

Musical Festival as a Modern Art Project

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Abstract: Studying the organization of music festivals is not just an immersion into the world of music, but a comprehensive approach that provides valuable knowledge and skills applicable in different areas of life. Organizing a festival is a large-scale project that requires the ability to plan, coordinate, manage resources (financial, human, technical) and risks. Organizing a festival involves attracting an audience, creating brand awareness of the festival, managing advertising - these are tasks that require deep knowledge of marketing tools. Interaction with artists, volunteers, technical staff, sponsors, media - this is the art of communication, diplomacy, conflict management. Studying the organization of festivals allows to immerse in the real world of event management, feel the dynamics of work in conditions of tight deadlines and increased responsibility. All these factors make the study of the organization of festivals relevant and timely. The goal of the study is theoretically substantiated and develop the project of a festival as a modern art project. In connection with the goal, the following tasks were identifying: 1) to consider the features of art management in the art of music; 2) to identify the essence of the festival, analyze its main characteristics; 3) to highlight the main stages and study the technological features of the implementation of music festivals; 4) to describe the experience in organizing international music festivals; 5) to develop an original project for a festival. The object is festivals of musical art. The subject is organizational and technological aspects of the implementation of music festivals as modern art projects. The scientific work is based on the scientific work is based on cultural, activity-based and systemic approaches. In the process of selecting methodological tools for empirical research, methods of non-participant observation, modeling, analysis, synthesis, and structural-functional method were used. On the basis of systematically elaborating the meaning, professional connotation, and domestic and international development of art project, we will further elaborate the importance of the discipline of arts management in the development of the country as well as in the field of culture and arts according to the needs of the development of the times. Music festivals have been developed in China for nearly 20 years, but Chinese academics have paid little attention to music festivals, and the literature related to music festivals is still minimal, especially in the context of art project, which lacks corresponding theoretical support. This study not only expands the boundaries of art management theory, but also deepens the theory to a certain extent. The thesis consists of an introduction, an abstract, a main part consisting of two chapters, a conclusion, a bibliography, an appendix. The total volume of the thesis is 81 pages, of which 68 pages are occupied by the main text, a list of bibliographic sources (70 units) and appendix.

Keywords: Music Festivals; Organization; Conflict Management.

1. Introduction

Michelle J. Wolf once mentioned, "It is the entertainment industry - not automobile manufacturing, steel, or financial services - that is rapidly becoming the driving wheel of the new global economic growth. Entertainment has become, in one form or another, a unifying force of influence in contemporary business, as ubiquitous and pervasive as money" [68, p. 48-50].

With the deepening development of the entertainment industry, various forms of entertainment are increasingly penetrating into people's daily life, and the music industry, as one of the entertainment industries, has also ushered in the extension of a new industrial chain, with music festivals characterized by outdoor live performances becoming a new way of life, integrating into people's daily life and gaining the positive response and widespread attention of the society. In 1987, Falassi defined a festival from the perspective of cultural anthropology as "a sacred or secular celebration with special rituals" [20, p. 10].

However, the development of social consciousness from the sacred to the secular, from the normative to the spontaneous, from the collective to the individual, from the hierarchical to the recreational, has renewed the space of modern music festivals. The concept of festival is gradually derived into a "thematic, public celebration" of music festivals and events. Music festivals are large-scale outdoor

performances with professional sound and stage equipment, usually performed by multiple groups of performers. The earliest music festivals appeared in the 18th century in England [65, p. 33-35].

After the Second World War, music festivals gradually became popular on a large scale in developed countries in Europe and North America, and have become an indispensable part of the music industry chain, and formed many internationally renowned brands, such as Coachella (Illustration 1) in the United States and Glastonbury (Illustration 2) in the United Kingdom, which have a wide spreading influence. Music festivals were introduced to China at the end of the 20th century, and after more than 20 years of development, China has formed a representative brand of outdoor music festivals. The earliest music festivals in China were mainly rock music festivals, but nowadays, they have developed into comprehensive and diversified music festivals. As a kind of open music performance space with leisure entertainment, socializing and cultural and spiritual consumption, music festivals provide a place for people to express themselves, display their personality and pursue freedom. Accompanied by the continuous development of the music and culture industry, the dissemination of music festivals has gradually integrated commercial elements from the original spontaneous type of dissemination among fans. On the basis of retaining the original traditional features of music festivals, Chinese music festivals have actively

integrated with tourism, film and television and other related cultural industries, striving to achieve win-win results both spiritually and materially.

In recent years, as the public's understanding of music festivals has deepened, the status of music festivals in China's performance market has continued to rise, mainly in the form of a "spurt" of growth in the number of music festivals organized period from 1999 to 2006 was a period of slow development for music festivals, with a very small number of venues held and audiences attending each year, making them a small consumer product of a niche culture. From 1999 to 2006, music festivals were in their infancy in China, with few annual events and few audiences, and were a niche cultural product. With the profitability of the 2007 MIDI Festival, outdoor music festivals have gained a certain degree of development and are widely recognized and enjoyed by young people in China.

In 2020, the COVID-19 epidemic swept across the world and the performance industry suffered a heavy blow. A large number of outdoor music festivals were canceled and a large number of related employees lost their jobs. But this gave rise to online music festivals. For example, the Verbier Festival (Illustration 3) will cooperate with the classical music channel Medici TV to provide online music services to viewers for free; the Bergen International Festival (Illustration 4) is an annual event in the Norwegian cultural calendar. Due to the ongoing impact of the new coronavirus, the festival has also changed to online performances and provided more than 50 online events for free; China's Strawberry Festival also held the "Strawberry at Home" (Illustration 5) online festival, which was a five-day live broadcast in the form of "Musicians Sharing at Home + 2019 Strawberry Festival Performance Live". These online music festivals are hugely popular, with staggering online viewership and doubling of commercial revenue. In the post-epidemic era, the most important "outdoor nature" of music festivals has been subverted.

The wide spread of Internet communication has led to a surge in the audience of online music festivals. Wonderful online performances meet people's entertainment needs while "staying at home" and also enhance the popularity of online music festivals. What people expect from music festivals of the same type. The birth of the China Online Festival in 2020 also marks a new turning point in the spread and development of music festivals in the post-epidemic era.

Currently, the development of many music festivals suffers from the problem of blindly pursuing quantity while ignoring quality. Most outdoor festival management teams are not professional enough, making it difficult to stand out among many similar competing products. How to create a distinctive brand and expand brand influence has become a difficult problem faced by many festival organizers and sponsors. Therefore, in-depth research on the festival from the aspects of strategic planning, art market, financial management, fund raising, institutional equipment management, etc. has great theoretical and practical significance for the development of the festival.

2. The Specification of Art Management in Musical Art

2.1. Analysis of the Literature Review on the Research Topic

As far as music festival research is concerned, research on

music festivals started earlier in the West, focusing on the cultural dissemination of music festivals, brand operation and the role of music festivals in contributing to the economic and cultural development of cities.

2.1.1. Economic Aspects

Bruno S. Frey in his article "The Economics of Music Festivals" argues that the rapid growth in the number of music festivals has been fueled by an increase in the real disposable income of urban dwellers, and within this the amount of time and money spent on leisure and entertainment has also increased [2]. The reduction of government and trade union restrictions in terms of policies and regulations has also enabled festival organizers to profit from low marginal costs. Christer Thrane, in his article "Jazz Festival Visitors and Their Expenditures: Linking Spending Patterns to Musical Interest", focuses on the interest of jazz festival audiences in jazz music and their spending during the festival [10]. In the article, the authors also examined the factors influencing audience festival spending. The results showed that the level of interest in jazz music, the length of stay at the festival, the geographic location of the respondents' households, household income and household size influenced their consumption during their participation in the festival.

Christopher Gibson in his book "Music Festivals and Regional Development in Australia" explored the significance of music festivals for the change of rural areas in the context of rural regeneration: Music festivals can have wider economic impacts for the location beyond direct income, including increased income from ancillary economic activities generated by the festival, boosting employment, advancing the development of volunteering and music-related work, etc. And even more significant outreach utility for the locality [11].

2.1.2. Cultural Aspects

Socio-cultural dimensions: Gligorijevic, through the study of world music and tourism culture in festivals, endeavors to explore the importance of festivals in national political culture and the significance that arises from the contradictions in the multiple discourses of festival originality, preservation of traditions, global impact and political representation [24, p. 145]. Curtis argues that the Wangaratta Jazz Festival creates a unique space for showing, listening and interacting, connecting the local area to major cities in Australia and overseas, establishing a sense of belonging to jazz locally, while pointing out that the impact of the festival lies in the new social relations, records and assemblages that are produced outside of the physical boundaries [14, p. 101-102]. Voase discusses the regeneration of cultures that have moved from the excesses of the industrial age to the post-industrial age. New Media covers three simultaneous stories, the success of festivals, the cultural regeneration of urban centers seeking a role in the new economy and generic white knuckles, pointing to the news coverage of the Huddersfield Contemporary Music Festival as a metaphor for ongoing cultural change [51, p. 147]. Through the perspective of political science, Sharpe took the politically targeted Hillside Festival as an example to study the potential social changes in voluntary social leisure activities. The formulation of "entertainment-politics" shows the possibility of political activities participating in leisure [45, p. 221]. Corciolani uses web ethnography and in-depth interviews with festival consumers to investigate consumer responses to the presence of indie bands in mainstream festivals for commercial performances. Conclusions suggest that consumers play an

important role in deconstructing and reconstructing the authenticity of bands, whilst band discourse underpins the orientation of this process [13, p. 196]. Park's field study of four major music festivals in Northern California discusses the cultural pluralism of festivals [41, p. 41].

Some researchers have also conducted relevant research from a psychological perspective using music festivals as cases. Duffy thought about how music uses sound to represent the special meaning of different cultural organizations. He believed that music festivals provide us with a unique perspective to understand the connection between people, place and belonging. Music is a process that goes beyond representation, it includes experience and expresses emotion. music festivals can create a sense of belonging in a space or, in some cases, a sense of independence for individuals and organizations through authenticity and empathy, rhythm and listening [18, p. 34]. Packer & Ballantyne argue that music in festival contexts has benefits for young people's mental health. His empirical study of 18–29-year-olds participating in music festivals, using group interviews to obtain qualitative information and questionnaires to obtain quantitative information, guided festival organizers and participants towards the best ways to realize the potential of music festivals to have a positive impact on young people's mental and social wellbeing [40, p. 174].

When summarizing the relevant literature on music festivals, it was found that the current research on music festivals is mainly based on the following perspectives. Research on the development status of music festivals. Such articles focus on analyzing the development history, characteristics, operating entities, existing problems, etc. of Chinese music festivals, and predict the prospects of Chinese music festivals from a development perspective to promote the reform of music festival development methods. The "China Music Festival Development Research Report" produced and released by the Daolu Cultural Industry Research Center in 2013 provides the most detailed and thorough investigation of the current development and operation of China's music festivals [16]. This report comprehensively introduces the development status, operation model, main existing problems and future development directions of China's music festivals, and conducts a comprehensive analysis of the management methods and characteristics of China's music festivals. Similar data reports include the "Research Report on the Development of China's Music Industry" and so on [8]. Chen Changhua's empirical research in "Research on the Development Status of Outdoor Music Festivals in Mainland China" mainly focused on the development status of China's music festivals [4]. He pointed out the current problems faced by the development of domestic outdoor music festivals, and based on successful foreign operation practices.

The future development direction of China Music Festival was explored. This paper has a comprehensive perspective and in-depth exploration, and has important practical value for clarifying the current development status of Chinese music festivals. In his article "The Current Situation, Problems and Countermeasures of Outdoor Music Festivals in Mainland China", Xiong Qin based on two influential music festivals nationwide, the "MIDI Music Festival" and the "Strawberry Music Festival", Analysis was conducted from the perspectives of performance lineup, music content, and operating mechanism [58]. This article integrates cross-cutting knowledge from multiple fields such as industrial

science and marketing, and explores the development background, characteristics, current situation and existing problems of Chinese music festivals.

Research on the industrialized operation mode of music festivals. Zhu Cenyu in "Research on the Operation Problems of Domestic Outdoor Music Festivals" starts from the development history and development situation of Chinese music festivals, and explores their operation mode by analyzing their characteristics and roles, and on the basis of cost-benefit. The article provides a comprehensive analysis of the operation mode of Chinese music festivals, which is of some significance to the study of industrial economy [70]. Yang Sihang's "Exploring the Brand Shaping and Development Construction of Jiangxi Outdoor Music Festival" places its attention on the shaping and development construction of the festival brand, and puts forward countermeasure suggestions for building the festival brand around three aspects, such as shaping the brand project, expanding the scale of profitability, strengthening the infrastructure, effective operation and management, and reinforcing the market operation to create a world brand [63]. Tang Wenting in "Research on the Operation Mode of China's Outdoor Music Festivals", discusses the operation mode of music festivals from three aspects: evolution history, mode formation, and operation management. She argues that the development of music festivals has moved from traditional niche culture to popularization and diversification, and from "pure music" to "commercialization"[50]. In her article, she points out that the current music festivals have serious problems such as homogenization, poor industrial chain, etc. and gives corresponding countermeasures to these problems, and predicts the future development direction of China's music festivals. In his article "Research on Volunteer Management of Outdoor Music Festivals in Mainland China", Lv Xinze sorted out the current situation of volunteer management of music festivals in Mainland China through a systematic survey of volunteers in Mainland music festivals, which not only focuses on the benefits of volunteers, but also focuses on the long-term development of volunteers, and summarizes and collates the ways of volunteer organization of music festivals in China [36].

Cultural research on music festivals. In his article "Research on Outdoor Music Festival from the Perspective of Interactive Ritual Chain", Chen Meng explained the role that the existence of the music festival plays on the participants and the cultural significance it constructs [6]. Starting from the theoretical perspective of Randall Collins' "Interactive Ritual Chain", he believes that music festivals bring together people with the same identity and form an interactive ritual field through special scene construction, activating online and offline cyclic interactive community, thereby accumulating users' emotional energy and realizing the transformation of members' identification symbols. Through the formation of an interactive ritual chain, the cultural value of the music festival is realized and can indirectly promote the construction of spiritual civilization in society.

Xu Lihuan analyzed the self-identity level of music festival fans in "Research on the Identity of Outdoor Music Festival Fans" [60]. Fans participated in the music festival through various forms of practical activities, thus initially constructing Identity. The fan group seeks solace through self-imagination. When others' evaluations are consistent with their own imagination, the fan group's self-identity is constructed. Yan Xiaoxuan mentioned in "Research on the

Identity Construction of Fun Groups at China's Outdoor Music Festival" that music festival fans, as an emerging youth subculture, represent a new stage of the development of youth subculture to a large extent [62]. Xu Lu interprets Chinese music festivals from the perspective of symbol construction. She mentioned in "Perception and Dialogue: Research on the Symbol Construction of my country's Outdoor Music Festival" that the symbol system of Chinese music festivals is a cross-symbol system [61].

The space of the music festival is a symbolic space under the control of capital. The organizer symbolizes a specific physical space into the cultural space of the music festival. The establishment and dissemination of culture are mainly completed through the music festival symbol system. The symbol system of Chinese music festivals Make cultural meaning present. In "Research on the Symbol Consumption System of Domestic Outdoor Music Festivals", Liao Yiling took the Strawberry Music Festival as the research object, conducted a detailed analysis of the symbolic meaning of music festival consumption, and conducted a detailed analysis of the consumption behavior of music festival consumers [34]. He believes that music festivals should improve their symbolic value and become a more attractive consumer symbol. By studying the symbolic consumption system of music festivals, organizers can learn more about mass consumption behavior and the consumption psychology of music festival audiences, thereby further improving the symbolic value of music festivals.

In terms of art project, the art project discipline originated in the West and started early in the British and American countries. Under the background of national policies supporting industrial needs and a relatively complete discipline system, the construction of the art management discipline is also relatively complete. However, the current research status in China is It is said that there are relatively few textbooks introduced, including compiled related books. The monograph category includes "Arts Management", written by Derek Zhang (Canada), which is a relatively comprehensive monograph on arts management. He is a professional author, but it is more commercial-oriented, focusing on the management of art institutions and the marketing of artworks. Other monographs such as "The Art Firm ", written by Pierre Yotte de Montehaux, study the commercial operation and marketing in the art management process from an aesthetic perspective. Strategy, "The \$12 Million Stuffed Shark" mainly studies contemporary art and attempts to use economic principles to explain the reasons behind the sky-high price of art. In terms of journal articles, the author conducted keyword searches through relevant international databases. There were also very few articles on the subject. The relevant ones include John Ransford Watts "An Examination of The Field and Design of a Graduate Curriculum" on the postgraduate course in arts management. Research design: Ruth Rentschler "Arts management/marketing journal citation analysis: assessing external impact"; Alina Philipp "Communications: The Key to a Valuable Arts Management Education"; Idil Periard "An Examination of Success Factors for Effective Visual Arts Management", etc.

On the Chinese side, in recent years, art project monographs have grown a lot, but also belong to the shallow basic level, see the urgent need for comprehensive and in-depth research on the construction of art project discipline system. The author searched on China Knowledge Network

with keywords of art management, and there were 4945 results, such as: Zhou Li, "Reflections on the Construction of Art Management Disciplines", which proposed that art management should strengthen the awareness of discipline construction, and slowly transition from the professional construction of art management to the construction of art management disciplines [69, p. 103]. Dong Feng, "Trial Discussion on the Construction of Art Management Disciplines", which made comprehensive research on art management, discipline construction, research object and research methodology, and the research methodology. Discipline construction, research objects, research methods for in-depth discussion; [17, p. 18] Cai Meijuan "on the construction of art management discipline system" also initially discussed the construction of art project discipline system; [3, p. 71] Zhang Shanlin "analysis of China's colleges and universities in the construction of the discipline system of art management" [66, p. 81].

Thus, compared with the rapid development of art project discipline, the relevant research is still relatively small, and the research on art management discipline construction is still relatively small. The relevant research is still relatively small, and there is also a relative lack of systematic, in-depth and comprehensive research on the art management discipline.

2.2. The Concept of "Art Management". Features of Art Management in the Field of Musical Art

First of all, it should be noted that "arts management" as a term is both the name of a discipline and the core concept of the discipline, and the two are not identical: "arts management" as the core concept of the discipline is only the main research area of "arts management" as the name of the discipline. Arts Management as the core concept of the discipline is only the main research area of Arts Management as the name of the discipline. Strictly speaking, the name of the discipline should not be "arts management", but "arts management". However, the use of "arts management" as the name of this emerging discipline is already a conventional and widely accepted fact, whether from the perspective of theoretical discussion or from the perspective of the development of the discipline, there is no need to call it "arts management". What we are discussing here is not the meaning of "art management" as the name of the discipline, but the connotation and extension of "art management" as the core concept of the discipline. Therefore, the basic problems of "arts management" are analyzed only in terms of the connotations of the concept itself, not in terms of its basic problems as a discipline [48, p. 180].

In common parlance, the term "art management" refers to the management of art. Management is a verb, a way of behavior; art is a noun, the object of management; the combination of the two must imply a purpose relationship: Why should art be managed? As Stephen P. Robbins and Mary Coulter said in "Management" that its goals "provide the direction for all management decisions" [48, p. 180]. Thus, the word formation of "arts management" shows the three most basic issues it contains: purpose, object, and method. The objects and methods correspond to "art" and "management", and the purpose is the result of the behavior of "management", which is also the ultimate basis for the existence of the concept of "art management".

Throughout the understanding of "art management" in the academic circles at home and abroad, most scholars believe

that the purpose of art management lies in the realization of the goals of art activities, which is actually the realization of art functions. For example, Professor Tian Chuanliu, a famous art management scholar in China, believes that the purpose of art management is "the goal of art activities", and has formulated a complete "goal system of art activities" in his book "Introduction to Art Management" [49, p. 23]. Professor Dan J. Martin, a famous scholar of art management in the West, believes that the purpose of art management is to "promote the creative process and its communication with the audience", which is actually the purpose of art activities. Thus, the question of the purpose of "what is art management" can be transformed into the older question of "what is art", which is about the function of art [30, p. 128]. Almost all contemporary Chinese textbooks give the same or similar answers about the functions of art: cognition, education and aesthetics (or entertainment).

The academic understanding of the function of art can be seen from the dictionary definition of "art": Dictionary: a special way of grasping the world characterized by human emotion and imagination. As a social ideology, art mainly satisfies people's aesthetic needs in various aspects, and thus plays a subtle role in social life, especially in the spiritual field of human beings [12, p. 67]. Longman Dictionary of Contemporary English: the use of paintings, drawings, sculptures, etc. to represent things or express ideas [35, p. 61]. Comparing the two, we can see that the Chinese and English worlds have different understandings of the function of "art": roughly speaking, because Eastern cultures pay more attention to understanding human beings from the perspective of society, they pay more attention to the cognitive function and educational role of art; Western societies pay more attention to understanding human beings from the perspective of the individual, and pay more attention to the expressive function and communicative role of art; Western societies pay more attention to understanding human beings from the perspective of the individual, and pay more attention to the expressive function and communicative role of art. Western societies are more concerned with understanding human beings from an individual perspective, and therefore pay more attention to the expressive and communicative functions of art.

In the modern academic context since the 20th century, the understanding of the concept of "art" has become increasingly diverse and difficult to reach a conclusion. As Maurice Weitz argued in "The Role of Theory in Aesthetics": "These theories do not provide a definition of 'art' but continually redefine the standards of artistic excellence, despite the author does have such an intention" [54, p. 190]. In fact, what the definitions of "art" in these dictionaries can provide are only the mainstream views on art in the era in which they were produced. The relevant statements in the above two dictionaries reflect the different understandings of the function of art in contemporary Chinese and European and American societies. Logically speaking, artistic functions are valuable and instrumental, and their management purposes also have internal and external differences; however, the understanding of the valuable and instrumental functions of art, and the internal and external management purposes, remains unclear. It can vary from person to person, time and place, so there is no unified point of view. On the other hand, although the two different views of "art" mentioned above generally reflect the difference between Chinese and Western understanding of the functional attributes of art and the

purpose of art management, this difference is in fact only a difference of emphasis.

However, this difference is in fact only a matter of emphasis, because both from the description of the functional attributes of art in the two dictionaries mentioned above, and the definition of the attributes of the purpose of art management that we can deduct from them, it can be seen that in both China and the West, the mechanical division between the functional attributes of art and the attributes of the purpose of art management is inapplicable, and that the value and the instrumental, and the intrinsic and extrinsic purposes are often intertwined with one another. Value and instrumentality, intrinsic and extrinsic purposes, are often intertwined and need to be analyzed specifically.

The most obvious example is that neither China nor the West excludes the creation of social wealth through the industrialization of art. Industrialization is also a way of art management, through which the intrinsic purpose of art industry management, which is mainly reflected in economic gains, can also be achieved, as well as the extrinsic purpose, including politics and culture; as for the attributes of the artistic function, it is through the industrialization of the operation of the transformation from value to instrumentality.

To sum up, from the perspective of theoretical discussion, the only thing we can be sure of is that the purpose of art management is the realization of artistic functions. How to understand whether this purpose is internal or external depends on the local people's understanding of the function of art when management practice occurs.

Let us turn to the study of the object of art management. In other words, which aspects of art need to be managed? To answer this question, we first need to explain what elements art is composed of. Then it is possible to further analyze which of the elements that constitute art need to be managed. can be managed. Regarding the constituent elements of art, the most famous statement is undoubtedly the famous American literary theorist M. H. Abrams' "Mirror and Lamp: Romantic Literary Theory and Critical Tradition" proposed the "four elements theory" including artist, work, world, and appreciator [37, p. 5 - 6]. However, a closer look at this statement will reveal a fatal flaw in this seemingly comprehensive and reasonable statement: the "four elements" include artists and (artistic) works, but fail to clearly point out why artists are becoming an artist, why a work of art becomes a work of art. If we use the usual saying: an artist is an artist because he creates a unique work of art; and a work is a work of art because the artist created it, this will fall into the unconvincing "Circular Argument". Therefore, Erich's "Four Elements Theory" only emphasizes the necessary factors that constitute art, but it is not a sufficient factor.

Since the 20th century, many Western art theorists have noticed this problem and expressed their own opinions. For example, in 1913, the British formalist esthetician Clive Bell proposed the theory of "meaningful form" in his book "Art"; in 1935, the German phenomenological esthetician Heidegger wrote in his article "The Origin of Works of Art", regarding "art" that can preserve truth as the common origin of works of art and artists; in 1982, the contemporary American esthetician Monroe C. Beardsley proposed in the article "Aesthetic Perspectives" that the essential attribute of art lies in its ability to satisfy people's aesthetic interests [55, p. 115]. All of this serves to emphasize something comprehensible but indescribable that pervades the elements of art, reintegrating the "elements" that would otherwise exist in isolation into a

whole, and thus bringing art to "what it is." Based on this, as Heidegger puts it, "art makes what essentially belongs to the work, i.e., the creator and the preserver, derive from the essence of the work" [27, p. 51]. In other words, art is the essence of art, which makes the work of art, its creator and its preserver "belong together" in essence. These perceptible but inexpressible elements are often difficult to understand because they are hard to pin down. There are also some Western art theorists who have tried to generalize it. The most influential one is undoubtedly George Dickie's "Art Convention Theory" based on Arthur C. Danto's "art world" concept, which believes that "the theory of art conventions makes a person "What makes an object a work of art is that members of the art world view it as a work of art," and the art world is made up of "artists, gallery owners, critics, art historians, art philosophers," and so on [56, p. 22].

Although this statement is still too general and vague, it is widely accepted and spread because it provides people with a fulcrum to understand artistic phenomena in the tide of "anti-essentialism". Thus, we see that in addition to what Abrams calls the "four elements" that constitute art, there should also be added subjective factors that are difficult to pinpoint such as "artistic conventions" as George Dickey calls them. In a sense, it is the existence of these subjective factors that allow us to identify and evaluate artists, art schools, and works of art. Therefore, how to deal with these subjective factors has become the most critical issue in contemporary "art management" theory. Therefore, "art institutions" that are crucial to the formation and dissemination of "art conventions" will inevitably become one of the objects of art management. To sum up, we can think that based on the understanding of "art conventions", artists, artworks, art audiences, and art institutions may all become the focus of a certain art management method.

Music and art management, as a specific discipline of art management, is also affected by the "cross and integration", "inheritance and innovation" and "synergy and sharing" emphasized by the New Liberal Arts in the process of development. The article points out that in order to better achieve the goal of the discipline The article points out that in order to better realize the construction of the discipline and form the synergy between theory and industry at the practical level, the music and art management profession should build a foundation level based on the characteristics of the times, develop innovative thinking and practice integration, and take the art resources as the source of creation, explore the win-win situation of market value and social value as the milestone goal, pay attention to the science and technology-enabled industrial development, and grasp the synergy between science and technology and the art brand, so as to provide a new era of music and art management.

Many governments have proposed the strategic goals of strengthening cultural confidence, promoting artistic innovation, and building a strong social and cultural country, which further highlights the importance and existence value of music and art management. The emergence of music and art management has made the music industry more intensive and professional, helping to accurately control the coordinated development of art and market economy, develop the economic benefits of art products, give play to its more important social and cultural value, and create an international and adaptable to national conditions. High-quality spiritual products to meet the spiritual and cultural needs of the public, promote all-round human development,

and all-round social progress. It can be seen from this that precise control of the integrated development of art and economic markets is a concentrated expression of the core values of music and art management.

The special characteristics of music make its management tools different from other management professions. As a product of human spiritual world, music is a vivid presentation of human civilization, showing social value and potential development prospects, which all reflect deeper and higher level of social and cultural connotation and aesthetic orientation. The music management profession organically combines music and market economy in an interdisciplinary and multifaceted way, and on the basis of academic theories, it understands market patterns and public preferences, and builds a marketing management model to manage and market spiritual products such as works of art and stage performances.

The music and art manager connects musicians, funders and audiences together, builds a channel connecting demand and consumption, promotes art and develops art, and thus realizes the sustainable development of art resources. Seeking higher economic benefits on the basis of ensuring a certain artistic value and controlling the balance between the two has become the most important task in the development of music and art management. In the process of development, music and art management is also influenced by "cross and integration", "inheritance and innovation", "synergy and sharing" as emphasized by the times. In the author's opinion, in order to better realize the sustainability in the direction of professional development and the synergy between art and technology, theory and industry at the practical level, music and art management should follow the following characteristics.

Based on the characteristics of the times, follow the integrated development of innovative thinking and scientific practice. Following the characteristics of the new era, research and studies are being conducted on the basis of a longitudinal view of specific problems in the field of practice in order to improve the relevance and feasibility of measures. In the development process of cultural construction, the development prospect of the music industry has been planned within the framework of cultural construction. Under this premise, music and art management should be beneficially explored from multiple dimensions: based on the orientation of the development of the new era, the system of music and art management in the context of cultural construction should be built, i.e. to create a theoretical system that takes the goals of China's cultural construction and its management style as the main body, with reference to the theories of the western management disciplines, and organically integrates the practice of Chinese characteristics with the western management culture, in order to find the development of the advantages of complementarity and eclecticism. Methods. When responding to the call of China's cultural industry governance, music and art managers in the new era should not only abide by the development vein of global art management, but also need to shape the recognizable

Chinese cultural content, standardize the industry system, promote Chinese characteristics to the world, form a cultural output, and create favorable conditions for the implementation of music industry projects. The orientation of the development of the new era is mainly reflected in the innovative thinking and scientific methods presented in the development process of music art management. Innovative thinking should be pragmatic innovation, which is a broad,

deep and discerning sense of innovation formed under the promotion of current industrial integration and digital technology. With the development of industrial transformation and technological revolution, the role of the art market is also undergoing subtle changes. The market is the stage for music and art managers, and music and art managers also play a more diverse role in the face of the new face of the art market. Music and business, music creation and artificial intelligence, immersive scenes and theater-specific management, digital consumption and scene construction have all become the main work positions of music and art managers.

Music and art managers have shifted from being bridge builders in the traditional "artist-market-audience" role to being exporters of cultural value and establishers of industry paradigms. These fields not only cover the traditional research scope of music and art management, but also diverge outward and develop outside the circle. This requires that the research on music and art management should not just stay in the traditional paradigm and foundation, but should also open up its horizons and fully understand digitalization. Based on the characteristics of the art market of the times, the integration of immersive scenes, two-dimensional culture, artificial intelligence, etc. with the music industry will form rational content innovation, channel expansion, and value output to better serve new fields, drive new consumption, and form new business formats. For example, the "TME Music Art Project" created by Tencent is an exhibition integrating original music, art, and public welfare. The innovative thinking of music and art managers is more conducive to discovering representative works and bringing more value to artistic works. A double harvest of social effects and market effects.

Scientific methodology is based on the targeted methodology formed in the alternation of cross-cutting theoretical research and practical exploration, such as the specialized application of marketing, communication and management in the field of music. The cultivation of music and art management talents is based on the specific direction of the art field, with music (including artists, art works, art market, etc.) as the premise of service and management, the goal is to balance the resources of all parties in the development of the music industry and the rationalization of the use of resources, so as to achieve the effect of industrial agglomeration.

Under the background of the new era, the training of talents specializing in music and art management should enhance the research on the real problems of the country, social culture and art management; strengthen the knowledge and understanding of the law of creation and process of performing arts, as well as the national and social culture and art policies and regulations; at the same time, they should have the music-related knowledge structure and basic qualities, and grasp the latest frontier dynamics of art and management as well as the industry; and they should also have the ability of planning, leadership and execution. They should have the ability of planning, leadership and execution, the ability to collaborate and innovate with practitioners of creative and performing arts activities, as well as the ability of artistic and commercial judgement and academic discernment. With the emergence of music media companies of different scales in recent years, and the completion of theatres with different functions and positioning in various cities, more and more performance exchanges, theatre

management, art copyrights and other real problems require professional planning, organization and coordination of operations, to find a balance between art and industry, art and business tipping point, and to find a consensus on encouraging the development of original and innovative intellectual property rights protection, which provides a large number of practical opportunities for music art management talents. Such a prosperous art market provides a large number of practical opportunities for music and art management talents.

The new era of the music industry between the various segments of the network, agglomeration development, new resource allocation and value creation to bring about a new pattern of industrial development, the music and art management in this context should be based on modern management concepts, to the core of the arts, role in the music industry, to seize the opportunity. Constructing a new market model, developing new forms of business and consumption scene innovation, to create a new vitality for the music industry.

Use artistic resources as the source to seek a win-win situation between market value and social value. The development of cultural industries and the establishment of standards for the art performance industry started later in developing countries than in some Western developed countries, and they have experienced some turbulence in the process of development. Compared with Western countries, which have already established a relatively mature set of music Developing countries still have a long way to go when it comes to arts management workflow and operating mechanisms. In recent years, developing countries have continued to attach importance to the cultural industry and the construction of the art market system has been continuously improved. Colleges and universities have gradually strengthened the establishment of talent training systems for music and art management, and the work of art management has gradually entered the right development path. Changes in social structure and environment have gradually led the music industry to form a relatively stable structured market model. However, compared with Western developed countries, the music and art management industry in developing countries still has complex situations. In this process, there have also been some works created purely to cater to commercial needs, as well as problems that have emerged due to unclear systems in the industrialization process, such as inconsistent industry standards, unclear management rules, and the lack of national characteristic management systems. research, only understand management but not art, excessive pursuit of the market and other issues. This has undoubtedly hindered the development of the music and art management industry. Yu Ding, Dean of the School of Art Management and Education of the Central Academy of Fine Arts, mentioned at the first "Mingde Art Forum" of Renmin University of China in 2020: "The construction of the public cultural service system and the development of the cultural industry have shown a trend of deep integration. The development of the cultural industry is not only to achieve economic benefits, we must also pay attention to social benefits [25, p. 54]. This requires that in the development of socialism with Chinese characteristics, the process of art creation and dissemination should not only be guided by market demand, but should be guided by market demand.

The goal is to achieve a win-win situation between market value and social value. The success of the dance drama

"Never Fading Radio Waves", the fire of the TV series "The Age of Awakening", and the success of Henan TV's "Night Banquet in the Tang Palace" represent the fact that high-quality content can't be separated from the exploration of culture and the excavation of people-centered perspectives, coupled with the collision of creativity, science and technology, channels and the market, which naturally results in the creation of Excellent works. Excellent works are the most intuitive expression of core values. Only by "adhering to the people-centred creative direction" can we create works of art that touch the hearts of the public and resonate with the audience, which is also an important criterion for music and art administrators to guide and measure the art market. With the continuous development of national economy and culture, the people's living standard is improving, and their spiritual and cultural needs are also rising, the value of music and how to create good works of art have been pushed to the forefront, which also puts forward higher requirements for music art managers: in the process of promoting the industrialization of music, music art managers also have the responsibility of looking for scientific ways to transform art resources into spiritual power of modern life.

In the process of promoting the industrialization of music, music arts managers are also tasked with finding scientific ways to transform artistic resources into the spiritual power of modern life. In addition to popularizing popular and colorful types of performances to meet the needs of different audience groups, they should also focus on innovation, encourage originality, enrich artistic connotation, and shape artistic brands with artistic connotation. In the current art environment, the audience for the art of aesthetic judgement has become more and more complex, in the chaos of the market tide, for the art of the subject of the different understanding of the degree of recognition of the object is also very different, in the "commercial and" art, how to grasp the art, the market, social is the current music and art managers in the continuous attempt to cross the chasm. How to master artistry, marketability and sociability is the gap that music and art administrators are constantly trying to cross. The management of music and art in the context of new liberal arts requires a big-picture view and a big-platform consciousness, which not only focuses on the market value of music, but also pays more attention to the social function of music, stimulates the value of the art form, and thus returns to the essence of art to tell a good story and realize a win-win situation for both market value and social value.

Empowering technology to promote the crossover between art and intelligence. The rapid development of science and technology has changed the channels, methods and aesthetic habits of the public to accept art, and at the same time, it has also affected the shaping of art brands. Today's music industry has emerged in new fields characterized by digital art, artificial intelligence, cloud performances, new media and big data analysis. In the face of technology-oriented, digital and diverse consumption scenarios, the development of music and art management should Break traditional thinking patterns, better integrate science and technology into practical fields, and use new technologies to create a new artistic experience.

New technologies can not only provide new directions for the creation of artistic content, but also improve efficiency in theater management, audience development, and art project marketing. For example, in order to provide a better theatre experience to the audience, Guangzhou Grand Theatre has opened the "Cloud Theatre" acceleration mode with 5G

technology to create a 5G smart theatre, which provides a new experience perspective for theatre performances, excursions, and artistic exchanges, thus enhancing the theatre brand. By integrating regional culture, the music and art manager organically integrates the four sectors of culture, commerce, travel and economy in the region with science and technology, thus forming a set of "commodities - economy - audience - information" as a whole. The brand name of the theatre is constructed by integrating the four sectors of culture, commerce, travel and economy in the region with science and technology, thus forming a cultural brand orientated on "commodity - economy - audience - information".

The big data means of science and technology can quantitatively analyses audience behavior, and the results of audience preferences, demands, and consumption habits can be reversed to provide data support for theatre managers and art creators [32, p. 155]. Under the influence of the New Crown Pneumonia epidemic, art institutions that are forced to switch to online in order to maintain artistic production, the core value brought by the technological revolution in the environment of epidemic prevention and control normalization, i.e., through scientific and technological means to cope with the problems of a narrow circle of offline communication, weak circulation capacity and imprecise audience, to better realize cross-border fusion, and to use the content flow as the core and scientific and technological technology as the carrier for brand innovation. The "New Liberal Arts Construction Declaration" mentioned: "Closely follow the new needs of national soft power construction and cultural prosperity and development, keep up with the new round of scientific and technological revolution and new trends in industrial transformation, and actively promote artificial intelligence, big data and other modern information technologies and liberal arts. "In-depth integration of majors." It can be seen that it is very necessary to comprehensively promote the integrated development of science and technology and art [11].

In recent years, many universities have successively adopted digital creation, artificial intelligence, big data and other directions as areas for expanding artistic creation. In July 2019, the Central Conservatory of Music took the lead in establishing the music artificial intelligence major, focusing on applied research in the music industry and technology fields. Research projects on music artificial intelligence composition systems, music artificial intelligence accompaniment systems, sight-singing and ear training teaching and training systems, 3D music application research, and popular music lyrics generation research projects have been launched. Vigorously promoting the cross-border of art and scientific and technological intelligence has become the trend of innovation in the current era. Throughout the long history of art development, the progress of culture is inextricably linked to carrier innovation and technological progress. The integration of art and science and technology will bring more surprises to human society, as a new way of artistic expression, as a bridge of cultural exchange between countries set up by music and art managers in the fusion of music art and intelligent technology, scientific quality enhancement, popularization of music and art, etc., it will better promote the mingling of Chinese and foreign intelligent technology and classical music and art. Taking advantage of the excellent opportunity of the rapid development of computer technology, telling the Chinese story in the way of "art + science and technology" is also a positive way of

expression for China's scientific and technological culture to strive for the right to speak in the international arena, and at the same time, it is also a path of innovation and development of China's outstanding traditional culture.

To sum up, the development of the music industry changes with the change of national policies and market supply and demand conditions, while consumer demand shows a diversified and personalized trend with the change of the times. Taking China as an example, the "2020 China Music Industry Development Report" shows that the development of the music industry has basically been on the rise since 2014, with a steady growth in the industry scale. 2019, although the growth rate slowed down due to the impact of the new Crown Pneumonia outbreak, the growth rate of the music industry has been slowing down, but there has been an increase in the number of music industry players in the following areas: "original music + diversified industry" "Digital music + entertainment ecology", "physical products + emerging consumption", "scientific and technological empowerment + industrial change" cross-border integration as a high-quality development model [7].

The dynamic change of the research object also proves the importance of enhancing the depth and breadth of theoretical research and professional construction, and setting up a thematic inquiry to adapt to the ever-developing music market environment. Opportunities and challenges co-exist, music and art management, as a practical and cross-fertilized new profession in line with the development of the times, needs to build a theoretical system, a disciplinary system and a practical environment for the development of the current environment. On the basis of "respecting the law, based on the national situation, observing the right and innovation, and promoting by category", it should be based on the cultural resources of the country, follow the development needs of the times, adapt to the new round of industrial innovation and technological change with a broader vision, and make every effort to push forward the integrated development and structural upgrading in the context of the new era, so as to form an all-around docking with the art market, and continue to promote the advantageous fields. We should make every effort to promote integrated development and structural upgrading in the context of the new era, form an all-round connection with the art market, and, on the basis of continuing to promote areas of superiority, develop traditional art categories to form characteristic brands, so as to promote culture and art from "soft power" to "hard power".

2.3. Music Festival: Essence, Main Characteristics

Western music festivals started early, have a long history of development, and are highly mature. After more than 200 years of development, many established music festivals have developed a high international reputation. Music festivals first appeared in England in the eighteenth century. To commemorate the British-German composer Georg Friedrich Handel during the Baroque period, the British held the first music festival at Westminster Abbey in 1784, and such music festivals have been held frequently in the UK since then. In the 19th century, the United States followed the British example and held several large-scale choral music festivals. After World War II, music festivals gradually became popular in developed countries in Europe and North America.

The nineteenth century was at the heyday of Western classical music, and the music festivals during this period

were mainly classical music festivals. The performers and audiences participating in the classical music festival were neatly dressed and maintained a serious and solemn state in the venue. In 1895, the "Robert Newman Walking Concert" (Illustration 6) created by Robert Newman, the hall manager of London's Royal Albert Hotel, broke the solemn atmosphere of the music festival for the first time. He allowed the audience to wear comfortable casual clothes to stand or even walk around the festival site, this behavior attracted many ordinary listeners to participate in the music festival, and also set the tone for the later popular music festival participation forms. In the 20th century, pop music became popular in Europe and the United States, and the form and connotation of music festivals became increasingly diverse.

Music festivals with different contents and themes have emerged all over the world. In addition to the well-known classical music festivals, jazz music festivals, folk music festivals, etc. have begun to develop and grow. The continuous development of music festival culture has given birth to many well-known performance bands, and a small number of rock singers have begun to appear on the public stage. In the late 1960s, a special rock music festival suddenly appeared, causing a great sensation in the society at that time. The Monterey International Pop Music Festival (Illustration 7), held in Monterey, California, in 1967, was the world's first large-scale rock music festival. It is regarded as a milestone in the development of contemporary pop music festivals. The festival was co-initiated by the famous Los Angeles musician Lou Adler, John Phillips of the country rock band The Mamas and the Papas, and Paul McCartney of the British rock band The Beatles. The original intention of the festival was to in the right environment, "new music" belonging to the "hippie movement" era was launched [1].

In the following three years, more than 30 music festivals were held in the United States, with more than 2.5 million participants. The Woodstock Music Festival alone had 450,000 spectators, setting a world record for the number of people participating in a music festival at that time. When talking about the history of music festivals, the Woodstock Music and Art Fair (Illustration 8) in the United States cannot be ignored. Woodstock was the most popular open-air music festival in the United States in the 20th century and a sacred music palace in the minds of many music fans.

In the 1960s, shortly after the end of World War II, the Vietnam War broke out. The number of casualties increased and the people's resistance became stronger. Many anti-war movements broke out across the United States, and anti-war sentiment among young people was particularly high. With the theme of "Peace, Anti-War, Fraternity, and Equality", the Woodstock Music Festival sang the anti-war spirit of the American people, attracted more than 450,000 spectators, and became a landmark movement of the hippie movement in the 1960s. Glastonbury Festival, founded in 1970 by farmers Michael and Gene Ives, is the world's largest open-air music festival and is located on the Isle of Avalon in the UK. The festival includes rock, jazz, blues, pop and other music genres. Being invited to Glastonbury Festival is an honor in the European music world. Glastonbury Music Festival not only has music, but also dance, drama, circus, etc. It is more like a carnival of various arts.

As music festivals landed in major cities, many musicians and bands performing at music festivals came into people's attention. The artistic performance forms and dramatic life stories of these musicians and bands attracted a group of

young film directors to turn their lenses on them, and a number of films with famous musicians and bands as the protagonists, and with music festivals as the backdrop were born in a short period of time. For example, "One Night's Carnival" (1964) featuring the British rock band The Beatles, "The Lost Wall" (1982) featuring the musical consciousness and creative concept of the British rock band Pink Floyd, "Sid Vicious" (1982) based on the exploits of Sex Pistols bassist Sid Vicious, "Sid and Nancy" (1982) featuring the exploits of Pink Floyd, "The Lost Wall" (1982), "The Lost Wall" (1982) based on the exploits of Sid Vicious, bassist of Sex Pistols. Sid and Nancy (1986), and The Last Waltz (1978), a documentary about THE BAND's farewell concert in San Francisco. While showing various musical forms and wonderful musician stories, these films also achieve a deep integration of niche cultural awareness and popular thought due to their dramatic content and rich meanings.

As the band's popularity continues to rise, the music festival is no longer just a carnival for a small group of people, but as a type of popular culture, it is watched and loved by the public. South By Southwest (Illustration 9), which was born in the United States in 1878, is the world's largest music festival that is still held every year in Texas, United States. In order to increase the influence of the music festival, the 1994 South by Southwest Music Festival added a new "Multimedia and Film" section to the site, integrating music, technology and film across borders. The film section was once famous for the crazy themes of the films it screened. For example, "Love is Like a Bitch", "Weight of the Soul", "Cross the Line", "Lawless", "Crash" and the legendary film about cocaine "Narcos" starring Johnny Depp. With the help of music, technology and movies, the South by Southwest Music Festival has doubled its influence among young audiences across the United States.

Today, platinum tickets to the festival cost as much as \$1,650, but it still attracts tens of thousands of attendees each year. Every year when the event is approaching, people come to Austin from all over the world. Local hotels and B&Bs are full, and various music bars in the city are bustling with people. The South by Southwest Music Festival has greatly promoted local economic growth, and has continuously consolidated its popularity and increased its international reputation during more than 40 years of development, becoming a well-known music festival with a global reputation. After a long period of development, foreign music festivals entered a stable stage of development around 2010. US Billboard magazine reported in 2015 that 32 million people in the United States attend at least one music festival every year, of which 14.7 million are "Millennials". As the center of modern Western music, the United Kingdom, although its weather is not suitable for holding long-term outdoor activities, music-loving British people still hold nearly 500 music festivals every year. The number of music festivals throughout Europe can reach thousands. More and more music festivals are developing towards larger, more diverse and richer internationally renowned brands.

Unlike Western music festivals, Eastern or Chinese music festivals have developed relatively more slowly and tortuously. "Every situation produces a state of mind, and then a class of cultural forms that corresponds to the state of mind, and the renewal of the objective situation and the state of mind must give rise to the renewal of culture and art" [15, p. 17]. At the end of the 20th century, the culture of music festivals was introduced to China, the germination of any kind of

cultural activity cannot be separated from the social soil that nourishes it, and the development and emergence of music festivals in China is also rooted in the social context of the present, with its related political, economic and cultural environment.

1980s, the emergence of rock and roll was not recognized by mainstream culture, and the majority of the people thought that it was full of rebellious and violent elements, and scorned the rock and roll live shows and rock festivals. Most people thought it was full of rebellious and violent elements, and scorned rock live performances and rock festivals. With the deepening of reform and opening up, people's cultural life became richer and richer, and rock music and related cultures were gradually recognized by the public. After entering the 21st century, with the reform and opening up and the gradual implementation and improvement of the market economy system, the development of China's cultural industry has ushered in a golden opportunity. In this context, the festival economy emerged as a new economic model, and the festival industry has received increasing attention from government departments at all levels because of its cultural and economic benefits.

In 2009, the country issued the "Cultural Industry Revitalization Plan", which clarified the priority direction of cultural industry development and put forward specific requirements for the inflow of non-state-owned capital and the development and innovation of related technologies. The plan requires "focusing on the development of... music production, artistic creation... and other industries, using high and new technologies to transform traditional entertainment facilities and stage technology, and encouraging cultural equipment providers to develop portable sound systems and mobile performance systems" [47].

In 2010, the Guidance Opinions on Financial Support for the Revitalization and Development and Prosperity of the Cultural Industry issued by the Central Propaganda Department pointed out that "the financial industry should increase its efforts to support the cultural industry, and promote the docking of the cultural industry with the financial industry to establish and improve the supporting mechanisms conducive to financial support for the development of the cultural industry" [26].

In December 2015, the State Administration of Radio and Television issued Several Opinions on Vigorously Promoting the Development of China's Music Industry, in which "cultivating large-scale music group companies, building large-scale professional music platforms, and advancing the construction of national music industry bases"[46] were recognized as the main tasks for the development of China's music industry. Under the support of national policies, governments around the world have responded to this trend by vigorously developing urban music festivals and taking this as an opportunity to introduce a number of brand-name music festivals to promote the vigorous development of the local cultural industry. In 2016, the city of Chengdu issued the Opinions of the Chengdu Municipal People's Government on Supporting the Development of the Music Industry, which states that "Chengdu music enterprises ... will be given a subsidy of up to 5 million yuan each time they organize music performances or music festivals in Chengdu" [39].

This greatly stimulated the development of the market for music festivals in Chengdu, with several branded music festivals landing in Chengdu, making it one of the cities hosting the highest number of music festivals over time. In

2020, Shandong Province introduced the "Shandong Province Cultural Tourism Integration Development Plan (2020 - 2025)", which proposed that the deep integration of culture and tourism "encourages urban theme parks and major scenic spots to hold music festivals, camping festivals and other festivals ... to promote the integration of tourism and the city's business district" [21]. Once the Plan came out, Shandong cities responded positively, and music festivals blossomed everywhere in Shandong. For example, the Qingdao Wheat Wave Music Festival in April 2021 was made possible by the initiative of the Qingdao Municipal Government in Shandong Province. The government of Jimo, Qingdao, introduced the festival in order to promote the economic and cultural development of the region, and after investing a large amount of human, material and financial resources, the festival has led to the development of the local tourism industry and strengthened the local cultural and economic strength.

In fact, the organization of any music festival requires the support of the local government. The government provides infrastructure and security such as venues, transport, fire safety, security, etc., simplifies the administrative approval process and calls on the mainstream media to promote the event, which greatly reduces the festival organizer's operating costs and is conducive to achieving a win-win situation for both the local community and the organizers. Most music festivals are held during national holidays. Since 1995, China has officially implemented the working time system and promulgated and implemented the new "National Holidays and Anniversary Holiday Measures", which splices the statutory holidays of the Spring Festival, Labor Day, and National Day with adjacent weekends to form a long holiday. Since then, "Golden Week" has gradually entered people's daily life. "The concentration and extension of holidays have provided a very broad space for development of the tertiary industry, led by culture and tourism. People are more willing to enjoy their holidays in outdoor entertainment activities" [67, p. 54]. In short, the openness and inclusiveness of the national cultural policy as well as the strong support and guarantee of local governments have provided an irreplaceable boost for Chinese music festivals to maintain a good momentum of development.

The music festival is a large-scale urban outdoor festival that gathers groups. The development of urbanization has laid a good foundation in terms of venues, transportation, technology, audience size, etc. With these good conditions as the foundation, the music festival industry can develop and expand. In the 1980s and 1990s, China's urbanization process accelerated, social productivity increased significantly, the industrial structure gradually transformed, and the population gathered in cities and gradually formed a large scale. With the continuous advancement of urbanization, the urban area continues to expand, and the increase in public cultural venues provides important venue conditions for the holding of music festivals. Parks, cultural squares, open-air stadiums, etc. are all good venues for holding music festivals. Suburban areas are generally the first choice for music festival locations. Compared with the city center, the suburbs are more open, the air is fresher, the distance to the city is closer and the transportation is convenient. People who usually live a fast-paced life in the city put aside their complicated work and life pressure during holidays, and go to open-air venues on the outskirts of the city to enjoy music and freedom. "This state of aloofness is a reflection of the relationship between urban

crowds and the fast-paced urban life" [64, p. 56].

The setting in the suburbs keeps the music festival relatively distant from people's lives. When participating in a music festival, you can escape from the busy life and gain a "utopian" experience. As urban space continues to expand, the convenience of urban transportation also increases. The city's subway, light rail and other public transportation systems have greatly facilitated various offline gathering activities in the city. Relying on the city's transportation system, music festival participants can gather in a short time. In turn, the close connection between music festivals and the tourism economy has also promoted the construction and improvement of public transportation systems in many second- and third-tier cities [23]. As the size of cities continues to expand, the urban population continues to grow. Young talents continue to flow into cities, which not only drives urban economic growth, but also increases the city's overall consumption level. Compared with other age groups, the youth group pays more attention to spiritual and cultural consumption, which is exactly the group that fits the audience characteristics of music festivals. The increase in the urban youth population has further expanded the potential consumer market of China's music festivals. In short, urbanization development has brought advantages such as venue space, transportation, and population. These factors also constitute the external driving force for the development of Chinese music festivals.

Along with material development, cultural consumption is a kind of consumption in the spiritual realm associated with material consumption, and it is closely linked to the overall standard of living and consumption level of the population. According to Maslow's "hierarchy of needs" theory, people's social needs, emotional needs, respect needs and self-realization all arise after they have satisfied a lower level of physiological needs. Therefore, when people's standard of living improves and their income can meet their basic material needs, they will invest more money in consumption that satisfies their spiritual needs. Overall, as the consumption structure is upgraded, the proportion of cultural consumption will gradually increase. After the reform and opening up, China's economy continued to develop, and at the end of the last century, the per capita disposable income of Chinese urban households reached 5,854 yuan [38].

With the continuous improvement of people's living standards, the demand for diversified cultural products became more vigorous, the economic development brought by reform and opening up went hand in hand with cultural opening, and music festivals were also introduced to China at this time with the east wind of the policy of this historical stage, and gained the economic and cultural soil suitable for growth. Survey results show that after GDP per capita exceeds US\$ 1,000, the consumption structure will be further transformed into a developmental and enjoyment-oriented one, and people's demands for housing, automobiles, education, medical care, pensions, environmental protection and quality of life will be significantly increased; when GDP per capita exceeds US\$ 3,000, people's cultural consumption will increase rapidly, and when GDP per capita reaches US\$ 5,000, a "cultural consumption" will be ushered in. When GDP per capita reaches US\$ 5,000, it will usher in the "blowout era" of cultural consumption [33]. China's per capita GDP was US\$ 3,100 in 2007, and reached US\$ 5,700 in 2011. During this period, the number of music festivals in China surged, with 24 festivals held across the country in 2007, and

an increase to 69 in 2011, a year-on-year increase of 187.5 per cent [33]. The proportion of cultural consumption in the consumption of Chinese urban residents has been growing every year, and cultural consumption has become an important growth point for China's economic development, which is mutually reinforcing and complementary with the promotion of the development of the cultural industry, the upgrading of the industrial structure, and the enhancement of the quality of the nation. The continuous increase of cultural consumption will further expand the consumption space of residents, and will also provide a good economic foundation for the development of the music festival industry.

In addition to the rapid economic development, the development of mass media also has an indispensable impact on music festivals. In the 1980s and 1990s, the traditional music industry focused more on pop music that was easily accepted by the public. Popular pop singers received all-round investment and attention from the industry, while those musicians belonging to niche music styles were rarely. It is less favored by traditional media, which results in the limited "popular music" that listeners can access. Since choice is closely linked to upstream investment capabilities, mass media has limitations in disseminating content, leaving the audience with very little room for choice, so everyone is listening to the same type of pop songs.

However, since the beginning of the 20th century, with the development of media, people's music choice space has gradually expanded, and different types and styles of music works have appeared in people's field of vision. Although "popular" still exists, the music market has obviously been continuously segmented, and the audience's choices have become more diverse. "Private customization" has increasingly become a trend for major music software to push music to users. From an economic point of view, the above situation occurs based on the gradual evolution of large markets into multiple niche markets. Niche markets refer to certain market segments or niche markets that are ignored by companies that have an absolute advantage in the market. Chris Anderson first proposed the "long tail effect" in 2004 to describe the business models of Internet companies such as Amazon and Netflix.

Chris Anderson believes that our cultural and economic center of gravity is shifting from a few major demand curve fronts (mainstream products and markets) to numerous market segments at the end of the demand curve. In an era, free from shelf space and other supply bottlenecks, goods and services targeted at a small segment of the population have the same appeal in the market as those in the mainstream market [9, p. 48]. That is, although the sales volume of a single niche product is insignificant compared with that of hot-selling products, the sales volume of many niche products combined can be worth the sales of several best-selling products. In China, music festivals are an emerging niche market in the music industry.

The types of songs performed at music festivals are mainly rock, hip-hop, electronic, etc., and most of them are other types of music that are different from pop music. Most of the people who create this type of music are independent musicians. Most of them do not have the assistance of large record companies or the support of capital. Music festivals are the best platform to gather these types of musicians, and musicians can also use this to get more information. Lots of performance opportunities. Music festivals generally last from 1 to 5 days. Depending on the size of the venue, there

are usually 1 to 4 different stages with staggered performances, so the organizers usually invite a large number of musicians to perform on stage. Different stages and performance slots are arranged according to the style, age and fame of the musicians. This is also a reflection of the characteristics of long-tail products with many choices and low cost but can create a large amount of consumption in specific industry sectors.

Music festivals bring more choices to the audience, and those who travelled to the festival site for a certain musician or a certain band have the opportunity to get in touch with more musicians at the festival site, and thus are likely to be interested in other musicians or linguistic styles, and in the next stage of consumption to make new consumption choices. Therefore, the development of music festivals is not only an important measure to expand the niche market of the music industry, but also a new attempt to integrate the music industry with tourism, service and other industries. The music festival can not only attract a large number of tourists to the venue and promote local consumption, but also provide a good publicity opportunity for the host tourist resort, cultural and art center, etc., provide more employment opportunities for related industries, and promote the development of relevant regions. and industry economic development.

As a concentrated expression of subculture, music festivals continue to impact mainstream culture. Subculture refers to a cultural type that coexists with mainstream culture in the same social context, but is in an auxiliary, secondary, or marginal position. It is often non-profit at first but is later commercialized, and its cultural connotation is relatively rich. Subculture has differences, resistance, and deviations from the culture of mainstream society, but it also has interactions, dependence, and integration. It is an important part of the entire social culture. Youth subculture participation is a cultural behavior for young people to express themselves, intervene and influence society based on common interests and values [5, p. 203]. Different from the public opinion image held by mainstream culture that needs to cater to the state apparatus and political formation, subculture participants are often regarded as an informal rebel group. With the changes in China's social environment, after various subcultures were introduced to China in the 1980s, there are many deep participants in the subculture among the Chinese youth group. Youth subculture is a distinct reflection of young people's ideas and behaviors. Its ideological content also reflects young people's desire for subjectivity and the venting of individual emotions. It breaks through the traditional negative cultural acceptance model and forms its own unique music communication model. The resulting values are compatible with Western individualism and traditional Chinese values, and have a great impact on and weaken the values advocated by mainstream culture.

Most of the audience of the music festival are young people, and the influence of the music of the musicians performing at the music festival on the young people is very crucial. Looking at the social environment in which contemporary young people live, the social structure is becoming increasingly complex, old problems have not yet been solved, and new problems are emerging one after another. The social problems faced by young people are the seeds for subculture to take root and sprout. Wherever there are problems, subcultural groups will continue to emerge [52].

In the "anxious" Internet era, they hope to be valued and recognized by society, to be noticed and expected, and the

pressure that young people receive in their work and life runs counter to their psychological state of expecting to relax and relieve tension. Audiences who love outdoor music festivals mostly have the same life ideals. They find resonance in the performances at the music festival and find similar people in the same group of people who share similar interests, which gives them the external power to self-recognize. It is precisely because of this need that more and more young people choose to express their identity and gain group recognition through music festivals. Take rock music as an example. As the mainstream music in music festivals, its most important social function is to provide a legal channel for emotional release. With its own characteristics, such as "dynamism", "selflessness", "carnival" and "screaming", rock music promotes uncontrollable creativity and vitality, creating a ritual, participatory and immersive performance atmosphere, which provides a perfect foundation for music. Festival participants build a temporary public spiritual space. In the carnival of music, fans are likely to be swayed by emotions and even behave irrationally. In daily life, such irrational behavior is rejected, but in the public cultural space of this moment and place in this way, irrational behavior can be released and tolerated to the greatest extent.

It is precisely based on the contradiction between social issues and youth ideals, and based on the emotional value provided by music content and interesting social scenes, that music festivals have gradually entered the daily lives of young people and developed rapidly. For example, the Woodstock festival in the United States focused on this youth subculture, which, contrary to "the prevailing racial tensions, anti-war sentiments, and other social realities of the time, Woodstock left behind all the burdens of mundane stereotypes and ideologies to realize three days of utopian living, representing the hippy culture's quest for an ideal state" [59, p. 26].

China's first music festival, the MIDI Festival, was also heavily influenced by Woodstock. Born in Beijing in 2000, the festival was initially held on the lawn of the campus of MIDI, where a group of students studying rock music organized an outdoor music festival to report on their performances. Later, the festival moved to a wider outdoor venue outside the campus, and as its scale continued to grow in size, and its popularity continued to increase, the festival gradually became a representative outdoor music festival brand in China. The formation of subculture style is a manifestation of the maturity of subculture activities. Subcultural style refers to "a subordinate cultural form that challenges the orthodox or mainstream culture through stylization in order to establish a collective identity" [28, p. 38].

Music festival enthusiasts aspire to freedom, the pursuit of maverick, walking in the outdoor music festival site, it is not difficult to find that many young people are dressed in "strange clothes", hot see-through clothing, "dirt to the extreme" of red with green flower-colored headscarves, cool tattoos, Exaggerated hairstyles abound. Bold, rebellious and vibrant young audiences have become the unique human landscape of outdoor music festivals. Open and relatively free performance venues such as music festivals not only allow audiences to experience a fresh atmosphere during the event, but also allow like-minded young people to come together and enjoy the festive atmosphere of outdoor music festivals, satisfying the aesthetic and social needs of contemporary youth.

Subcultural activities germinate in a unique cultural environment, and in such concrete practice they complete the manifestation of cultural significance. It can be seen that, for the time being, music festivals can be categorized into two main groups, classical and popular, in terms of musical genres, and the previous study, is proposed to serve the study of popular music festivals. Popular music festivals mainly focus on rock, folk, jazz, electronic and other music styles. They are held regularly and can bring together a large number of music audiences to participate. In addition to the characteristics of the performance repertoire, the most obvious features are: First, all performances take place in an environment closer to nature; secondly, music fans can choose a variety of ways to move freely during the performance, without being restricted by seats and ticket prices, and have "freedom" and "equality" in this regard.

After the 1960s and 1970s, the influence of jazz and rock music continued to grow, and large-scale outdoor pop music festivals became popular. At the same time, the form of modern outdoor music festivals gradually stabilized and was introduced to China from the West. However, whether in the East or the West, outdoor music activities have already had a profound accumulation in the history of human music culture, but the actual naming of "music festivals" occurred relatively recently. It should also be noted that as far as the current development of music festivals is concerned, indoor and outdoor music festivals will obviously coexist for a long time. They have their own outstanding characteristics and play overall similar but obviously different social functions.

2.4. Conclusions for the Chapter 1

Art management in music has its own specifics that distinguish it from other areas of the cultural industry. The key point is a deep understanding of genres and styles, which allows you to effectively customize implementation strategies. It is important to assess the commercial potential of artists, define the target audience and select external communication channels. Art management in music includes not only professional management of the creative process, but also the creation of a unique atmosphere for the audience, which requires a creative approach.

An important aspect is understanding the financial approach in the music industry, the ability to attract investment, work with budgets and study financial control. It is necessary to have marketing and advertising skills in order to effectively promote musical events and artists. Particular attention is paid to working with the media, publishing reviews and overviews, creating a positive image and brand diversity. An art manager in music must have the necessary level of communication skills, be able to build good relationships with artists, composers, producers, media, sponsors and other key players in the music market.

The peculiarity of art management in music is its dynamism and continuous development. New technologies, changing consumer habits and the competitive environment require the adaptation of strategies and methods of work. A successful art manager in music is a creative leader, a competent professional, with a deep understanding of the market and technologies, anticipating future trends.

3. Organizational and Technological Basic of Modern Music Festivals

3.1. The Main Stages and Technological Features of the Implementation of Music Festivals

Music festivals require the co-ordination of an executive team in all aspects from pre-planning, inviting musicians, signing, rehearsals to mid- and late-stage logistics. Good operation can enable outdoor music festivals to generate huge socio-economic benefits in a short period of time. There are three main driving models for music festivals: the specialized chain model, the commercial organization-driven model, and the local government-led model.

Specialized chain mode of outdoor music festivals is organized by professional music companies or organizations with certain resources and management capabilities, and after several years of accumulation, they are able to harvest a certain audience, form a brand, and gradually develop and grow to achieve profitability. At present, only outdoor music festivals of this mode have achieved a more mature use of brand management and established a more perfect industry chain. For example, the MIDI Music Festival adopts a single-brand cross-regional civilian operation, the Strawberry Music Festival under Modern Sky adopts a multi-brand cross-industry co-operation and joint operation mode, and the Rye Music Festival under TAIHE Music forms a multi-level profit through powerful media promotion.

1) Brand operation in pursuit of detail quality. Outdoor music festivals of the specialized chain mode have a high pursuit of quality, put the audience's experience in the first place, and pay more attention to brand content operation than outdoor music festivals of other driving modes. Unlike outdoor music festivals driven by commercial organizations, which are strongly commercial in nature, professional chain outdoor music festivals have cultivated a mature operation system and formed a complete and programmed process under the long-term exploration of the organizers. For the sake of long-term quality and excellent reputation of the brand, the organizers continuously improve various details during the outdoor music festival, aiming at pursuing sustainable development and creating a loud brand reputation. For example, the MIDI Music Festival, which has been held for more than 20 years, has a different theme and slogan every year, with performances and other activities planned centered on the relevant theme. The coherent theme design and inspiring slogan communication make the brand and the audience more adhesive, thus realizing the extension of the relationship based on trust and fondness.

2) Composition of Revenue Relying on Musician Resources. Ticket income is the main source of income for outdoor music festivals, while commercial sponsorship, brand cooperation, creative bazaar, catering and peripheral sales constitute auxiliary sources of income. With outdoor music festivals as the core, a new music industry chain can be built. In the industrial value chain of outdoor music festivals, musician resources are a very important element. The performance lineup is an important factor to attract the audience to buy tickets, high-profile outstanding musicians themselves have a loyal fan base, and the combination of multiple groups of high-profile musicians with a strong lineup can attract more audience attention to the festival to enhance the desire to buy tickets, so it can be said that high-quality

musician resources to get the audience.

3) Unique brand core. The core of the brand is the focus of the professional chain model outdoor music festival brand, but also the core of its brand identity and promotion. Successful brands first need to find out the characteristics and content of the brand, and through the "symbolic" logo to differentiate from competitors, to build a unique brand advantage, lock the target consumers, and then in the outdoor music festival market to achieve a higher commercial value. For example, the MIDI Music Festival has been sticking to the rock route for many years; the Strawberry Music Festival has been sticking to its general direction of fashion and youth; and the Rye Music Festival has always been dominated by "pop", and these symbolic contents constitute a distinctive brand image that attracts a large number of audiences. From this, we can see that only by establishing a correct brand awareness and insisting on building the brand's individuality can we stand out and become the best outdoor music festival.

The main music festivals with this driving model are the MIDI Festival (Illustration 10), Strawberry Music Festival (Illustration 11), Rye Music Festival (Illustration 12).

MIDI Festival is China's first original music festival, founded by the Beijing MIDI Music School, the birthplace of China's underground rock bands. Over the years, the festival has focused on "rock", creating a huge influence and attraction among young rock musicians, and attracting more and more rock fans with its unique charm. Since the first festival in 2000, the festival has always been at the forefront of outdoor music festivals in China, and in 2005, the Beijing MIDI School established the Beijing MIDI Performing Arts Co. Afterwards, Beijing MIDI spread the fire of rock music all over the country, and successively set up Chengdu MIDI, Taihu MIDI, Shandong MIDI, Shenzhen MIDI and other subsidiary brands[53].

Contrary to the MIDI Music Festival, which does not accept external investment and is fully operated by the host company, the development of Modern Sky Company is more diversified. In addition to the well-known Modern Sky Music Festival and Strawberry Music Festival, Modern Sky Company also owns several the music sub-label hosts and operates many different types of outdoor music festivals. For example, the M_DSK label, which was born in 2016, has the M_DSK Music Festival, which focuses on the "young people" group. Catering to young people's "preference" for hip-pop music is its core.

In 2019, the Modern Sky Kids parent-child label was established. The "Little Strawberry Parent-child Music Festival" hosted by it focuses on parent-child experience and creates a "fusion" parent-child music scene. Based on the basic experience of a safe, convenient, warm and healthy music festival, we inject more enlightening values into the parents and children participating in the music festival - respect each other and accompany each other from a level-headed perspective. The first Little Strawberry Parent-Child Music Festival achieved both word-of-mouth and profit. The resources and hosting experience accumulated over the years are the sharp edges for Modern Sky to expand its territory. Modern Sky usually looks for one or more investors to invest in its music festivals depending on the situation, and Modern Sky operates or participates in joint investments as the holder of brand and artist resources.

The level of cultural consumption and the degree of cultural market development in the place where the music

festival is held have a great impact on whether the music festival can be successfully launched. In large cities with rich music resources, vast markets, and stable box office, such as Beijing, Shanghai, Shenzhen, etc., Modern Sky usually chooses to operate it wholly by itself. Through the acquisition of some small local music festivals in cities with music audience resources and consumption capabilities, Modern Sky relies on the company's mature operating experience to mobilize local resources faster, enable local small music festivals to rapidly transform and upgrade, and broaden their development prospects.

Zhang Guan Li Dai Music Festival was born in Xi'an in 2008, and in June 2012, it was officially incorporated into Modern Sky, which set up the Xi'an branch of Modern Sky, and in 2013, the Strawberry Music Festival landed in Xi'an. Known as one of China's "Top 10 Music Festivals", Five Hundred Miles was born in Kunming, Yunnan Province in 2010, and received funding from Modern Sky in 2013, and was acquired by Modern Sky in 2014, which then set up a Kunming office. In 2020, the 10th Five Hundred Miles Music Festival was held in Kunming, making Five Hundred Miles Music Festival the only large-scale outdoor music festival in China that has been held in a single city for ten consecutive years, and has also become China's music and cultural tourism IP with a strong regional economic impetus.

Beijing Taihe Music Culture Company, which started to join the music festival market in 2018, is a comprehensive music service platform covering the whole music industry chain. Under the banner of Taihe Music Group, Taihe Music Group owns 15 contracted artists such as Xu Song and Xue Zhiqian, and more than 100 co-operative artists such as Li Jian and Zhang Xunzhe, as well as the copyrights of nearly 1,000 original lyrics and songs and more than 120 contracted lyricists and songwriters. In 2018, the Maiden Music Festival came into the people's sights. In 2018, Rye Music Festival came into the limelight, from pop stars such as Xue Zhiqian, Wu Qingfeng and Xu Jiaying to talented independent singer-songwriters such as Chen Ru and Guo Ding, from "new traffic" in the music industry such as Qiaodong No Party and Yu Jiayun to the stalwarts of China's rock scene such as Second Hand Rose, Reflector and Back Sea Sharks, the powerful lineup of musicians highlights the strength of TAIHE Music's performing arts resources. With the support of such powerful resources, 60,000 tickets were sold out in two days. Rye Music Festival has rapidly become a well-known outdoor music festival brand in China under the brand slogan "In the city, there is Maitian in your heart".

The commercial organization-driven model refers to the participation of enterprises in music festivals in the form of brand naming to achieve the expansion and extension of the brand value chain, thereby forming a linkage economic effect.

From the perspective of a commercial organization, direct naming cooperation for outdoor music festivals is conducive to establishing a healthy, lively and fashionable brand image, expanding the brand's popularity and influence, and forming a unique brand temperament. From the organizer's perspective, accepting sponsorship significantly reduces operating costs and improves efficiency. The successful combination of commercial institutions and outdoor music festivals provides a variety of possibilities for the development of music festivals. The commercial layout of many well-known outdoor music festivals has extended to art exhibitions, clothing design, sports and fitness and other areas of life, and they continue to explore new development models

and create the "Music Festival+" operating concept.

However, in actual operation, music festivals under this model also have some problems, such as confusing on-site location arrangements due to too many product promotion points, and poor integration of music festivals and products. To some extent, these problems will lead to a poor audience experience at the music festival, which will not only fail to achieve the purpose of brand marketing, but may also have a negative impact on the brand. For example, beer music festivals held in many cities in China failed to achieve the expected results. Feedback from the audience was mixed: some participants said they liked this experience of drinking and listening to music, while others believed that beer The atmosphere at the music festival was not enthusiastic, and there were many problems with the stage layout. The noisy sound of drinking crowds would prevent people from enjoying the music, and the garbage everywhere affected the mood of the audience. The music festival has a large audience, mostly young people. They have certain spending power, like to try new things, and pursue a fashionable life. They are the target consumer group that many companies and merchants want to attract.

However, in the cross-border cooperation between outdoor music festivals and other products, music cannot simply be combined with the products of commercial organizations, but the two must be organically integrated. Before cross-border cooperation, both parties should seriously consider whether the target group of the outdoor music festival and the target group of the product can be integrated, and then plan and design the form of cooperation based on the survey and analysis of the audience so that commercial brands and products can be effectively promoted. At the same time, the audience's experience at the outdoor music festival will not be reduced. In the early stages of the development of music festivals, music festivals driven by commercial organizations will inevitably experience some "pains" in the process of combining commercial product promotion with live music. However, after many adjustments and adjustments, more and more high-quality commercial products have emerged. Institutional-driven model music festivals get in front of audiences. How to explore a balanced path between business and art is an issue that needs to be solved urgently in the future development of this model.

Music festivals with this drive model mainly include Jiang Xiaobai YOLO Hip-Hop Music Festival (Illustration 13), Chengdu Automobile Music Festival, Aliyu Trend Animation Music Festival (Illustration 14), etc.

Jiangxiaobai is a brand owned by Chongqing Jiangxiaobai Liquor Co., Ltd. In 2016, the company held the first Jiangxiaobai YOLO Hip-Hop Music Festival in Chongqing. YOLO is the abbreviation of "You only live once", which means don't be afraid of taking risks, you can only live once. The rebellious spirit contained in it is consistent with the consistent cultural spirit of outdoor music festivals. Jiangxiaobai Company assessed the situation, organically combined the company's products with music festival culture, and explored and practiced in the direction of comprehensive festivals. The performance content is based on hip-hop and rap music. In addition to the music stage of the traditional outdoor music festival, there are also areas with hip-hop culture characteristics such as a cultural center, skateboard area, basketball area, graffiti area, and BATTLE stage for the audience. Free to watch and participate. In addition, Jiangxiaobai YOLO also provides participants with a large

amount of Internet celebrity materials and creative space.

This content containing brand characteristics spread rapidly online, which can not only expand brand awareness, but also save marketing costs, and invisibly attract brands. Massive popularity. Compared with traditional music festivals, the differentiated design and brand advantages of Jiangxiaobai YOLO Hip-Hop Music Festival are the key to its differentiation among many outdoor music festivals of the same type.

AliFish is an IP trading and innovation platform under AliFilm. The upstream business of AliFish's industrial chain is the e-commerce of its content - it cooperates with major IP copyright holders as a copyright agent, and licenses its IP to major brand merchants within Ali's system; and the downstream business is the entertainment of e-commerce, which is operated through cooperation, and reaches consumers through a variety of e-commerce channels, including the "Create Something New" platform and Tmall's fashion and play category. The downstream business is the entertainment of e-commerce, through cooperative operation, using a variety of e-commerce channels, including the "Create New Goods" platform and Tmall's trendy play category, to reach consumers. Alifish Trend Animation Music Festival is an important part of the industry chain.

Under the unique theme of "Trend + Animation", the festival invited many independent musicians, rap stars and trendy bands to participate in the festival, featuring a variety of styles, including electro, rock, rap, and ancient styles. The festival site also broke through the traditional music festival mode, set up a variety of games, and invited many cosplayers to disguise well-known anime characters, when Li Yuchun, Hanazawa Kanna and other celebrity images and Pokémon, Naruto and other anime IP in the same field, they constitute a huge entertainment and e-commerce IP field, entertainment and e-commerce continued to resonate, and the audience enjoyed the double touches of the anime IP and music under the new scenarios of the marketing model. The audience enjoys the double touch of anime IP and music under the new scene marketing mode. Music festivals, as the communication and promotion platform for their business, are closely linked with brand licensing and corporate culture, thus realizing a deep interaction between brand value and festival culture.

As music festivals bloom all over the country, more and more attention is paid to their enhancement of urban cultural charm and promotion of other industries. As an emerging method of spatial cultural production, the music festival has become a unique symbol of modern urban construction. It not only reshapes the cultural temperament of the city, but also becomes a tourist destination for music festival fans and another growth point for the cultural and creative industries of the host city. At present, music festivals led by local governments account for about 50% of the total number of music festivals in China. Many local governments have included music festivals in their local cultural and creative industry plans, hoping that by holding large-scale music festivals, they can stimulate the vitality of the local tourism industry, increase the city's visibility, and promote the improvement of the local cultural and creative industries. Therefore, the essence of music festivals led by local governments is to reshape and enhance the image of the city where they are located, and also to promote the in-depth integration of local cultural industries with other industries.

In terms of policy, finance, industrial linkage, and infrastructure support, the government's support for the

operation of the music festival plays a fundamental role. In terms of policies, guided by the documents issued by relevant national departments for various fields of the cultural industry, local governments have formulated relevant policies and regulations to provide support for music festivals. The simplified administrative approval process also helps the music festival to be held efficiently. Relevant departments of the national government have issued the "Cultural Industry Revitalization Plan", "Guiding Opinions on Financial Support for the Revitalization, Development and Prosperity of the Cultural Industry", "Several Opinions on Vigorously Promoting the Development of my country's Music Industry", "National "14th Five-Year Plan" Cultural Reform Development Plan", "The 14th Five-Year Plan for Culture and Tourism Development" and a series of related policy documents to support my country's cultural tourism industry. Industrial linkage and government guarantees promote new consumption.

The combination of music festivals and other industries in the city can promote new consumption, such as music festivals + tourism, catering, etc. There are many possibilities. Through complementary resources, the music festival drives the active development of the entire industry chain and brings a strong radiation effect to the urban cultural industry and tourism industry. During the music festival, the market supervision bureau of the city where it is located will intervene in the food safety supervision and inspection of the music festival in advance, conduct joint supervision and duty outside the venue, and strive to create a safe and orderly food consumption environment. Before the Binzhou MIDI Music Festival is held in 2021, in order to regulate the market price behavior during the MIDI Music Festival, maintain the normal market price order, and protect the legitimate rights and interests of consumers and operators, the Binzhou government, in accordance with the "Price Law" and "About Goods and Services". In accordance with laws and regulations such as "Regulations on Clearly Marking Prices" and "Regulations on Prohibiting Price Fraud", a reminder and warning letter was issued to regulate market price behavior during the MIDI Music Festival [Binzhou City Bincheng District Market Supervision and Administration Bureau. "May Day Holiday and MIDI Music" "Market Price Behavior Reminder and Warning Letter During the Holidays"], requiring hotel, catering, rental and other operators to clearly mark their prices and prohibiting price increases.

This behavior ensured the market order of various industries during the music festival, also enhanced the city's image in the minds of music fans, and produced huge economic benefits and good social effects. In addition, building a good business environment, creating complete supporting facilities, and actively promoting support plans such as venue fee discounts and exemptions are also comprehensive guarantees for the music festival by local government departments. During the music festival, local governments often provide security, traffic management and other services to maintain order at the venue and ensure the smooth progress of the music festival [7].

In the early stage of the Binzhou MIDI Music Festival in 2021, the main leaders of the district government were stationed at the general headquarters of the music festival throughout the entire process to coordinate the overall work. More than 300 cadres and workers from the street went to the music festival site to provide services, forming on-site security and stability maintenance, on-site dispatch services,

entrance More than 30 support teams, including epidemic prevention and control, logistical support, mobile inspection of the entire venue, and people and vehicle dispatching, coordinate with relevant departments within the venue to ensure the orderly development of safety, sanitation, operations, and tourism order at the music festival. The government's support and investment in the operation of the music festival ensures the smooth progress of the music festival and other related business activities.

Music festivals with this drive model mainly include Sun Music Festival (Illustration 15), Nanxi River Music Festival (Illustration 16), Qingdao Wheatfield Music Festival, etc.

1) Sun Music Festival, Nanxi River Music Festival - taking advantage of geographical advantages to create a local music festival brand.

Zhangbei County, Zhangjiakou City, Hebei Province was originally a national-level poverty-stricken county. Zhangbei Music Festival made full use of the superior geographical conditions and unique ecological resources of the grassland to successfully create the brand of "Prairie Rock Music Festival". Sun Music Festival The development of the project has enabled Zhangbei to continuously increase its regional visibility and evolve into a famous tourist attraction, achieving both economic and social benefits. With government support and subsidies, super-large music festivals are no longer exclusive to first-tier cities. Many large-scale music festivals have expanded to second- and third-tier cities. Changsha Juzhou Music Festival, Hangzhou West Lake Music Festival and Shandong Taishan International Music Festival are all successful model practices. Similar to the development process of Zhangbei County is Yongjia County, a newly emerging "slow country music capital" [8].

Yongjia County was originally an industrial county in the north of Wenzhou City, Zhejiang Province. It has a national 4A-level tourist attraction - Nanxi River Scenic Area. In order to promote the transformation of villages and towns into scenic spots, increase local visibility and reputation, tap local commercial value, and transform tourism resource advantages into economic development advantages, the Yongjia People's Government and Wenzhou Nanxi River Scenic Tourism Management Committee signed a contract with the music festival team in 2017 signed a five-year contract, spent tens of millions to develop the parkland in the Nanxi River Scenic Area as a music festival venue, improve the construction of entertainment infrastructure, and carefully build the Nanxi River·Donghai Music Festival project. The novel creativity of combining music with natural ecology has rapidly increased the popularity of the Nanxi River area. After the great success of the Nanxijiang·Donghai Music Festival in 2017, Yongjia successfully held the Nanxijiang Music Festival for 6 consecutive years and founded Nanxijiang's first local music festival-Nanxijiang ROCKTOWN Music Festival, attracting While attracting a large number of tourists, it also increased the exposure of Nanxi River in the media, effectively promoted the development of tourism and increased the income of people in mountainous areas.

In 2020, Yongjia tourism data bucked the trend and grew at a high rate "post-epidemic", receiving 18.62 million tourists and achieving total tourism revenue of 21.418 billion yuan, a year-on-year increase of 19.61% and 19.20% respectively; in the first half of 2021, a total of 8.1509 million tourists were received, achieving Tourism revenue was 9.3825 billion yuan, a year-on-year increase of 25.78% and 26.30% respectively [57]. In the early stage of the music festival, the Nanxijiang

government has fully coordinated and coordinated the infrastructure and supporting services such as venue space, water supply, power supply, communications, cleaning, etc. for the successful holding of the Nanxijiang Music Festival. It is the result of the government's careful research, careful planning and high-quality implementation. "Country Music Slow City" has become Yongjia's new cultural and tourism business card.

2) Jinan Midi Music Festival, Binzhou Midi Music Festival - "Shandong Model" Music Festival.

In 2020, the Shandong government issued the "Shandong Province Cultural Tourism Integrated Development Plan (2020 - 2025)", proposing deep integration of culture and tourism, "encouraging urban theme parks and major scenic spots to hold festivals such as music festivals and camping festivals... to promote tourism Integrate development with urban business districts" [22]. As soon as the "Plan" came out, cities in Shandong responded actively. In 2020, the number of music festivals held in Shandong surpassed major music festival provinces such as Sichuan and Guangdong and ranked first in the country. It still leads the country. Governments across Shandong have given great support to the promotion of the music festival, which is not only reflected in the number of events held but also in the details of the planning.

At the music festival in Shandong, the support of government administrative forces can be seen everywhere: free buses to connect the audience, free high-speed ETC check-in points moved to the site, city subways that modify the operating time for the music festival, and can be seen everywhere in the bustling areas of the city. A billboard promoting the content of the music festival. The availability of external support reflects the determination of local governments in Shandong to achieve deep integration of culture and tourism through the music festival. The joint holding of music festivals in cities within the province is a new feature of the "Shandong Model" music festival. Large cities attract small cities, and provincial capitals attract fourth-tier cities.

Through joint sales of package tickets, staggered arrangements for band lineups, free direct buses between venues, etc. to achieve all-round cooperation between music festivals of the same brand in different cities, achieving a 1+1 greater than 2 hosting effect. During the May Day holiday in 2021, the Midi Music Festival was held in Jinan City and Binzhou City, Shandong Province. From April 30 to May 2, the Jinan Midi Music Festival was held at the Jinan International Garden Expo Park. From May 3rd to 4th, the 2021 Binzhou Midi Music Festival was held in Beihai Park, Bincheng District, Binzhou City. The official single-day ticket price is 360 yuan, the two-day pass is 680 yuan, and the Jinan + Binzhou two-city combined ticket is only 899 yuan. This setting has increased the audience's desire to buy the combined ticket, and they have rushed to buy the two-city ticket. Combined tickets, the twin city combined tickets have been sold out on the day of pre-sale.

In terms of lineup arrangement, the organizers of Midi Music Festival have also adopted a non-overlapping lineup arrangement. A total of 120 bands will perform during the five-day music performance, and heavyweight and popular bands will appear during prime time every evening, allowing the audience to You can maintain a sense of anticipation and freshness about the performance every day. Because there are no direct high-speed trains or high-speed trains from Jinan to

Binzhou, transportation is quite inconvenient for large numbers of music fans transferring to other venues. Therefore, the Binzhou government has specially set up a number of free shuttle buses to depart directly from the Jinan Midi site to Binzhou on the morning of May 3. Midi Live provides free connections to Midi music fans, allowing them to move between cities without any worries. A total of 40,000 people attended the Jinan Midi Music Festival. During the Binzhou Midi Music Festival, there were also more than 15,000 people [44]. The successful linkage has continued to attract traffic. The Midi Music Festival has greatly promoted Binzhou. The growth of consumption in the cultural tourism industry.

3) Qingdao Wheatfield Music Festival - Music festival promotes urban cultural transformation.

Due to historical and geographical reasons, Qingdao Jimo Economic Development Zone is dominated by small and medium-sized enterprises engaged in clothing, textiles, electronics and other industries. As the economic situation changes, the local economy supported by traditional industries has developed slowly. In 2017, the Jimo government actively built a platform, tapped resources, mobilized the entire region to deepen the music industry, and built supporting public cultural infrastructure such as concert halls, grand theaters, hotels, and squares to support the construction of Qingdao Ledu Music Valley [42].

The Jimo government attracts citizens to come and enjoy the performances by subsidizing music performances on a per-session basis. With the support of complete infrastructure and relevant government policies, the number of music festivals introduced to Jimo in 2021 hit a new high, achieving music festival traffic. The hot spots rotate, opening up classical music, pop music, and independent music genres, creating a cultural scene where music consumption fields and charity performances are intertwined. According to statistics from the ticketing platform Xiu Dong, during the Mailang Music Festival, a large number of music fans born in the 1990s and even after the 2000s flocked to Qingdao Zhonglian Sports Park and Jimo Ancient City to watch charity performances and ticketed performances. The strong consumption of cultural tourism has made the venue, Ledu Music Valley and Jimo Ancient City, two major traffic hotspots. The cultural and tourism integration feast held by young people around the music festival, which integrates food, accommodation, transportation, travel, shopping and entertainment, is allowing Jimo to continue to play the role of promoting tourism through culture, promoting business through tourism, and promoting culture through business. Use the "combination punch" effect to activate the "new engine" of consumption.

3.2. Experience in Organizing International Music Festivals

As mentioned in the previous section, three models have been formed in the music festival industry, including the professional chain model, the tourism or city brand-driven model, and the music + industry-driven model. These three types of music festivals respectively involve different operating entities: professional music labels (record companies), local government departments or institutions, and companies or enterprises in other industries. These three types of operating entities each have their own advantages and disadvantages in organizing and holding large-scale outdoor events such as music festivals. Professional music labels have the main artist resources and fixed audience

groups of the music festival; they have relatively rich experience in organizing events; they are familiar with the organizing process and operation methods. When local and government departments serve as operating entities, they can reduce the risk that the music festival may encounter problems during the approval and review process; it can fully mobilize the city's social public resources to provide convenience for the music festival in terms of publicity channels or public facilities. Other brand companies or corporations tend to have relatively strong capital costs when they are the operating entity; there is ease of integration and development of the festival audience.

Professional music labels as operators are the most common and relatively high quality in the festival industry. However, it takes at least 3-5 years to build a music festival brand, and many music labels encounter difficulties such as lack of capital chain and fundraising difficulties. In the process of continuous development and maturity, they may also need to rely on the support or co-operation of some social resources. The other two types of operating entities often produce poor quality events with poor professionalism and quality when organizing music festivals. This situation and phenomenon are not absolute, but it is indeed prevalent in the current market. At the same time, there is also the phenomenon of more and more different types of operating entities cooperating with each other and leveraging each other's strength to build music festivals.

Many music festivals have multiple operating entities, fully mobilizing and integrating the resources of all parties. In the process of cooperating with local governments, Midi Music School has gradually developed more subsidiary industrial chains of the Midi Music Festival, and has also created urban famous brands for many cities, driving the development of urban tourism and cultural industries. Modern Sky crosses the boundaries of tourism, sports, and food industries, and establishes long-term partnerships with many companies in other fields to promote their brands and youth culture through music festivals. The co-operation and combination of operating entities has enriched and improved the music festival market. When a large-scale event has multiple organizers, it is also necessary to pay attention to the effective cooperation between multiple parties, and when conflicts of ideas and work styles arise, they should be properly resolved, or else they will cause more negative effects such as pulling each other's punches and shirking responsibilities, which will reduce the efficiency of cooperation.

The volunteer group of the music festival is a special group and an important part of the work team. Organizers usually recruit a large number of volunteers to assist in most of the execution of music festivals, mainly for the following reasons. First of all, music festivals are short-term, large-scale one-time events, so when they are held, the demand for staff will increase significantly. For music festival operators, it is unrealistic and unnecessary to recruit long-term staff for various positions. Secondly, even music festivals that are held for a long time often change the time and location, which is quite unstable. In this case, choosing to recruit local volunteers in the host city is a good operational management method. The people who participate in volunteer recruitment are mainly college students. They have more flexible time arrangements in their after-school life and the desire to participate in social practice activities, and will actively participate in such volunteer service activities. Some college students themselves like music or have their favorite

musicians or bands at this music festival. They look forward to meeting their favorite singers through the event, and will become more actively involved in volunteer service activities.

The demands of volunteers are not material things such as money, the organizers do not need to pay their salaries, what they desire is to get the experience of participating in the event, the accumulated experience. With the participation and assistance of volunteers, music festivals can save the organizers a great deal of money in terms of personnel spending. Generally, music festivals will provide uniforms and meals for their volunteers, or give some derivatives of the festival as small gifts to the volunteers. Volunteer teams are flexible, which also means that they are relatively loose. Festival organizers need to manage their volunteers effectively. The management involves the recruitment, training, job arrangement and allocation, welfare and reward mechanism of the volunteer team. When recruiting volunteers, it is necessary to choose appropriate channels and provide comprehensive information on job requirements, so as to improve the arrival rate of effective information.

Volunteers for the festival are usually recruited through student unions or student associations on university campuses, or information is released through the official publicity channels of the festival. After the volunteers have been selected and finally confirmed, the necessary information about the volunteers should be registered and counted for easy management and backup. Although the work of the volunteers is short-term and temporary, it should be arranged properly to avoid confusion and confusion in the work of the volunteers.

The volunteer work content of the music festival can be roughly summarized in the following groups: 1) Artist reception group. Carry out artist reception, on-site services, etc. according to the artist's schedule. 2) Ticketing team. Cooperate with the security check to guide the audience to enter, count the number of audience and other details. 3) Entrance and exit management team. Responsible for maintaining order at entrances and exits. 4) Sales group. Responsible for maintaining order in official sales and sponsor areas and promoting product sales. 5) Stage assistance team. Assist various backstage staff to prepare water, guard equipment, etc. for backstage supplies. 6) Media group. Provide media guidance and maintain order in the living hall. 7) Production team. Cooperate with video production, sound, and stage production personnel 8) Logistics service team. Cooperate with the command center to conduct logistics registration. 9) Mobile group. Arrange tasks randomly to assist other groups in completing their work. 10) Guidance group. Responsible for maintaining order at the music festival site 11) Cashier team. Responsible for cashiering in various sales areas on site. In order to mobilize volunteers, some benefits and incentives can be appropriately set up to motivate volunteers and improve their satisfaction with the experience, and the organizers will often provide volunteers with service certificates or volunteer certificates at the end of the event.

Most of the festival volunteers are music lovers, and the organizers can offer them the benefit of watching performances outside the working hours when recruiting and setting up work arrangements. Modern Sky received a total of 81,974 resumes in 2017 and admitted 5,117 people, with an admission rate of 6%, including 3,407 female volunteers and 1,710 male volunteers. According to the author's own experience in participating in music festival volunteer work, male music festival volunteers are relatively scarce, because

the on-site execution of the music festival involves a lot of physical work, so the organizers hope to attract more male volunteers to join. Modern Sky holds the "Modern Campus People Selection" event every year to review and compare the volunteers who participated in its music festivals that year.

In addition to volunteers, there is another special team in Modern Sky's work team, the campus agency team. As of 2017, Modern Sky's campus agency team has covered 23 cities across the country, 576 schools, and a total of 700 people. Modern Sky's campus agents are mainly responsible for the work of ticketing agents. You will not get discounts when purchasing tickets from campus agents. They only sell the original price tickets of the music festival, and you will get about 5% commission after successful ticket sales. Campus agents are not common in the operation and management of music festivals. Judging from the data on ticket sales and commissions received by agents, this ticket agent route does not involve too many special benefits offers or discounts.

Moreover, in the current Internet era, ticket purchasing methods and payment methods are very convenient and available, and music festival audiences can purchase tickets directly online very conveniently. However, the setting of campus agents is in line with marketing theory. College students are the main part of the current music festival audience. This is an important customer group. Corresponding marketing methods can be designed for this group. In colleges and universities, a group with ticket agents as the core can be formed to increase offline interaction among music festival audiences and form a group effect, which in turn affects the participation and consumption behaviors of other potential audiences. As a member of the college student community, campus agents have student status like everyone else. In the current marketing market, the opinions and suggestions of this group of people are more likely to be accepted by consumers. In addition, word-of-mouth marketing can be strengthened through the setup of campus agents. Word-of-mouth marketing is an important part of service marketing. Everyone can be a publicity node in the Internet era. The campus agent itself can be used as a publicity node to increase the publicity and dissemination of the festival. According to the official data released by Modern Sky, the campus agent sent out nearly 1,000 online messages in the promotion and sales of the festival and tour programmed in 2017, and nearly 300 articles were sent out by individual public numbers and club public numbers [17].

As a large-scale festival, music festivals involve many departments, links and various types of personnel, and are prone to encounter various unexpected problems. Timely response and proper handling can minimize the loss of the organizer, as well as timely refund and exchange of tickets for those who have already purchased them, avoiding unnecessary disputes and controlling the losses to a minimum. Music festivals usually require 1-2 years of advance planning and preparation, but if the city where the festival is to be held has to hold important political meetings and other activities in the year it is to be held, the festival's application for approval will be strictly controlled or even not approved. Because it's a large outdoor event, inclement weather can often have an impact on the festival's organization.

Due to yellow warnings for typhoons and lightning, Storm cancelled its second full day in Guangzhou and its second last finale in Shanghai in 2017, and in addition to the obvious box office losses, the bad weather also took a toll on the

equipment and set-up, with The Chemical Brothers, who were the penultimate act to take the stage at Shanghai, mentioning on social media that "it was raining too much". The Chemical Brothers, who were the second-to-last band to take the stage at the Shanghai show, said in a social media post that "the rain was so heavy that all the equipment got soaked". The grand finale of the first day of Nanjing Forest Music Festival 2016, sude, was delayed by almost an hour due to bad weather. Musicians are the most important part of a show, and with several to dozens of musicians involved in a festival, a change in a single musician can have an impact on the entire festival.

Singer Luo Qi missed the second day of the 2016 Nanjing Forest Music Festival due to a loss of voice caused by inflammation of the tonsils. In the second half of 2017, Red Flower Club, which had exploded in popularity due to China's Hip-Hop, suddenly and unilaterally proposed to terminate its contract with its agency Modern Sky, which then cancelled the upcoming Hangzhou's M-DSK festival, which was to be held in a few days' time, due to it being too late for the replacement of its line-up. In these cases, it is important to consider refunds and exchanges for those who have already purchased tickets to ensure that the reputation of the festival brand is not overly affected. Regarding the financial loss caused can be solved by purchasing the applicable insurance Weather or Artist Cancellation, when there is a situation such as an artist is sick and cannot participate in the performance as originally planned, or bad weather causes the festival to have to be cancelled, the insurance company will account for the compensation rate according to the time of the event, the weather of the city where the event takes place and other factors, this insurance can This insurance can make up for the loss of the investor in a timely manner. However, this kind of insurance, which is very common in foreign countries, has not yet become popular in China, and the major Chinese insurance companies basically do not provide this service. Domestic festival organizers need to contact an intermediary, such as a foreign manager, to take out an insurance policy.

The safety and security of personnel at the music festival is a top priority. Germany attaches great importance to the security of music festivals. Music festival venues are generally divided into two to four areas. The scope of the event determines the isolation fence, iron fence, and number of spectators. Escape routes and first aid exits must be implemented in accordance with special regulations. These regulations Safety regulations are subject to change from time to time and festival organizers must continually study safety regulations. Most music festivals in the country have begun banning fans from setting off "cold flames" - a common tool previously used to add atmosphere to crowds. Audiences also need to go through the security gate before entering the music festival venue. Lighters, liquids and other items with safety risks are not allowed to be brought into the venue. Security issues cannot be ignored either. For example, at the Darmstadt Music Festival in Germany at the end of May 2016, 26 women reported sexual harassment by refugees. On October 1, 2017, a mass shooting occurred at the Las Vegas Music Festival that shocked the world, killing at least 50 people and injuring 200 people. The music festival is a place where crowds gather highly and there is no shelter. It is necessary to attach great importance to the social security problems that may arise.

In order for the music festival to develop better, the audience development of the music festival is indispensable. Audience development of the music festival from different

aspects has a vital impact on the long-term and stable development of the music festival.

1) Impact of marketing tools on the development of music festivals. Push marketing is the traditional way of marketing in which marketers communicate with consumers through messages, incentives or a combination of both [19]. Pull marketing techniques are mainly advertising, marketing public relations and salesmen selling, while incentives refer to promotional activities. Pull marketing techniques are mainly advertising, marketing public relations and salesmen selling, while stimuli refer to promotional activities. This traditional method of marketing is effective to a certain extent, although it is not as effective as it used to be. We seldom see music festivals being promoted by TV adverts, Internet pop-ups or salesmen. Firstly, this type of marketing requires a large amount of manpower and resources, and the cost value is too high. Secondly, such marketing is mainly done by the organizer delivering the message on a wide scale, without considering whether the users are willing to accept it or not, which is inefficient. The promotion and dissemination of music festivals uses more of a pull marketing approach. Pull marketing is created or actively sought by consumers themselves. The dominant player in this type of marketing relationship is the audience rather than the operating entity or sponsor. Philip Kotler defined a niche in "Marketing Management" as follows: A niche is a more narrowly defined group that is a small market and whose needs are not well served [43].

The festival community itself is a niche market segment in the music industry, where the types of songs and musicians they want to listen to are relatively niche, and generally popular music events such as celebrity concerts may not satisfy them. They will actively follow large-scale events and get the information they want through the Internet, social networks, and self-publishing media. Festival organizers often choose to publish information about the festival on these channels to reach out and build relationships with their audience. Almost every festival has its own official media, including an official website, an official WeChat public number, etc. Some mature festival brands also have their own mobile apps, such as Modern Sky's "Being Live" app, which publishes information about performances and ticket purchases. This method of communication not only costs very little, but also improves the effective reach rate of information. Audiences interested in the music festival will actively pay attention to this information.

Music festivals can maximize the use of various social networks for marketing communication. For example, in online communities such as Douban and Weibo, the audience's sharing and communication of music festival experiences is a good word-of-mouth marketing. Audiences forwarding music festival news to their own social network homepages will also attract the attention of their friend groups. The Strawberry Music Festival and the MIDI Music Festival, two music festivals with greater fame, mainly use pull marketing for dissemination, making full use of Internet resources and channels to do so, coupled with the word-of-mouth effect that has already been formed among the audience groups, can basically achieve the required dissemination and promotion effects. However, there are still some music festivals that need to make use of traditional advertising and other push marketing communication. For example, music festivals that aim to promote city or tourism brands can advertise in underground passages and other such

places with a large flow of people in order to reach more audience groups. Successful marketing campaigns are almost always a combination of push and pull, and the best way to communicate and promote needs to be chosen from the audience's perspective.

2) Exploration of audience expansion at music festivals. Audience expansion is an eternal topic, and an art institution will never think it has too many audiences. If you want to carry out audience development work, you must first understand who the audience is and who the audience is. Philip Kotler, known as the father of modern marketing, proposed the concept of "final consumer". The final consumer refers to the consumer and end user, and is the center where all markets converge. Consumers in this model refer to individuals, groups or companies who will find resources that provide products or services, pay for them, and then use them. In the music festival industry, consumers are the audiences who buy music festival tickets. E. Schultz, the founder of integrated marketing communication theory, believes that final consumers can be integrated or segmented in various ways. According to different preferences and participation motives, the current audience groups of music programs can be roughly divided into three categories: 1) Loyal fans. 2) Music lovers. 3) Leisure and vacation crowd. It's almost impossible to attract different groups with the same show. Generally accepted marketing principles discourage this practice. In short, ignoring the segmentation of customer groups not only means losing the opportunity to attract customers, but may also drive away current and potential audiences [31, p. 112].

Categorising consumers according to some kind of classification can facilitate the observation and understanding of the different characteristics of different consumers, and the application of different marketing methods to the groups to enhance the marketing effect and expand more potential audiences. Heavy participants of cultural and artistic events can be generally divided into two groups: cultural lifestyle groups and socially active groups. The cultural lifestyle group expects to have a unique music and cultural experience through participating in music festivals, and is particularly interested in the content and lineup of music festivals, but pays less attention to factors such as the location of the performance, the ticket price, and the weather. The socially active group expects to meet new friends through music festivals, or to have the experience of going out with friends, and is not overly concerned with the content of music festivals.

There are also regular, occasional, potential and non-attendees, depending on the frequency and level of participation. The goal of a festival's audience development efforts is to turn "casual attendees" into "regular attendees" and "regular attendees" into "loyal attendees". loyal audience". Different marketing strategies should be applied to different segments to achieve the purpose of music festival audience expansion. Loyal fans are relatively fixed audience groups and loyal viewers of music festivals. Loyal fans are divided into two types, one is the loyal fans of the festival, these fans mostly agree with the concept of the festival, and aspire to the festival culture, the festival has maintained a stable relationship with them in a way that ensures the quality of the festival and establishes a long-term, stable interactive relationship with the audience. The way to attract them is to arrange a strong line-up. Organizers can observe musicians with large fan bases in the independent music industry through big data surveys, music charts and audience word-of-

mouth, and use them as the main line-up. Music enthusiasts may not have strong, fixed preferences towards loyal fans, and the way to attract them is to try out a diverse range of music style genres and line-ups. Leisurely holiday makers are a large segment of the potential audience for music festivals.

The music festival has this leisure and entertainment function and is a new and healthy lifestyle. Organizers can attract this type of audience through the selection of music festival locations and the setting of live events. For example, the Yangtze River Music Festival is held in a tourist resort, the Sun Music Festival is held on a grassland with beautiful scenery and fresh air, and the 2017 Chishui Valley Music Season is held on a 160-kilometer tourist route, connecting Chishui, Tucheng, Alien Forest Park, ancient towns along the way and 7 major inns not only attract music lovers, but also attract many people who yearn for and need a leisure vacation. Many music festivals will set up camping areas, which are suitable for families to travel at the same time. When considering attracting the leisure and vacation music audience, it is also necessary to make some appropriate adjustments or new settings in the performance content of the music festival.

The main music styles in the music festival are relatively niche and more suitable for the tastes of young people. Not so suitable for young children or the elderly. A special stage for children was set up in the Midi Music Festival, and selected children performed on the stage, attracting the participation of many parents and children. The Nanjing Forest Music Festival has set up the Jinling Theater Stage specifically for middle-aged and elderly audiences, including performances in various styles such as Peking Opera, Yue Opera, folk music, and instrumental music.

For music festivals, besides the cultural and political significance, whether it can be profitable or not is also an element that must be taken seriously by music festivals, and only a good economic model can support better organization of music festivals. Therefore, it is also necessary to study the profit model of music festivals.

1) Music festival expenses

The expenses of the music festival mainly cover musician fees, publicity and promotion, personnel employment, stage construction, equipment rental and other aspects. Musician fees are the largest expense at a music festival. Changes in the performance lineup will have a greater impact on expenses. Musician fees include the performance fee paid to the musician as well as the musician's transportation, food and accommodation expenses. Inviting overseas musicians will increase transportation costs, transportation costs, etc., which will increase the overall cost, which means more pressure on box office revenue. In recent years, as the musicians invited to the music festival have become more and more well-known and famous among the market and audiences, their performance fees have also been increasing, increasing the burden of the musicians at the music festival.

Depending on the scale of the music festival, invited artists range from a few groups to dozens of groups. A total of 12 large stages were set up in the Beijing-Shanghai Strawberry Music Festival held during the May Day holiday in 2018. A total of 117 groups of musicians performed on the stage in Beijing Strawberry and 83 groups of musicians performed on Shanghai Strawberry [24]. The cost of the musicians is undoubtedly one A huge expense. But this expense is essential, and festival lineups are a core element in determining audience engagement. Mastering musician resources and establishing long-term and friendly cooperative relationships

with musicians or their labels are effective ways to reduce musicians' fees.

Modern Sky is the organizer of many music festivals such as the Strawberry Music Festival. It is also a well-known music label that has signed many independent musicians. When holding music festivals, Modern Sky can advantageously use its own musician resources to minimize costs. Precisely because of its rich musician resources, Modern Sky has established cooperative relationships with many small music festivals to rationally allocate resources and achieve mutual benefit and win-win results. Investment in publicity and promotion expenses is also very important for cultural and artistic activities. It is a key step to find potential audiences and expand the influence of the event. It costs a lot of money to publish advertisements on traditional media such as TV, radio, and paper media, as well as to place floor-to-ceiling advertisements in places with high traffic such as buses and subways.

The music festival has long made good use of the advantages of new media promotion in publicity and promotion, using WeChat public accounts, Weibo, H5 scene shows and other online channels to release relevant information, and disseminating it through the independent forwarding and sharing of audience groups, which has greatly Reduce publicity costs. Certain large-scale music festivals that receive government support and cooperate with the government can have priority in obtaining billboards in public places such as subways for promotion, creating a city-wide event. Music festivals, as large-scale events, require adequate staff for all positions during the festival. As music festivals are short-term events, it is not possible to employ a large number of staff on a long-term basis, except for the main planning and management team. Therefore, recruiting volunteers to participate in various tasks during the festival is a good way to reduce costs. There is no need to pay high temporary salaries, and only a small amount of training and welfare benefits such as meal allowances need to be covered. Stage construction, equipment rental and professional and technical teams play an important role in the quality and effectiveness of the festival, and this part of the cost should not be streamlined arbitrarily, but cooperation can be sought from teams such as sound and photography.

2) Income from music festivals

Ticket revenue is the main component of the music festival's profit, but income from sponsorship, merchant recruitment, brand cooperation, derivatives and other income are also critical income. It is difficult for a music festival to make an effective profit relying solely on ticket sales. At present, the entire music festival market in China is still in the stage of cultivating audiences, so the ticket prices are generally low, with unit ticket prices basically ranging from 150 to 300 yuan. Moreover, the ticket market is not very standardized. Especially when the weather or lineup is not good, there are scalpers selling tickets at low prices to disrupt the market. With the steady development of the music festival market, ticket sales are also improving, with ticket pricing increasing by around RMB 50 from two to three years ago.

The Strawberry Music Festival has also taken the lead in creating the "Super Strawberry Music Festival" brand, which is a relatively high-end festival brand that invites celebrity musicians and improves the on-site details of the experience, with single-day tickets priced at more than RMB 500. Many festivals have begun to set up VIP tickets, which can cost more than 1,000 RMB [29]. VIP audiences can enjoy more

convenient and comfortable on-site experience and services, such as enjoying special entry channels, bag storage services and favorable viewing areas. The low-ticket price of music festivals is being improved through long-term audience building activities. The recruitment of on-site merchants at the music festival is a considerable source of income. Many audiences will spend more than half a day at the music festival. During this time, in addition to watching music performances, they will also consume food, beverages, entertainment and other expenses.

Before each music festival is held, cooperative merchants are recruited to enter the venue, and these merchants need to pay admission fees to the music festival organizer. Brand collaborations with music festivals can also bring in additional revenue. Brand sponsors of the 2018 Strawberry Music Festival include Country Garden, Volkswagen Import Cars, Canon, Momo, Timberland, EDIFIER, Star Wars, Superdry, Teva, Peets Coffee, Orion, China Car Rental, McDonald's, NetEase News, QQ Music, Ballantine's, Tuborg, Instant APP, etc. [26]. There is no limit to the ways in which brands can collaborate with music festivals. In addition to providing cost support, they can also combine product experiences with music festivals to increase the fun and participation of the audience at the festival site, enriching the format of the festival and further boosting consumption. Real estate developer BGN's sponsorship of the Strawberry Music Festival is intended to promote its brand concept of "providing long term rental flats for tired urban birds to return to their nests" to urban young people who are "eager for the power of music". Audio brand EDIFIER sponsored the Young Blood stage, where EDIFIER set up a "Be young, Be wild" youth lab, and customized a beauty crane machine with Mary Kay for the young people on site, attracting long queues from the audience. The co-operation between brands and music festivals is based on promoting similar concepts and lifestyles, integrating and developing audiences, and ultimately achieving a win-win situation.

3.3. Development of the Author's Project of the Music Festival «Void World»

In recent years, as China's high-speed rail and other transportation construction and economy have made world-renowned achievements, China's cultural tourism industry has ushered in historical development opportunities. Cultural tourism projects such as music festivals, expos, and cultural festivals have become increasingly normalized, large-scale, and industrialized. Void World Music Festival is a large-scale activity project that integrates tourism, culture and entertainment that was born and developed under this background. Void World Music festivals have played a major role in improving the image of tourist destinations and local economies. However, like other large-scale events, they are also accompanied by increased security risks. The risks mainly come from internal management coordination, external construction and facility equipment safety, security work, personnel management, activity order, etc. Factors such as the mobility and aggregation of participants increase risk management pressure, and the internal risk management system, risk management The assessment and effectiveness of response plans affect the effectiveness of risk management.

City C is located in the southwest and is a prefecture-level city along the Chengdu-Chongqing Economic Circle. There are 2 world-famous AAAAA-level scenic spots within the city's boundaries. Among them, City C Scenic Spot is a

famous Buddhist Mountain with a long history and is well-known overseas. In order to show the good image of the scenic spots and the city, and to make the local scenic spots become an important destination for world cultural tourism, the festival is organized under the guidance of the Culture and Tourism Department of the provincial government and the government of the city of C.

The festival is hosted by the publicity department and the culture and tourism department of the city of C, and is held in co-operation with C City Cultural and Performing Arts Company. As the first music festival project in C city, the Void World Music Festival project draws on the experience of similar music festival projects around the world, combines with the Buddhist cultural resources and tourism resources in the scenic area, and is planned and operated by a professional performing arts company with independent intellectual property rights, which perfectly combines traditional Buddhist culture, historical heritage, fashionable new trend, innovation, local characteristics and international standards, and gathers local, provincial, neighboring provinces and cities and overseas sources of customers. and overseas sources, and the use of scenic spots and neighboring scenic areas of the alliance cooperation, effectively gathered under the conditions of the alliance formed along the tourist route tourists, to create a different from the big cities simply music activities both local characteristics and international influence of the music festival. The Void World Music Festival can provide an effective operation model for subsequent music festivals.

The project budget investment is 50 million yuan, which is mainly used for hiring entertainers, stage, lighting, stage design, sound, transportation, labor, publicity, etc. The main contents include inviting well-known domestic and foreign music and dance artists to perform, and supporting food, entertainment, cultural experiences, cultural and creative markets, etc. Funding sources include financial investment of 11 million yuan and resource investment of 10 million yuan. Among them, the project has received corporate sponsorship of 29 million yuan. The Void World Music Festival is a commercial outdoor music event, scheduled on the weekend before May Day, and the event cycle lasts for 2 days. It is expected that the passenger flow will be more than 60,000 people in 2 days, the online live broadcast audience will be more than 10 million, and the expected revenue will be more than 30 million yuan. However, the project organizers do not have high requirements for the direct economic benefits brought by the music festival. The focus is on the music festival ceremony as a highlight and brand, it will drive the development of cultural tourism in City C and even the entire province. The project is a systematic project.

The specific implementation requires the cooperation of all functional departments, based on functions, clear division of labor, optimizing the structure, integrating forces, segmenting responsibilities and supporting each other, and establishing an efficient project organization structure, which is conducive to the smooth completion of the project.

The Void World Music Festival is a large-scale social event that combines culture and tourism. After the project is established and enters the implementation stage, the main work involves the stage planning of the project's music and performing arts activities. Based on the proposed ideas, the arrangement of the music and performing arts repertoire is carried out. The on-site director guides the actors to present the play. After the repertoire is determined, the on-site

implementation phase of the project begins, including building stages and theaters, providing props for music and performing arts activities, performances by actors, operation and maintenance of lighting and sound facilities and equipment, and logistical support for actors and staff. Another aspect during the event is the ongoing security work, including admission ticket inspection, admission order, on-site order, perimeter security, actor personal safety, patrolling, on-site theft prevention and other criminal cases, and emergency response. events etc. Therefore, it can be divided into three aspects: conception, implementation and guarantee.

The realization of the goals of the music festival project not only requires planning, scripting and implementation of performing arts activities, but also needs to be achieved through ticket revenues, external publicity and other forms of economic gains, expanding the impact, increasing the attractiveness, enhance the image of the scenic area and other overall objectives, which need to be supported by systematic support services, division of labor. In the planning stage of the project, it is necessary to draw up the programmed, clarify the theme, investigate and select the venue, contractor, co-organizer, analyses and assess the local tourism environment, draw up the ticket price, and measure the flow of passengers, the cost of performing arts and the expected income according to the programmed. After determining the implementation, it is necessary to transform and improve the venue, for example, through the venue design, decoration, stage design and layout, etc., so that the performing arts environment is in line with the theme of the festival, and at the same time, select the appropriate music performance companies, music performers training, rehearsal, etc. Drawing up security programmed, selecting security enterprises and clarifying security system norms. External publicity, advertising and investment attraction. Printing and selling tickets, etc. This study analyzed and sorted out the activities of the whole project in combination with the project introduction.

The Void World Music Festival project is an official cultural tourism activity led by the government and operated in a market-oriented manner. The risk management of the Void World Music Festival project is based on the premise of ensuring the smooth holding of the Void World Music Festival project. Under safe and controllable conditions, through proactive identification and active prevention of risk events, we can avoid the negative impact of various risk factors on the project and reduce the impact of various risk factors on the project. Achieve the uncertainty of project goals and ensure the orderly progress of project management work. In order to successfully achieve the project goals of the Void World Music Festival, the project organizer established a project risk management leading group based on the guidance and assistance of the C municipal government, forming a group of project organizers and organizers, with the local government actively participating and various functions The organizational structure of division of labor and responsibilities between departments and relevant enterprises and institutions, including C City Culture, Tourism Bureau, Culture, Media and Entertainment Company, grassroots governments and street communities where the project is held, public security, fire protection, market supervision bureau, health department and hospital, epidemic prevention department, Transportation management departments, transportation service companies, and security companies. The risk management leading group coordinates, divides and cooperates among the member units. On this basis, the job

responsibilities are divided, the scope of responsibilities, responsible links and responsible persons are clarified, and the division of labor is adjusted according to the specific issues in the music festival activities. This management organization is subordinate to the overall project and serves the overall project goals. It is adjusted according to the overall project arrangement and goal setting to serve the realization of the project goals.

The risk analysis of the project includes not only an analysis of the overall risks of the Void World Music Festival, but also a specific analysis of some links and parts of the work. It can be carried out at any stage of the Void World Music Festival project life cycle. It is a continuous process, an important part of the implementation of project risk management, and the basis for subsequent work. Analyze and judge to determine risk sources, risk causes and formation processes, potential damaging factors and possible damage consequences, impact scope levels and other issues. Through analysis, find out which process link, which part of the project, which step and when risks, problems and accidents may occur in the Void World Music project activities, and what potential uncertainties there are. Through quantitative analysis, qualitative analysis and other methods, to determine each risk level, response sequence, measure steps, and adjustment projects, and then formulate and adjust relevant action routes and plans.

Music festival project risks, some may be throughout the entire project life cycle, some may appear in stages, some may recur, some may die out on their own, and some may be long-term latent, concentrated outbreaks, each stage of the project may be potential risks or new risks, the need for timely detection, close attention and tracking and monitoring. Therefore, from the perspective of successfully achieving the project objectives, the risk management process of the Void World Music Festival project refers to the general project risk management process, and combines the project characteristics to design a process that is conducive to the development of the risk management work of the Void World Music Festival project, and facilitates the effective monitoring of the risk management process of the Void World Music Festival project.

The Void World Music Festival project belongs to large-scale social activities, which can be categorized from four aspects, namely, human, material, environment and management, according to the risk types of similar large-scale social activities. Combined with the actual situation of the Void World Music Festival project, the preliminary classification of large-scale social activities is based on the classification standards of risk types: the human factor corresponds to the risk of social stability; the material factor is mainly embodied in the venues, facilities and logistical support; under the premise of social order and stability of the national laws and policies, the environmental factor is mainly embodied in the risk of the natural environment and the economy; the management risk is embodied in the internal management and the maintenance of external order. Combined with the above classification and the characteristics of the Void World Music Festival project, the project risk can be divided into six aspects: environmental risk, economic risk, site construction risk, logistics risk, management risk and social stability risk.

After the risk management team of the music festival project has initially sorted out the main risks of the above six types, it will collate and refine the risk factors in the above

risk types on the basis of discussion and solicitation of expert opinions.

1) Environmental Risks - Natural Environment: Empty World Most of the activities of the music festival project will be carried out in an open-air environment, which is bound to be affected by the weather environment or other force majeure situations, such as earthquakes, floods, landslides and other disasters, which may result in travelling difficulties, casualties, and even the destruction of facilities and equipment. consequences. Policy environment - the Void World Music Festival project will inevitably need to follow the relevant laws and regulations. Administrative approval, administrative reasons for the project cannot obtain approval consent, or administrative departments require the project to make substantial adjustments, resulting in the project as a whole or part of the project cannot be carried out as scheduled. For example, the meteorological department may prohibit the launching of hydrogen balloons in windy weather, or the public security administration may prohibit large-scale gatherings because of mass incidents in the neighborhood, resulting in the festival not being able to be carried out.

2) Economic Risks: Funding Sources - Void World Music festivals need to invest a large amount of money upfront for hiring performers, renting and installing equipment, renting venues, setting up stages, carrying out advertising and promotional activities, project management and operation, and logistics such as food, clothing, accommodation and transport. Project organizers usually obtain funds through self-financing, government input, project cooperation, advertising revenue and sponsorship. However, government investment has many restrictions and the disbursement period is too long. Advertising revenue is linked to the impact of the project, which can supplement but not become the main source.

There are possibilities for project cooperation such as breach of contract, default, defective performance and other reasons for withdrawal of funds, and the partner has its own financial risks if it cannot return funds as soon as possible. In the case of project organizers raising their own funds and advancing their own investments, unless they are well capitalized and have sufficient liquidity, there is also the risk of a break in the capital chain or a short-term failure to pay cash. If the project does not get the expected ticket revenue, there will be the possibility of loss of the upfront investment. Economic Risks - Potential risks in the general environment of the market economy, such as sudden epidemics, disasters, etc. Potential tourists, etc. may cut back on expenses or reduce consumption during the festival, resulting in a sharp drop in the number of tourists or a downturn in consumption, creating a risk of loss.

3) On-site construction risks the music festival has high requirements for the stability and safety of the construction site and equipment installation. It also involves multiple departments such as electricity, water supply, fire protection, stage construction, lighting and sound equipment installation and scenery, etc. The project organizer Multiple units such as parties, contractors, location designers, construction parties of various projects, equipment providers, project supervision and administrative departments, market entities such as enterprises, and multiple administrative law enforcement agencies make overall coordination difficult and, in most cases, require Repeated consultations. On-site construction risk types include three risk factors: production safety, on-site construction quality, and on-site construction speed. These 3

risk factors are independent but related. For example, the qualifications of the construction party, the level of project management and supervision, the quality of facilities and equipment, and the progress of project payment allocation also affect the construction quality, construction safety and progress. Construction quality, progress and safety are directly related to the smooth holding of the Void World Music Festival.

There is a trade-off relationship between construction progress and quality, and construction safety. Sometimes quality control or safety supervision is ignored in order to improve progress. Lax control may produce uncertainties or potential risk factors, sacrificing safe construction, then Production safety accidents may occur during the construction process, causing personal injury to workers or on-site staff or damage to facilities and equipment, causing the project to be blocked or stalled. In terms of safety, progress and quality, the project party needs to weigh and grasp them. Usually, safe construction is given top priority to prevent the project from "collapse halfway". On the premise of ensuring construction safety, the project construction progress and quality are emphasized by timely and full payment of the agreed project funds, strengthening supervision, and stipulating liability for breach of contract for overdue or substandard project quality in the agreement.

4) Logistical support: Risk logistical support refers to the operation of facilities and equipment in the process of water, electricity and gas safety, smooth communication, evacuation facilities, stage effects equipment and other aspects. Whether the evacuation system is unobstructed - the effective evacuation channel is unobstructed and the fire-fighting facilities are normal. In the case of a large number of electronic equipment operation, people gathered, once the line short-circuit fire and other emergencies, you can put out the fire as soon as possible and evacuate the crowd. Reliability of equipment and facilities - music festivals, in particular, pay attention to ensure the safety of power lines, in the absence of fire and other security incidents, line failure leads to music festivals cannot be carried out. In addition to the stage equipment and facilities involved in the failure of the project activities will also affect the smooth progress of the project.

5) Management risk: The Void World Music Festival project management organization is led by the government and relevant cultural tourism departments, sponsored by cultural tourism enterprises, and participated by upstream and downstream related enterprises. It may involve the Culture and Tourism Bureau, the Public Security Bureau, the Environmental Protection Department, and the Finance Bureau, emergency rescue departments, fire departments, traffic management departments, market supervision departments, transportation service companies, power companies, investment promotion departments, civil construction companies, project supervision, engineering design, equipment leasing and installation companies, etc.; Department coordination: Each participating unit has different responsibilities, and the contract signing parties are also different. For example, the administrative department is in charge of the government, and the specific construction unit may sign a project contract with the undertaking enterprise.

The construction party only indirectly obeys the requirements of the project sponsor based on contract constraints and administrative supervision factors. How to

adjudicate when there is inconsistency in coordination between the project sponsor, undertaker and other departments is also a test of the management capabilities of the project management agency. If coordination factors are not considered in advance, a binding coordination mechanism is formed in advance and reflected in the project contract, or alternative plans are drawn up, etc. when risk factors arise and coordination is difficult, it may evolve into a risk event; Emergency rescue: Emergency rescue is mainly undertaken by fire protection, public security, hospitals and other departments. It mainly provides emergency response and emergency rescue for hazardous accidents caused by mass incidents, public security criminal cases, as well as fires, stage collapse, stampedes and other accidents; Rules and regulations: Rules and regulations mainly combine department functions and responsibilities and contractual agreements to stipulate procedures and norms, division of labor, penalties and collaboration mechanisms in project management; Management organization: The Void World Music Festival is a project organized under the leadership of the government. Municipal Government C is in a leading position, and relevant collaborative departments are under the leadership of Municipal Government C. The leading group established under the leadership of the government is the management decision-making body. As the organizer, C City Culture, Broadcasting and Tourism Bureau assumes major unit management responsibilities under the authorization of C City Government.

6) Social stability risks. Since the Void World Music Festival project is expected to have more than 60,000 people on site during the two-day event, there will inevitably be social stability risk factors. Public security criminal cases-the music festival has a large number of people, high mobility, and complex structure. It is extremely easy for security cases and even criminal cases to occur, and security work is under great pressure. In addition, the complexity of the crowd composition does not rule out the occurrence of drunken disturbances, provocations and other public security or criminal cases, which will have an adverse impact on the Void World Music Festival. Traffic safety - At the music festival, tens of thousands of tourist participants need to take transportation to gather at the music festival, resulting in traffic jams, collisions or other traffic accidents. Food safety - It is expected that vendors and other operators will spontaneously set up stalls in commercial areas at the Void World Music Festival, and there may be epidemic prevention risks and food safety accidents in accommodation, catering, non-staple food, snacks, etc. corresponding to large crowds of people.

To sum up, the Void World Music Festival was held with sufficient project preplanning and a corresponding response programmed. At the same time, the marketing of F Music Festival insists on taking the art management theory as a guide, breaks the single market value, integrates the market value and social value, which were separated in the art management activities in the past, into the art value, and combines with the development of the times to carry out a reasonable design for the festival's brand and other spiritual dimensions. It can be seen that only by integrating art into society can we truly reflect the value of art and make more positive contributions to the development of China's music and cultural undertakings.

3.4. Conclusion for the Chapter 2

This chapter conducts in-depth research on the technical characteristics and organizational experience of the music festival. From a cultural perspective, the music festival represents a positive urban youth culture, conveying values such as equality, freedom, environmental protection, and eternal youth. The healthy development of music festivals is conducive to promoting a new way of leisure and entertainment, using music and gatherings to bring together people with common interests and find ways to relax in the fast-paced urban life. The music festival shows its concern and thinking about social hot spots through elements such as positioning, slogans, themes, etc., and triggers discussion and participation from its audience. The music festival has positive cultural and social benefits and has a positive significance for its existence. From an economic point of view, looking at the history of the development of music festivals in China, the speed of its development, the market scale continues to expand. However, the music festival market is still far from mature.

We refer to the information, combined with the changes in the music festival market in the past two years, summed up that there are three types of music festivals with different operation modes, namely: specialized chain-type music festivals, tourism and city brand-type music festivals, and music+industry-type music festivals. Among them, the representatives of specialized chain music festivals are "MIDI Music Festival" under the Beijing MIDI Music School and "Strawberry Music Festival" under the Modern Sky label. These two festivals have developed relatively maturely, and in addition to forming a basic industrial value chain, both are also constantly exploring and perfecting their operating models. The MIDI Music Festival has established partnerships with many regional governments to develop and build city brands on the basis of cross-regional development, and has begun to work on the combination of the MIDI Music Festival and music education, which is a long way to go in terms of audience cultivation programmers. The Strawberry Music Festival has basically formed a trend of multi-brand development, and has begun to go beyond the scope of music, exploring the combination with other sports, sports, tourism, alcohol and other industries, to develop more possibilities for the type and mode of music festivals. However, the other two types of music festivals have not yet formed a certain market scale and perfect operation mode, and there are more places to explore in management and operation, which are actually being explored by various music festivals.

4. Conclusion

Arts management is a discipline that intersects arts and management studies, with common characteristics from both fields. Arts management involves the management and promotion of the five traditional management functions, as well as communication between the artwork and the audience. These functions exist in both public and non-profit arts organizations, such as non-profit theaters, symphony orchestras, broadcasting, and performing arts centers, as well as in private, for-profit arts entities, such as commercial theaters, popular music, film, television, and so on.

Music art management involves planning, organizing, implementing, monitoring, and controlling as its five basic functions. As music art managers, we should pursue excellence and sincerity in their art, cultivate organizational

affinity and audience development, and organize public obligations and cost efficiency

As a modern art project, music festivals have also evolved into a cultural industry that thrives within the market and has become an active participant in the global music market. With the development of material goods, the demand among the public has continued to evolve. People's consumption of music has shifted away from simple cultural products such as tapes and records in the past, to more immersive, experiential, and interactive cultural service consumption. This requires a more macro strategic planning as well as audience analysis, precise propaganda to raise funds more quickly.

Art management organizes all artistic activities and mainly focuses on the management of institutions. It does not interfere with the way artists create their art, and it is responsible for building a bridge between art and commercial activities. It aims to establish aesthetic connections between artists and audiences, allowing as many people as possible to obtain maximum enjoyment and aesthetic experiences from art.

A music festival is a large-scale themed music performance event held outdoors, which also includes music performances held in venues under the name of the festival. Music festivals are part of music performances, referring to music and artistic performance activities organized by music performance organizations or individuals in specific times and spaces. According to the theory of artistic production, among the several basic elements of music performances, the music performance subject is the creator of the artistic work, the audience of the music performance is the appreciator of the artistic work, and the music performance agencies, Booking Agent, and music performance promoters, are the intermediate links.

A music festival is a large-scale themed music performance event held outdoors, which also includes music performances held in venues under the name of the festival. Music festivals are relatively flexible in terms of classification and can be further divided according to music genre, operation type, and event format. Music festivals are part of music performances, referring to music and artistic performance activities organized by music performance organizations or individuals in specific times and spaces. According to the theory of artistic production, among the several basic elements of music performances, the music performance subject is the creator of the artistic work, the audience of the music performance is the appreciator of the artistic work, and the music performance agencies, music performance promoters, and music performance intermediaries are the intermediate links. The music performance venue refers to a public place that provides the necessary performance stage, lighting, sound equipment, and meets the needs of the audience for enjoyment. Certain music performance forms may have low requirements for stages, lighting, and sound equipment, and some equipment needs can even be ignored, such as "flash mobs".

The main characteristics of music festivals primarily stem from the characteristics of the musical subject itself. Music possesses an abstraction that other forms of art do not have. Similarly, music festivals also possess intangibility, simultaneity, and non-repeatability.

Intangibility refers to the fact that music products are different from general material goods as they are intangible rather than tangible. Before consuming music performances, the audience cannot preview them in advance, and they do not have a quantified concept of the product's attributes and

features. Therefore, there is a greater risk when purchasing music products. In response, music performance marketers strive to provide concrete, quantified, and enticing marketing strategies to ensure that music products are recognized and subsequently purchased to the greatest extent possible.

Simultaneity refers to the synchronous occurrence of music production and consumption, unlike other material goods that are consumed after a certain period of time from their production. Therefore, for the audience, the value of music products lies in the experience rather than ownership, and the enjoyment of consumption comes from the process it generates.

Simultaneity is the concept that music production and consumption happen simultaneously. Unlike other material goods that are consumed after a period of time from their production, the value of music products for the audience lies in the experience rather than ownership. The enjoyment of consumption is derived from the process of music production.

Just as "a person cannot step into the same river twice," inimitability means that music products do not possess a fixed pattern. During the production process, different results can arise due to various factors such as different creators, different consumers, or variations in venues, weather, environment, etc. It is impossible to produce exactly the same music product twice. This determines the strong reliance and uncertainty in the music performance industry, where each performance is a completely new experience.

Inimitability refers to the fact that music products cannot be replicated in a fixed pattern. During the production process, various factors such as different creators, consumers, venues, weather, and environment can lead to different results. This makes it impossible to create two identical music products. The music performance industry heavily relies on this uniqueness and uncertainty, as each performance offers a completely new experience. The longevity charm of music performances lies in this point, which is also an important reason for its vitality.

The main stages and study the technological features of the implementation of music festivals. Generally, music performance venues can be categorized into customized specialized music performance venues, commercial music performance venues with composite functions, semi-professional music performance venues set up in music schools and educational institutions, as well as more intimate, experimental avant-garde music performance venues catered towards niche audiences.

Music performance venues can be categorized into specialized venues that are tailor-made for music performances, commercial venues that offer multifunctionality, semi-professional venues located in music schools and educational institutions, and smaller, more experimental venues catering to niche avant-garde music performances. Most music performance venues will formulate independent music performance plans and budgets based on the local market. There also exists a close collaboration and resource sharing relationship among these venues, collectively forming a well-organized network of music performance theaters. In addition, for some performing arts groups, music performance venues serve as not only important sources of revenue, but also symbols of status, value, and history. These groups typically allocate significant funds for regular maintenance, renovation, and design improvements of the venues, aiming to achieve both aesthetic appeal and practical value.

The majority of music performance venues develop independent music performance plans and accounting systems based on the local market. These venues also maintain close collaborative and resource sharing relationships, collectively forming a tightly-knit network of music performance theaters. Moreover, for some performing arts groups, music performance venues are not only significant sources of income, but also emblematic of their status, value, and history. These groups often invest substantial funds in periodically maintaining, renovating, and redesigning the venues, in the pursuit of beauty and practicality. It is one of the indispensable elements of a musical performance.

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