliest record source ng dynasties, the Ming and Qing Dynasties, has a history of 2,000 years.



Figure 5 Landmarks in Tuntou Village

Source: Photo by Wang Kun, May 6, 2023, Tuntou Village, Gao Cheng District, Shijiazhuang City, Hebei Province.

The Dictionary of Villages and Towns in Hebei records that according to legend, in the Yongzheng period of the Qing Dynasty, an old man surnamed Li from Tuntou Village in Gaoxiong County had an excellent craftsmanship in making lanterns. Every year, he would make several pairs of lanterns and hang them in front of his door to create a peaceful and festive atmosphere. One year, Li old man to ligao market to sell their own production of lanterns, happened to be the county governor to see, the lanterns made by Li old man marveled at, the lanterns all bought, hanging in the mansion day to day viewing. To the emperor's tribute to the day, the county master will be the lantern tribute to the emperor, Yongzheng emperor at a glance in the eye, the dragon's face is very happy, the lantern as a tribute (Zhang Luoyi. 1999. Dictionary of the village and town of Hebei. Red Flag Publishing House). Palace hung everywhere on the big red lanterns, from which Gaoxiong lanterns became the "tribute lamp"; later people wrote "tribute" as "Palace", "Gaoxiong Palace Lanterns" hence the name.

On the "Tuntou Palace Lantern" origin legend: the Ming Dynasty Ligaocheng County Tuntou Village, Master Li handmade gauze lamps, due to fine workmanship, beautiful and bright, great reputation, the local gentry love, the residence are hanging. Ligao city every year on the 15th day of the first month of the lanterns, the spectacle over the four neighboring counties, the people of the surrounding counties have come to watch. To the Qing Dynasty, the Qianlong Emperor passed by on his southern tour, saw the exquisite craftsmanship of the lanterns are very happy, ordered his attendants to select a few to bring back to the palace, and will be hung up, thus known as the "Palace Lanterns". Later, the lantern business is becoming more and more prosperous, this traditional handicraft has been passed down.

2.2 Geographic location and physical conditions of Gaocheng Palace Lanterns

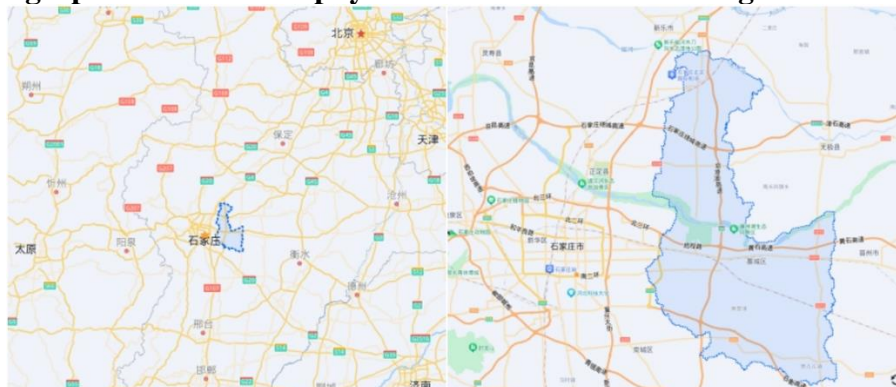


Figure 6 Distribution Map of Gao Cheng, China

Source: <https://map.baidu.com/baike>

Gaocheng, located in the southwestern part of Hebei Province, is to the east of Shijiazhuang City, the capital of Hebei Province. In the north, it borders Xinle City and Zhao County in the south; in the east, it borders Jinzhou City and Wuji County; in the west, it borders Shijiazhuang City and Zhengding County; and in the southwest, it borders Luancheng County. Distance from Shijiazhuang is 31 kilometers, northeast is Beijing, a distance of kilometers. Gao Cheng is located in the plain area, the terrain is flat, so the climate distribution is more uniform, the climate of the four seasons, cold in winter and hot in summer (Zhang Zhongyi. 1994. Gao Cheng County Zhi. Encyclopedia of China Publishing House.) The climate is uniform in all seasons, with cold winters and hot summers (Zhang Zhongyi. Gaoxiong city has a favorable geographic location, dense population, and rapid economic development. The superior geographic environment provided favorable conditions for social culture.

The book *Explorations in the History of Chinese Science and Technology* recorded that experts speculated that the earliest recorded activity of the people of Gao Cheng was in the Taixi Shang Dynasty 3000 years ago, based on the extant sites in Gao Cheng. (Li Guohao. 1982. *Explorations in the History of Chinese Science and Technology: International Edition*. (Shanghai Ancient Books Publishing House.) By the Shang Dynasty is more than 1400 years ago. Gaoxiong has nurtured ancient culture and developed economy, which has set a deep foundation for the development of Gaoxiong culture and art. In the period of Shang Dynasty, "DuoYi" tribes once again labor and live. During the Spring and Autumn Period, it was the land of Feizi State. During the Zhou Dynasty, the state of Jin destroyed the state of Feizi, and Gao Cheng belonged to the land of Jin. During the Warring States period, it was the land of Zhongshan State, and then Zhao State destroyed Zhongshan State, so it belonged to the territory of Zhao State. Zhongshan State, so it belonged to the territory of Zhao State. After the Han Dynasty, Northern Qi Dynasty, Sui Dynasty, Tang Dynasty, and next to the Zhengdingfu (today's Zhengding County) split, the name changed from time to time. The name changed from time to time until it was called Gaoxian County during the time of the Mongolian Emperor Taizu. To the Ming and Qing dynasties and the Republic of China, although with the neighboring areas had and points, Gaoxiong County name has also changed, but the Republic of China in November 36 years, restore the name of Gaoxiong County, to the establishment of the new China, in 1989, the withdrawal of the county into a city, known as the city of Gaoxiong, has been in use to the present day.

Gao Cheng is mainly based on agricultural production as a way of life. According to "gao cheng county" records: in the Tang, Song and Yuan Dynasties, gao cheng "its water does not dry up in four seasons, the people borrowed to art rice", "every autumn wind, rice waves thousand layers, all over the place xu into the cloud of mian" (Zhang Zhongyi. 1994. gao cheng county record. Encyclopedia of China Publishing House.) (Zhang Zhongyi. 1994. It can be seen that since ancient times, Gaocheng rich in agricultural products. Gaocheng "and produce millet, millet, sorghum, corn, not only for binding" Gaocheng people "and war preparations". That is, food is not only for the "Ligao people" to eat, can be "used for war preparations", but also can be used to prepare for war, which shows the abundance of food. To the Qing dynasty, during the Kangxi period, even the Zhending Fucheng stage station (today's Zhengding County, New Town Shop) also by the Liao Cheng to supply horse forage, and other costs of the stage. Since ancient times, Gaoxiong is in the land of gui fu, food rich, the palace meals, wine, etc. are supplied by the Gaoxiong, so the appearance of the palace noodles, palace wine and other tributes. To this day, the palace noodles and wine are still famous. To 1949 after the founding of the country, because of the repair of the river water, food production, Premier Zhou had praised the city of ligao as "food production marshal county".

Ligao city people have "anxious farming, reverence for etiquette," the custom. Gaoxiong County Records recorded, "Gaoxiong is both the old home of the Shang family, but also the Shang Dynasty textile workshop, horse breeding base." (Zhang, Zhongyi. (1994). Gao Cheng County Record. (Encyclopedia of China Publishing House.) During the Shang Dynasty, Gao Cheng was a place of operation for the silk woven items of the royal family. The commodity exchanges between the Xia and Shang clans recorded in Explorations in the History of Chinese Science and Technology can confirm the development of silk articles in Gaocheng during the Shang Dynasty. (Li Guohao. (1982). Explorations in the History of Chinese Science and Technology: International Edition. (Shanghai Ancient Books Publishing House.)

It is recorded in Explorations in the History of Chinese Science and Technology that in 1973 and 1974, cannabis silk fabrics were found in the Shang Dynasty site of Taixi Village in Gaocheng County, and five pieces of fiber silk fabric fragments and a bronze "goblet" were found, with the fiber silk fabric fragments and the bronze vessel adhering together; in addition to this, a bronze axe and a "battle-axe" were also found. "In addition, a bronze axe-axe was found (i.e. iron blade), which was also adhered to the silk fabric. (Li Guohao. 1982. Explorations in the History of Chinese Science and Technology: International Edition. Shanghai Ancient Books Publishing House.) Experts examined and analyzed this discovery. The results of the analysis proved that these silk fabrics were domestic silk. The experts thus concluded that during the Shang Dynasty, the people of Gao Cheng had begun to raise domestic silkworms.

Shang Dynasty Ligao City with silk and hemp fiber weaving technology has progressed from the saw weaving technology to the use of foot-pedal wooden machine. That is, the use of the principle of leverage, to pedal wood control "heald" lift movement to the silk items for jacquard. This is the world's most advanced textile technology at that time, and for the first Gaocheng ancestors.

This book also records that Xia Jie period, the Palace of women's music and dance team, including 30,000 people wearing silk clothes", are woven with this technology. It can be seen, ligao city ancestors use the silk weaving articles to make

clothes not only for ligao city people, also used to the palace of the female music dance team, or to make other items. It can be seen that ligao city silk weaving industry is developed, the silk shop every stockpile, changed to lanterns for sale (Li Yanfeng. Ligao City Palace Lantern Introduction. (Source Gao Cheng City Cultural Center.) At the same time, this way also promoted the development of lanterns, plus "bamboo and wood craft developed" (Zhang Zhongyi. 1994. Encyclopedia of China Publishing House.) This unique conditions for the art of Gaoxiong Palace Lantern provides the material conditions for the development of the art.

2.3 History of lanterns

2.3.1 History of development of lanterns

From the most primitive campfire, to the most primitive lanterns, to the palace lanterns, to today's existing wide variety of colorful lanterns. Chinese lantern is a comprehensive art made of many techniques, many crafts, many decorative skills and many materials. There are many kinds of lanterns, including dragon lanterns, palace lanterns, gauze lanterns, flower basket lanterns, dragon and phoenix lanterns, angular lanterns, tree-ground lanterns, ceremonial lanterns, mushroom lanterns and so on, and their shapes are round, square, cylindrical, polygonal and so on. The significance of lighting as a lamp has changed long ago. Lanterns have become handicrafts, and have become our country as an artistic and cultural phenomenon, whose existence and development are closely linked to the rich national festivals, carrying auspicious blessings and embodying people's aspirations for a better future. If the accumulation of history and cultural infiltration, so that the lantern beyond the general use of lamps and lanterns and ornamental value, it contains a rich content, carrying a rich symbolism. First of all, the lantern carries the meaning of good luck and prosperity, the royal family with lanterns to look forward to the country's prosperity and peace, the people used to express their aspirations, to seek blessings Qifeng, to eliminate disasters and evil spirits. Secondly, the lantern is rich in wealth and prosperity of the meaning of firewood, the most representative of the palace lantern. Once again, the lantern also has the meaning of life and reproduction, meaning that the light is always bright, never extinguished, symbolizing the meaning of longevity. Lantern development to modern times, the expansion of the content of the subject matter has also enriched its symbolism, lanterns have blessed the motherland, national harmony, etc., with the change of the times, the lantern art is bound to go farther and farther, but also carry more and more of the history and culture.

พหุ ประทีป ชีว



Figure 7 2024 Wenyu Thousand Lantern Festival

Source: Photo taken by Jia Tianyong, China News Agency, February 2, 2024, Wenyu River Park, Beijing

On the evening of February 2, 2024, the first Wenyu Thousand Lantern Festival opened, with more than a thousand sets of colorful lanterns decorating the park with fireworks in the 400-acre oversized space. The Wenyu River Park was ablaze with lights. Into the lantern fair site, far away from the "king of the lights" - "light shining new year" light set. Its total height of 15 meters, using the traditional production of lantern technology, about 50 non-genetic heritage craftsmen over a period of 20 days to create complete. The lantern set "New Year Prayer", "Auspicious Dragon", "Wenyu Myth", "Magic Time and Space", "Vast Starry Night" and "Vast Starry Night". "Vast Star" "Wonderful Jungle" six theme areas, display 11 groups of large-scale lanterns, 154 groups of medium-sized lanterns, 261 groups of small lanterns. Including ambient lights, more than 1,000 colorful lanterns will be displayed. The Wenyu Lantern Festival is committed to creating a 'situational + interactive' immersive night-time lantern festival complex in the capital city, lighting up the city with colorful Chinese tide colorful lanterns, and bringing the public the blessings of the Chinese New Year of the Dragon and good wishes.

In the era before the invention of electric light, lanterns served as a lighting tool, with practical value and symbolic. From the viewpoint of the relationship between people and lanterns, lanterns are not only used for lighting, but also contain a divine charm within them, or to stimulate people to move forward or a metaphor for human character. The primitive things mentioned in the lantern "to attract people to walk". This is a folded silk-covered lantern from the end of the Qing Dynasty, with the words "Progress through light" on it, which means to urge people to make progress.

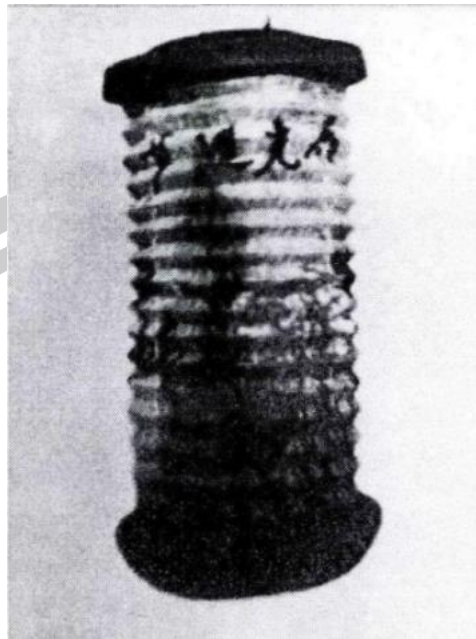


Figure 8 Folded silk-covered lantern om the late Qing dynasty

Source: Photograph by Yin Xiaolin, 2005, "Things Primitive" publication.

In terms of the use of lanterns, ancient lanterns were used both indoors and outdoors. Outdoor lanterns were often hung in front of the door, and the front of a restaurant or inn was always a lantern, or a door lantern in front of the door of a dignitary. Door lamps must write the family name, such as "Zhang House" "Li House" and other words, the official family will also write the official title, such as "Xiangfu" "Shangshufu" etc. Indoor lanterns are mainly used for lighting. Indoor lamps generally come with a complete lampshade, types of table lamps, chandeliers, also belongs to the category of lanterns. Song Dynasty "Chen Fuzhi Poetry" in the "lanterns are not cage damage to the eyes," which can be seen in the practical value of indoor hanging lanterns.



Figure 9 Door lantern

Source: Courtesy of Li Na (staff member of Ligaocheng Palace Lantern Museum), May 6, 2023, Ligaocheng Palace Lantern Museum

In terms of the origin of lanterns, it is difficult to verify exactly when they appeared in the existing literature. However, the Ming dynasty Xu Shen's "Shu Wen Jie" book once mentioned: "lantern a 'bonfire', candle burning in the inner, light reflected in the outer, in order to attract people step, began in the summer." It means that the name of the lantern is "Bon", which appeared in the Xia Dynasty. This book became famous at a later time, it is difficult to prove. Since Lu Ban made simple lanterns during the Spring and Autumn Period, it is clear that the "bonfires" of the Xia Dynasty were different from lanterns. However, if we study the meaning of the word "bonfruit", we can see that the word "bonfruit" originally referred to a bamboo basket. From the body of the character, it can be seen that it is covered with mesh and made of bamboo. It can also be inferred that the first lanterns must have been similar in shape. It is an object for covering candles with mesh, which allows light to penetrate easily. Wang Anshi of the Song Dynasty wrote in his book "The Window of Dinglin Yuan", "The bamboo chicken called me out of Huayu, and I extinguished the bonfires and spread the prairie stoves". It can be seen that "bonfire" refers to "bonfire lamp", but this kind of lamp, there is no way to know whether the outside is covered with gauze and silk. However, in terms of the development of silk fabrics, the middle of the Shang Dynasty, silk fabrics began to develop. Therefore, the "bonfire" of the Xia Dynasty was not a lantern in the true sense of the word. However, the name "bonfire" was used until the Song Dynasty.



Figure 10 Ancient "bonfire"

Source: Li Na (Ligao Palace Lantern Museum staff), May 6, 2023, Ligao Palace Lantern Museum

Hu Zhiqiang in the "Chinese handicraft culture" recorded: the Spring and Autumn period, Lu Ban, also known as Luban, in the construction of the palace, used to use wooden strips to make a bracket, surrounded by silk, burning lamps inside, to illuminate. This formed a simple lantern, although the shape is simple, but it has the prototype of the lantern (Hu ZQ. 2007. Chinese Handicraft Culture. Current Affairs Publishing House.) The lantern is a simple, but prototypical lantern (Hu Zhiqiang. 2007.)

Lantern development flourished during the Lantern Festival of the Han Dynasty. By the Tang Dynasty, the Lantern Festival lights developed into a heyday. Lantern market also unprecedented prosperity. There is a poem: "for the lamp wheel twenty feet high, dressed in brocade, decorated with gold and silver, burning 50,000 lamps, clustered like a flower tree". The Song Dynasty period for the peak of the

development of lanterns, styles vary greatly. Tokyo Dreaming Records" recorded: "Bianjing (Kaifeng) court tie to do lamps mountain, there are Puxian, Manjushri Buddha riding a lion, white elephant lamps and so on." It can be seen that the types of lanterns at that time were already quite diverse (Meng Yuanlao, Wang Ying, & Du Chunlan. 2017. Tokyo Meng Hua Lu. World Architecture (06), 121.).

Chinese handicraft culture" records: to the Ming dynasty Chongzhen first year of the time, the court lampsmiths had used alum silk made of imperial decorative lamps, which are often painted with buildings, cars and horses, etc. (Hu Zhiqiang. (Hu Zhiqiang. 2007. Chinese handicraft culture. Current Affairs Publishing House.) Most of the lanterns now hanging in the Palace of the Forbidden City in Beijing, in the Palace of Yangxin, Kunming Palace, Changchun Palace and the Summer Palace, were made in the Ming Dynasty. During the Yongle period of the Ming Dynasty, the capital of Beijing, had enlisted a large number of Suzhou and Hangzhou craftsmen into the capital for the court to manufacture lamps. To the Qing Dynasty period, the Palace of the Interior Office set up under the lamp library, specializing in the production of palace lanterns, lanterns manufacturing and repair work. Jiaqing four years of the Qing Dynasty (1799), Hangzhou folk artists have carved with mahogany lamp frame, made of exquisite palace lanterns. The lamp is divided into two layers, surrounded by paste silk, modeling basic, similar to the modern palace lantern. To the end of the Qing Dynasty, folk imitations of the palace lantern.

Another lantern is a metaphor for character. Song Dynasty, Liu Sui, people send the nickname "crystal lantern", which means he is upright, consistent, bright and open. There is also a folk saying, "It's really a cowhide lantern, how can I light it up?" It is a metaphor for stupid people. In the 1940s, some people carried lanterns on the street to express their dissatisfaction with the dark society at that time.

Comparing Buddhism to a lantern is also found in history. During the reign of Emperor Cheng of the Yuan Dynasty, Prince Deshou became seriously ill. The emperor invited a bilious monk, who was the State Master, to perform a puja in the palace to save the crown prince from disaster. But not long after, the Crown Prince still died. At that time, the Empress approached Guru Cholpa and asked, "We and our wife believe in Buddhism and regard you as our teacher. We have only one son, but in the end, he could not save his life. What is the use of believing in Buddhism?" The Master replied, "The Dharma is like a lantern. When a storm comes from outside, the lantern can serve as a shelter. But when the candle inside is burned out, what can the lantern do?" That is to say, to get help from others, one must "have" oneself, if one has nothing, how others help is futile (Yin Xiaolin. 2005. History and Collection of Ancient Lamps. (Yin Xiaolin. 2005. History and Collection of Ancient Lamps.)

During the Yin and Shang dynasties, it was recorded that the moon waxed and waned once a month. The fifteenth day of the first month was the first full moon of the year. The night of the restoration of the year and the return of spring to the earth, people believe that it symbolizes the reunion, and congratulate it, known as the "Festival of the New Year" and "Festival of the Lantern Festival".

Lantern Festival of Taoism said the origin. It is recorded in "Miscellaneous Records of the Times and Years" that the festival follows the stereotypical rules of Taoism. Taoism used to refer to the first month of the year as the First Yuan Festival, the July 15 as the Middle Yuan Festival, and the October 15 as the Lower Yuan Festival, collectively known as "Sanyuan". At the end of the Han Dynasty, an

important sect of Taoism, Wudoumidao, worshipped three gods: Tianguan (Heavenly God), Diguan (Earthly God), and Shuiguan (Water God). Among them, Tian Guan is responsible for granting blessings, Di Guan is responsible for forgiving sins, and Shui Guan is responsible for solving problems, and the three gods are matched with Sanyuan. It means that the upper Yuan Tian Guan was born on the fifteenth day of the first month, while the middle Yuan Di Guan was born on the fifteenth day of the seventh month, and the lower Yuan Shui Guan was born on the fifteenth day of the tenth month. In this way, the 15th day of the first month was called the Shangyuan Festival. This is also mentioned in Wu Zimu's book "Dream Liang Records" of the Southern Song Dynasty, which says: "The first month's 15th day of the yen eve festival is the hour when the Shangyuan Heavenly Officials bestowed their blessings."

"Lantern viewing at the Lantern Festival began during the Ming Emperor period of the Eastern Han Dynasty and was introduced from the Western Regions." (Yin Xiaolin. 2005. History and Collection of Ancient Lanterns. Explore the books) Emperor Ming advocated Buddhism, heard of the Buddhist practice of viewing Buddha's relics by monks on the 15th day of the first lunar month and honoring the Buddha by lighting lamps, so he ordered that the lamps be lit to honor the Buddha on this night in the palace and temples, and made the scholarly populace all hang lamps. Later, this Buddhist ceremonial festival gradually formed a grand folk festival. Lantern Festival has experienced the development process from the court to the folk, from the Central Plains to the whole country. The history of monks recorded, "the western region of the waxing moon on the obscure day, become a great god change. Burning lamps and framing Buddha on that day." After the introduction of the Han Ming Emperor, it gradually developed into the appreciation of lanterns.

In the Tang Dynasty, the time for lantern viewing was officially designated as the 15th day of the first month. Tang Xuanzong stipulated that the Lantern Festival three days before and after the ban, open the market to enjoy the lanterns. After the Tang Dynasty, there was a custom of hanging lanterns and viewing lanterns on that night, and thus the custom of viewing lanterns became popular. Song Dynasty issued an edict, the Lantern Festival as - a system established. Ming Taizu built the capital of Nanjing, once in order to attract the world's rich merchants, lanterns for ten days. Qing Dynasty, still stipulates the Lantern Festival three nights, open the market to enjoy the lanterns. In modern times, the starting and ending dates of the lanterns across the country, three nights, five nights, ten nights, uneven. The Republic of China had stipulated that the three days after the Lantern Festival for the Lantern Festival. Fourteen days for the trial lamp, fifteen days for the main lamp, sixteen days for the residual lamp. "This custom has not failed to this day in Zigong, Dezhou, Zibo, and other places" (Yin, Xiaolin. (2005). Ancient lamp history and collection. (Expo Books).

The Lantern Festival has undergone major changes through various dynasties, or flourished and prospered, or been outlawed by the royal family and then restarted, but the custom of enjoying lanterns on the fifteenth day of the first month has been inherited to this day and has become a traditional festival of Chinese folklore.

It can be seen that the origin of lanterns can be traced back to the Spring and Autumn Period and Han Dynasty in ancient China, and developed and prospered in the Tang Dynasty. As a folk art form, it has undergone a transformation from a practical tool to an artistic and cultural symbol. It not only carries symbols of good luck, wealth and

longevity, but also becomes a cultural feast for people to enjoy and participate in through activities such as lantern festivals and has continued to be a traditional Chinese folk festival to this day. The development of lanterns has further prospered and evolved in the later historical period, providing the cultural connotation conditions for the development of Gaocheng Palace Lanterns.

2.3.2 Development history of Ligao City lanterns

Gaocheng people have unusual feelings for the lantern, Gaocheng lantern is an indispensable part of the life of people in Gaocheng. Nowadays, every family basically does palace lanterns, handmade production and machine production coexist. This visit to Gaocheng, experienced the love of Gaocheng people on the lantern. On New Year's Day, the family high hanging lanterns needless to say, is in ordinary times, the doorway of every household are hung with red lanterns. The newly built houses in the village are also hung with lanterns, even if the houses are dilapidated and uninhabited, they are still hung with red lanterns. The hooks for the lanterns are not glued on, but are built into the roof of the door with iron wires, so it is obvious that when each house was built, the hooks for hanging the lanterns were already made. This is also true for decades-old houses.



Figure 11 Gate of a villager's house in Tuntou Village, Gaocheng District
Source : Photo by Wang Kun, May 6, 2023, Tuntou Village, Gao Cheng District, Shijiazhuang City, Hebei Province, China

China's ancient lamps more prosperous period for the Warring States, Qin and Han dynasties, to bronze lamps a standout; after the Sui and Tang dynasties, the Five Dynasties to Song, Ming and Qing dynasties, lamps into a comprehensive development period, in addition to the glass lamps and lanterns competing for colorful, "the palace lanterns are particularly prosperous, reaching the peak of the history of the period" (Gao Feng & Sun Jianjun. 1991. A Brief History of Chinese Lamps and lanterns.) The palace lanterns were especially prosperous, reaching a historical peak" (Gao Feng & Sun Jianjun. At the end of the Qing Dynasty, the palace lantern into the folk, the palace lantern craftsmen mainly to "family" "pass on the male not female" ideological concept of continuation of the production of the palace lantern, production scale is small, low production, can not produce great economic

benefits. At the same time due to the influx of the Qing dynasty lanterns, the traditional Ligao Palace Lantern in the original based on the increase in the type of lights, the shape of the production of more sophisticated. However, to the Republican period, because of the war, the palace lanterns of Ligao City stopped production.

"To the establishment of new China, until the reform and opening up, Li Laoshuo as a representative of the Beijing art red lamp factory to learn lamp making skills, the palace lanterns at that time, mainly on behalf of the country for historical and cultural propaganda, mainly for export, ligao cheng district did not form a large-scale production.

After the reform and development, the palace lantern craftsmen change the previous craft "family" "pass male not female" ideological concepts, the palace lantern production process taught out, the local people have begun the production of the palace lanterns. 1982, "lanterns Li" Ligao City lantern ninth-generation heir Li Laoshuo to return to his old profession, with the villagers of Tuntou village together with the development of the first step in the revival of the production of lanterns. At that time, the county government of Gaocheng County to encourage and support the development of the lantern, the village of the lantern households also increased, and gradually formed a large-scale production.



Figure 12 Li Laoshuo making lanterns



Figure 13 Ligaocheng lantern keel

Source: Photo by Zhang Zhongyi, 1994, Gaoxiong County Record Publication

In the 1980s, Tuntou lanterns were made by hand, and there were only about 150 lantern households in the village; after the 1990s, small cutting machines, electric drills and other power tools began to be available, and the village people also invented special machinery for the production of lanterns such as digging scorn machines and washing machines, and Tuntou Village developed into a specialized village for the production of lanterns; in 2000, Tuntou Village hired experts to develop the technology, and the production of lanterns began to use Processing machinery - injection molding machine (factory called "beer machine"), production efficiency is greatly enhanced, the lantern mechanized productivity of more than 60%.

In 1984, gaocheng lantern eleventh-generation heir Zhang Fengjun will tuntou village lanterns pushed to the country. 2004 April, Zhang Fengjun repair the original large-scale electric lanterns factory, the establishment of gaocheng lantern research and development center limited company, he has said: "the country talk about cultural self-confidence, culture is the source of victory over all kinds of difficulties, you do not look at me more than 60 years of age, I feel that there is a running head, heart Full of vigor, people's living standards in the gradual improvement of the past to hang a common lamp on the line, but now do not research and development of new things to meet the needs of people's lives, but also to continue to innovate and keep up with the situation." The company set up a research team, Chinese arts and crafts Shi Youquan as the company's chief designer and art director. After more than ten years of development and growth, ligustrum Palace Lantern Research and Development Center will be made into a cultural industry, lantern production township enterprises to provide technical support and business services, for the prosperity of ligustrum Palace Lantern made a significant contribution to the development.



Figure 14 Zhang Fengjun (left) and Shi Youquan (right)

Source: Photo taken by Wang Kun, March 26, 2023, Gao Cheng Palace Lantern Research and Development Center

In February 2006, Gaocheng Palace Lantern Research and Development Center built a total area of 6,000 square meters of the Palace Lantern Museum, was the only one in the country at that time to the theme of the Palace Lantern Culture Museum. Palace lantern museum to inherit the lantern culture and tourism combined, tourists can watch the whole process of production of lanterns in the carving workshop and assembly workshop, hand-made lanterns, feel the culture of lanterns; museum has a

dinosaur cultural park, to promote the development of tourism. "Palace lantern culture tour" is the Shijiazhuang City Tourism Bureau to promote industrial tourism projects, the Provincial Tourism Bureau will be named Museum of Hebei Province Industrial Tourism Demonstration Points (Wang Xin, Bian Liwei. 2009. Ligustrum Palace Lantern Museum has become a demonstration point of industrial tourism in Hebei Province. Shijiazhuang Daily.) In 2015, Hebei Cultural Exchange Association and Hebei Folk Culture Association named the Palace Lantern Museum as "China Palace Lantern Museum".



Figure 15 Ligao City Palace Lantern Museum



Figure 16 Kun, May 6, 2023, Tuntou Village, Gaocheng District, Shijiazhuang City, Hebei Province, China.

In 2015, the Gao Cheng district government and Tun Tou village townspeople jointly funded 5 million yuan to build the Tun Tou Palace Lantern Museum, which displays more than 300 kinds of palace lanterns and is a historical witness to the development and growth of the palace lantern industry in Tun Tou village. To the north of the museum are distributed with Hongyuan Lantern Industry, Jianhong Palace Lantern Factory, Bingyang Palace Lantern Co. and Xuyang Craft Palace Lantern Factory and other larger township palace lantern enterprises. In October 2018, the Tun Tou Village, which is located in Tun Tou Ligaocheng district lantern town was selected as "Shijiazhuang characteristics of the town". Gaoxiong palace lanterns sell well in Shandong, Henan, Shanxi and other domestic more than 20 provinces and

autonomous regions and Hong Kong, Macao and Taiwan, the Qinghai-Tibet Railway opened half a year after the Gaoxiong palace lanterns were transported to the snowy plateau; and out of the country, exported to the United States, France, Australia and Southeast Asia, and other countries and regions, by the people of the world favorite.



Figure 17 A corner of the display room of Ligao City Museum

Source: Taken by Wang Kun, June 6, 2023, Tuntou Village, Ligaocheng District, Shijiazhuang City, Hebei Province, China

In 2018, in order to popularize the history of the palace lantern, spread the culture of the palace lantern, promote the rapid development of the palace lantern industry in Tuntou, vigorously promote the palace lantern industrial tourism project, relying on the "China Ligaocheng Tuntou Village Palace Lantern Museum" and "Ligaocheng Palace Lantern Museum" two museums, to make the Ligaocheng Palace Lantern as the most famous palace lantern in China. Relying on the "China Gaocheng Palace Lantern Museum in Tuntou Village" and "Gaocheng Palace Lantern Museum" two museums, the Gaocheng Palace Lantern as a cultural industry and tourism into one, tourists can visit the Palace Lantern production workshop, hand-made lanterns, feel the culture of the lantern. Ligaocheng lanterns have won the China Rural Culture and Tourism Festival and the National Folk Literature and Art Award (folk lantern competition) Silver Award, the Seventh China (Wuhu) International Tourism Commodity Expo Gold Medal, the first Hebei Provincial Cultural and Tourism Commodity Creative Design Competition, the most commercially viable awards, and so on.

In 2022, Gaocheng Palace Lanterns as Beijing 2022 Winter Olympics licensed merchandise again on the world stage, ice fun Winter Olympics, auspicious Winter Olympics, Winter Olympics mascot "Ice Dun Dun" and the Winter Paralympics mascot "Snow Rong Rong" 4 paper carving palace lanterns, design and production quite Pay attention to, by many tourists. At the same time Ligaocheng District carefully build a characteristic cultural and commercial street Gongcheng Indian Lane project - Gongli Street. The project covers a total area of 44 acres, a total construction area of 78,000 square meters, with a total investment of 330 million yuan, is a key construction project in Shijiazhuang City, Gaocheng District investment projects, set eating, drinking, playing, music, shopping, hotels, offices, culture, tourism, etc. as one of the net red commercial complex. With the help of gaocheng palace culture this city business card, the palace street creatively palace culture brand industry, local folklore and architecture, business organic integration, the "palace" this national tide IP extended to all corners of the project, realizing a close combination of business and culture and tourism, enjoy the palace lanterns, eat the palace noodles, taste the palace

wine, become a beautiful scenery line! Figure20:20: The project will be a new and unique cultural tourism project.



Figure 18 2022 Ligustrum Palace Lantern with the theme of Winter Paralympics mascot

Source: <https://map.baidu.com/baike>



Figure 19 Gongli Street in Ligaocheng District

Source: <https://map.baidu.com/baike>

In October 2023 Shijiazhuang Economic and Technological Development Zone held the Palace Lantern Industry Expo China - Gao Cheng first Palace Lantern Industry Expo. more than 5,000 merchants came to buy and purchase Palace Lanterns and related products, on-site trading volume exceeded 200 million yuan. During the same period, the development zone government set up to promote the high-quality development of the lantern industry task force, planning to start the starting area of 50 acres of land of the lantern town project, planning and construction of the lantern history show, lantern production experience as well as lantern production, sales, and other functions in one of the lantern culture street, lantern industrial park, lantern trading market; to create a "hundred years old! "as the standard, the organization of market supervision and other departments, guiding the lantern production enterprises to implement quality standardization management, to create the ligustrum lantern brand; invited college professors to carry out e-commerce training, to create a whole

industry chain service system covering the commodity supply chain, live operation and publicity, consumer services, and so on, to improve the added value of the product.



Figure 20 2022 winter paralympics mascot as the theme of Gaocheng Palace Lanterns

Source: Shijiazhuang Daily reporter Liang Zidong photographed, October 4, 2023, Gaocheng District, Shijiazhuang, Hebei Province, China

The influence of Ligaocheng Palace Lantern is further expanding. As a kind of artwork with deep cultural connotation, it not only enjoys a great reputation at home, but is also welcomed by the international market. By participating in various cultural exchange activities and exhibitions, the beauty of the Gao Cheng Gong Lantern has spread far and wide overseas, known and loved by people all over the world. At the same time, with the rise of tourism, Gao Cheng lanterns have also become a souvenir that tourists are eager to buy. This kind of handicraft with local characteristics has become an important carrier for publicizing local culture and promoting the development of tourism economy.

This chapter mainly focuses on the social process of the Gaocheng lantern to analyze this part, combined with the overall structure of the article to arrange the changes in the artwork this part will be reflected in the article in the third chapter. As an important part of intangible cultural heritage in Hebei Province, Gaocheng lanterns have been developed and inherited for thousands of years, carrying a wealth of history and culture and national sentiment. In the context of the new era, we should cherish and pass on this valuable cultural heritage, so that it can bloom more brilliantly in the new era. Through the promotion and dissemination of the cultural connotation and artistic value of the Gaocheng Palace lantern, we can not only enhance the national pride and cultural self-confidence, but also promote cultural exchanges and cooperation, for the diversity of the world's cultures to add a touch of bright Chinese colors.

2.4 Classification and Characteristics of Contemporary Gaocheng Palace

Lanterns

Ligustrum Palace Lantern initially took the form of main frame and outer red silk, and formed a certain scale of production in the Qing Dynasty. Also influenced by the Qing dynasty palace lanterns, the traditional lanterns have changed their original shape. After the reform and opening up, Tuntou lantern artist Li Laoshuo led the villagers to start making lanterns, lantern artists to maintain the traditional shape and characteristics of the lantern on the basis of continuous improvement of the materials and styles, developed many new varieties of lanterns, so that the production of lanterns to form a large-scale, serialized production. Development to the present, in terms of materials and styling continued to improve, the types of lanterns are also gradually increasing, mainly divided into, red gauze lanterns, horse lanterns, large electric lamps, wood carving lanterns, craft paper lanterns, lanterns and so on. One of the most cultural significance is the wood carving lanterns, craft paper lanterns. Ligustrum Palace Lantern through many generations of heirs of innovation, the development of today's art with regional cultural characteristics, no matter from which kind of lamp, its inherent cultural background, the use of value and artistic appreciation are enriched with its cultural significance, is a valuable folk crafts in China.

Table 2 Ligustrum Palace Lantern Types and Artistic Characteristics

Source: Organized by Wang Kun, September 11, 2023

Category	Material	Shape	Theme material	Color	Features	Application Space
Red Veil Lantern	Satin, red yarn, silk cloth, bamboo, wood, plastic	Oval, round, oblong, quadrangular, tandem	Cloud pattern, fortune and longevity characters	Red and yellow matching	Easy to close and store	Home, tourist attractions
Walking horse lamp	Satin	Round, Square	Horseback riding	Colorful	Circular and square pattern rotates with horseback riding	Tourist Attractions, Important Festivals
Large electric color lanterns	Satin, Glass	Bionic shape	Plants, boats, animals, novel plots, fictional cartoons,	Colorful	Gorgeous modeling, dynamic and static	Outdoor Plaza
Wooden lanterns	Redwood, mahogan	Hexagonal, octagonal	Cursive patterns,	Wood red	Elegant and	Outdoor Plaza

	y, nanmu, yarn, sheepskin, glass		phoenix patterns, landscape paintings, paper cutouts		dignified	
Paper Palace Lantern	Glass cardboard	Hexagonal	Four Seasons Peace Lantern, Longevity Double Lantern, Mid-Autumn Fortune Lantern, National Treasure Panda Lantern, Peking Opera Mask Lantern, Chinese Zodiac Lantern, Major Festivals, Tourist Attractions	Various colors, and the lamp body is a color	Comparable mortise and tenon structure, easy to assemble and disassemble	Hotel, Tea

2.4.1 Classification of Gaocheng Palace Lanterns

2.4.1.1 Red yarn lamps

Red yarn lamp is also known as yarn cover lamp. The red lantern is the most primitive and traditional type of Ligao City lanterns, but also the most common type of lanterns used by the people on New Year's Day, red lanterns, especially in Ligao City District, Tuntou Village production of the most classic.

The red palace lanterns are mostly oval in shape, with the main frame and covered with red silk cloth made of certain shapes as a form of expression. Mainly by the iron or wooden drum support pole, upper and lower lamp base and 24 to 30 wire or bamboo combination. But the production of the red silk palace lantern is not simple, the production process alone has 56. Each process is very careful and not sloppy. At the beginning, the red gauze lanterns made of bamboo gabions for the skeleton, the mouth of the lamp for the wooden rounded upper and lower seats, the

lampshade for the gauze. Developed to today, the skeleton of the red lanterns more steel wire instead of gabions, and the original wooden base to iron base, which not only reduces the production cost, and does not affect the aesthetic. Red Veil Palace Lanterns vary in size, but steel wire or iron wire made of red Veil Palace Lanterns can only do the maximum two meters, and then the big red Veil Palace Lanterns still need to use gabions to make the skeleton. At present, the red gauze palace lantern lampshade type is also gradually rich, respectively, with gauze cloth, flat velvet cloth and velvet cloth to cover the lampshade. Tulle cloth is as thin as silk, can be vaguely through the skeleton of the red palace lanterns; flat velvet cloth thick texture, long-lasting luster, not easy to wear and tear, can be resistant to wind and sand; velvet smooth texture, gorgeous appearance, moisture and wrinkle-resistant, and its production of palace lanterns have their own characteristics.

Modern red palace lanterns are decorated with gold thread, set off by the red lampshade is more eye-catching and bright, the pattern on the lamp is more The patterns on the lamps are mostly cloud patterns, "Fu" characters, and a few flowers and figures, painted in yellow, echoing the gold threads on the lamps.

The patterns on the lamps are mostly cloud patterns and "Fu" characters, as well as a few flowers and figures, drawn in yellow pigment, echoing with the gold lines on the lamps. The upper and lower lamp bases are surrounded by cloud-shaped flowers, which used to be cut by craftsmen, but nowadays machine production has replaced hand-cutting.

Nowadays, machine production has replaced hand-cutting, and in comparison, the cuts are neat and the shape is smooth. The pendant is still yellow in color. This is not only in line with national aesthetics, but also a unique flavor of folk crafts.



Figure 21 Red Veil Palace Lantern with Hundred Blessings

Source: Courtesy of Li Na (staff member of the Gaocheng Palace Lantern Museum), Gaocheng Palace Lantern Museum, May 6, 2023

In the olden days, the production process of the red gauze lanterns with bamboo gimlets as the lantern frame totaled twenty-eight courses, and the skeleton of the lanterns had to be built in the production, firstly, the selected bamboo tubes were sawed into bamboo slices of different lengths and sizes, and then the sawed bamboo slices were divided into strips, and the inside and edges of the strips were scraped and grinded smooth with a double-handled scraper to make the bamboo strips have curved shapes and have the same thinness and thickness. Next hand drill holes, holes are usually played in the bamboo strips from the top of the two peal about centimeters on the tenon, after the use of fine wire through the holes, will be fixed, the larger the lanterns use the more bamboo strips, and vice versa, the less, and then will be used for lanterns on the top and bottom of the wooden base rounded, openings, installed in the bamboo strips at both ends, tighten it with a screwdriver, and then on the support rod, which is threaded into the two base of the round holes, and then will be the bamboo strips along the Support rod to open, repeatedly pull down and up until the formation of a rounded lantern skeleton, which can then be outside the red gold paper or red cloth as a lampshade. However, the traditional red gauze lanterns made of bamboo and gabion are cumbersome, time-consuming and labor-intensive. After continuous improvement, the modern red gauze lanterns are made of steel wires to streamline the production process by changing from the traditional bamboo lanterns to steel wires. The following pictures introduce the production process of the old traditional lanterns.



Figure 22 Splitting bamboo strips in the process of making a traditional lantern
Source: Courtesy of Li Na (staff member of the Ligaocheng Palace Lantern Museum),
Ligaocheng Palace Lantern Museum, May 6, 2023

The main tools for splitting bamboo strips are saws, carving knives and wooden sticks. The sawed bamboo pieces are laid out, and the carving knife is struck with a wooden stick to split the bamboo into strips of the desired width.



Figure 23 Cutting the head during the production of a sarong lantern
Source: Courtesy of Li Na (staff member of Ligaocheng Palace Lantern Museum), May 6, 2023, Ligaocheng Palace Lantern Museum

In order to facilitate the installation of the bamboo strips into the base, it is necessary to cut the ends of the bamboo strips about 3 centimeters into the shape of plugs. The figurative features of the bamboo pieces in this process emphasize the sense of craftsmanship.



Figure 24 Punching holes during the production of a sarong lantern
Source: Courtesy of Li Na (staff member of Gaocheng Palace Lantern Museum), Gaocheng Palace Lantern Museum, May 6, 2023

Adjusting the distance between the two drills, holes are punched in the ends of the bamboo strips. This process requires craftsmen to control the use of drills with great precision so as not to affect the beauty of the lantern body.

Today, the process of making the Red Veil Palace Lanterns is as follows: first, choose a wire that is easy to bend, build an oval-shaped frame, tie the articulated parts with fine wire, and fix it to the iron lamp base. The second step, will be designed in advance of the font and pattern drawn to the red light screen and cut to meet the size of the skeleton, the light screen in the production of a good skeleton. Step 3, slowly open the screen, the upper and lower lamp base are fixed with hooks inside, two hooks are hung together, the lamp frame will be supported, when the hooks come off, the lamp frame is closed. The fourth step, slightly adjust the gap between the light frame, you can draw gold lines on the light screen, when a gold line jumped on the

light screen, only more set off the red palace lantern bright and colorful, and finally, it is in the two ends of the light frame affixed to the cloud character flower.

In fact, the internal device is divided into two kinds of red yarn palace lanterns, one for the upper and lower lamp base hanging wire hooks, when the two wire hooks hooked together, in order to make the arc of the lamp frame is beautiful and does not shift between the skeleton, but also need to use a fine wire winding, diameter of more than 80 centimeters of the red yarn lamps can be fixed by wrapping around, diameter of 80 centimeters or less need to be wrapped around the circle can be fixed. Another internal device for the automatic, that is, in the middle of the vertical axis to install the switch button, similar to the folding umbrella device, press the button lantern can be automatically opened. No matter which internal device, are for the convenience of closing the lantern, conducive to transportation, and in the unused to facilitate the storage of red lanterns. After improving the modern red lantern production process to reduce the production speed increased significantly, in the face of a large number of orders, craftspeople to cope with the ease of use.

With the gradual expansion of the market, the old handmade techniques could not keep up with the market demand. In this context, a simpler and more suitable for large-scale production of iron skeleton yarn round lantern production technology came into being. This kind of lantern production technology perfectly illustrates the meaning of division of labor and cooperation, the emergence of a single production component manufacturers, greatly improving production efficiency. The bases are produced by specialized machines, where the raw materials are put into the machine and a large number of bases are produced in less than ten minutes. Once the bases are completed, they are sent to the factory where the lanterns are assembled. Here, the lantern artists will be pre-processed wire directly into the base of the slot, and fixed. After both ends are fixed, a wire is bent into a U shape with pliers and fixed to the base of the lantern. At the same time, make an opposite U-shaped wire through the upper part of the card base, the top two ends of the pliers bent into a hook, hooked to the bottom of the wire, so that the entire skeleton of the palace lantern is completed. Then follow the production of handmade palace lantern lampshade can be installed, just ten minutes, a big red lantern assembly is completed.

Whenever the Spring Festival, Lantern Festival and other traditional festivals, people will always hang such a two big red lanterns in front of their homes, heralding the new year auspicious prosperity, the day red hot.





Figure 25 20 14 Beijing Badachu Park Spring Festival Prayer Temple Fair
Source: Courtesy of Li Na (staff member of Ligao Palace Lantern Museum), Ligao Palace Lantern Museum, May 6, 2023



Figure 26 Red yarn lantern crafting process
Source: Photo by Li Qiang, May 2023, Gaocheng Palace Lantern Museum, Gaocheng District, Shijiazhuang, Hebei Province, China

2.4.1.2 Horse-drawn lanterns

The horse-riding lanterns, also known as lanterns, are similar in appearance to the palace lanterns in that they have round and square shapes, and when they are lit, the patterns will be changed in turn around them, making them unique folk lanterns in China, which are mainly used for festivals, excursions, and ornamental purposes. Walking horse lantern in the Southern Song Dynasty was very popular. There are two traditional principles: the moving form and the motorized form. When the lamp is turned on, the motifs are set to partially drive the motifs to rotate. Commonly, there are scenes of horses chasing each other, and the scenes are constantly changing. Similar to the modern projection principle, the pattern becomes a moving image from a static pattern. The patterns are mainly laser, full sky star, water cube, and round Baifu.



Figure 27 Walking Horse Lanterns
Source: www.zggdw.cn/zhanting/index_2.html

2.4.1.3 Electric colored lights

Large electric lamps are lamps produced using modern technology. Generally speaking, the exterior is made of satin and comes in a variety of colors, the interior is set up with lighting fixtures, the light constantly produces changes in brightness and darkness, while the shapes are a variety of bionic images. Large electric lamps were used for illumination and viewing at large events, and the spectacle was astounding. In addition to plants and animals, there are also fictional cartoon characters and more. The large electric lanterns of Ligustrum are colorful and vibrant. When the Lantern Festival is held, large viewing lights are held in Gao Cheng Square.

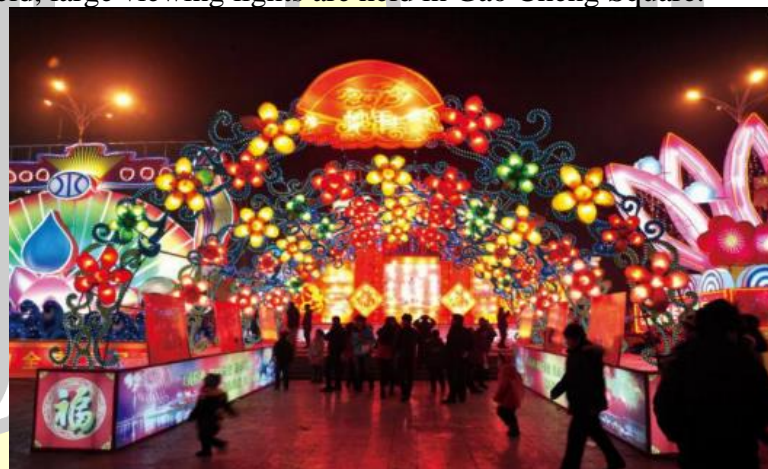


Figure 28 Large electric colored lanterns in the temple fair at Gao Cheng Square
Source: Courtesy of Li Na (staff member of Ligaocheng Palace Lantern Museum), May 6, 2023, Ligaocheng Palace Lantern Museum



Figure 29 Large electric colored lanterns
Source: Courtesy of Li Na (Staff of Gaocheng Palace Lantern Museum), May 6, 2023, Gaocheng Palace Lantern Museum

2.4.1.4 Wooden Palace Lanterns

Carved wood palace lanterns are imitations of Qing dynasty palace lanterns, mostly used in furniture, restaurants, hotels and other interior spaces. Wooden palace lanterns are similar to the ancient palace lanterns of the Qing Dynasty. They are simpler than palace lamps, but the main frame structure of the palace lamps is similar to the Qing dynasty palace lamps. The overall feeling is elegant and noble. Compared with the Qing dynasty palace lanterns, in the shape of the palace lanterns, the shape of the Gaocheng Palace Lanterns kind of in the reduction of their shape is mainly in the form of hexagonal and octagonal, in the shape is divided into two-layer or three-layer. Their structure is divided into lamp frame, lamp cap, lamp screen, carving decorative plate also into decorative components and drop spike.

Material is an important factor in the production of lamps. The materials used for lamp holders are usually precious woods such as mahogany, mahogany and nanmu. These woods are of a higher grade, and they are polished and lacquered to a soft, natural, elegant and luxurious finish. A particularly valuable material is red wood, which has a reddish color itself, possesses a natural grain and is resistant to decay, making it one of the more precious types of wood. Lamp screen, also known as lamp film and floral screen, is a layer of cover, usually used for yarn, parchment, and paper cut-out inlays. So far, more materials have been produced using glass and film, such as landscape painting, embroidery, paper-cutting, etc. have been used to decorate the lamp surface.

As an example, the hexagonal palace lantern is also known as hexagonal lamp. This is the most popular wooden palace lantern. The shape of the hexagonal palace lantern is divided into two parts, the name of the upper part is called the lamp cap, and the name of the lower part is called the lamp body, the diameter of the upper part is larger than the diameter of the lower part, but it is not much larger than the size of the upper part and the lower part of the size of the upper part and the size of the lower part of the size of the lamp exists in the relationship of an equilibrium gold difference. The lower part determines the entire size of the lamp body. The interlacing of the lamp frame is completely free of any metalwork and uses the traditional form of mortise and tenon. This type of lamp follows the characteristics of the continuous branch-shaped lamps, and the interspersions and links between the upper and lower halves are quite solid, therefore, the dimensions of the body of the lamp made are very demanding. There are certain standards for the size of the lamp holder. The overall outline dimensions are 80cm* 80cm and 65cm* 65cm. regardless of the size variations, the principle of equal diameter and height is usually maintained. The cap is the first layer of the lamp. Lamp screen is also known as lamp piece, flower screen, the six sides of the lamp are surrounded by landscape paintings, reflecting people's aesthetic interests. The six sides of the lamp need special material, such as glass, if the glass screen needs 0.5cm groove on both sides of the wooden frame to get stable inlaid glass. The top and bottom parts of the lamp are securely mounted and no metal parts are used for it.

The openwork carvings are located in the upper part of the skeleton of the palace lantern, which is the decorative component of the palace lantern, and most of the decorative patterns are floral patterns, such as phoenix patterns, curly grass patterns, with curly grass patterns mostly, which can show the state of magnificence

and richness, these openwork carvings don't need to be fixed with metal components, but these wooden frames are tightly inserted with the skeleton to form a fixed skeleton of the palace lantern, which is then embellished with decorations such as hanging spangles, which are related with the The size of the palace lantern size visual proportions echo, the size is usually 20cm, 25cm, 30cm, 40cm size, etc., drop spikes in the palace lantern's faucet mouth or the bottom of the lamp frame is equipped with decorative hooks, play the role of the finishing touch.

These parts are manufactured and spliced together. The hexagonal parts are mounted from the long side in a clockwise direction. The interaction of the base with the lamp makes for a tight and seamless structure, seeing the edges of the corners and edges for ease of disassembly. This requires precise knowledge of the finished size and insertion angle. After assembling the holder and lamp, the pegs are hung and the bulb or candle is installed. The entire lantern is complete.



Figure 30 Lamp holder of Ligustrum woodcarving palace lanterns
Source: Courtesy of Li Na (staff member of Ligaocheng Palace Lantern Museum),
May 6, 2023, Ligaocheng Palace Lantern Museum



Figure 31 Lamp screen of Ligaocheng Wooden Palace Lanterns
Source: Courtesy of Li Na (Staff of Gaocheng Palace Lantern Museum), Gaocheng
Palace Lantern Museum, May 6, 2023

2.4.1.5 Craft paper lanterns

Craft paper lanterns are also known as paper lanterns, color carving lamps, is the latest form of expression of the Ligustrum Palace Lantern, but also the most cultural value of a kind of lamp. Because of its production materials mainly use white cardboard, so it is called "craft paper lantern". Craft paper lanterns have two main features, first, craft paper lanterns is the perfect combination of the art of paper cutting and traditional palace lanterns in Weixian County, the appearance of the effect is exquisite, exquisite; second, craft paper lanterns draw on the traditional Chinese architectural art of the dao pry principle, easy to dismantle and install. Craft paper lanterns set Chinese folk craft, auspicious culture in one, very national characteristics. They are mainly used as gifts, foreign affairs supplies, travel souvenirs, festival supplies, corporate promotional products, publicity products.



Figure 32 Ligucheng Craft Paper Lantern Laser Engraving

Source: Wang Kun, Ligucheng Palace Lantern Museum, Shijiazhuang, Hebei Province, May 6, 2023

When discussing the origins of the crafted paper lantern, two key figures should not be overlooked: Zhang Fengjun (the eleventh-generation heir to the Ligucheng lantern, and founder and chairman of the Ligucheng Palace Lantern Research and Development Center, Ltd.), and Shi Youquan (a master of arts and crafts in Hebei province). In the eighties, there is a small publication called "North China Militia", which published an article called "'Palace Lantern Scholar" Zhang Fengjun", which happened to be outside the Great Wall of the Weixian Shi Youquan saw, so Shi Youquan, who has loved the art of lanterns since childhood, began a letter of mutual assistance with Zhang Fengjun, two "lantern riddles". "Lantern riddle" cooperation also began, Shi Youquan will be good at their own Uixian paper-cutting and Zhang Fengjun has the traditional lantern craft together, so the traditional Ligustrum Palace Lantern ushered in its own new life - craft paper lantern, which combines the Uixian paper-cutting and the traditional hexagonal lantern modeling. It combines the paper-cutting in Weixian County and the traditional hexagonal palace lantern shape form, drawing on the traditional architecture of mortise and tenon structure for easy disassembly. Craft paper lanterns were born at the beginning, mainly by hand, the production process is complex, you have to draw paper-cutting patterns, and then cut out the paper-cutting patterns a little bit, and then the

installation of the lanterns, low production efficiency, the price of the lanterns is also high. In order to improve this status quo, the two partners are actively engaged in technological innovation, the use of computer-controlled laser engraving technology, 3 minutes to carve out a lamp body, the material to cardboard, rayon and imitation cloisonné porcelain beads based on the theme of the framework of the dragon and phoenix, fish and water, flowers, Chinese knots, and other traditional cultural elements of the decorative, using a combination of dismantling type structure, easy to carry. With this process paper lanterns can be mass production, greatly improving production efficiency, but also to meet market demand (Deng Shuheng, Zhu Cuiguang. 2006. Ligao City lanterns will shine on the Beijing Olympic stage. Shijiazhuang Daily.) Shijiazhuang Daily.



Figure 33 Zhang Fengjun (picture left) and Shi Youquan (picture right)

Source: Courtesy of Li Na (Ligaocheng Palace Lantern Museum staff), May 6, 2023, Ligaocheng Palace Lantern Museum

There are a total of eighteen processes for paper-carved palace lanterns, of which sixteen are handmade and two can be made by machine, namely laser engraving and machine printing. The specific production process is divided into six steps.

The first step is to design the pattern and lamp holder style according to the theme. The body of the paper palace lantern has 6 sectors, and the frame is divided into two frames, the pattern of the body and the openwork design of the frame are beautiful and exquisite, and representative, and at the same time, the painting technique of Chinese brush painting is flexibly applied, so that the design style and pattern are very rich in national characteristics.





Figure 34 Lunar New Year's Delight" Paper Sculpture Palace Lanterns
Source: Courtesy of Li Na (staff member of Gaocheng Palace Lantern Museum),
Gaocheng Palace Lantern Museum, May 6, 2023

The second is the drawing of the lantern's body pattern. Lamp body pattern also draws on the composition of folk paper-cutting features, picture content and lamp frame hollow carving echo, graphic combination, looks harmonious and full, full of ornamental. Part of the paper palace lantern lamp cap is also painted with a pattern, and the lamp body pattern is consistent. There are two ways to draw the pattern, respectively, hand-carved and free carving, hand-carved is to cut and carve a good paper cutouts directly glued to the lamp body, the traces of carving jumped off the paper, there is a slight unevenness of the aesthetics, but easy to fade for a long time; free of the carving is the design of the pattern grain

No engraving is to design a good pattern pattern using high brilliant color printing machine, print out the pattern of the lamp body and cap, its color is bright, three-dimensional structure is complete, easier to store for a long time.



Figure 35 Mr. Shi Youquan drawing the lamp pattern
Source: Wang Kun, May 6, 2023, Ligustrum Palace Lantern Museum, Shijiazhuang,
Hebei Province, China

The third is to make the openwork decoration of the lantern frame. This is the most wonderful part of the paper-carved lanterns, which draws on the carving process of the Weixian paper-cutting to produce a delicate and elegant lantern frame. Weixian paper-cutting was born in the southernmost part of Zhangjiakou City, Hebei Province, Weixian County by the impact of geography, the Han Chinese and ethnic minorities living in mixed communities, a strong ethnic culture, with the title of the hometown of folk art, so that the art of paper-cutting is also the development of a red-hot. Wei County paper-cutting exquisite knife work, although it is called paper-cutting but in fact for the carving of paper, to the Yin carving based on the pattern carved into a concave shape, the lines are sparse and dense, continuous. In addition, the color scheme of the paper-cutting in Weixian County is eye-catching, with red and green as the main colors, combined with a variety of folk culture subjects, the paper-cutting is full of composition and richness. The paper lanterns incorporate the carving techniques of the paper-cutting in a subtle way, and innovate and improve them. In the production of the paper lanterns, the main focus is on the Yang carving, supplemented by the Yin carving, which makes the lamps meandering and smooth, with a combination of both the spirit and the shape of the lamps. Paper Palace Lanterns up and down the lampshade are monochrome, and halo for red, reflecting the auspicious and beautiful symbolism of the Palace Lanterns. The carving method of the lampshade is also divided into two kinds of hand-carved and free carving, hand-carved requires craftsmen to master the skillful techniques, knife carving when the strength of the balanced, carved out of the lampshade modeling appears light and smooth, such as the dragon flying; free carving is the printed pattern with a laser engraving machine will be the contour of the pattern carved out of the texture, and then manually remove the middle part of the pattern to form the skeleton pattern, the carved lampshade smooth and rounded, exquisite and complex.



Figure 36 Mr. Shi Youquan's hand-carved openwork decoration on a lamp stand
Source: Wang Kun, May 6, 2023, Ligao City Palace Lantern Museum, Shijiazhuang City, Hebei Province.



Figure 37 Laser engraving of the openwork decoration of the lantern frame
Source: Wang Kun, May 6, 2023, Ligaocheng Palace Lantern Museum, Shijiazhuang, Hebei, China

The fourth is the upper cover and lower support, which means that the upper lamp holder covers the lamp body, and the lower lamp holder carries the lamp body. Whether it is a wood-carved palace lantern or a paper-carved palace lantern, it inherits the styling characteristics of the upper cover and lower support, with the upper lamp holder being slightly larger than the lower one, which makes it more balanced in terms of the sense of sight and feeling. The shape of the lower frame winds upwards to support the lamp body without blocking the thematic pattern on the lamp body and the upper frame, showing smoothness and grace.



Figure 38 Upper Lamp Stand
Source: Wang Kun, May 6, 2023, Ligao City Palace Lantern Museum, Shijiazhuang City, Hebei Province, China

พหุพันธ์ ปณฺ ทิโต ชีเว



Figure 39 Lower Lantern Stand

Source: Wang Kun, May 6, 2023, Ligao City Palace Lantern Museum, Shijiazhuang, Hebei Province, China

The fifth is the tassel, also known as tassels, a kind of silk thread woven into the spikes, commonly used in ancient times to decorate carriages and horses and clothing, and later also used in women's headdresses, but also jade, amber, glaze and other materials, to show the noble status and wealth. Development to date, spike pendant is no longer subject to the limitations of the ritual culture, in the decoration of life in a wide range of applications. The beauty of the tassel pendant is in the swaying of the step. Paper lanterns with golden yellow silk thread production spike pendant, supplemented by red thread winding, and then decorated with colorful beads on the top, most of the current imitation cloisonné porcelain beads, will be hung in the paper lanterns on the six corners of the lamp frame and the bottom of the lamp frame, increasing the light and airy feeling of the paper lanterns, but also on behalf of thousands of families of the peace and harmony of the atmosphere.



Figure 40 Palace Lantern Spike Pendant

Source: Wang Kun, May 6, 2023, Ligustrum Palace Lantern Museum, Shijiazhuang, Hebei Province, China

Finally, after the upper and lower lamp frame, lamp cap and lamp body were produced separately, the lamp frame and lamp body were assembled together by the method of insertion, which is more convenient for installation, disassembly and transportation.

In the research interview, arts and crafts masters, paper lantern inheritor Mr. Shi Youquan said: "In fact, the most important process in the paper lantern is the design, but also the key to inheritance." Craft paper lanterns do not

Stick to the stereotypical form, different styles of lanterns have different styles of characteristics, that is the originality of the inheritor, but also its enthusiasm for the lantern technology.

In 2013, the craft paper-carved lanterns were awarded by Hebei Tourism Bureau as "Hebei Tourism Must-Buy Commodities"; in April 2014, they were awarded as "Bronze Prize of Excellence Display Competition" by the organizing committee of Central Plains Tourism Commodity Expo; in October 2014, they were awarded as "Bronze Prize of Excellence Display Competition" by Shijiazhuang Tourism Bureau and Shijiazhuang City Tourism Association. In October 2014, Shijiazhuang Tourism Bureau, Shijiazhuang Tourism Association awarded the "2014 Shijiazhuang first tourism commodities competition" gold medal; December 2016, craft paper lanterns by the Shijiazhuang Tourism Association, Shijiazhuang Newspaper Media Group awarded the "Shijiazhuang Tourism Rituals 2016 the most characteristic of the top 20 tourism commodities "; In 2017, the craft paper lanterns were awarded by the Hebei Provincial Tourism Development Committee "Hebei Province had to buy the top ten tourism commodities". Now, as the newest form of Gaoxiong Palace Lantern, the crafted paper lantern has become a business card of Hebei Province's foreign communication. 2019 November, it won the honorary title of "Yanzhao Old Character"; 2021, it won the honorary title of "Jingniang Lake Cup" in the "Hebei Province Cultural Creation and Tourism Commodity Creative Design Competition". In 2021, it will win the "Most Commodity Value" award in the "Jingniang Lake Cup" Hebei Province Cultural Creation and Tourism Commodity Creative Design Competition.

Craft paper lanterns have nine patents and ten copyrights, such as double phoenixes dedicating to the birthday, surplus for many years, Peking Opera faces, mid-autumn reunion and family happiness, and the shape design of all hollowed-out craft paper lanterns. The socialist core values craft paper lantern shape follows the ancient Chinese hexagonal lantern style, combines the 24 characters with Chinese knots, and utilizes the aircraft carrier Liaoning and Shenzhou 10 patterns to show the motherland's strength. At present, a series of paper lanterns are formed, such as "Hebei Attractions", "Ten Marshals" and "Twelve Chinese Zodiac Signs". Craft paper lanterns of different types of symbolism is different, such as send parents choose "four seasons of peace" lamp, send business owners choose "surplus" lamp and so on.

Craft paper lanterns classification

(1) Auspicious themes: such as the four seasons of peace, happiness and longevity, the dragon and phoenix, LianYuYuYu lamps, and so on.

(2) Traditional cultural themes: such as the twelve Chinese zodiac signs, Peking Opera face painting, national treasures such as panda lamps.

(3) Portrait themes: such as the Twelve Hairpins of the Golden Horse Hairpin, Ten Marshals Lamp, etc.

(4) Customized lamps: a special kind of craft paper lanterns, that is, according to the needs of consumers, ready to change the pattern of the lamp frame and lamp body, for different occasions. Such as tourist attractions lamps, industry publicity lamps, Xibaipo scenery lamps and so on.

(5) Commemorative themes of major events: such as the 2008 Beijing Olympic Games, 2010 Shanghai World Expo and 2014 Nanjing Youth Olympic Games licensed merchandise lamps, the Chinese Dream series of lamps and so on.

(6) Festive themes: such as the Mid-Autumn Festival lights, Spring Festival lights, wedding lights, and so on.

(7) Calligraphic art themes: such as the General's Dream Lamp, Thanksgiving Mother's Day Lamp.



Figure 41 Craft paper sculpture lamps with socialist core values, Hebei attractions, Peking Opera faces as the theme of the palace lanterns

Source: Courtesy of Li Na (staff member of Ligao City Palace Lantern Museum),

May 6, 2023, Ligao City Palace Lantern Museum

2.4.2 Artistic and aesthetic characteristics of the Ligao City lanterns

Ligao City Palace Lantern in the subject changes, modeling forms, structure inherited part of the traditional Palace Lantern style, now in the form, material, style, application space and field has undergone a great change in its characteristics.

2.4.2.1 Folk art common aesthetic

Breaking through the traditional landscape painting, drawing elements from paper-cutting, and directly adopting the Weixian paper-cutting. Pan Lusheng said: "Folk art is rooted in the people, which determines its artistic interest has its own local characteristics and stylistic differences, but also has a common, belonging to the folk of the general basic mood." The aesthetic feelings of ordinary working people flow and communicate with each other in the process of creation and appreciation, which makes it easier for folk art to absorb another kind of folk art and form a unique "aesthetic field" The aesthetic field is a specific concept referring to the specific relationship structure formed between the aesthetic subject and the aesthetic object through the exchange of aesthetic information and interaction of energy in the aesthetic activities. This field includes not only the material environment and psychological atmosphere of aesthetic activities, but also the optimal state of mutual attraction, fusion and constitution between the aesthetic subject and the aesthetic

object⁵". This is also other literati art and court art can not be replaced. The folk art created by the simple concept of "looking good and having fun" is contrary to the scientific rigor of art in western countries in the expression of artistic characteristics. The combination of Wuqiang New Year's Paintings and Weixian Paper Cutting has contributed to the development of new features.

Folk paper-cutting craft of the Gong Lantern in the shape of the traditional wooden Gong Lantern similar, however, the use of new materials and improved, is its own weight becomes lighter, and rich in change, the dynamic increase, the lamp of the lamp shape is also reduced from six to four sides, more suitable for modern people on the Gong Lantern aesthetic requirements, the original symbolic meaning disappeared, and in its place is a new aesthetic concepts. The lower part of the lamp is divided into six facets, composed of harmonized proportions. The ratio of each picture to the remaining edge amounts to $1/8$, i.e., the total width of the two remaining edges together is about one-fifth. The ratio of the picture of the lower half of the lamp to the area of the lower half is one to one and two-tenths, and the overall ratio of the upper and lower parts is one-ninth, like a long, skinny column.

It is much like a wooden lantern with twisted yarn stretching the wooden frame. The hexagonal shape shows the beauty of symmetry and balance. The style of traditional Chinese palace lanterns is complex and varied, for the shape of the palace lantern form are intricately carved, and ligustrum paper carving palace lanterns currently only hexagonal lanterns this form, but in the visual effect of solid, elegant, width with the proportion of height, with a rich sense of dynamics and balance of change.

Palace lantern form on the picture density and rhythm, mainly for the combination of sparse and dense degree of carving patterns and patterns themselves, which refers to the complexity of the carving patterns and simple features, carving patterns are three-dimensional form, paper-cutting to my visual effect is a planar form, the combination of paper-cutting and the overall structure of the lamp, and the lamp of the vertical axis of the skeleton to form a clever sense of rhythm of sparseness, in the vertical axis of the gravity of the connection with the skeleton Hollow carving patterns appear, naturally forming a sparse rhythm of ease and a sense of randomness.

Qing dynasty palace lights palace imposing and majestic, late Qing dynasty palace lights elegant and solemn. Contemporary palace lanterns lively and casual, the subject matter is also varied, in line with modern people's favorite form of palace lanterns, wood carving palace lanterns is characterized by the biggest "elegant", paper lanterns is "lively". Frame although both carved on the lamp frame, but the carving lamp using hollow wood carving art, carving and paper-cutting process combined, rigorous and elegant, emotional expression is arbitrary. Paper cutting is created by people's labor, with folk art characteristics, after years of historical precipitation, the aesthetic flavor of paper cutting is still loved by everyone. For example, Chinese paper-cutting with the form of round and circular composition, the perfect fusion of curves and straight lines, applying this pattern to the six corners of the pattern of

⁵ Aesthetic field is a specific concept that refers to the specific relationship structure formed between the aesthetic subject and the aesthetic object through the exchange of aesthetic information and the interaction of energy in aesthetic activities. This kind of field includes not only the material environment and psychological atmosphere of aesthetic activities, but also the optimal state of mutual attraction, fusion and constitution between the aesthetic subject and the aesthetic object.

traditional lamps and lanterns holder, which is lighter in weight, creates a different freshness from the wood-carved lanterns.

2.4.2.2 Cultural psychology of Chinese people

Development of Chinese traditional culture, the most important thing is the cultural psychology of the Chinese people, which is the basic of the cultural industry. The subsequent development of a traditional craft, diverse and varied cultural forms are all developed from this. One thing that cannot be ignored in the traditional Chinese national cultural psychology is the auspicious psychology of seeking harmony. Traditional Chinese folk culture in pursuit of harmony, auspicious psychology has created a stable art form, also formed a lot of representative art "symbols", such as the word of good fortune, double happiness, and so on. These "symbols" often appear in different materials and arts, which also constitute the traditional way of life. This has laid the foundation for the traditional Chinese cultural psychology - a positive and proactive attitude towards life. This positive and proactive attitude towards life fixed the Chinese people's aesthetics towards harmony and good fortune. Therefore, auspicious themes in the Gaocheng Palace Lanterns in the development of prosperity, while the traditional culture of our country to seek development, such as "immediately feudal lords, a product when the dynasty" and other subjects have not been developed.



Figure 42 Fukushou Ruyi paper lanterns

พหุ ประยุกต์ ชีว



Figure 43 Dragon and Phoenix Palace Lanterns

Source: Li Na (Ligaocheng Palace Lantern Museum staff), May 6, 2023, Ligaocheng Palace Lantern Museum

By incorporating auspicious elements such as Fu, Shou and Ruyi into the design of the paper-carved palace lanterns, the character Fu is a symbol representing happiness, good luck and blessings in China, bringing well-being and happiness to the family. The character for Shou represents longevity and health in China, sending good wishes for longevity and health. The Fukushou Ruyi Paper Carving Palace Lantern signifies good wishes and symbols of good luck. It represents people's pursuit of happiness, health and smoothness and is a form of auspicious cultural expression. During traditional festivals and celebrations, the Fukushou Ruyi Paper Carving Palace Lantern is often used to decorate and display to bring good luck and good wishes.

By incorporating the images of dragon and phoenix into the design of the paper carved palace lanterns, the Dragon and Phoenix Paper Carved Palace Lanterns signify authority, good fortune and good wishes. The word dragon is an auspicious symbol in traditional Chinese culture and is regarded as a symbol of sanctity, authority and good fortune. The dragon represents strength, power and good fortune and also symbolizes the emperor. The character for Phoenix is an auspicious bird in traditional Chinese culture and is seen as a symbol of happiness, good fortune and beauty. The phoenix represents beauty, glory and happiness and also symbolizes the wish for good fortune. In the Dragon and Phoenix Paper Carving Palace Lanterns, the image of the phoenix is often presented together with the dragon to symbolize good fortune and beauty. It represents people's pursuit of happiness, glory and good fortune, and is a form of auspicious cultural expression. During traditional festivals, weddings and celebrations, the dragon and phoenix paper lanterns are often used to decorate and display to bring good luck and good wishes.

In ancient times, the lantern was also a symbol of "lighting the lantern" and "adding children". In some traditional marriage customs, the newlyweds in the new room to hang the lanterns, meaning "light" "to add", hoping to have children soon, which is also one of the beautiful symbolism represented by the lanterns. Therefore, the development of Gaocheng Palace Lanterns to modern times, the expansion of the

content of the subject matter more rich in its meaning, but also carries more and more historical and cultural connotations, in line with the cultural psychology of the Chinese people.

2.4.2.3 Aesthetics under economic constraints

The aesthetics of the development of the Ligustrum Palace Lantern is under its economic status. Folk art is a kind of art and culture, but also an economic behavior. In many areas, folk art shoulders the economic income generation. So it not only embodies art and culture but also easily leads to the integration of resources, so its operation should be in line with economic laws. Only in accordance with economic laws can folk art be developed.



Figure 44 Red gauze lanterns before the reform and opening up, with a skeleton made of bamboo gimlets and wooden upper and lower seats

Source: Courtesy of Li Na (staff member of Ligao Palace Lantern Museum), Ligao Palace Lantern Museum, May 6, 2023

Red gauze lantern before the reform and opening up, the skeleton is made of bamboo gabions, the round arc of the lamp mouth, the upper and lower seats are made of wood, and then covered with gauze.



Figure 45 Modern red gauze lanterns with steel wire skeleton and plastic upper and lower seats

Source: Courtesy of Li Na (staff member of the Ligao Palace Lantern Museum), Ligao Palace Lantern Museum, May 6, 2023

Now the material skeleton is iron wire, steel wire, the arc of the lamp mouth is changed to plastic, so that the weight of the lantern is lighter, and the type of cloth covered by the outer layer is increased by flat velvet cloth.

Ligao Palace lantern from the production, materials, technology, modeling changes, are in the economic state of development. Ligustrum Palace Lantern machine scale production, the intervention of new technology, not only its artistic means of expression and form, but with the integration of industrial content to form a new form of culture. Adaptation to the economic situation, the pursuit of truth and development, in order to get the long-lasting universal approval of society.

2.4.2.4 Changes in talent training

Before 1990, ligao palace lantern production is limited to ligao city people, this is also our country skills family tradition of thought decided. Nowadays, Gaoxiong Palace Lantern has set up various companies, and its designers are recruited and cultivated. "Craft paper carving" of the chief designer Shi Youquan is Weixian people, Shi Youquan's joining, directly contributing to the Gaocheng Palace Lanterns and the combination of foreign cultures, bringing new styles. The cultivation of foreign producers will also promote the slight change in the style of Gao Cheng lanterns.

2.4.2.5 Changes in Artistic Characteristics

Theme change

Focusing on the development of Gaocheng Palace Lanterns, the theme of adding new content in the traditional theme, to bring a sense of the times to the new era of urban lanterns. World Expo and other themes. The themes of the Qing Dynasty were mostly flowers, birds, insects and insects. In addition to these subjects, folk subjects, opera characters, landscapes and real-life narratives, such as Xibaipo and the Temple of Heaven revolutionary sites, the emergence of these subjects, breaking the rule of the Qing Dynasty's "dragon and phoenix frame".

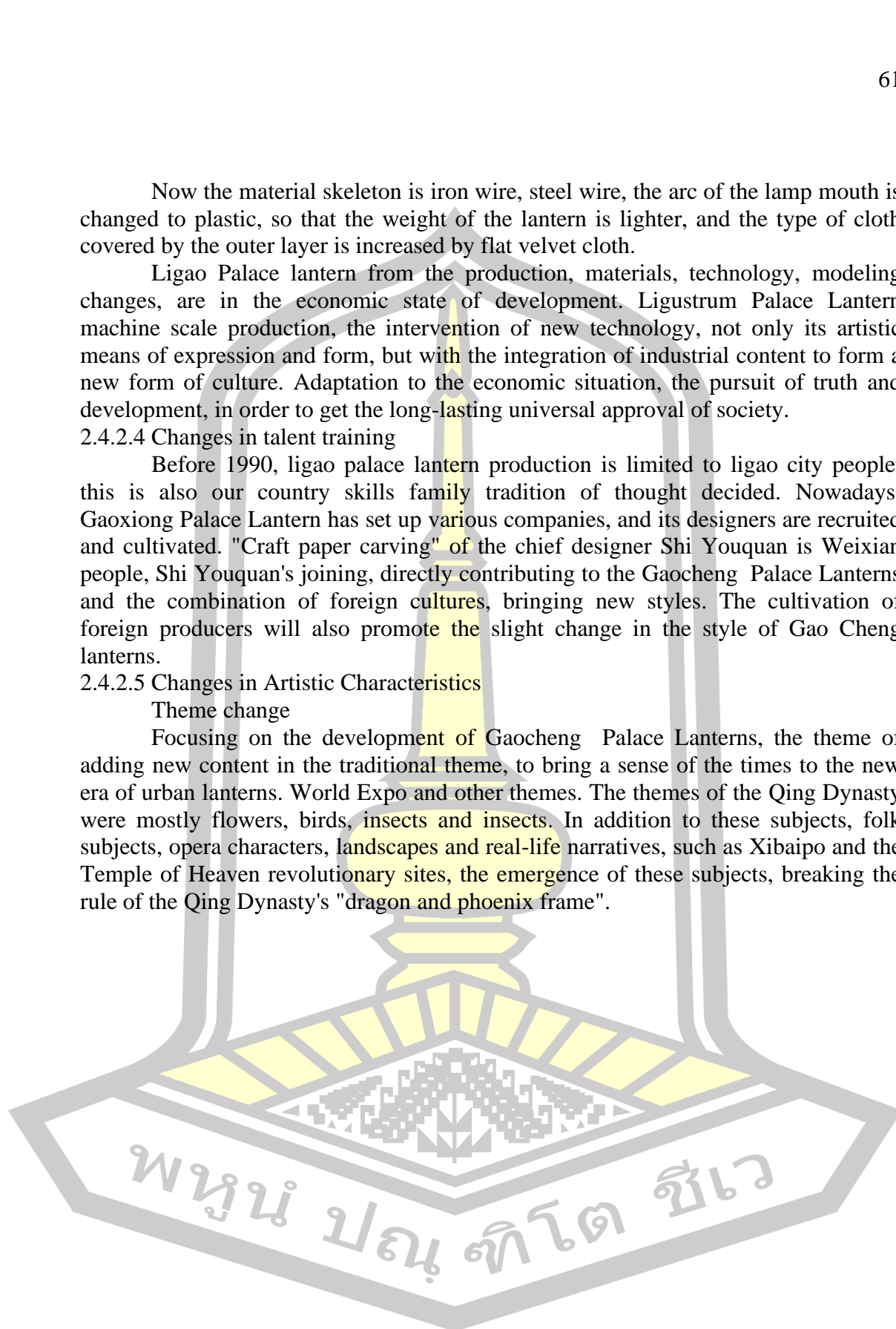


Table 3 Changes in the types and themes of Gaocheng Palace Lanterns in different periods
Source: Organized by Wang Kun, August 11, 2023

Period of time	Type	Subjects
Qing Dynasty	Red gauze lanterns, wooden palace lanterns, horse lanterns	Auspicious motifs, centaur and horse motifs, flowers, birds, fish and insects, landscapes, and animals
Republic of China	Stagnation	None
Contemporary	Red gauze lanterns, electric horse lanterns, large electric color lanterns, wooden palace lanterns, craft paper lanterns	Auspicious patterns, landscapes, fictional characters, tourist attractions, major events, significant figures, major festivals, advertising campaigns
Modern times	lanterns	Strong richness

This is one of the artistic characteristics of Ligustrum Palace Lantern. Traditional palace lanterns and Gaocheng Palace Lanterns have such modeling characteristics, Gaocheng Palace Lanterns, the upper part of the diameter is larger than the diameter of the lower part of the diameter, "in the ratio of the width of the formation of the golden ratio, in order to achieve visual balance and stability. The pattern under the lamp holder is generally slender and attached around the lamp body, echoing the lamp holder. The shape of the upper cover and lower support is in line with the philosophical concept of "heaven" and "earth" in traditional Chinese aesthetics. (Wang Lei. 2012. Research on the Artistic Characteristics and Direction of Gaocheng Palace Lanterns. Shaanxi Normal University.)"

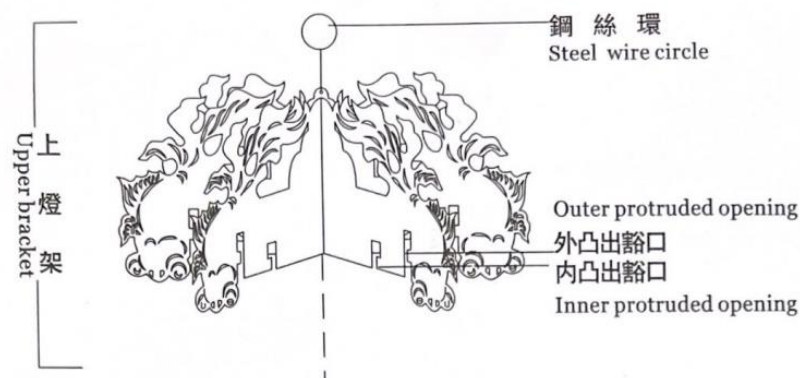


Figure 46 Figure 47The upper lamp holder is the upper cover

Source: Courtesy of Li Na (Ligaocheng Palace Lantern Museum Staff), May 6, 2023, Ligaocheng Palace Lantern Museum

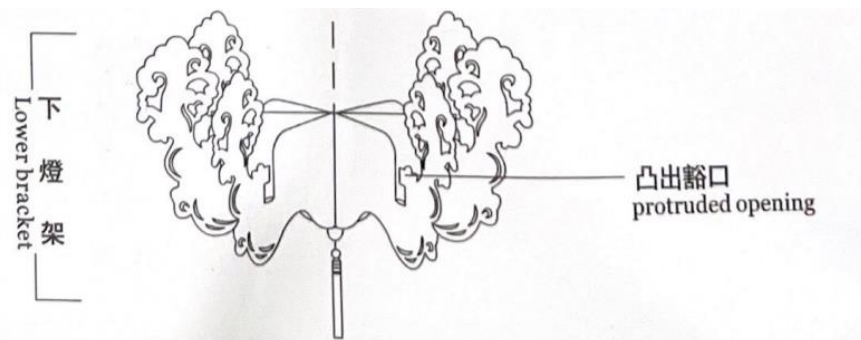


Figure 48 The lower lamp holder is the lower bracket

Source: Li Na (Gaocheng Palace Lantern Museum staff), May 6, 2023, Gaocheng Palace Lantern Museum

The openwork decoration is the second artistic feature of the Ligaocheng Palace Lantern. The decorative elements of the wooden palace lantern lamps are in the form of wood carvings; both are in the form of hollow carvings due to the convenience brought about by the change of materials. The visual center of the crafted paper-carved palace lantern is on the decorated tooth plate, and the structure of each part of the lamp frame is fixed. The striking features of the lamp are at the six corners. It is a decorative carving and all of them are hollow carved. Depending on the positive and negative shapes, it is surrounded by a rich pattern with original and individual graphics. Due to the different carving patterns, there are also different hollow areas on the lighthouse.

Moral Spike Pendant This is the third of the artistic features of the Ligustrum Palace Lantern. It was first found to be used in cars and later gradually developed ornamental features of decorations and wishes of good visions etc. It also has longevity and good luck. Lanterns for lanterns were used for a variety of purposes. The elastic yellow thread was the main one, and the red thread was complementary, the top generally equipped with beads or jade, and the red thread entwined in. As the styles of palace lanterns become more varied, the forms of spike pendants are also increasing, such as those of Chinese knots combined with spike pendants.

Paper carved palace lanterns in the color selection of the traditional five-color system, that is, green, red, yellow, white and black five colors, but as long as a color used in the lamp holder. The color contrast is also relatively strong, the pattern of the lamp cap and the lamp body matches the other colors. However, the most used color is red, which represents joy and hope.

The lamp screen of the paper-carved palace lantern is brightly painted, except for the lamp holder which is monochromatic, and the patterns of the Weixian paper-cutting are placed in each of the six faces of the palace lantern, and the picture is rich in color, high in contrast, and has a strong visual impact. It absorbed the beauty of form and strong colors of Hebei Wuqiang woodblock prints and Tianjin Yangliuqing woodblock prints, and combined the art of carving and embroidery with traditional folk art forms to form the art variety. For example, birds, fish, beasts, "rural landscapes and real life, glad character stories, folklore characters, seasonal festivals, wedding ceremonies, etc. all cover the unique cultural background and folklore of the north, and are a microcosm of Yan culture as well as history 120I."

By analyzing the artistic characteristics of the Ligustrum Palace Lantern, we can know that the changes in the form, material, style, and application of the artistic

characteristics of each object are affected by the social environment, and they all reflect the state of people's lives and spirituality at that time, and the Gaocheng Palace Lanterns are designed to meet the functional and spiritual needs of mankind continuously.

2.5 Hebei Gaocheng lanterns on the world stage

Existing records, in 1994, Gaocheng Palace Lantern debut on the world stage, held in Beijing, the Far East and South Pacific Games for the disabled, the venue to hang more than 3,000 pairs of large lanterns, the opening ceremony of the performance of more than 2,000 pairs of small lanterns. 1997 Hong Kong's return to the United States, Gaocheng Palace Lantern Association, the president of the white will be made of the red lanterns hanged in the Tiananmen Square and the National Museum of Beijing. 2000, in the world's three major In 2000, more than 1,000 Ligustrum lanterns decorated the concert of the world's top three tenors, Pavarotti, in Beijing (Zhang Ronglin, Li Yanyan, & Wang Lili. (2007). Culture creates wealth: Selected cases of cultural industry in Shijiazhuang. (Hebei Science and Technology Press.) (2007). In addition, the Palace Lanterns of Gaocheng have also been hung in Xinhua Gate of Zhongnanhai and Beijing Hotel, and have been displayed in China (Shenzhen) International Cultural Industries Fair for many times. As a provincial intangible cultural heritage of Hebei, Gaocheng lanterns have appeared on the world stage many times.

Beijing Olympic Games in 2008, 90,000 Ligaocheng "Fuwa craft paper lanterns" into the Beijing, hanging in Tiananmen Square and the Olympic Games on the field, to enhance the popularity of the lantern products. Palace lanterns to "blue, black, red, yellow, green" Olympic five rings color for the body of the lamp base color, lamp cap carved with "Beibei, Jingjing, Huanhuan, Yingying, Nini," the image of the Olympic five Fuwa, on the lamp cap picture for the Olympic Games emblem and the Olympic Games slogans, the lower body picture for the relative "Fuwa". The corresponding "Fuwa" color image (Shang Tang, Zhang Wenjun. 2008. Gaocheng Palace Lanterns dress up the "Olympic Fuwa". Hebei Economic Daily. (Hebei Economic Daily.).



Figure 49 2008 Beijing Olympic Games Fuwa Paper Lanterns

Source: Li Na (Ligaocheng Palace Lantern Museum staff), May 6, 2023, Ligaocheng Palace Lantern Museum.

Shanghai World Expo 2010, the mascot Haibao lamp, Expo venue lamp, Shanghai city flower Magnolia lamp, Shanghai scenery lamp four Expo elements Ligustrum craft paper carving palace lanterns decorate the venue, a total of more than 2,000. In addition, the Shanghai World Expo Organizing Committee approved the World Expo during the 5,000 or so printed with the words "Hebei Shijiazhuang"

Gaocheng Palace Lanterns hanging in the Chinese elements of the Pavilion, with the Hebei Province in the Shanghai World Expo venues organized by Hebei Week; activities to the World Expo and the Chinese elements of the Pavilion's exhibition halls as a carrier, so that on behalf of the festivities, auspicious and blessed Ligustrum out of the country, to the world, to create a new world, to create a new World Expo elements of paper crafts. The activities of the World Expo and the Chinese Elements Pavilion exhibition hall as a carrier, so that represents the joy, good luck and blessings of the Ligao City lanterns out of the country, to the world, to create a "Chinese red" atmosphere (Liu Yi, Wang Xin. 2010. Ligaocheng Palace Lantern haunts the "World Expo". Shijiazhuang Daily.)



Figure 50 2010 Shanghai World Expo Expo elements of paper carved palace lanterns
Source: Li Na (Ligaocheng Palace Lantern Museum staff), May 6, 2023, Ligaocheng Palace Lantern Museum

In 2014, Gaocheng Palace Lanterns in the Nanjing Youth Olympic Games again become licensed merchandise, the Nanjing city flower plum blossom and Nanjing Yangtze River Bridge and other attractions as the theme, combined with the characteristics of the Youth Olympic Games, designed "Nanjing scenery" "plum red", "wutong green" two series of craft paper carving palace lanterns, the overall tone of the lively and upward, highlights the The Youth Olympic Games to the youth advocate "nature, sports, health, happy" lifestyle (Ma Menglei. 2019. Research on new media communication of "Ligustrum Palace Lantern". Hebei University.) Hebei University.



Figure 51 2014 Nanjing Youth Olympic Games Nanjing Scenery Paper Sculpture Palace Lanterns

Source: Courtesy of Li Na (Ligaocheng Palace Lantern Museum Staff), May 6, 2023, Ligaocheng Palace Lantern Museum

The 2014 APEC meeting was held in Beijing, 80 Ligao City crafted paper-carved palace lanterns decorated the news center, which are the four main types of dragon and phoenix lanterns, fully skeletonized Chinese dragon lanterns, Chinese dream lanterns, and red veil palace lanterns. In addition, at the APEC Finance Ministers' Closed Door Meeting held at the former residence of Honorary President Soong Ching Ling, the main venue, corridors and doors were hung with paper lanterns to welcome the arrival of the finance ministers.

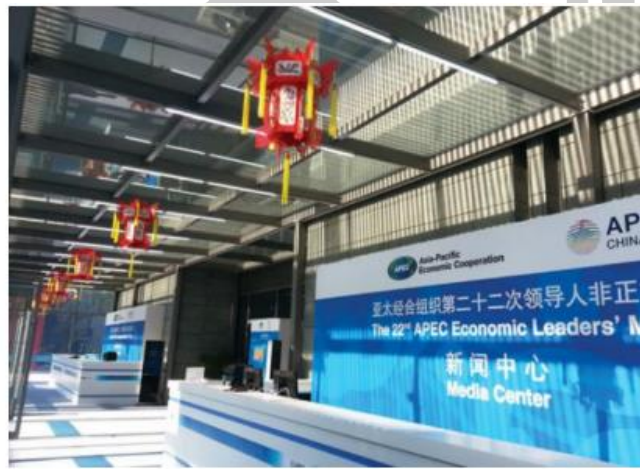


Figure 52 Paper-carved palace lanterns at the APEC Press Center in Beijing

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Figure 53 Paper-carved Palace Lantern at the Former Residence of Honorary President of the People's Republic of China Soong Ching Ling

Source: Courtesy of Li Na (staff member of Ligao City Palace Lantern Museum), May 6, 2023, Ligao City Palace Lantern Museum

2022 held Beijing - Zhangjiakou Winter Olympic Games, but also a world event. A year ago ligustrum Palace Lantern Research and Development Center according to the spirit of the Winter Olympics, the concept of the Winter Olympics and traditional Chinese culture to start the design, the ligustrum Palace Lantern and the Winter Olympics mascot combination, the design of the Winter Olympics mascot "Ice Dun Dun", the Winter Paralympics mascot "Snow Rong Rong", auspicious! Winter Olympics and Ice Fun Winter Olympics four Winter Olympics paper lanterns. The upper frame is made up of "snowflake" and "2022 Beijing" hollow pattern, and the lamp body is made up of six Chinese traditional "spring" characters, the Winter Olympics is held during the Spring Festival, combining Chinese auspicious culture and Winter Olympics elements. The Winter Olympics will be held during the Chinese New Year, combining Chinese auspicious culture and Winter Olympics elements. Inspired by the hexagonal double-layer of the Palace Lantern, the Winter Olympics Paper Palace Lantern adopts high-quality special paper as the base, and the snowflake pattern is carved in the hollow, supplemented by traditional Chinese auspicious decorations and Chinese knots and spikes; the hexagonal design is made of athletes' skiing paper cutouts, and there are also a variety of Winter Olympics elements on the lamp body, which is characterized by strong snow and ice features.



Figure 54 2022 Beijing Winter Olympic Games elements paper sculpture lamps

On New Year's Day 2022, representatives of the Ligustrum Palace Lantern Research and Development Center hung 600 Gaocheng Palace Lanterns in the main dining room of the athletes of the Winter Olympic Village in Zhangjiakou, and 120 in the Zhangjiakou Award Plaza, "to meet the sports event, praise the Gaocheng Palace Lanterns". Let the athletes of all countries not only in the restaurant to enjoy the Ligustrum Palace Lantern, in the awards hall can also see the traditional Chinese cultural elements. This display is not just a few lights, but the traditional Chinese culture and the elements of the Ligustrum Palace Lantern, representing an auspicious and festive atmosphere. Ligaocheng Palace Lantern Research and Development Center representative had said: "I voluntarily make a contribution to the Winter Olympics, this is one of the things I feel proud of, I feel particularly beautiful heart. The Winter Olympics have me, I must carry forward the Chinese palace lantern culture."

2.6 Conclusion

Hebei Gaocheng Palace Lantern development so far, in addition to the lighting function, but also carries a rich historical and cultural connotations, signifying a family reunion, happiness and contentment; the country and the people in peace, auspicious and peaceful; red-hot, prosperous people; grand and enthusiastic, joyful and happy and so on. Palace lanterns are presented with the help of excellent traditional Chinese cultural elements, such as paper-cutting culture, calligraphy culture, mortise and tenon culture, and felting culture. The deep historical background, rich cultural connotation and unique production technology make the Palace Lantern of Gaocheng an outstanding representative of Chinese traditional handicrafts.

Since the Han Dynasty, Ligao City lanterns have emerged with their unique charm. At that time, it was still a simple paper lantern, mainly used for military communication and lighting. However, as time went by, it gradually moved from the military field to the broader hall of art. During the Tang Dynasty, Gaocheng Palace Lanterns became more and more skillful and became treasures in the court, loved by royalty and nobility.

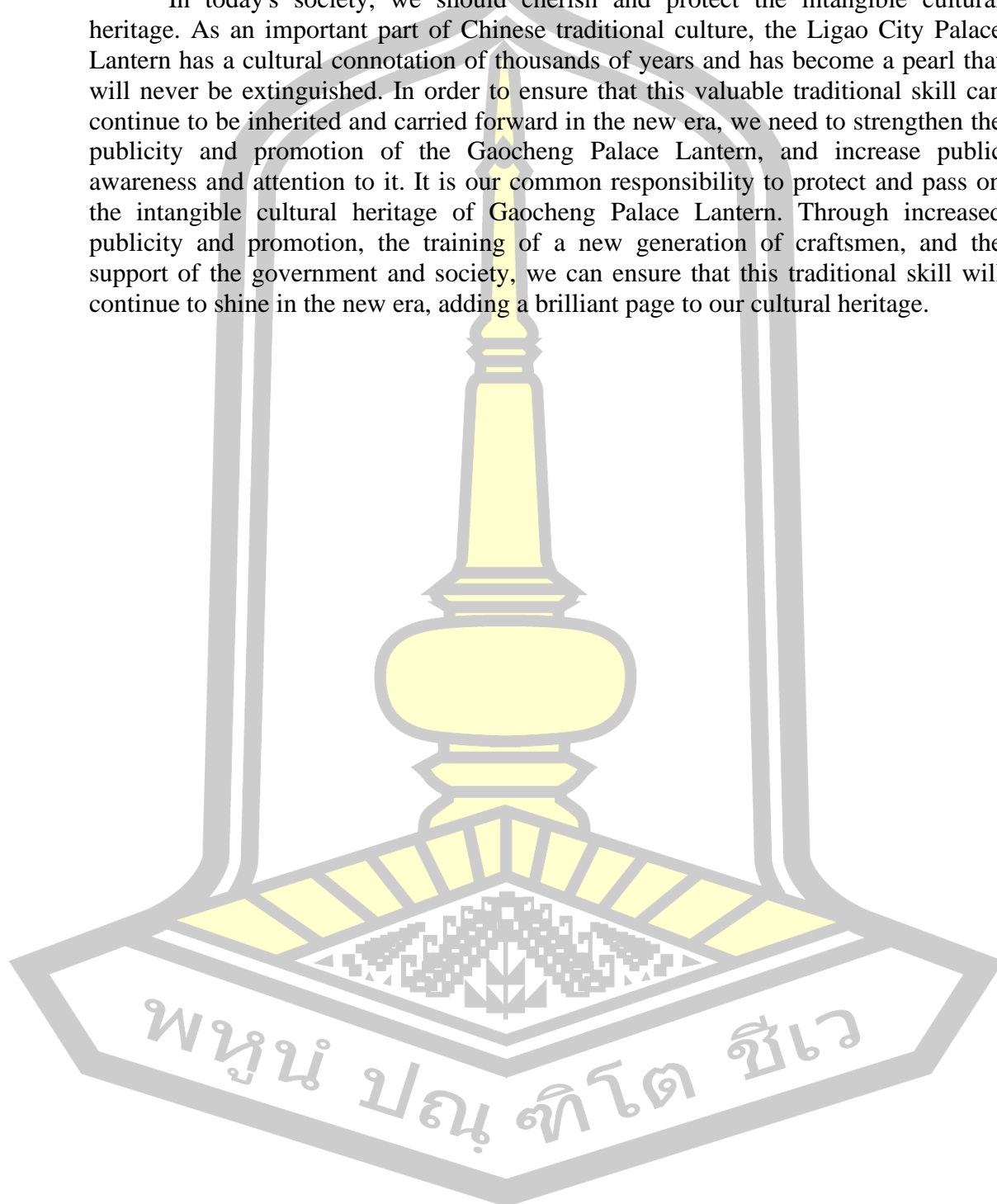
To the Ming and Qing dynasties, Ligao City lantern production techniques reached an unprecedented height. Palace lanterns in this period, not only in the shape of the pursuit of perfection, but also in the material, color, pattern and other aspects of a significant breakthrough. The types of lanterns also became more and more diversified, including round, square, hexagonal and other shapes, which are often painted with auspicious patterns and poems. These lanterns not only have a high artistic value, but also contain a deep historical and cultural heritage.

However, the vicissitudes of history have interrupted the production of Gaocheng Palace Lanterns. Fortunately, with the development of the country and cultural revival, this traditional craft has been reborn. Nowadays, Gaocheng Palace Lantern is not only a handicraft, but also an important representative of Hebei Province Intangible Cultural Heritage. Its reputation at home and abroad is growing, and it has been widely noticed and loved.

At the same time, the development of modern technology has also injected new vitality into the inheritance of Gaocheng Palace Lantern. Many new generations

of craftsmen have improved and innovated the traditional production process with the help of modern technology. They combine tradition and modernity to make the intangible cultural heritage of Gaocheng Palace Lanterns take on a new luster.

In today's society, we should cherish and protect the intangible cultural heritage. As an important part of Chinese traditional culture, the Ligao City Palace Lantern has a cultural connotation of thousands of years and has become a pearl that will never be extinguished. In order to ensure that this valuable traditional skill can continue to be inherited and carried forward in the new era, we need to strengthen the publicity and promotion of the Gaocheng Palace Lantern, and increase public awareness and attention to it. It is our common responsibility to protect and pass on the intangible cultural heritage of Gaocheng Palace Lantern. Through increased publicity and promotion, the training of a new generation of craftsmen, and the support of the government and society, we can ensure that this traditional skill will continue to shine in the new era, adding a brilliant page to our cultural heritage.



Chapter III

The Concept of Commercialization and Commercialization of Gaocheng Palace Lanterns and Its Impacts

Chinese folk art is the accumulation of culture and the witness of history, which passes on the wisdom of ancestors in a "living" form, and the essence of traditional culture is also reflected through a variety of ways of expression. It is not only the penetration of history into reality, but also the witness of reality into history, and is a kind of precious and important value of cultural resources, in the face of the new living environment, constantly undergoing mutation, their own life must also conform to the assimilation, self-adjustment, advancing with the times, and constantly innovate in order to adapt to new environments, and to extend the time for its survival in time and space. With the needs and constraints of market economy development, the tendency of commercialization of folk art has become an objective trend and existence that cannot be changed; and the high development of modern communication media has also provided a source of motivation for the commercialization of folk art (Bai, Wei, & Song, Yang. 2010. Social Science Series.) . With the development of social economy and the rise of cultural market, the Gao Cheng Gong Lantern gradually faces the challenges and opportunities of commercialization and merchandising. This chapter explores the concepts of commercialization and commercialization of Gaocheng Gonglamps, analyzes the evolution and development process of commercialization and commercialization of Gaocheng Gonglamps, and discusses the impact of this trend on Gaocheng Gonglamps.

3.1 The concept of commercialization

The concept of commoditization applied in this study was proposed by American research scholar Arjun Appadurai. He first introduced the concept of commoditization in *The Social Life of Things: Commodities in Cultural Perspective*. Commoditization in this study refers to the commodity form of things, which is regarded as a stage in the life history of things, showing the wonderful and varied world of things as gifts, commodities, artworks, and other forms of existence (Appadurai. 1986).

3.1.1 Presentation of the commercialization of Gao Cheng lanterns

The commercialization of Gaocheng Palace Lanterns is to transform the traditional Gaocheng Palace Lanterns into market-competitive commodities in the context of the present socio-economic development, and to realize the sustainable development of the Palace Lanterns industry through commercial operation.

In the process of commercialization, it is necessary to focus on the design of the lantern, production process, material selection and other aspects to meet the aesthetic and needs of modern consumers. At the same time, it is also necessary to consider market demand, price positioning, brand building and other factors in order to realize the commercial promotion and sales of the lanterns.

The government's cultural industry policies and support measures provide an important impetus for the commercialization of the Ligustrum Palace Lantern. By providing financial support, tax incentives and other policies, the government encouraged the Gao Cheng lanterns to go to the market and promoted their commercialization. This subsection interprets the changes brought by commercialization to the Gao Cheng lanterns through the development of Gao Cheng lanterns.

Table 4 Evolution of commercialization of Gao Cheng Palace lanterns

Source: Organized by Wang Kun, October 11, 2023

Historical period	Historical Background	Main historical events of the development of Gaocheng Palace Lantern
1723	Emperor's Tribute	The Zhang family name satin people as the main representative of the production of palace lanterns, every year festival, hanging in front of the house in order to foil the festive atmosphere to use. Legend has it that in 1723 A.D., as the emperor's tribute supplies, became the emperor's exclusive use, all known as the palace lanterns
1937	Outbreak of Anti-Japanese War	The outbreak of the war of resistance against Japan, the period of broken generations, the beginning of the war, the development of folk art stagnation
1956	Establishment of Beijing Palace Lantern Production Cooperative	Represented by Li Laoshuo, who learned lamp-making skills in Beijing Fine Arts Red Lantern Factory, mainly representing the country to promote history and culture, mainly for export
1982	After the Reform and Opening Up	Represented by Li Laoshuo, he is the ninth generation of Gaoxiong Gongleng, he led the villagers of Tuntou Village to develop together, took the first step to revitalize the production of Gongleng, purely handmade, mainly family workshops, used every New Year's Day, marriage and childbirth and other important festivals; Gongleng style is mainly based on tradition
2004	Opinions on Strengthening the Protection of Intangible Cultural Heritage in China	Was named intangible cultural heritage of Hebei Province, the establishment of the Ligao Palace Lantern Museum to the heritage of the lantern culture and tourism combined to publicize the lantern culture

2011	Establishment of Gaocheng City Palace Lantern Cultural Industrial Park	Ligustrum Palace Lantern eleventh generation of Zhang Fengjun as a representative, to attract township Palace Lantern enterprises stationed in industrial parks, unified management, Palace Lantern production production to achieve scale, industrialization. Palace lantern production process has also been improved and innovative, not only retained the traditional handmade technology, but also added modern technology and design elements, making the lantern more beautiful and diverse
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Through the evolution of the Gaocheng lantern commercialization process of important historical events in the literature, can be divided into two stages to analyze the development of the commercialization of the Gaocheng lantern: the first stage of the traditional handmade and scattered sales period, mainly introduced before 2000 the development of the Gaocheng lantern. This stage of the lantern production mainly rely on handmade way, the sales model scattered, not centralized. The second stage for the rapid development of commercialization period, mainly introduced after 2000, thanks to the development of science and technology and government support, Gaocheng lanterns into the rapid development of commercialization stage.

The first stage: traditional handmade and scattered sales period

Before 2000. This stage is mainly characterized by a single lantern style, narrow sales channels and small influence.

3.1.1.1 Traditional Handicraft Production and Sales

In the 1980s, the lanterns in Tuntou Village were purely handmade, mainly in family workshops. 56 procedures were required for the traditional production process, which was complicated and time-consuming, and there were only about 150 households selling lanterns in the village, mainly on the streets. after the 1990s, small cutting machines, electric drills and other power tools began to be available, and the village people invented special machinery for the production of lanterns such as digging scorers and washing machines, which developed the village into a place for the production of lanterns, with a strong influence in the market. After that, Tuntou Village developed into a village specializing in the production of palace lanterns, which are mainly operated by individual households and sold in local handicraft stores, which display and sell a variety of different styles and sizes of palace lanterns.

3.1.1.2 Sales Modes in Local Markets and Traditional Channels

Rural market: In the villages around Tuntuqi, the origin of Ligao City lanterns, there are regular market activities, and the family workshops will bring the lanterns to the market for sale after they are made.

City wholesale market: Gaoxiong lanterns will also be sold through the city's wholesale market, the supplier will wholesale the lanterns to retailers or other intermediaries.

3.1.1.3 The scale and influence of the market is relatively small

The market scale of Gao Cheng Gong Lanterns is relatively small due to the complexity of the production process of traditional handicrafts, low production efficiency and limited market scope. In addition, due to the fierce competition in the traditional handicrafts market, the influence of Gaocheng Palace Lanterns in the whole handicrafts market is also relatively small.

3.1.1.4 Ligao City Palace Lanterns are not rich in variety

Ligaocheng lantern types are mainly red lanterns, horse lanterns, wooden lanterns, which are mainly red lanterns as the main form of expression, red lanterns, also known as the yarn cover lamps, to the main frame and outside the red silk cloth made of certain shapes for the surface form, so the name of the red lanterns. The shape of the red gauze lamp is more abundant, there are oval, round, oblong, quadrangular, tandem type. Yarn lamps according to the design requirements of different sizes and diameters, the largest diameter of 8-9 meters, the smallest only a few centimeters. The original red gauze lanterns were made of bamboo and gabion, with a wooden arc at the mouth of the lantern (the upper and lower seats), and then covered with gauze. Auspicious cloud patterns are more common. The production process is to make the skeleton (the main frame), the main frame with bamboo panels through the labor, scraping, eyeleting, threading and become, the upper and lower seat with a wood wash round, open the mouth, and the main frame assembly, usually covered with gauze cloth is red. Cloth on the font or pattern spray-painted and then use the red cloth production.

Into the 2000s, with the development of the economy and the introduction of many national protective policies. In this stage for the rapid development of commercialization period, can be divided into two time processes.

The first process in the 2000-2010 period. 2002, the party's sixteenth congress put forward to "actively develop cultural undertakings and cultural industries", which for our country in the early 21st century the prosperity of cultural development pointed out the way forward. As one of the representatives of China's ancient handmade cultural heritage, the Ligustrum Palace Lantern has also ushered in the opportunity for rapid development.

(1)Technology and production process changes: with the progress of science and technology, the production process of Ligustrum Palace Lantern has been improved and upgraded. Traditional handmade gradually combined with mechanized production to improve production efficiency and ensure product quality.

After 2000, the injection molding machine began to be widely used in the past purely handmade lanterns, can be molded by the injection molding machine, greatly enhancing the production efficiency of the lantern. Ligao City lantern production line has basically achieved 60% mechanization.

Interview: Bai Huiping, inheritor of Ligao Palace Lantern, president of Ligao Palace Lantern Association

Interview time: October 26, 2023

Purpose of Interview: The interview with Bai Huiping provides unique information and insights into his role as a participant or observer in the commercialization of the Gao Cheng lanterns. He can provide information about the specific performance of the commercialization process of the Gao Cheng lanterns, and as a participant, he can provide information about the changes in the technology and production process of the Gao Cheng lanterns before and after the year 2000, which will help me to better understand the actual situation of the commercialization of the Gao Cheng lanterns.



Figure 55 Ligao City lantern non-genetic inheritance Bai Huiping making lanterns

Source: Wang Kun, May 6, 2023, Tuntou Village, Gaocheng, Shijiazhuang City, Hebei Province, China.

Q: Can you tell us about the changes in the technology and production process of Ligao City lanterns before and after 2000?

Bai Huiping said: "Our family has been making lanterns for three generations, and I learned to make lanterns with my father from the age of 16. By every day is to choose materials, carving, polishing, drawing digging gabions, washing bamboo poles, drilling seat eyelets. Although the lanterns are small, but the production process is complex, and all rely on manual work. Beginners can not do a few days out of a lamp, mature lantern craftsmen are also 2-3 days to complete a lantern."

Bai Huiping said, "At that time to do the lantern is like doing carpentry work, very hard." But even if it is hard work, generations of people's inheritance, or let the craft continue. Bai Huiping to the researcher as an example of typical Ligao Palace Lantern - "hexagonal lantern" production process: "Look at this lamp, from start to finish without a nail, all rely on mortise and tenon structure to support each other splicing. " Big on the shelf small on the fan, nail lamp (i.e., assembly) of course, but also key, the dragon head and tail to live, openwork flowers and teeth firmly have a godly, light painting elegance can be seen from near and far.

In the late 1990s, with the gradual popularization of power tools, ligao palace lanterns gradually into the semi-machinery era, the production rose. 2000, injection molding machines began to be widely used in the past purely hand-carved lanterns, can be molded by the injection molding machine, and greatly enhance the production efficiency of the lanterns. In order to facilitate transportation and preservation, the lantern skeleton material has also been upgraded, from bamboo into steel wire. Now, ligao city lantern production line has basically realized 60% of the mechanization. Cutting steel wire, welding lamp base, do lamp surface and other work can be completed by machine. Although stroking gold bars, paste patterns still have to rely on manual, but almost everyone in the village can do the lanterns, five or six workers work a day can do more than 1,000 lanterns.

Through the above interviews, it can be seen that the changes in the production technology and production process of Ligao City lanterns before and after 2000 is a perfect combination of science and technology and tradition, which improves the production efficiency, reduces the cost of production, and improves the economic

value. On the basis of the traditional production process, the production of lanterns gradually from purely manual work to semi-mechanized, and even part of the field has achieved mechanized production, can be seen in the rapid development process of the commercialization of Ligao City lanterns.



Figure 56 Workers of Hongyuan Lamp Industry assembling and drying palace lanterns
ember 6, 2023, Tuntou Village, Gaocheng, Shijiazhuang City, Hebei Province, China

The picture above (Figure2) shows Hongyuan lantern workers assembling and drying the lanterns, illustrating that during the peak season of the annual lantern sales season (which starts around October every year), workers come to the factory at 7:00 a.m. every day to put on the skeleton, put on the lampshade, stroke the gold bars, dry the lanterns, and pack them in boxes to finalize the big, round, and orderly red lanterns, and that the tense and orderly atmosphere of the factory every day means that the factory's demand for employment increases, workers' wages grow, and the factory's economy increases. The daily intense and orderly working atmosphere means an increase in the demand for employment in the factory, an increase in workers' wages and an increase in the factory's economic efficiency.

In order to facilitate transportation and preservation, the materials of the skeleton of the lanterns have been upgraded from bamboo strips to steel wire and iron wire; the arc of the lamp opening has been changed to plastic, which makes the weight of the lanterns lighter; and the types of cloth covered by the outer layer have been increased to include gauze and flat velvet cloth. Flat velvet has a more reddish color, and the color is long-lasting, resistant to wind and sand, and the appearance is opaque; gauze can be seen vaguely in the appearance of the skeleton. Patterns appear "Fu" character and complex figurative patterns, etc., but also used for commercial advertising slogans. Ruyi cloud pattern around the upper and lower lamp bases in a continuous manner around; the composition of the word "Fu" or the character pattern is distributed in the middle part of the lamp.

Changes in the production process: steel wire as a skeleton, the first steel wire as an oval skeleton, set on the lamp base, the upper and lower lamp base have hooks in the interior of the lamp, the two hooks are hung together, the lamp frame support. Hooks fall off, the lamp holder back, so the yarn lamp has a free and easy to store the characteristics.

(2) Promotion of non-heritage protection: As one of the representatives of traditional culture in Hebei Province, Gaoxiong Palace Lantern has been promoted by non-heritage protection. The popularity and influence of Gaocheng lanterns have been enhanced, attracting more culture lovers to buy them.

On June 29, 2007, Gaocheng Palace Lanterns were announced by the People's Government of Hebei Province in the list of the second batch of provincial intangible cultural heritages in Hebei Province.

(3) Changes in the integration of types and production techniques of Ligao City lanterns.

Table 5 Changes in the types of Ligao City Palace Lanterns

Source: Organized by Wang Kun, October 11, 2023

Historical Period	Types of lanterns	Craftsmanship	Variation of themes
Qing Dynasty (1723-1912 AD)	Red gauze lanterns, wooden lanterns, primitive horse lanterns	Handmade	Auspicious motifs, centaur and horse motifs, flowers, birds, fish and insects, landscapes and animals, figures
Republic of China (1912-1948)	Discontinued period	None	None
Founding of the People's Republic of China - Before Reform and Opening Up (1949-1978)	Red Veil Lantern, Round Veil Lantern, Rohan Lantern, Horse-walking Lantern, Two Dragons Playing with Pearls Lantern	Handmade	Auspicious patterns, centaur and horse motifs, flowers, birds, fish and insects, landscapes, animals and people.
Post-Reform and Opening Up - 21st Century (1978-2000)	Red Veil Lantern, Horse-riding Lantern, Wooden Palace Lantern, Imitation Sheepskin Palace Lantern	Handmade + Semi-Mechanized	Auspicious patterns, fictional characters, landscapes, tourist attractions, major historical events
2000 - Present	Craft paper lanterns, red gauze lanterns, wooden palace lanterns, large electric lanterns, horse lanterns	Mechanized + digital engraving	Auspicious motifs, fictional characters, landscapes, tourist attractions, combination of unified culture and current events, private customization

The above figure (Table 4) is the researcher according to the literature for the collation of the types of ligao city lanterns with the changes in historical time appeared in different types, different production processes, different themes on the change, with the way of the chart to more intuitively show the evolution of the process.

Shijiazhuang City, Ligaocheng District Palace Lantern Research and Development Center was established in 2004, is the eleventh generation of Ligaocheng Palace Lanterns, Hebei provincial intangible cultural heritage project heritage Zhang Fengjun founded, mainly engaged in the paper carving Palace Lanterns, red veil Palace Lanterns, large electric lanterns research and development, production, sales, Palace Lantern Museum exhibition base, the Palace Lanterns made into a cultural industry.

Ligustrum Palace Lantern R & D Center R & D craft paper lanterns, also known as paper lanterns, colorful lamps. Paper lanterns are characterized by the combination of the art of paper-cutting in Weixian County and the traditional hexagonal lantern modeling, the appearance of the effect of exquisite and delicate; the structure draws on the traditional Chinese architectural art of dao pry principle, easy to dismantle and install. Craft paper carving palace lantern theme diversity, auspicious patterns, fictional characters, landscapes, tourist attractions, major events, which is characterized by the content of the two lamps racks are combined into a complete theme allegory.

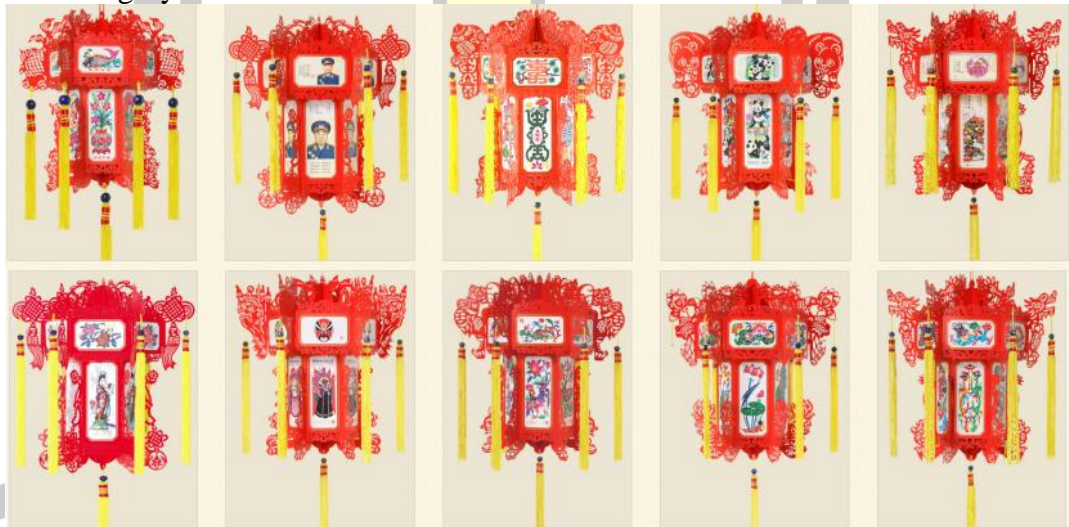


Figure 57 Crafted paper-carved lanterns with different themes
Source: Wang Kun, May 6, 2023, Ligaocheng Palace Lantern R&D Center

The above picture (Figure57) is the craft paper carving lamp developed by Ligaocheng Palace Lantern Research and Development Center, which shows that Ligaocheng Palace Lantern is actively innovating and designing new types of palace lanterns along with the development of social economy, and the subjects of craft paper carving lamps are rich in materials, such as auspicious symbols, traditional culture, portraits, customized lamps, etc. The emergence of the lamp enhances the cultural symbolism of Ligaocheng Palace Lantern and expands the scope of application and appreciation of the lamp in Ligaocheng. Palace lantern application and appreciation of the scope.

Ligaocheng Palace Lantern Research and Development Center research and development of large electric lanterns, general glass outside, inside the burning lamp, colorful and colorful, styling for a variety of bionic image. Large electric lanterns for large-scale activities, for lighting ornamental, shocking scene. Its shape in addition to plants, flowers, boats, animals, etc., there are novels, fictional cartoon images, dinosaurs and so on. Ligustrum's large electric colored lights are gorgeous, can move and static.



Figure 58 Large electric colored lanterns with different themes
Source: Wang Kun, May 6, 2023, Ligaocheng Palace Lantern R&D Center

The above picture (Figure57) is a large electric lanterns developed by Ligaocheng Palace Lantern Research and Development Center, from 1992 to develop electric lanterns, at that time can only produce small lanterns, until 2000 after the start of production of large-scale electric lanterns, is the only one in Hebei Province, research and development and professional production of a body, and at the same time, can host large-scale lanterns manufacturers, explaining the Ligaocheng lanterns along with the socio-economic development of the lanterns The types of large electric lanterns gradually increased, large electric lanterns are rich in subject matter, there are auspicious allegorical themes, traditional cultural themes, portrait themes, customized lamps and other subjects.

The second process is 2010-present. The main features are the innovation of technology and the rapid development of e-commerce, the combination of culture and tourism to expand the influence, as a way to carry out the development of the lantern.

(1) Craft paper-carved lanterns realize digital production and cultural heritage

With the progress of science and technology, the development of carving technology, Ligao Palace Lantern craft paper lantern production process has been improved and upgraded. Traditional handmade gradually replaced by digital laser engraving machine, making the production efficiency, product quality is guaranteed. Craft paper lanterns have a double phoenix to dedicate Switzerland, LianYuYu, Peking Opera face, mid-autumn reunion and family happiness, full hollow craft paper lantern shape design, such as nine patents, ten copyrights. The socialist core values craft paper lantern shape follows the ancient Chinese hexagonal lantern style, combines the 24 characters with Chinese knots, and utilizes the aircraft carrier Liaoning and Shenzhou 10 patterns to show the motherland's strength. At present, a series of paper lanterns are formed, such as "Hebei Attractions", "Ten Marshals" and "Twelve Chinese Zodiac Signs". Craft paper lanterns of different types of symbols are

also different, such as send parents choose "four seasons of peace" lamp, send business owners choose "surplus" lamp, etc.. It is the combination of traditional culture and traditional products to increase the inheritance and development of national art.



Figure 59 Crafted paper lanterns based on Hebei attractions



Figure 60 Crafted paper lanterns with the theme of "Twelve Chinese Zodiac Signs"

Source: Wang Kun, May 6, 2023, Ligaocheng Palace Lantern Research and Development Center

The above picture (Figure57) is "Hebei Scenic Spots", "Ten Marshals", "Twelve Chinese Zodiac Signs" paper lanterns, which are made in the form of paper-cutting in Weixian County, specially for the twelve famous scenic spots, Ten Marshals and Twelve Chinese Zodiac Signs of Hebei Province, which are listed in the Chinese and world cultural heritages. Twelve famous scenic spots in Hebei Province included in the Chinese and World Heritage, Ten Marshals, twelve Chinese Zodiac signs, in the form of Uixian paper cuts made exclusively for the Hebei Provincial Tourism Development Commission, is a must-buy goods for tourism in Hebei Province, explains the craft paper lantern set Chinese folk crafts, totem, astronomy, auspicious culture in one, with national characteristics, is very much a cultural value of a kind of lights, is a representative of the foreign exchange of Hebei Province works.

(2) The rise of e-commerce and market expansion

The success of the 2010 Shanghai World Expo, the domestic e-commerce to a new level, promoting the standardization of the domestic e-commerce model and internationalization, prompting more overseas buyers to use e-commerce purchases of Chinese products, so that the Ligustrum Palace Lantern to the world stage.

Hebei Provincial Government Office issued "on the promotion of rural e-commerce full coverage of the implementation of the views" (Hebei Government Office issued [2015] No. 45), requiring the province to achieve full coverage of e-commerce in 2016, the overall goal is to achieve full coverage of the rural e-commerce system in the county, rural e-commerce two-way circulation channels full coverage, full coverage of the application of e-commerce in the administrative villages, focusing on the task is to improve the rural e-commerce The key tasks are to improve the rural e-commerce public service system, cultivate diversified rural e-commerce market players, and enhance the level of rural e-commerce application.



Figure 61 Villagers sell palace lanterns at the e-commerce live base in Tuntou Village, Gaocheng District, Shijiazhuang, China

Source: Wang Kun photographed, May 6, 2023, live broadcasting base in Tuntou Village, Gao Cheng District, Shijiazhuang

The picture above (Figure 62) shows the villagers selling Gong Lanterns in the live base of e-commerce in Tuntou Village, Gaocheng District, Shijiazhuang City, illustrating the promotion of the domestic e-commerce industry by the success of the Shanghai World Expo in 2010, and the current Tuntou Village in Gaocheng District covers a number of major e-commerce platforms and sales websites, and the annual output value of the purely e-commerce channel exceeds 500 million yuan, which has successfully realized the transformation and development of the traditional Gong Lanterns, and the transformation of the traditional Gong Lanterns, and the development of the Shanghai The success of the World Expo for domestic e-commerce provides a new platform and opportunities for the promotion of local industry, the development of the Palace lantern for the Gao Cheng opened up a broader market prospects.

With the Shanghai World Expo, as Shijiazhuang's "city brand" and intangible cultural heritage of Hebei Province, Gaocheng lanterns will be presented at the Shanghai World Expo Hebei Pavilion, Gaocheng lantern R & D Center Co., Ltd. in 2008 designed six Expo elements of the lanterns in November 25, 2009 by the

Shanghai World Expo Bureau authorized for the "2010 Shanghai World Expo licensed commodities", successfully entered the World Expo. At the same time the Shanghai World Expo for the development of domestic e-commerce to play a role in promoting the Ligao Palace Lantern through the network platform for sales and promotion, the market scope has been expanded, no longer confined to geographic restrictions, can be sold at home and abroad.



Figure 62 Ligao City Palace Lanterns on display at the Shanghai World Expo

Source: Courtesy of Li Na (staff of Ligaocheng Palace Lantern Museum), May 6, 2023, Ligaocheng Palace Lantern Museum

The above picture (Figure 63) is the Gaocheng Palace Lanterns in Shanghai World Expo, the participants visited the Hebei Expo Exhibition Hall, which illustrates that the 2010 Shanghai World Expo was held for the development of domestic e-commerce has played a role in promoting the development of e-commerce. By selling and promoting Gao Cheng lanterns through online platforms, the market scope has been expanded and is no longer limited to geographical location. This means that Gao Cheng lanterns can be sold at home and abroad, attracting more consumers and buyers.

(3) Promotion of cultural tourism

Hebei Province, "Twelfth Five-Year Plan" pointed out that the paper resume cultural products and R & D center, focusing on the development of tourism souvenirs, cultural office supplies, performing arts equipment and other cultural products. Construction of Gaocheng Tuntou Palace Lantern Cultural Industrial Park, promote the cultural tourism of Gaocheng Palace Lantern, enhance visibility and influence, attracting tourists to visit and buy.



Figure 63 Scene of the 9th Gyeonggi Yanzhao Folklore Grand Temple Fair

Source: Zhang Xiaofeng (Sina Finance reporter), Shijiazhuang Gao Cheng District, January 29, 2024

The above picture (Figure64) is a photo of the site of the Ninth Jingji-Yanzhao Folklore Temple Fair organized by Shijiazhuang Gaocheng District in "Gongcheng Yinxiang-Gongli Street", during which giant dragon lanterns will be launched to celebrate the New Year, enjoying the lanterns, sending Spring Festival couplets, and other activities, which will be held in Gaocheng District, which is a place with a heavy accumulation of "Gong culture". "Precipitation in the Gaocheng District, which shows that the event is organized to enrich the regional connotation of the Gaocheng Temple Fair, so that the people to increase the understanding of the lanterns, enhance the visibility and influence of the lanterns.

(4) Impact of brand building and business cooperation

In order to enhance the competitiveness and market share of the lanterns in Gaocheng, the Research and Development Center of Gaocheng Palace Lanterns pays attention to brand building and commercial cooperation. Registered brands are craft paper lamp "lamp soul", through cooperation with other brands, GaoCheng Palace Lantern can enter more sales channels, increase product awareness and sales.

Before the year 2000, the commercialization performance of Gaocheng lanterns was relatively limited, but as a handicraft with unique cultural value and craftsmanship, it was still loved and inherited by the local people. This laid the foundation for the subsequent commercialization and contributed to the promotion and advancement of the domestic and international popularity of the Gao Cheng Gong Lantern.

After 2000, the commercialization development of Gaocheng Palace lanterns has experienced changes in market expansion and promotion, brand building and promotion, innovation and modernization, cooperation and alliance as well as cultural protection and inheritance. These changes have promoted the market influence and commercialization of the Ligustrum Palace Lantern, making it one of the representatives of traditional Chinese handicrafts that have attracted much attention and recognition.

3.1.2 Presentation of commercialization in the process of commercialization of Ligao City Palace Lanterns

In the commercial field, the process of transforming the traditional production techniques of the Gaocheng Palace lantern into an industrial model with economic benefits and market competitiveness can be called the commercialization of the Gaocheng Palace lantern. The concept of commercialization of Gaocheng lanterns aims to promote the large-scale production, branding and market expansion of the lanterns through the integration of traditional skills with modern business concepts and market operations. This process not only helps to protect and inherit the traditional handicraft culture, but also injects new vitality into the prosperity of the local economy.

Gaocheng Palace lantern from the commercialization process to the commercialization of the presentation of the main two aspects to elaborate, around the social process of Gaocheng Palace lantern and as a work of art art form of the evolution of the process of analysis of the impact.

The first aspect: the social process

In 1984, ligao city palace lantern eleventh generation heir Zhang Fengjun will tuntou village palace lanterns pushed to the country. in April 2004, Zhang Fengjun repair the original large-scale electric lanterns General Factory, the establishment of

ligao city palace lanterns research and development center Co. He has said: "the country speaks of cultural self-confidence, culture is the source of victory over all kinds of difficulties,Now we can't meet people's life needs without developing new things, and we have to keep innovating to keep up with the situation." The company set up a research team, Chinese arts and crafts Shi Youquan as the company's chief designer and art director. After more than a decade of development and growth, ligao city palace lantern research and development center will be made into a cultural industry, lantern production township enterprises to provide technical support and business services, for the prosperity of ligao city palace lantern has made a significant contribution to the development.

In February 2006, Gaocheng Palace Lantern Research and Development Center built a total area of 6,000 square meters of the Palace Lantern Museum, was the only one in the country at that time to the theme of the Palace Lantern Culture Museum. Palace lantern museum to the heritage of the lantern culture and tourism combined, tourists can watch the whole process of production of lanterns in the carving workshop and assembly workshop, hand-made lanterns, feel the lantern culture; museum has a dinosaur cultural garden, to promote the development of tourism. "Palace lantern culture tour" is the Shijiazhuang City Tourism Bureau to promote industrial tourism projects, the Provincial Tourism Bureau will be named "Hebei Province Industrial Tourism Demonstration Site". 2011 set up in Gaoxiong Palace Lantern Cultural Industrial Park, Gaoxiong Palace Lantern Eleventh Generation of Zhang Fengjun as a representative, attracting township lantern enterprises. On behalf of the attraction of township lantern enterprises stationed in the industrial park, unified management, lantern production production to achieve scale, industrialization, Gaoxiong lantern commercial development gradually mature.

October 2, 2023, in Shijiazhuang Economic and Technological Development Zone government organizations, 2023 China - Gaocheng first Palace Lantern Industry Expo opened in Gaocheng District. The expo covers an area of more than 3,000 square meters of exhibition area, organized more than 200 exhibitors, bringing together the whole category of lanterns, the whole industry chain and a variety of forward-looking products. Three-day exposition, more than 5,000 merchants came to buy and purchase lanterns and related products, on-site turnover exceeded 200 million yuan. The government to help enterprises to open up sales, enhance the development of the lantern industry.

Simultaneously, the Gaocheng District Government established a dedicated team to promote the high-quality development of the lantern industry. They plan to initiate the lantern town project on a 50-acre starting area, which will include a lantern history display, lantern production experience, and a lantern culture street that integrates lantern production, sales, and other related functions. Additionally, they plan to establish a lantern industrial park and a lantern trading market. To promote the high-quality development of Ligaocheng lanterns, the organization of market supervision and other departments should guide lantern production enterprises to implement quality standardization management and create a lantern brand. Additionally, college professors should be invited to carry out e-commerce training to establish a comprehensive industry chain service system that covers the commodity supply chain, live operation and publicity, and consumer services. This will improve the added value of the product and shape new advantages for Ligaocheng lanterns.



Figure 64 Scene of the First Palace Lantern Industry Expo in 2023

Source: Su Ya Hui, November 26, 2023, Gao Cheng District, Shijiazhuang City, Hebei Province, China

In January 2024, the Shijiazhuang Municipal Market Supervision and Administration Bureau, in conjunction with Taotian Group and Racer e-commerce Shijiazhuang Industrial Belt Service Center, carried out an activity to help the development of Gongleng Industrial Belt for the village of Tuntou in Gaoxiong District, to discuss how to better promote the development of Gongleng industry, and to help create a good ecology for the development of e-commerce in Gaoxiong District. Aim to further promote the creation of the national network market supervision and service demonstration area, consolidate the results of the e-commerce activities to help enterprises, for the city's county industrial upgrading empowered to enhance the platform consumption creation capacity, to create a better business environment. Racer e-commerce Shijiazhuang industrial belt service center also provides villagers with training and support in e-commerce operation, brand building, logistics and distribution, helping villagers to improve their e-commerce skills and broaden sales channels.

Ligaocheng Palace lantern inheritors and businessmen realize the importance of innovation in the heritage, the more familiar with the mode of commercial promotion, producers and related organizations to increase investment in product marketing, through advertising, exhibitions, promotional activities and other means to enhance the visibility and impact of the product, which makes the Ligaocheng Palace lanterns in the consumer awareness and willingness to buy has been improved. Nowadays, in addition to the traditional brick-and-mortar sales, Ligao City lanterns are also sold through e-commerce platforms, online marketplaces and social media. Diversified sales channels make it more convenient for consumers to access the products of Ligao City lanterns and expand the market coverage of the products.

In the course of the study, the author also learned about the confidence of the people of Tuntoucheng in the future development of the Palace Lantern Industrial Belt through the form of character interviews. The record is as follows:

Character Interview: Bai Huiping, inheritor of the Gaoxiong Palace Lantern and president of the Gaoxiong Palace Lantern Association

Interview time: November 26, 2023

Purpose of Interview: The interview with Bai Huiping allows us to obtain his unique information and insights as a participant or observer in the commercialization process of the Gaocheng Palace Lantern. He may be able to provide information about

specific strategies of commercialization, experience in marketing, development of the industrial chain, and so on, which will help me better understand the actual situation of the commercialization of the Ligustrum Palace Lantern.



Figure 65 Bai Huiping, an artisan of Ligaocheng Palace Lantern making, displays the wooden hexagonal palace lanterns he made

Source: Photo by Su Ya Hui, November 26, 2023, Tuntou Village, Gao Cheng District, Shijiazhuang City, Hebei Province, China

Q: Can you tell us a little bit about the development process of commercializing the Gao Cheng lanterns?

Bai Huiping: "My family has been making lanterns for three generations, and I learned to make lanterns from my father when I was 16 years old. Since everything was by hand, it took several days to make one when I first learned." When I started the lantern business in the early 1980s, I rode a bicycle and sold lanterns on the streets and alleys, selling one lantern for about 20 yuan (RMB).

This lasted for one or two years, when the information was not developed, I was published in the newspaper at the time of the exhibition news to find business opportunities. 1984 May, Shijiazhuang, a fair became my "ice-breaking trip." "This exhibition got nearly 20,000 yuan of palace lantern orders." Since then, I was unable to stop, began to move Zhengzhou, Changsha, Wuhan major cities across the country will bring me hundreds of thousands of dollars of orders for the lanterns.

To the mid- to late-1980s, Tuntou Village, about one to two hundred villagers to go to the big cities and local department stores, supply and marketing agencies to get the lantern orders, Ligao Palace Lantern's name gradually called.

Into the 1990s, the tide of the market economy swept, with a certain industrial base of Tuntou village people began to operate independently. Starting from Shijiazhuang, the capital of Hebei Province, Tuntou village people opened the palace lantern store blossomed everywhere, to the mid- to late 1990s, almost all over the country's major provincial capitals.



Figure 66 Bai Junping, an artisan making giant lanterns in Ligaocheng, China
Source: Photo taken by Ju Ningbo, November 10, 2023, Tuntou Village, Ligaocheng District, Shijiazhuang City, Hebei Province, China.

Entering the 21st century, the Tuntou lantern industry has caught the 'express train' of the rise of e-commerce." Beginning in 2013, to "90" as the main body of a new generation of lantern craftsmen, began to power with e-commerce, Ligao City lanterns gradually in overseas sales.

At present, Tuntou Village has more than 300 registered e-commerce sellers in the industry and commerce, more than 2,000 e-commerce employees, e-commerce turnover of more than 600 million yuan, accounting for more than 30% of all sales.



Figure 67 E-commerce practitioners in Tuntou Village selling Gaocheng Palace Lanterns live on the webcast

Source: Taken by Club Ningbo, November 10, 2023, Tuntou Village, Ligaocheng District, Shijiazhuang City, Hebei Province, China

After more than 40 years of Gaocheng Palace Lantern industry can realize the "three-stage jump", thanks to the booming domestic market, so that the traditional craftsmanship renewed new life.

With the development of the times, Gaocheng Palace Lantern "division of ancient and not mud ancient", in the innovation of the times, from a single species to the development of red yarn Palace Lantern, wood carving Palace Lantern, horse lanterns, sheepskin lamps, crafts, such as paper lanterns more than 200 varieties of 18 series. Now the specifications of the lanterns as small as a dozen centimeters, as large as eight or nine meters, styling is also a single oval from the past to the development of pumpkin-shaped, spherical and other shapes, but also "private customization".

Through the above interviews, it can be seen that the commercialization of the village of Tuantou Palace Lantern butterfly road, is the epitome of China's economic development. Bai Huiping revealed that in order to further strengthen the lantern

industry, Tuntou Village is planning to build the integration of culture and tourism as the characteristics of the lantern town, to promote the lantern industry to a new stage of development.

Commercialization process, the traditional Ligustrum Palace Lantern production method has undergone a series of changes. We introduced modern technology and production equipment to promote the production process towards standardization and high efficiency, to ensure that the production of lantern products, quality and cost-effectiveness to achieve an optimal balance between. This has not only enhanced the market competitiveness of the lanterns, but also laid a solid foundation for their sustainable development.

Table 6 Evolutionary process of commercialization of Ligao City Palace Lanterns

Source: Organized by Wang Kun, November 11, 2023

Era	Passed on by the people	Developments	Craftsmanship used	Gong Lantern Production Range	Production method
Qing Dynasty (1723-1912 AD)	Silk man with the surname Zhang	Wooden Palace Lantern	Handmade	Individual	Individual production
Republic of China (1912-1948)	Period of Broken Generation	None	None	None	None
Founding of the People's Republic of China - Before Reform and Opening Up (1949-1978)	Li Laoshuo	Learning from Beijing Palace Lanterns, increasing styles	Handmade	Individual	Individual production
Post-Reform and Opening Up - 21st Century (1978-2000)	Li Laoshuo, Zhang Yanzhu, Su Kuizi, Zhang Fengjun	Inheritance, innovation, increase the style of palace lanterns	Handmade + Semi-Mechanized	Home-based workshops, villages specializing in the production of lanterns	Serialization, mechanization,
2000 - Present	Zhang Fengjun, Bai Huiping	Increase and diversify the styles of palace lanterns	Mechanized + digital engraving	Establishment of Gong Lantern Industrial Park	Industrialization, scale, customization, digitalization

In the 1980s Tuntou lanterns are purely handmade, the village lanterns only about 150 households, lanterns are sold mainly by the streets; after the 90s, began to have a small cutting machine, drills and other power tools, the village also invented a scorn digging machine, washing machine and other special machinery for the production of lanterns, after the development of Tuntou Village for the production of lanterns specializing in villages; to the 2000s, Tuntou Village to hire experts to carry out technical research, production began to use processing machinery - an injection molding machine (factory called "beer machine"), production efficiency has greatly improved, the mechanized productivity of 60%. In 2000, Tuntou Village hired experts to research and develop technology, the production of lanterns began to use processing machinery - an injection molding machine (factory called "beer machine"), production efficiency has greatly improved, the lantern mechanized production rate of more than 60%. 2007 research and development of new products craft paper lanterns, craft paper lanterns were born in the early stage of the birth of the palace lanterns, mainly by hand, the production process is complex, to draw paper cutouts first, and then to make the lanterns. Complicated process, you have to draw the paper-cut pattern, and then cut out the paper-cut pattern a little bit, and then the installation of the lantern, low production efficiency, the price of the lantern is also high. In order to improve the status quo, the lantern production craftsmen actively carry out technological innovation, and finally created a laser production process paper lantern technology, each lantern carving only 3 minutes, this process paper lanterns to achieve mass production, greatly improving production efficiency, but also to meet market demand.

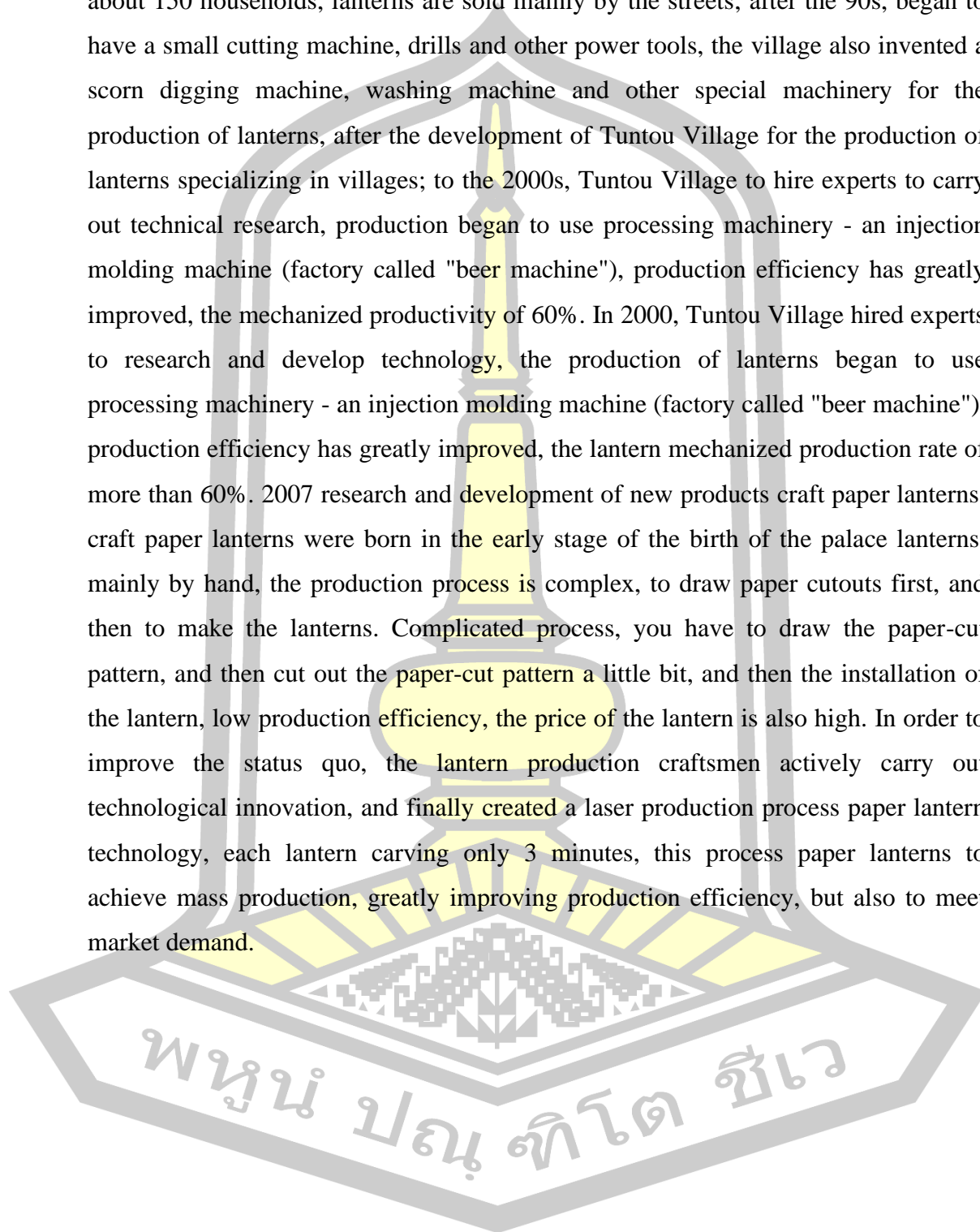




Figure 68 A lantern craftsman digging bamboo gabions by hand
Source: <https://image.baidu.com/baike>



Figure 69 Semi-mechanized production of red yarn lantern skeleton
source: <https://image.baidu.com/baike>



Figure 70 Laser engraving craft paper lanterns
source: <https://image.baidu.com/baike>

In 2015, gaocheng district government and tuntou village townsmen jointly funded 5 million yuan to build the tuntou palace lantern museum, displaying more than 300 kinds of palace lanterns, is tuntou village palace lantern industry development and growth of historical testimony, the museum to the north of the distribution of the Hongyuan lamp industry, Jianhong Palace Lantern Factory, Bingyang Palace Lantern Co., Ltd, Xuyang Craft Palace Lantern Factory, Shijiazhuang Fuwang Crafts, and other larger townships of the Palace Lantern enterprise. 2018 10 In October 2018, located in the village of Tuntou, Ligaocheng district palace lantern town selected as "Shijiazhuang characteristics of the town". Ligaocheng palace lanterns sell well in Shandong, Henan, Shanxi and other domestic more than 20 provinces and autonomous regions, Hong Kong, Macao and Taiwan, half a year after the opening of the Qinghai-Tibet Railway, Ligaocheng palace lanterns were transported to the Snowy Plateau; and out of the country, exported to the United States, France, Australia and Southeast Asia, and other countries and regions, by the people of the world favorite.

At the same time, attaches great importance to branding and marketing. Shijiazhuang City, Gaocheng District Palace Lantern Research and Development Co., Ltd. was established in 2004, is a collection of craft paper carving palace lanterns, red yarn palace lanterns, large electric lanterns, tourist souvenirs R & D production and sales, China Palace Lantern Museum scenic area tourism, leisure, fishing, picking in one of the integrated enterprise, is the production of Hebei Province, the lanterns and the formation of the manufacturers of the cultural tourism industry. Under the guidance and support of the government, the company also set up a provincial small and medium-sized enterprise public technical service platform for the local lantern production enterprises to provide a variety of technical services to enhance the overall level of the lantern industry in Gaocheng.

Ligaocheng District Palace Lantern Research and Development Co., Ltd. registered trademark - the soul of the lamp, through the design of unique packaging and marking and other means, and constantly enhance the added value of the product and visibility. The company's independent research and development of products "craft paper lamp" set of Chinese folk crafts, auspicious text in one, with national characteristics. Can be used as cultural supplies, tourist souvenirs, festival supplies, corporate promotional items, publicity and event gifts, the current market share is very high, the products are exported to the United States, Canada, Australia, Russia, Southeast Asia and Taiwan and other countries and regions, we will be Ligao City lanterns to a wider range of market areas to achieve the maximization of commercial value.

To sum up, the performance of commercialization of Gaocheng Palace lanterns after 2000 is reflected in the support of government policies, enhanced marketing efforts, diversification of sales channels, branding and image building, as well as the combination with tourism. These changes have promoted the commercialization process of Ligustrum Palace Lantern, and together they have promoted the healthy development of Ligustrum Palace Lantern industry and the market competitiveness of the products.

The second aspect: the evolution of artwork form

Initially, the Gaocheng Palace Lanterns were made into a certain shape with the main frame and the outer red silk cloth as the form of expression, and the traditional handmade production was divided into 56 processes, with elaborate production techniques. The skeleton is made of bamboo gabions, and the arcs of the lamps (the upper and lower seats) are made of wood, then covered with red gauze. Nowadays, the skeleton is mainly made of iron and steel wires; the arc of the lamp opening is changed to plastic, which makes the gauze lamp lighter in weight; and the types of cloths covering the outer layer are increased, including gauze and plain velvet cloths. Flat fabric color is more reddish and bright, and the color is durable and resistant to wind and sand. Size from the beginning of 80 cm, 100 cm, to 60 cm, 80 cm, 100 cm, 120 cm, 150 cm, 180 cm, 200 cm, 250 cm, size can be customized.

After 2000 ligao palace lanterns in the variety of styles more colorful, from the beginning of the red gauze lamp development for the present: antique wood carving palace lanterns, horse lanterns, large electric lanterns, Japanese and Korean lanterns, craft paper lanterns, etc., which is the most representative of the "craft paper lanterns", which combines the Uixian paper cuts and the traditional hexagonal lantern modeling form, drawing on traditional architectural mortise and tenon structure, the most representative is the "craft paper lanterns. The most representative of these lanterns is the "Craft Paper Lantern", which combines the shape of Ulsan paper-cutting and traditional hexagonal lanterns with the traditional mortise-and-tenon structure of traditional architecture for easy disassembly. The themes have been diversified from auspicious motifs, centaur and horse motifs, flowers, birds, fish and insects to fictional characters, landscapes, tourist attractions, combination of unified culture and current affairs and politics, and private customization. The use of mechanization and digital engraving from the material, style continues to improve, strengthen the decorative which has a cultural significance is the emergence of this lamp, enhance the cultural significance of the Gaocheng Palace Lanterns, expanding the Gaocheng Palace Lanterns applicable and appreciate the scope.

Initially, the production of Gaocheng Palace Lanterns mainly relied on the craftsmen's skills. These craftsmen have rich experience and skills to produce exquisite lanterns. In the late nineties of last century, the popularity of power tools make the production of lanterns gradually realized semi-mechanized, greatly improving production efficiency. 2000 years later, injection molding machines began to be widely used in the production of lanterns, so that the past purely hand-carved lanterns can be molded by the injection molding machine, and further enhance the production efficiency.

Nowadays, ligao city lantern industry division of labor is more delicate, formed a more perfect industrial chain. From production to sales, each link has a professional staff responsible for making the whole industry to operate efficiently. This production method not only improves the production efficiency, but also to meet the market demand.

To sum up, Ligustrum Palace Lantern as a work of art has experienced a long development course, from the initial handmade to today's mechanized production, its form and style has been greatly enriched and improved. The renewal of materials and the improvement of craftsmanship have made the lanterns lighter and more durable,

while the rich and varied themes and decorative nature make the lanterns have a wider range of application and appreciation. The commercialization process of the Gaoxiong Palace Lantern pays attention to the influence of the evolutionary process of the artwork and the social process, and it has become an important driving force for the cultural heritage and the development of the tourism industry in the Gaoxiong area through technological advancement and the intervention of the market.

3.1.3 Difference between commercialization and commercialization of Ligao City lanterns

The commercialization and commercialization of Gao Cheng Palace lanterns are two related but not identical concepts, which have the following differences:

In terms of definition and scope: commercialization refers to the process of making Gaocheng Palace Lanterns into commodities, adapting them to the market demand and obtaining economic gains through sales. It focuses on making, packaging and selling Gaocheng Palace Lanterns as products. Commercialization, on the other hand, is broader and includes the whole process of incorporating the Ligustrum Palace Lantern into commercial operations, including market research, branding, marketing, supply chain management, and so on.

The commercialization of Gao Cheng Gong Lanterns is reflected in their design, production and packaging according to market demand. During the production process, traditional handicraft production may be combined with modern craft technology, such as the use of injection molding machines for rapid prototyping, craft paper lantern digital carving technology, 3 minutes to complete the carving, thus improving production efficiency and product quality.



Figure 71 Different sizes of red yarn lamps

Source: Wang Kun, May 6, 2023, Tuntou Village, Gaocheng District, Shijiazhuang, China

The above picture (Figure 71) is a different size of the red veil lamp, which is mainly used for large-scale activities to decorate the venue, people hanging in front of the door on New Year's Day, wedding festivals to decorate the environment, tourist attractions to decorate the scenic area and so on. Size specifications are 60cm, 80cm, 100cm, 120cm, 150cm, 200cm; can also be customized according to customer requirements for special palace lanterns, the length of 1.5 meters, 2 meters, 2.5 meters, 3 meters, 3.5 meters, 4 meters; can also be customized for oversized diameter of 8-9 meters of the giant palace lantern. It illustrates that according to different target consumer groups and market trends, Red Veil Palace Lanterns produces palace lantern products with different materials, sizes and themes to meet diversified consumer demands and gain economic returns.

Market research is a crucial aspect of the commercialisation process. It involves investigating and analysing consumer demand, competitors, market trends, and other relevant factors to determine the positioning and differentiated competitive strategies of the Ligustrum Palace Lantern. Regarding brand building, the focus should be on preserving and promoting the historical and cultural value of Gaocheng Palace lantern through publicity, exhibitions, and other means to enhance brand awareness and reputation. Additionally, commercialisation requires the establishment of a well-functioning supply chain management system to ensure efficient product production, distribution, and after-sales service.



Figure 72 Scene of Gongli Street Palace Lantern Exhibition in Gao Cheng District, Shijiazhuang
Source: Wang Kun, Gongli Street, Gao Cheng District, Shijiazhuang, 3 October 2023

The picture above (Figure 73) was taken in October 2023 at the Gaocheng First Palace Lantern Industry Expo in Gongli Street, China. The purpose of the expo is to create a comprehensive service platform for the high-quality development of the entire industry chain of the Palace Lantern industry. The exposition aims to promote high-quality development of the lantern industry, combining it with rural revitalisation and cultural development. It also aims to strengthen industrial support, optimize the business environment, and enhance the industry's competitiveness and leadership in the region. The language used is clear, objective, and value-neutral, with a formal register and precise word choice. The text follows conventional structure and adheres to formatting features and style guides. Causal connections between statements are clear, and the text is free from grammatical errors, spelling mistakes, and punctuation errors.

The main purpose of commercialisation is to make the Ligustrum Palace Lantern a competitive product on the market, meet consumer demand, and achieve economic benefits. It is important to avoid subjective evaluations and biased language, and to use clear, concise, and necessary information in simple sentences with a logical flow of information. Technical term abbreviations should be explained when first used, and a formal register should be maintained with consistent technical terms. The text

should be free from grammatical errors, spelling mistakes, and punctuation errors, and any changes in content should be avoided at all costs. However, commercialisation also includes broader motives such as promoting culture, protecting traditional crafts, and promoting local development.



Figure 73 Antique Palace Lanterns

Source: Photo by Wang Kun, 3 October 2023, Shijiazhuang Gaocheng Palace Lantern Museum

The above picture (Figure 74) is an imitation mahogany palace lamp, also known as antique palace lamps, is the ancient court special lamps, lamp body for the hollow carved from solid wood, the general material for high-quality wooden materials, in order to meet the needs of consumers now have to increase the material has acrylic material, rich and bright colours. Explained the ligustrum palace lamp increased product diversity and selectivity, enterprises according to market demand and consumer preferences, product material innovation and change. Ligustrum Palace Lantern into a competitive product on the market, to meet consumer demand, and to achieve economic benefits.

Regarding roles and participants, commercialisation is typically carried out by makers, producers or enterprises who are responsible for turning Gaocheng Palace Lanterns into commodities and selling them. Commercialisation involves a wider range of participants, including marketing professionals, planners, distributors, and retailers, who collaborate to promote and operate Gaocheng Palace Lanterns in the commercial sector.



Figure 74 Workers at Jianhong Palace Lantern Factory rushing to make palace lanterns

Source: Wang Kun, 3 October 2023, Tuntou Village, Gaocheng District, Shijiazhuang.

The image above (Figure75) shows workers at the Jianhong Palace Lantern Factory rushing to make the lanterns, illustrating the way in which the makers or manufacturers made the lanterns into commodities for sale, an expression of commodification.



Figure 75 Ligao City Palace Lantern Dealers Signing Purchase Contracts
Source: Wang Kun, Gongli Street, Gaocheng District, Shijiazhuang, 3 October 2023

The picture above (Figure76) shows a dealer of Gao Cheng Palace Lanterns signing a purchase contract at an exhibition, illustrating that the sale of Gao Cheng Palace Lanterns through exhibitions is a manifestation of commercialisation.



Figure 76 Zhang Xingwang, general manager of Shijiazhuang Fuwang Crafts Co Ltd, introduces the lanterns

Source: Photo by Wang Kun, Gongli Street, Gao Cheng District, Shijiazhuang, 3 October 2023

The figure above (Figure 77) shows an interview with Zhang Xingwang, the general manager of Shijiazhuang Fuwang Crafts Co., Ltd. at the site of the first Palace Lantern Industry Expo in Gaocheng, China. According to Manager Zhang Xingwang, their company has a 50-year history of producing palace lanterns. Prior to this, they mainly produced traditional red gauze lanterns. This year, they have innovated hundreds of new lantern types and have promoted their brand through this exhibition. In the past years, they have achieved sales of over 10 million yuan. This year, their sales reached 30 million yuan through the platform of this fair. Enterprises can attract consumers and differentiate themselves from competitors through product innovation, quality improvement, and differentiated design. Participating in fairs and other promotional activities can enhance brand awareness, influence, and further develop market share. This can also help companies achieve sales growth and establish a good business operation model. The implementation of market strategies and

commercialisation efforts can positively impact enterprise sales and market positioning. Therefore, it is crucial for the operation and development of enterprises to have a well-planned commercialisation process and strategy implementation.

In summary commoditization and commercialization are interrelated processes. Commercialization is a prerequisite for commercialization, while commercialization provides a framework for the operation and promotion of commercialization. In practice, commercialization and commercialization are often carried out at the same time, supporting each other in order to achieve a successful product launch and sustainable business development.

3.2 Impact of Commercialization of Ligucheng Palace Lanterns on the Local Industry

The commercialization of the Ligustrum Palace Lantern has had a profound impact on the local industry. The process has promoted the development of the Gao Cheng Palace Lanterns and brought business opportunities to the producers, as well as providing important support for the preservation and transmission of cultural traditions. In addition, the commercialization of the Gaocheng Palace Lanterns has contributed to the prosperity of the local economy.

3.2.1 Industry Impact of Gaocheng Palace Lanterns on the Education Sector

First of all, it is to enhance cultural awareness. As a traditional handicraft, the Gaocheng Palace Lantern has rich cultural connotations. Through education, it can make people better understand and recognize the history, culture and artistic value of the Ligustrum Palace Lantern, so as to enhance people's cultural awareness and promote cultural heritage and development. The industry impact of the Ligustrum Palace Lantern on the education industry is mainly reflected in the enhancement of students' cultural awareness. The following is an explanation of this impact in relation to the practical activities of the Shijiazhuang International City Primary School, Shijiazhuang College, the School of Culture and Communication of Hebei University of Economics and Trade, and the Youth Volunteer Association of Hebei Media College:



Figure 77 Research activity at Shijiazhuang International City Primary School
Source: Courtesy of Li Na, May 6, 2023, Courtesy of Ligao Palace Lantern Museum Staff

The above picture (Figure78) shows a research activity organized by Shijiazhuang International City Primary School for students to visit the Ligustrum Palace Lantern Museum, which illustrates that through field visits, observation, and hands-on experience, students can gain an in-depth understanding of the history, cultural background, and artistic techniques of the Ligustrum Palace Lantern. Such activities can stimulate students' interest in traditional culture and enhance their cultural awareness of the Ligao City Palace Lantern. Students can further understand the uniqueness of the Gao Cheng lanterns and cultivate respect and love for traditional culture by participating in the production process themselves.



Figure 78 Shijiazhuang College Freshmen Social Practice Activities

Source: Courtesy of Li Na, May 6, 2023, courtesy of the staff of the Ligao City Palace Lantern Museum

The above picture (Figure79) shows the social practice activities of the freshmen students of Shijiazhuang College participating in the Ligaocheng Palace Lantern Museum, illustrating that they can deepen their understanding of the culture of the Ligaocheng Palace Lanterns through their participation in the exhibition planning, guided tours and interpretation, and the production of the lanterns. Such practical activities can help students learn, experience and master the knowledge and skills of Gaocheng Palace Lantern culture from practice, and enhance their cultural awareness and cultural self-confidence.



Figure 79 Hebei University of Economics and Business School of Culture and Communication Social Practice Team at the Palace Lantern Museum of Gaocheng
Source: Li Na, May 6, 2023, courtesy of the staff of Gao Cheng Palace Lantern Museum

The picture above (Figure 80) shows the social practice team from the School of Culture and Communication of Hebei University of Economics and Business at the Ligaocheng Palace Lantern Museum, illustrating that they can gain a deeper understanding of the cultural connotations of the Ligaocheng Palace Lanterns and the way of their dissemination by participating in the design of the exhibitions, the promotion of the culture, and the media coverage. Such practical activities can help students combine theoretical knowledge with practice, enhance their knowledge of the culture of the Ligao City Palace Lantern, and strengthen their cultural awareness and communication ability.



Figure 80 Social Practice Activities of Some Volunteers of Hebei Media College Youth Volunteer Association

Source: Li Na, May 6, 2023, courtesy of Ligaocheng Palace Lantern Museum Staff

The above picture (Figure 81) shows some of the volunteers of the Hebei Media College Youth Volunteer Association participating in the social practice activities of the Ligustrum Palace Lantern Museum, which illustrates that they can actively spread and promote the culture of the Ligustrum Palace Lantern by assisting in the organization of events and participating in the exhibition of the lanterns and cultural exchanges. Such practical activities allow volunteers to gain a deeper understanding of the artistic charm and cultural value of the Gao Cheng Palace Lanterns, and further strengthen their sense of identification and inheritance of traditional culture.

Through these practical activities, students can experience, feel and participate in the cultural inheritance process of the Gaocheng Palace Lanterns, thus deepening their understanding and knowledge of traditional culture. Such practical activities not only provide students with learning opportunities, but also cultivate their interest in and love for the culture of the Gao Cheng Gong Lantern and enhance their cultural awareness. Through cooperation with the Ligao City Palace Lantern Museum, cultural institutions and volunteer organizations, educational institutions can provide students with more opportunities to participate in traditional cultural activities, further stimulate students' interest and enthusiasm, and promote cultural heritage and exchange. Such activities not only broaden students' horizons, but also cultivate their creative thinking, teamwork and sense of social responsibility, providing useful support for their overall quality development.

Through the practical activities of Shijiazhuang International City Primary School, Shijiazhuang College, the School of Culture and Communication of Hebei University of Economics and Trade and the Youth Volunteer Association of Hebei Media College, the industry impact of the Gaocheng Palace Lanterns on the education sector can be seen, especially in terms of enhancing cultural awareness. These activities prompted students to understand and experience the cultural value of the Ligustrum Palace Lantern more deeply, cultivated their respect and love for traditional culture, and enhanced their cultural awareness and cultural self-confidence. This is of positive significance to the development of students' comprehensive quality and the inheritance of traditional culture.

Secondly, it is to stimulate innovative thinking. The production of Ligao City lanterns requires extremely high handcraft skills and creativity, which can guide students to develop innovative thinking and hands-on ability through education, so that students can experience the charm of traditional culture in practice, and also provide new ideas and methods for education.

Over the years, Ligao Palace Lantern Museum has regularly joined hands with elementary school, junior high schools, high schools and universities to organize various activities and exhibitions, especially the combination of modern technology and traditional art displayed in the carving workshop, assembling workshop and the palace lantern production experience room, which provides a platform for students to cultivate innovative thinking.



Figure 81 Visiting the production line of palace lantern carving
Source: Courtesy of Li Na, May 6, 2022, Courtesy of Ligao Palace Lantern Museum Staff

The above picture (Figure82) shows the engraving workshop, where students can appreciate the application of laser engraving technology in the production of palace lanterns. It illustrates that through laser engraving, a variety of exquisite openwork patterns can be brought to life on paper, and this perfect combination of technology and traditional art inspires students' innovative thinking. They can think about how to use modern technology to enhance the creation effect of the palace lanterns, and how to create more unique art forms using laser engraving technology.



Figure 82 Students of Hebei Media College experience palace lantern assembly in the assembly workshop

Source: Courtesy of Li Na, May 6, 2023, courtesy of the staff of the Ligao Palace Lantern Museum

The picture above (Figure83) shows the assembly workshop where students can observe the whole process of handcrafting crafted paper lanterns. The process requires patience and delicate manipulation, requiring students to have good spatial imagination and hand-eye coordination. It illustrates that in participating in the process, students can develop problem-solving skills, creative thinking and teamwork. They can think about how to improve the production process, the quality and creativity of the lanterns, and how to combine them innovatively with traditional art forms.



Figure 83 Research activities for students of a primary school in Gaoxiong
Source: Courtesy of Li Na, May 6, 2023, Courtesy of Ligao City Palace Lantern Museum Staff

The picture above (Figure84) shows the Palace Lantern Making Experience Room, where students had the opportunity to make a variety of palace lanterns with their own hands and experience the joy and sense of accomplishment of making them. It illustrates that this hands-on activity stimulates students' creativity and imagination and encourages them to try out new designs and ideas. Students can explore the possibilities of making palace lanterns by trying out different materials, structures and decorations, and develop innovative thinking and practical skills.

Through these activities, the Ligustrum Palace Lantern Museum provides an innovative learning environment for students, stimulating their creativity and innovative thinking. Students can observe and participate in the process of palace lantern production, understand the combination of traditional art forms and modern

technology, and think about how to use innovative methods and techniques to inherit and develop the culture of the palace lantern. The cultivation of such innovative thinking is of great significance to the development of students' comprehensive quality and their future career development. At the same time, this cultivation of innovative thinking also provides an example for the education industry, encouraging schools and educational institutions to focus on the integration of innovation and practice in teaching, and to cultivate students' innovative ability and creativity.

Then it is to promote the development of local economy. As a local characteristic cultural product, the industrial development of Gaocheng Palace Lanterns can drive the development of related industrial chain, including the supply of raw materials, production and manufacturing, sales and promotion. At the same time, through education and training, it can improve people's knowledge and recognition of the Gaocheng lantern and promote local economic development.

The industrial development of Ligustrum Palace Lantern can drive the development of related industrial chain. The production of lanterns requires the use of a variety of raw materials, such as paper, wood, colored silk and so on. The rise of the lantern industry will stimulate the demand of raw material suppliers and promote the development of raw material production and supply chain. At the same time, the process of making palace lanterns requires a series of manufacturing processes, such as design, carving and decoration, which will lead to the development of related manufacturing industries.



Figure 84 Raw materials for the Tun Tou inch Gong Lantern in Ligao City
Source: Taken by Wang Kun, December 6, 2023, courtesy of the staff of the Ligaocheng Palace Lantern Museum



Figure 85 Transportation of Gaocheng Tun Head-inch Palace Lanterns

source: Photo by Kun Wang, December 6, 2023, courtesy of the staff of the Gao Cheng Palace Lantern Museum

The above pictures (Figure 85 and 86) show the raw materials and palace lantern transportation vehicles in Tuntou Village of Gaocheng Palace Lanterns, which illustrates that the sales and promotion of palace lanterns also need the participation of retailers, wholesalers, and logistic enterprises, so that we can form a complete industrial chain and promote the development of the local economy.

At the same time, we can improve people's knowledge and recognition of the Gao Cheng lanterns through education and training, and then promote the development of the local economy. The Ligao City Palace Lantern Museum can be used as an educational base to introduce the history, production process and cultural connotations of the lantern to students and tourists. Such educational activities can increase people's understanding of and interest in the lanterns, and increase their recognition and willingness to buy them. At the same time, through training courses and workshops, people can learn the skills and knowledge of lantern making, cultivate practitioners in related industries, and promote the development of the local lantern industry. Such education and training initiatives not only provide employment opportunities, but also stimulate entrepreneurship and innovation, injecting new momentum into the local economy.

On November 8, 2021, the Palace Culture Brand Industry Association was established in Gaocheng District. The association currently has 54 members, including leading industrial enterprises such as Gaocheng Palace noodles, Gaocheng Palace lamp, Gaocheng Palace wine, Gaocheng Palace rice, sun vinegar, and sesame oil. The association aims to unify information sharing, organize relevant training, expand publicity, enhance the impact of enterprises, improve sales of enterprise products, and promote the 'Palace' cultural connotation.

The Federation aims to assist operators in the 'Palace' cultural business to improve their management. This will be achieved through the provision of accurate training by qualified lecturers, as well as networking opportunities for enterprises to recruit sales talent. To date, over 60 individuals have received training. Meanwhile, in state-owned hot springs, Wang Yang Commercial Plaza, and other renowned cultural and tourism attractions, a commercial port has established three Gaocheng District 'Palace' cultural brand specialty Aloe showrooms. This expansion of enterprise sales channels aims to create a 'Palace' cultural promotion platform.

Through its industrial development and educational promotion, can promote the development of the local economy. The prosperity of the lantern industry will drive the development of related industrial chain, forming a complete industrial system. At the same time, through education and training, it can improve people's understanding and recognition of the lantern, cultivate talents in related industries, and inject new vitality into the local economy. This industry impact that promotes local economic development is of great significance to the prosperity and sustainable development of the local society. Cultivate aesthetic literacy, through education to guide students to appreciate the beauty of the Ligustrum Palace Lantern, to develop their aesthetic literacy and art appreciation. At the same time, letting students understand the process of traditional handicraft production and the characteristics of the craft also helps to improve their knowledge and understanding of traditional culture.

Finally, to enhance cultural self-confidence, through education to guide students to understand and recognize the history, culture and artistic value of the Gaocheng Palace Lanterns, so that they can understand and recognize their own culture more deeply and enhance their cultural self-confidence. At the same time, it also helps to guide students to establish correct values and cultural views, and promote cultural heritage and development. The students' visit to the Ligao City Palace Lantern Museum and their experience in the production process of craft paper-carved lanterns also help guide them to establish correct values and cultural outlook, and promote cultural inheritance and development.

When students visit the Ligao City Palace Lantern Museum, they can learn about the historical origin, cultural background and artistic characteristics of the lanterns. Through the exhibitions and explanations, they can learn about the position and role of the Gao Cheng Palace Lanterns in local culture, as well as the traditional skills and wisdom embedded in the production of the lanterns. Such educational activities can help students better recognize and identify with their own culture and enhance their pride and self-confidence in their local culture.



Figure 86 Students visit the Ligao City Palace Lantern Museum
source: Courtesy of Li Na, May 6, 2023, courtesy of the staff of the Ligao City Palace Lantern Museum

Students' participation in the process of making craft paper lanterns and hands-on experience of the production process of palace lanterns can also deepen their understanding and recognition of local culture. Through hands-on participation, students can feel the uniqueness of traditional craftsmanship and appreciate the patience, meticulousness and skills required for the production of the lanterns. Such experience not only cultivates students' hands-on ability and creativity, but also makes them cherish and respect traditional culture more, and establish correct values and cultural outlook.



Figure 87 Young volunteers from Hebei Media College experience the process of making palace lanterns

source: Li Na, May 6, 2023, courtesy of the staff of Ligaocheng Palace Lantern Museum

By educating and guiding students to deepen their understanding and experience of the Gaocheng Palace Lanterns, we can promote the inheritance and development of culture. Students' recognition of local culture and increased self-confidence will inspire their love and concern for cultural traditions, which will contribute to the inheritance and development of the palace lantern culture. At the same time, students will also be able to obtain opportunities for creativity and innovation in the experience, and promote the renewal of the palace lantern culture for the times and diversification through the integration of modern elements and technology.

3.2.2 Industry Impact of Gaocheng Palace Lanterns on Tourism Industry

The industry impact of Gaocheng lanterns on the tourism industry is mainly reflected in the following aspects:

First of all, as an important part of the local characteristics of culture, the Gaocheng Palace Lantern enriches the tourist experience of tourists. In the process of visiting Gaocheng, tourists can understand and feel the local traditional culture more deeply through viewing, making and experiencing the palace lanterns, which enhances the interesting and participatory nature of tourism.

Ligao City District in order to popularize the history of the lantern, the dissemination of the lantern culture, to promote the rapid development of the Tuntou lantern industry, vigorously promote the lantern industrial tourism projects, relying on the "China Ligao City Tuntou Village lantern museum" and "Ligao City lantern museum" two museums, will be the Ligao City Palace lantern as a cultural industry

and tourism into one, tourists can visit the lantern production workshop, hand-made lanterns, feel the lantern culture. Ligao City lanterns have won the China Rural Culture and Tourism Festival and the National Folk Literature and Art Award (folk lantern competition) Silver Award, the Seventh China (Wuhu) International Tourism Commodity Expo Gold Medal, the first Hebei Provincial Cultural and Tourism Commodity Creative Design Competition, the most commercially viable awards, and so on.

In 2021, the Ligustrum Palace Lantern Museum organized the "Palace Lantern Cultural Tour" activities, divided into three garden modules to attract tourists to come to see and visit, experience the culture of the Palace Lantern.

Tour "Dinosaur Culture Park", there are more than 20 dinosaurs such as Tyrannosaurus Rex, Triceratops, Brachiosaurus and other dinosaurs and your close contact, the use of high-tech manufacturing, 1:1 dynamic simulation, so that the dinosaurs resurrected to take you back to the Jurassic. There are also riding Tyrannosaurus Rex, sliding small dinosaurs, riding Triceratops, egg-laying dragons, dancing with dragons, and riding on the back of dinosaurs to experience the heart-stopping feeling.



Figure 88 Visitors touring the Dinosaur Cultural Park
source: Courtesy of Li Na, May 6, 2023, Courtesy of Ligustrum Palace Lantern Museum Staff

In the amusement park there are large carousel, watermelon flying chair, kangaroo jump, bear, bouncy castle, swings, war drums and other dozen kinds of amusement facilities, let you have fun.

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Figure 89 Visitors experience amusement park rides with their children
source: Li Na, May 6, 2023, courtesy of the staff of the Ligao Palace Lantern Museum

In the Fishing Garden, you can experience the fun of leisure fishing with carp, fish and grass carp. In the picking garden there are 16 kinds of green fruits and vegetables such as nourishing good mulberry even, pomegranate, hawthorn, apple, fruit corn, hairy bean, yellow cauliflower, etc., where tourists taste nature, enjoy nature and harvest nature.



Figure 90 Visitors experience the joy of picking
source: Courtesy of Li Na, May 6, 2023, courtesy of Gao Cheng Palace Lantern Museum Staff

The "Palace Lantern Cultural Tour" of the Gaocheng Palace Lantern Museum enhances the tourist experience for visitors. Visitors can experience the charm of the lantern culture in a comprehensive way by viewing the lantern exhibition, participating in the production of lanterns and meeting with local residents and lantern makers. Such activities not only increase the fun and attraction of tourism, but also make the tourists have a deeper understanding and cognition of the lanterns, enhance their tourism experience and cultural perception.

Secondly, as the popularity of Gaocheng Palace Lanterns increases, more tourists choose to travel to Gaocheng, which directly promotes the development of the local tourism industry and increases the income of hotels, restaurants and other industries. At the same time, the sale of Ligaocheng Palace Lanterns also brings additional

economic benefits to the local area, providing more employment opportunities for local residents.

Nowadays, Ligao take Tun head inch existing 2072 villagers, there are more than 1100 lantern-related production enterprises, engaged in lanterns and related industries have more than 1800 households, accounting for about 90% of the total number of households in the village. Strong lead, radiation, to plum town Tun head village as the center, radiation around the 5 townships 57 villages and many surrounding towns and villages, formed in the lantern processing, covering cloth color printing, color flag production and lamp post, base and other parts of the lantern production, processing, sales of a one-stop industrial chain, directly driving employment of more than 100,000 people. Now the village has more than 1,000 e-commerce sellers registered in the industry and commerce department, covering a number of e-commerce platforms including Pinduoduo. Tuntou village's lantern annual production and sales of more than 100 million pairs, accounting for about 80% of the national market share of the lantern, annual output value of more than 2 billion yuan, in the e-commerce platform has become the "new lantern craftsmen" in Gaoxiong, and the Gaoxiong lanterns of the road to extend to all parts of the country and exported to the United States, Britain, Japan, South Korea, Singapore, Vietnam and other more than 10 countries and regions. For the local economic construction, rural revitalization, and increase the income of farmers have made an important contribution.

Now in Tuntou Village, lantern production has formed an industrial chain, not only large and small lantern factory, but also the distribution of base, fabric and other accessories store more than 10, more than 200 farmers engaged in transportation, sales and other related industries.

Then ligao palace lantern unique cultural products often attract attention. As a cultural symbol with strong local characteristics, the Ligao City Palace Lantern has been spread through various media and word-of-mouth, effectively raising Ligao City's popularity across the country and even around the world, and attracting more tourists to come and explore the area.

In 2016, Tuntou Village was identified as a key village for the construction of beautiful villages at the provincial level in Hebei Province in Gaoxiong District. In the process of beautiful countryside construction, the district will be a combination of beautiful countryside construction and rural tourism, based on the palace lantern industry and culture, plans to invest more than 70 million yuan, to carry out comprehensive improvement of the environment in the village, external repair "value"; integration of resources to open up new ways for farmers to get rich, internal training "temperament", high-standard planning and construction of Tuantou Village lantern town, vigorously develop the tourism industry, Tuantou Village to build a "lantern township, the city of auspiciousness", to enhance the visibility of the lantern culture, the realization of the lantern industry upgrading and upgrading, drive the local farmers to increase incomes and get rich. Village houses on both sides of the main road, including walls, gables, etc. will be completely transformed into Ming and Qing Dynasty style antique houses, stores on the street will maximize the integration of the lantern culture, lantern showroom, lantern production experience museum, etc. so that tourists can fully feel the charm of the lantern culture. At the same time, Tuntou

village planning folk inn site, and strive to create a tour, enjoy, eat, live a dragon of the characteristics of the palace lantern town.

In 2022, Gaoxiong District carefully build a characteristic cultural and commercial street Gongcheng Yinxiang project - Gongli Street. The project covers a total area of 44 acres, with a total construction area of 78,000 square meters, a total investment of 330 million yuan, is a key construction project in Shijiazhuang City, Gao Cheng District investment projects, set eat, drink, play, play, music, shopping, hotels, offices, culture, tourism, etc. as one of the net red business complex.



Figure 91 Night view of Gongli Street, a commercial street area featuring "Gong" culture in Gaocheng District

source: Wang Peng, September 2022, Gongli Street, Gaocheng District

On October 2, 2023, the first China-Gaocheng Palace Lantern Industry Expo opened in Gongli Street, a commercial street of palace lanterns in Gaocheng. The exposition lasted three days, the theme is "'Palace' enjoy time only 'lights' you to", meaning "Palace lamp and you share a good time, Palace lamp! The birthplace of Gaocheng invites you to come".



Figure 92 Scene of the First Gongliao Industry Expo in 2023 China-Gaocheng
source: Taken by Peng Qiaoqin, Gongli Street, Gao Cheng District, October 2023

There are more than 200 merchants participating in the expo, and the organizers also invited more than 5,000 merchants from all over the country to attend the meeting to purchase the lanterns and related products. The expo site set up a lantern culture display area, from the origin of the lantern, product research, future trends, market demand, e-commerce live and other aspects of a comprehensive display, highlighting the traditional cultural heritage and development of the lantern, the lantern resources such as the whole industry chain and other highlights. The expo brings together the whole category of palace lanterns, the whole industrial chain and a variety of forward-looking products, but also covers the couplets, paper cuttings and other New Year's products, palace noodles, palace wine, palace rice, palace vinegar and other palace cultural industries. At the opening ceremony, gaocheng district for the 10 palace lantern inheritance craftsman issued a certificate, gaocheng district palace lantern industry-related enterprises and businessmen on-site signing, signing amount of more than 20 million yuan.

Then ligaocheng palace lantern as a cultural carrier, in the tourism process plays a role in cultural exchange. Tourists in the process of experiencing the Gaocheng Palace Lantern, not only understand the local traditional culture, but also spread the local culture to other places, promoting cultural exchange and dissemination.



Figure 93 Visitors of Ligao City Museum

source: Courtesy of Li Na, May 6, 2023, Courtesy of Gao Cheng Palace Lantern Museum Staff

Finally with the promotion of the Gao Cheng Palace Lanterns, the related industrial chain will also be developed. For example, material suppliers and craftsmen related to the production of palace lanterns will benefit. In addition, in order to meet the needs of tourists, cultural and creative products related to the palace lanterns will also come into being, further promoting the development of the cultural industry.

The industry impact of the Ligustrum Palace Lantern on the education industry is manifold. It provides students with the opportunity to learn traditional culture and enriches the educational resources and teaching content of schools. It can be used as an important part of art education to cultivate students' creativity and artistic literacy. At the same time, the Ligustrum Palace Lantern can be an important element of school cultural activities, promoting communication and cooperation among students. These influences together promote the application and development of Gaocheng Palace Lanterns in the education industry.

3.2.3 Impact of the Ligustrum Palace Lantern on the Cultural Industry

As a Chinese folk art, the Gaocheng Palace Lantern has had a profound impact on the cultural industry.

First of all, as a part of Chinese traditional culture, Gaocheng Gongleng promotes the development of the cultural industry through the inheritance and promotion of traditional culture. This influence is manifested in cultural tourism, museum exhibitions, cultural education, etc., which brings new opportunities and development space for the cultural industry.

In November 2023 in Shijiazhuang City, Gaocheng District, Tuntou Village Palace Lantern Museum, Meihua Town Mission members will be the party's innovative theories and the Palace Lantern heritage, innovation and research and development, development planning combined to carry out the propaganda.

Let the theory "live" up, Gaocheng District to promote the theory of preaching into the non-heritage village, non-heritage enterprises and non-genetic inheritance base, through the "preaching + non-heritage" way to the masses to pass the party's good voice. This year, Gaocheng District continues to innovate the form of theoretical preaching for the grassroots to carry out object-oriented, diversified, interactive, popularized preaching activities, has carried out more than 900 preaching activities, the audience of more than 120,000 people.



Figure 94 Members of the Meihua Township Lecture Troupe enter the scene of the lecture in Tuntou Village

source: Courtesy of Li Na, May 6, 2023, Courtesy of Ligao City Palace Lantern Museum Staff

Secondly, the production of Ligao City Palace Lanterns requires a large number of raw materials, such as paper, colorful ribbons, lantern skeletons, etc. The production and processing of these raw materials form an industrial chain. In addition, the sales and promotion of Ligustrum lanterns also need to rely on related industries, such as logistics, e-commerce and so on.



Figure 95 Transportation of lanterns by the roadside in the industrial park of Tuntou Village

source: Wang Kun, October 3, 2023, Tuntou Village, Gao Cheng District, Shijiazhuang, China

The above picture (Figure96) shows that the transportation vehicles are busy transporting the lanterns in the industrial park of Tuntou Village, which shows that the development of the lanterns in Gaocheng has led to the development of the transportation, and accordingly has led to the development of the related industries, which has brought more economic benefits to the cultural industry.

Then Gaocheng lanterns as part of traditional Chinese culture, its exquisite craftsmanship and unique aesthetic value has been widely recognized and praised. By appreciating and using the Gaocheng Palace Lanterns, people can enhance their confidence and sense of identity in traditional culture, and this influence is conducive to promoting the development and progress of the cultural industry.

Finally, with the development of the times, the Ligustrum Palace Lantern is also being constantly innovated and upgraded. Through the introduction of new technologies, new techniques and new materials, the production efficiency and product quality of Gaocheng Palace Lanterns have been improved, and at the same time, the innovation and development of related industries have also been promoted. This influence is conducive to promoting the innovation and upgrading of the cultural industry and improving the competitiveness and influence of the cultural industry.

3.2.4 Increase the value of industrial chain

In Tuntou Village, Meihua Town, Gaocheng, Hebei Province, 1,800 households out of 2,072 villagers are engaged in lantern-related industries, which makes Tuntou Village an important agglomeration of the national lantern industry. This agglomeration effect not only reduces production costs, but also improves the efficiency of the entire industrial chain. Through years of development, Ligao Palace lantern has formed its own brand. The brand building not only helps to improve the market competitiveness of the products, but also can drive the development of related industries, such as packaging design, logistics and distribution.



Figure 96 Roadside lantern material sales store in Tuntou Village Industrial Park
source: Photo by Wang Kun, October 3, 2023, Tuntou Village, Gao Cheng District, Shijiazhuang

The picture above (Figure97) shows the roadside lantern material sales store in the industrial park area of Tuntou Village. It shows that there is a well-established supply chain management in Tuntou Village's Gong Lantern Industrial Park. Inside the industrial park, there are manufacturers specializing in lantern covers, lantern frames and lantern parts, and there are also specialists specializing in assembling and selling the business, which has formed a complete industrial chain.

3.2.5 Impact of Gaocheng Palace Lanterns on Local Economy

3.3.5.1 Brand value and economic growth

Among China's traditional crafts, the Ligao City Palace Lantern is undoubtedly a bright star. This traditional lantern, originating from the Qing Dynasty, has become a solid pillar of the local economy with its exquisite craftsmanship and strong historical and cultural heritage. In terms of both brand value and economic growth, the impact of the Ligao City lantern cannot be ignored.

From the point of view of brand value, Gaocheng lantern is not only a traditional craft, but also a cultural heritage and display. Its unique production process and exquisite appearance, so that the popularity of Gaocheng Palace lanterns at home and abroad is rising year by year. This brand effect not only led to the development of the local economy, but also brought great reputation for Gaocheng. Nowadays, Gaocheng Palace Lanterns have been exported to Russia, North Korea, South Korea, Japan and other more than ten countries and regions, becoming a business card of Chinese traditional culture.

With the popularization of power tools and the continuous improvement of technology, the production efficiency of Gao Cheng lanterns has been greatly improved. From handmade workshops to semi-mechanized production, and then to today's automated production lines, the production of lanterns has undergone a sea change. This change not only improves the output, but also further improves the quality of the product and the level of craftsmanship. This makes Gaocheng lanterns more competitive in the domestic and international markets, thus injecting a strong impetus for the growth of the local economy.

From the perspective of economic growth, Gaocheng lanterns have become a pillar industry of the local economy. At present, Gaocheng lanterns occupy 90% of the domestic market share, annual output value of up to 2 billion yuan. Behind this figure is tens of thousands of palace lantern production workers hard work and the support of the entire industrial chain. Palace lantern industry booming, not only solved a large number of villagers' employment problems, but also led to the

employment of more than 70,000 people in neighboring villages. This means that as the palace lantern industry grows, villagers have a guaranteed income, and more and more people choose to return to their hometowns or stay in their hometowns to work. In the expanding market and the diversification of consumer demand, Ligao Palace lantern product line is also being extended. In addition to the traditional lanterns, but also derived from a variety of products such as flags, wedding supplies. These new products not only enrich the market, but also further stimulate the growth of the local economy.

Ligustrum Palace Lantern not only has great influence in brand value, but also plays an important role in economic growth. As a traditional craft, it successfully combines culture and economy, bringing great opportunities for local development. In the future, we expect the Ligustrum Palace Lantern to continue to flourish and make greater contributions to the local economy and cultural heritage.

3.3.5.2 Expanding Market Share and Expanding Channels

As a cultural treasure of Hebei Province, the Gaocheng Palace Lantern plays an important role in the development of the local economy. Its unique production techniques and profound cultural heritage have attracted more and more consumers and brought significant benefits to the local economy. The positive impact of the Gaocheng lanterns on the local economy will be discussed in depth from the aspects of expanding market share and expanding sales channels.

First of all, the expansion of market share, Gaocheng Palace Lanterns are made of high-quality materials and exquisite craftsmanship, the quality of which is widely recognized by consumers. In the market, Gaocheng Palace Lantern has won a good reputation for its excellent quality, laying a solid foundation for further market development. At the same time in the retention of traditional elements on the basis of Ligao Palace Lanterns continue to innovate and design to meet the needs of different consumers. Through the introduction of modern design concepts and technological means, the shape and function of the Ligao Palace Lantern is more diversified, attracting more and more young consumers. Finally in the local government and enterprises attach great importance to the brand promotion of the Palace Lantern in Gaocheng, by participating in exhibitions, cultural festivals and other forms of display the charm of the Palace Lantern. This not only improves the popularity of Ligao City lanterns, but also enhances the consumer's willingness to buy, further expanding the market share.

Second is to expand sales channels, Gaocheng lanterns with the help of e-commerce platforms and social media platforms, to achieve online sales. Consumers can buy in the major e-commerce platform to the authentic Ligao City lanterns, enjoy convenient logistics services. At the same time, through the publicity and promotion of social media platforms, the online sales of Ligao City lanterns continue to grow, bringing considerable benefits to the local economy. On the basis of traditional sales channels, Ligao City lanterns are also stationed in cultural and creative industrial parks and tourist attractions around the world, providing consumers with opportunities for personal experience. In addition, cooperation with local enterprises also further broaden the sales channels, so that more consumers understand and buy the authentic Ligao City lanterns.

Finally, in order to open up a wider market, Ligao City lanterns actively seek cross-border cooperation. Through cooperation with tourism, education and other

industries, the launch of special cultural and creative products and experience programs to attract more consumers to pay attention to and buy. This cross-border cooperation mode brings new growth points for the local economy and promotes the integrated development of the industry.

3.3 Conclusion

As a local characteristic cultural product, the Ligustrum Palace Lantern has played a positive role in promoting the development of the local economy. The expansion of its market share and efforts to expand sales channels have not only promoted the prosperity of the industry, but also provided more employment opportunities and sources of income for local residents. In the future, with the ever-changing market demand and consumers' pursuit of high quality of life, it is believed that Ligao City Palace Lanterns will continue to play its unique advantages and inject new vitality into the sustainable development of the local economy.

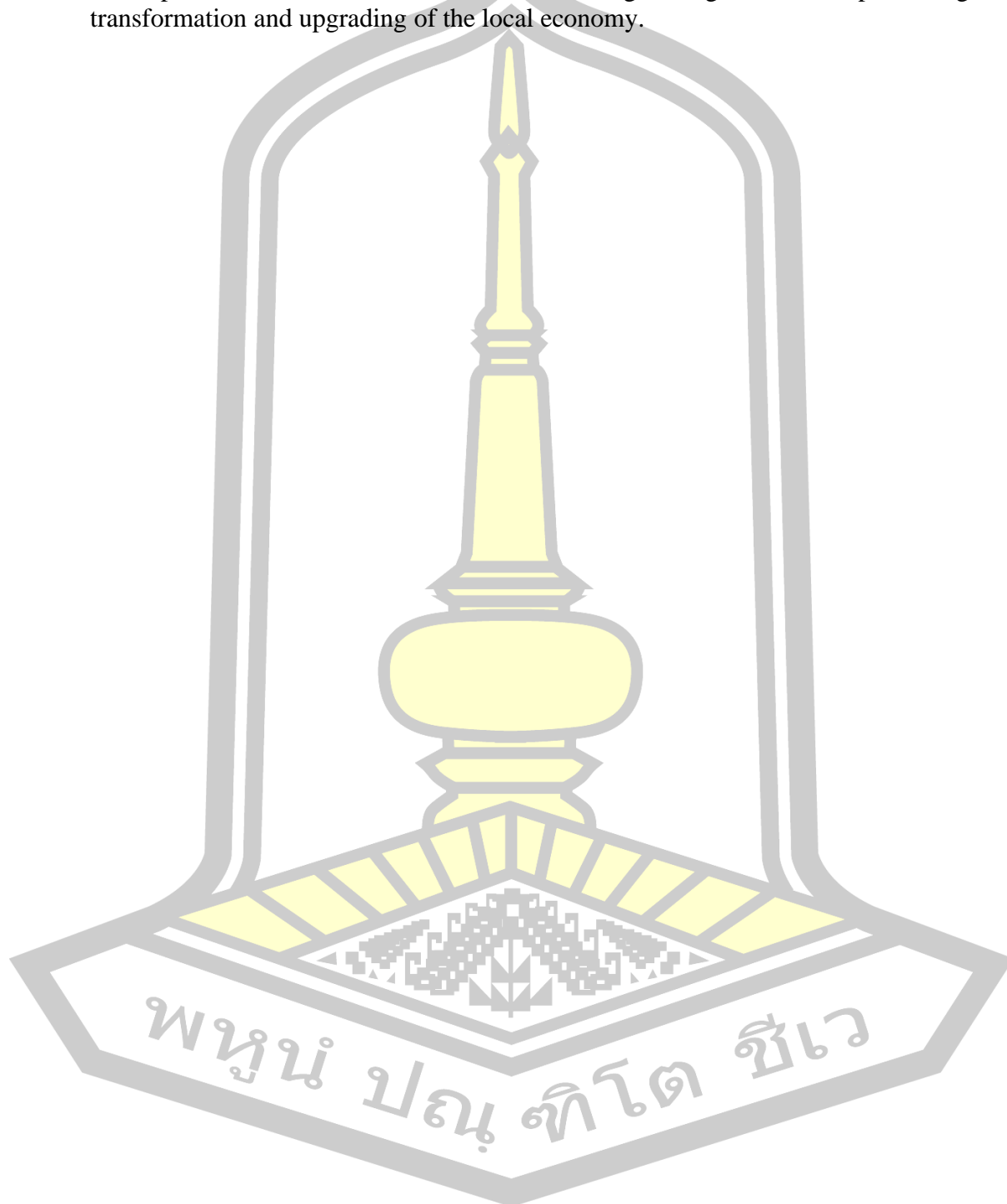
First of all, the commercialization and commercialization of the Gao Cheng Gong Lantern has boosted the development of the local Gong Lantern industry. This trend has provided a broader market for palace lantern producers, stimulating innovation and competitiveness. Enterprises have used the mechanism of commercialization to continuously improve product quality and design to meet different consumer needs, thus increasing the popularity and competitiveness of the lanterns. In addition, commercialization also promotes the expansion of the scale of the lantern industry, attracting more investment and injection of human resources, providing more capital and technical support for enterprise development.

Secondly, the commercialization of Gaocheng lanterns has played a positive role in the protection and inheritance of cultural traditions. The promotion of commercialization has enabled the wider dissemination and promotion of Gaocheng lanterns and increased people's knowledge and understanding of traditional culture. As a traditional handicraft, through the process of commercialization, the lantern has been able to display its unique artistic charm and cultural connotation on a wider stage. This promotion of commercialization not only helps the inheritance of traditional skills, but also provides strong support for the protection of related intangible cultural heritage.

In addition, the commercialization of Gaocheng Palace Lanterns has also had a positive impact on the local economy. The development of the lantern industry has created a large number of local employment opportunities and improved the income level and quality of life of the residents. Commercialization has also driven the development of related industrial chains, such as supply chain, logistics and tourism, forming a complete industrial ecosystem. With the prosperity of the palace lantern industry, the local economy has been effectively boosted, contributing to the growth of the local economy and the development of the community.

In summary, the commoditization and commercialization of the Ligustrum Palace Lantern has had a significant impact on the local industry. Through the promotion of commercialization, the palace lantern industry has been developed and expanded, bringing business opportunities to producers and supporting the protection and inheritance of cultural traditions; at the same time, it plays an important role in the development of the education, tourism and cultural industries, and enhances the popularity and attractiveness of the local area; in addition, the commercialization of the Ligao Palace Lanterns has promoted the prosperity of the local economy and the

development of the community, and has provided local residents with more employment opportunities and economic gains for local residents. The experience of commercialization of Gaocheng Palace Lantern provides useful reference for the development of other local industries and is of great significance in promoting the transformation and upgrading of the local economy.



Chapter IV

The value of Gaocheng palace lanterns in the commercialization process

In the process of in-depth analysis of the value of Gaocheng palace lanterns, the discussion can be carried out from three dimensions: First, in terms of cultural value, Gaocheng palace lanterns are one of the important carriers of folk art, and their external expressions obviously contain It reflects the long-standing values such as morality, ethics, and beliefs in the region, as well as artistic attitudes such as aesthetic pursuits and aesthetic standards;Secondly, from the perspective of social value, the development of Gaocheng palace lantern industry has maintained social stability from the aspects of social development and cultural guidance, and promoted the construction of related resources and facilities;Third, from the perspective of commercial value, Gaocheng palace lanterns, as an important economic pillar of Gaocheng District, meet people's economic and material demands, and at the same time have the function of gathering social centripetal force and consensus.The three dimensions blend with each other and complement each other, jointly constructing the value system of Gaocheng palace lanterns.

4.1 The cultural value of historical inheritance

As a folk art form, Gaocheng palace lanterns have generated rich cultural value in the process of commercialization. Gaocheng Palace Lantern is a representative of traditional Chinese lantern art, which originated in Gaocheng District, Shijiazhuang City, Hebei Province. With its unique shape, exquisite craftsmanship and rich meaning, it has attracted the attention of many viewers and collectors.

As a folk art form, Gaocheng palace lanterns have gained wider dissemination and recognition through the process of commercialization. In the past, Gaocheng palace lanterns were mainly used on traditional festivals, weddings and other occasions, with a relatively narrow audience. However, with the development of market economy and the rise of tourism, Gaocheng palace lanterns have gradually become a cultural tourism product. Through commercial promotion and sales, Gaocheng palace lanterns can enter the eyes of more people, allowing more people to understand and appreciate this traditional art form.

4.1.1 The historical inheritance of Gaocheng palace lanterns

Gaocheng palace lanterns carry a certain amount of history and are an inseparable part of the development history of Gaocheng District. Its living inheritance method of oral and personal experience allows us to understand and understand palace lanterns more intuitively.

From the study of Gaocheng palace lanterns, we can see the perfect integration of traditional palace lantern techniques and modern technology. Palace lanterns with different styles in different periods reflect the specific historical conditions for their production, such as people's production and living standards, social forms, aesthetic

tastes, and the moral customs and social relations of the time. For example, palace lanterns are lighting tools used by the royal court. In addition to their practical value for lighting, they also have aesthetic and entertainment functions for emperors and concubines to enjoy. Only princes, ministers and ordinary people can have exquisite palace lanterns as long as they do not exceed the regulations. In this way, we can discover the strict hierarchy at that time and understand its social hierarchical structure, the skills of making palace lanterns, as well as the production and technological level at that time. The status and role of palace lanterns at that time reflected the social relations and economic level at that time. These are living histories, provide specific historical information, and have rich historical value.

In the Qing Dynasty, palace lanterns were only for emperors and concubines to enjoy. Princes and ministers could only own exquisite palace lanterns if they exceeded the limit, which showed the highest status of emperors, concubines, princes and ministers in the social hierarchy. Only emperors, concubines, princes and ministers could enjoy the aesthetic entertainment function brought by palace lanterns, which highlighted their privileges and noble status. The enjoyment of this privilege strengthened the strictness of the hierarchy and reflected the existence of the hierarchy, clearly distinguishing the royal family from other social classes.

Gaocheng palace lanterns have been passed down to this day. They are a reflection of folk art and achievements. They are a concentrated expression of people's lives, culture, and emotions. They reflect people's collective mentality and behavioral norms in a certain historical period. As a kind of folk handicraft, they are passed down through words and deeds. The method formally makes up for the omissions and concealments in official historical books, allowing people to understand the origin of history more truly and comprehensively. It can be seen that the historical value of Gaocheng palace lanterns is a living historical reproduction.

Gaocheng palace lanterns have been passed down and protected for eleven generations since their rise. The roots can be traced back to the Qing Dynasty. However, the time of learning of the first to eighth generations of inheritors is unknown. There are detailed records.



Table 7 Statistical table of inheritors of Gaocheng palace lanterns through the generations
Source : Compiled by Wang Kun in October 2023 based on the information provided by teacher Shi Youquan

Li Laoshuo, the ninth generation inheritor of Gaocheng palace lanterns, was born in 1925 and learned Gaocheng palace lantern making techniques in 1946. In 1949, to

generation	Name	gender	Date of birth	inheritance method	Study time
first generation	Zhang Shiqing	male	Kangxi period	Master's biography	Unknown
second generation	Zhang Luojia	male	Kangxi period	Master's biography	Unknown
Third generation	Su Geying	male	Qianlong period	Master's biography	Unknown
Fourth generation	Li Buzhi	male	Qianlong period	Master's biography	Unknown
Fifth generation	Zhang Eryong	male	Jiaqing period	Master's biography	Unknown
sixth generation	Su Xinzhi	male	Xianfeng period	Master's biography	Unknown
seventh generation	Zhang Yuer	male	Tongzhi period	Master's biography	1886年前后
eighth generation	Zhang Dejin	male	Guangxu 20th year	Master's biography	1914年前后
ninth generation	Li Laoshuo	male	1925 year	Master's biography	1946 year
tenth generation	Zhang Tingzhu	male	1934 year	Master's biography	1958 year
eleventh generation	Zhang Fengjun	male	1957 year	Son inherits father's legacy	1977 year

celebrate the founding of the People's Republic of China, Li Laoshuo made a pair of "Liberation Lanterns" to hang at the entrance of Tuntou Village. Since then, Li Laoshuo has made several lanterns to celebrate every New Year. After the reform and opening up, the pace of urbanization has accelerated, and Tuntou Village no longer adheres to old rules. With the support of the government, Li Laoshuo is determined to further enhance this traditional handicraft. He improved the traditional palace lantern production process, selected new materials and combined it with modern techniques. He later taught the production skills to the villagers. Together they made palace lanterns to a certain scale. In 1982, he founded the first palace lantern factory in Gaocheng City. The Art Palace Lantern Factory thus laid the foundation for the development of Gaocheng palace lanterns.

Zhang Tingzhu, the tenth generation inheritor of Gaocheng palace lanterns, is the younger brother of Li Laoshuo, the ninth generation inheritor. He was born in 1934. He learned Gaocheng palace lantern making techniques in 1958. After the

reform and opening up, he made palace lanterns together with Li Laoshuo and led the Tuentou The villagers embarked on the road to wealth.

The eleventh generation inheritor of Gaocheng palace lanterns is Zhang Fengjun, the son of Zhang Tingzhu, the tenth generation inheritor. Zhang Fengjun was born in 1957. He inherited his father's craftsmanship in making palace lanterns in 1977. After retiring from the army in 1984, Zhang Fengjun embarked on a difficult entrepreneurial road. Finally, in 2004, he established Shijiazhuang Gaocheng District Palace Lantern Research and Development Center Co., Ltd. After more than ten years of hard work, Zhang Fengjun has made the company prosperous and turned palace lanterns into a cultural industry, covering 5 surrounding towns and more than 500 lantern-making households. In 2008, Zhang Fengjun was rated as the representative inheritor of the traditional handicraft skills of Gaocheng palace lanterns, a provincial-level intangible cultural heritage project in Hebei Province.

Another well-known palace lantern artist in Gaocheng is Shi Youquan. He was born in Yu County, Hebei Province. He is a master of arts and crafts in Hebei Province. He was influenced by local folk customs since he was a child. Coupled with his love for palace lanterns, he made it alone in his spare time. In 1988, after Shi Youquan saw the news that Zhang Fengjun was leading villagers to develop the palace lantern industry, he exchanged letters with him many times, and the two decided to start cooperation. Shi Youquan applied local paper-cutting skills to the production of palace lanterns and successfully developed paper-carved palace lanterns in 2005, which became a major innovation in the development history of Gaocheng palace lanterns and injected new ideas into Gaocheng District Palace Lantern Research and Development Center Co., Ltd. vitality. At present, the paper-carved palace lanterns have applied for nine national patents and registered the "Lamp Soul" brand trademark. They are outstanding in the palace lantern market. Their works and process have also been included in the book "Guide to Chinese Folk Art Famous Artists".

During the research interview, I heard teacher Shi Youquan say: "The main purpose of Gaocheng palace lanterns is to pass them on through productive protection, but productive protection also requires innovation on the original basis. In addition to creating paper-carved palace lanterns, there are The bamboo strips originally used to make the red gauze lanterns were changed to steel wires, and the wooden base was changed to an iron base. In this way, the production cost was reduced. Customers can accept it without affecting the appearance. Customers can produce it if they need it, so that Gaocheng palace lanterns can be passed down. Come down." It is precisely because of the love and persistence of these craftsmen, who inherit the tradition while not forgetting to innovate, that the traditional handicraft of Gaocheng palace lanterns can survive many hardships.

Contemporary Gaocheng palace lanterns combine the essence of palace lantern art from different historical periods, retain the original traditional craftsmanship, and are part of the living inheritance of national history. They provide people with the conditions to intuitively and vividly understand history, and are of extremely high historical significance. .

4.1.2 Cultural value of Gaocheng palace lanterns

"Culture" is a unique summary of different society or groups in terms of material and spirit, intelligence and emotion, including literature, art, lifestyle, values, beliefs, etc. The most important cultural value is the diversity of culture, which is an important prerequisite for human development and prosperity. The Lantern Festival area has maintained the locality of culture, has unique cultural attributes, and has made its own contribution to the diverse of cultural value.

Throughout the development process of the Lantern Festival in Tancheng, the colorful palace lantern art has been created, and the custom of watching lanterns has also been derived. It has continued to become the folk customs of Hebei Province, the "Lantern Festival Lantern Festival". For example, in recent years, Shijiazhuang Tancheng District Gong Lantern Development and Development Center Co., Ltd. has hosted the Beijing Chaoyang Park Lantern Festival, Shanxi Taiyuan Lantern Festival, Shanxi Yangquan Lantern Festival, Handan Fengfeng Mining Area Lantern Festival, Zhangjiakou Xuanhua Lantern Festival, Tangshan Fengnan Lantern Festival, Xingtai Taoyuan Scenic Area Lantern Festival, Xingtai Pang Mining Area Lantern Festival, Shijiazhuang Zhuoda Xingchen Plaza Lantern Festival, Shijiazhuang Luanhe New Year Lantern Festival, Jingli Mining Area Welcome Spring Lantern Festival, Xinji Happy Valley Spring Festival Lantern Festival, Anxin Lantern Festival Lantern Festival, etc.



Figure 97 Live photos of the 2024 Anxin Lantern Festival

Source : Photographed by Wang Kun, February 15, 2024, Anxin County, Xiongan New District, Hebei Province

The figure above (Figure98) is part of the Lantern Festival lanterns in Anxin County, Xiong'an New District, Hebei Province, showing that the Tancheng Palace Lantern is part of the customs of the Lantern Festival. It shows that the Lantern Festival as a special lamp as the Lantern Festival has become an important element for people to appreciate and celebrate the festival. The Lantern Temple Fair is a civil activity that people gather together to enjoy the lights and celebrate the festival. The continuation of this custom has made the Tancheng Palace lantern not only a kind of art, but also an important cultural experience and social activities in people's lives.

The Lantern Festival is the formatting of people's living habits, and it is also a manifestation of the public's material life and spiritual life, reflecting the willingness of the collective. The creator and audience of the Lantern Festival are mainly folk people. In a specific historical period, they expressed their common will in combination with the social conditions of the time, reflecting the cultural characteristics of a specific area. At the same time, the cultural form that is passed down from generation to generation has a promotional role in accelerating the formation of local culture in Shijiazhuang region in Hebei Province.

At the same time, the Gaocheng Palace Lantern is a condensation of the history and culture of Gaocheng District, Shijiazhuang, Hebei Province. It records the local development of the times, the rise and fall of history, and the social life of the region, and has important cultural and historical value. With its exquisite carving craftsmanship and unique shape design, Gaocheng palace lanterns show the unique charm of traditional Chinese art. For example, the hollow carving and theme selection of the craft paper carving lamp body incorporate rich cultural symbols and meanings into the design and carving, such as dragons and phoenixes, flowers and birds, fortune, etc. These elements represent the symbols and spiritual connotations of traditional Chinese culture. Through the production and display of Gaocheng palace lanterns, people can feel the unique charm and profound heritage of Chinese traditional culture. As well as the rich and colorful colors and decorations, Gaocheng palace lanterns have high artistic value. These traditional cultures include some excellent traditional palace lantern knowledge and lamp-making skills, as well as the cultural concept of harmonious coexistence between man and nature.



Figure 98 Partial display of craft paper lamps

Source : Photographed by Wang Kun, February 15, 2024, Anxin County, Xiongan New District, Hebei Province

The picture above (Figure 99) is a partial display of palace lanterns with beautiful cultural meanings such as dragons and phoenixes, flowers and birds, and fortune among handicraft paper carving lanterns. It shows that Gaocheng palace lanterns, as folk art, convey the values and best wishes of Chinese traditional culture through exquisite paper carving craftsmanship and rich meaning designs. Palace lanterns are not only decorations, but also carriers and inheritors of culture. It integrates rich cultural connotations into people's daily lives through the form of art,

allowing people to feel the profound heritage and wonderful charm of traditional culture in the process of appreciating and using palace lanterns.

Through the development and changes of Gaocheng palace lanterns in different periods, we can have a more comprehensive understanding of the unique folk culture and regional culture of Gaocheng District, Shijiazhuang in different periods. As the most representative item among the intangible cultural heritage of Hebei Province, Gaocheng palace lanterns have played a role in promoting the formation of culture in Hebei Province, which is mainly reflected in the Gaocheng palace lanterns and their own cultural connotations, and the protection of their cultural value. In the process, it is necessary to continue the development of Gaocheng palace lanterns, conduct in-depth research on lantern-making techniques, keep up with the pace of the times, carry forward the cultural value of Gaocheng palace lanterns through the construction of culture in Hebei Province, and enrich the diversity of world culture.

4.1.3 The aesthetic value of Gaocheng palace lanterns

The aesthetic value of Gaocheng palace lanterns is naturally diverse due to its comprehensive craftsmanship, including external forms such as materials, shapes and colors, and also contains humanistic imagination and creation. The aesthetic value of Gaocheng palace lanterns is mainly reflected in the fact that the works handed down to this day contain the aesthetic standards of different historical periods, which can help us understand the life style, aesthetic taste and artistic creativity at that time; the palace lanterns have widely used and absorbed paper-cut, Art forms such as painting, calligraphy, sculpture, and embroidery have different artistic features such as shapes, materials, and types in different historical stages. They reflect the diversity of aesthetics of Gaocheng palace lanterns and have implications for the changes and development of the aesthetic concepts of working people in different historical periods. important research value.

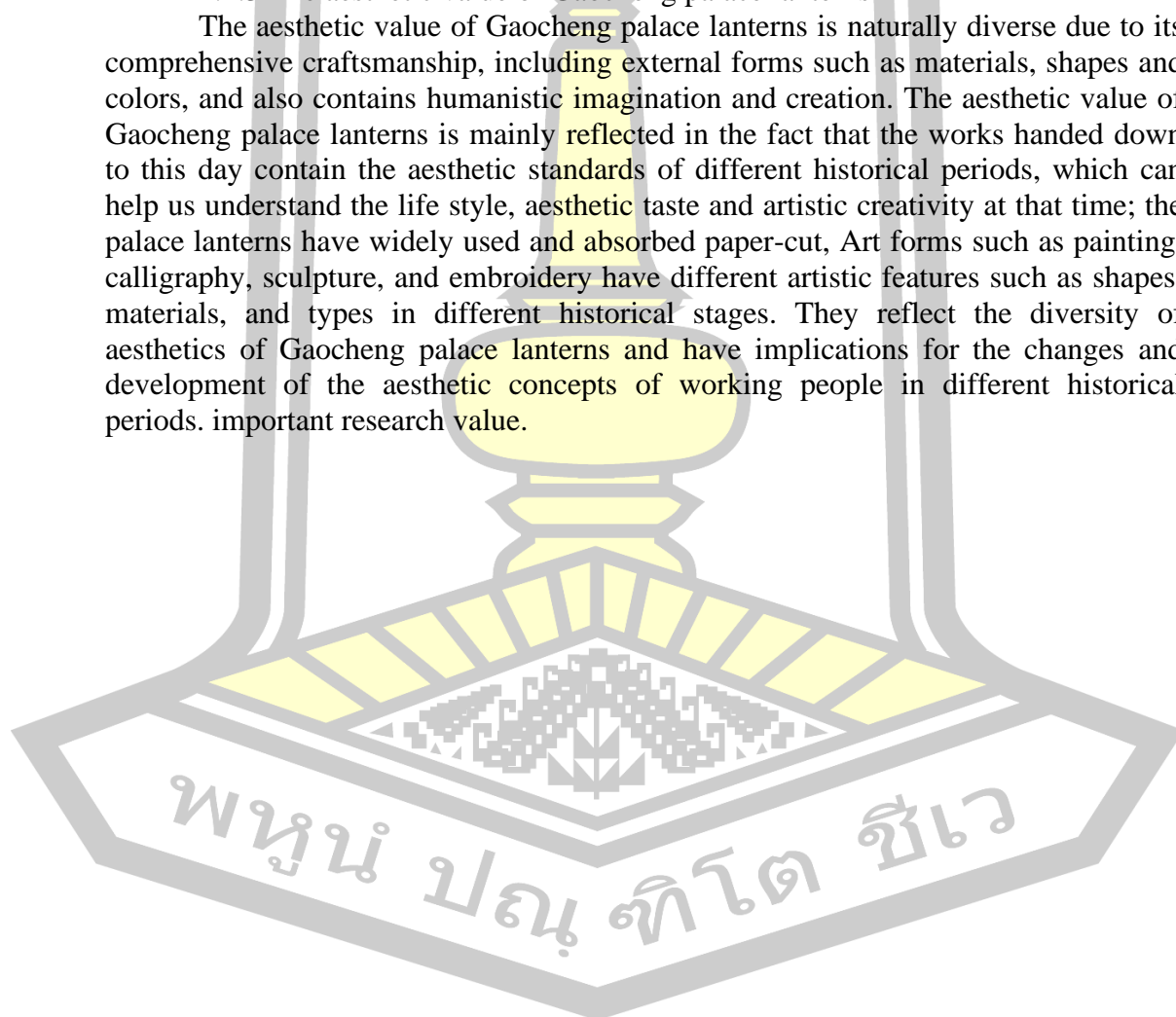


Table 8 Aesthetic characteristics of Gaocheng palace lanterns in different historical periods Source : Collated by Kun Wang, 20 November 2023

development stage	History background	Aesthetic features
Early stage (about 2070 BC - 907 AD, before Xia, Shang and Sui and Tang Dynasties)	During the ancient palace period, Gaocheng palace lanterns were used as special lamps for the palace and were mainly used to provide lighting. Therefore, design pays more attention to practicality and functionality, pursuing practical effects rather than artistic expression.	In the initial stage, Gaocheng palace lanterns mainly focused on practicality, focusing on the functionality and practicality of lamps. The materials are mainly bamboo chips and wood, and the shapes are mostly oval. The design is simple, the shape is relatively simple, and the lighting effect is emphasized.
Middle stage (960-1912 AD, Song Dynasty to Ming and Qing Dynasties)	From the Song Dynasty to the Ming and Qing Dynasties, the production technology of Gaocheng palace lanterns gradually matured and the technical level improved. The production of lamps was no longer limited to practical functions, and began to pursue artistry and decoration. At this time, palace lanterns, as palace artworks, played the dual roles of lighting and decoration.	Gaocheng palace lanterns began to pay attention to artistic expression in the middle stage and formed unique aesthetic characteristics. The materials are mainly bamboo chips and wood, and the shapes are mostly oval and pavilion. The lamp body begins to show exquisite carving technology, paying attention to the details. Common patterns include flowers and birds, dragons and phoenixes, etc., which are lifelike and decorative.
Modern stage (1919 to present, modern to contemporary)	In modern society, people's demands for art and aesthetics are becoming more and more diverse, and they are also affected by modern design. In order to cater to the needs of the times and the market, Gaocheng palace lanterns have been innovated and improved in the modern stage, focusing on design styles and material selection that keep pace with the times.	Gaocheng palace lanterns focus on innovation and diversity in the modern stage. The materials are mainly steel wire, iron wire and plastic, with various shapes including oval, rectangular, elliptical, round, oblong, quadrangular, hexagonal, etc. At the same time, the emergence of craft paper carving lamps combines paper cutting and traditional The building adopts the mortise and tenon structure, but at the same time, modern design elements and materials are added to present a more

The aesthetic characteristics of Gaocheng palace lanterns at different stages of development are closely related to background reasons. With the evolution of history and changes in social needs, Gaocheng palace lanterns have shifted from practicality to artistic pursuits, focusing on decoration and artistic expression. In the modern stage, it not only retains the traditional carving process, but also incorporates modern design elements, presenting more diverse and innovative forms and styles.



Figure 99 Craft paper carving lamp carving technology

Source : Photographed by Wang Kun, November 26, 2023, Gaocheng District, Shijiazhuang City, Hebei Province

The picture above (Figure 100) shows the craft paper lamp carving technology, which illustrates that the craft paper lamp is combined with Yu County paper-cutting technology. The unique artistic style of Gaocheng palace lanterns is the primary manifestation of its aesthetic value. Bright and gorgeous colors, generous and simple shapes, elegant themes, etc. all show the artistic characteristics of Gaocheng palace lanterns. These characteristics have evolved with the development of the times and public aesthetics. And ever-changing. In the past, the color of Gaocheng palace lanterns was mainly a single large-area red supplemented by yellow. Now they are processed to form rich and colorful colors. For example, in 2010, the craft paper carving lanterns were hailed as licensed products of the Shanghai World Expo, and 4 designs were designed. The palace lanterns are available in red, blue and green respectively. They are characterized by strong local characteristics and have become one of the symbols of their palace lantern characteristics.



Figure 100 Shanghai World Expo licensed craft paper lamp products

Source : Photo by Wang Kun, November 26, 2023, Gaocheng Palace Lantern Museum, Shijiazhuang City, Hebei Province

The figure above (Figure101) is the Shanghai World Expo franchise paper carving lamp product. The overall color of the palace lamp is blue, the upper shape is sea treasure shape and water pattern, and the lower shape is carved from sea water patterns. Twelve screens are all each. Haibao with different shapes, and is accompanied by World Expo elements such as the emblem to show the world's confidence, cute, playful, vibrant personality characteristics and Chinese tolerance, enthusiasm, sincere invitation, positive and optimistic, and healthy spirit. The overall color of the palace lamp is red, the upper shape is Chinese pavilion, orchids, and cloud patterns. Expo elements to show the majestic momentum of the Expo Park. The overall color of the palace lamp is green, and the upper and lower shapes are carved from orchid paper-cut patterns. The 12 pictures are all kinds of orchid-shaped pictures, and are matched with World Expo elements such as emblems and Haibao. Orchids are Shanghai flowers. Various orchid patterns with different shapes reflect Shanghai's confidence and determination to host the World Expo. The overall color of the palace lamp is red, and the upper shape is the Lupu Bridge and the Bund scenery pattern. The lower shape is carved from the Oriental Pearl pattern. The twelve pictures are all Shanghai scenery pictures. New achievements and new features of development. It shows that the selection of craft paper carving lights shows different themes and meanings through different colors and patterns. Each palace lantern expresses the specific significance and display purpose related to the World Expo with specific colors and patterns, so as to convey the spirit and theme of the World Expo through aesthetic way.

In terms of materials, due to the development of the economy and the improvement of technology, the original main materials such as bamboo and candles have been replaced by new materials such as iron wire, copper wire, and LED lights. The materials for decorating palace lanterns have also changed from paper paste to modern materials such as silk and fiber to meet the different aesthetic needs of modern people. At the same time, changes in materials and the development of science and technology have changed the traditional craftsmanship of tying palace lanterns, from the original handmade production at home to factory-based and standardized production. More and more machines are involved in the production of palace lanterns, reducing manual binding, but they cannot completely replace it. Due to the emergence of a large number of modern industrialized crafts, people's demand for traditional handicrafts has continued to increase, reflecting the spiritual needs of consumers at different aesthetic levels.

On the other hand, the aesthetic value of Gaocheng palace lanterns is reflected in the inheritance of lamp-making techniques. The inheritance of palace lantern skills is generally inherited within families in traditional societies, and the artists are mainly working people. Although they have super high lantern-making skills and rich experience in lantern-tying, the cultural level is generally too low, making it difficult to His skills and experiences are recorded in written form and passed on to future generations of the family through oral and heart-to-heart inheritance. If there are no descendants, there will be problems with inheritance. Gaocheng palace lanterns are mainly inherited collectively, and are passed down through oral and written transmission. Only by recording the lantern-making experience and skills in written form can we better protect and inherit the art of Gaocheng palace lanterns, and better preserve its Aesthetic Value.

As a folk artwork, Tancheng Palace Lantern has rich aesthetic value. With superb craftsmanship and unique design, it shows the aesthetic concept and artistic expression of traditional culture. The aesthetic value of the Tancheng Palace lamp lies in its delicate carving technology, artistic sense design, colorful color use, and innovation that integrates modern elements. It is not only a kind of art, but also a cultural inheritance and display. Through aesthetic enjoyment, the Tancheng Palace Lantern shows rich cultural connotation and artistic concepts through its unique aesthetic characteristics, so that people are appreciating and using palace lamps that are appreciated and used by palace lamps. Get aesthetic enjoyment and cultural experience in the process. Whether it is the practicality of the ancient court period, or the exquisite carving technology from the Song Dynasty to the Ming and Qing Dynasties, and the innovation and diversity of modern stages, the Tancheng Palace lamps carried rich aesthetic value. Aesthetic concept and value system of traditional Chinese culture. It is not only a display of art, but also the inheritance and development of traditional Chinese arts and crafts, and has important historical, cultural and artistic significance.

4.2 Promote the social value of environmental and industrial construction

In the process of commercialization of Gaocheng palace lanterns, through the development of the industry itself and the support of government policies, it has gradually formed an industry and expanded its scale, feeding back the local economy and promoting the healthy development of the region. The construction of Gaocheng Palace Lantern Museum, Tuncun Museum, Gongli Street Cultural Street, Palace Lantern Cultural Town and other communities have had a good impact on social and cultural awareness, and rely on this influence to continue the prosperity of the palace lantern industry.

4.2.1 The driving force of local economic development

4.2.1.1 Policy support from local government

Policy measures and support mechanisms

As a folk art, Gaocheng palace lanterns have received policy support from the local government in the process of commercialization. The government has adopted a series of measures and mechanisms to promote the development of the palace lantern industry. For example, the Shijiazhuang Municipal Party Committee proposed in the 12th Five-Year Plan to create a cultural brand with Shijiazhuang characteristics and achieve the strategic goal of transforming from a city with cultural resources to a city with strong culture. Shijiazhuang City insists on building a socialist core value system, deepens the reform of the cultural system, gives full play to the advantages of cultural resources, and improves cultural service capabilities and levels; it strives to create an excellent humanistic environment, innovate cultural construction, cultivate and expand cultural industries, and build a culturally strong city. Promote cultural development and prosperity and provide support. The government has formulated relevant industrial policies, including encouraging the manufacturing and sales of Gaocheng palace lanterns, providing special financial support, and strengthening market supervision. In addition, the government has established a palace lantern industry association or organization to coordinate cooperation among enterprises, share resources and information, and provide training and technical support.

Capital Investment and Tax Reductions

The local government supports the development of Gaocheng palace lantern industry through capital investment and tax reduction incentives. The government invests funds in the updating of Gaocheng palace lantern manufacturing equipment, technology research and development, publicity and promotion, etc. In addition, the government has also reduced the burden on enterprises by reducing corporate taxes and reducing electricity costs, and encouraged palace lantern manufacturers to expand production scale and improve product quality.

4.2.1.2 The development and economic growth of Gaocheng palace lantern industry

The formation and expansion of industrial chains

The commercialization of Gaocheng palace lantern industry has promoted the formation and expansion of related industrial chains. The production of Gaocheng palace lanterns requires the support of various raw materials and process technologies, such as paper, bamboo, and painting, which promotes the development of related industries. For example, paper manufacturers, bamboo and wood processing companies, and painting craftsmen have all benefited from the palace lantern industry. The formation of the industrial chain not only provides a stable supply chain for palace lantern production, but also promotes the growth of related industries.

Tuntou Village in Gaocheng has more than 1,000 e-commerce sellers registered with the industrial and commercial department, covering multiple e-commerce platforms including Pinduoduo, Taobao, JD.com, etc. The annual production and sales of palace lanterns in Tuntou Village exceeds 100 million pairs, accounting for about 80% of the national palace lantern market share, with an annual output value of more than 2 billion yuan. It has become Gaocheng's "new palace lantern craftsman" on the e-commerce platform and has brought Gaocheng to the forefront. The sales of palace lanterns extend to all parts of the country and are exported to more than 10 countries and regions including the United States, the United Kingdom, Japan, South Korea, Singapore, and Vietnam. It has made important contributions to local economic construction, rural revitalization and increasing farmers' income. As of January 2024, the palace lantern production in Tuntou Village has formed an industrial chain. There are not only large and small palace lantern factories, but also more than 100 stores with various accessories such as bases and fabrics. More than 200 farmers are engaged in transportation, Sales and other related industries.



Figure 101 Transportation workers in Tuntou Village, Gaocheng District are loading trucks

Source : Photographed by Wang Kun, November 26, 2023, Gaocheng District, Shijiazhuang City, Hebei Province

The picture above (Figure 102) shows workers of the Tuntou Village Transportation Industry Company in Gaocheng District loading a truck, which shows that the transportation industry in Tuntou Village, Gaocheng District has formed a certain scale in the local area and is mainly responsible for the transportation of finished palace lanterns and palace lantern materials. Increasing employment opportunities and improving income. There are currently 2,072 villagers in Gaocheng's village, more than 1,100 palace lantern-related production enterprises, and more than 1,800 households engaged in palace lanterns and related industries, accounting for about 90% of the total number of households in the village. It has strong driving force and wide radiation. With Tuntou Village in Meihua Town as the center, it radiates to 57 villages in 5 surrounding towns and many surrounding towns and villages. It has formed a process mainly focusing on palace lantern processing, covering cloth color printing, colorful flag production, lamp poles and bases. The one-stop industrial chain of production, processing and sales of palace lantern parts has directly created employment for more than 100,000 people.



Figure 102 Palace lantern making workers in Tuntou Village, Gaocheng District
Source : Photographed by Wang Kun, November 26, 2023, Gaocheng District, Shijiazhuang City, Hebei Province

By sorting out news reports from various platforms in Hebei Province in 2014, it was found that the first Gaocheng Palace Lantern Expo held in Gaocheng District in 2023 played a great role in increasing the sales of Gaocheng palace lanterns. The increase in sales increased local employment. Opportunities and income improve. The following are some cases of news interviews: Hebei Satellite TV's interview with Su Huifen, director of the Risheng Palace Lantern Colorful Flag Factory in Tuntou Village, Gaocheng District, Shijiazhuang City, and Su Cuigai, director of the Haoshang Craft Zhuanlan Palace Lantern Factory in Tuntou Village, Gaocheng District, Gaocheng District in 2023 After the first palace lantern expo organized by the government, domestic and foreign orders poured in. At the Rishenggong Lantern and Colored Flag Factory in Gaocheng District, Su Huifen, the person in charge, said: "In previous years, the peak sales season only started to heat up around the Gregorian calendar. Now it is too busy. The peak sales season is more than two months earlier than in previous years, and orders have also dropped. The number of lanterns has increased significantly, and the workers are working overtime every day. We can produce about 600,000 to 700,000 lanterns this year, right? Our lanterns are sold all over the country, and no matter how much we make, we can get it."



Figure 103 Su Huifen, director of Risheng Palace Lantern and Flag Factory, Tuntou Village, Gaocheng District, Shijiazhuang City

Source : Photo by Du Jia, January 12, 2024, Gaocheng District, Shijiazhuang City, Hebei Province

Su Cuigai, director of the Haoshang Crafts Palace Lantern Factory in Tuntou Village, Gaocheng District, Shijiazhuang City, said: Last year we produced more than 600,000 lanterns. With this exhibition this year, we are expected to exceed one million lanterns. Our factory This year, a new group of workers were recruited, and they are all working overtime to make palace lanterns.



Figure 104 Su Cuigai, director of the Haoshang Craft Palace Lantern Factory in Tuntou Village, Gaocheng District, Shijiazhuang City

Source : Photo by Du Jia, January 12, 2024, Gaocheng District, Shijiazhuang City, Hebei Province

Hebei Radio and Television Great Wall New Media interviewed Wang Yanguang, general manager of Shijiazhuang Zeshang Arts and Crafts Co., Ltd., and Bai Weili, secretary of the party branch of Tuntou Village, Gaocheng District. Wang Yanguang, the person in charge of Shijiazhuang Zeshang Arts and Crafts Co., Ltd., introduced that a few days ago, Tuntou Village We welcomed more than 20 merchants from Vietnam. Two days later, these Vietnamese merchants signed orders worth more than 60 million yuan with 8 palace lantern factories. "Vietnamese merchants have customized more than 50,000 lanterns for our home, worth more than 3 million yuan. We are now rushing to make orders and they must be shipped before the end of December." Su Yanguang said.



Figure 105 Wang Yanguang, general manager of Shijiazhuang Zeshang Arts and Crafts Co.Ltd
Source : Photographed by Wang Jian, January 19, 2024, Gaocheng District, Shijiazhuang City, Hebei Province

Bai Liwei, Party branch secretary of Tuntou Village, Gaocheng District, Shijiazhuang City: "As early as October, our village had already received orders. After the expo, we signed another order worth more than 200 million yuan. It is expected that sales this year will be more than in previous years." 10%-15%, more than 2 billion yuan. Tuntou Village is particularly busy this year, and is now ramping up production." At the same time, Bai Liwei said that in order to solve the problem of labor difficulties on the e-commerce platform, Tuntou Village has also actively invited professional teachers. We will increase the training of online sales anchors and cultivate more than 100 talents for live streaming of palace lanterns, further enhancing the development potential of the palace lantern industry. "Work together online and offline to let the palace lantern industry drive more people to get rich." Nowadays, Bai Liwei is full of confidence in the development prospects of the palace lantern industry. "In addition to focusing on product innovation, the Gaocheng District Government has also planned special parks such as Gonglantern Town in Tuntou Village to promote cultural industry tourism. Everyone is welcome to visit us for sightseeing!"



Figure 106 Bai Liwei, Secretary of the Party Branch of Tuntou Village, Gaocheng District, Shijiazhuang City

Source : Photographed by Wang Jian, January 19, 2024, Gaocheng District, Shijiazhuang City, Hebei Province

Through the above, we can see that the development of the Tancheng Palace Lantern industry has brought more employment opportunities and promoted the improvement of employment rates and improvement of residential income. The production of palace lamps requires a lot of labor, including designers, craftsmen, sales staff, etc. With the development of the palace lantern industry, the scale of recruitment of related enterprises has expanded, providing more job opportunities for local residents to reduce employment pressure. At the same time, the development of Tancheng Palace Lantern industry has also led to the growth of related service industries, such as logistics, hotels, catering, etc., further promoting the increase in employment and income.

Tourism's stretching effect and economic benefits

As a unique culture and art, the Tancheng Palace Lantern has attracted a large number of tourists to visit and buy, thereby driving the development of the tourism industry. Tourists not only come to enjoy the beauty of palace lamps, but also drive the surrounding business activities, such as hotel accommodation, catering consumption, souvenir purchase, etc. These tourism consumption increased the income of the local economy, and also provided more employment opportunities for local residents. The development of the tourism industry also brings a publicity effect, improved the popularity and reputation of the Tancheng Palace Lantern, and further promoted the development of the palace lantern industry.

The policy support of local governments and the development of the palace lantern industry have a positive impact on local economic growth. The government's policy measures and support mechanisms have provided strong support for the development of the palace lantern industry, and the investment and tax cuts have further stimulated the production vitality of the enterprise. The development of the palace lantern industry not only formed a complete industrial chain, promoted the growth of related industries, but also created a large number of employment opportunities and improved the income level of residents. In addition, as a artwork with unique cultural connotation, Gong Lantern has attracted many tourists, promoted the development of the tourism industry, and brought more economic benefits to the local economy.

4.2.2 The driving force of community development

4.2.2.1 Community cohesion and infrastructure construction

The inheritance and education of palace lantern culture are important ways to enhance community cohesion. Communities can teach palace lantern culture to the younger generation and improve residents' sense of identity and pride in palace lantern culture by organizing palace lantern production training classes, holding cultural exhibitions and activities, etc. In addition, schools can strengthen the education of palace lantern culture and incorporate it into the curriculum so that students can understand and learn the history and value of palace lantern culture, thereby enhancing their sense of identity with community culture.



Figure 107 The "Global Youth Camp" organized by Shijiazhuang No. 43 Middle School in 2023

Source : Provided by Li Na (staff member of Gaocheng Palace Lantern Museum), May 6, 2023, Gaocheng Palace Lantern Museum

The above figure (Figure 108) is the "Global Youth Camp" organized by Shijiazhuang No. 43 Middle School. Go to the Tancheng Palace Lantern Museum to study and inspect, visit large lantern exhibitions, learn to make palace lamps, and feel the charm of Chinese palace lantern culture. It shows that the school invites young people from different countries and regions to participate in the study and exchanges together. Students come into contact with palace lantern culture, and understand its history, production technology and artistic characteristics, promote students' recognition of local community culture, and cultivate the training of local community culture. At the same time, the cultivation of local community culture The ability of international vision and cross -cultural exchanges. Such activities help improve the cohesion of the community and promote the multicultural exchanges and development of the community.

The driving force for community development also includes the participation of residents and the enhancement of community participation. The community can encourage residents to actively participate in community affairs by organizing various community activities, celebrating festivals, and holding cultural performances. For example, residents can organize residents to participate in palace lantern production, exhibitions and performances, so that residents have the opportunity to experience and show their cultural characteristics in person. Such participation can enhance residents' sense of belonging and recognition of the community, promote the formation of community cohesion, and promote the sustainable development of the community.

พหุวัฒนธรรม ชีว



Figure 108 The scene of the 2014 New Year prayer temple fair in Badachu Park, Beijing

Source : Provided by Li Na (staff member of Gaocheng Palace Lantern Museum), May 6, 2023, Gaocheng Palace Lantern Museum

The picture above (Figure 109) is a photo of the Spring Festival Prayer Temple Fair at the Eight Division Park of Beijing in 2014. The red veil lamp is covered with the entire scenic corridor, creating a festive environment for red and red fire, and the arrival of the New Year, which shows that the community is to celebrate the Spring Festival or other important important important things. The cultural event held by the festival, through such community participation activities, residents can better integrate into the community life and feel the warmth and belonging of the community. Their participation not only promoted the formation of community cohesion, but also contributed to the sustainable development of the community. This community celebration provides a platform to promote communication and interaction between members of the community, and promote the prosperity and development of the community.

The driving force for community development includes community infrastructure construction, the construction and development of cultural blocks, and the improvement of community cohesion and identity. By building a museum, creating cultural blocks and small towns, inheriting and educational palace lantern culture, encouraging residents to participate in and enhance the sense of community participation. The community can attract tourists and promote economic development. At the same time, it also enhances residents' sense of recognition and belonging to the community. These driving force interaction jointly promote the development and prosperity of the community. For example, the construction of the Tancheng Palace Lantern Museum provides important infrastructure for community development. The Museum of Gong Lantern not only shows the history and production technology of the Tancheng Palace Lantern, but also plays the role of cultural heritage and education. It provides tourists with a place for understanding the lantern culture, and also provides a platform for local residents to learn and communicate. Through the construction of the Museum of Palace, the community can attract more tourists and cultural enthusiasts and promote the development of the tourism industry. At the same time, it has also strengthened the community residents' recognition of their own culture.



Figure 109 The production process of the Lantern Hall of Tuntou Village Museum
Palace

Source : Provided by Li Na (staff member of Gaocheng Palace Lantern Museum),
May 6, 2023, Gaocheng Palace Lantern Museum

The figure above (Figure110) is the exhibition of the production process of Tuntou Village Museum Museum. It shows that not only can visitors feel the charm of traditional Chinese culture, make a comprehensive understanding of the Tancheng Palace Lantern industry, but also can experience the fun of making lanterns in a special experience area.

The construction of the Tuntou Museum is of great significance to the development of the community. As the birthplace of the Tancheng Palace Lantern, the Tuntou Inch Museum shows the history and traditional skills of the production of palace lamps. The construction of the museum not only helps protect and inherit the intangible cultural heritage of the Tancheng Palace lantern, but also provides opportunities for community residents to understand local cultural history. Through it, the community can show the unique cultural characteristics to the outside world, attract more tourists and cultural enthusiasts to visit, thereby promoting the development of the community economy.

4.2.2.2 Building and development of cultural blocks

Planning and Construction of Miyami Street Cultural Street

The planning and construction of Miyai Street Cultural Street provides an important driving force for the development of the community. By creating Gongli Street Cultural Street, the community can combine the Castle Museum Culture with the elements of business, tourism, and other elements to create an attractive cultural space. Gongli Street Cultural Street is not only a place for displaying palace lantern works and products, but also provides various cultural activities and performances to attract tourists and residents to participate. This will promote the development of the community economy, increase employment opportunities, and enhance the image and attractiveness of the community.



Figure 110 Comparison of before and after hanging palace lanterns on urban streets in Gaocheng District, Shijiazhuang

Source : Photographed by Wang Kun, December 6, 2023, Gaocheng Palace District Street

The picture above (Figure 111) is a comparison before and after hanging palace lanterns on the urban streets of Gaocheng District, Shijiazhuang. It illustrates such changes and shows that the urban streets of Gaocheng District have integrated the palace lantern culture into the urban landscape through hanging palace lanterns and other measures, providing a boost for community development. force. The decoration and lighting effects of palace lanterns make the streets more lively and attract the attention of tourists and residents. This not only enhances the image and attractiveness of the community, but also brings business and tourism opportunities to the community. The construction and operation of Gong Lantern Cultural Town The construction and operation of Gong Lantern Cultural Town is an important driving force for community development. By combining palace lantern culture with tourism, commerce, entertainment and other elements to create a comprehensive cultural town with the theme of palace lanterns, it can attract more tourists and investment and promote the diversified development of the community economy. The palace lantern cultural town can provide places for making and appreciating palace lanterns, and can also set up commercial blocks, catering and entertainment venues to provide tourists and residents with a full range of experiences and services.



Figure 111 The scene of hanging lanterns on the main streets in Gaocheng District, Shijiazhuang

Source : <https://map.baidu.com/baike>

The figure above (FIGURE112) is a series of red palace lamps in the main streets, park squares, unit stores, iconic buildings, etc. This, letting residents feel the atmosphere of the Spring Festival, shows that a large number of red palace lamps hanging in the city of Shijiazhuang to build a strong Spring Festival atmosphere for residents and enhance the development and cohesion of the community. Through the spread and presentation of palace lantern culture, the community has promoted economic development, increasing the cultural identity of residents, and brought a holiday experience for residents.

As a folk art, the Tancheng Palace Lantern has generated rich social value in the process of commercialization. It provides support for employment opportunities, promotes the development of the local economy, enhances cultural pride, promotes cultural heritage and protection, and promotes social interaction and exchanges. The emergence of these social values helps promote the development of the community and the prosperity of culture. By regulating the relationship between people and society and promoting social and cultural development, creating a good and harmonious society is the special value shown by the Tancheng Palace lantern. As the intangible cultural heritage of Hebei Province, the Lantern Palace Lantern is the wisdom crystal that the people in the Langcheng District inherit the millennium. It has an important role in enhancing the sense of recognition of local cultural identity in Laocheng District, strengthening the cohesion of the people, and promoting the harmonious development of people and society. The Gong Lantern Town and Gongli Street Cultural Street formed by the development of Tancheng Gong Lantern will attract a large number of tourists and local people from the province to watch the lamp every year. Maintaining social harmony such as public morality and harmonious group relationships can not be ignored.

4.3 Commercial value in promoting economic development

This chapter mainly analyzes the commercial value of Gaocheng palace lanterns as a folk art in the process of commercialization. By studying the increase in market value and the impact of brand building and commercial promotion, we can gain a deeper understanding of the importance of commercialization to the commercial development of Gaocheng palace lanterns.

4.3.1 Increase in market value

4.3.1.1 Commercialization's impact on market visibility and recognition

Through commercialization, the Lantern Palace Lantern is more easily accepted and recognized by the market, which further enhances its market value as a folk art. For example, in 1994, the Far East and South Pacific Institute of Pacific in Beijing was hung in the venue of the Disabled Persons Games in the Disabled Persons Games. There were more than 3,000 pairs of more than 3,000 pairs and the opening of the opening ceremony. The big red lanterns produced by Changbai Huiping were hung at Tiananmen and National Museum in Beijing; in 2000, more than a thousand Tsukashita Palace Lantern was decorated at the concert held in Beijing, the world's three major male treble Pavaroti; Thousands of Tancheng "Fuwa Craft Paper Carving Palace Lantern" entered Beijing and hung on Tiananmen and Olympic Games; in 2010 Shanghai World Expo, mascot Haibao Lantern, World Expo venue lamp, Shanghai Magnolia Lantern, Shanghai Scenery Lights, four World Expo elements There are more than 2,000 cups of Tancheng Craft

Palace Lantern Decoration venue. In addition, the Shanghai World Expo Organizing Committee approved the 5,000 cups of "Hebei Shijiazhuang" during the Expo. It became a franchise again at the Nanjing Youth Olympic Games; in 2014, the APEC meeting was held in Beijing, and 80 Tancheng Craft paper carving palace lighting point news centers were designed in the 2022 Olympic Games. The Winter Paralympic Mascot "Xue Rong Rong", Xiangrui Winter Olympics and Bingqu Winter Olympics four Winter Olympics paper carving palace lamps. The commercialization enabled the Tancheng Palace to enter a wider market, expanded its sales scope, increased the exposure of the product, and enhanced the popularity of palace lanterns. The promotion of commercialization has brought more business opportunities to the Tancheng Palace lantern, so that it has received more attention and recognition in the market.

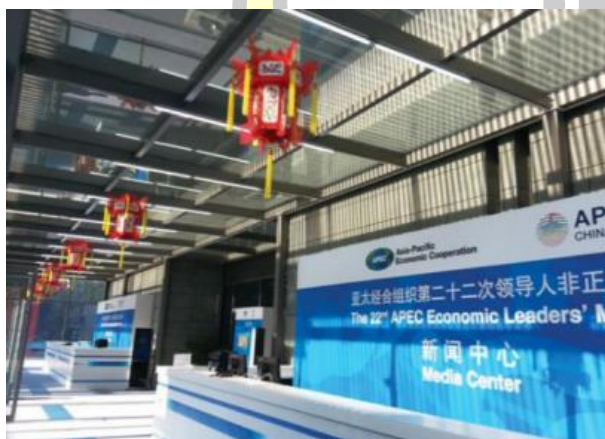


Figure 112 Gaocheng craft paper-carved palace lanterns decorate the 2014 APEC Conference News Center

Source : <https://map.baidu.com/baike>

Figure 113 is held in Beijing in Beijing in 2014. The 80 -Chancheng Craft paper carving palace lighting point news center shows that the craft paper carving palace lamp has the opportunity to get the international stage and enhance the market awareness and recognition. This will bring more business opportunities and partners to the Lantern Craft Palace Lights of Tancheng Craft Palace, further promoting its development and promotion, and also provides opportunities for publicity and promotion for other cultural products and tourism resources in Tancheng District. Overall development.

4.3.1.2 Expansion of commercialization on sales channels

Commodity has played an important role in the expansion of the sales channels of Tancheng Palace. Through commercialization, the Tancheng Palace Lantern can be sold through more sales channels, such as online e-commerce platforms, physical stores, exhibition fairs, etc. For example, "So close, so beautiful, go to Hebei on weekends" -The colorful winter "Hebei" invites you to 2023 Hebei Cultural Tourism Touring promotion activities. Propaganda and promotion have entered Shanxi, Shandong, Inner Mongolia and other provinces for promotion activities. In 2024, it will continue to carry out publicity activities in individual provinces across the country. Propaganda activities can enhance the brand awareness and influence, further digging out tourism potential. On the basis of attracting Beijing-Tianjin tourists, it will expand important measures for surrounding provinces to hire the customer market market.



Figure 113 Gaocheng palace lanterns participated in the Hebei Provincial Cultural Tourism Tour Promotion Exhibition in Shanxi

Source : Photographed by Wang Jian, January 18, 2024, Shanxi Province

The picture above (Figure 114) is that Gaocheng palace lanterns, as representatives of folk art, participated in the "So Close, So Beautiful, to Hebei on the Weekend"-Colorful Winter "Hebei" tour promotion event in Shanxi Province organized by the Hebei Provincial Department of Culture and Tourism. Through this channel, more consumers can be exposed to Gaocheng palace lanterns and have the opportunity to purchase and appreciate them. At the same time, expanding more sales channels will also provide more opportunities and platforms for the commercial development of Gaocheng palace lanterns.

4.3.1.3 The appeal of commercialization to collectors and enthusiasts

Commercialization has increased the collection value and artistic charm of Gaocheng palace lanterns, thus attracting more collectors and art lovers. The promotion of commercialization has made Gaocheng palace lanterns more competitive, and their unique production technology and artistic style have become the objects pursued by collectors. Through commercialization, Gaocheng palace lanterns have been able to further enhance the value of their works of art, attracting more collectors to collect and invest in them. This not only increases sales and revenue, but also provides more opportunities for the development of the palace lantern industry.

4.3.1.4 The impact of commercialization on the market value of Gaocheng palace lanterns as works of art

The promotion of commercialization has transformed Gaocheng palace lanterns from traditional folk art into commercially competitive art. If the market value of the art is protected by patents and copyrights, it will become the object of collectors and art lovers. It can increase its market value and investment potential. For example: the paper-carved palace lantern craft has obtained nine national patents and ten copyrights. This makes Gaocheng palace lanterns recognizable and brand valuable in the market, and increases consumers' trust and recognition of the products. The promotion of commercialization has enhanced the market value of Gaocheng palace lanterns as works of art, making them an object of much attention in the art market.



Figure 114 Craft paper carving palace lantern patent and copyright certificate
Source : Provided by Li Na (staff member of Gaocheng Palace Lantern Museum),
May 6, 2023, Gaocheng Palace Lantern Museum

The picture above (Figure 115) is a paper-carved palace lantern that has obtained nine national patents and ten national copyrights, which shows that the market value of Gaocheng palace lanterns as a work of art has increased recognition and scarcity. These patents and copyrights protect the innovation and uniqueness of Gaocheng palace lanterns and establish their brand image and recognition in the market. This makes Gaocheng palace lanterns have higher investment value and market recognition in the art market, attracting more attention and pursuit from collectors and art lovers.

4.3.1.5 The role of commercialization in promoting the development of the palace lantern industry

The promotion of commercialization has brought more business opportunities and partners, providing favorable conditions for the innovation and expansion of Gaocheng palace lantern industry. At the same time, commercialization also provides more resources and economic support for the protection and inheritance of the palace lantern industry. Through commercialization, the Gaocheng palace lantern industry has been able to obtain more investment and financial support, promoting technological innovation and improving production capacity. This further promoted the development of the palace lantern industry and made a positive contribution to the protection and inheritance of traditional folk art.

4.3.2 Brand building and commercial promotion

4.3.2.1 The role of commercialization in brand building of Gaocheng palace lanterns

The impact of commercialization on the brand construction of Gaocheng palace lanterns can improve its competitiveness in the market and increase consumer loyalty to the brand; after commercialization, Gaocheng palace lanterns will establish their own brand image and create unique cultural symbols and artistic styles. On February 21, 2023, a grassroots event for the Wang Lu Literary Critic Studio was held at the Tuntou Palace Lantern Museum in Meihua Town, Gaocheng District. Through on-site visits, discussions and surveys, we will innovate intangible cultural heritage brands and help rural revitalization. In 2024, the Gaocheng District Palace Lantern Cultural and Creative Research Institute was established in Tuntou Village, Gaocheng District, and hired university professors, designers, and calligraphers to come up with ideas and design new styles so that Gaocheng palace lanterns would have more high-end products. Through continuous brand building activities, including logo design, packaging, publicity and promotion, etc., the Gaocheng palace lantern brand has been further consolidated and expanded.



Figure 115 Bai Liwei, Secretary of the Party Branch of Tuntou Village, Gaocheng District, Shijiazhuang City

Source : Photographed by Chong Linlin, February 21, 2023, Gaocheng District, Shijiazhuang City, Hebei Province

4.3.2.2 Commercial promotion activities increase the visibility of palace lantern products

Commercial promotion activities have played an important role in increasing the popularity of Gaocheng palace lantern products. Through various promotional activities such as advertising, publicity, exhibitions, and events, Gaocheng palace lanterns can be promoted and displayed to a wider audience. These promotional activities can increase the exposure of palace lantern products and attract more consumers' attention and understanding. At the same time, commercial promotion activities can also increase the popularity of palace lantern products in the target market, making them the first choice for consumers to purchase. Through effective commercial promotion activities, Gaocheng Palace Lanterns can establish closer ties with consumers and gain greater influence in the market.

4.3.2.3 The contribution of brand building and commercial promotion to the commercial value of Gaocheng palace lanterns

The contribution of brand building and commercial promotion to the commercial value of Gaocheng palace lanterns is significant. Through brand building, Gaocheng Palace Lanterns can create a unique brand image and value proposition, and establish a brand image in the minds of consumers. This gives Gaocheng palace lanterns a higher commercial value, making them competitive and sustainable in the market. Commercial promotion activities further promoted the brand's popularity and recognition, and expanded the market share and sales scale of Gaocheng palace lanterns. The combination of brand building and commercial promotion has brought more business opportunities and commercial value to Gaocheng palace lanterns, enhancing its status as a commercial product. For example, Shijiazhuang Gaocheng Palace Lantern Research and Development Center Co., Ltd. registered the trademark "Denghun" for paper-carved palace lanterns; the trademark "Yuanxiao" for large-scale electric lanterns; and the trademark "Tuuntou" for red gauze lanterns.



Figure 116 Gaocheng palace lantern registered trademark brand

Source : Provided by Li Na (staff member of Gaocheng Palace Lantern Museum),
May 6, 2023, Gaocheng Palace Lantern Museum

The picture above (Figure 117) is the registered trademark "Denghun" of Shijiazhuang Gaocheng Palace Lantern Research and Development Center Co., Ltd.'s paper-carved palace lanterns; the registered trademark "Yuanxiao" of large-scale electric lanterns; and the registered trademark "Tuentou" of red gauze lanterns, which illustrates the Chenggong lanterns are registered as specific trademarks, such as "Denghun", "Yuanxiao" and "Tuentou", which highlight their unique brand image and value proposition through brand building. This gives Gaocheng palace lanterns a higher commercial value and enhances their competitiveness and recognition in the market. The registration of these trademarks is not only a reflection of brand building, but also one of the important strategies for commercial promotion and market development of Gaocheng palace lanterns.

4.3.2.4 Application of commercialization strategies in the commercialization of Gaocheng palace lanterns

Commercialization strategies include considerations such as market positioning, target market selection, product pricing, channel expansion, brand building, and promotional activities. Through market positioning and target market selection, Gaocheng palace lanterns can clarify their market positioning and audience groups to meet their needs and expectations. As a folk art, Gaocheng palace lanterns have generated significant commercial value in the process of commercialization. Through commercialization, the market value of Gaocheng palace lanterns has been increased, attracting more collectors and art lovers. At the same time, brand building and commercial promotion activities have established a unique brand image for Gaocheng palace lanterns, increasing the product's popularity and competitiveness. The generation of these commercial values not only promotes the development of the palace lantern industry, but also provides important support and guarantee for the inheritance and innovation of traditional folk art in modern society.

As a folk art, Gaocheng palace lanterns have generated rich cultural value in the process of commercialization. Commercialization has enabled Gaocheng palace lanterns to inherit and carry forward folk culture and art, and created its unique brand image and cultural symbols. Through continuous brand building activities, the cultural value of Gaocheng palace lanterns has been further consolidated and expanded. It not only represents the traditional culture of Gaocheng area, but also becomes one of the representatives of Chinese folk art. The commercialization of Gaocheng palace

lanterns helps promote the inheritance and innovation of traditional culture. Its unique charm attracts more people's attention and research on traditional culture.

As a folk art, Gaocheng palace lanterns have produced significant social value in the process of commercialization. Commercial promotion activities have enhanced the popularity of palace lantern products in society, making them a popular cultural tourist attraction locally and at home and abroad. The commercialization of Gaocheng palace lanterns has promoted the development of related industries, created employment opportunities, and promoted the prosperity of the local economy. Through commercialization, Gaocheng palace lanterns have become one of the representatives of local culture, making positive contributions to Gaocheng's social development and cultural exchanges. It is not only the pride of the local people, but also an important cultural resource that attracts foreign tourists.

As a folk art, Gaocheng palace lanterns have generated important commercial value in the process of commercialization. Brand building and commercial promotion have given Gaocheng palace lanterns recognition and brand value in the market. Through effective commercial promotion activities, palace lantern products can establish closer ties with consumers and improve market competitiveness. The application of commercialization strategies, such as market positioning, target market selection, product pricing, channel expansion, etc., has further enhanced the commercial value of Gaocheng palace lanterns. Its successful promotion in the market not only increased sales and profits, but also brought more business opportunities to Gaocheng palace lanterns.

In short, Gaocheng palace lanterns have generated rich cultural, social and commercial values in the process of commercialization. Commercialization enables wider dissemination and recognition and enhances its cultural value. At the same time, commercial promotion activities have increased the popularity and social influence of palace lantern products and generated significant social value.

4.4 The pros and cons of the commercialization process of Gaocheng palace lanterns as folk art

4.4.1 The benefits of Gaocheng palace lanterns in the commercialization process

In the process of commercialization, the Tancheng Palace lantern not only maintains its unique artistic charm, but also glows with new vitality and vitality in contemporary society, injecting a strong motivation into the regional economy.

The Castle Palace Lantern, a crafts that condenses the wisdom of the ancients. From the origin of the Han Dynasty, after the prosperity of the Sui and Tang dynasties, each palace lantern carried a deep historical heritage. It is not only a lighting tool, but also an art presentation and a cultural heritage. Between the square inches of the palace lamp, there are exquisite patterns, telling ancient stories. It is the epitome of Chinese civilization and a window for the world to know China.

With the development of the times, the Tancheng Palace Lantern has gradually moved from the court to the market, becoming a favorite crafts. In this process, the production scale of palace lamps continues to expand, and the skills have been further inherited and carried forward. Thousands of workers' production of the palace lantern not only improved its own income level, but also made great contributions to the

prosperity of the regional economy. In addition, commercialization has also prompted the palace lantern industry to continue to innovate. In order to meet the diversified needs of the market, palace lamp production companies have continuously developed new materials and design new styles. This not only improves the quality and added value of the product, but also extends the industrial chain and drives the development of related industries.

Driven by commercialization, the Tancheng Palace Lantern has become a new local economic growth point. It not only drove the development of manufacturing, e-commerce, logistics and other industries, but also gave birth to a group of high-quality innovative talents. These talents play an important role in the design, production, and sales of palace lamps, and inject the continuous driving force into the continuous development of the industry. For example: Shi Yunfei, manager of Shijiazhuang's Palace Lantern Development and Development Center Co., Ltd., after graduating from Peking University's visual and transmission major, he abandoned the high-paying work of Beijing's big cities and returned to the design of the history of his father's history. In research and development work. In August 2015, he studied in training and management talent training classes in Hebei Province. It is mainly responsible for the research and development design, material innovation, process innovation, and technological innovation of palace lantern products. It is responsible for the company's entire e-commerce management management, responsible for Tmall Mall, JD Mall, Suning Tesco, Enterprise Taobao, Bank of China, China Construction Bank, Agricultural Bank of China, Bank of China, Bank of China, Bank of China, Bank of China Online sales of the four major strategic partners of Industrial and Commercial Bank of China. It is a star that starts after the sustainable development of the palace lantern cultural tourism industry.



Figure 117 Shi Yunfei interview photos

Source : Photographed by Wang Kun, May 6, 2023, Gaocheng Palace Lantern Museum

The picture above (Figure 118) is a photo of the researcher's interview with Shi Yunfei at Shijiazhuang Gaocheng District Gonglantern Research and Development Center Co., Ltd. in 2023.

As a special product of cultural tourism, Gaocheng palace lanterns have attracted a large number of tourists to visit and purchase. This not only promotes the development of local tourism, but also drives the prosperity of catering, accommodation and other service industries. While tourists appreciate the exquisite craftsmanship of palace lanterns and feel the profound cultural heritage, they also bring considerable benefits to the local economy.

4.4.2 Disadvantages of Gaocheng Palace Lanterns in the Commercialization Process

As an arts and crafts commodity, the art of Gaocheng palace lanterns has been continuously weakened in the process of its commercialization. The technical standardization of the cultural industry and the identity of its nature with reality have resulted in formulaic, patterned, and stylized artistic presentations, thereby minimizing the elements of Gaocheng palace lanterns as works of art and infinitely magnifying their commodity attributes, and lost its uniqueness and scarcity.

4.3.2.1 Lower quality standards

One of the drawbacks of commoditization is the drastic drop in quality standards. As market demand grows, many Gaocheng palace lantern producers have begun to use cheaper materials and simpler techniques to make palace lanterns in pursuit of higher profits. For example, on July 31, 2023, the Shijiazhuang Gaocheng District Market Supervision and Administration Bureau investigated and punished the polyethylene insulated flexible cables and wires used in the LED rotating lanterns of Shijiazhuang Miaohao Crafts Co., Ltd. After inspection, the outer diameter - average outer diameter, The mark content and conductor resistance do not meet the requirements, and the inspection conclusion is unqualified. This has led to a decline in the quality of palace lanterns, seriously affecting their artistic and historical value as a traditional handicraft.

4.3.2.2 Handicraft inheritance is hindered

The production of traditional Gaocheng palace lanterns requires multiple processes, each of which requires exquisite craftsmanship. However, during the commercialization process, many producers began to adopt mechanized production in order to reduce costs, which led to the gradual loss of manual skills. For traditional craftsmen, mechanized production not only deprives them of the opportunity to demonstrate their skills, but also squeezes their living space. In the long run, the handicraft inheritance of Gaocheng palace lanterns will face huge threats.

4.3.2.3 Serious market homogeneity

With the deepening of commercialization, the market competition for Gaocheng palace lanterns has become increasingly fierce. In order to occupy a place in the market, many businesses began to imitate other successful products, resulting in serious homogeneity of palace lantern products on the market. This homogeneity phenomenon not only limits the innovation and development of palace lanterns, but also weakens consumers' willingness to purchase.

4.3.2.4 Lack of effective industry supervision

Due to the lack of effective industry supervision and regulations, there are many irregular behaviors in the Gaocheng palace lantern market. For example, some businesses use low-quality materials to make palace lanterns in order to reduce costs; some businesses falsely advertise or mislead consumers in order to pursue sales. These behaviors have seriously affected the healthy development of the palace lantern market and damaged the interests of consumers and the image of palace lanterns. Commercialization has had some negative impacts on the inheritance of traditional handicrafts of Gaocheng palace lanterns. In order to protect this precious cultural heritage, we should take measures to regulate market behavior, improve product quality and cultural connotation, promote the inheritance and innovation of handicrafts, and focus on cultivating a new generation of handicraft talents. Only in this way can we let Gaocheng palace lanterns, a bright cultural pearl, continue to shine on the land of China.

4.5 Conclusion

In this chapter, we have made an in-depth analysis of the value of the Ligustrum Palace Lantern in the process of commercialisation, discussing it from three dimensions: cultural value, social value and commercial value.

Firstly, from the perspective of cultural value, as an important carrier of folk art, the Gaocheng Palace Lantern embodies the long-lasting cultural traditions and values of the region. It conveys values such as morality, ethics and beliefs, as well as artistic attitudes such as aesthetic pursuits and aesthetic standards through its external artistic expressions. The commercialisation process of Ligustrum makes these cultural values to be inherited and promoted, providing the society with cultural products with unique charm and connotation.

Secondly, from the point of view of social value, the development of Gaocheng lantern industry plays a positive role in social stability and cultural guidance. It provides employment opportunities for the local economy, promotes the construction and investment of related resource facilities, and promotes the development and progress of the society. At the same time, as a cultural industry with local characteristics, the Ligustrum Palace Lantern also attracts a large number of tourists and investors, bringing economic gains and an inflow of external resources to the local area.

Thirdly, from the perspective of commercial value, as an important economic pillar of Gaocheng District, Gaocheng Palace Lantern has significant commercial potential and value. It meets the economic and material needs of people, provides employment and entrepreneurial opportunities for local residents, and promotes the development of the local economy. At the same time, as a product with unique charm and market competitiveness, the Gaocheng Palace Lantern also has the function of gathering social centripetal force and consensus, promoting social cohesion and identity.

To sum up, the Ligustrum Palace Lantern has rich value in the process of commercialisation. From the perspective of the three dimensions of cultural value, social value and commercial value, the Ligustrum Palace Lantern plays an important role in the cultural value of historical inheritance, the social value of promoting the

environment and industrial construction, and the commercial value of promoting economic development. However, it should be noted that the process of commercialisation may also bring some negative impacts, such as excessive commercialisation that may lead to the weakening of the cultural value of commercialisation and the loss of traditional skills. Therefore, while promoting the commercialisation of the Ligustrum Palace Lantern, there is a need to balance the various value dimensions and maintain its uniqueness and traditional characteristics in order to achieve sustainable development and inheritance. iiversity, Thailand



Chapter V

Conclusion

5.1 Research summary

This paper takes commercialisation as the research perspective, analyses the historical development of "Gaocheng Gongdeng" and the process of commercialisation and the impact it has had, so as to draw the value of Gaocheng Gongdeng in the process of commercialisation and the advantages and disadvantages of commercialisation, and finally draws a conclusion.

Firstly, the origin and historical development of the Gao Cheng lanterns are studied, revealing the rich connotation and evolution of this traditional folk art form. As a treasure of traditional Chinese culture, the Ligustrum Palace Lantern carries a long history and unique artistic style, and has had an important impact on social, economic and cultural development. From the perspective of origin and development, the formation of the Ligustrum Palace Lantern is closely related to factors such as court culture and folk customs. It originated from the ancient court culture in the candle lamp production techniques and lamp art style, and then gradually developed into an art form with local characteristics in the folk. After many improvements and innovations, the Ligao Palace Lantern has formed a unique artistic style and technical characteristics, with a variety of production materials, and after fine processing and decoration, it has formed the form of the Palace Lantern with its own characteristics. Secondly, with the development of society and economic prosperity, the Gaocheng Gongleng has gradually moved from traditional folk art to commercialisation, and as a traditional form of folk art, it has undergone a process of transformation from handmade production within the community to commercialised production. With the advent of industrialisation and modernisation, the production of lanterns was gradually introduced into mechanisation and large-scale production, which increased capacity and efficiency, enabling the mass production and sale of Gaoxiong lanterns. At the same time, with the social attention to traditional culture and the increase in demand, Gaocheng lanterns have also begun to go to the market, become a cultural product with commercial value, attracting more consumers and investors. The commercialisation of Gaocheng lanterns not only brings economic benefits, but also has multiple values such as cultural heritage, social promotion and artistic innovation. However, commercialisation has also brought some challenges and problems, which require the comprehensive application of measures to achieve the sustainable development of commercialisation.

The commercialisation of Gongdeng lanterns in Gaocheng has brought significant economic benefits to the local economic development. As the lantern has entered the market as a unique cultural product, it has become an important part of the tourism industry and the cultural and creative industry. The production, sale and display activities of the lanterns have attracted a large number of tourists and investors, driven the development of related industries, and contributed to local economic prosperity and increased employment opportunities. Commercialisation has also brought about the extension and expansion of the lantern industry chain, involving the supply of raw materials, production processes, packaging and transportation, forming a complete industrial system and injecting new vitality into

the local economy. Commercialisation has promoted the inheritance and development of Ligao Palace lantern culture. As a traditional folk art form, the lanterns have gained wider dissemination and recognition through the process of commercialisation. Commercial production has enabled the production techniques of the lanterns to be inherited systematically and on a large scale, avoiding the loss and decline of traditional crafts. At the same time, commercialisation has also provided a platform and impetus for the innovation of the lanterns. Through the introduction of modern technology and design concepts, the form, pattern and material of the lanterns have been innovated and improved, making the lanterns more in line with the aesthetic needs of modern people, and enhancing the artistic expression and cultural connotation of the lanterns. Commercialisation also promotes the inheritance and promotion of social culture. As a kind of folk art with unique historical and cultural background, the lanterns have come into more people's lives through commercialisation, stimulating the public's interest in and love of traditional culture. The exhibitions, performances and cultural activities of the lanterns have become a platform for social and cultural exchanges, promoting the interaction and exchanges between different regions and cultures. At the same time, the commercialisation of the lanterns provides opportunities for cultural education and tourism promotion. Through the display and introduction of palace lanterns, people's knowledge and understanding of the Gao Cheng Palace Lanterns have been enhanced, and the inheritance and protection of local culture has been promoted at the same time.

However, commercialisation also poses a number of challenges and problems. First, the commercialisation process may face the loss of traditional craft skills and the excessive pursuit of commercial interests. Mechanised production and large-scale operation may weaken the uniqueness and artistry of handmade skills, making the process of making the palace lanterns lose its traditional flavour and delicacy. Secondly, commercialisation may lead to problems of product homogenisation and trademark protection, and the formulation and enforcement of relevant laws and regulations need to be strengthened to protect the intellectual property rights and brand image of the lanterns. In addition, commercialisation also needs to balance the relationship between economic benefits and cultural inheritance, to ensure that commercialisation is not just about pursuing economic benefits, but also about protecting and inheriting the Gaoxiong Palace Lantern while achieving the goal of sustainable economic development. The commercialisation of the Ligustrum Palace Lantern has important economic, cultural and social values. Through commercialisation, the Gaocheng lanterns have been able to develop and grow in the market, bringing significant economic benefits to the local economy. At the same time, commercialisation also promotes the inheritance and development of the culture of Gaoxiong Palace Lantern, making it more widely spread and recognised. In addition, commercialisation has promoted the inheritance and promotion of social culture and stimulated the public's interest in and love for traditional culture. However, commercialisation also faces some challenges and problems, and there is a need to balance the relationship between commercial interests and cultural inheritance, and to strengthen the formulation and implementation of relevant laws and regulations in order to achieve the sustainable development of commercialisation. Through the above analyses, the final conclusions include the following three parts :

5.1.1 The commercial value of Gaocheng palace lanterns has more advantages than disadvantages

The commercialization of Gaocheng palace lanterns has brought numerous benefits, making its commercial value far outweigh its potential negative impacts. Commercialization has enabled Gaocheng palace lanterns to be widely disseminated and promoted. Through commercial production and sales channels, Gaocheng palace lanterns can enter a broader market and attract more consumers' attention and purchases. This not only helps to increase the popularity and recognition of palace lanterns, but also brings more business opportunities and profits to palace lantern production companies. As a commodity with market demand, the production and sales activities of Gaocheng palace lanterns have injected new impetus into the local economy. The rise and development of palace lantern manufacturing enterprises has led to the formation of related industries, such as accessories stores, transportation industry, etc., creating a large number of local employment opportunities. This will have a positive impact on easing employment pressure, increasing residents' income levels and promoting local economic development.

By making the Tancheng Palace Lantern into a commercial value, people's attention to palace lamps has been enhanced, and the inheritance and development of palace lantern production skills are promoted. The commercial operation model provides economic support and market guarantee for the protection of palace lamps, so that it can be continued and inherited in modern society. Such a commercial model can stimulate more younger generations of interest in the production of palace lamps and further promote the inheritance of traditional culture.

Although commercialization may bring some challenges and potential negative effects, such as the decline in process standards in the process of commercialization or the commercial packaging of cultural characteristics, in general, the value of the commodity value of the Palace Palace is greater than the disadvantages than the disadvantages. Essence Through commercialization, the Lanshu Palace Lantern has been spread and promoted within a wider range, bringing considerable benefits and employment opportunities for the local economy, and providing strong support for the inheritance and protection of palace lantern production skills. Therefore, it can be concluded that the value of the product of the Tancheng Palace has a positive impact on promoting economic development and cultural heritage.

5.1.2 The development of Gaocheng palace lantern industry needs to pay attention to individual needs

In the era of artistic development, the development of Gaocheng palace lantern industry needs to pay attention to individual needs. According to the theory mentioned by Baudrillard in "Consumer Society", the importance of communication media and the rise of personalized consumption have had a profound impact on the development of the commodity industry. Against this background, the Gaocheng palace lantern industry needs to adapt to the trend of the times and focus on meeting individual needs in order to maintain competitiveness and market share.

The importance of communication media has enabled the Lanage Palace Lantern industry to promote and promote products with the help of diverse channels. With the rise of social media and e-commerce, traditional propaganda methods can no longer meet the needs of contemporary consumers. By using the Internet and social

media platforms, Tancheng Palace Lantern production enterprises can directly communicate and interact with potential consumers to increase brand awareness and product image. At the same time, through online sales channels, consumers can easily purchase personalized palace lantern products to meet their unique aesthetics and needs.

The rise of individual consumption has made the Tancheng Palace Lantern industry more attention to the personalized design and customized services of the product. In modern society, consumers pay more and more attention to express their own identity and uniqueness. Based on the personal preferences and needs of consumers, the Lancheng Palace Lantern production enterprise provides a variety of palace lamp styles, color and decorative elements to meet the personalized needs of different consumers. At the same time, customized services can also provide consumers with a unique purchase experience and enhance their loyalty and satisfaction.

When pursuing personalized needs, it is important to note that the Tancheng Palace Lantern industry still needs to maintain its traditional cultural characteristics and superb craftsmanship. Personalization does not mean to abandon tradition, but to innovate and develop on the basis of tradition. The Lancheng Palace Lantern Production Enterprise can create a palace lantern product with both personalized characteristics and unique cultural charm through integrating traditional skills and modern design to attract a wider range of consumer groups.

The development of Gaocheng palace lantern industry in the art era needs to pay attention to individual needs. By paying attention to the use of communication media and the satisfaction of individual consumption, Gaocheng palace lantern production companies can maintain their advantages in market competition. However, personalized development should be combined with traditional cultural characteristics to create unique and attractive palace lantern products.

5.1.3 The value of commercialization of Gaocheng palace lanterns

The commercialization of Tancheng Palace is not only an economic phenomenon, but also reflects its value in culture, art, and social levels. The commodity of Tancheng Palace has brought important economic benefits to the local economy. As a product with unique cultural symbols, the palace lamp has attracted the attention of a large number of tourists and consumers. This not only promotes the development of the tourism industry, but also promotes the prosperity of related industries, such as the manufacturing, sales, and logistics and tourism services related to it. Commercialization has made the Tancheng Palace lantern the market that can be traded in the market, injecting new growth points for the local economy, creating employment opportunities, and providing a stable source of income. Through commercialization, the popularity and influence of palace lamps have been improved, and more people have the opportunity to understand, appreciate and purchase palace lamps. This market demand has prompted traditional handicrafts to continue to inherit and develop related skills, maintaining the uniqueness and original flavor of the traditional craftsmanship of the palace lantern. At the same time, commercialization also provides an opportunity for the innovation of palace lanterns. Through the combination of modern design, palace lamps have glowed with new vitality and attractiveness, so that traditional culture can advance with the times.

5.2 Research Discussion and Recommendations

I will discuss three aspects of the research summary, research limitations, and related recommendations.

The first part of the difference of my research: before this study, scholars' research on the Ligustrum Palace Lanterns mainly focuses on the perspective of cultural industry, arts and crafts as well as education and teaching, and there are fewer researches on the commercialisation of the Ligustrum Palace Lanterns. Therefore, the study of the value of the Ligustrum Palace Lantern requires a broader academic vision. This study focuses on the commercialisation of folk art on the basis of previous studies, which is of great significance in broadening its research field.

The second part of the study's limitations: my study focuses on the commodification of the Ligustrum Palace Lantern, focusing on the impact and value generated by the commodification, followed by other scholars can go to the field of intangible cultural heritage to carry out in-depth research, which is conducive to the development of the cultural connotation and cultural value.

The third part of the last according to my research content and combined with the conclusions of the study, the ligustrum palace lantern commercialisation of the future development of the relevant recommendations:

First of all, it is recommended that Gao Cheng Gong Lantern to strengthen the brand construction: for example: to upgrade the brand image of Gao Cheng Gong Lantern, and through a variety of channels for publicity and promotion. This includes updating the brand logo and packaging design to make it more modern and attractive. At the same time, through the network, social media, television advertising and other channels to show the unique charm and historical heritage of the Ligustrum Palace Lantern, to enhance brand awareness.

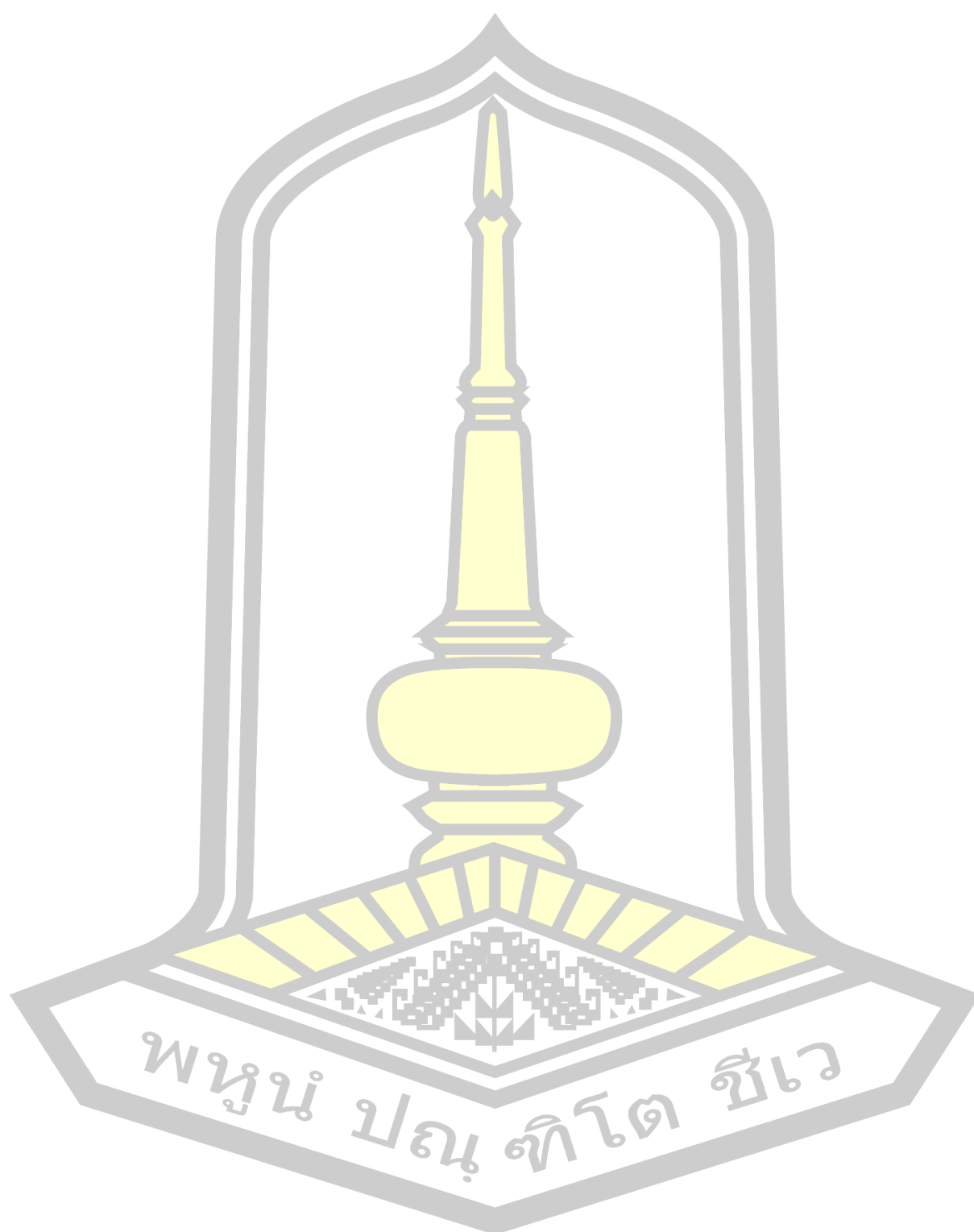
Secondly, it is suggested that Gaocheng Palace Lanterns are constantly innovating in product design: for example: consider applying intelligent technology in the design of palace lanterns, such as intelligent dimming, remote control, voice control and other functions, in order to enhance the user experience and the attractiveness of the product. Such design can meet modern consumers' demand for convenience and intelligence. Or develop diversified product series to meet the needs of different consumer groups. In addition to traditional palace lamps, different types of lamps such as chandeliers, table lamps, wall lamps, and products of different styles, sizes and colours can be designed to give consumers more choices and improve the market adaptability and competitiveness of products.

Finally, it is recommended that the government in the education industry policy tilt. To strengthen the students' learning of the culture of the Ligustrum Palace Lantern, we can stimulate the students' interest and enthusiasm in the culture of the Ligustrum Palace Lantern and promote the cultural inheritance and exchange by carrying out practical courses, experiential courses, and organising exhibitions, speeches and lectures on the culture of the Ligustrum Palace Lantern in conjunction with the schools.

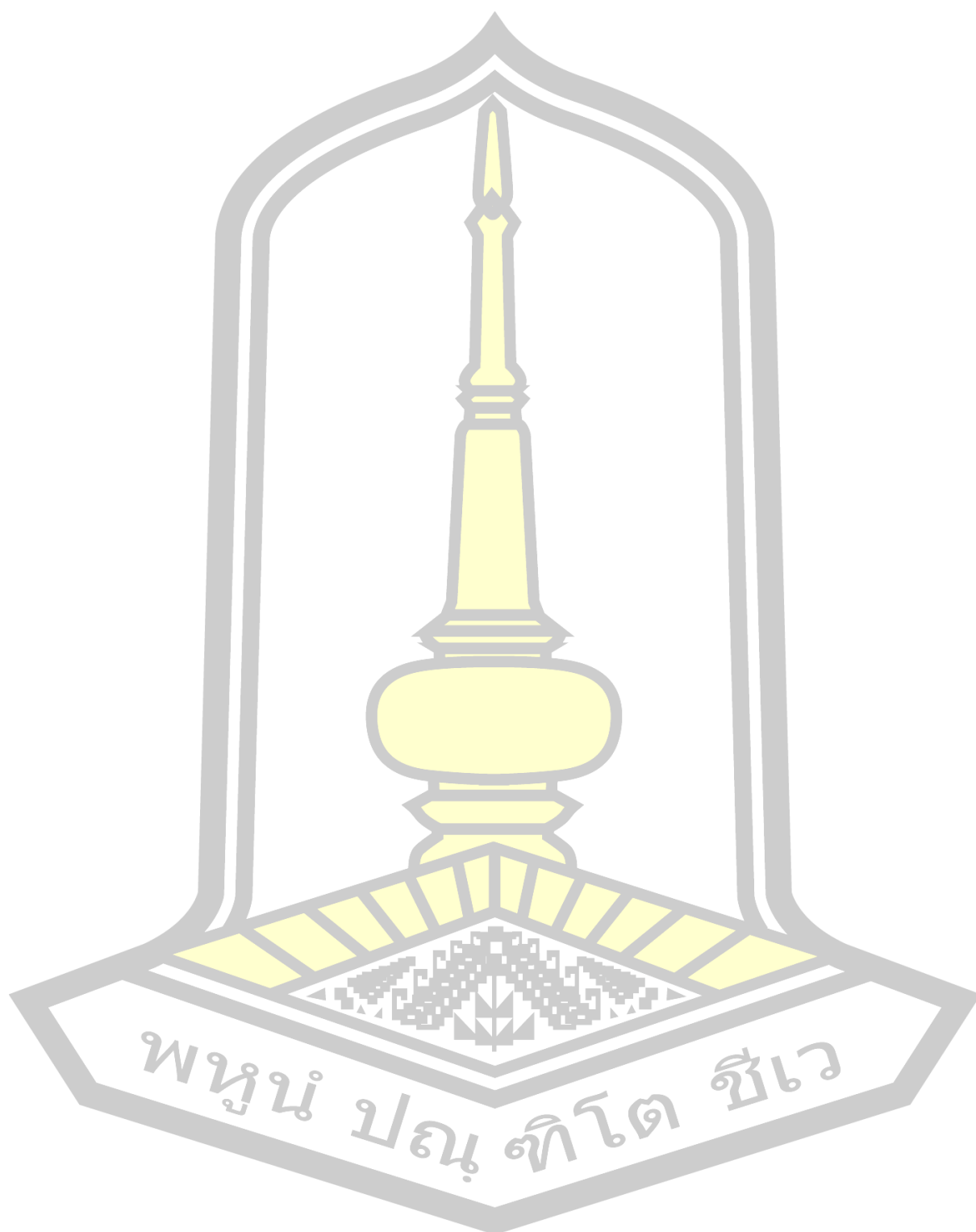
To sum up, as a representative folk artwork, Gaocheng lanterns have become an important cultural card of Gaocheng. Through commercialisation, the reputation and popularity of Gaocheng Palace Lanterns have been expanded, attracting more people to visit, buy and experience them in Gaocheng. This further enhances the

popularity of Gaocheng at home and abroad, and makes a positive contribution to the development of the local economy and the prosperity of tourism. The commercialisation of Gao Cheng Gong Lanterns has boosted the local economy to a certain extent, but it has also brought some challenges. In order to balance the relationship between commercialisation and the heritage of handicrafts, measures need to be taken to strengthen the protection and inheritance of handicrafts, to enhance the supervision and management of product quality, and at the same time to encourage the combination of innovation and design. Only in this way can the Ligustrum Palace Lantern be commercialised while maintaining the unique charm of its traditional craftsmanship and contributing to the sustainable development of the local economy.





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