



Folk Art : The Protection and Development of Minquan Painting Tiger Village in China

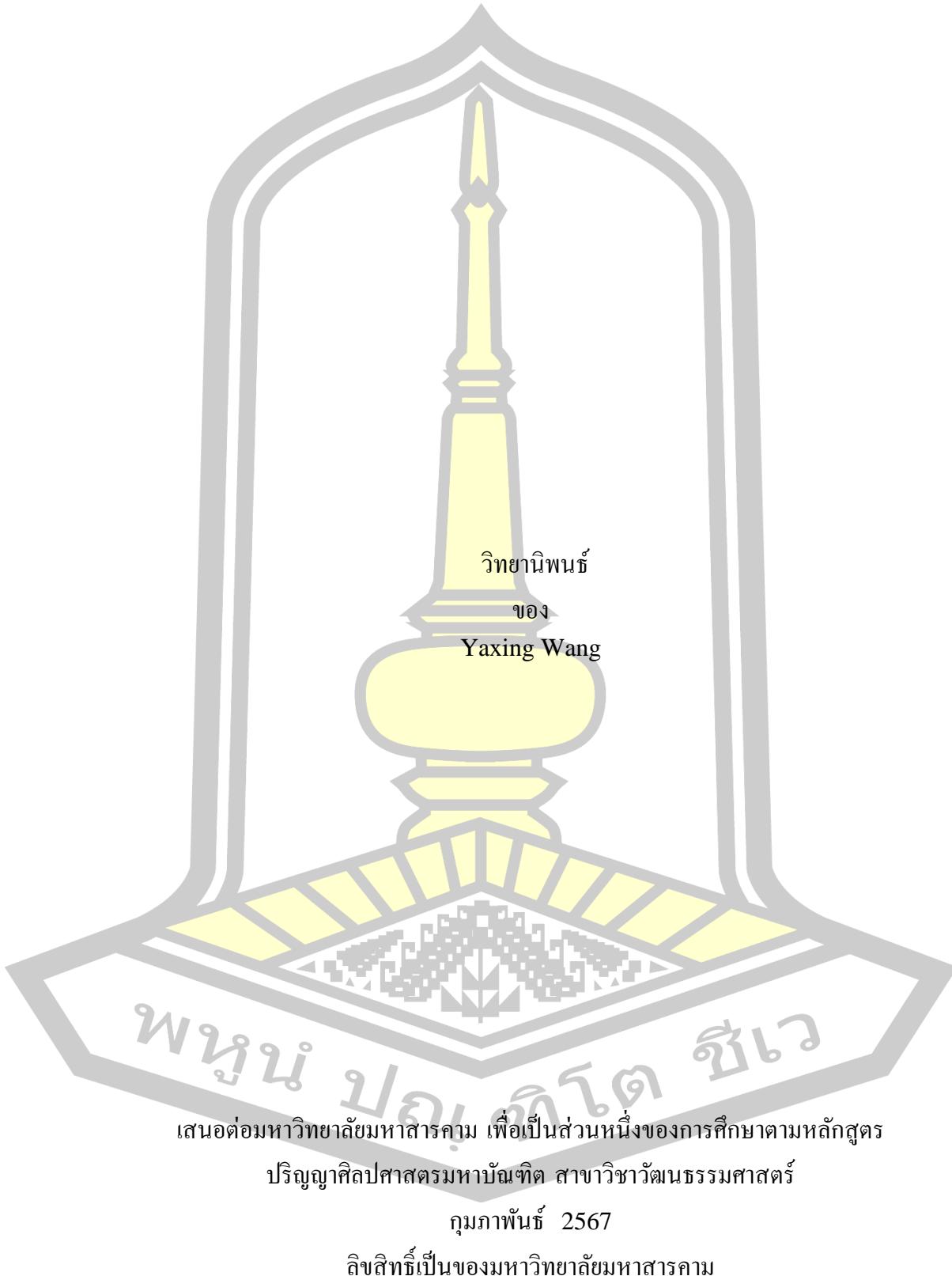
Yaxing Wang

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Arts in Cultural Science

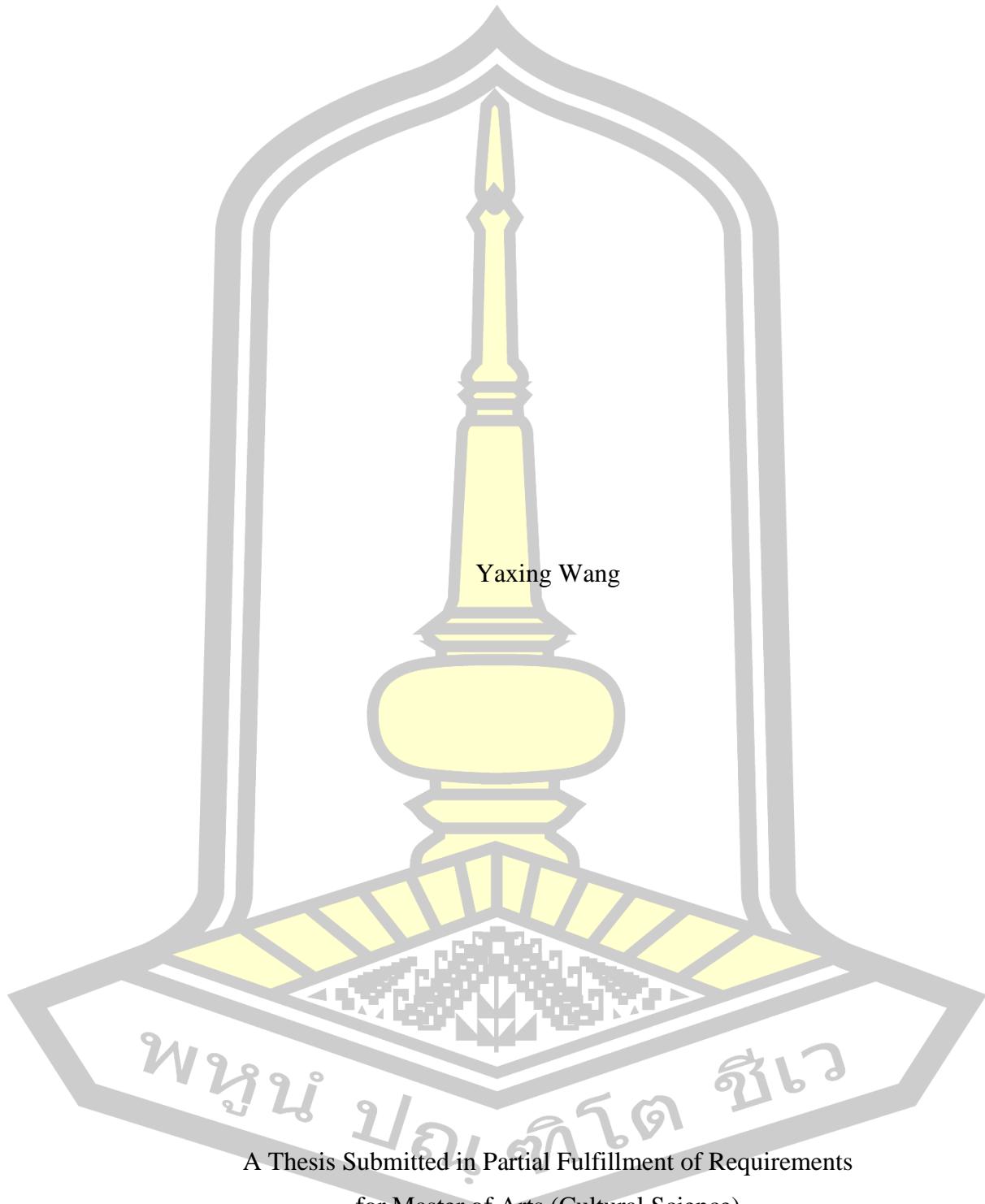
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ศิลปะพื้นบ้าน: การคุ้มครองและพัฒนาจิตรกรรมภาพเสือ หนูบ้านหมินหวานในประเทศไทย



Folk Art : The Protection and Development of Minquan Painting Tiger Village in
China



A Thesis Submitted in Partial Fulfillment of Requirements
for Master of Arts (Cultural Science)

February 2024

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TITLE	Folk Art : The Protection and Development of Minquan Painting Tiger Village in China		
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ABSTRACT

This paper takes Minquan Painting Tiger Village as an example, summarizes the protection and development of folk art and culture industry, finds out the problems that hinder the inheritance and development of folk art and puts forward corresponding strategies. Due to the formation of relevant policies in China as an important part of China's social and economic development, promoting the adjustment of rural industrial structure and the increase of farmers' income, and the improvement of living standards, the protection and development of folk art is necessary to build a related cultural industry chain on this basis. The main purpose of this study is to explore the quality research through the analysis of Minquan Painting tiger Village, so as to help the better protection and inheritance of this field.

The three purposes of this research can be outlined as follows:1)To study historical background of Minquan painting of folk art in China. 2) To study current situations and problems of Minquan“ Painting Tiger Village”.3) To present guidelines for protection and development of Minquan“ Painting Tiger Village”

In order to maximize first-hand information and conduct in-depth research, this study used qualitative research supported by participatory research, and surveys, observations and data from relevant literature and fields.Respondents included: 1) 4 Key Informant.2) 12 Casual Informant. 3) 20 General Informant.

The results show that the folk art needs to explore new development paths from the establishment of the subject position, the protection of the living environment, and the excavation of universal elements.However, insufficient attention is still paid to the protection of folk art.The research subject of this paper, "Painting tiger Village", was originally a typical poor village on the eastern Henan plain, and the villagers have always maintained the tradition of folk painting.From the embryonic period of the 1960s to the 1960s and 1970s, a group of peasant painters in the village tried to change the poor and backward life difficulties through their own artistic talents, and finally achieved success.With the rapid development of the society, the village is facing a severe test, and various problems come one after another, which greatly restricts the development of folk art.People's attention is more on whether the economic benefits can be obtained, and what is the essence of the

development of Huhu Village, which leads to the bottom soon after the rise.

This paper puts forward several suggestions according to the current situation. It includes the strengthening of government management and guidance at the government level; the rational development and utilization on the basis of respecting the folk art and the development of folk art and the local characteristics.

Keyword : Minquan Painting Tiger Village, Folk Art, Protection and Development, Culture Industry



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Some people say that heroes are people you will never meet, but if you are lucky, they will be your family. Thank them for their care and support all the time.

Thank you for the friends I met. At first sight, I still heartache for a long time. How lucky to have you, you have left countless warmth during my graduate school. I wish you peace and joy and a bright future.

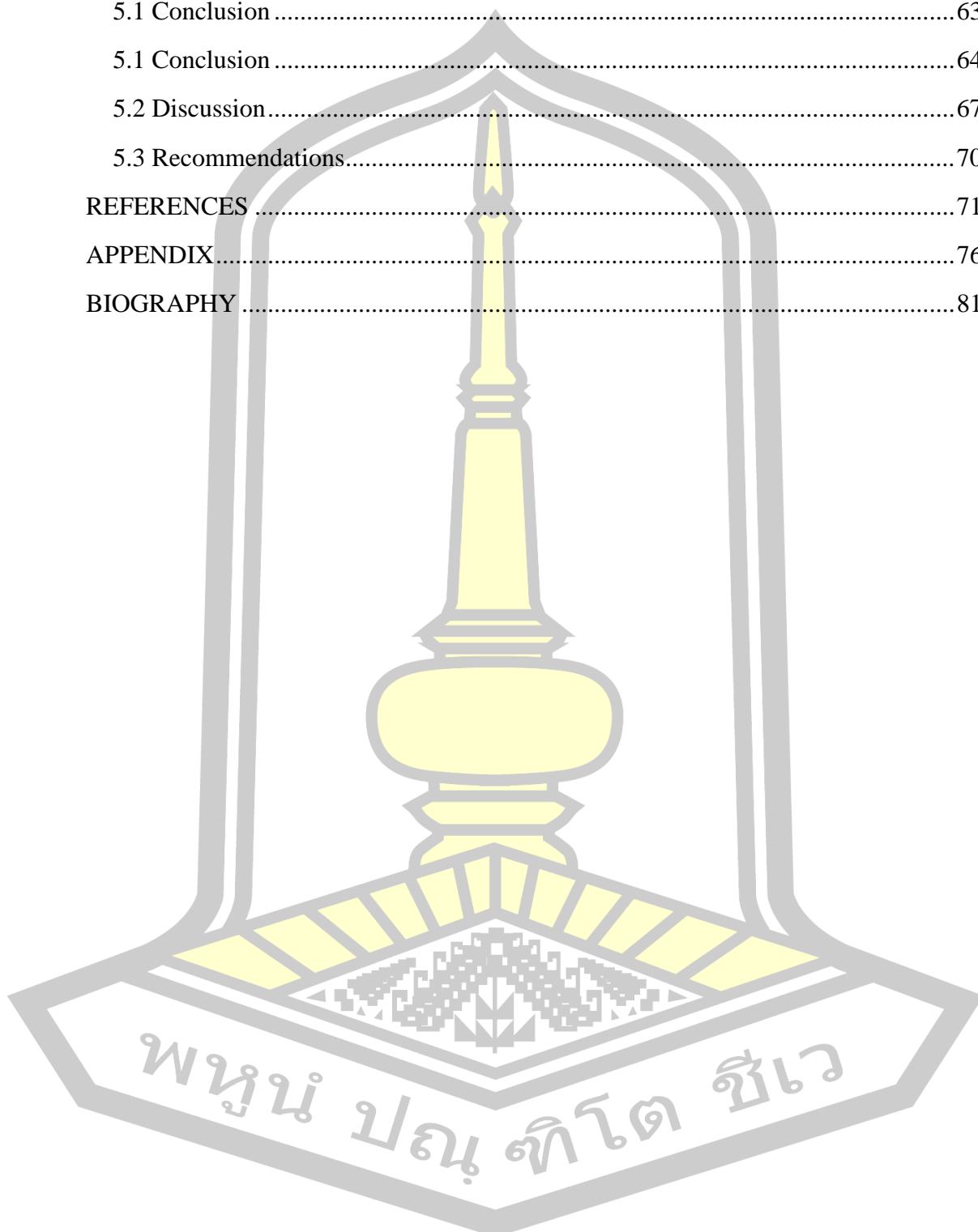
The meeting, a prayer, Thanksgiving all experience, thank all the meet, landscape has a way, meet sooner and later again, may this go for years, see the peak in all things.



TABLE OF CONTENTS

	Page
ABSTRACT	D
ACKNOWLEDGEMENTS	F
TABLE OF CONTENTS	H
LIST OF FIGURE	J
CHAPTER I INTRODUCTION	1
1.1 Research Background	1
1.2 Objectives of the Research	5
1.3 Research Questions	5
1.4 Importance of Research	5
1.5 Definition of Terms	5
1.6 Conceptual Framework	6
CHAPTER II LITERATURE REVIEW	7
2.1 Luoyang culture and regional economy	7
2.2 Development of opera culture	8
2.3 Cultural performance and cultural tourism	11
2.4 Development of tourism and performing arts	15
2.5 Related theory	20
2.6 Related studies	25
CHAPTER III RESEARCH METHODOLOGY	29
3.1 Research Methodology	29
3.2 Research Process	30
CHAPTER IV RESEARCH RESULTS	33
4.1 The historical background of Luoyang opera	34
4.2 The current situation and problems of Luoyang opera	46
4.3 Cultural performances and guidelines for promotion of Luoyang Opera for cultural Tourism	54

CHAPTER V CONCLUSION.....	63
5.1 Conclusion	63
5.1 Conclusion	64
5.2 Discussion.....	67
5.3 Recommendations.....	70
REFERENCES	71
APPENDIX.....	76
BIOGRAPHY	81



LIST OF FIGURE

	Page
Figure 1 Researchers took a live picture of the dragon gate in the sky	36
Figure 2 The researchers took a picture of the dragon gate in the sky	36
Figure 3 The Forbidden City in Luoyang is from Baidu:	37
Figure 4 The current aerial photo of Yingtianmen is from Baidu:	38
Figure 5 Researchers take a live performance of the Tang Palace music banquet	39
Figure 6 Location map of Mingtang Scenic spot.....	39
Figure 7 The Paradise Site	40
Figure 8 Researchers shoot a live performance of the Tang Palace dream music.....	41
Figure 9 Aerial photo of Jiuzhou Pool.....	42
Figure 10 performance of the Night.....	43
Figure 11 The old ruins of Luoyi ancient city	44
Figure 12 Researchers photograph the current night tour of the ancient city of Luoyi:	45
Figure 13 which was taken by the researchersThe ancient city of Luoyi night tour scene.....	46
Figure 14 Researchers took a picture of the Sky Longmen Technology	47
Figure 15 Researchers filmed the performance of the Tang Palace music and banquet	48
Figure 16 On the night of the Magic Tang Dynasty, the royal road guests came	49
Figure 17 The Millennium feast comes from the Great River Network.....	49
Figure 18 The garden experience comes from Dahe Net	49
Figure 19 Fengdiance world water curtain feast comes from Dahe network	50
Figure 20 The prosperity of Jiuzhou Pool comes from the Dahe network	50
Figure 21 Flower tour is from Zhihu	51
Figure 22 Flowers enjoy comes from Zhihu	51
Figure 23 Flower interest comes from Zhihu	52
Figure 24 Huayu comes from Zhihu.....	52

Figure 25 Flower praise from Zhihu 53



CHAPTER I

INTRODUCTION

1.1 Research Background

"Opera" variety forms, according to the form can be divided into Opera, Opera, musical, dance Opera, opera, the traditional Luoyang Opera in the form of opera, Luoyang local opera and Luoyang opera, had the tone, Beijing Bangzi (Hebei Bangzi), Beijing opera (Peking Opera), two clip, strings, bang, play, PuJu, etc., is the most widely spread is "Henan opera has been innovating".

Henan Opera has a long history and rich content. It is one of the five famous Operas in China, and it is also known as the largest local opera in China. Its origin can be traced back to the middle and late Ming Dynasty. The chaotic social situation in the middle and late Ming Dynasty led to a large-scale flow of population. The inheritors of Shaanxi Qinqiang Opera and Northern string Opera and Northern Opera entered Henan, which combined the musical elements such as Qinqiang Opera and string Opera with the popular folk tunes in Henan, forming the embryonic form of Henan Opera such as Henan Wooden Clappers Opera, but the development was relatively slow. In the late Ming and early Qing dynasties, the country was stable and the society was prosperous, and the quality of life of the people was greatly improved. However, due to the few ways of leisure and entertainment, the Henan Wooden Clappers Art Group appeared. In the early and middle periods of the Qing Dynasty, most of these groups performed in Henan province, bringing this form of Opera to the vast audience and making more people know and love this art form. After the Revolution of 1911, Henan Wooden Clappers entered more urban development and began to sing in teahouses. At first, there was a simple arrangement of one table and two chairs in the teahouse and the accompaniment of Bangzi and drums, forming the original stage form of Henan Opera. Then, the actors gradually not satisfied with this small space and simple stage layout, began to establish their own performance stage.

In the 1920s and 1930s, the art of Henan Opera began to transform from a rural theater to a regular theater in the metropolis. Wei Zhenqing said in the article "On Henan Wooden Clappers", " Around 1928, the Xiangguo Temple in Kaifeng and Zhengzhou

Hebei courtyard has set up a theater courtyard, Henan Bangzi has developed from wild taizi opera to a fixed performance place. At the same time, it has also developed from the countryside to the city. This was welcomed by the city audience and laid a stable foundation."Mr.Zou Zhaohe also said in his "Henan Opera Examination", " In the past, Bang opera sang in the country, for the mobile nature, low ticket prices, labor, all the equipment is extremely simple.

On the eve of the reform and opening up, that is, in the 1970s, after the end of the "Cultural Revolution" which caused great losses to the domestic traditional culture, especially after the third Plenary Session of the 11th Central Committee, in response to the call of development and promotion of traditional culture, Henan Opera ushered in the heyday of development. In 1980 under the call of the ministry of culture of Henan opera has been innovating school rehearsal, various masters and regional schools and representative figures, with distinct personal style and local style

formed many factions, such as "often" "cui" sent "horse" Henan opera is innovating genre form, greatly enriched the development of the Henan opera has been innovating career, its representative jade, Ma Jinfeng, cui lantian Henan opera has been innovating. Henan Opera, like other operas, has a strong entertaining and social educational function. However, after the 1980s, that is, when Henan Opera widely penetrated into the people's life, because of the country's emphasis and emphasis on the market economy, China has entered the diversified development of the society, and people's amateur cultural life and the progress of material civilization and spiritual civilization are also more and more rich. Under the development of entertainment, tourism and other new era, the impact of various entertainment, as well as new possibilities, new era elements is weakened, and opera can not find its own position, which is the root cause of the emergence of opera crisis.

In the 1980s, the form of tourism performing arts appeared in China. The "imitation of Tang Music and Dance" performed by the former Classical Art Troupe of Shaanxi Provincial Song and Dance Theater was the first program with the color of tourism performing arts in China. In the 1990s, the form of tourism performing arts was further developed, and the number of performance projects was gradually increased. In 1995, the Chinese Folk Culture Village under Shenzhen OCT produced and performed "China Art Party"; in 1997, Hangzhou Songcheng Scenic Spot performed "Song City", and achieved good response.(Zhong Sheng, Dai Qing.(2021). The evolution trend of tourism performance immersive experience under the background of cultural and tourism integration. Research on cultural soft power, 6 (5): 64-74) Since then, China's tourism and performing arts career has begun to develop steadily. In 1998, the Italian composer Pacccini's "Turandot", adapted and directed by Zhang Yimou, was performed at the Imperial Temple in the Forbidden City in Beijing. Some scholars called this large-scale landscape opera a "live-action performance".(Jing south.(2022). Analysis of immersive tourism performing arts under the background of cultural and tourism fusion. Daguan (Forum) (12), 116-118.) Also during that period of time, Zhang Yimou and Mei Shuai Yuan met in Guilin to discuss how to make an outdoor performance version of the Opera "Liu Sanjie" by the Lijiang River. In the following process of promoting the project, through the reference of western opera and the continuous exploration, integration and modification, the original opera "Liu Sanjie" has become a refreshing landscape performance "Impression · Liu Sanjie".

In the development of modern tourism, it is common to rely on the existing scenes of tourism classics to create and use the combination of local cultural and historical stories to carry out tourism performance in the form of performance.(Bai Xiaoqiong.(2020). Exploration of the development status and optimization path of cultural tourism and performing arts. Sichuan Opera, (7): 167-170.) Tourism performance has formed "impression series", "series of eternal love series" and "see again series" in China. As the Ministry of Culture and Tourism issued the 14th Five-Year Cultural and Tourism Development Plan in April 2021, it plans for the development of the cultural tourism industry from eight aspects, including innovative development, optimizing supply, promoting consumption, optimizing layout and integrated development. At the same time, the Ministry of Culture and Tourism Henan Luoyang into the Yellow River cultural tourism belt construction plan.(Li Xiansen.(2022)."Immersive experience" with Luoyang cultural tourism industry. The

Construction of the NPC (04), 19-21.) of Luoyang city people's government issued in 2018 "about accelerating the transformation and upgrading of the construction of international cultural tourism city implementation opinion", 2020, the Luoyang further stimulate culture and tourism consumption potential to create national culture and tourism consumption demonstration city implementation plan and 2021 the Luoyang text brigade and fusion development action plan by Luoyang abundant cultural resources advantage, To build the cultural tourism industry into the pillar industry of Luoyang City, Make Luoyang city into an international famous cultural and tourism city, And the tourism performance is just about Luoyang city in order to highlight its cultural depth, An important way to realize the transformation of the tourism industry.(Xu Linlin.(2016). Analysis of the development status and problems of Luoyang tourism performing arts market. *Zhi Fu Times* (01), 54 + 56.) For this reason, Luoyang has acted in colorful tourism performances such as "Ming Tang Shaole · Tang Palace Dream Music", "Tang Palace Banquet" and "Night of the Magic Tang Dynasty", and spread the traditional culture of the Tang Dynasty through the combination of performance, plot, lighting and tourist attractions. But the current tourism performance has appeared a series of problems. First, the phenomenon of following the trend is more serious, did not highlight the characteristics of Luoyang local culture tourism; second, the tourism performance failed to catch the heart, failed to make the Luoyang history story carefully built, many Luoyang culture failed to show and effectively develop; third, innovation and publicity is insufficient, the spread of Luoyang story is not wide.

In the past, Travel shows studied researchers, Researchers have studied the influence of Henan opera culture in Henan's tourism industry (Chen Weiwei, 2010), Exploration of tourism Performance Development mode (Ma Ying, 2015), The market development of tourism Performance (Xu Linlin, 2016), Space development of tourism performance (Bi Jian, 2019), The connotation, characteristics and development power of immersive tourism performance (Bi Jian, , 2022), Take the Opera "Legend of Camel Bell" as an example (Zhao Xiaosong, , 2023), For the development of Opera, indicate the integration with tourism performance, And analyzed the current situation and development market of tourism performance, The benefit output after Operatic fusion, Analyzing the results of past researchers, This study will study the tourism performance formed in Luoyang, And summarizes the important factors of tourism products.

Cultural tourism people's knowledge and longing for different or different culture, leave their own living environment, observe, feel, experience different or different culture, to meet the process of cultural intervention or participation demand impulse. Tourism without cultural condensation is an empty tourism.(Wu Xiulin.(2019). Practice path and cultural communication of urban performing arts industry brand —— Take northwest Hunan city cultural tourism performing arts as an example. Popular literature and art, (17): 256-257.) With the increasing improvement of the cultural quality of tourists, the educational function of tourism culture has been gradually paid more attention to by people. The regional and national characteristics of tourism culture constantly stimulate people's thirst for knowledge and curiosity, experiencing the culture and understanding the customs of different places has increasingly become one of the motives of people to travel. Tourism is the soul of tourism, and tourism is the best carrier of cultural communication. Integrating the

unique ethnic and local culture into tourism not only inherits and protects the Chinese traditional culture, but also enriches the connotation of tourism, thus enhancing the attraction of tourism.

Tourism performance is a performance activity with tourists as the main body and local history and culture or folk customs as the main content (Li Youchang, 2007). Different from traditional theater performances, it puts more emphasis on entertainment, leisure and both refined and popular tastes (Qin Wen, 2010), and pays more attention to the sensory experience of tourists. It has become the key to mobilize the visual, auditory, touch, body perception and other sensory organs, and the industry to bring personal experience to tourists. In the academic circle, scholars also begin to pay attention to the relationship between tourism and the body, and explore the foundation and core position of the body in the tourist experience. In the study of tourism performance satisfaction, scholars mainly focus on the quality of tourists' experience of tourism performance, and the specific elements of experience support, mainly focusing on the scene atmosphere, tourist participation, venues and facilities (Honesty, 2010; Tan Bing, 2012). Zheng Yan et al. (2013) also believe that the satisfaction of performing tourists is highly related to the form of performing arts.(Ma Ying.(2015). Analysis of Luoyang tourism performing arts market development strategy. Modern Economic Information (07), 482 + 484.) Scholars deeply believe that the physical experience design is the core of the tourist experience. In 2007, Wang Yan discussed the development of Henan tourism performing arts from the perspective of leisure industry for the first time, and believed that tourism performing arts should be regarded as a strategic investment. Xu Erfeng and others believe that on the basis of the existing tourism performance projects in Henan, such as Zen Shaolin Music Ceremony and Great Song · Tokyo Menghua, they can promote the development of tourism performance from the perspective of high standard, big spending, big production and big strength. Ma Ying through the quantitative evaluation of many influence factors, that Taijiquan culture, root culture, opera culture can become an important resource for the development of Henan tourism performing arts. Xue Yimei studies from the perspectives of development status and market development, believing that the profound regional culture of Central Plains is an important advantage in the development of Henan's tourism performing arts, and can promote the healthy development of Henan's tourism performing arts market from the perspectives of program innovation, marketing innovation and interactive innovation.

Cultural performances since the discovery of research from the direction of research now focus on the connotation as well as the form of dissemination, this study will be analyzed from the existing Longmen Grottoes in Luoyang, Luoyi Ancient City, Yingtianmen, Jiuji Pond scenic area of the tourist performances, the use of interviews, surveys, discussion of the way, through the costumes, stories, lights and sounds, time, tickets, and people's point of view of the advantages of its development, and the combination of the other scenic areas of Luoyang the status quo How to make can expand the cultural dissemination efforts, related to the theatre and rich tourism resources areas can refer to the development of this model, is the subject of this research.

1.2 Objectives of the Research

- 1.2.1 To Study on the historical background of Luoyang opera.
- 1.2.2 To Study the current situation and problems of Luoyang opera.
- 1.2.3 To Study cultural performances and guidelines for promotion of Luoyang Opera for cultural Tourism.

1.3 Research Questions

- 1.3.1 The historical background of Luoyang opera
- 1.3.2 The current situation and the existing problems of Luoyang opera
- 1.3.3 How to perform and promote the cultural performance guide of Luoyang opera in cultural tourism.

1.4 Importance of Research

- 1.4.1 The results of this study contribute to understand the historical background, current situation, problems, and suggestions of cultural tourism performances in Luoyang.
- 1.4.2 This study enables to provide strategies for Luoyang tourism industry to enhance their competitiveness and survival opportunities.
- 1.4.3 Although this study is only aimed at the tourism industry in Luoyang, the results will be used in places with a strong cultural foundation, which can help the future development of tourism.

1.5 Definition of Terms

"Luoyang Opera" refers to the Luoyang tourism scenic spot, because of Luoyang local culture history story, combined with the legacy of the original site make the corresponding actors according to Luoyang area culture drama requirements, clothes compliance conform to the corresponding time of makeup plot show, tourism and actors can participate in the activities of the plot.

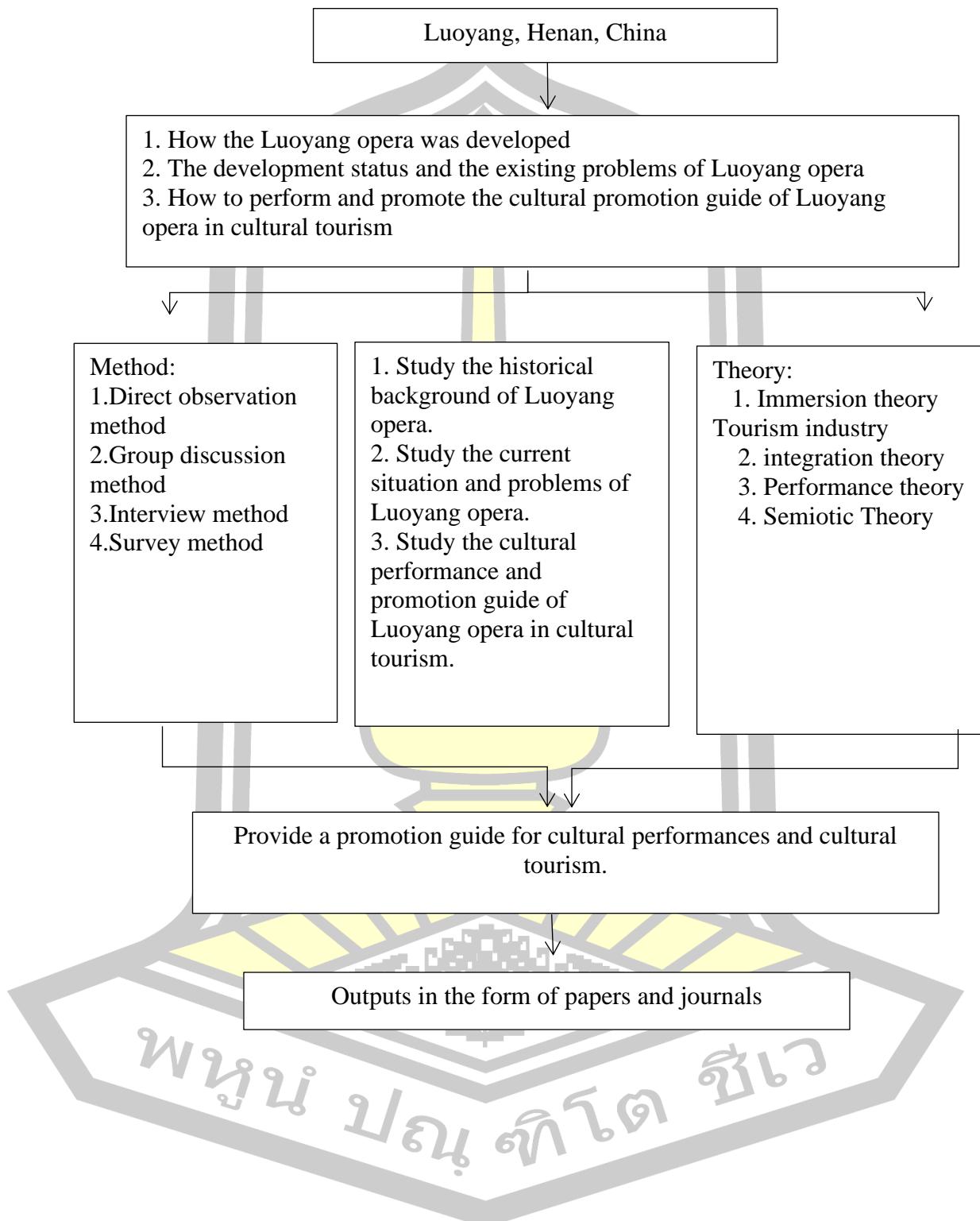
"Cultural tourism" refers to the representative historical significance of the local area. People can see or feel the strong local historical stories during the trip, from which they can understand the local culture and get familiar with the local stories.

"Cultural performance" refers to the local historical story as the script, and the actors restore the historical story at that time through performance, interaction in terms of clothes, clothes, voice and body.

"Promoting cultural tourism" refers to the discovery of the key factors of the existing excellent tourism areas through performance, cultural and creative products, publicity, economy and politics, and absorbing its advantages and combining with local cultural deposits.

"Promotion Guide" is a method to extensively summarize the forms, connotations and dissemination of cultural tourism and cultural performance, and form guiding opinions through multiple comparison and research and demonstration, so as to provide a way of thinking or development ideas for the later research.

1.6 Conceptual Framework



CHAPTER II

LITERATURE REVIEW

This chapter will introduce the basic situation of Luoyang opera, including, culture and economy. Describe a literature review on the topic and existing research on cultural performances and cultural tourism. The theories to be discussed in this chapter include immersion theory, tourism industry theory, and performance theory. Provide the research basis for the next chapter reporting on the research methodology used in this study.

- 2.1 Luoyang culture and regional economy
 - 2.1.1 Luoyang culture
 - 2.1.2 Regional economy of Luoyang
- 2.2 Research on Luoyang Opera
 - 2.2.1 Chinese Opera and its cross-cultural communication
 - 2.2.2 Luoyang Traditional Opera-Henan Opera
 - 2.2.3 in the form of the opera
- 2.3 Cultural performance and cultural tourism
 - 2.3.1 Cultural performance
 - 2.3.2 Cultural tourism
- 2.4 Development of tourism and performing arts
 - 2.4.1 Concept of tourism performing arts
 - 2.4.2 Development of foreign tourism and performing arts
 - 2.4.3 Development of domestic tourism and performing arts
 - 2.4.4 Type of tourism and performing arts
 - 2.4.5 Perception of performing tourists
- 2.5 Related theory
 - 2.5.1 Immersion theory
 - 2.5.2 Theory of tourism industry integration
 - 2.5.3 Theory of performance
- 2.6 Related studies
 - 2.6.1 Foreign related studies
 - 2.6.2 Domestic related research

2.1 Luoyang culture and regional economy

2.1.1 Luoyang culture

Luoyang is one of the four ancient capitals of China, known as Luoyi, Luojing and Shenzhou Capital in ancient times. It is named because it is located in the western part of Henan Province, in the middle and lower reaches of the Yellow River, and in the Yang of the Luohe River.(Liu Rendan.(2022). Tourism image design of Luoyang city from the perspective of ancient capital culture. Luoyang (15), 119-121.) Luoyang is located in the hinterland of the Central Plains, the terrain is easy to defend and difficult to attack, favored by many dynasties. Luoyang has more than 5,000 years of civilization, 4,000 years of urban history, and 1,500 years of capital history.(Chang Yaping.(2022). Research on the countermeasures of tourism development in Luoyang city under the threshold of cultural and tourism integration. Tourism and Photography (14), 95-97.) The earliest Chinese historical document "Hetu Luoshu" came from

Luoyang. Heluo culture is an important source of Chinese culture, the river is the Yellow River and luo is the Luoshui River.(Ma Ying.(2015). Analysis of Luoyang tourism performing arts market development strategy. Modern Economic Information (07), 482 + 484.) Luoyang is also a world famous cultural city awarded by the United Nations. Modern Luoyang has historical attractions such as Longmen Grottoes, White Horse Temple and Guanlin, traditional cultures such as Luoyang peony, water mat and Dukang wine, as well as sites of national ancient capitals such as Erlitou Site, King City of Eastern Zhou Dynasty, Luoyang City of Han and Wei Dynasties and Luoyang City of Sui and Tang Dynasties.

2.1.2 Regional economy of Luoyang

Luoyang is rich in historical and cultural resources. Only by exploring its development value on the basis of innovative development can it be conducive to the sustainable development of the city.(Lu Bing.(2022). Research on the development strategy of tourism and cultural resources in Luoyang city. Western Tourism (11), 51-53.) In the "China CNKI", the theses on "Luoyang Cultural Resources development" are studied from the aspects of communication, urban planning, cultural relics, tourism, etc. There are many journal papers on the development of cultural resources in Luoyang, but there are few dissertations. Scholars mainly study from the perspective of development, from the perspective of cultural tourism and festival industry.(Liang Chen.(2022). Immersion experience perspective of Luoyang tourism performing arts development research (master's degree, Xinyang normal college) 13-16) such as red yan, hongxia more (2007) that rich cultural relics resources is the carrier of Luoyang cultural tourism development and guarantee, based on Luoyang in Luoyang, on the basis of effective utilization of cultural relics resources connotation, planning to build cultural relics tourist attractions, cultivating cultural tourism talents effective development, so as to promote the development of Luoyang cultural tourism industry.(Li Xiansen.(2022)."Immersive experience" with fire in Luoyang cultural tourism industry. National People's Congress Construction (04), 19-21.) Zhao hui (2015) From the perspective of the festival industry, taking the Chinese Luoyang Peony Cultural Festival as an example, it analyzes its role in promoting the urban cultural atmosphere, cultural image and urban cultural construction.(Zhang Hua.(2013). Contemporary Henan Henan opera has been innovating modern opera creation research (master's degree thesis, Shanxi normal university)) hong-xia li (2016) in Luoyang heluo culture resources form classification and based on the present situation analysis, from the traditional culture development and innovation, creative industrialization operation three aspects, to promote the innovative development of Luoyang excellent history and culture, promote the development of Luoyang regional culture.(Yang Guiyin.(2021). Luoyang city culture and tourism integration of development ideas. Cooperative Economy and Technology (24), 53-55.)

2.2 Development of opera culture

2.2.1 Chinese Opera and its cross-cultural communication

The first creative climax in the history of Chinese opera was the summary of a number of opera works in the 1840s, and the formation of a huge opera craze.(Zhu Xinyu.(2012). Business Model Research of Liaoning Opera House (Master's dissertation, Jilin University).) In the first creative climax, More representative works are: 1942 by the screenwriter Chen Di, Writing lyrics by Li Jia, Zang Yunchang, Qiu

Zi, a serious opera composed by Chen Ding and Huang Yuanluo; Written by Wang Dahua, Li Bo, Routing, Ambo wrote for the music, In 1943, the Yangko opera was first performed in Yan'an, "brother and sister reclamation"; The new opera The White-Haired Girl, which premiered in Yan'an in 1945; Written by Kong Jue and Yuan Jing, Composed by Liang Hanguang and Li Gang, In 1947, the Yan'an Central Orchestra performed in the auditorium of the Party School of the CPC Central Committee and the auditorium of the Yangjialing Central Committee; Written by Nguyen Zhangjing, Composed by Gao Jieyun and Zhang Jinde, In 1947, the three-act opera ChiLeaf River was premiered by Shanxi Taihang Troupe in Taihang Administration; Written by Wei Feng and Liu Lianchi, Luo Zongxian, music and Meng Guibin, In 1948, the three-act opera "Liu Hulan" was premiered in Wenshui, Shanxi Province by the Northwest Battle Opera Club of the 120th Division of the Eighth Route Army. Among these works, it is particularly worth mentioning that the new opera "White-Haired Girl" is the first climax in the history of Chinese opera. The creation of this Opera has exerted a profound influence on the opera creation of later generations. The play was written in 1945, written by Yan'an Lu Yi Group, written by He Jingzhi and Ding Yi, composed by Ma Ke, Zhang Lu, Qu Wei, Huan Zhi, Xiang Yu, Chen Zi and Liu Chi, and directed by Wang Dahua and Shu Qiang. At the premiere, Wang Kun and Lin Bai played Xi'er, Zhang Shouwei played Yang Bailao, and Chen Qiang played Huang Shiren. This play is not only the first milestone in the history of Chinese opera, completed the historic transformation from Yangko opera to the new opera, indicating the inevitable birth of Chinese national opera, but also opened a new stage — that is, the so-called "new opera" period. The play also produced many famous singing segments, such as solo "The North Wind blows", "Red head rope", aria "hate is the sea", chorus "Army and people", "The Sun comes out" and so on. More historical, the opera White-haired Girl is the first opera to go abroad. In 1951, Zhou Weizhi led the Chinese youth troupe to the Soviet union and eastern Europe Poland, Czechoslovakia, Hungary, Romania, Bulgaria, Yugoslavia, albalia, democratic Germany and other nine countries, as well as the Austrian capital, music of Vienna opera "white-haired woman", tour 152 cities, more than a year, 437 performances, the audience of more than 2.42 million people, caused a huge sensation.

2.2.2 Luoyang Traditional Opera-Henan Opera

As a bright part of Chinese Opera culture, Henan Opera has a long history and rich content, which has a great influence on Chinese Opera culture. Henan Opera can be traced back to the middle and late Ming Dynasty.(Xu Fei sail.(2016). On the development status and future development trend of Henan Henan Opera. Music Time and Space (03), 38-39.) Henan Opera plays a pivotal role in China's opera environment, and it resonates with the audience because of its unique artistic charm and artistic expression form. With the continuous changes of economic foundation, political support and people's aesthetic appreciation, the living environment of Henan Opera also began to change. After the reform and opening up, Henan Opera has various cultures because of the lack of system construction

In various challenges, such as the squeeze of value and the impact of the era of pan-entertainment, Henan Opera began the reform road of cultural communication. However, for after the reform and opening up of Henan opera, the study is few and few. In terms of the dissemination and development of Henan Opera, Lei Hongwei

mainly introduced the dissemination and development of Henan Opera in her book Research on the Communication and diffusion of Henan Opera. It mainly includes four aspects: the group diffusion of Henan Opera in the budding development period, the mass diffusion of Henan Opera in the mature period, the integration and diffusion of Henan Opera in the diversified change period, and the case study on the dissemination of the diffusion of Henan Opera. This book analyzes the examples of the dissemination of Henan Opera from various stages, which is of great reference value to the author in writing the dissemination of Henan Opera after the reform and opening up. Tan Jingbo analyzed the history of Henan Opera from the perspective of the development of Henan Opera culture, and introduced the origin, schools, actors, plays and aesthetic style of Henan Opera in detail.(Li want to.(2021).rethink the current situation and development of Henan Opera under the background of the new era. Chinese Character Culture (S1), 164-166.) This book focuses on the prosperity of Henan Opera, especially the theoretical analysis of the reform of Henan Opera, which is more realistic.(Zheng Xuan.(2018). Discussion on the Art Form of Modern Chinese Opera Performance. Oriental collection (04), 165.) Tan Jingbo in "Henan opera has been innovating", Henan opera has been innovating in the spread of the system, Henan opera has been innovating in one hundred years spread to 21 provinces and cities, autonomous regions, even in Taiwan, Xinjiang, Shenzhen, Heilongjiang province, at the same time in the provinces and cities have more than Henan opera performance team, in the play creation number, drive the economic benefits, number and audience, and many other aspects become the national opera operas.

In the study of modern opera, the development history of modern opera of Henan Opera is relatively heavy. In the Study of Modern Opera at the end of the 20th Century, Yang Jinyu divided the development process of modern Opera into three periods through the important event of reform and opening up. Chen Guohua put forward the prospect of the reform and practice of Henan Opera art after combing the modern opera of Henan Opera. In addition, Hu Feixuan, Zhang Hua, Tan Jingbo and other opera theorists also put forward their own opinions on the creation of modern opera. In the Achievements and defects of modern Henan Opera in the New Period, Hu Fexuan discusses the achievements of modern Henan Opera has made, but there are still many problems.(Song Ying.(2018). The exchange and fusion of dominant elements in Chinese and Western operas —— From Turandot to A Spark. Art Research (02), 200-201.) Achievements mainly refer to the literary Opera, diverse themes, rich selection of materials, vivid characters, and diversified plots. The problem is that the overall Opera presents the assembly line mode, and the Opera structure is not natural. Therefore, the politicization tendency of modern Henan Opera is serious, which is not conducive to the free development of Henan Opera in the future. Zhang hua in its "contemporary Henan Henan opera creation research" mainly from the script writing and stage practice two perspectives, expounds the important position of the Henan opera and Henan opera after the founding of new China workers created a large number of outstanding works, made the proud achievements, efforts to promote the modernization of Henan opera. This paper discusses the history, present situation, creation and style of modern Henan Opera.

2.2.3 Types of opera

Opera contains rich cultural connotation and has a high degree of integration. It is a comprehensive stage art form integrating music, Opera, dance and other artistic

categories. Since the birth of opera 400 years ago, it has left numerous classics of great masters. Many theaters in the world also take the production of opera as a indicator to highlight the artistic creation level of a theater.(Niu Qimeng & Wang Yu.(2023). Analysis on the communication strategy of Western classic Opera in China under the background of financial media. Art Education (01), 68-71.) Opera art embodies the level and strength of a country's stage performance art with its rich spiritual connotation and unique and charming audio-visual experience.

Indeed, the first form source of Chinese opera, which was born in the first half of the 20th century, is western opera. In the process of the production and development of Chinese opera, Zeng Shuai (2017) said that he was deeply influenced by western opera, Chinese opera and modern Opera to varying degrees.(Jin Yao.(2022). Thoughts on the Historical Evolution and Form Development of Chinese National Opera. Yuefu new sound (journal of Shenyang music academy) (03), 74-79.) opera creators in accept the three comprehensive influence at the same time, also according to their own aesthetic temperament and interest and creative tendency, created the style of Chinese opera family type, such as each period professional artists in opera, opera, songs, national opera and pioneer opera, is a member of the Chinese opera family.

2.3 Cultural performance and cultural tourism

2.3.1 Cultural performance

Foreign study of cultural performance began in the 60s and 20th century, the concept is considered in the American scholar milton singer's book "when a great traditional modernization", he thinks that cultural performance in the center of several cultural repeated, which contains the rich cultural content, through cultural performance, people can receive the cultural information.(Chai Yanyu.(2021). Research on the immersive experience design strategy of digital Night Tour from the perspective of interactive narrative (Master's Thesis, Jiangnan University).) American anthropologist Michael Herzfeld in the discussion of social life practice, the "order" problem pointed out that an important problem facing modern anthropology is the transformation from the analysis of local folk rituals to the analysis and research of the performance activities to convey cultural content. At present, the academic research on cultural performance focuses on ritual research, and the ritual research penetrates in all aspects of folk literature such as folk stories and folk beliefs. In recent days, the research results in this field are also endless. Specifically speaking, the research results can be summarized into the following aspects:

The first is the study of cultural performance and cultural authenticity. Travel by American anthropologist McKennell

For the first time, the author puts forward the question of "the authenticity of tourism" systematically, and puts forward the definition of "turning the stage into reality" from the perspective of the host.(Li Hua sweet.(2021). SWOT analysis of cultural tourism resources development in Luoyang city, Henan Province. Tourism Overview (08), 154-156.) Since then, many scholars have deepened the research on this issue and studied the cultural authenticity of tourist places, so as to analyze the aesthetic connotation of cultural symbols in tourism performance and their internal correlation with the local traditional culture. This is the focus of attention at the beginning of cultural performance research.

Second, the study of cultural performance and cultural identity. After the study of the authenticity of cultural performance, the academic circle has turned its attention to various discourse and interpretations in the process of cultural performance. The contents include the display and construction of local identity, national identity and local national identity, and the social construction of meaning and space. For example, in the book "Tourism and Cultural Performance —— For Who", taking the Swiss tourist resort as a case, Benx demonstrated that traditional invention and cultural performance provide a means for the local people to seek political and cultural status. Scholars have found that cultural performance in tourism culture is not only a means for the host to seek economic benefits, but also closely related to national identity, national identity and the cultural identity of local ethnic groups.

The third is the study of the social connotation of cultural performance. In the western academic circle, the extension and connotation of cultural performance are all broader than that in China. For example, Richard Bowman and Yang Lihui said in the article "View of Performance" in the Field of American Folklore and Anthropology It has become a kind of communication behavior displayed. The communication process includes compromise and negotiation of space, time and meaning; the form, function, meaning and the relationship of the performance become the core of research ". Starting from the whole social background of cultural performance, this paper reveals the multiple political, economic and cultural purposes of cultural performance, which is helpful to expand the in-depth study of cultural performance with a more macro vision and interdisciplinary perspective.

The fourth is the production and display of cultural performance, that is, the study of the revival, construction and reconstruction of culture and its display form. Among them, the interaction of market, political power, capital and other multiple forces and the generation process of cultural performance under this interaction, including the problems between the powerful power of individual construction and display performance, are the main contents of the discussion.

However, the domestic cultural performance research started relatively late, Mainly focusing on the following two aspects: first, citing foreign research results for case study, For example, Yuan Lianbo's "Yangle Festival: Cultural Performance and Life Expression of Batang People", Through the case analysis of the Yangle Festival of the Batang people, Analyzed the symbolic meaning and life expression of cultural performance, That is, to explain the social connotation of cultural performance, Another example is Han Xiaoli's "Rural Society in the Cultural Performance —— In The late Qing Dynasty and the early Republic of China, Shanxi Yangko Opera and Rural Social Life", Through a case study of Shanxi Yangko opera in the late Qing Dynasty and the early Ming Dynasty, Explore the rural society and popular ideas behind it, That is, the cultural identity of cultural performance is demonstrated, While Liu Anan and others, through the study of Wuling Mountain cases, The authenticity of the cultural performance is discussed. Second, the cultural performance theory, such as jie-wen wang "performance" and "performance" paradigm transformation, the study of cultural performance conducted a detailed comb, and the definition of cultural performance and transformation made new judgment, such as Zhu Lingfei "cultural performance: understanding and interpretation of media context, put the cultural performance in the perspective of cross-cultural research, the concept and nature of cultural performance for a new argument.

To sum up, the current researches of cultural performance in China is still in its infancy, and the current attention and demonstration points of cultural performance are still in the concept and nature of cultural performance and the application of theories. Therefore, the domestic cultural performance research needs to be further deepened and expanded.

2.3.2 Cultural tourism

2.3.2.1 Overview of foreign research and practice of "cultural tourism resources"

1. Exploring the concept of cultural tourism

In the 1950s to 70s belong to the embryonic period, about the use of cultural tourism or tourism culture, foreign scholars prefer to use the term cultural tourism, more research concept of this period, mainly representative is the Robert Mc Intos (1985) mentioned cultural tourism belongs to tourism business, involved in the cultural tourism tourists can increase the identity of local culture, immersion experience local customs. Win (1965) believes that cultural tourism is a way of attracting tourists through the life and production of tourist residents. Moscard et al. (1968) proposed that ethnic cultural tourism is to feel the cultural customs of other ethnic groups.

In terms of related research on cultural tourism, foreign scholars are earlier than those in China, but their research on cultural tourism only focuses on theoretical concepts. Robert McIntosh, an American scholar, first put forward the concept of cultural tourism in his book, *Tourism: Elements, Practice and Basic Principles*. He pointed out that cultural tourism actually includes all aspects of tourism, through which people can understand each other's life and thoughts.(Hua Jian & Chen Qinghe.(2019). Immersive experience: a new business format that integrates culture and technology. *Journal of Shanghai University of Finance and Economics* (05), 18-32.) After research although in the past decades, but academia has not formed a unified definition, different researchers according to their own purpose in different areas of cultural tourism definition, among them, the world tourism organization (UNWTO) from the perspective of tourists, cultural tourism is defined as "people in order to understand each other's life and thought of travel".

2. Research on the value of cultural tourism resources

Foreign experts and scholars pay more attention to the situation of cultural tourism in underdeveloped areas. Smith (1972) explains the development of cultural tourism from an anthropological perspective. Doxey (1975) proposed that the development of local social and cultural tourism resources can generate economic benefits and destroy the original state of life and culture, which is something that the local residents do not want to happen. Ted Silberg (1995) in the discussion of cultural tourism opportunities, cultural tourism development progress, really can provide local certain benefits, but also need measures to improve efficiency, including increasing coordination with around, provide more novel forms of tourism and products, attract tourists, but also should do a good job in the protection of local cultural heritage. D Therbert (1996) Taking three French style towns as the research object, we found that the more unique the local style, the more it can attract tourists, and the higher the expectations of tourists, the more it can promote the development of local tourism. Antonia Besculides (2002) From the perspective of tourist perception, they investigated the cultural tourism perception, and concluded that cultural tourism can

increase the benefits of local Spaniards, and they care more about the management and development of cultural tourism.

2.3.2.2 Domestic research and practice review on "cultural tourism resources"

1. Research on the classification and characteristics of cultural and tourism resources

Zhang Chunxiang (2018) classifies the cultural and tourism resources in Henan province from the three indicators of landscape, style and art. Wang Ruijun (2018), according to the national standard "Classification, Investigation and Evaluation of Tourism Resources", divided Wujimqin cultural tourism resources into production and living, social management (including military, management and memorial sites), and ideology (including 3 subcategories of religion, art and social customs). According to the national standard of 2017 edition, Lei Ruxia (2021) sorted out the cultural tourism resources of Guangfu, covering 4 main categories, 10 sub-categories and 39 basic types, which has the foundation for developing tourism.

Han Ying, Jia Linyu, Zhang Chengli, et al. (2021) studied the spatial distribution characteristics of nuclear density estimation, geographical concentration, nearest proximity index, Lorentz curve and other methods.

2. Research on the protection of cultural and tourism resources

In the study on the protection of cultural tourism resources, Liu Jianmin and Wang Yu (2021) put forward the idea of cultural tourism driving the tourism development of ancient towns, and more funds should be injected to repair the buildings of ancient towns; improve infrastructure construction, integrate scenic spots, live protection; enhance residents' awareness, improve participation and other protection methods. Huang Hong (2021) learned the current situation of red cultural resources in traditional villages in Lankao County, found that there were still problems such as capital, talent, infrastructure and management, and then put forward corresponding solutions

3. Evaluation of cultural tourism resources

The evaluation of cultural tourism resources can specifically protect, develop and utilize the cultural tourism resources of villages. Domestic scholars began to study the evaluation of cultural tourism resources at the end of the 20th century, relatively later than that of foreign scholars. The relevant research is introduced as follows:

First, the content research of cultural tourism resource evaluation. It mainly studies the evaluation of economic value, social value and potential. The study of economic value is conducive to laying the foundation of resource development, and the study of social value can promote regional cooperation and ethnic unity. For example, Zhou Ying (2014) used a variety of quantitative methods to explore the economic value of the existing and damaged cultural resources, and to decide whether it is necessary to repair and reuse them. Hu Ting et al. (2020) analyzed the market value structure of cultural tourism resources, and took 656 cultural tourism resources in Xiangxi, Hunan province as the object.

Second, the research on the evaluation methods of cultural tourism resources. There are mainly qualitative and quantitative evaluation. For example, Wang Yahui et al. (2013) used the hierarchical analysis method and the Delphi method to construct the evaluation index system of cultural tourism resources in

Huai'an Canal. Lan Huadong et al. (2017) used the AHP-fuzzy comprehensive evaluation method to build a multi-level comprehensive evaluation system to evaluate the 16 sea silk cultural tourism resources in Quanzhou. Wang Bojie, He Siyuan, Min Qingwen et al. (2020) selected fifteen indicators from seven levels to determine the combination weight through hierarchical analysis and entropy method, multi-factor weighted evaluation model and GIS spatial analysis method to evaluate the agricultural cultural heritage tourism resources in Qingyuan County, Zhejiang Province.

2.3.2.2 Policies related to cultural tourism

In 2003, the national standard for Classification, Investigation and Evaluation of Tourism Resources (GB / T18972-2003) (hereinafter referred to as "evaluation"), which clarified the definition, classification method and evaluation system of tourism resources. In 2009, the Guiding Opinions on Promoting the Combined Development of Culture and Tourism was promulgated, emphasizing that culture has a great role in driving tourism. By 2025, China will make significant progress in building itself into a strong country with socialist culture. Cultural undertakings, cultural industry and tourism quality development of systems and mechanisms to be more perfect, governance efficiency significantly increased, people's spiritual and cultural life is increasingly rich, further enhance the Chinese national cohesion, culture casting soul, culture can assign and tourism for the people, tourism leading role in comprehensive highlights, cultural undertakings, cultural industry and tourism become the economic and social development and comprehensive national strength competition and important support.

Through the above review, it can be seen that some basic research theories are consensus, qualitative methods and empirical research are more and more applied. However, in the research field, it focuses more on the value of resources, and the research method, although more and more scientific, but foreign common methods are less used in China.

2.4 Development of tourism and performing arts

2.4.1 Concept of tourism performing arts

In the 1970s, the performing arts products represented by stage plays and musicals were favored by western tourists, which caused foreign scholars to explore the "tourism performing arts". Foreign scholars started their research on tourism performance earlier in 1973. Mac Cannell thought about the authenticity of performance in the tourism situation from the perspective of sociology and anthropology. Three years later, he proposed that tourism performance is an art form created by tourists to watch (Mac Cannell, 1976). (Li Wei & Li Yunyan.(2023). Luoyang city night tourism development optimization strategy. Tourism and photography (03), 71-73.) in the early development, tourism focus on local cultural festivals and related cultural ceremony performance, with the development of tourism, these cultural festivals and ceremony in front of tourists, even the cultural festivals and ceremony performance for different replacement, again after the fusion of modern culture, form the stage of tourism. When foreign scholars study tourism performing arts, they mostly regard it as one of the types of cultural tourism products (Mac Cannell, 2008), and describe and introduce it on this basis, but they do not specifically explain the concept of tourism performing arts.

However, there are still scholars on tourism interpretation, such as Howard and Hughes (2002) that tourism performance is for tourists, entertainment function of cultural and artistic products, Barbieri and Mahoney (2010) pointed out that tourism performance is one of the types of cultural and tourism products, marked by tourists visit, experience cultural and artistic activities, including the destination community, participate in festival activities, enjoy local performance, etc. Zheng et al. (2018) believe that tourism performance combines art performance with entertainment through original, local or innovative forms of cultural expression, which are mainly aimed at tourists.(Tian Xiaoxue.(2020). Research on landscape performance from the perspective of aesthetic economy (master's thesis, Inner Mongolia University).) It points out the form, characteristics and audience of tourism performing arts, but does not clearly define the place and content of tourism performing arts.

2.4.2 Development of tourism and performing arts abroad

Foreign scholars mainly reveal the characteristics of tourism performing arts through concept definition. Howard And Hughes (2002) believe that tourism performing arts is a cultural and artistic product for tourists and with entertainment functions, which emphasizes the entertainment, culture, artistry, tourist subjectivity and commodity nature of tourism performing arts. Barbieri And Mahoney (2010) believe that tourism performing arts are tourism products containing artistic performance, traditional cultural heritage or religious places, which points out the artistic, cultural and commercial nature of tourism performing arts. Sarkissian (1998) believes that tourism performing arts is the medium of communication between overseas tourists and destination residents. It is created under the current situation of increasing global mobility. It is in a unique social space and situation, which indicates the creativity of tourism performing arts and the dependence of tourism destination. Williams And Hall (2000) pointed out that tourism performing arts carries rich history, folk customs and other cultural connotations, and can be presented through the movements, postures and expressions of performers, which shows the cultural nature of tourism performing arts. Robert And Janiskee (2006) believe that tourism performing arts should be matched with the local tourism situation and cultural connotation, and should be able to withstand the changes of The Times, and make self-adjustment and innovation, pointing out the local, innovative and advancing characteristics of tourism performing arts with The Times.

Different from foreign studies, domestic scholars mainly summarize and refine the characteristics of tourism performance from two aspects: the form and content of tourism performance. Xu Shipi (2008) analyzes the artistic performance of tourism products, think it mostly adopt song poetry, chapter type of large song and dance performance form, reflects the cast squad large, art narrative macro, original music and dance, stage sound fashion, colorful costume props, freedom, the audience level, stable market demand and so on eight characteristics. QinWen (2010) to identify the tourism of the difference and traditional professional art performance, think tourism performance highlights the commercial, and more intuitive and life, pay more attention to tourists sensory experience, the different cultural background, economic ability, education level, personal preference of tourists have universality, emphasize entertainment, leisure and refined and popular rather than pure artistry. In addition, the scholars have summarized the characteristics of different types of tourism performance. Yang Yi (2008) summarized the characteristics of theater

performance tourism performance, that is, the performance space is relatively fixed, the performance time is mainly focused at night, the audience is mainly for group tourists, and the performance content is mainly focused on local characteristic culture. RomLi (2010) believes that the performance content of landscape tourism performance highlights local elements. Lin Zhenyu and Zhao Ruixi (2017) believe that tourism performance video shows are characterized by a small number of actors and relying on modern technology.

2.4.2.1 Authenticity of tourism performing arts

DeanMacCannell (1973) is the first foreign scholar who began to pay attention to the study of tourism performing arts, and also the first scholar to study the authenticity of tourism performing arts. In his article, he pointed out that the performances watched by tourists are not necessarily real, because they are artificially created or even forged.

Williams (1994) believes that ensuring the accuracy of the performance history and the culture is the reason for the authenticity of the performance. Hiroyuki (2003) believed that a folk performing arts in Japan was initially materialized through tourism. Through a case study of rice farming rituals, the author found that relevant personnel use tourism as a resource to replicate the creative process of folk performing arts.

Xu Zuying believes that referring to the experience and feelings of folk performing arts related personnel is one of the factors that must be considered when constructing the concept of tourism authenticity.

Barbieri And Mnoney (2010) divided the clients of a large performing arts center into three groups: sporadic, single and omnivorous, so as to better find the relationship between real scene performance and cultural tourism preference and cultural tourism behavior. The study found that different groups of customers had significant differences in demographic characteristics, art and cultural consumption, cultural tourism behavior and preferences.

YujieZhu (2012) Found that the Naxi wedding ceremony performance of the Chinese people in Lijiang, China and the real scenery foil each other, which will make tourists have a real play experience. Culture comes from life but is higher than life. The culture in tourism performing arts must have a prototype in life, but it is inevitable to carry out certain artistic transformation. Therefore, there are still a lot worth studying in the dialectical thinking on the authenticity of tourism performing arts.

2.4.2.2 Tourist experience

Peter (2001), taking tourists in Bali as an example, found that tourists only enjoy the culture and art of Bali. Because tourists only mobilize their vision and hearing, they are always free from the performance and unable to feel the local cultural heritage.(Li Xue.(2022). The term "immersive experience" is popular in cultural and tourism consumption. Minsheng Weekly (06), 22-23.) Barbieri and Mnoney (2010) divided the clients of a large performing arts center into three groups: sporadic, single and omnivorous, so as to better find the relationship between real performance and cultural tourism preference and cultural tourism behavior. The study found that seeking diverse cultural products and experiences is the purpose of omnivorous cultural tourists. Charles (2012) selected to Seoul, South Korea, Japan, Europe, southeast Asia, interview their feelings for tourism performing arts products,

found that in, Japan, European and American tourists prefer to watch tourism, including the Japanese are more willing to watch Seoul, South Korea as their tourism destination, and the highest satisfaction.(Huang Yongxu (2023-05-15). Xi'an "clock-in tour" hot immersive tourism out of the circle. China Business News, B12) and no matter which country, tourists are very concerned about the quality of the performance, which is the key factor to determine the quality of tourists' experience.

2.4.3 Domestic development of tourism and performing arts.

Domestic tourism concept of the earliest formulation from the 1998 national tourism administration held a seminar, then called "theme park recreational performance", then academia according to their own habits and needs, put forward the different name, but on the title "tourism" and "acting" gradually close, "tourism", "tourism" and "tourism" name, the name of the "tourism" is common. Li Youchang (2007) believes that various performance activities in the site of tourist attractions, as well as in other performance places of tourist attractions, with the main content of the history, culture or folk customs of the region, and the main content of tourists as the main appreciation, are collectively referred to as tourism performing arts. Similarly, Yu Qi (2009) believes that tourism performing arts refers to the artistic performances and performances that are carried out in tourist destinations and can fully highlight regional cultural characteristics or folk customs, and tourists mainly watch and participate in. These definitions emphasize the performance venue, performance content and audience group of tourism performance, and make a clear definition of tourism performance.

In addition, Zhu Lixin (2010) believes that tourism performing arts is a performing arts activity mainly featuring foreign audiences. This expression does not explain the space, place, content and form of the performance, but only indicates that its audience group is "remote audiences". "Remote audience" has two meanings: one is that the performing arts activities are carried out locally, but the audience is from other places; the other is that the performing arts activities are carried out in other places. Although the audience watches in their own "local", compared with the audience of the output of the performing arts activities, it is still "remote audience". In other words, the author only points out the spatial difference between the output of performing arts activities and the source of the audience. The "remote" can be "remote viewing" of tourists as the audience, or "remote holding" of performing arts activities, that is, performing arts activities can be "local" or "different places". Obviously, this definition covers local professional performances and foreign performances, which may not be tourism performances, so the definition is slightly biased.

2.4.4 Tourism performance type

Classification of tourism performing arts can clarify the attributes of different tourism performing arts products and help people to carry out further development, utilization and research. However, due to the different starting points of research and the rich forms of tourism performance itself, the classification of tourism performance types is very different, so the classification results are numerous.

Zhu Lixin (2013), when discussing the origin of tourism performing arts, he believed that tourism performing arts had appeared in the pre-Qin period of China. The types of tourism performing arts in ancient China could be divided into four categories: scenic spots, square, hostel and pleasure entertainment. Zhang Qin (2009) believes in the article that domestic modern tourism performing arts mainly

experience two development forms of large-scale live performance, theme park and theater performance. Some scholars still choose to divide it from a single Angle. Yang Yi (2008) believes that according to the different performance locations, tourism performance can be divided into live scene performance, theater performance, hotel performance and scenic spot performance. Xiao Bo and Qian Shan (2018) believe that tourism performance can be divided into three categories: live performance, theater performance and theme park performance according to the performance venues.

In general, from the perspective of performance content, tourism performance can be divided into cartoon sketch performance, opera performance, acrobatics and folk dance performance. For example, from the perspective of program independence, it can be divided into two types: dependent and independent. Of course, in addition to a single Angle, the study of the types of tourism performance is also common. Xu Shifu (2009) believes that, from the perspective of the cultural theme of products and the characteristics of artistic performance, tourism performance can be divided into three categories: ethnic customs display, landscape performance and cultural heritage interpretation. These three types of tourism performances are not completely independent. For example, Zhangjiajie "Charming Xiangxi" itself belongs to the ethnic customs display performance, but it also integrates the technology of landscape performance, which is a new exploration. Li Youchang (2007) divided tourism performing arts into banquet and dance, square, theater and real scene categories [22]. Zhang Li (2007) believes that there are six types of tourism performing arts products: landscape, banquet dance, theater, parade, scenic variety, tour and on site performance.

Xu Lijuan (2011) summed up more than 100 influential tourism performing arts projects in China at that time, which were divided into four categories according to their performance mode, the first is the theater support type, the second is the complex scenic area, the third is the landscape real scene type, and the fourth is the banquet dance type.

Jia Yun (2014) believes that tourism performance can be divided into the following four forms: the combination of folk customs and natural landscape real scene, large-scale theme park performance, large-scale performance of professional theater, and other performance forms (including large-scale animal performance tour performance).

Bi Jian (2017) According to the reality of the development, expression mode and spatial distribution of tourism performance in China, the tourism performance is divided into the performance form (including content), real performance opera + folk art, acrobatics + magic, kung fu performance light and shadow show.

However, I agree with Bi Jian (2019) on the classification of tourism performance types in another article. On the basis of previous studies, Bi Jian divided tourism performance into three categories: frame performance, real performance and heavy performance from the two aspects of performance mode and performance mode.

2.4.5 Perception of performing tourists

Relatively speaking, the current academic circle has rich academic research achievements in tourist perception, but there is little research on tourist perception of tourism performing arts products.

Fang Shimin and Yang Jing (2012) believe that tourists' perceived value is crucial to tourism performance. Zheng Yan et al. (2013) chose Zhangjiajie "Tianmen Fox Fairy" as the study case, and obtained three dimensions of the system, namely performing arts form, performing arts content and performing arts services.

Jiao Shibo (2013) selected "Impression Liu Sanjie" with a strong national cultural atmosphere as the case site to analyze the evaluation factor of tourist perception image, which is conducive to the development, management and marketing of national cultural tourism performing arts products in China.

Yang Shanshan and Wang Jia (2016), in order to fully reflect the perceived value of The Legend of Xiangshan, developed and designed a tourist perception scale composed of four dimensions of performing arts form, performing arts content, performing arts service and performing arts environment, and finally found the shortcomings of its development.

Bao Fuhua (2017), based on the theoretical and qualitative research method of rooted theory, found the positive and negative perception factors of tourists in cultural real tourism performance, which provided some ideas for the subsequent research.

Huang Dan (2019) took Hangzhou Song City as an example, and adopted the rooted theoretical research method to construct a theoretical model of the audience perception dimension of tourism performing arts, which enriched the research content in the field of tourism performing arts.

Fang Shimin and Ning Zhidan (2017) discussed the current status and influencing factors of red tourism performing arts tourists by collecting and analyzing online comments of tourists. Like immersive tourism performance, the research results of red tourism performing arts are also lacking.

2.5 Related theory

2.5.1 Immersion theory

2.5.1.1 Concept of immersion theory

The "Immersion theory" (Flow Theory) is also known as the "heart flow theory". "Flow" is a perceptual state in which people are so absorbed as to ignore something else, bringing happiness and pleasure. The theory began in the 1960s with psychologist Mihali Csikszentmihalyi (Mihaly), who interviewed hundreds of artists, athletes, surgeons and other professionals, and mentioned "a torrent leads me" in describing the best experience.(Chen Ping ping.(2019). Research on the interface design of the ancient village tourism APP based on immersive experience (master's thesis, Guangxi Normal University).) In 1975, Mihara first proposed the concept of "flow", and then gradually perfected and developed the theory of immersion.

2.5.1.2 Research method of Immersion theory

At present, there are three main methods to study the immersion theory: deep interview method, experience sampling method and questionnaire survey method. The immersion theory of the father, mainly through the combination of questionnaire survey and interview, using the "psychological experience sampling method", for different people, within a week, randomly choose eight points every day, with electronic caller for subjects to fill in the questionnaire, received more than thousands of experience questionnaire, to summarize the immersion theory.

Experience sampling method (Experience Sampling Method, ESM) refers to the device during a period of time, and fill in the psychological experience sampling form to obtain the current immersive experience state. Thus, the interviewees' information is recorded timely and continuously, which is more suitable for the evaluation of the immersive experience in daily life, and presents the daily life experience of the respondents more truly, so as to make the measurement results more objective and accurate.(Fu Xuejiang.(2022). Immersive experience research of film and television scenes from the perspective of tourists 'gaze theory (master's thesis, Inner Mongolia Normal University).

Its disadvantage is that it will affect the activity coherence of the respondents, and also needs the assistance of hardware equipment, which is relatively difficult to achieve, and the content of the questionnaire is relatively scattered and not easy to summarize.

Deep interview method is the most common method to test immersive experience, the most easy to obtain more information, and the operation is relatively simple, convenient and easy to implement.(Sokai li.(2022). Interactive participation: Immersive art research in viewer intervention (master's thesis, Dalian University of Technology).

In the process of measurement, mainly for the specified research group of semi-structured qualitative interview, used to identify the respondents immersion experience degree and the influencing factors in the process, the respondents recall the process, attitude, status and the best or impressive part, provide narrative description, the researcher can through recording, transcript and other forms of subsequent analysis.(Wang Weijie (2022-07-04). How immersive performing arts empower a new future of the cultural tourism industry. China Culture News, 003.) Some studies will also compare, analyze and evaluate the experience of the interview content and the results of the questionnaire survey, and improve the theoretical construction with the qualitative content.

Weng Yin (2020) used the qualitative research method of rooted theory, adopted the interview method of combining in-depth interview and focus group interview, interviewed 12 people in depth, coded the interview data at three levels, and constructed a theoretical model of the heart flow experience mechanism of skiing consumption. Meng Fan (2020) took "See Pingyao Again" as an example, interviewed the tourists who had watched the performance, collected the influencing factors of the heart flow experience, and then verified them through the Likert scale. The main conclusion is drawn: the flow experience of tourists in the process of immersive tourism performance includes seven dimensions (balance of expectation and feeling, unity of knowledge and action, immediate feedback, concentration, loss of consciousness, time distortion, and self-goal). It can learn from its qualitative and quantitative research methods, and also provide reference for the design part of the study scale questionnaire and the selection of the number of interview users.

2.5.1.3 Immersive and experiential tourism performance

Although immersive experience is recognized and loved by tourism performance by the audience, the definition of immersive experiential tourism performance has not been unified in the academic circle, which is mostly defined by real-scene performance and immersive Opera. However, immersive experiential tourism performance is different from traditional live-action performance and

immersive Opera. The traditional live-action performance is an outdoor performance based on the natural environment such as real mountains and rivers.(Meng Jia.(2023). Research on the application of immersive experience in tourism performance — Take only Henan · Opera City of Fantasy as an example. Tourism Overview (05), 135-138.) Immersive Opera is a Opera mode with strong participation. The audience can choose the performance route and change different perspectives of watching the Opera. It has strong autonomy, but less uses high-tech means and mainly actors perform. Immersive experiential tourism performing arts is a performing arts activity that integrates a variety of high-tech means, builds new performing arts venues, and strengthens the interaction between the audience and the actors. Stories are mainly restore local culture.

Bi Jian (2019) put forward the concept of "immersive tourism performance". He proposed that in the core of showing regional culture, in a closed space, actors should not only perform art, but also interact with the audience, so that the audience can become the performance mode of participants and viewers. Combined with the characteristics of immersive experiential tourism performance.

Liang Chen (2022) personally, immersive experiential tourism performance refers to the artificial scene, using a variety of high-tech technology, performers, reduction story elements of real scene, lead the audience to participate in the acting scene, get more authenticity, characteristic, difference experience of tourism mode.

2.5.2 Theory of tourism industry integration

Tourism industry is a dry high environmental protection industry, relying on dry natural resources, so it is closely related to the concept of sustainable development. In 1987, the United Nations World Commission on the Environment and Development published our Common Future, in which the concept of sustainable development was formally proposed in the report. The emergence of the idea of sustainable development indicates that some fundamental changes have occurred in the human concept when we understand the relationship between economic development and the environment. In 1990, the Gobe International Conference in Canada proposed five development goals for achieving sustainable tourism: strengthening ecological awareness and enhancing understanding of environmental and economic effects; promoting fair competition; improving the living environment of reception areas and providing high-quality tourism activities; and protecting environmental quality.

The core of the theory of sustainable development is tourism and culture, nature, human survival environment as a whole, constantly meet the needs of local tourism residents and maintain and improve future development opportunities, its requirements has three aspects: the first is equality, equality between human generation and equal generation, the development of tourism in the future development price for the development of industry now. Followed by environmental restrictions, the carrying capacity of tourism environment is a certain limit, the development of tourism needs to coordinate with the environment, seeking the optimal value of tourism bearing capacity, to ensure that the environment system can adjust themselves, the last is to meet the demand, meet the demand of local residents' social development, and meet the tourists constantly diversified demand for the pursuit of high quality life.(Wang Hongrui.(2022). Problems and countermeasures of the integrated development of culture and tourism of the grand Canal in Luoyang city.

Jiyuan journal of vocational and technical college (04), 17-21.) sustainable development of regional tourism industry development to consider the tourists and cultural and economic differences, and gradually improve the basic quality of tourist residents, optimize the industrial structure of tourism community, from the tourism internal development power to solve the gap between regional economic and cultural development, to adapt to the development of market economy.

Under the guidance of the new development pattern of "double cycle", the industrial pattern provides strong support for the realization of high-quality development of tourism. The industrial characteristics of the tourism industry determine its natural adaptability in the integration with other industries. With the continuous development of the concept of industrial integration and the diversification of tourists' tourism consumption needs, the integration of tourism industry and other industries is accelerated, and the integration of tourism industries is gradually formed.(Chen Rong.(2019). Tourism industry revitalization and community cohesion from the perspective of communication game theory (master's dissertation, Fujian Normal University).) The integration of tourism industry refers to the process of penetration and integration between tourism and the primary and secondary industries or between the tourism industry, gradually forming new forms of business. The current types of tourism industry integration can be divided into external integration of tourism industry and internal integration of tourism industry, as shown in Table 1. The process of tourism industry integration is divided into four stages: technology integration, product integration, business integration and market integration. On the one hand, the integration of tourism industry produces more tourism products that meet the diversified consumption needs of tourists, dilute the tourism industry is affected by non-human factors such as season, topography and landform; on the other hand, further expand the business scope of the tourism industry, strengthen the competition and cooperation within and outside the tourism industry, gradually form the new business form of the tourism industry, enhance the vitality of the tourism industry, and give full play to the role of tourism in driving the development of other industries. In the process of tourism and performing arts development, in addition to relying on specific tourist destinations, we should also take industrial integration as an important support to ensure its healthy and orderly development. Therefore, the theory of tourism industry integration provides a theoretical basis for the construction of the large tourism industry pattern, the circulation of tourism economy, the connection between industries and the strengthening of tourism development.

Table 1 Types of tourism industry integration

Industry type	pattern of manifestation
Tourism industry external integration of tourism industry and the primary industry	rural tourism
Tourism industry and the secondary industry	Industrial tourism
Internal integration of the tourism industry	Tourism, performing arts, sports tourism, exhibition and exhibition tourism, etc

2.5.3 Theory of performance

Performance theory (Performance Theory), or "American Performance School" (American Performance-school), is one of the most influential and dynamic theories and methods in the field of contemporary American folklore and even the world folklore. It emerged in the late 1960s and early 1970s, under the influence of existential philosophy, anthropology, Chomsky (Noam Chomsky) linguistic theory, with the shift of folklore itself from pure text to context.(Qin month bend.(2019). Research on Ethnic Culture Inheritance in Ethnic School under the perspective of Performance Theory (Master's dissertation, Guangxi Normal University).) 8 In the first half of the 1990s, its influence reached its peak. Today, it not only still has a strong vitality, but also has widely influenced many disciplines outside of folklore, such as anthropology, linguistics, literary criticism, religious studies, music, Opera, discourse research, regional studies, speech, and mass media

Performance theory of scholars, the main representative Charles (Dell Hymes), Richard Bowman (Richard Bauman), Roger Abraham (Roger Abrahams) and Dan Ben-Amos (Dan Ben-Amos), etc., which influenced the most, he systematically explain performance theory paper "as the language art of performance" (Verbal Art as Performance), become the most cited performance theory writings.

Different scholars have different discussions about the meaning and essential characteristics of "performance". According to Bowman in many of his works, performance is "a mode of speech" and "a way of communication (communication)." (Li Xiao.(2020). Travel short video performance practice research (master's thesis, huazhong university of science and technology)) and ever in the folk literature research text (Text) as the center, focus on abstract, often stripped of the context of oral art relationship like different perspective, performance theory is performance as the center, focus on the oral art text in a specific context of dynamic formation process and the practical application of its form. Specifically speaking, Performance theory pays special attention to the folk culture from the following perspectives: (1) folk performance events in a specific context (situated context); (2) The actual occurrence process of communication and the dynamic and complex formation process of the text, Special emphasis on this process is caused by many factors (personal, traditional; Political, economic, cultural, moral, etc.) joint participation, and is also shaped by many factors; (3) Interaction between the speaker, the audience and the participants; (4) The immediacy and creativity of the performance (emergent quality of performance), Emphasize that each performance is unique, Its uniqueness comes from the interaction between the communicative resources, personal ability and the purpose of the participants in a specific context; (5) Ethnographic investigation of the performance, Emphasis on understanding performance in specific geographical and cultural categories, context, The communication events in a specific context as the center of observation, description and analysis; and so on and so forth.therefore, Generally speaking, Different from the previous concept and practice of focusing on "folk customs as things", Performance theory focuses on "folk customs as an event"; Different from the previous textual and text-centered ideas and practices, Performance theory pays more attention to the interaction between the text and the context; Different from the previous ideas and practices of focusing on transmission and inheritance, Performance theory pays more attention to immediacy and creativity; Unlike the previous ideas and practices of focusing on the collective, Performance theory focuses more on individuals; unlike previous ideas and practices devoted to

seeking universal classification systems and functional schemas, Performance theory focuses more on contextual practice in the context of ethnography (situated practice). The emergence of performance theory has fundamentally changed the traditional way of thinking and research perspective. Its application brings about a new understanding of the whole research rules of folklore, so it is called a methodological revolution by some scholars.

2.5.4 Semiotic Theory

In current works on semiotics, there are two main interpretations: a symbol is another thing that represents one thing; a symbol is a medium that can convey thoughts and feelings during communication. Semiotics studies the structure of symbols, systems and strings of symbols. By its very nature, it is a study of the ways in which symbols are represented and meant. Semiotics is divided into two main categories: Peirce semiotics and Saussure semiotics, whereas Saussure semiotics is static, starting from the reaction of a social group of human beings to a social reality, and fails to show the dynamic process of the person experiencing the sign, whereas Peirce semiotics is dynamic, starting from the reaction of human beings, as living beings, to an objective thing. According to Peirce, semiotics is the study of the doctrine of the essential properties of all possible semiotic processes and their basic kinds, and all ideas are expressed by means of symbols, so that logic can be regarded as a science of the universal law of symbols. According to Saussure, signification is a dualistic relationship between signifier and signified, with signifier referring to the "sound image" of a linguistic sign and signified being the concept it expresses. MacCannell (1976) believes that semiotics is the study of all kinds of signs and their basic kinds.) considers semiotics to be the science of signs, and its most significant theoretical feature is its refusal to separate subject and object, which has been the gist of traditional Western science. Semiotics defines the sign as the initial unity of subject and object, replacing the old separation of subject and object, and placing the sign at the centre of scientific research. Roland. RolandBarthes argues that the meaning is a reference that takes the original sign (a combination of the signifier and the referent) as the referent, and the essence of semiotics is the science that studies the way of representation and meaning. Wang Mingyu (2016) suggests that semiotics is a science specialising in the study of symbols and the laws of their meaning activities, and from a disciplinary point of view, semiotics is a Western science, but China possesses a unique field of semiotics, including the semiotics of Yijing, the semiotics of naming, the semiotics of Chinese characters, the semiotics of exegesis, the semiotics of Literature, the semiotics of Buddhist philosophy, the semiotics of tropes, the semiotics of classical literature, the semiotics of magic numbers Semiotics, Art Semiotics, Phonetic Semiotics, Anthroposophical Semiotics, Marxist Semiotics, 13 fields.

2.6 Related studies

2.6.1 Domestic related studies

Domestic academic research on tourism performing arts products began in the late 1990s, currently, Domestic research on tourism performing arts mainly from three aspects: embryonic stage, development status and product development: 1. Research on the embryonic stage of tourism performing arts mostly on the entertainment performance of theme parks as the research object: Li Leilei et al. (2005) took the Shenzhen OCT theme park as an example to conduct a case study, It

expounds the connotation of tourism performance, The production process and industrial chain of tourism performance; Zhang Yong'an and Su Li (2003) also took the Shenzhen OCT theme Park as an example, It not only expounds the concept of theme park artistic performance, It also analyzes the three levels of the theme park artistic performance products.

Analysis and research on the development status of tourism performing arts: Hu Hongwei and Sun Jinlong (2009) take the live performance as an example, Analyzed the live-action performances appearing in recent years, Summarize the operation mode of the live-action performance, Put forward the strategy of the capitalization of tourism culture, Points out that cultural resources are the core soul of tourism performance; Li Meilian (2009) Starting with the advantages of developing tourism and performing arts in Guilin, Studying the current status of the development, And then leads to suggestions for redevelopment; Yanlan (2009) studies the development process of domestic tourism performing arts, the characteristics of tourism performing arts products, and the influence of tourism performing arts on tourism; Zhuge Yiting and Cui Fengjun (2005) put forward the problems existing in the current tourism performance market, that is, the products tend to be similar and mediocre, And from the perspective of market, culture, resources, government and other aspects to explore the strategy of China's tourism performance quality.(Zhu Zhao.(2022). Empirical Research on tourist satisfaction of Beijing Theater Tourism Performance products (master's thesis, Ningxia University))

Research on tourism performing arts product development: Chen Yingying (2009) introduced the importance of developing tourism performance products through the current situation and problems of tourism development in Beijing, Study tourism performance from two aspects of Beijing tourism performance production development and product innovation; Cui Fengjun (2006) also discussed the development of urban night tour resources and tourism performance market from four aspects of market, program, operation mode and cultural system, And discusses how the government to promote the development of the night tour market; Xu Shipi (2009) divided the tourism performance into cultural heritage interpretation type, landscape real scene performance type, folk customs display type, And to each type suitable for development of regional conditions, representative listed, And to judge the development direction of China's tourism and performing arts.

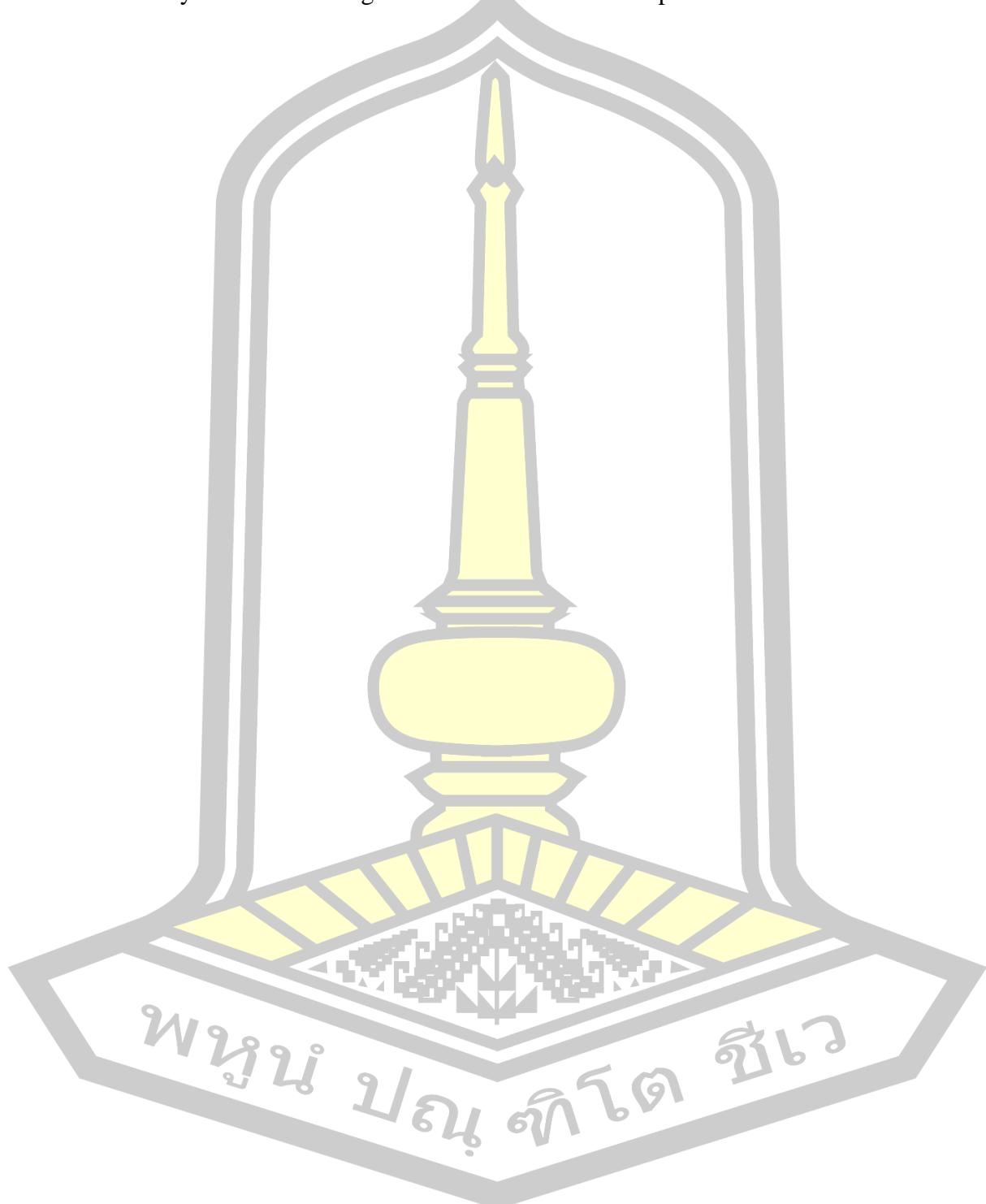
2.6.2 Foreign related studies

Foreign countries have different research perspectives on tourism performance, and foreign scholars classify tourism performance as art tourism products. Sayre (2008) made a detailed summary of the development and evolution of performances from the perspective of commercial market and marketing means, and from the perspective of the entertainment industry. Effective publicity is very important, and the word-of-mouth effect among tourists cannot be ignored. There are also many foreign studies on the authenticity of tourism performing arts products. Yvonne Payne Daniel (2003), through cross-cultural studies on dance performances in Native Americans, the Caribbean and Africa, believes that dance performances in specific tourism environments retain "authenticity" and creativity. SKim & Ivan (1999), the performance and authenticity of Art, systematically summarizes the relationship between the authenticity of art (including music, opera, poetry, religion, etc.) and performance, and believes that music is a very effective kind of performing

art. Erik (1988) believes that although the commercialization of tourism performing arts products has made some changes or added some new elements to traditional culture, it has not completely destroyed the value of cultural products. In the analysis of the future development trend of tourism performance products, many scholars also give different opinions. Shy (2008) believes that in the 21st century, the earth is like a big stage, showing cultures around the country, whether on Broadway or in the streets, stage performance has always been an effective way to entertain the public. Statistical studies show that between 2003 and 2008, two-thirds of Broadway audiences were women with a college degree and an average age of around 42.(Liu Rendan.(2022). Tourism image design of Luoyang city from the perspective of ancient capital culture. Famous works (15), 119-121.) Oakes (1999) pointed out that in China, any community that was relatively isolated in the past but still has rich and endless cultural resources can develop cultural tourism. This community itself is a tourism product produced by the dialogue between local culture and the outside culture. The product is not a product of external coercion, but a gradual development of its own community. It can be seen that without the local development characteristics, the tourism performance products imposed by the outside world obviously cannot get long-term development. How to reflect the local cultural characteristics effectively and vividly is the trend of future development.

Mike Crang. Cultural Geographies of Tourism (2014.04) The article studies the culture of elite and mass tourism. It holds that tourism is supported by cultural values, exists in the form of desire and imagination, and is implemented through cultural practices, which are represented as status values and meanings.Juan IgnacioPulido-Fernandez, Pablo Juan Cardenas-Garcia, Isabel . Carrillo-Hidalgo A Case study: discussion of factors and challenges for urban cultural tourism development (2015.06) The article focuses on the microeconomic analysis of the 14 cultural destinations of emerging cities in Andalusia (Spain) from the perspective of tourism cultural activities and tourism consumption.Yang Zhang, Timothy J.Lee. Alienation andauthenticity in intangible cultural heritage tourism production (2021.07) Based on the evaluation of the role of cultural value in Chinese tourism provision, the dialectical relationship between authenticity and alienation in the study of intangible cultural heritage tourism is studied.(Wang Ke.(2008). Research on the competitiveness improvement of regional tourism industry based on industrial integration theory (Master's thesis, Central China Normal University).)Melanie Smith. Cultural Tourism (2007.03) The article mainly discusses the definition of cultural tourism, mentioning that cultural tourism can no longer be regarded as a special interest or subdivision department, but should be regarded as a series of tourism types and various activities focusing on culture.MinWei, Qian Peng, Ming-Hsiang Chen, Ching-Hui (Joan) Su. Understanding the evolutionof China's tourism industry performance: An internal external framework (2020.03) paper traces the evolution of the performance of China's tourism industry. It adopts the internal-external framework to evaluate external factors from the macro and micro perspectives, and examines internal factors through the supply and demand standard.Irena Ateljevic, StephenDoorne. Cultural Circuits of Tourism: Commodities, Place and Re-consumption (2004.01) The article mainly expounds the relationship and function between commodities, places and re-consumption in the tourism cultural circle. Suosheng Wang, Naoko Yamada, Linda Brothers, A Case study: discussion of

factors and challenges for urban cultural tourism development (2010.12) investigated the successful factors in the development of cultural tourism and discussed that some cities may find the challenges in the sustainable development of cultural tourism.



CHAPTER III

RESEARCH METHODOLOGY

This chapter will introduce the methods for data collection and analysis used in this study. The study methods included data collection procedures, and data analysis methods. A mixed research approach was used to address the research questions listed in Chapter 1. Various methods including interviews, observations, and focus group discussions were used in the field survey to collect relevant information. All data and results collected from this study will be presented in the following sections.

- 3.1. Research Methodology
 - 3.1.1 Research content
 - 3.1.2 Research period
 - 3.1.3 Study Methods
 - 3.1.4 Research area
 - 3.1.5 Population and sample
- 3.2. Research Process
 - 3.2.1 Research Tools
 - 3.2.2 Data collection
 - 3.2.3 Organized and Data Analysis
 - 3.2.4 Presentation of Research Results

3.1 Research Methodology

- 3.1.1 Research content
 - 3.1.1.1 Study the significance of Luoyang Opera and cultural tourism
 - 3.1.1.2 Concepts and theoretical concepts of opera culture
 - 3.1.1.3 Analyze the development status of cultural tourism and performing arts
 - 3.1.1.4 Promotion and strategy of the development of Luoyang culture and tourism
- 3.1.2 Research period
 - January 2022-June 2023

Table 2 Research schedule

order number	content	duration
1	Collect relevant information from the study	Three months
2	Field research, data access, and data integration	Eight months
3	Data analysis and writing of relevant research content	4 Months
4	Provide relevant research strategies	Two months

3.1.3 Study Methods

The study using multiple sources of evidence rather than just a single source while maintaining the logical chain from the initial research question to the findings is the basis for providing high-quality case studies, and the diversity of qualitative research data sources is an important feature of case study methods. In order to achieve the research problem, this study adopts four research methods: direct observation method, group discussion method, interview method and investigation method.

3.1.4 Research area

Research site is Luoyang, Luoyang, Luoyang is located in western Henan, has a rich historical culture, Luoyang city government to strengthen the development of tourism performance, through the study of the advantages of the development of the region, absorb its development factors, for example: "Ming Tang shao le tang palace dream music", "tang palace banquet", "magic tang night", combined with the current Luoyang tourism performance, promote the long-term development of Luoyang drama performance strategy.

3.1.5 Population and sample

This study will be conducted using the methods of a qualitative study. Qualification studies were carried out in the inland areas of contemporary China represented by Luoyang, including tourism managers, ticket sellers of tourist attractions, entertainers, tourists and so on. Purpose sampling will be classified in advance.

3.1.5.1 There are a total of 4 key informants, mainly experts from Luoyang scenic spots and tourism leaders, who are mainly responsible for providing the key factors for the successful construction of the development status of various performing arts in Luoyang.

3.1.5.2 There are a total of 10 Casual informants, mainly from the operation leaders of Luoyang, performing actors, shops and staff in scenic spots, etc. They are mainly responsible for providing attention to tourists in the development of all kinds of performing arts in Luoyang, as well as the performance forms and performance creation involved in each type of performing arts.

3.1.5.3 There are a total of 20 General informants, mainly tourists from Luoyang, mainly responsible for providing the most intuitive and popular feelings, and collecting the types of types that tourists like.

3.2 Research Process

3.2.1 Research Tools

The research objects of this project are the regional culture and opera performance in Luoyang City. This study will start from two perspectives of cultural performance and cultural tourism. Therefore, the selection of research tools should be diversified and integrated, completing qualitative research at different levels using research tools in theory and practice.

3.2.1.1 Literature investigation

Literature investigation is a method to master the cultural and historical development background of Luoyang city. Because the evolution process of the specific urban landscape phenomenon is similar to the internalization process of "cultural species", it is closely related to the change of political, cultural, economic,

and other historical external factors. Thus, it reflects the overall role of these factors. By analyzing historical documents and related documents, cultural performance, and cultural tourism, we can objectively define the origin of tourism, culture and theory in Luoyang city.

3.2.1.2 Observation

Including direct observation and participation in observation. Direct observation means that researchers can observe and record what happens as a bystander in a short period of time. This is one of the main field work methods for this project. Participation in observation is the way in which researchers are long involved in the daily and non-daily activities of research subjects to obtain first-hand information. In the research of this topic, the first-hand information was obtained by browsing the immersive performance in the most popular scenic spot in Luoyang city and making first-hand participatory observation.

3.2.1.3 Interview

Interviews are researchers obtain information and information through informal conversations and small talk. It has contingency and randomness; in this study, both closed and open questions allow participation to be answered freely away from their own frame of reference and therefore will provide a wide range of responses. Open questions is easier to design, but analyze the data collected by the process may be tedious and time-consuming, in contrast, closed questions need more time to build, also make participants easier and faster to answer questions, the study, observers need to record, what people say, what experience, their position, etc.

3.2.1.4 Group discussion

This study will be divided into five groups, usually by one leader, including five members, mainly distributed in the existing performance venues, mainly let the researchers observe the time, place, form, story, clothes, clothes up, observe actors and tourists body language, facial expression, conversation, members need to observe the important factors.

3.2.2 Data collection

3.2.2.1 Direct observation data will be collected three times, and each scenic spot observation will be collected once continuously. Data will be randomly collected and finally summarized throughout the investigators' visit in Luoyang.

3.2.2.2 Interview materials will be collected through audio recordings and notes.

3.3.2.3 Collection of practice data-Data from samples, data from practice activities and comparison of data information

3.2.3 Organized and Data Analysis

Data analysis refers to the process of using appropriate statistical analysis methods to analyze the data collected by the survey, extract useful information, form conclusions, and conduct detailed research and summary of the data. Data analysis can be used as an important argument to demonstrate the subject's view. It is objective and reliable, and also an important basis for the subject's research.

Using data analysis is a very important process. It means a proper analysis of the large amount of data collected. This is the process of extracting useful information and conclusions and conducting a detailed study and summary of the data. In data statistics, it is necessary to describe the overall characteristics and basic characteristics of the data. And verify the results of data analysis by exploring the

changes of data. In this process, we should focus on discovering new features of the data, and on linking them to the results.

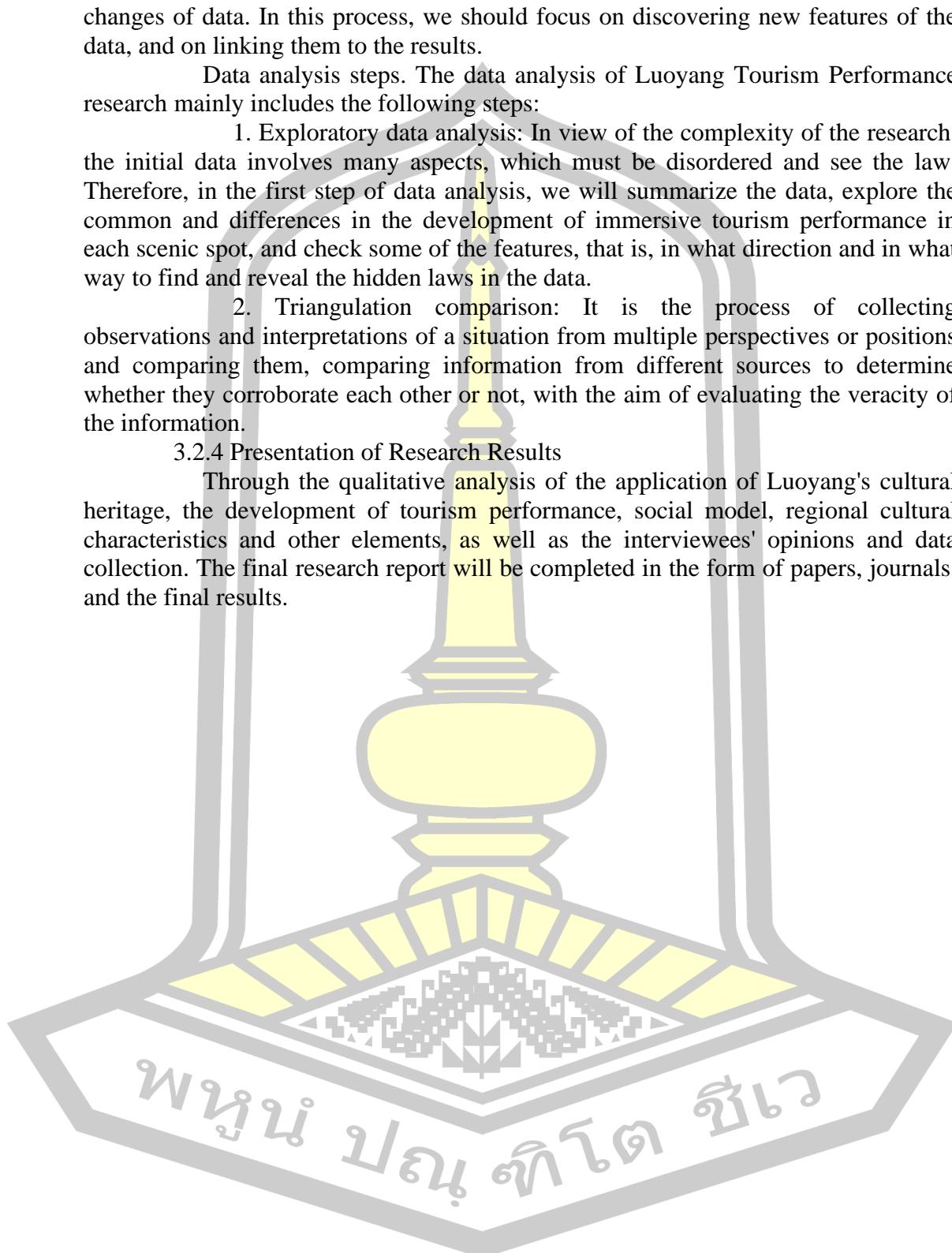
Data analysis steps. The data analysis of Luoyang Tourism Performance research mainly includes the following steps:

1. Exploratory data analysis: In view of the complexity of the research, the initial data involves many aspects, which must be disordered and see the law. Therefore, in the first step of data analysis, we will summarize the data, explore the common and differences in the development of immersive tourism performance in each scenic spot, and check some of the features, that is, in what direction and in what way to find and reveal the hidden laws in the data.

2. Triangulation comparison: It is the process of collecting observations and interpretations of a situation from multiple perspectives or positions and comparing them, comparing information from different sources to determine whether they corroborate each other or not, with the aim of evaluating the veracity of the information.

3.2.4 Presentation of Research Results

Through the qualitative analysis of the application of Luoyang's cultural heritage, the development of tourism performance, social model, regional cultural characteristics and other elements, as well as the interviewees' opinions and data collection. The final research report will be completed in the form of papers, journals, and the final results.



CHAPTER IV

RESEARCH RESULTS

This chapter will describe the historical background, situation and problems, and introduce the Luoyang Opera cultural performance and cultural tourism promotion guide. The participants in the research of the sky Longmen, the Tang Palace music banquet, the Tang Palace dream music, the god of the magic Tang night and the wind luoyi · flower fall. Data were derived from interviews, observations, and group discussions. The promotion guide consists of seven groups of variables: story, location, performance form, costume, performance time, tickets and promotion activities. Therefore, the next chapter reports a summary of the study, discussion of the findings, and recommendations for future studies.

- 4.1 The historical background of Luoyang opera.
 - 4.1.1 The historical background of the Longmen Grottoes
 - 4.1.2 Historical background of Ying Tianmen in the Sui and Tang Dynasties
 - 4.1.3 Historical background of Heaven
 - 4.1.4 Historical background of the Kyushu Pool
 - 4.1.5 Historical background of Luoyi Ancient City
- 4.2 The current situation and problems of Luoyang opera
 - 4.2.1 Current situation of Luoyang Opera
 - 4.2.1.1 Current situation of Longmen Grottoes
 - 4.2.1.2 The current situation of Ying Tianmen in the Sui and Tang Dynasties
 - 4.2.1.3 Current status of Paradise
 - 4.2.1.4 Current situation of Jiuzhou Pool
 - 4.2.1.5 Current situation of the ancient City of Luoyi
 - 4.2.2 Problems of Luoyang Opera
 - 4.2.2.1 Problems of Longmen Grottoes
 - 4.2.2.2 Problems in the Sui and Tang Dynasties
 - 4.2.2.3 Problems in LomHall Paradise
 - 4.2.2.4 Problems of Jiuzhou Pool
 - 4.2.2.5 Problems of the ancient city of Luoyi
- 4.3 Cultural performances and guidelines for promotion of Luoyang Opera for cultural Tourism.

This chapter is divided into three parts. The first part describes the historical background of Luoyang Opera, the second part is about the present situation and problems of Luoyang Opera, through data collection: (1) from the visit to the scenic area and tourists, (2) from research observation, (3) from the group discussion, for the longmen grottoes, city city, should Tianmen, kyushu pool involved in the study, the third part is the development of Luoyang Opera promotion guide, the following is the three research goals mentioned in the first chapter.

- 1. The historical background of Luoyang opera.
- 2. The current situation and problems of Luoyang opera.
- 3. Cultural performances and guidelines for promotion of Luoyang Opera for cultural Tourism.

The next two sections present the results obtained from the interviews and observations in January 2022, while the final sections of this chapter present the results from the interviews, observations, and focus group discussions.

4.1 The historical background of Luoyang opera.

The five scenic spots participating in this study are the best tourist performing performances in Luoyang. The research places are all the strongest history and culture in Luoyang, mainly including the integration of performance and technology. The following is the basic overview of the current operation of the research site, and the brief introduction of the performance is shown in Table 3.

Table 3 Summary of the performance

place	Acting name	classify	time	price	The main story background
the Longmen Grottoes	Heaven longmen	science and technology	everyday 9: 00-18: 00	forty-nine point nine yuan	
Sui and Tang Ying Tianmen	Tang palace music banquet	perform	Daily at 16:00,17:30,19:00,20:30	one hundred and sixty yuan	
Ming Tang heaven	Ming hall shao Le	stage performance	Daily at 15:30,17:00	sixty yuan	Sui and Tang culture
Kyushu pool	The night of the unreal tang	Marching performance	Holiday 18:00-22:00 two times a day	one hundred and eighty yuan	
Luoyi ancient city	The wind rises luoyi, the flowers fall	Marching performance	10:00-21:00 daily	free	

4.1.1 The historical background of the Longmen Grottoes

The World Cultural Heritage Park, hereinafter referred to as Longmen Grottoes, is one of the four major Buddhist grottoes in China (Mogao Grottoes in

Dunhuang, Gansu Province, Yungang Grottoes in Datong, Shanxi Province, Longmen Grottoes in Luoyang, Henan Province and Maijishan Grottoes in Gansu Province). The park is located at 13km south of the main urban area of Luoyang city, in the Longmen Canyon between the Wan'an Mountains and the Yi River Valley. It is about 6km long from east to west and about 5km wide from north to south. The Longmen Grottoes were first built in the Southern and Northern Dynasties, where the Northern Wei Dynasty built Buddha statues and reached its peak in the Tang Dynasty for more than 400 years. The heritage relics in the grottoes are distributed along the cliffs of the east and west cliffs of Longmen Mountain. The core grottoes group is about 1km long from north to south, with 2,345 niches, more than 10 0,000 statues and more than 2,860 grottoes inscribed with steles.

The sky longmen performance is created by bo tao culture joint longmen tourism group brigade of longmen grottoes, technology content mainly in Chinese of Luoyang history and culture as the main line, stick to the longmen grottoes cultural background and historical clues, starting from the dragon totem, as the gear rotation, along the history in dayu, the warring states period, northern wei, sui and tang dynasties, finally back to the modern longmen grottoes scenic area. The grand scene, the dynamic and smooth mirror, the extremely colorful pictures, the right music, together provide a fantasy journey to make tourists scream. Respectively to the beginning of the que, luo, tang dance for the three development, let the audience from the natural, history, humanities, cultural history of longmen, process skillfully diving, grottoes, grottoes, digging, god, flying peony, bai Juyi poems with significant era symbols and cultural characteristics of scene, let visitors before visiting the longmen grottoes, can understand through the changes of light and shadow of Luoyang and longmen one thousand cultural profile, in the form and content become interesting, make people inadvertently influence to the charm of longmen culture. On the basis of fully excavating the cultural background and historical clues of Longmen Grottoes, the Botao Culture project team adopts the holographic canopy technology, starting from the totem of the dragon, with the gear rotation, along the long history in the Dayu, Warring States, Northern Wei, Sui and Tang Dynasties, and finally returning to the modern Longmen Grottoes scenic area.

Since the opening of "Heavenly Dragon Gate" on May 1,2021, "No Upper Dragon Gate" has received more than 2,000 tourists every day, with an average daily income of 65,000 yuan and a peak daily income of 120,000 yuan. Compared with the investment scale of the project, the income is quite satisfactory, the project leader said. The original purpose of the cooperation between Longmen Ancient Street and Botao Culture is to revitalize the idle resources of the ancient street and inject new vitality into the ancient street. Longmen five-arched by the Chinese Academy of Engineering, northwest China architectural design and research institute chief architect Zhang Jinqiu academician design, contains the wei tang culture elegant rhyme, is a cultural display, cultural creativity, tourism services, art communication as one of the open brigade business center, bo tao culture in, combined with the five-arched building form and environment and venue conditions, maximum use of the original building, reduce the cost, shorten the cycle of the ground. Efforts to solve the problem that the Longmen Grottoes is heavy in culture but did not "activated" through innovative means, "we found that after many tourists come, he did not go to the Longmen Grottoes, only to our" Supreme Longmen ". One day we sold 2,000 tickets,

and the Longmen Grottoes sold 1,200, " Qi said. Although the location of Longmen in Heaven is different from the conventional location of Botao culture in the past, the concept of our project is the same. The development and operation of scenic spots is not many projects, nor the project, but must have a burst point. The concept of Botao culture is to make a explosive point. How to create a burst point? To sum up, it is "one center and two basic points", with the beautiful experience of tourists as the center, and the feasibility of the project and the operation of the project as the basic points."Heaven longmen figure 1 in heaven and figure 2



Figure 1 Researchers took a live picture of the dragon gate in the sky



Figure 2 The researchers took a picture of the dragon gate in the sky

4.1.2 Historical background of Yingtianmen in the Sui and Tang Dynasties

Ying Tianmen is the south gate of Luoyang City — Purple Wei City in the Sui and Tang Dynasties, commonly known as the Wufeng Building. It was built in the first year of Daye of Sui Dynasty (605), formerly known as then Tianmen. In the first year of Shenlong (705), Wu Zetian was renamed Ying Tianmen. Sui and Tang Dynasties two Beijing archaeological excavation of the first palace city gate que site.

It was used successively in the Tang and Song dynasties. In the Sui Dynasty, it was called Ze Tianmen and Ziwei Palace Gate. In Zheng, during Wang Shichong's regime, it was renamed Shun Tianmen. After Li Shimin captured the eastern capital of Luoyang, he burned down because it was more than luxury. Tang Gaozong because of its with wu zetian "often", then rebuild the door (show yuan in 656), the door is miyagi is south gate, emperor Gaozong died, the only empress wu zetian after the throne, and Luoyang officially renamed the capital of god, and expand the city of Luoyang, which court Tianmen has become an important place, and the queen emperor and tang Xuanzong reception Japan tang are held here, visible should be Tianmen in the important position of the tang dynasty. Ruizong Li Dan changed to Ying Tianmen, which is in use today.

The Gate of Heaven was the place where the imperial court held the throne, reform the yuan, amnesty, banquet and other foreign ceremonies. Emperor Gaozong of the King of Baekje Fu Yu Yici and Wu Zetian ascended the throne and became emperor here, which was similar to the Meridian Gate of Beijing. It is also a place for Japan to receive the envoys of Sui and Tang dynasties to court. In 1985, the Federation of Cultural Groups of Japan established the memorial pavilion of "Japanese envoys of Sui to visit the capital", which is a symbol of the state and imperial power. Yingtianmen was destroyed in the late years of the Northern Song Dynasty, going through the Sui, Tang, Five Dynasties and Northern Song periods. In 2016, the protection and exhibition project began. Figure 3 of the Forbidden City in Luoyang and Figure 4 of the current Yingtian Gate.



Figure 3 The Forbidden City in Luoyang is from Baidu:

<https://www.bing.com/>



Figure 4 The current aerial photo of Yingtianmen is from Baidu:

<https://www.bing.com/>

"Tang Palace Music Banquet" was launched by the Yingtianmen Site Museum of the Sui and Tang Dynasties. Since its premiere in September 2021, it has held more than 270 performances and received more than 20,000 people. Eight visitors "to see a play, to Luoyang city", enjoy the sui and tang dynasties historical connotation and Luoyang city culture infinite charm, the performance is mainly history for context immersive experience, deduce a emperor banquet should Tianmen entertain when nations to the countries to make the royal banquet cheng jing, the audience in the role play through the plot experience of poetry, music, tea, ritual, clothing, dance and other cultural content. Sui and tang city operation management company deputy general manager Qiao Junrui introduced the tang palace music feast to break the traditional play form in the way of multiple immersion live interactive acting, reproduce prosperous sui and tang dynasties palace banquet culture is a collection of tang court tea ceremony culture experience clothes culture display and experience, immersive script interactive colorful dance is equal to one of the new text brigade immersive acting experience project. This project restores the feast of the Tang Palace, and the highly restored opening of the court banquet is the grand scene of the Sui and Tang banquet a thousand years ago. Tang Palace music banquet real picture 5.



Figure 5 Researchers take a live performance of the Tang Palace music banquet

4.1.3 Historical background of Ming Tang Heaven

Paradise · Mingtang Scenic Spot of Luoyang City National Heritage Park in the Sui and Tang Dynasties is the place of former Empress Wu Zetian's life and politics, and is the core of the "Palace city area" site in the ruins group of Luoyang City in the Sui and Tang Dynasties. Ming Tang is the Tang Luoyang purple micro palace of the main hall, known as the Vientiane sacred palace. The Ming Hall is a Confucian ritual building, for the place of the Ming government and religion of the ancient emperors, all the sacrifice, court, celebration, selection and other great gifts are held here. Wu Zetian built the Ming Hall in the Qianyang Hall of the Sui Dynasty, and the heaven was built in the Daye Hall of the Sui Dynasty, indicating that the Ming Hall and heaven were built according to the specifications of the royal palace at that time, which was not only an important event in the construction of the palace in the Tang Dynasty, but also influenced the later generations. Ming Hall is also the occasion of the national sacrificial ceremony, Wu Zetian pro worship Ming Hall, worship the heaven and the earth, as shown in Figure 6.



Figure 6 Location map of Mingtang Scenic spot

is from Baidu: <https://www.bing.com/>

The Paradise site is located 155 meters northwest of the Mingtang site, located on the west side of the central axis of the palace area, and the Mingtang together constitute the core complex of the whole palace area. In history, the shape of heaven is very unique. It is an attic-style building, with a huge Buddha statue enshrined inside, which is an important inner temple in the period of Wu Zetian. Heaven is as shown in Figure 7.



Figure 7 The Paradise Site
is from Baidu: <https://www.bing.com/>

Ming Tang Shao Le · Tang Palace Dream Music is an innovative Tang style palace music and dance Opera created by the Heavenly Ming Tang Scenic Spot in Luoyang in July 2021. Member Yani said that the team dance style to the Han and Tang dance, the Western region dance, often in the Sui and Tang Luoyang City Ming Tang, Jiuzhou pool and other scenic spots performance. The play based on historical allusions, myths and legends, spring, summer, autumn and winter four visual themes to show different characters of different characters, season scene conversion, dynamic story, dance, Opera, invite visitors "immersive" experience culture, enjoy audio-visual feast, head Lisa said, including writers, dance, design clothing, body painting, makeup, props production and procurement are completed by god all fairy independently. Figure 8 of the dream music performance of the Tang Palace.



Figure 8 Researchers shoot a live performance of the Tang Palace dream music

4.1.4 Historical background of the Kyushu Pool

Jiuzhou Pool is an important royal pool garden in —— Ziyang City, Sui and Tang Dynasties. It gathers the essence of the architectural art of Tang and Song Dynasties gardens, and is an outstanding model of ancient Chinese royal gardens. It is the daily leisure place of the emperor and the concubines, and also the most beautiful scenery in the palace. Jiuzhou Pool was built in the Sui Dynasty and used in the Tang and Song Dynasties because of the Jiuzhou like the East China Sea. Jiuzhou Pool is located in the northwest of Luoyang City (Ziwei City) in the Sui and Tang Dynasties. The water in the pool is radiating to the palace city, forming a palace landscape with dense water network and dotted halls, terraces and pavilions. Pool water to the purple city radiation, the park water network, pavilions dotted with, its scenery is beautiful. Jiuzhou Pool is shown in Figure 9





Figure 9 Aerial photo of Jiuzhou Pool
is from Baidu: <https://www.bing.com/>

"God: Magic Tang Night" is a large-scale water dance light show created by the Luoyang City performing arts team of the Sui and Tang Dynasties. The team has 12 members working in the performing arts. The average age was only 26 years. Is the legendary Jiuzhou pool to create since the summer premiere in 2020, every performance of Jiuzhou pool in the stands must be crowded, applause like the Sui and Tang dynasties singing and dancing, peaceful prosperity and prosperous scene to bring the audience shock experience. In the background of Jiuzhou Pool in Luoyang City of the Sui and Tang Dynasties, More than 100 super luxury professional cast members, Using advanced fountain, lighting, sound, cold fog, laser, 3D projection and other scientific and technological means, Yao Guang Hall in front of the dream of the Sui and Tang dynasties song and dance ceremony. Figure 10 of the night of Fantasy Tang Dynasty performance

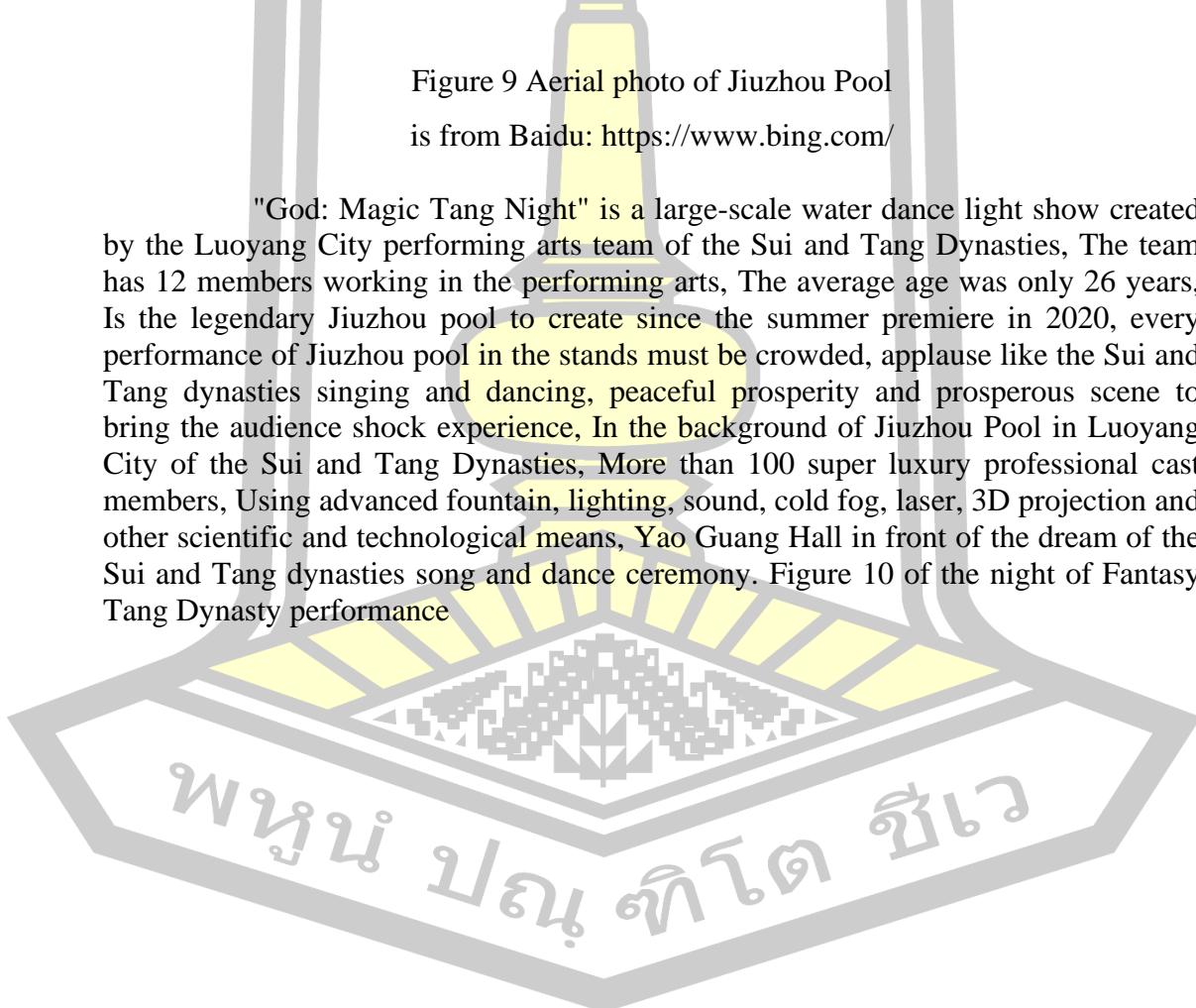




Figure 10 performance of the Night
from Tencent News: <https://zhuanlan.zhihu.com/>

4.1.5 Historical background of Luoyi Ancient City

"Luoyi" was the ancient name of Luoyang, the capital of the Zhou Dynasty, and it was also one of the largest cities in the world at that time. It is the place of King Wu of Zhou, and it is called "China". In the early Western Zhou Dynasty, King Wu of Zhou considered the idea of setting up a capital in Luoyang in Henan to control a large area of the Central Plains where the remnant of the Shang forces were widely distributed. Shortly after the fall of the Shang Dynasty, King Wu died. After the three prison rebellion, the Duke of Zhou after the east, began to establish the eastern capital in Luoyi. After the death of King Wu of Zhou, King Cheng ascended the throne. He decided to build "King City" and "Zhou" in Luoyi. King Cheng of Zhou began to move the capital to the site of Cheng Zhou, placing the nine tripods, and began to move the capital to Luoyi.

"Luoyi", as the ancient capital of thirteen dynasties — "Holy city of Chinese culture", nurtured by the history and culture of Henan people, has gradually formed the multi-cultural characteristics of Han culture into the integration of multi-ethnic culture, the integration of north and south ethnic culture, and the coexistence of rural ethnic culture and palace ethnic culture. Figure 11 of the old ruins of Luoyi ancient City



Figure 11 The old ruins of Luoyi ancient city

are from Baidu: <https://www.bing.com/>

"Luoyi" is the old name of Luoyang in ancient times, and it is the representative of Chinese civilization since ancient times, and is known as the "holy city of culture". Around the ancient city of luo yi scenic area, the combination of modern science and technology innovation and traditional culture, in scenic area wenfeng tower, Confucian temple, ling palace, four eyes hole, the key protection of historic buildings as node, with new pool, moat, water, the ancient and modern organic fusion, the old buildings and new buildings is not divided into the overall goal, both reflects the traditional heritage and modern temperament, in the park science reasonable planning of the main function blocks, the style of the ancient capital in one thousand,. In the industrial park, the catering industry, sightseeing, accommodation, commercial service areas such as ornament, the whole industrial park step by step, cultural atmosphere, development and the continuation of the ancient city of the original natural landscape and cultural atmosphere, make it become the ancient city of Luoyang cultural relics protection, restoration and continuation of Luoyang traditional folk culture activities. The ancient city of Luoyi now night tour popularity chart 12.

ພ້ອນ ປນ ຄີໂຕ ຂ່າວ



Figure 12 Researchers photograph the current night tour of the ancient city of Luoyi:

Luo yi city is currently a non genetic bearing as the core, which is based on profound historical background, collection, swim, play, food, lodging, purchase in the integration of comprehensive cultural tourism park, since 2021 May Day launch wind luo yi, flower city, show court dance, opera, folk performances and other traditional art performance, theme interactive experience throughout the ancient street. To "tell the story of the old city, represent ancient elegance" as the overall design idea, with the ancient Chinese classical buildings, using the design of "step a scene", from the "article, swim, play, food, lodging, buy" multidimensional considering the experience of tourists, reshape the tourism scene, inheriting the history of Luoyang city, cultural texture, unique charm, represent the ancient capital of Luoyang, realize the resonance of modern tourism and history and culture. With the core of "highlighting Heluo cultural characteristics, inheritance, protection and cultural innovation", the park has introduced more than 100 national, provincial and municipal intangible cultural heritages, such as Heluo Dagu, KongJiajun Kiln, Ruyang Liu brush and leather carving. At the same time, the park with "intangible" as the theme, in the form of interactive experience, especially launched the intangible studies of cultural tourism, open the intangible history lecture hall, innovation launched colorful variety of intangible theme and tourism products, let intangible fully integrated into the people's life, consumption, entertainment, and cultural creativity, create "considerable, touch, experience, can take" the intangible.

City city in fully relying on its own profound historical background, constantly excavate the connotation of traditional culture at the same time, accurately into the city memory and brigade fusion, by creating "characteristic heritage" and "night brigade consumption" brand, constantly enrich "eat, live, line, swim, shopping, entertainment, kang, play" night entertainment formats, such as comprehensive open "night Luoyang" mode. Ancient city in fully relying on its own profound historical background, constantly excavate the traditional cultural connotation at the same time, accurately into the city memory and brigade fusion, by creating "characteristic

intangible" and "night brigade consumption" brand, enrich "eat, live, line, swim, shopping, entertainment, kang, play" night entertainment formats, fully open "night Luoyang" mode. Luoyi ancient city night tour scene Figure 13.



Figure 13 which was taken by the researchers The ancient city of Luoyi night tour scene

4.2 The current situation and problems of Luoyang opera.

4.2.1 Current situation of Luoyang Opera

4.2.1.1 Longmen Grottoes- -The status quo of the Sky Longmen

"Supreme Longmen" is located in the northwest service area of Longmen Grottoes, Luolong District, Luoyang City, Henan Province, Business hours are 9:00-18:00, But in the off-season of 9:00-17:00, Peak season 09:00-19:00, Daily ticket price is 49.9 yuan, Holiday is RMB 70 (1.2 meters including children accompanied by a parent; 1.2 excluding-1.4 meters including for children, soldiers and the disabled, 35 yuan); A performance can satisfy 120 to 150 people at the same time, During the holidays, the large number of tourists can reach more than 2,000 per day, The number of non-holiday tourists reached about 1,000 per day, The show is mainly based on technology, Using the naked-eye 5D technology, Although it covers only over 1,000 square meters, But with a maximum capacity of 200 people, The feature film is about 13 minutes long, The story line mainly focuses on yique landscape, Yuyue Longmen, the battle of Yique, the Northern Wei Dynasty, the first chisel, the Lotus Cave, the prosperous Sui and Tang Dynasties, the flying peony, Bai Juyi, the Dalushena shrine and the leap overlooking the Longmen Grottoes as the film materials, The entertainment venue has built a 17-metre-diameter holographic canopy, Overall steel and aluminum structure, Microporous projection curtain installation, 19 laser engineering projection screen splicing technology, With the characteristics of low investment cost, low operation cost, large tourist carrying capacity and high session density, With Botao culture has been pursuing the ultimate sensory experience of products, Make it become the limelight temporarily over the Longmen Grottoes of the net red card. Heaven Longmen technology to create figure 14.



Figure 14 Researchers took a picture of the Sky Longmen Technology

4.2.1.2 The current situation of the Sui and Tang Dynasties

"Tang Palace Banquet" is located in the performance place in Luoyang, Henan Province, Sui and Tang Luoyang Yingtianmen Site Museum, Business hours, except for every Tuesday break, The rest of the four open events per day are 16:00,17:30,19:00,20:30, A performance can satisfy 80 people at the same time, As the performance is relatively popular during holidays, online booking is usually made three days before the performance, The performance lasted about 90 minutes from the NPC leading the immersive experience to the end of the performance, The daily ticket price is 160 yuan, Since the performance in the museum can be purchased in the form of a package ticket including free costume change, You can also buy your own clothes to experience it, The clothing experience is not demanding;

The performing performance of a section of the emperor's banquet to the Tianmen to the world to the royal banquet, Vieences in role play through plot missions, A total of four camps of figures, musicians, painters, soldiers, envoys randomly selected an identity, In a gorgeous hanfu clothes, Learn about character skills, Follow the NPC to board the Yingtian Gate Shengtang Experience Hall together, And with NPC for the emperor gift, Always ready for the sudden "test", Can also go to the feast together with Dee Renjie and Shangguan Wan'er, After the ceremony sat down, the two sides of the maid clothed in tang costumes curling up, Palace lamp, Music and dance are now, To "travel through the tourists" distinguished welcome experience; The palace tea master show the tea ceremony and interact with the audience, Taste the Tang tea, taste the tea, Reproduce the flourishing palace tea ceremony culture. Tang Palace music banquet picture performance picture 15.



Figure 15 Researchers filmed the performance of the Tang Palace music and banquet

4.2.1.3 Ming Tang Heaven-Ming Tang Shao Le · The current situation of the Tang Palace dream music

"Ming Tang Shao Le · Tang Palace Dream Music is located in the Ming Hall of Luoyang City, Henan Province, the first floor film hall, Luoyang Paradise Ming Hall scenic area to create a Tang style palace music and dance Opera. Based on historical allusions, myths and legends, the Opera integrates modern technological elements such as human-screen interaction, and uses four visual themes of spring, summer, autumn and winter to show the joys and sorrows of different characters in the Tang Dynasty, so that the audience can enjoy the audio-visual feast of the Tang Dynasty in an all-round way. Mid-Autumn Festival and National Day holidays 15:30,17:00 every day, non-festival start at 17:15 on Saturday and Sunday, please enter 30 minutes in advance, each performance can accommodate more than 200 people, the per capita cost is 60 YUAN. The performance is performed in the form of viewing and in the form of music and repertoire.

4.2.1.4 The current situation of Jiuzhou Pool-Shenzhou · Magic Tang Night

Located in Jiuzhou Chi Scenic Spot, Luoyang City, Henan Province, the performance is only for holidays and commemorative days. It will have two performances from 18:00 to 22:00, starting at 20:00, 70 minutes, and the average ticket price is 180 yuan. The performance runs through the whole Jiuzhou Pool scenic area, and the actors are wearing the costumes of the Tang Dynasty. Tourists can also change their clothes to participate in the performance during the march, so the performance can accommodate thousands of people, the performance has five chapters: the first chapter of the royal road welcomes the guests to highlight the royal style Figure 16;



Figure 16 On the night of the Magic Tang Dynasty, the royal road guests came
from Dahe Net: <https://www.dahe.cn/>

Chapter two the second chapter came to the dynasty, emperor Wu held a banquet, received the ambassadors of the world to the millennium feast figure 17;



Figure 17 The Millennium feast comes from the Great River Network
: <https://www.dahe.cn/>

The third chapter is a scene garden experience, with the perspective of the emperor to feel the human fireworks breath of the garden figure 18;



Figure 18 The garden experience comes from Dahe Net
: <https://www.dahe.cn/>

The fourth chapter is fengwu World water curtain feast, through 3D water screen imaging technology, using modern technology to show the scene of the Tang Dynasty, experience the visual feast Figure 19;

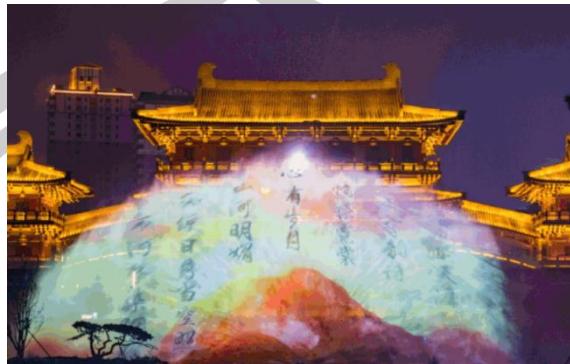


Figure 19 Fengdance world water curtain feast comes from Dahe network

: <https://www.dahe.cn/>

Chapter five: Datang Market, eat, drink and play, experience the Tang Dynasty market with NPC, and talk with the booth owner. Jiuzhou Pool prosperity scene Figure 20



Figure 20 The prosperity of Jiuzhou Pool comes from the Dahe network

: <https://www.dahe.cn/>

4.2.1.5 Ancient City of Luoyi-The wind rises in luoyiThe status quo of The wind from luoyi, flower fall city is located in Henan city of Luoyang city scenic area, large performances only peony flowers and commemorative date, performance during 10:00-21:00 points throughout the time, throughout the size show a total of 20 games, according to each performance is not different at the same time, the city belongs to free open stage. The performance runs through the whole Luoyi ancient city scenic area, the performance can accommodate one thousand people, the city to create "flower tour", "flower enjoy", "flower" fun "," flower entertainment ", praise" flower " five performing chapters, music and music, Tang Feng Han rhyme wonderful performance.

The first chapter "Flower tour": Luoyang in March flowers such as brocade, how much time to weave into. Presented in the form of fashion show, show the beauty of Chinese Hanfu, highlight the scenery of peony flowers; suspected to be luochuan goddess, charming state with sunset. Characteristic light clothes add interesting night tour, telling the story of Luoyang legend Figure 21.



Figure 21 Flower tour is from Zhihu
[: https://www.zhihu.com/](https://www.zhihu.com/)

Chapter two "flowers enjoy": drum music and dance "flower toward step song" but happy peony spring scenery, flowers birthday is present. Drum music and dance, both rigid and soft, the interpretation of peony, elegant and elegant and resolute language of flowers. Holographic Chinese music "smell the sound of jade platform" unique only west, zhongfang only peony. Holographic screen image peony in full bloom, the performing arts overlap in the light and shadow, creating a combination of reality and reality, like a dream like a real acting scene Figure 22.



Figure 22 Flowers enjoy comes from Zhihu
[: https://www.zhihu.com/](https://www.zhihu.com/)

In the third chapter, "flower interest": at eight o'clock in the ancient capital night, "raccoon sand" is better than pear flower spring with rain, and the

national color is worthy. With the title of "raccoon river sand", the graceful woman is the peony poem under the night, playing by the water, showing the fun of the performance. I am in the corner of the city. Love but does not see, scratch the head hesitate. With the Book of Songs "static female" as the title, in the lamp shadow, swaying charm is graceful in a corner, highlighting the peony gentle and charming figure 23.



Figure 23 Flower interest comes from Zhihu
[: https://www.zhihu.com/](https://www.zhihu.com/)

Chapter four "Flower Entertainment": special color "Flower Cube", street music "Luoyi", fun parade "Spring Tour", modern acrobatics combined with ancient color tricks, Chinese and Western instrumental music playing the melody of the Peony Flower City, the Tang terracotta Warriors through the parade of the Tang flower city, presenting you a wonderful performance feast Figure 24.



Figure 24 Huayu comes from Zhihu
[: https://www.zhihu.com/](https://www.zhihu.com/)

The fifth chapter "flower praise": flowers for the city, people care for flowers, flowers are drunk, is for the flower city. The ancient city performance will also overlap a variety of performances, to tell visitors the stories of flowers, cities, people and spring, and, at the same time, to pay tribute to the friends and heroes in the name of the epidemic Figure 25.



Figure 25 Flower praise from Zhihu

: <https://www.zhihu.com/>

4.2.2 Problems of Luoyang Opera

4.2.2.1 Longmen Grottoes-The Sky Longmen problem

The performance of "Sky Longmen" mainly focuses on technology, using technology and culture integration to show Luoyang culture, there are three problems, the first performance time is short, although the tourists experience the shock of technology in the watching, but just entered the state; the second audience group is aging, the creation of technology is less for young people. Third, the continuous update still needs to be strengthened. At present, the number of tourists of the project continues to decline, and people are more happy with the experience of clothing up.

4.2.2.2 Sui and Tang Ying Tianmen-Tang Palace music banquet problems "Tang palace music feast" compared with the sky longmen, the show is not static, visitors need to interact with actors, experience, more intense, the role of the show will be more attention, make the visitors initiative of Luoyang culture, more popular with young people, but the show is clothed up more, the audience tend to women, content is fixed, will make to visitors will not twice into the performance, join innovation and optional space, both need to continue to update.

4.2.2.3 Ming Tang Heaven-Ming Tang Shao Le · The Tang Palace dream music problem

The form of the performance is relatively traditional, mainly on the stage, and the interaction with the tourists is not strong, which will lead to the back row tourists can not be immersed in the performance. Compared with the Sky Dragon Gate, the ticket price is relatively expensive, the costume form of the performance is too much, and the focus fails to show the performance, and the main body and core culture are not clear.

4.2.1.4 Jiuzhou Pool-The Night of Magic Tang

The performance time of the night is short, not with the above performances every day, more tourists can not see the performance during the holidays, the second performance form is more diversified, the cultural display is more concentrated; the performance is similar to the marching performance, and can not reflect the characteristics of Jiuzhou pool performance.

4.2.1.5 Ancient City of Luoyi-The wind rises in luoyiThe problem of The ancient city of LuoyiThe wind rises in luoyiMore consistent with jiuzhou pool, performance time is relatively special, at ordinary times, people like is the ancient city

of luo yi change and take photos, failed to the historical story behind the ancient city form series for performance, performance is no admission, luo yi ancient city economy rely more on business development of the shops.

4.3 Cultural performances and guidelines for promotion of Luoyang Opera for cultural Tourism.

This section presents the findings obtained in 2022 from 20 visitors within the studied performance venue in March 2022. The average informant was first asked to provide information about their gender, age, position, residence, area they traveled, and their favorite theater performance (see Appendix A). The results showed that the proportion of general players aged 20-35 was the highest, aged 20-28 and 30-35, respectively, and 5 of the 20 members were male and the rest were female.

The survey results of the general informants show that the proportion of young people is the highest, and the larger proportion in the occupation is college students. However, the local residents in Luoyang are relatively small, most of them are from Anyang, Xinyang, Zhoukou, Luoyang and other provinces in Xi'an, Shanxi and other places. Ordinary informants were asked about most of their tourist destinations in Luoyang for the first time, with Beijing, Wuhan, Chongqing, Xi'an and other places accounting for a relatively high proportion. The average informant was asked about their love for Luoyang theater acting. More than half of the average informants have been to the venues studied.

The general informant's evaluation of the tourist experience of the performing arts is as follows: (1) ticket price satisfaction, In the very satisfied, relatively satisfied, general, dissatisfied in the relatively satisfied; (2) Time formulation of satisfaction, In the very satisfied, relatively satisfied, general, unsatisfactory general satisfaction; (3) Clothing setting satisfaction, In the very satisfied, relatively satisfied, general, dissatisfied in the relatively satisfied; (4) Satisfaction with the performance duration, In the very satisfied, relatively satisfied, general, unsatisfactory in the general; (5) Location satisfaction, Very satisfied, very relatively satisfied, general, not very satisfied; (6) Satisfaction with the performance form, In the very satisfied, relatively satisfied, general, dissatisfied in the relatively satisfied; (7) Satisfaction with the performance experience, In the very satisfied, relatively satisfied, general, dissatisfied in the relatively satisfied; (8) Reflect the satisfaction of Luoyang cultural atmosphere, In the very satisfied, relatively satisfied, general, dissatisfied in the general.

The researchers also asked the reasons why tourists came to the performance site, but no one did not limit a reply, the results are as follows: (1) the public review recommendation and the performance schedule to the scenic spot, were rated as the first and two reasons; (2) like to watch the performance; (3) hope to see the development of Luoyang culture and history through the performance; (4) the performance can be changed to experience the ancient Luoyang style. For other reasons, such as the general informant was passed, and from the internet. In addition, some performing arts are cheaper and more suitable for travel time. Therefore, the price of what ordinary people usually watch is about 60 yuan.

The following results are obtained from leisure informants (see appendix table B), including actors, scenic spot staff and scenic spot shop staff. The main

reason for the establishment of Opera performance in Luoyang is (1) the display of Luoyang culture through the combination of performance and tourism. (2) the original historical sites in the scenic spot through diversified forms. Most casual informants have an average of 3 years of work experience. Opera performing the main reasons are as follows: (1) through the entertainment of Luoyang culture, (2) pull the scenic spot tourism related industry chain development, (3) enrich the content of tourism tour, increase tourist attraction, (4) with the development of tourism and tourist demand, tourist destination increasingly fierce competition, innovation is imminent, and Opera acting just find the breakthrough point for tourism innovation. When from the perspective of actors, scenic spot staff and scenic shops to ask work related problems, the main answer is: (1) to drive the turnover of cultural products, (2) for actors, through professional ability to show themselves (3) has carried out a number of jobs, can better reflect themselves, (4) relative work unit closer to home.

This section presents the results of the four key informants interviewed in Luoyang and Zhengzhou in October 2022 (see Table C in the Appendix). The four key informants are as follows: (1) Ms. Wu of Luoyang Cultural Tourism Investment Group Co., Ltd.; (2) Chen; Dance of Zhengzhou Song and Dance Theater; (3) Yani, core actor of Shenwu Sky Group; (4) Qi Zheng, head of Botao Cultural Project. Key informants are asked to provide their expert opinion based on their experience in performance, location, time, duration, form, tickets, story, clothing, and publicity on how to operate in the long term and reflect the local culture that need to be supported by various factors.

Cultural performance is an important factor in acting, acting director Chen and Yani said the story and the form of performance need to contain Luoyang local culture, but not limited to Luoyang history and culture, Luoyang local also has rich red culture and with Luoyang legend plot content, mining Luoyang existing resources combined with the form of choreography.

In addition, the key people think that Opera location should be based on the local local scenic spots, sites, in the original story area can more convincing, make visitors easier to combine the story of the integrated, second, location choice is within the story, but should consider the traffic and tourists in the order of the scenic spot, in the sky longmen location is located near the service center, tang palace feast performance is located near the second floor, the common ground is not only at the end of the play or play began to facilitate visitors to watch, more favorable to consider tourists travel.

Key informations provider said, in the performance duration and ticket price are important factors to control it, the duration of control shall not exceed 2 hours, in principle, pure technology to create not more than 30 minutes, performance does not exceed 70 minutes, the marching performance does not exceed 2 hours, affect the overall experience and attention; the cultural connotation and technology investment, and investigate the target demographic information, and determine a more reasonable price boundary, with single cost of more than 200 yuan experience for people's choice, the form of ticket is the first choice for tourists.

On propaganda, half of the information providers think make iconic role for promotion, the other half of the key providers think platform of science and technology propaganda and marketing is more appropriate, for different forms of propaganda, performance, pay more attention to the role of science and technology

pay more attention to the spread of the network, using science and technology platform or star marketing way is more appropriate.

Clothing requirement is not limited to the actor clothes up, the key information people said pay more attention to visitors change, according to the requirements of the plot, to provide corresponding change choice can make visitors more real experience, improve the user's experience, by clothes up with a new identity into the scenic spot to close distance between tourists, let visitors can feel immersive in the whole play.

Table 4 Information recommendations for key people

Groups	Ms.Wu	Chen director	Yani	Qi manager
old practice	The local culture of Luoyang Comparing with history Cultural diversity includes products related to intangible cultural heritage	Focus on the more representative plot of Luoyang culture	Characteristic of historical background	The core production of the story is based on the historical background of the local scenic spot
place	Most of the iconic area of Luoyang Linkage with scenic spots can drive the economic development of scenic spots	Fixed proportion of places: Yingtianmen Square and Longmen Grottoes in Luoyang. Is not in a fixed room	Linkage with the scenic area in the site	Combine with the scenic area
Performance form	Diversified performance forms, immersive interaction is more attention	With the marching performance, real performance is more appropriate	With the marching performance, real performance is more appropriate	The building of technology
clothes	In line with the plot needs, to the real reduction	Clothing is mainly realistic to add contemporary aesthetics	Based on the real reduction	Based on the real reduction

show time	The performance category does not exceed 70 minutes	Not more than 2 hours	Not more than 2 hours	Not for more than 30 minutes
entrance ticket	Comprehensive research was conducted through the population survey and related performances	Performance performances are mainly performances, about 200 yuan, and the pricing is adjusted by group research	The joint performance of scenic spots and scenic spots are jointly built at around 150, and the pricing is adjusted by group research	Science and technology building, the construction cost is high, not less than 200 yuan
promotion activity	Film and television publicity is driven by stars Social platform: develop APP, public account and other platforms Policy support: Luoyang government policy out of him The introduction of repeat customers	Make exquisite publicity clips for TikTok and video platform publicity Social networking platform recommendations	Film and television publicity is driven by stars The introduction of repeat customers	Film and television publicity is driven by stars Social platform: develop APP, public account and other platforms

4.3.4 Guideline for cultural performance and promotion in cultural tourism
 Promotion guidelines were developed based on the historical background, current situation, issues, and suggestions for Luoyang Opera from the content analysis, the interviews, observations, and focus group discussions. It consists of the following seven sets of variables: story, location, performance form, costume, performance time, tickets and promotion activities.

1. From the perspective of cultural tourism, acting stories

As a kind of Opera language, performance is carried out under a certain narrative structure and framework through continuous adaptation and different theater interpretation, which points to different charm and meanings. In quality, those seemingly fluid, fluid and constantly interpreted performances are developed under a

certain narrative mode with the cultural characteristics of that era. Modern performance is an action with narrative significance, and the artistic meaning that it wants to express is the stable narrative core. During the long development of modern performance, there were many schools, among which the master was the famous Stanislavsky system and Brecht system. Stanislavsky system scientifically and systematically expounds the artistic laws of experiential performance, requiring actors to experience the role psychology and behavior from inside out; the alienation effect and the "defamiliarization" Opera theory, the two systems are the most widely influential performance systems since the 20th century, especially the practice and theory of Chinese film and television Opera performance, covering performance style, directing concept, body and cross-culture.

Perform the most input is not those clothed up "actors", but to complete the experience of the audience, the performance of the influence of the scenic site culture, the location of different historical background and story, the scenic area culture is more closely related to social relations, therefore, the plot performance reflects the image of the performing arts.

In this study, the plot refers to the direction in the performing arts. Determine the plot of a historical period is the first element, which needs to include the local historical background plot and related cultural connotations need to be integrated. For example, it shows the Sui and Tang culture of Luoyang, the Tang stories of Wu Zetian, myths and legends, and the red culture of Luoyang, and determines the plot and points out the direction for tourists to play after the story. Tourists can look forward to a gradual understanding of the history and culture rich in the scenic area from the performing arts.

2. From the perspective of cultural tourism, the performing arts location

Location refers to the location of the performance, the cultural tourism and tourist consumption, a place has important cultural significance, tourists and cultural performance location, memory, associated with local culture contains invisible association, a performance of the position and service, is equally important to the success of performing arts, location will affect many factors, including tickets, traffic, and the continuation of performing arts has crucial factors.

For a good performing arts location, the following factors should be taken into account: (1) tourist mobility, (2) the more intuitive and visible place, and (3) the derivative shop area of the scenic spot. Other factors also contain the performance distance traffic convenience, demographic data, seating rate, in terms of population base, the scenic spot should have enough traffic to support the show, and located near the entrance of the scenic area, traffic, can make tourists diverse choice, and don't miss the show, if in the middle or the end of the scenic area, will lead to tourists tired will not choose to watch. To this end, the location of the acting can be determined through the flow of people. Second do landmark introduction, make visitors can intuitive view to the location, lest visitors to find more difficult or can not find, affect the tourists of the whole experience, in addition, if the location of the acting derivatives shops, can give the tourist experience of surge, can make the tourists after buying souvenirs can be saved forever, can make visitors deepen the impression after the experience.

3. From the perspective of cultural tourism, the form of performing arts

Tourism performance from the performance form and performance background analysis is roughly divided into the combination of folk customs and natural landscape real scene, large-scale theme park performance, professional theater large-scale performance and other performance forms. The form of performing arts is also an important factor for tourists to choose to watch. Nowadays, tourists pay more attention to the sense of experience, and the innovative performance form can greatly attract the attention of tourists.

Performing arts form can be based on the tourist attractions and the culture in the site, combined with the form of tourism can carry out the form of performing arts, tourists can follow the whole team to experience, each clothes, experience diversity; stage performance is more suitable for interactive performance, tourists can have a task to participate in the performance, make tourists more curious and task-oriented experience. Real performance can be combined with the original landscape scenic spots combined with the plot of The Times, so that tourists can personally feel the development of The Times. Technology building can restore the original broken or virtual things with modern times, enabling visitors to travel back to the story of The Times.

4. From the perspective of cultural tourism, performing arts clothing

Performance in clothing is an indispensable element of cultural performance, clothing is to show in Opera, clothing to create a variety of artistic image to enhance the brilliance of cultural activities, clothes in different occasions, the actors are wearing special design of costume performance, to improve the audience enjoyment, clothing is the actor in the performance of clothing. It is one of the important means to shape the external image of the character and reflect the performance style. In the process of performance, the identity, status and character can be seen from the costume, because the costume is the first impression left by the actor to the audience, and the information displayed by the costume is also detected by the audience at the first time. Clothing design has the role of enriching the stage effect, because the costume design needs to render the stage through rich and colorful colors to make the performance effect more hierarchical and rich. In terms of characterization, actors will match the clothes according to the character characteristics, such as cold characters, can use more black clothes; more lively and lovely characters, use warm colors to increase their character color, design the audience to link the costume color with the character, better let the audience anchor the role, well understand the plot, and resonate the effect with the plot content. On the other hand, there are many styles of clothing, which can reflect the image and status of a character through wearing, so that the audience can better understand the role and have an in-depth understanding of the role. Therefore, clothing is the role shaped by service actors.

The costume in the performing arts is also an important embodiment of cultural tourism. The clothes of the actors highlight the corresponding costumes of the local tourist attractions. In the process of performing arts, tourists can feel the local customs together.

5. From the perspective of cultural tourism, performing arts time

On the one hand, acting time refers to the time flow presented by the continuous change of stage scenes and actors' performances. On the other hand, it refers to the beginning time of the performance. In the beginning time of cultural

performance, the performance form is closely related, and the performance is more used at night. Second indoor performances, research the tourist demand information, tourists work during the traffic is less, therefore in the statistics of indoor performance in the afternoon and evening, more popular during the holidays, performance time is not easy too long, in order to avoid tourists tired, experience, this attention mainly focus on visitors the biggest time belongs to the group of free time, and the focus of concentration.

6. From the perspective of cultural tourism, performing arts tickets

Ticket refers to the cost of performing arts activities. The pricing of ticket mainly depends on: (1) the value of resources, (2) cost input, (3) market supply and demand, (4) the nature of scenic spots, and (5) the quality of service. Tourist scenic spots as a kind of tourism products, in the thin to the rule of market economy at the same time, also in special attributes, cultural connotation is also a kind of objective influence, tourists for ticket price pay will affect the tourism experience in the development of scenic arts, but also judge the ticket price is reasonable an important judgment basis.

7. From the perspective of cultural tourism, performing arts promotion activities

In order to promote the further development and maturity of the performing arts industry, it is necessary to formulate a systematic and scientific promotion strategy, develop ecological industrial projects, find industrial innovation points, improve the market management mechanism, build a complete industrial chain, and realize the reasonable marketing of performing arts from four aspects.

In establishing and improving the tourism performing arts market management mechanism, we should give full play to the guiding role of the government, safeguard the legitimate interests of all parties and continuously consolidate the market management order; second, establish a strict market mechanism and reasonable legal guarantee system to combat various illegal marketing methods such as binding consumption, forced consumption and hidden consumption, and promote the normalized development of China's tourism performing arts industry. Secondly, to build a complete performing arts industry chain is of great significance to promote the long-term development of the tourism performing arts industry. In order to build a complete industrial chain, no link should be ignored. From the creative planning of performing arts project, performing arts product development, project promotion and operation, and product marketing, we can ensure innovation in each link and create conditions for product promotion and marketing in the later stage, so as to promote the maturity of the tourism performing arts industry chain.

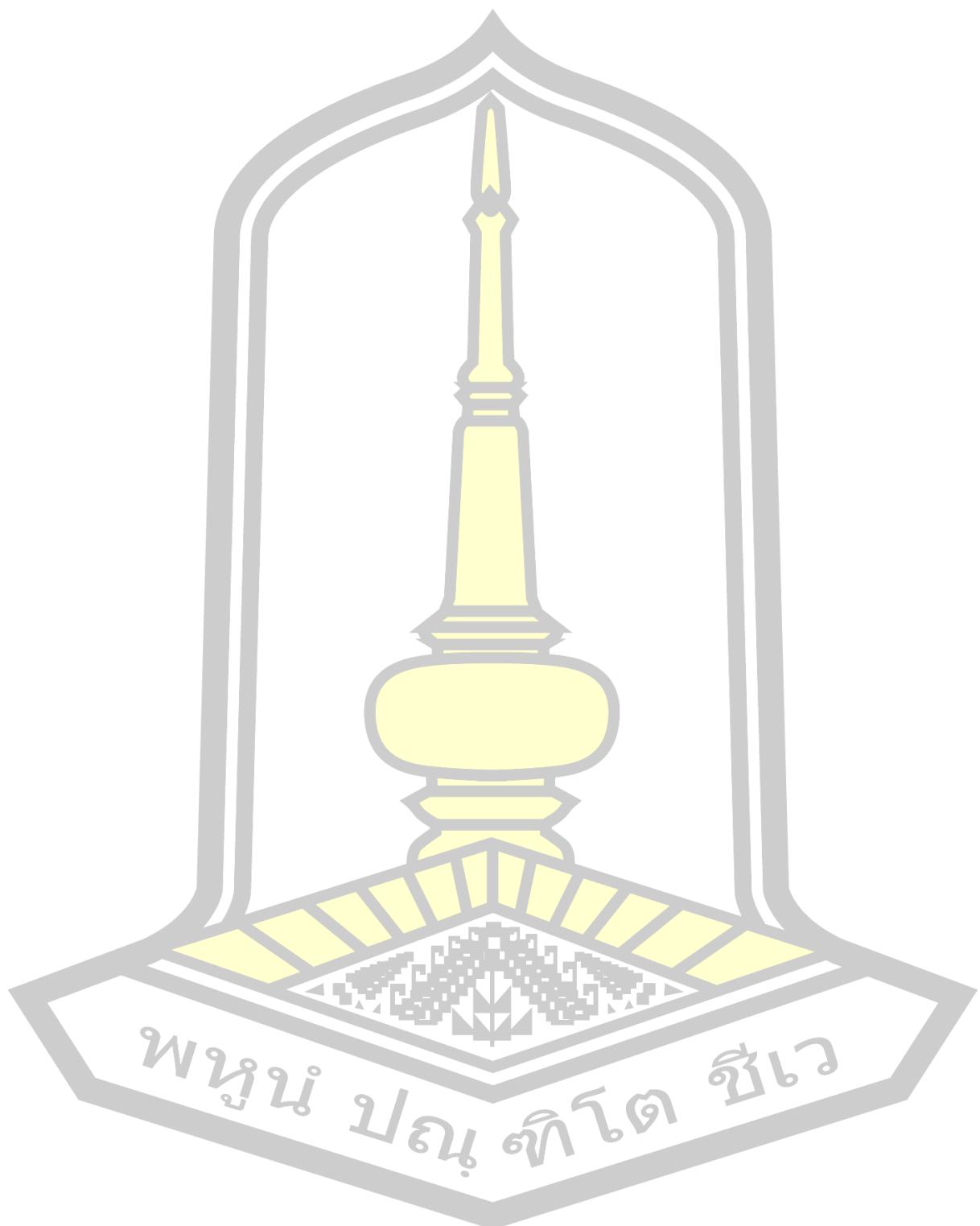
In propaganda way, using multi-channel propaganda, make features, through the film and television Opera, variety show recording, policy support, attract old customers back, and mouth propaganda, APP propaganda platform widely recommended and through the scenic spot propaganda platform related social platform for comprehensive display.

Table 5 Luoyang Opera Cultural Performance and Cultural Tourism Promotion Guide

Groups	Variables
old practice	The plot background

	cultural connotation Actors show
place	With the scenic area, with a strong historical place combined Tourist mobility More intuitive and visible place The derivative shop area of the scenic spot
Performance form	Technology to build Live performance Perform while marching
clothes	Clothes it according to the plot background Clothing to restore the characteristics of The Times
show time	Survey group free time Investigate the concentration duration of the group performance
entrance ticket	Resource value Cost input market supply and demand Nature of the scenic area quality of service
promotion activity	Film and television propaganda social platform policy support The introduction of repeat customers

Luoyang theatre and cultural performances and cultural tourism promotion guide is presented in the form of a table, and ultimately promoted through seven aspects of the story, location, performance forms, costumes, performance time, tickets and promotional activities, based on the key seven factors, the story: the background of the plot, the cultural connotation, the actors to show; location: with the scenic area, the combination of a strong history of the occurrence of the place, the mobility of tourists, a more intuitively visible place, the scenic spot Derivatives shop area; performance form: technology to create, live performance, marching performance; clothing: based on the plot background dress with clothing to restore the characteristics of the era; performance time: the survey group of free time, the survey group performance focus on the length of time; tickets: the value of the resources, the cost of inputs, the market supply and demand, the nature of the scenic area, the quality of service; promotional activities: film and television publicity, social media platforms, policy support, the introduction of repeat customers; the performance can be a good idea. Introduction; can be applied to other places with strong cultural colours



CHAPTER V

CONCLUSION

This chapter summarizes the research title of "Luoyang Opera: A Guide to Cultural Performance and Cultural Tourism Promotion". The study involved the following five performing arts: the sky Longmen, the Tang Palace music banquet, Ming Tang Shao Le · Tang Palace dream music, the god of the magic Tang night and The wind rises in luoyi. This chapter details the three aims of the study. Summarize the conclusions and discussions of the research results of the historical background, current situation, problems, and the cultural performance and promotion guide of Luoyang Opera in cultural tourism. Finally, suggestions for future research will be put forward, with the detailed introduction through the following aspects.

Objectives of the Research

1. To Study on the historical background of Luoyang opera.
2. To Study the current situation and problems of Luoyang opera.
3. To Study cultural performances and guidelines for promotion of Luoyang Opera for cultural Tourism.

5.1 Conclusion

- 5.1.1 To Study the historical background of Luoyang opera.
- 5.1.2 To Study the current situation and problems of Luoyang opera.
 - 5.1.2.1 Summary of the current situation
 - 5.1.2.2 Summary of the current problems
- 5.1.3 To Study cultural performances and guidelines for promotion of Luoyang Opera for cultural Tourism.
- 5.2 Discussion of the survey findings
 - 5.2.1 Discussion on the historical background of Luoyang Opera
 - 5.2.2 Discussion of the current situation and problems of Luoyang Opera
 - 5.2.3 Discussion on the cultural performance and promotion guide of Luoyang Opera in Cultural Tourism
- 5.3 Recommendations for future studies
 - 5.3.1 Study Promotion
 - 5.3.2 Research Directions

The study, entitled "Luoyang Opera: A Guide to Cultural Performance and Cultural Tourism Promotion", was a qualitative study conducted in Luoyang, Henan Province. This is a case study method, involving the following five Luoyang opera performance venues: Sky Longmen, Tang Palace Music Banquet, Ming Tang Shao Le · Tang Palace dream music, the god of the magic Tang night and The wind rises in luoyi. This chapter details the aims of the study, the conclusions, the methodology, discussion of the findings, and recommendations for future studies.

5.1 Conclusion

5.1.1 The historical background of Luoyang opera.

The Opera performers involved in this study are the top 5 Opera performing programs in Luoyang area. As of 2022, these performances are no more than five years. These performing arts "Dragon Gate in the Sky", "The Night of God" are rich in technology, " Tang Palace music banquet ", " Ming Tang Shao Le · Tang Palace Dream Music ", " The Wind rises Luoyi " mainly to create interactive performance.

Since the opening of "Sky Dragon Gate" on May 1,2021, "No Upper Dragon Gate" has received more than 2,000 tourists every day, with an average daily income of 65,000 yuan and a peak daily income of 120,000 yuan. The original purpose of Longmen Ancient Street cooperation with Botao Culture is to revitalize the idle resources of the ancient street and inject new vitality into the ancient street. Longmen five-arched by the Chinese Academy of Engineering, northwest China architectural design and research institute chief architect jin-qiu zhang design, contains the wei tang culture, main development of cultural display, cultural creativity, tourism services, art communication for the integration of the open tour business center, the project is mainly by bo tao culture planning, combined with the five-arched architectural form and environment and venue conditions, maximum use of the original building, reduce the cost, shorten the cycle of the ground. It mainly solves the longmen Grottoes culture thick but no new means to "activate" the ability to show.

"Tang palace music feast" is launched by the sui and tang dynasties should Tianmen ruins museum, since September 2021, Mid-Autumn festival debut has opened more than 270 games, reception more than 20000 people, the performance is mainly in the history of immersive experience, deduce a wu emperor banquet should Tianmen served to the royal banquet cheng jing, the audience in the role play through the poetry, music, tea, ritual, clothing, dance and other cultural content.

Ming Tang Shao Le ·Tang palace dream music by July 2021, Luoyang heaven Ming hall scenic area linkage god fairy group to build an innovative tang feng palace dance Opera, the play with historical allusions, myths and legends as the basis, in spring, summer, autumn and winter four visual themes to show different characters of different characters, season scene transformation, dynamic story, dance, Opera, invite visitors "immersive" experience tang culture, enjoy the audio-visual feast.

"The Night of Magic Tang" is a large-scale water dance light show created by the Sui and Tang Luoyang performing arts team. The team has 12 members engaged in performing arts, and the average age is only 26 years old. It is the legend of 2020 since the summer performance of the Sui and Tang dynasties and prosperity.

Luo yi city is currently a non genetic bearing as the core, which is based on profound historical background, collection, swim, play, food, lodging, purchase in the integration of comprehensive cultural tourism park, since 2021 May Day launch wind luo yi, flower city, show court dance, opera, folk performances and other traditional art performance, theme interactive experience throughout the ancient street. To "tell the story of the old city, reproduce the ancient charm and elegance" as the overall design idea.

5.1.2 The current situation and problems of Luoyang opera.

5.1.2.1 Summary of the current situation

"Supreme Longmen" is located in the northwest service area of Longmen Grottoes, Luolong District, Luoyang City, Henan Province, Business hours are 9:00-18:00, But in the off-season of 9:00-17:00, Peak season 09:00-19:00, Daily ticket price is 49.9 yuan, Holiday is RMB 70 (1.2 meters including children free tickets accompanied by a parent; 1.2 excluding-1.4 meters including for children, soldiers and the disabled, 35 yuan); A performance can satisfy 120 to 150 people at the same time, During the holidays, a large number of tourists can reach more than 2,000 per day, The number of non-holiday tourists reached about 1,000 per day, The show is mainly based on technology, Using the naked-eye 5D technology, Although it covers only over 1,000 square meters, But with a maximum capacity of 200 people, The feature film is about 13 minutes long, The story line is mainly based on the landscape of Yique, Yuyue Longmen, the Battle of Yique, the Northern Wei Dynasty, the Lotus Cave, the Sui and Tang Dynasties, the flying peony, Bai Juyi, the Lushena shrine and the leap overlooking the Longmen Grottoes.

"Tang Palace Banquet" is located in the performance place in Luoyang, Henan Province, Sui and Tang Luoyang Yingtianmen Site Museum, Business hours, except for every Tuesday break, The rest of the four open events per day are 16:00,17:30,19:00,20:30, A performance can satisfy 80 people at the same time, As the performance is relatively popular during holidays, online booking is usually made three days before the performance, The performance lasted about 90 minutes from the NPC leading the immersive experience to the end of the performance, The daily ticket price is 160 yuan, Since the performance in the museum can be purchased in the form of a package ticket including free costume change, You can also buy your own clothes to experience it, The clothing experience is not demanding;

"Ming Tang Shao Le·Tang Palace Dream Music is located in the Ming Hall of Luoyang City, Henan Province, the first floor film hall, Luoyang Paradise Ming Hall scenic area to create a Tang style palace music and dance Opera. Mid-Autumn Festival and National Day holidays 15:30,17:00 every day, non-festival start at 17:15 on Saturday and Sunday, please enter 30 minutes in advance, each performance can accommodate more than 200 people, the per capita cost is 60 YUAN. The performance is performed in the form of viewing and in the form of music and repertoire.

Located in Jiuzhou Chi Scenic Spot, Luoyang City, Henan Province, the performance is only for holidays and commemorative days. It will have two performances from 18:00 to 22:00, starting at 20:00,70 minutes, and the average ticket price is 180 yuan. The performance runs through the whole Jiuzhou Pool scenic area, and the actors are wearing the costumes of the Tang Dynasty. Tourists can also change their clothes to participate in the performance during the march, so the performance can accommodate thousands of people. The performance shows the story in five chapters: the first chapter is the chapter of the royal road to welcome guests and highlight the royal style.

The wind from luoyi, flower fall city is located in Henan city of Luoyang city scenic area, large performances only peony flowers and commemorative date, performance during 10:00-21:00 points throughout the time, throughout the size show

a total of 20 games, according to each performance is not different at the same time, the city belongs to free open stage. The performance runs through the whole Luoyi ancient city scenic area, the performance can accommodate one thousand people, the city to create "flower tour", "flower enjoy", "flower" fun "," flower entertainment ", praise" flower " five performing chapters, music and music, Tang Feng Han rhyme wonderful performance.

5.1.2.2 Summary of the current problems

The performance of "Sky Longmen" mainly focuses on technology, using technology and culture integration to show Luoyang culture, there are three problems, the first performance time is short, although the tourists experience the shock of technology in the watching, but just entered the state; the second audience group is aging, the creation of technology is less for young people. Third, the continuous update still needs to be strengthened. At present, the number of tourists of the project continues to decline, and people are happier with the experience of clothing up.

"Tang palace music feast" compared with the sky Longmen, the show is not static, visitors need to interact with actors, experience, more intense, the role of the show will be more attention, make the visitors initiative of Luoyang culture, more popular with young people, but the show is clothed up more, the audience tend to women, content is fixed, will make to visitors will not twice into the performance, join innovation and optional space, both need to continue to update.

Ming Tang Shao Le · The performance form of Tang Palace Dream Music is more traditional, mainly on the stage, and the interaction with tourists is not strong, which will lead to the back row tourists cannot be immersed in the performance. Compared with the "Sky Dragon Gate", the ticket price is relatively expensive, the costume form of the performance is too much, failing to show the focus, and the main body and core culture are not clear.

The performance time of the night is short, not with the above performances every day, more tourists can not see the performance during the holidays, the second performance form is more diversified, the cultural display is more concentrated; the performance is similar to the marching performance, and can not reflect the characteristics of Jiuzhou pool performance.

The ancient city of LuoyiThe wind rises in luoyiMore consistent with jiuzhou pool, performance time is relatively special, at ordinary times, people like is the ancient city of luo yi change and take photos, failed to the historical story behind the ancient city form series for performance, performance is no admission, luo yi ancient city economy rely more on business development of the shops.

5.1.3 Cultural performances and guidelines for promotion of Luoyang Opera for cultural Tourism.

The cultural performance and promotion guide of Luoyang Opera in cultural tourism were developed according to the historical background, environment, problems and suggestions for performing arts of Luoyang Opera. And conducted content analysis, interviews, observations and group discussion. It consists of the following seven sets of variables: story, location, performance form, costume, performance time, tickets and promotion activities. As a kind of Opera language, performance is carried out under a certain narrative structure and framework through continuous adaptation and different theater interpretation, which points to different charm and meanings. Location refers to the location of performing arts, which is a

place for cultural tourism and tourists' consumption. A place has important cultural significance. Tourism performance from the performance form and performance background analysis is roughly divided into the combination of folk customs and natural landscape real scene, large-scale theme park performance, professional theater large-scale performance and other performance forms. In performing arts, costume is an indispensable element in cultural performance. Clothing is the display of the plot in performing arts. Clothing creates various artistic images to enhance the brilliance of cultural activities. On the one hand, acting time refers to the time flow presented by the continuous change of stage scenes and actors' performances. The other side refers to the start time of the show. Ticket refers to the cost of performing arts activities. The pricing of ticket mainly depends on: (1) the value of resources, (2) cost input, (3) market supply and demand, (4) the nature of scenic spots, and (5) the quality of service. Adopt multi-channel publicity to create characteristic performing arts programs, which can be widely recommended through various APP publicity platforms, invite more famous stars to publicize and recommend, attract the return rate of old customers, and carry out oral publicity and all-round display through the publicity platform of the scenic spot.

5.2 Discussion

5.2.1 Discussion on the historical background of Luoyang Opera

The Opera performances involved in this study are all located in Luoyang city, Henan Province. Luoyang is an important birthplace of Heluo culture and Chinese civilization in Henan Province. Up to now, these theatrical performances from the first performance to now less than 5 years, TianLongmen opened on May 1,2021, Tang Palace music banquet opened in September 2021,Ming Tang Shao Le ·Tang Palace Dream opened in July 2021; in the summer of 2020;It premiered during the May Day holiday in 2021; the above performance locations are held in cooperation with the scenic spot, relying on a strong cultural and historical background, with a good cultural atmosphere for selection, so in the second chapter, Luoyang local culture and Luoyang culture to drive the economic development , There are many journal papers on the development of cultural resources in Luoyang, but there is little information on Luoyang Opera through the form of tourism performing arts. Scholars mainly study from the perspective of development, from the perspective of cultural tourism and festival industry. Such as hong-xia yan, hong-xia yu (2007) that rich cultural resources is the carrier of Luoyang development cultural tourism and guarantee, put forward in Luoyang based on effective utilization of Luoyang resources, from the connotation of cultural relics connotation, planning cultural relics tourist attractions, cultivating cultural tourism talents effective development, so as to promote the development of Luoyang cultural tourism industry. The influence of Henan Opera culture in Henan tourism (Chen Weiwei, 2010) mentioned that Henan Opera should be integrated with the tourism industry to form the corresponding tourism performing arts products. From the perspective of the festival industry, Li Zhaohui (2015) took the China Luoyang Peony Culture Festival as an example to analyze its role in promoting the city's cultural atmosphere, cultural image and urban cultural construction. In addition, the extension of Opera maintains the diversity of the development of Luoyang performing arts culture. The cultural identity of Opera performing arts promotes the development of cultural tourism, and

generates a series of tourism products, which are appreciated by Luoyang people to drive the regional economic development. The survey shows that the development of Luoyang Opera is based on the transformation development, the support of regional policies and cultural background. Therefore, performing arts needs to focus on experience through cultural performance and establish cultural tourism products. Luoyang has formed a diversified and multi-form Opera performance.

However, Liang Chen (2022), entitled "Research on the Development of Luoyang Tourism Performance in Luoyang from the perspective of Immersive Experience", mentioned that Luoyang City in Henan Province has outstanding development potential in tourism performance by relying on its excellent cultural tourism resources. Therefore, in the context of experience economy, by understanding the current situation of tourists' immersive experience, we can improve the immersive experience of tourists in the tourism performance, solve the problem of tourism performance development in Luoyang city, and realize the sustainable development of tourism performance.

According to the theory of tourism industry, the core of the sustainable development theory is that tourism, culture, nature and human living environment become a whole, constantly meeting the needs of local tourism residents and maintaining and enhancing the future development opportunities. The development of tourism will not exchange the development of the current industry at the cost of future development. Followed by environmental restrictions, the carrying capacity of tourism environment is a certain limit, the development of tourism needs to coordinate with the environment, seeking the optimal value of tourism bearing capacity, to ensure that the environment system can adjust themselves, the last is to meet the demand, meet the demand of local residents' social development, and meet the tourists constantly diversified demand for the pursuit of high quality life.

According to the theory of immersion, Bi Jian (2019) put forward the concept of "immersive tourism performance". He proposed that with the display of regional culture as the core, in a closed space, actors should not only perform art, but also interact with the audience, so that the audience can become the performance mode of participants and viewers. Combined with the characteristics of immersive experiential tourism performance.

According to the acting theory, Performance theory concerns: (1) performance events; (2) The actual occurrence process of communication and the dynamic and complex formation process of the text, Special emphasis on this process is caused by many factors (personal, traditional; Political, economic, cultural, moral, etc.) joint participation, and is also shaped by many factors; (3) Interaction between the speaker, the audience and the participants; (4) The immediacy and creativity of the performance (emergent quality of performance), Emphasize that each performance is unique, Its uniqueness comes from the interaction between the communicative resources, personal ability and the purpose of the participants in a specific context; (5) Ethnographic investigation of the performance, Emphasis on understanding performance in specific geographical and cultural categories, context, Using communication events in a specific context as central for observation, description, and analysis.

5.2.2 Discussion of the current situation and problems of Luoyang Opera

Heaven longmen, Tang Palace music banquet, Ming Tang Shao Le · Tang Palace dream music, the god of the magic Tang night and It is located in the city of Luoyang, all in the tourist attractions, which proves that Luoyang has rich tourism resources. Through research, it shows that the flow of people is large during the holidays, so these performances are also located in a relatively obvious position, which can be quickly found in the scenic spots.

Most of the performing arts are open in the afternoon and evening. As some of the performances are outdoor, they need lighting and the rest time for office workers in the evening, which provides a more suitable time for tourists, and the performance is better. According to the duration, cost, science and technology, cultural connotation and other factors of performing arts, the price of each performing arts is different, which are all important factors affecting performing arts.

According to the current experience factors of these performing arts, the research results show that these factors include (1) ticket price, (2) time setting; (3) costume setting; (4) performance duration; (5) performance location; (6) performance form; (7) performance experience; (8) reflect the cultural atmosphere of Luoyang. The importance of experience is one of the core of the continuous development of performing arts. Due to the different needs of tourists, the travel experience of tourists will also be different. Foreign scholars divide tourism experience into five types: entertainment, attention diversion, experience, experiment and existence. At the same time, according to the level of tourists' tourism needs, the experience can be divided into being close to nature, relaxing emotions, learning, value sharing and creation. This provides the theoretical basis and possibility for the subsequent targeted development and design of tourism products. From a psychological point of view, the experience is largely influenced by the subjective judgment of tourists. This will appear at the same time, the same tourism products for different tourists experience feeling is different or at different times, the same tourism products for the same tourist experience feeling is completely different phenomenon, the tourist travel behavior is the tourists by accepting the influence of internal and external environment travel demand and then put to action. The main purpose of tourism behavior is to realize the tourism demand. It can be seen that the generation of tourism demand is related to the external environment and external environment stimulation, while the tourism experience is related to the tourists' behavioral belief, standardized belief and control belief, and also continues the extension of the development of performing arts when the demand increases.

In view of the problems faced by the current situation of Luoyang Opera, these Operas have the following difficulties: lack of innovation (unable to make the long-term derivative), single cultural display (the culture is mainly in the Sui and Tang Dynasties, uniform), science and technology creation is too single, and the investment in science and technology is too expensive. There are also relevant problems in Liang Chen's research: (1) the investment difference is obvious and the return cycle is long, (2) the market competitiveness is relatively weak, and (3) the tourism performance derivatives are single..

5.2.3 Discussion on the cultural performance and promotion guide of Luoyang Opera in Cultural Tourism

It consists of the following seven sets of variables: story, location, performance form, costume, performance time, tickets and promotion activities.

Performing Arts story: Performance, as a kind of Opera language, is carried out under a certain narrative structure and framework through continuous adaptation and different theater interpretation, which points to different charm and meanings. Location for performing arts: Location refers to the location of performing arts, which is a place for cultural tourism and tourist consumption. A place has important cultural significance. Performing arts form: Tourism performance is roughly divided from the performance form and performance background analysis into the combination of folk customs and natural landscape real scene, large-scale theme park performance, professional theater large-scale performance and other performance forms. Performing arts clothing: clothing is an indispensable element of cultural performance, clothing is to show in Opera, clothing to create a variety of artistic image to enhance the brilliance of cultural activities, clothes in different occasions, the actors are wearing special design costumes, to improve the audience enjoyment, clothing is the actor in the performance of clothing. Performing arts time: on the one hand, performing time refers to the time flow presented by the continuous changes of stage scenes and actors' performances. The other side refers to the start time of the show. Performing Arts Tickets: Tickets refer to the cost of performing arts activities. Performing arts promotion activities: in propaganda way, using multi-channel publicity, create performance features, can be through all kinds of APP propaganda platform widely recommended, invite more famous star publicity recommended, attract old customers back, and mouth propaganda and through the scenic spot propaganda platform for comprehensive display.

5.3 Recommendations

5.3.1 Study Promotion

Disof research results to interested public, including performing performance in Luoyang Opera Studies.

Therefore, for the Luoyang cultural tourism government to provide suggestions, as a recommendation mechanism.

The guide for cultural performance and promotion of Luoyang Opera in Cultural Tourism is expected to help Opera Performance identify its strengths and weaknesses before establishing an evaluation of its current performing activities.

The proposed guidelines are also expected to serve as a benchmark mechanism between theatrical performances.

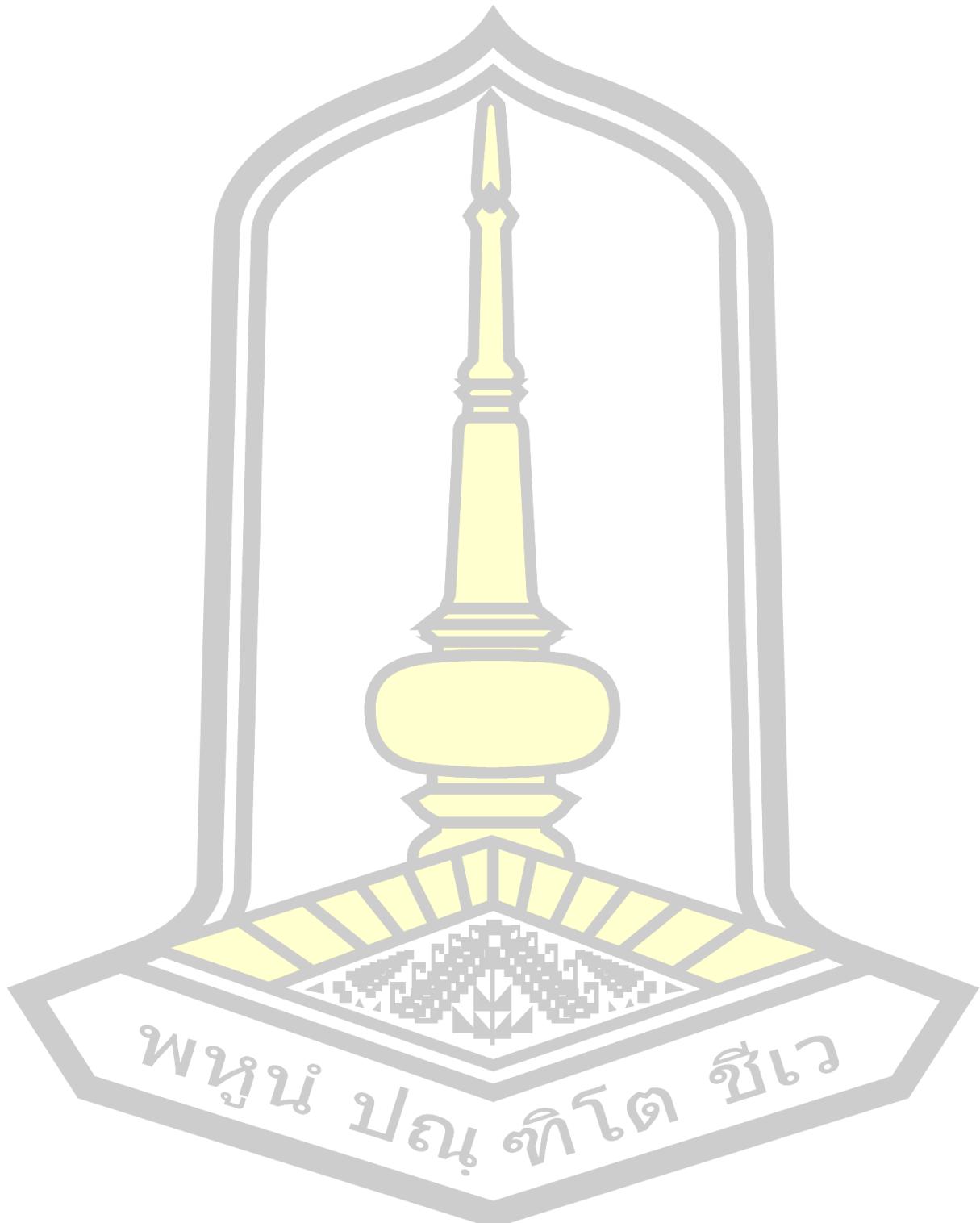
It is anticipated that the proposed guidelines will be able to help cities with a strong cultural base establish theatrical performance events.

5.3.2 Research Directions

Although this study was directed at Luoyang Opera, the findings may have a strong cultural base in cities, with some background modifications, or at least as a catalyst for similar types of research.

It is suggested that the future research and development of cultural performance and promotion guide of Luoyang Opera in cultural tourism.

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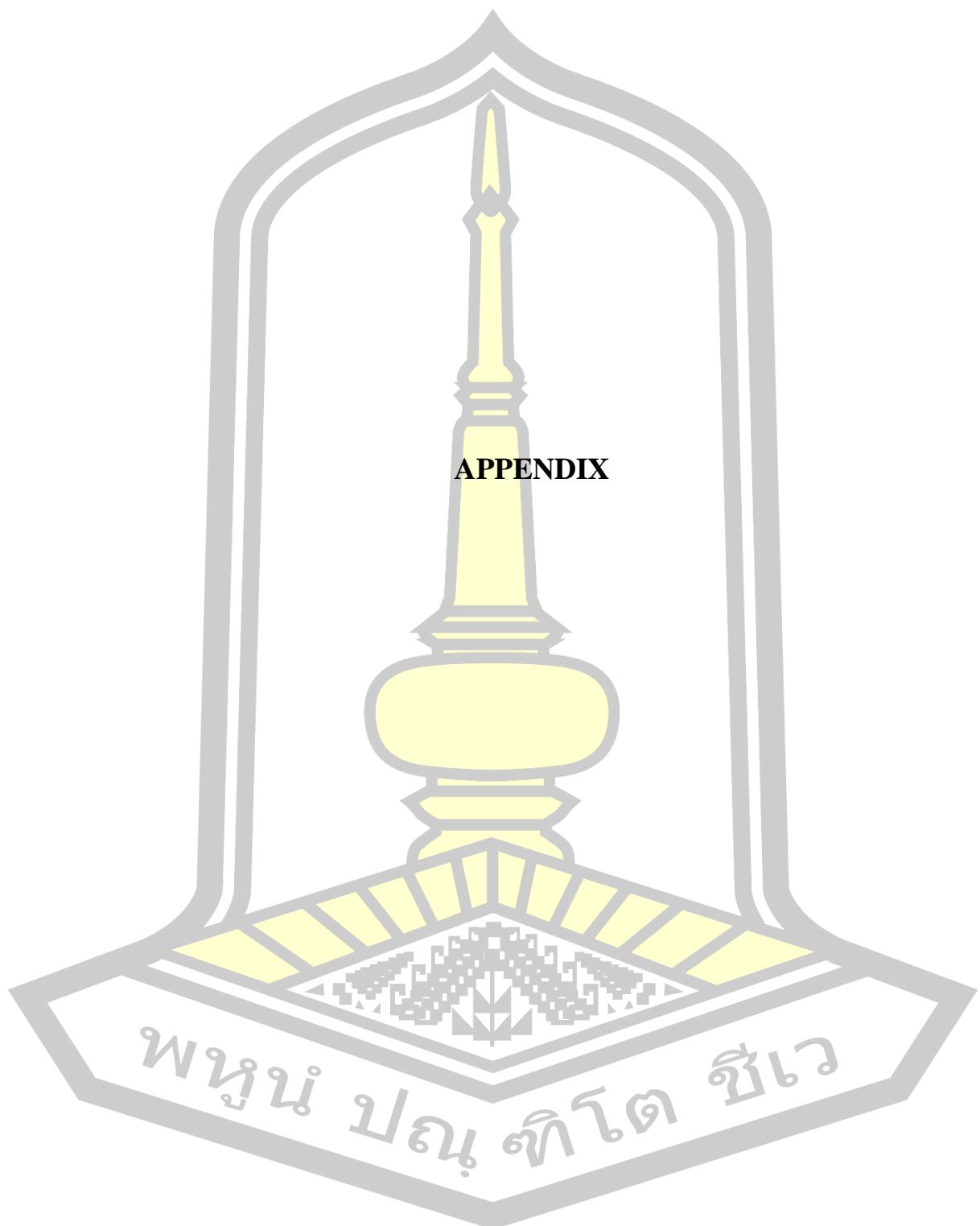
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APPENDIX

អនុញ្ញាត បណ្តិត ខេវ

APPENDIX A :General informant

Title: Luoyang Opera: Cultural performance and Cultural tourism Promotion Guide

1 What stage is your age...

- 25 The following
- 25-30
- 30-35
- 35-40
- 40-45
- 45-50
- More than 50

2 Your gender is yes

- the male sex
- femininity

3. Your position is:

4. Which city do you currently live in:

5. What places that you have traveled to so far:

6. Which opera show do you like best in the places where you have traveled to so far:

7. Which one do you like in Luoyang opera performance:

- Heaven longmen
- Tang palace music banquet
- Ming Tang Shao Le · Tang palace dream music
- The night of Magic Tang
- The wind rises in luoyi
- I don't like all of this
- Above and have not been there, can not choose

8. How would you evaluate the tourist experience of the performing arts?

9. The reason you came to the show venue is _____.

	Very satisfied	Relatively satisfied	same as	discontent
the price of a ticket				
Time making				
Costume setting				
Performance time				
Performance location				
Performance form				
Performing arts experience				
Luoyang cultural atmosphere				

10. The ticket price of the performance you have watched is more appropriate

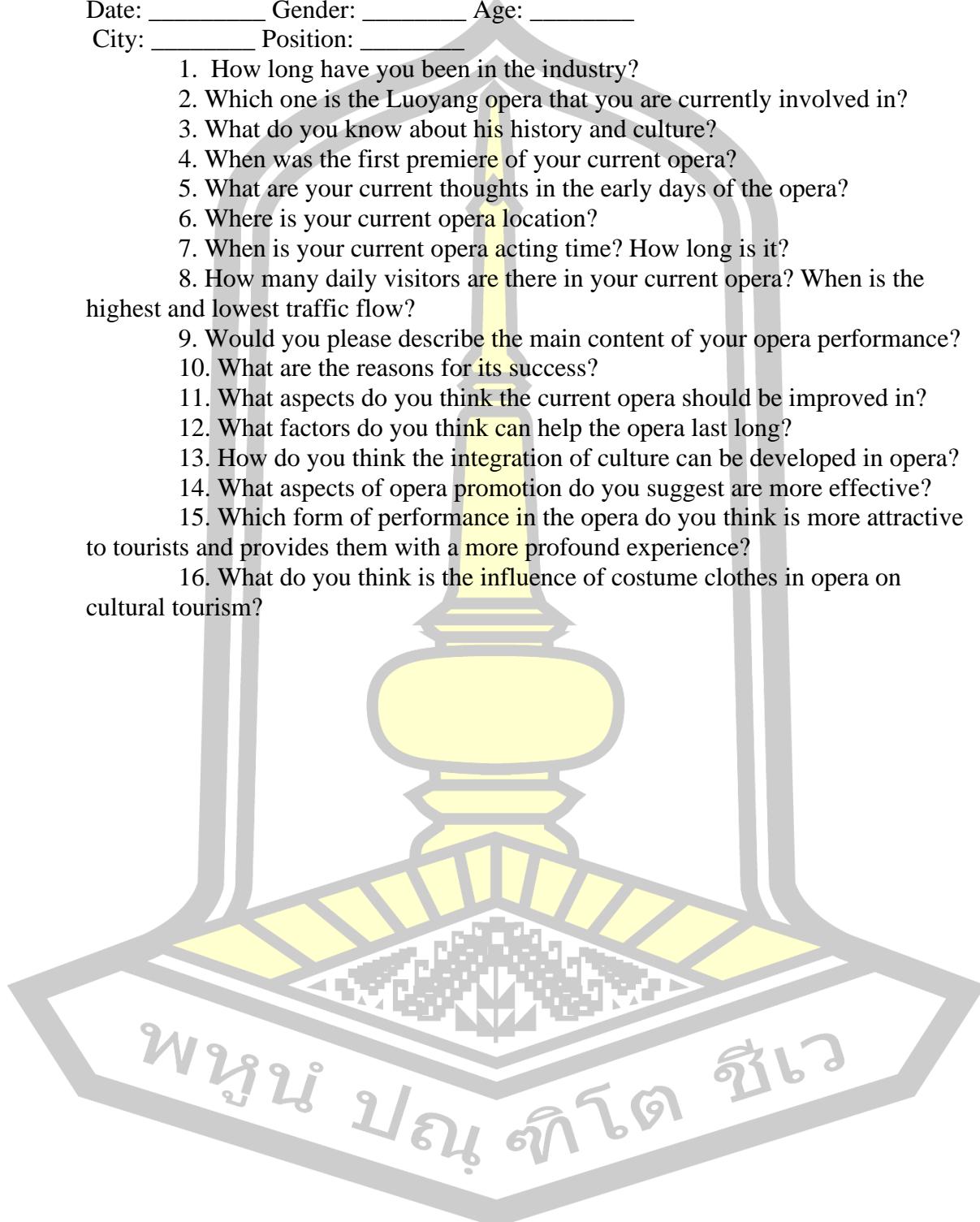
APPENDIX B: Leisure informant

Title: Luoyang Opera: Cultural performance and Cultural tourism Promotion Guide

Date: _____ Gender: _____ Age: _____

City: _____ Position: _____

1. How long have you been in the industry?
2. Which one is the Luoyang opera that you are currently involved in?
3. What do you know about his history and culture?
4. When was the first premiere of your current opera?
5. What are your current thoughts in the early days of the opera?
6. Where is your current opera location?
7. When is your current opera acting time? How long is it?
8. How many daily visitors are there in your current opera? When is the highest and lowest traffic flow?
9. Would you please describe the main content of your opera performance?
10. What are the reasons for its success?
11. What aspects do you think the current opera should be improved in?
12. What factors do you think can help the opera last long?
13. How do you think the integration of culture can be developed in opera?
14. What aspects of opera promotion do you suggest are more effective?
15. Which form of performance in the opera do you think is more attractive to tourists and provides them with a more profound experience?
16. What do you think is the influence of costume clothes in opera on cultural tourism?



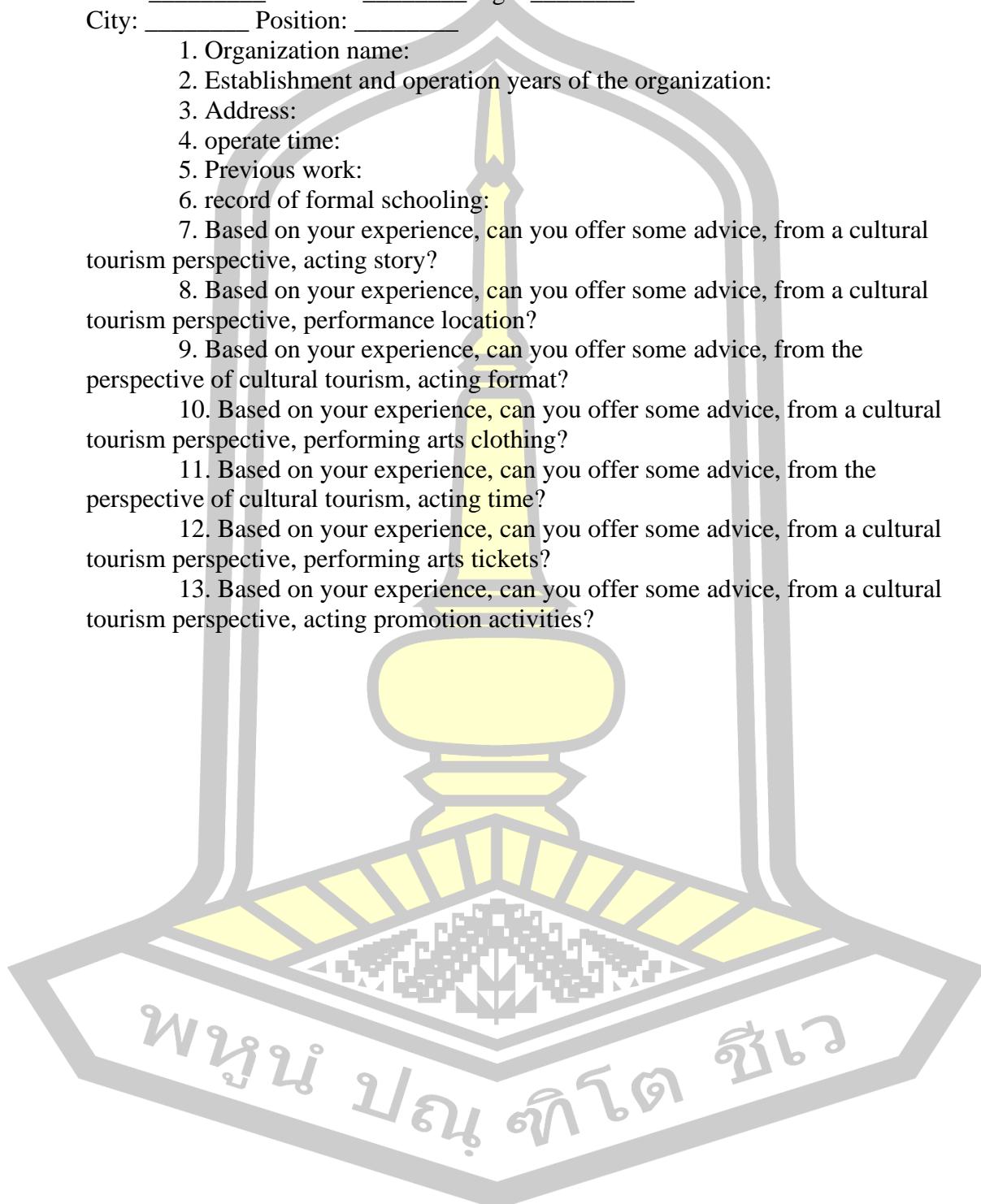
APPENDIX C: Key Person

Title: Luoyang Opera: Cultural performance and Cultural tourism Promotion Guide

Date: _____ Gender: _____ Age: _____

City: _____ Position: _____

1. Organization name:
2. Establishment and operation years of the organization:
3. Address:
4. operate time:
5. Previous work:
6. record of formal schooling:
7. Based on your experience, can you offer some advice, from a cultural tourism perspective, acting story?
8. Based on your experience, can you offer some advice, from a cultural tourism perspective, performance location?
9. Based on your experience, can you offer some advice, from the perspective of cultural tourism, acting format?
10. Based on your experience, can you offer some advice, from a cultural tourism perspective, performing arts clothing?
11. Based on your experience, can you offer some advice, from the perspective of cultural tourism, acting time?
12. Based on your experience, can you offer some advice, from a cultural tourism perspective, performing arts tickets?
13. Based on your experience, can you offer some advice, from a cultural tourism perspective, acting promotion activities?



Name of interviewee

List of interviewees

Key Informants				
Number	Name	Career	Address	Time
01	Wu Yingnan	Investment manager	Firms	2022/9/14
02	Chen Fan	Cinematographer	Firms	2022/11/9
03	Ya Ni	Core cast	Theaters	2022/11/9
04	Qi Zheng	Project manager	Firms	2022/12/2

Casual Informants				
Number	Name	Career	Address	Time
01	Liu Yangyang	Marketers	Scenic area	2022/9/20
02	Song Haoying	Shopkeepers	Scenic area	2022/10/9
03	Wang kun	Shopkeepers	Scenic area	2022/9/9
04	Xie Qichang	Ticket inspector	Scenic area	2022/11/2
05	Diao Haoyu	Explainer	Scenic area	2022/10/14
06	Hu Yang	Actor	Theaters	2022/9/19
07	Zhang Kang	Producer	Online	2022/10/22
08	Cao Zixiang	Lighting technician	Firms	2022/11/2
09	Lin Jiahui	Actor	Online	2022/12/19
10	Zhou Haitao	Marketers	Scenic area	2022/12/2



BIOGRAPHY

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Research grants & awards	-
Research output	-

