

Research on the Promotion of Gansu Opera in the Context of Market

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Abstract: Gansu Opera is an artistic treasure and an operatic tunes art being indigenous to Gansu Province. We have felicitated for Gansu Opera listed in the first batch of national intangible cultural heritage protection projects and at the same time unavoidably worried: nowadays, with the rapid development of material economy, Gansu Opera romantics are basically alienated from the audience, and the performance market is constantly being encroached and nibbled by other art. Under this historical background, it is an urgent proposition of times to think about how to better adapt to the market discipline and promote the development of Gansu Opera. Starting from the three dimensions of noumenon, object and derivative of Gansu Opera, this paper considers how to condense the quality of the times, enhance the artistic charm of Gansu Opera, attract and retain audiences, and actively cultivate the prospective audience, improve the ecological environment for the Gansu Opera's cultural survival, and effectively promote the prosperity of Gansu Opera's market.

1. Introduction

Gansu Opera is an exotic flower in the hundred gardens of Chinese opera and a native operatic tunes art of Gansu Province, which historical origin can be traced back to the Han Dynasty. From the initial Daoqing, to the later shadow play, and to today's Gansu Opera, which has experienced many times of inheritance and development. It is an original local operatic tunes that Gansu people is delighted to hear and see. It has unique local artistic charm and appeal. We have felicitated for Gansu Opera listed in the first batch of national intangible cultural heritage protection projects and at the same time unavoidably worried: With the rapid development of material information, dominant genres of opera and fashion culture have constantly impacted Gansu Opera. The number of performances groups and performances of Gansu Opera has declined sharply, the chain of inheritance has been interrupted, and the development of Gansu Opera has fallen into an awkward predicament. Under this background, every Gansu people should think about how to better enhance the artistic charm of Gansu Opera, make it adapt to the new cultural ecological environment and market discipline, and promote the prosperity and development of Gansu Opera.

As far as the reality is concerned, the market performance of Gansu Opera art is not stirred. The dramatics of Gansu Opera are basically alienated from the audience, and the performance market is constantly encroached and nibbled by other art. There are Various reasons can be accounted for this: the change of people's aesthetic style and the congenital limitations of classical traditional art forms; the impact of the emergence of various mass culture and popular art styles; the long-term standstill system reform of professional theatre, the obstruct replacement channel for artists and the weakness of director, etc.

As a popular appreciating art form, Gansu Opera cannot be isolated from the market. Throughout the history of the development of Chinese drama, from the first national drama market competition-the market competition of Northern Zaju and Southern Opera to the second market competition- Hua Ya Battle, as well as the alternation history of Beijing Opera, we can see the thousands of years vicissitude of traditional Chinese opera, all of which have shown a common law: "He who gains the market wins, he who loses the market dies". It can be said that the invisible hand of the market dominates the rise and fall of the drama. The success of each opera genre can be attributed to a successful market, that is, a pertinence and correct target market. The opera art is developed and matured in the market and guided by market demand. There is no art form can

continue its artistic vitality without the actual art market. Only under such a basic premise can drama have the power and space to develop. The intermediary role of the market is the link between the production of Gansu Opera and the audience. It is also an important link to form a virtuous cycle mechanism in the performance process of Gansu Opera works. If the market is broken or missing, its survival and development will face a real threat.

At present, the topic of Gansu Opera crisis is synonym of the continuing downturn of Gansu Opera performance market. In an era of tremendous changes in economic and social structure, and in the face of the current downturn in the Gansu Opera market, we should draw lessons from history, comply with the needs of the times, condense the quality of the times, strive to enhance the artistic charm of Gansu Opera so as to attract and retain audiences, actively cultivate the prospective audience, effectively promote the prosperity of Gansu Opera's market and compete for market performance share. We can assume from the three dimensions of noumenon, object and derivative of Gansu Opera.

2. Consideration on the noumenon of Gansu Opera---the innovation and improvement of its own artistic quality.

2.1. Consideration on the unity of Gansu Opera's artistry and audience's aesthetic taste and appreciation habits in contemporary cultural category.

Mr. Wang Chaowen pointed out: "To study the aesthetics of opera, we must study the aesthetic taste of the audience." People of different eras have different aesthetic requirements and inclinations from their predecessors. The artistic style in different times is the artistic embodiment of the spiritual connotation of different times. All successful and contemporary works of art are based on the criterion of appreciation tastes and habits of consumers and demanders of their products. However, in such an era of tremendous changes in economic system and social structure, we are essentially in a non-traditional social context, and due to the inadequate inheritance and promotion of traditional drama in the past half century, it is difficult for Gansu Opera, which belongs to the traditional and classical categories, to be accepted by a large number of contemporary audience groups lacking the accumulation of traditional culture. However, the cultural tension of Gansu opera can not be retained in the disappeared historical space and time and should have new historical and aesthetic significance. With the changes of the times and social life, the content and form of Gansu Opera works should be changed accordingly. As Liu Xie said, "The evolution of works is related to the social situation, and the rise and fall of literary world is related to the dynamics of the times.", "The ballad and literature also changed with the time", which must be embodied in Gansu opera art regarded as a secular art form and only in this way can Gansu opera be survived and developed in the contemporary cultural category.

2.2. Consideration on the Unity of Traditional and Modern Artistry of Gansu Opera.

The art of Gansu Opera is rooted in the rich, profound and long-standing Chinese traditional culture, the national spirit, value, moral and ethical concepts it embodies, as well as the form of stage performance, all of which have given people intellectual enlightenment and aesthetic enjoyment. For Gansu Opera art, which is eager to truly enter the contemporary cultural market, the collide between tradition and modernity has become a fundamental problem faced at present. Although it has been explored for more than half a century, the integration of the tradition and modernity has always plagued us in the process of concrete artistic development and evolution. Closed traditional cultural forms are difficult to be truly recognized and interpreted in the contemporary cultural context. What is the future performance of Gansu Opera? What stage vocabulary will it integrate with contemporary aesthetic trends? How can we reconstruct and create tradition while maintaining its aesthetic characteristics so as to form a new artistic quality and truly establish a real connection with the times? On the premise of adhering to the basic principles of traditional aesthetics of Gansu Opera, we can constantly establish interaction with the market and the audience so as to seek the artistic presentation that conforms to the times. We should realize that

although the survival time and space of Gansu Opera has changed, the historical continuity of existence has not been on the truncation, and the rich historical accumulation has not yet formed a complete deviation from the current stage vitality. If we can activate it effectively, it will become a vibrant and virtuous circle of artistic life, therefore, the artistic vitality of Gansu Opera will possibly be symbiosis with the times.

2.3. Consideration on the unity of artistry and market system of Gansu Opera.

In reviewing the present performance of Gansu Opera, a long maintained isolation state from the market has been brought to the forefront, which rooted from the social and political framework formed after the founding of the People's Republic of China and the mode of theatre management, artistic creation, artistic production and audience acceptance under the planned economic system. Under the planned and directive system, the state-owned professional Gansu Opera performing groups can only be operated in this category. The external turbulent tide of market economy seems to be difficult to activate the sluggish Gansu Opera market. Gansu Opera are more confined to the closed range of various non-market joint performances. Due to the lack of corresponding audiences, the growing distance between the delicate and elegant performances and the real performance market is widening, it is almost impossible to see commercial performance of Gansu Opera in the city theatre. With the revolutionary transformation of Chinese society from planned economy to market economy, the process of market economy of culture and art has become an unavoidable topic. The ecological environment of contemporary Chinese culture and art is changing, under such a social background, the art of Gansu Opera should not ignore the market, but must firmly grasp the market in order to survive and develop in the market competition. With rich national cultural information and spiritual resources, Gansu Opera should give full play to the advantages of traditional culture, gather the essence of the times, carry out moderate innovation, improve the quality, create market opportunities in order to truly enter the market-oriented interface and take the initiative in the current cultural and art era, which focuses on meeting people's spiritual needs to grasp the opportunity of survival and development. In addition, the operation and management of Gansu Opera performance and the reasonable framework of the theatre system are very important, which is a huge support for the market-oriented way of Gansu Opera.

3. Consideration on the object of Gansu Opera---the consideration on audience cultivation.

As a opera directly facing the audience, grasping the market means grasping the audience, because the audience acceptance effect of the opera is more direct, which can be said "without the audience, there will be no market, there will be no drama". Taking the last as a lesson, we can realize that the key to the success is how to meet the consumer demand of the target market of Gansu Opera and firmly grasp the consumer preferences of the target market. At present, the most important problem to be solved in Gansu Opera performance market is to understand the audience market and grasp the audience market on the basis of market investigation. While grasping the current audience market, we should actively cultivate the future prospective audience market. The four aspects can be considered as following:

3.1. In the temporary shortage crisis of the audience of Gansu Opera performance market, we should construct the audience through conscious art education and art training.

Especially for young audience, it is an important measure to cultivate Gansu Opera future prospective audience market.

Gansu Opera Popularization Education Program can be incorporated into the music curriculum system of primary schools. The market of Gansu Opera performances should be subdivided and targeted. For example, in recent years, urban residents pay increasing attention to cultural consumption, among which young people are very active. Therefore, new urban theatre fans and potential youth cultural market should become the key target of Gansu Opera, and they should become the core group of enlightenment. In addition, the business market can be used as a second level development target to occupy high-end audience groups.

3.2. Using modern media means to expand the coverage of Gansu Opera

Through modern platforms such as TV, radio, newspaper and internet, we can effectively break through the restrictions of the traditional Gansu Opera audience as a specific region and population to make Gansu Opera enter a broader communication space. The introduction, promotion and propaganda in the important period of the core TV station can be increased. Gansu TV station can consider launching special programs of Gansu opera, which can provide a broader channel for the spread of Gansu opera, which has been fruitful in many local TV stations. Such as "Jiuzhou Opera Garden" of Central TV Station, "Liyuan Spring" of Henan TV Station and "The Voice of Qin" of Shanxi TV station. It is also possible to construct a Gansu Opera world with more artistic features by establishing a special network so that Gansu Operas can be more widely spread in the network world and open a convenient door for the majority of Gansu Opera fans to have a profound understanding of it.

3.3. Combine the popularization of Gansu Opera with community cultural activities.

With the further development of socialist spiritual civilization construction, community cultural activities are increasingly becoming an important part of urban residents' spare time life. The Eighteenth National Congress of the Communist Party of China pointed out that "mass cultural activities should be carried out to guide the masses to self-expression, self-education and self-service in cultural construction". The popularization of Gansu Opera goes deep into the community can be started from the characteristics of community activities, which should be mainly in the form of self-entertainment and self-enjoyment to stimulate the active participation of the masses. Gansu Opera has become one of the contents of community cultural activities, while popularizing Gansu Opera, it also enriches the cultural life of the masses.

3.4. To activate the performance market of Gansu Opera and promote the development of the art of Gansu Opera by organizing Gansu Opera Art Festival and participating in drama competitions.

This measure can create a deep and strong artistic atmosphere of Gansu Opera in a specific period of time, which can arouse people's attention to Gansu Opera and people's interest in Gansu Opera. It can also meet people's expectations and needs for traditional culture and art to a large extent. Through the stimulation, intensification and dissemination of Gansu Festival, it is hopefully that Gansu Opera will become a spiritual demand and taste pursued by modern people.

4. Consideration on the Derivatives Gansu Opera--the Industrialization of Gansu Opera

In order to truly realize the prosperity of Gansu Opera market, we must strengthen industrial awareness, operate in accordance with the requirements of industrialization, vigorously expand the development of derivatives of Gansu Opera, so that Gansu Opera can penetrate into all aspects of the audience's life, and strengthen the prosperity and development of Gansu Opera market with its back-feeding force. Through the cooperation between Gansu Opera and the superior cultural enterprises, the effective docking of related resources can be realized and the group effect can be produced. The development of Gansu Opera cultural industry can not only promote the expansion of its own industry scale and the upgrading of its industry grade, but also form an agglomeration economy through the expansion and extension of the industry, and promote local economic growth. The industrialization of Gansu Opera can be carried out from the four aspects as follows:

Gradually, a complete industrial operation system has been formed, which includes actor training, production and operation of stage facilities, performance intermediary industry, clothing and props production industry of Gansu Opera, supply and demand of performances, market regulation of performances, industry behavioral norms and professional ethics of operators.

(1) Gansu Opera combines with local folk crafts and related industries. If combined with the local tourism industry, the Gansu Opera culture should be integrated into the tourism industry to

form the root line of the Gansu Opera, which can open up a new world for the local tourism industry.

(2) As a kind of excellent culture, Gansu Opera can radiate and stimulate the development of film and television industry, press and publishing industry, advertising industry and packaging industry. We can develop Gansu Theme Park, Theme Square, Gansu Opera Tea House, Gansu Opera featured catering, accommodation and other business models to expand and strengthen the follow-up expansion space.

(3) We can use Gansu Opera cultural industry brand to develop various books, music, audio-visual products and souvenirs related to Gansu Opera industry. On the basis of market investigation, T-shirts, key chains, fans, opera characters handicraft related to the content of the repertoire can also be designed and sold in coordination with the publicity during the performance of the repertoire, so as to further expand the popularity of the repertoire and form the side hall culture.

5. Conclusion

Throughout the history and future of the development of Chinese Opera, the marketization of Gansu Opera is the only way. Due to the inertia of the existing system and various practical interests, the marketization of Gansu Opera will be a difficult road. However, this is not only a marketization problem of Gansu Opera, but also a necessary choice for the survival and foothold of Gansu Opera culture in the future evolution of social form, on which we should put a sober understanding . If we do not touch the fundamental and unforgivable realistic proposition of market mechanism as soon as possible, we will pay an unexpected price for it. If we cannot effectively and profoundly enter such a social context, then we may be in an "aphasia" state of the market, and the alienation of the market and the audience means the decline of the realistic vitality of Gansu Opera art. Therefore, although this road is difficult, we must firmly go on. Only in this way can we improve the ecological environment for the survival of Gansu Opera culture and promote the prosperity and development of Gansu Opera market.

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