

Application Strategies of the Integrated Development Model of Art and Tourism in Rural Revitalization—Taking Wuchuan Cantonese Opera as an Example

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Abstract: *Cantonese Opera has a deep heritage of culture in Wuchuan, Zhanjiang, Guangdong Province, China. Opera troupes throughout the province were in Wuchuan to perform during the Spring Festival, encouraging the development of Cantonese opera culture. Field research, the opera cultural performance market within Wuchuan, especially Cantonese opera, is thriving. Current work, however, is still in its initial development period, few studies have addressed the relationship between the establishment and utilization of Cantonese opera spaces for performances and the development of rural audience. This paper analyses the value and approaches of establishing rural opera art space by delving deeply into the opera culture contained in local annual festivities in Wuchuan, evaluates the development status, discusses some key issues and makes some recommendations.*

Keywords: *Integration of culture and tourism, Intangible cultural heritage, Cantonese opera, Art space*

1. Introduction

Intangible cultural heritage has gradually explored opportunities for integrated development with tourism as the convergence of culture and tourism continues to deepen. Various cultural formats have infiltrated tourism subjects, tourism objects, and tourism media in the integration practice "tourism + intangible cultural heritage," and their close integration with the tourism industry has become increasingly significant ^[1]. Intangible cultural heritage is a collection of local culture and history that carry traditional culture and unique local spiritual qualities, as well as the crystallization of wisdom in human life practice. Wuchuan Cantonese Opera is a distinct and high-quality tourism resource since it is an intangible cultural asset and a unique festival in western Guangdong. Cantonese opera performances are staged in practically every community and village in Wuchuan as the Spring Festival approaches each year, and its intrinsic core spiritual qualities are inextricably linked with the regional space. As a result of rationally exploring the development path of rural opera art space, Wuchuan Cantonese Opera will be able to expand the rural opera art space with the help of tourism in the deeply integrated development of intangible cultural heritage and tourism, thus supporting the active inheritance of Wuchuan Cantonese Opera, which is of great practical significance.

2. Overview

2.1 Overview of Cantonese Opera Culture

Cantonese Opera is a branch of Chinese opera, also known as "Cantonese Opera". It is the most popular opera type in Guangdong's Cantonese linguistic area. It is on the UNESCO Representative List of Human Intangible Cultural Heritage and is Guangdong's first world intangible cultural heritage. It features typical operatic characteristics. Singing, chanting, acting, and playing is all part of the show. Cantonese opera is extremely significant and admired by the general people for its distinctive artistic expression techniques that highlight characters and reflect genuine social life. Currently, academic research focuses mostly on the history and development of Cantonese opera, analysis of Cantonese opera repertoire and scripts, performance and acting skills, protection and inheritance, and so on. Some researchers have traced the history of Cantonese opera ^[2] in terms of research on its history and

growth. Based on a survey of the history of opera art, some researchers have recommended employing reforms to conserve and develop Cantonese opera [3]. Some scholars have studied ways to increase the artistic connotation of Cantonese opera from the perspective of language art of Cantonese opera. [4] Many experts have also noted the concerns of succession, protection, and growth of Cantonese opera, and have recommended incorporating digital technology into Cantonese opera protection [5]. Some researchers have studied the protection, inheritance and development of Cantonese opera in a specific case [6]. Scholars have also researched the space of Cantonese opera, such as conducting case studies and analyses of specific Cantonese opera performance spaces [7] and investigating the survival pattern of Cantonese opera in urban, rural, and foreign China towns [8], among other things. Few researchers have researched the Cantonese opera art area from the standpoint of tourism growth in general. From this vantage point, there is merit in understanding the Cantonese opera art area. Opera culture can be considered a uniquely local culture, and as a result, people's research scopes are centred within a specific geographical scope [9]. Based on the development and evolution of Cantonese opera, it may be classified into "Beilu Class" in northern Guangdong, "Xiasifu Class" in western Guangdong, and "Huizhou Class" in eastern Guangdong. It is also referred to as "Southern Cantonese Opera" [10]. Southern Cantonese Opera originated in Wuchuan. It is the only theatre troupe in Guangdong Province that keeps the artistic features of the "Xia Si Fu" Southern School of Cantonese Opera. The Cantonese opera community regards it as the seed group of Southern Cantonese Opera. see Figure 1



Photographed by Yongyi Lu

Figure 1: The Second Troupe of the Guangdong Provincial Cantonese Opera Theater performs in Wuchuan.

3. The Current Development of Rural Art Space and Wuchuan Cantonese Opera

Cantonese opera's art is inextricably linked to the commercial, economic, cultural, educational, transportation, and other conditions of the location or environment in which it is performed [10]. There is a significant interplay between the performance environment and the performance effects of Cantonese opera. Wuchuan Cantonese Opera is not only a folk performance activity rooted in western Guangdong communities, but it also serves as a means of cultural diffusion. Cantonese opera performances are carried by the countryside, which serves as the primary activity arena for local art and culture. As a result, linked with the substance of rural cultural governance the humanistic attitude the humanistic attitude, moral norms, and value pursuit inherent in Cantonese opera performances is the embodiment of local rural cultural values, and are inseparable from the performance space's local meaning.

3.1 Performance space and local policy environment

With the strong integration of culture and tourism, the preservation and utilisation of intangible cultural assets have piqued the interests of people from all walks of life. Cantonese opera is a world-class intangible cultural treasure, yet the local government and people in Wuchuan are relatively unaware of the need to safeguard and promote Cantonese opera. The author concluded that different governments have common management measures for Cantonese opera performances as an artistic activity, as well as their opinions on the development of rural opera art spaces and tourism, based on on-the-spot investigation, interviews with Wuchuan Cultural Centre and Wuchuan Town Government, and comparison with other areas where Cantonese opera performances are active. According to the survey results, the township government and some village committees in Wuchuan are currently organising and raising funds to construct the village's cultural square, which is a stage used for Cantonese opera performances, in order to meet the needs of mobile performances by local opera troupes. The local

performance space is also quite simple, usually made of wooden stage or cement, because the stage beauty of opera is mostly simple and fits the performers' singing, chanting, acting, fighting, and other performance routines to display complicated opera scenes^[11]. As a result of the absence of competent management and operation of the performance space, WuChuan Cantonese does not play the most important role in the development of local rural arts. When there are no invited Cantonese opera performances, the local cultural square will fall into disuse, according to venue management. The concert platform has also become a dumping site for locals' trash. Management methods for Cantonese opera performances are only at the disciplinary management stage from the standpoint of performance management. The goal is simply to avoid security issues during the performance and guarantee the event runs well. There was, however, no quality review of Cantonese opera performances, nor video documentation such as photography or audio recording. This would not only upset the performance business, but will also readily mix vulgar performances into traditional Cantonese opera performances, breaking the order of the local art space and making detection hard. From the standpoint of performance promotion, Wuchuan Cantonese opera is often a festival event, therefore the performances are time- and space-specific. Some communities even invite well-known performers to perform, such as Plum Blossom Award winners. However, important artistic picture resources are wasted due to a lack of effective audio and video recordings. It is difficult to appreciate it attentively through other mediums if the audience does not come to watch it in person.

3.2 Performance spaces and educational environments

In ancient China, whether in towns or villages, Cantonese opera performance locations were often inseparable from temples and halls (government offices) where ancestors and gods were worshipped, or entertainment areas linked to commercial centres^[12]. Local spiritual tradition also influences Wuchuan Cantonese opera performances. Typhoons and waves are common in western guangdong region due to its proximity to the sea. Fishermen ask for a safe journey to sea. They frequently revere Mazu, Fubo, and other sea gods, which is where the idea of inviting gods to see a play comes from. This behaviour is thought to be capable of praying for blessings, exorcising evil spirits, and averting tragedies. As a result, there is also a unique emphasis on stage direction. Based on an on-the-spot research of the Wuzhou countryside, we discovered that the majority of the stages were built facing the main body of the temple dedicated to the gods, implying that the gods were invited to witness the play. Favourite Cantonese opera performers are generally invited to perform on the grounds of the God's birthday when Cantonese opera performances are held locally. The repertoire is usually determined by the village. The theatre company will give a play list, and the village committee will select play from that selection. The plays in the playlist are primarily plots and stories that honour high moral character, such as "Songzi Fairy", "Princess Chang Ping ", "Liu Yi's Biography", "Eight Immortals' Birthday Congratulations" and other stories derived from folk, historical, and mythological stories. Cantonese opera culture in Wuchuan is not just a result of the past norms, but also of local cultural coherence. Cantonese opera, as an intangible cultural heritage, was born, prospered, and was hidden among the people. It is a local society-rooted root culture. It serves the cultural demands of the local people^[13], and watching Cantonese opera performances increase the audience's sense of cultural gain. However, the development of traditional opera faces a major audience loss problem. This is owing to the ongoing invasion of today's commercial pop culture, as well as the emergence of new media and entertainment mediums like as television and movies, which has resulted in a decline in traditional opera audiences. The same may be said for Cantonese opera. For a long time, there has been a dearth of major innovation and improvement in performance form and substance, and the plots of the performances are old-fashioned and lack fresh concepts^[14].

3.3 Performance spaces and commercial tourism environments

The performance space in the building of rural art space is not restricted to the performance area, but is also linked to the audience space, commercial space, and regional environmental space. Effectively managing the coordination relationship among these spaces, through penetration and mutual adaptability, so that they can not only provide services for performances, but also generate social and economic benefits, has emerged as a critical factor that must be considered in the development of rural art spaces. Looking back at the history of Cantonese opera, watching Cantonese opera performances, or "watching operas," is regarded as a social activity in the Wuchuan area, usually accompanied by tourist activities such as visiting relatives and friends, visiting neighbouring villages, and so on. As cultural and tourism integration progresses, many tourists from the Pearl River Delta and Beibu Gulf regions increasingly travel to Wuchuan to see Cantonese opera performances. This expanding audience demographic has also

become Wuchuan City's principal tourist source market, demonstrating that the commercial tourism environment in Wuchuan City is inextricably linked to the survival and development of Cantonese opera. Zhanjiang has been committed to the development of all-region tourism in recent years, and the local rural environment is regarded as a unique tourism resource. The improvement of local infrastructure and transportation conditions in Wuchuan will obviously help Cantonese opera performances in the countryside, especially making it easier to invite well-known Cantonese opera troupes from Hong Kong, Guangzhou, and other places to perform. Furthermore, the development of the local commercial tourism environment has improved the level of the tourism reception industry, which not only facilitates the sharing of art performances among villages, but also provides convenience for foreign audiences who wish to visit Wuchuan to see performances, such as accommodation, catering, and tour guide services. Wuchuan has become a tourist destination, attracting a huge number of visitors and perhaps providing a large audience to local Cantonese opera performances.

4. Analysis of Wuchuan Cantonese Opera and Rural Art Space Development

4.1 Uncertainty of the main body of management of rural art space

Wuchuan Cantonese Opera is mostly a spring troupe opera, with a relatively short performance period. The team must visit several natural settlements in a short period of time. The layout of the rural stage is simpler and more adaptable than that of the urban stage. The stage building is relatively straightforward due to the transient nature of the performance location, however there is a difficulty with unclear management entities. Because the majority of local performance venues are self-built stages in rural areas, duties are sometimes unclear, resulting in fires, stampedes, and other safety hazards. Second, there is no rural art space management mechanism in place. Performance facilities and venues are abandoned and lack upkeep and administration during less frequent performance periods. Following the performance, the venue is frequently inactive and has not been developed or utilized adequately. Rural performance venues lack modern management awareness in terms of service and management. Unlike conventional theatre attendance, the audience during Cantonese opera performances in western Guangdong is energetic and free of order restraints. The crowd is free to move at any time, causing pandemonium in the auditorium and ruining the performance effect. This stops the audience from properly experiencing the play's cultural significance and fails to establish a lasting cultural and artistic atmosphere for the local community.

4.2 Lack of belonging in rural art spaces

The composition and sense of belonging of the audience in rural art spaces is critical to the cultural worth and vitality of the space. The audience of the Cantonese Opera Spring Class in Western Guangdong is primarily local middle-aged and senior villagers, according to the author's study, observation, and interviews. When this phenomenon was investigated, it was discovered that local middle-aged and elderly people have a strong emotional and cultural identity with Cantonese opera, whereas local teenagers have a low level of understanding and participation in local culture, as well as the relevance of Cantonese opera in local culture. Low, resulting in an emotional and cultural distance that makes establishing a sense of closeness with Cantonese opera difficult. This resulted in a lack of cultural ambiance and vibrancy in the space, which hampered young people's participation in the art space in the hamlet. Cantonese opera is not appealing to the village's young people, and there are now numerous entertainment options for the younger population. The young folks in the village have other options besides viewing Cantonese opera. In contrast, people's options for enhancing their spiritual lives were very restricted in the past, and the elder generation in the hamlet had already developed the habit of viewing dramas. As a result, it is difficult for young audiences in this village to strengthen their cultural identities through Cantonese opera and integrate into the Co-creation of this cultural space. Unlike the newer generation of audience members in this village, youthful theatregoers from other places have marginally enhanced their emotional affinity with Cantonese opera. They travel to the countryside in search of a more vivid and direct opera-watching experience, to experience the authenticity and simplicity of traditional Cantonese opera in the countryside. They also enjoy a more dynamic opera-watching experience in the countryside, which is uncommon to get in urban theaters. Atmosphere, reinforcing a sense of identity with rural culture. This sense of identification fosters cultural inheritance and growth by connecting urban dwellers to rural culture. However, relying simply on the support and recognition of young theatre lovers from outside and local middle-aged and senior audiences to realize the sustainable development of rural art spaces is far from sufficient. The influence of the local villagers'

young generation cannot be underestimated, because their awareness of and engagement in rural art spaces is directly tied to the cultural worth and sense of belonging of the space. As a result, how to pique the interest and sense of belonging of the younger generation of villagers in this art space has become critical. see Figure 2



Photographed by Yongyi Lu

Figure 2: The overall structure of the auditorium was taken in November 2023

4.3 Insufficient professional development of rural art spaces

The growth of rural art spaces in Wuchuan Cantonese opera culture is still at the surface level and lacks in-depth investigation. The fundamental issue stems from flaws in the rural art space building and management systems. The construction and management level of rural art spaces in each village is relatively low due to the relatively lagging economic conditions in rural areas and the cultural quality of villagers, and there is a lack of professional talents and experience, which prevents the functions and social benefits of art spaces from being fully utilized. It is necessary to investigate how to spread the cultural connotation of Cantonese opera to the greatest extent possible. This will provide the audience a better grasp of the behind-the-scenes stories as well as a better awareness of rural culture and Cantonese opera's background, which will assist improve cultural identity and self-confidence. Second, we must consider how to sensibly utilize idle performance space during non-performance periods in order to retain the cultural connotation of the space so that tourists can experience the charm of Cantonese opera even during non-performance periods. This entails researching various operation tactics for the venue to ensure that appealing cultural experiences may be delivered during non-performance periods, allowing rural art spaces to perform more comprehensive social tasks. Third, digital technology is increasingly being used in the performing arts. Digitization has the potential to produce breakthroughs in both aesthetic content and aesthetic effect. In this way, technology can play a unique role in establishing the stage setting and atmosphere. Many Cantonese opera performances in Wuchuan now incorporate LED displays, digital projections, lighting, and other technologies, but digital stage technology is still in its early stages. Because of constraints such as economic and technological limits, digital accomplishments are not related to creative creativity, and even rejection happens. The excessive usage of LED screens during Cantonese opera performances, for example, has enraged the audience, and digital technology has not been properly utilized to stage performance. (see Figure 3)



Photographed by Yongyi Lu

Figure 3: Zhanjiang Cantonese Opera Troupe uses LED stage background during performance, taken in November 2023

5. Countermeasures and suggestions for promoting the development of rural theatre and cultural spaces

Using WuChuan Cantonese opera as an example, this article explores the contemporary predicament of intangible cultural assets. To address this quandary, the following will be based on the development of an art management system, with the goal of having data to rely on and a path to follow while carrying out the protection of opera intangible cultural heritage in western Guangdong. This article will construct an opera culture and art management system from three components: a census of performance venues, digital administration of opera information space, and breaking through time and space limits to increase opera's influence.

5.1 Census and categorization of performance venues

Taking performances in ancient China were primarily for sacrificial purposes, followed by entertainment. Wuchuan, like the rest of Western Guangdong, has a long tradition of attending opera performances. There are various small rural performance venues, such as old stages, square stages, and opera centers. As an art space, whether it is a rural stage or a professional theatre, these venues serve as carriers and media to carry and transmit the art of opera, deeply communicating the performance into the hearts of the audience, and propagating local rural culture. However, due to issues such as age and distance from the city, rural performance venues differ from their metropolitan counterparts in spatial arrangement, stage design, and architectural style, which directly or indirectly impacts the quality of opera performances. As a result, censusing and categorizing performance places in the countryside becomes an important component. The local culture and tourism department should visit rural opera stages, fully understand the number and addresses of rural stages owned by Wuchuan City, meticulously record and analyse their spatial layout and stage structure, and invite professional stage managers to evaluate which venues are suitable for different venues. The projects involving performance. This will improve the quality of the art space while also safeguarding Wuchuan City's own opera tradition and art style. Nowadays, the Cantonese opera culture in Wuchuan is regarded as a key future tourism resource. Building a system of opera tourism and performing arts products has become an efficient strategy to promote a distinctive tourism brand through tourism development and utilization. This endeavour not only allows travelers to truly experience Wuchuan's rich folk culture, opera art, and regional cultural peculiarities, but it also enriches Wuchuan's cultural connotation, improves the image of the tourist destination, and raises the tourism industry's overall benefits. Understanding the state of local performance venues is therefore recognised as a fundamental prerequisite for development and the foundation for future commercial development of culture and tourism.

5.2 Enhancing the digitization of opera information to bring actors and audience closer together

Digital technology in opera information plays a critical role in changing, reinforcing, and improving the reconfiguration of stage circumstances. Opera performances are photographed, broadcast live, and videotaped using digital technology, and traditional written materials or physical pictures are digitized and converted into pictures, videos. These movies can also be marketed on new media platforms such as Douyin and Weibo to retain the integrity and authenticity of opera performances, boosting communication efficiency and expanding communication space and time. Digital recording of body movements, language, and so forth for drama actors. During performances, they can also assist them correct in time and swiftly master motions, which promotes the inheritance and protection of Cantonese opera^[15]. The traditional stage performance venue has also been changed by information technology, allowing Cantonese opera performances to be presented across time and place^[16]. Cantonese opera performances in Wuchuan are mostly traditional, with the exception of a tiny bit of digital stage equipment, such as LED screens and rolling electronic subtitles. However, it lags significantly behind the present digitization of Cantonese opera performances. Cantonese operas such as "Encounter with Lingnan" will use online 5G technology, video broadcast, and other technologies to give the audience autonomy, immersive viewing experience, small the theater's Cantonese operas "The Lady" and "The Golden Lotus" use digital stage devices and modern stage performances to integrate traditional content with technology, and use digital technology to help traditional culture bloom with digital technology. It should be noted, however, that digitally integrated performing arts activities are not universally appropriate. When technological factors enter performing arts activities, three major factors must be considered: whether it is appropriate for artistic expression, whether it is appropriate for stage performance, and whether it can produce aesthetic effects, so that digital technology can fully exploit its positive effect. (see Figure 4)



Figure 4: Cantonese opera "Hu Bugui-Ping Niang" in the small theater was filmed by Han Xiaoxiao in November 2023

5.3 Enhancing Audience Engagement for the Arts Experience

Theatre performances, live-action art and large-scale stadium art performances are important elements in the creation of various types of stage characters that move people's hearts and are emotionally connected to the audience. In the space of time, Wuchuan Cantonese Opera also suffers from the problem of timeliness. Under the iterative development of information on the Internet, Wuchuan Cantonese Opera's concomitant advantages, such as the emotional value of providing people with spiritual support and praying for the blessing of the gods for comfort, are rapidly being lost, and the performance scheduling of Wuchuan Cantonese Opera relies on festivals and festive occasions. The first step in solving these problems is to establish an authoritative and professional art space management organization. If the performing troupes are the main force in the production of stage art, this institution will be the force to be reckoned with. It needs to take the initiative to participate in the production and management of stage art, accept the feedback of the local rural audience in a timely manner, and not ignore the needs of the audience due to its level, nor allow the performance team to cater for and please the audience. In addition, it should also pay attention to the cultivation and management of foreign audiences. Emotional tendency is the emotional state produced by the subject of rural non-heritage tourism in different situations, and the identity belonging and cultural recognition produced in practice. The subject may produce either positive or negative in the process of constructing or experiencing the living heritage of rural non-heritage tourism^[17]. In the construction of Wuchuan opera tourism system needs to focus on the external audience and the local emotional communion, tourists to the participant's point of view to experience the local rural art space, and is connected to the local cultural sentiments to ensure that the integration of which, to produce positive benefits. Encourage local theatre troupes to use digital publicity methods, such as online promotion on the Internet and project cooperation with university students in the countryside, in order to bring Wuchuan Cantonese opera closer to foreign audiences. Encourage tourists to learn about the development of Wuchuan Cantonese Opera through online promotion, and maintain interaction with the audience at all times during performances, and carry out special experience activities outside the performances to attract more foreign audiences to learn about Cantonese Opera, so that the interaction among the actors and the audience can be organically integrated to improve emotional communion.

6. Conclusion

Through the field research of Cantonese opera performance venues in Wuchuan City, Guangdong Province, this paper finds that the current development of Cantonese opera in rural art space is still in its infancy, and there are some problems to be solved. First of all, the main body of the performance space management of Cantonese opera in rural areas is not clear, and there are potential safety hazards. Secondly, the lack of audience belonging in rural art spaces, especially the low participation of the younger generation, affects the cultural value and vitality of art spaces. Finally, the professional development of rural art space is insufficient, and there is a lack of professional talents and experience, which fails to give full play to the social benefits of art space. In view of these problems, this paper puts forward corresponding countermeasures and suggestions: first, to survey and classify rural performance venues to improve the quality of art space and protect local traditional art styles; The second is to strengthen the digital management of opera information, and use digital technology to shorten the

distance between actors and audiences; The third is to enhance audience participation, enhance the artistic experience, and improve the emotional connection between actors and audiences through emotional interaction. In short, in the process of protecting and inheriting the intangible cultural heritage of Cantonese opera, we should pay attention to the development of rural art space, so that it can play a greater role in disseminating local culture and enhancing people's cultural self-confidence.

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