

# Study on the Innovative Model of Art Management in the Large-Scale Live-Action Historical Dance Drama “The Song of Everlasting Sorrow”

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**Abstract:** Taking the large-scale live-action historical dance drama The Song of Everlasting Sorrow as the research object, this paper focuses on its innovative model of art management. In the context of cultural and tourism integration, combined with the development needs of live-action performances, it systematically analyzes the project's core resource composition, innovative model, and industry implications through literature research, field research, and case study methods. The study reveals that The Song of Everlasting Sorrow has constructed a “four-in-one” innovative art management system covering “resource integration, creation management, operation management, and communication management”: it realizes resource integration innovation through the three-dimensional collaboration of “text, live scene, and technology”; promotes creation management innovation guided by both “art and market”; optimizes operation management through a full-chain closed loop from “ticket purchase, performance viewing to park departure”; and strengthens communication management via a three-dimensional path of “IP, traffic, and word-of-mouth”. This model not only provides a theoretical framework for the “transformation of cultural resources into performance products” in the field of live-action performances but also offers a replicable practical paradigm for the coordinated development of art and commerce in similar projects. It holds significant implications for promoting the return of the live-action performance industry to its cultural core and achieving high-quality development.

**Keywords:** Historical Dance Drama; The Song of Everlasting Sorrow; Art Management; Innovative Model

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## 1.Introduction

In recent years, against the background of the deepening strategy of cultural and tourism integration, live-action performances, with their unique advantages of “live scene + cultural content”, have become an important carrier for the innovative development of the cultural and tourism industry. However, most current live-action performance projects still face problems such as intensified homogeneous competition, imbalance between artistic value and commercial value, and rigid management models, making it urgent to explore breakthrough paths in terms of art management. The large-scale live-action historical dance drama The Song of Everlasting Sorrow, based on Bai Juyi's poem of the same name and relying on the live scenes of the Huaqing Palace Scenic Area, has maintained high reputation and box office since its launch, becoming

a benchmark project in China's live-action performance field. The logic behind its art management innovation is of great research value.

Existing studies mostly focus on single dimensions such as the artistic expression, technical application, or market operation of live-action performances, and the research on "art management" as a systematic project is still insufficient, especially lacking in in-depth analysis of the coordination mechanism among "historical and cultural IP, live venue resources, and modern management models". Based on this, this paper takes *The Song of Everlasting Sorrow* as a case and conducts research from three levels: "basic resources, innovative model, and industry implications", aiming to explore the core logic of the innovation of its art management model, fill the gap in the theoretical research on art management of live-action performances, and provide practical references for the sustainable development of similar projects.

The research idea of this paper follows the path of "problem-oriented, case deconstruction, model extraction, and value sublimation". It uses the literature research method to sort out relevant theories of live-action performances and art management; obtains first-hand information on venue operation and performance execution through field research on the Huaqing Palace Scenic Area and the performance site of *The Song of Everlasting Sorrow*; analyzes the implementation details of the management model by combining in-depth interviews with the project operator and creative team; and finally summarizes the core characteristics and industry value of its innovative model using the case study method.

## **2.Literature Review**

Existing studies on *The Song of Everlasting Sorrow* focus on three dimensions: artistic creation practice, stage technology innovation, and cultural-tourism integration and industrial operation, forming a multi-disciplinary research pattern. The research focus has gradually shifted from the analysis of artistic ontology in the early stage to the exploration of management models and industrial value.

### **2.1 Artistic Creation Practice**

Scholars' research on the artistic creation of *The Song of Everlasting Sorrow* initially focused on the ontological techniques of music (chorus, conducting) and dance (group dance, narration), and later gradually paid attention to the coordination logic of the two in "historical narration" and "emotional expression", providing theoretical support for "creation standardization" in art management.

#### **2.1.1 Music Creation and Conducting Practice**

The music creation (especially chorus and conducting) of *The Song of Everlasting Sorrow* is regarded as a classic case of modern Chinese choral art. Relevant studies focus on analyzing the supporting role of its techniques in artistic expression. Wu Lan (2025) constructed a research framework from the perspective of conducting, proposing that choral interpretation needs to achieve the unity of "pitch accuracy, technical completion, and emotional expressiveness" through three paths: "regulating rhythm with basic conducting techniques, optimizing presentation with vocal techniques, and deepening emotions with artistic treatment". Wang Yifan (2021) further pointed out that the chorus conducting of *The Song of Everlasting Sorrow* must balance the "coordination between the band and the choir", and the handling of upbeats and downbeats must be deeply linked to the "fluctuations of artistic emotions", with specific conducting practices closely integrated with the ups and downs of artistic emotions to achieve the unity of artistry and scientificity.

In addition, Lin Huaqiong (2018) started from "tragic expression" and pointed out that techniques such as "dissonant intervals" and "thematic motif penetration" in the music play a role in shaping the tragic image of Emperor Xuanzong of Tang by analyzing the melody and harmonic texture, providing an evaluation standard for "the review of the matching degree between music creation and historical narration" in art management. Bai Yuqian explored the singing and conducting techniques of *The Song of Everlasting Sorrow*, emphasizing that the diverse forms such as "duet, round singing, and mixed chorus" in the work have high requirements for the professional quality of conductors, and clarifying the necessity of "conductor's desk work" (such as technique decomposition and analysis of key and difficult points) in art management.

#### **2.1.2 Dance Design and Space-Time Construction**

As the core expression carrier of the dance drama, the "space-time construction" of dance has become the focus of research, and relevant results provide references for "dance choreography" and "stage scheduling" in art management. Jin Dezhaohao

(2023) took group dance as the research object, proposing that the space-time construction of group dance depends on the coordination of “body language, dance composition, stage scheduling, and music rhythm”, and pointed out that *The Song of Everlasting Sorrow* avoids the “inserted dance nature” through the complex scheduling of group dance.

Hou Wenjing (2017) analyzed the three characteristics of Wan Su’s creation in *The Song of Everlasting Sorrow* from the perspective of the choreographer’s aesthetic characteristics: “expression of subjective discourse, experimental practice, and humanistic feelings”, and pointed out that dance design must balance “individual emotional expression” and “historical theme transmission”, emphasizing the innovation of “material organization and technical mobilization”. This research provides theoretical support for “controlling the innovation boundary of dance creation” in art management. Wu Leilei (2017) started from the “beauty of Chinese tragedy” and pointed out that dance shows the spirit of resistance through the protagonist’s breakthrough of the unreasonable concepts of Confucianism and Taoism, clarifying the connection between dance movements and the “core of cultural tragedy”.

## 2.2 Stage Technology Innovation

As the core support for the audience’s immersive experience, the combination of technical application and artistic effect of stage design is the focus of research, and relevant results directly serve the “standardization of stage technology” and “effect optimization” in art management. Xun Lijie (2019) pointed out through graphic analysis that the stage innovation of *The Song of Everlasting Sorrow* is reflected in three aspects: “multi-dimensional stage design, application of high-tech special effects, and large-scale color changes”, and proposed that stage design makes up for the “lack of delicate movements of dancers” by “stimulating vision and rendering emotions”, realizing the core goal of “conveying emotions and meanings”.

From the perspective of indirectly related research, although Yue Yin (2013) did not directly focus on stage technology, she proposed that *The Song of Everlasting Sorrow* improves the “aesthetic experience space” through “modern technological means”, indirectly confirming the core role of stage technology in “optimizing the audience experience”; combined with the general trend of cultural-tourism performances, it can be inferred that the stage management of *The Song of Everlasting Sorrow* has formed a set of standardized processes, and Xun Lijie’s research provides specific indicators (such as visual impact and emotional rendering power) for “effect evaluation” in this process.

## 2.3 Cultural-Tourism Integration and Industrial Operation

As a model of cultural-tourism integration, the cultural IP building and industrial operation of *The Song of Everlasting Sorrow* are also hot topics among scholars. Relevant results reveal the innovation points of “resource integration” and “market operation” in art management.

### 2.3.1 Joint Construction of Cultural IP and Tourism Brand

Zhao Linlong (2009) was one of the earliest to pay attention to the “tourism brand value” of *The Song of Everlasting Sorrow*, proposing that the tourism brand of a famous historical and cultural city should take “cultural support and packaging” as the core, and pointed out that *The Song of Everlasting Sorrow* has become a “exquisite business card” of Shaanxi tourism through the reproduction of historical scenarios—this research provides early theoretical support for project positioning in art management. Tian Ye (2019) further pointed out that *The Song of Everlasting Sorrow* has promoted the “standardization construction of tourism performances” through the polishing of classic cultural IP, and its IP value is not only reflected in “attracting tourists” but also in providing a “standardized model” for the industry. This research provides a direction for “long-term IP operation” (from a single performance to industry standards) in art management.

### 2.3.2 Industrial Operation Model and Resource Integration

Ren Yi (2017) took the local music industry in Shaanxi as the background, listed *The Song of Everlasting Sorrow* and Tang-Style Music and Dance as typical cases of “music industrial operation”, proposed that music culture must balance “artistry and commodity”, and pointed out that *The Song of Everlasting Sorrow* has realized the “industrial transformation of local music resources” through “market-oriented operation”. Yue Yin (2013) started from the perspective of “resource integration”, proposing that *The Song of Everlasting Sorrow* takes “capital and market as the leader” to integrate the “cultural and tourism resources” of Xi’an, promote the “extension of cultural resources to industrialization”, and at the same time maintain the “balanced logic of resource integration” (market and culture, tradition and modernity) in art management through the

combination of modern technology and traditional art, providing a paradigm for “resource allocation” of similar projects.

### **3. Core Resources and Basic Context of the Historical Dance Drama *The Song of Everlasting Sorrow***

#### **3.1 Value Analysis of the Project's Core Resources**

##### **3.1.1 Historical Text Resources**

The large-scale historical dance drama *The Song of Everlasting Sorrow* is based on Bai Juyi's poem of the same name and revolves around the love story between Emperor Xuanzong of Tang (Li Longji) and Yang Guifei. The script highly restores the plot of the poem *The Song of Everlasting Sorrow* and interweaves historical cultures such as Tang Dynasty court culture and etiquette culture. With the poem as the narrative framework, the ten scenes (e.g., “A Fair Maiden Grows Up in the Yang Family” and “Whispers in the Dead of Night”) directly take verses as titles, completely reproducing the emotional context of the protagonists from meeting, falling in love to separation in life and death.

The core images in the poem are given concrete expressions in the dance drama: “The Melody of Rainbow-Feathered Coat”, as a dual symbol of love and the prosperity of the Tang Dynasty, is transformed into an immersive visual spectacle in the dance drama through the elegant postures of the group dance, the neon phantom projected by lights, and the fairy music scene reflected on the surface of Jiulong Lake, turning the poetic sentiment of “slow songs and gentle dances accompanied by silk and bamboo” into a tangible experience. The oath “In heaven, we wish to be birds flying side by side; on earth, to be branches intertwined” is elevated to an emotional symbol of body language through the poses of the duet dance and aerial lifting techniques, which not only retains the romantic metaphor of the poem but also endows it with the dynamic tension of modern dance.

While respecting the emotional core of the poem, the dance drama has made stage-oriented adaptations to the narrative: the poem ends with the tragedy of “this sorrow lasts forever without end”, while the dance drama, in the tenth scene “Reunion in Heaven and Earth”, endows the love between Li and Yang with a romantic ending beyond life and death through the starry sky transformation projected on the Lishan Mountain and the ascension of the duet dance. Although this adaptation deviates from the original meaning of the poem, it continues the emotional intensity of the “everlasting sorrow” theme and transforms the lyricism of the poem into the visual impact of the theater through the interweaving of virtual and real stage technologies.

##### **3.1.2 Live Venue Resources**

As the live-action carrier of *The Song of Everlasting Sorrow*, the Huaqing Palace Scenic Area has realized the transformation from “static scenic resources” to a “dynamic functional stage” through systematic artistic transformation and functional reconstruction. In terms of spatial form, the pools, palaces, and mountain landscapes of Huaqing Palace respectively serve as “narrative carriers”, “emotional anchors”, and “atmosphere renderers”, jointly supporting the restoration of the immersive historical scene.

For example:

Transformation of Jiulong Lake: Through the integrated transformation of underwater lights, fog equipment, and mechanical devices, Jiulong Lake has been transformed from a simple water landscape into a “dynamic stage” carrying the core plot;

Activation of palace buildings: Palace buildings such as Feishuang Hall and Changsheng Palace have realized the immersive restoration of historical scenes through external contour lighting, internal projection mapping, and spatial acoustic design;

Atmosphere rendering of Lishan Mountain: Lishan Mountain has been upgraded from a natural background to a “giant background screen” of the dance drama through the application of light matrices and laser projection technology, focusing on atmosphere rendering and spatial extension.

From the value dimension, this transformation of the live venue has dual significance: on the one hand, it breaks through the limitation of the “limited space” of traditional theaters, and through “real historical space + artistic transformation”, it promotes the audience to shift from “observational appreciation” to “immersive experience”; on the other hand, through the integration with *The Song of Everlasting Sorrow*, Huaqing Palace has transformed static historical buildings and natural landscapes into “experiential and perceptible” cultural products, extending the tourist stay time and enhancing the brand recognition of the scenic area.

## 3.2 Industry Drivers and Internal Demands for Art Management Innovation

### 3.2.1 External Industry Drivers

As a typical carrier of “cultural content + tourism space”, live-action performances have formed a systematic synergy of external driving forces for breaking through the traditional theater model and pursuing innovative development.

First, the continuous deepening of the national-level “cultural and tourism integration” policy provides institutional guarantees and direction guidance for the innovation of live-action performances: on the one hand, the policy provides approval convenience and financial support for high-quality live-action performance projects (such as cultural industry special fund subsidies in some regions); on the other hand, it constructs an industry orientation of “cultural value first”, requiring performance projects to be embedded in the tourism industry chain to realize the coordination of “cultural experience and tourism consumption”. Against this background, live-action performances, which break through the “closed space” of traditional theaters and rely on the live scenes of scenic areas to create “local cultural experiences”, have become an inevitable choice to respond to policies and obtain industry resources.

Second, the update of consumer demand provides a direct driving force for the innovation of live-action performances. With the increase in residents’ per capita disposable income and the change in consumption concepts, cultural and tourism consumption has transformed from “sightseeing-type” to “experience-type”, and consumers’ demand for “in-depth cultural experience” has increased significantly. The “fixed venue” and “observational experience” of traditional theater performances can no longer meet consumers’ demand for “personalized and immersive” experiences. The combination of “live scene + cultural plot” in live-action performances accurately meets consumer demand: first, the “locality” of the live venue endows the performance with irreproducible cultural uniqueness (such as the uniqueness of the Tang Dynasty court ruins in Huaqing Palace); second, the immersive viewing model promotes consumers to shift from “passive viewing” to “active participation”.

### 3.2.2 Internal Development Demands

The innovation of the art management model of *The Song of Everlasting Sorrow* is not a passive adaptation to external industry trends, but an active strategic choice based on the project’s own development goals. Its core internal motivation focuses on breaking through the industry’s homogeneous competition barriers and realizing the unification of “artistic value and commercial value”.

When *The Song of Everlasting Sorrow* was established, China’s live-action performance projects were in a period of rapid growth around 2010, but the industry generally had problems such as “content homogeneity” and “model singularity”: content creation mostly focused on themes such as “historical love stories” and “folk legends”, and the expression form was limited to a simple combination of “singing and dancing + lighting”, lacking cultural depth and artistic innovation. In this environment, if *The Song of Everlasting Sorrow* adopted the traditional management model, it would not only face the risk of theme overlap (its theme of Tang Dynasty imperial love is likely to be homogeneous with the historical love theme of projects such as *The Romance of the Song City*) but also fall into the dilemma of insufficient profit stability.

To this end, *The Song of Everlasting Sorrow* has built a differentiated advantage through systematic innovation in art management: in terms of resource integration, it takes the three-dimensional collaboration of “text, live scene, and technology” as the core, and deeply integrates the “literariness” of Bai Juyi’s poem with the “historical spatiality” of Huaqing Palace to form an irreproducible cultural expression (such as transforming the poetic image of “a pear blossom in spring rain” into a live-action dance); in terms of operation management, it constructs a full-chain closed loop of “performance + cultural tourism” and strengthens the coordinated linkage with the Huaqing Palace Scenic Area, eventually forming a differentiated competition barrier with cultural uniqueness as the core and operational coordination as the support.

From the perspective of the motivation to realize the unification of artistic value and commercial value, *The Song of Everlasting Sorrow* has both “cultural attributes” and “commercial attributes”, and needs to balance the relationship between the two through art management innovation to avoid the dilemma of “emphasizing commerce over art” or “emphasizing art over commerce”. In response to this demand, *The Song of Everlasting Sorrow* has constructed a “dual-oriented” balance mechanism at the art management level: in the creation management stage, it establishes a coordination mechanism of “artistic professionalism + market adaptability” to ensure the accuracy of cultural expression and the adaptability of market demand;

in the operation management stage, it realizes commercial value through a “diversified profit model” (such as hierarchical ticketing and derivative consumption), and at the same time strengthens artistic value through “symbolic shaping of cultural IP” (such as extracting core cultural symbols such as Yang Guifei’s costumes). This innovation not only ensures the artistic quality of the project (e.g., winning the “China Lotus Award for Dance”) but also realizes the stable growth of commercial profits (from the beginning of 2023 to October 2024, there were 1,486 performances, receiving 3.95 million audiences), ultimately achieving a positive unification of “artistic value and commercial value”.

## **4. Analysis of the Innovative Model of Art Management in the Historical Dance Drama The Song of Everlasting Sorrow**

### **4.1 Innovation in the Integration of Core Resources**

#### **4.1.1 Artistic Translation of Historical Texts**

It constructs an adaptation framework from poetic narration (e.g., “a pear blossom in spring rain”) to dance drama language (dance, stage design, music), realizing the organic integration of historical images and stage presentation.

The embodiment of formal beauty:

- ① The musical form reflects the natural beauty of balance, harmony, contrast, and unity. The sections within each movement are mostly composed of musical phrases of the same scale, creating a symmetrical structural model, which enables the work to achieve balance and unity in the overall musical form.
- ② The diversity of melodies. The melody line is sometimes gentle and sometimes ups and downs. The flexible combination of various rhythms makes the melody lines of each movement dense and sparse, long and short in order, and the pauses and connections of the musical language are controlled more flexibly and reasonably.
- ③ The endless changes of timbre. Throughout the tonal layout of the work, modulation is one of the important technical means to develop the music. The ten movements of the work are different in musical form, and the combination and distribution of the two texture forms (homophony and polyphony) enrich the musical forms with different characteristics, providing more possibilities for the change of timbre and a broad imagination space for the aesthetic subject.

#### **4.1.2 Immersive Development of Live Venues**

The immersive development of live venues is the core of *The Song of Everlasting Sorrow* to break through the space limitation of traditional theaters and realize “scene as narration”. Through the three strategies of “spatial function reconstruction”, “moving line narrative design”, and “digital technology support”, it breaks the physical boundary between the stage and the audience, transforming Huaqing Palace into a “three-dimensional narrative space” that flows with the plot.

From the dimension of spatial function reconstruction: the project team has carried out the transformation of “embedding performance functions” on the scenic space centered on Jiulong Lake, Changsheng Palace, and Lishan Mountain of Huaqing Palace, transforming static landscapes into “functional performance stages” with narrative capabilities. This transformation follows the “minimum intervention principle”—it does not damage the ontological style of the historical buildings and natural landscapes of the scenic area, but endows the landscapes with “performance carrying capacity” through non-destructive facility implantation (such as hidden stage machinery, movable performance platforms, and underwater light bases).

In terms of moving line narrative design: *The Song of Everlasting Sorrow* deeply integrates the audience’s viewing moving line with the plot promotion path, constructing an experience logic of “spatial movement is plot development”. Different from the traditional theater model where the audience has a fixed viewing position, the project designs a “linear + node-type” viewing moving line based on the layout of Huaqing Palace (“front palace and back garden, adjacent to mountains and water”): the audience starts from the square in front of Changsheng Palace (starting node), moves to the bank of Jiulong Lake (court life scene), the corridor of Feishuang Hall (the scene of the Mawei Slope Incident), and the foot of Lishan Mountain (the scene of reunion in fairyland) in turn with the plot, and finally returns to the starting square (climax of the ending).

From the perspective of digital technology support: through digital technology, it realizes “lighting programming control”, “landscape element linkage”, and “real-time plot response”, enabling the live landscapes such as palaces at night to dynamically respond to the plot, constructing the effect of “landscape as plot extension”. Taking the palace landscape as an example, the contour lights of buildings such as Changsheng Palace and Feishuang Hall adopt a “zonal programmable control

system”, which can adjust the color, brightness, and flicker frequency according to the plot. For example, in the “Qixi Oath” section, warm yellow lights are used as the main tone, and the lights at the corners of the eaves are lit in sequence, simulating the prosperous atmosphere of the “court night banquet”.

## 4.2 Innovation in the Management of Creative Teams

### 4.2.1 Collaboration of Cross-Disciplinary Creative Teams

The collaborative cooperation of cross-disciplinary creative teams is the organizational guarantee for *The Song of Everlasting Sorrow* to balance “artistic professionalism” and “market adaptability”. Its core lies in breaking the limitation of “single leadership by choreographers” in traditional artistic creation, constructing a four-dimensional collaborative mechanism of “choreographer, cultural-tourism planner, technical team, and historical consultant”, and forming a creative ecology of “performing their own duties, mutual checks and balances, and collaborative creation” by clarifying the responsibility boundaries of each subject and establishing a regular communication mechanism.

From the perspective of team role positioning and responsibility division, each subject undertakes differentiated and complementary functions in the creative process, jointly forming the “four-dimensional support” of creation management:

- ① Choreography team (art core): As the core leader of creation, it is responsible for constructing the artistic expression system of the dance drama, including core links such as dance vocabulary design, narrative structure arrangement, and emotional atmosphere creation.
- ② Cultural-tourism planning team (market orientation): Its core responsibilities include: putting forward content adjustment suggestions through tourist portrait analysis (such as age structure, cultural preferences, and viewing duration needs); optimizing the performance duration and schedule based on the data of the scenic area’s passenger flow peak, to avoid the situation where tourists miss subsequent itineraries due to overly long performances.
- ③ Technical team (implementation support): Its core responsibilities include: conducting technical evaluation on the artistic concepts proposed by the choreography team; optimizing the technical plan according to the characteristics of the live venue; synchronously promoting the installation and commissioning of technical equipment during the creation process to avoid the disconnection between later technical implementation and artistic creativity.
- ④ Historical consultant team (cultural check): Composed of Tang Dynasty history researchers and cultural relic protection experts, it is responsible for ensuring the historical authenticity of the creation. Its core responsibilities include: reviewing the historical elements in the dance drama (such as costumes, etiquette, and architectural details); providing historical background interpretation to help the creative team accurately grasp the impact of the “An Lushan Rebellion” on the imperial love, and avoiding historical logic deviations in the plot.

### 4.2.2 Dynamic Content Iteration Management

Dynamic content iteration management is the key for *The Song of Everlasting Sorrow* to realize “continuous innovation” based on the “classic IP”. Its core logic is to take “data feedback” as the core, construct a management mechanism of “audience research, data analysis, content optimization, and effect verification”, and realize the long-term balance between classics and innovation by regularly adjusting dance segments, technical presentation, and plot details to adapt to the audience’s aesthetic needs and market changes.

From the dimension of data collection and analysis: *The Song of Everlasting Sorrow* has built a “multi-dimensional data collection system” to provide a scientific basis for content iteration: first, collecting data on core indicators such as “dance segment preference”, “plot comprehension”, and “technical experience satisfaction” through “post-viewing questionnaires”; second, conducting “in-depth interviews” with core groups such as cultural lovers and repeat viewers to explore their in-depth needs for the emotional expression of the plot and the presentation of historical details; third, using big data tools for “online review crawling”, collecting reviews on platforms such as Weibo, Xiaohongshu, and Dianping, extracting keywords such as “shocking lighting” and “tedious plot”, and analyzing the potential preferences of the audience.

From the perspective of the implementation path of content optimization: the *The Song of Everlasting Sorrow* project has established an iteration mechanism of “daily fine-tuning and annual major revision” to ensure the accuracy and systematicness of optimization:

“Daily fine-tuning (monthly)”: Based on monthly audience research and box office data, conduct small-scale adjustments such as “detail optimization” and “experience improvement” on the dance drama;

“Annual major revision (from November to March of the next year, the off-tourism season)”: Carry out systematic upgrades such as “dance segment reconstruction”, “technical update”, and “plot improvement”.

From the perspective of the effect verification mechanism: after each content optimization, *The Song of Everlasting Sorrow* verifies the effect through “data tracking” and “audience return visits”, forming an iteration closed loop. For example, after adding the “court etiquette demonstration” dance segment, track the box office data (such as attendance rate and audience stay time) and research feedback in the following month. If the data shows that “the attendance rate has increased by 15%” and “the audience preference rate has reached 80%”, the dance segment will be retained; if the feedback is not good, analyze the reasons (such as overly long dance duration and unattractive movements) and adjust it in the next iteration. This closed loop of “optimization-verification-re-optimization” ensures that the content is developed around “audience needs” and “market trends”, which not only avoids the loss of the core value of IP caused by blind innovation but also prevents aesthetic fatigue caused by sticking to classics, ultimately realizing a positive cycle of “classic IP + continuous innovation”.

### 4.3 Innovation in the Management of Operation Teams

#### 4.3.1 Construction of a Diversified Profit Model

The diversified profit model of *The Song of Everlasting Sorrow* is not a simple combination of “tickets + derivatives”, but a three-level profit matrix of “ticket income, derivative development, and scenic area consumption”. Through the coordinated linkage between each level, it transforms a single performance project into a “cultural-tourism consumption entrance”, realizing the systematic improvement of commercial added value.

From the perspective of hierarchical operation of ticket income: the project designs a hierarchical ticket system based on “matching differentiated services with differentiated needs”, taking into account both the coverage of the mass market and the development of high-end potential:

Basic tickets: Focus on the core viewing needs, provide standard viewing areas and basic services, and adapt to the consumption capacity of the mass groups such as family tourists and young backpackers;

VIP tickets: Strengthen the immersive experience, set up a “premium viewing area” in the center of the stage, and provide value-added services such as exclusive guided tours (explanation of the historical background of the plot), customized drinks, and performance commemorative albums, targeting high-end tourists and cultural lovers.

This hierarchical system not only improves the overall premium capacity of ticket income but also enhances the consumption satisfaction of different customer groups through differentiated services.

In terms of derivative product development: the project transforms the cultural elements of the dance drama into consumable physical products, with three core categories:

Cultural souvenirs: Such as replica Yang Guifei hairpins and silk scarves with Tang Dynasty court patterns, which attract collection-oriented consumers relying on the cultural attributes of IP;

Scene experience products: Such as the “Yang Guifei costume experience package” (including costume rental, makeup styling, and live-action photography), where tourists can take “time-travel” photos in designated scenes of Huaqing Palace (such as in front of Changsheng Palace), extending the viewing experience into participatory consumption;

Daily practical products: Such as integrating cultural symbols into daily necessities such as stationery and tea sets, reducing the consumption threshold and increasing the purchase frequency.

#### 4.3.2 Refined Viewing Service Management

The core of refined viewing service is to construct an integrated service system of “online-offline coordination and combination of hardware and software” around the audience’s full-process experience touchpoints from “ticket purchase to park departure”. Through the standardization and personalized optimization of each service link, the “viewing experience” is extended to a “full-cycle service experience”, ultimately improving the audience’s satisfaction and repurchase intention.

In the online service link: Focus on “convenience and personalization”, covering the whole process from ticket booking to viewing preparation.

**Ticket booking:** Relying on the official mini-program and third-party platforms such as Ctrip and Meituan, realize “multi-channel ticket purchase + intelligent seat selection”. The audience can view the viewing angles of different areas through a 3D live-action map and select seats according to their needs; the system will also push “customized ticket products” and other personalized recommendations based on the audience’s historical consumption data (such as having purchased VIP tickets).

**Viewing preparation:** The online platform pushes a “viewing guide” to the audience 3 days in advance, including traffic routes (schedule of scenic area shuttle buses, location of parking lots), viewing notices (best arrival time, prohibited items), and historical background popularization (introduction to the poem *The Song of Everlasting Sorrow*, tips on Tang Dynasty court culture); for foreign tourists, it additionally provides a “hotel-scenic area” shuttle bus reservation service to solve the problem of traffic connection.

**In the on-site service link:** Improve the audience experience through the dual paths of “moving line optimization and scenario-based service”:

**Moving line planning:** Combine the spatial layout of Huaqing Palace and the distribution of performance venues to design a “one-way circular viewing moving line”. Guide the audience to enter, view, and exit in an orderly manner through Tang Dynasty-style lanterns to avoid congestion; set up “service pavilions” at key nodes such as entrances, restrooms, and derivative stores, equipped with staff to provide real-time guidance.

**Scenario-based service:** During the performance, each viewing area is equipped with a “regional service specialist” to promptly handle the audience’s immediate needs such as requesting help.

### 4.3.3 Risk Prevention and Control for Live Performances

Live performances are affected by many factors such as the natural environment, venue conditions, and personnel flow, so the risk prevention and control is significantly more difficult than that of traditional theater performances. *The Song of Everlasting Sorrow* ensures the safety and stability of the performance by constructing a full-process risk management mechanism of “early warning, scheduling, and emergency replacement” and formulating systematic prevention and control plans for the three core risk points of weather, venue, and personnel.

**In terms of weather risk prevention and control:** The project establishes a “multi-dimensional early warning + hierarchical response” mechanism to deal with weather risks.

**Multi-dimensional early warning:** Realize “real-time data connection” with the meteorological department to obtain accurate weather forecasts of the Huaqing Palace Scenic Area 48 hours in advance (including rainfall probability, wind force, temperature, etc.); at the same time, set up multiple meteorological monitoring points in the scenic area to collect on-site data in real time, and push weather warnings and viewing suggestions (such as reminding to bring rain gear in case of heavy rain and sun protection in case of high temperature) to the audience 24 hours in advance through online platforms and text messages.

**Hierarchical response:** Implement three-level measures according to the weather conditions:

**Level 1 response (light rain, gentle wind):** Activate rain protection guarantees, and simultaneously adjust the performance details of open-air scenes (such as shortening the duration of lake dance);

**Level 2 response (moderate rain, strong wind):** Activate partial scene adjustment, transfer the open-air performance to semi-enclosed areas such as the corridor of Feishuang Hall, and ensure the scene atmosphere through lighting and stage design adjustments;

**Level 3 response (heavy rain, extreme high temperature, typhoon):** Activate the performance adjustment plan, provide services such as rescheduling the performance (to the next day or recent sessions) and full refund, and promptly inform the audience through online platforms and on-site announcements to avoid disputes.

**Venue risk prevention and control** focuses on “regular inspection and dynamic monitoring”.

**Regular inspection:** Establish a three-level inspection mechanism of “daily, weekly, and monthly”:

**Daily inspection:** Before each performance, conduct a comprehensive inspection of the stage machinery, audience seats, and passages, focusing on checking the operation of the stage lifting equipment, the stability of the audience seats, and the smoothness of the passages;

Weekly inspection: The technical team and safety experts conduct a special inspection, and conduct in-depth testing of high-risk areas such as the underwater stage and aerial wire equipment;

Monthly inspection: Conduct a comprehensive safety assessment jointly with the scenic area management department and the fire department to check fire hazards and electrical safety issues.

Dynamic monitoring: Install high-definition surveillance cameras, vibration sensors, load sensors, and other equipment in the performance venue to monitor the operation data of the stage machinery (such as lifting speed, load capacity) and the passenger flow density of the audience seats in real time, ensuring the timely detection of risks.

Personnel risk prevention and control covers both actors and the audience, constructing a dual system of “health management and safety guarantee”:

For actors: Establish a “health monitoring + safety training” mechanism: conduct temperature detection and health inquiries for actors before each performance; organize regular safety training (including stage action safety and emergency handling); equip actors with protective equipment such as aerial safety ropes and underwater non-slip shoes, and arrange special personnel to monitor safety during the performance.

For the audience: Establish a “passenger flow control + safety guidance” mechanism: arrange staff to guide at key nodes such as entry, viewing, and exit to prevent crowding and stampede; regularly broadcast safety reminders through the radio system during the performance (such as prohibiting climbing over railings and taking good care of children).

## **4.4 Innovation in the Management of Communication Models**

### **4.4.1 Symbolic Shaping of Cultural IP**

The symbolic shaping of cultural IP is the core link for *The Song of Everlasting Sorrow* to realize “visualization of cultural core, materialization of communication content, and transformation of derivative value”. Its essence is to extract core symbols with “uniqueness, memory points, and extensibility” from the historical texts, artistic expressions, and live-action carriers of the dance drama, and form an IP image system that is recognizable, communicable, and monetizable through systematic design, laying a foundation for subsequent communication promotion and derivative development.

In terms of symbol shaping, *The Song of Everlasting Sorrow* follows the three principles of “historical authenticity, artistic expressiveness, and communication adaptability”, and completes the screening and extraction of core symbols from three dimensions:

Visual symbols: Focus on elements in the dance drama that have strong visual impact and carry historical and cultural connotations;

Emotional symbols: Build concrete carriers of abstract emotions around the “everlasting sorrow” love theme;

Cultural symbols: Extract representative cultural elements from the Tang Dynasty history and culture to strengthen the cultural depth of IP.

### **4.4.2 Precision Traffic Operation on New Media**

Precision traffic operation on new media is the key means for *The Song of Everlasting Sorrow* to realize “low-cost customer acquisition and high-precision reach”. Its core logic is to develop targeted communication strategies based on the attribute differences of different new media platforms and the characteristics of target audiences, maximizing the communication effect.

Short video platforms (TikTok, Kwai): Focus on “traffic explosion” with visually impactful content. The users of TikTok and Kwai are mainly young people, who prefer “short, fast, visually strong, and highly interactive” content. Therefore, the core content of *The Song of Everlasting Sorrow* on these two platforms is “visual presentation + scenario-based experience”, quickly capturing users’ attention through 15-60 second short videos. The main content types include:

“Plot highlight clips”: Selecting the most visually shocking segments of the dance drama (such as the red laser special effects in the “Mawei Slope Incident” and the mountain projection and flying performance in the “Reunion in Fairyland”);

“Behind-the-scenes highlights”: Filming behind-the-scenes content such as actor makeup (such as the 3-hour process of wearing Yang Guifei’s headdress) and technical equipment debugging (such as the lifting test of the underwater stage) to meet users’ “curiosity”.

Social media (Xiaohongshu): Focus on “value output + user resonance” with graphic and medium-length video (1-3 minutes) content to build user trust by delivering more abundant information. Therefore, the content of The Song of Everlasting Sorrow on Xiaohongshu is mainly “practical guides”, including:

“Viewing guides” (such as comparison of viewing angles in different ticket price areas, best arrival time, and dressing suggestions);

“In-depth cultural interpretation” (such as the historical prototype of the Tang Dynasty costumes in the dance drama and the adaptation logic of the “Mawei Slope Incident” plot);

“Experience sharing” (such as “new discoveries from re-watching The Song of Everlasting Sorrow” and “experience of watching The Song of Everlasting Sorrow with parents”).

#### **4.4.3 Scenario-Based Word-of-Mouth Activation**

Scenario-based word-of-mouth activation is the core path for The Song of Everlasting Sorrow to realize “low-cost and high-credibility communication”. Its essence is to create “memorable points worth sharing” through “multi-sensory immersive experience”, triggering the audience’s spontaneous communication behavior, which not only reduces marketing costs but also improves the credibility and effectiveness of communication.

From the perspective of the word-of-mouth trigger mechanism: The Song of Everlasting Sorrow creates motivation for the audience to actively share through “multi-sensory immersive experience + emotional resonance + social currency design”:

First, the multi-sensory immersive experience provides diverse memory points of “vision, hearing, and touch” for word-of-mouth communication;

Second, emotional resonance injects an “emotional core” into word-of-mouth communication, enhancing the appeal of the shared content;

Third, social currency design provides “show-worthy sharing materials” for the audience, reducing the sharing threshold.

## **5. Industry Implications of the Innovative Art Management Model of The Song of Everlasting Sorrow**

### **5.1 Return to the Cultural Core**

From the perspective of the path to explore the cultural core: The Song of Everlasting Sorrow takes the “balance between historical authenticity and artistic expressiveness” as the core exploration path, avoiding the problem of “entertainment overriding the essence of culture”. In the early stage of creation, the project team, together with Tang Dynasty history researchers and cultural relic protection experts, systematically sorted out the historical background (such as the Tang Dynasty court system and the impact of the An Lushan Rebellion) and cultural elements (such as costumes, etiquette, and music and dance) in the poem The Song of Everlasting Sorrow, forming a “cultural element list” to ensure that core cultural symbols such as Yang Guifei’s Hezi skirt and court hand-crossing etiquette conform to historical regulations; at the same time, through artistic translation, abstract historical culture is transformed into perceivable stage language, realizing the organic unity of historical connotation and artistic presentation.

In terms of cultural content expression: The Song of Everlasting Sorrow follows the logic of “taking emotional resonance as the core and technology as the auxiliary”, abandoning the tendency of “emphasizing form over content”. The project does not over-rely on technologies such as holographic projection and laser special effects, but uses technology as a tool to convey cultural emotions: for example, in the “Mawei Slope Incident” section, the red laser beams do not simply pursue visual impact, but cooperate with the actors’ desperate dances and low-pitched sound effects to strengthen the emotional atmosphere of “love tragedy”. This logic of “technology serving content” breaks the cognition of “technological determinism” and clarifies that technology should be an “amplifier of cultural expression” rather than a “core selling point”.

From the perspective of the long-term transmission of cultural value: To realize the long-term transmission of cultural value, The Song of Everlasting Sorrow adopts the dual paths of “dynamic content iteration and cultural popularization extension” to keep the cultural core continuously reaching the audience. On the one hand, it optimizes the cultural and artistic content every year during the winter off-season based on audience feedback and new research results; on the other hand, it launches a series of content titled “The History Behind The Song of Everlasting Sorrow”(such as the evolution of Tang Dynasty costumes and

the historical status of Huaqing Palace) on online platforms such as WeChat Official Account and TikTok, transforming the performance project into a "cultural popularization carrier". This "performance + popularization" model breaks the limitation of "one-time performance", upgrades the project to a "cultural communication platform", and enhances the cultural value of the project and the distance with the audience through continuous cultural output.

## 5.2 Strengthen the Collaborative Thinking

Most current live-action performance projects are still in the stage of "single performance project" operation, with insufficient coordination with the scenic area where they are located and the surrounding cultural-tourism resources, leading to the situation of "consumption ends when the performance ends", which makes it difficult to maximize the value. The Song of Everlasting Sorrow constructs a "cultural-tourism integration ecosystem" through the full-chain coordination of "performance, scenic area, and cultural-tourism consumption". Its experience implies that the industry needs to strengthen "collaborative thinking", break resource barriers, and realize the unification of artistic value, commercial value, and cultural value.

From the perspective of the coordination between performance and scenic area: The Song of Everlasting Sorrow realizes the two-way value enhancement of "performance empowering the scenic area and the scenic area feeding back the performance": On the one hand, the performance injects "dynamic cultural experience" into Huaqing Palace, changing its single attribute of "static historical site" and promoting the scenic area to transform from a daytime sightseeing type to a day-night linkage experience type;

On the other hand, Huaqing Palace provides a "live-action carrier" and "passenger flow foundation" for the performance, and its historical and cultural atmosphere provides natural support for the cultural expression of the performance, while the daytime passenger flow of the scenic area also brings stable potential audiences to the performance.

From the perspective of the coordination between performance and cultural-tourism consumption: Design a "consumption scenario chain" around the viewing process, transforming the performance experience into continuous consumption demand, and forming a closed loop of "viewing-consumption-repurchase":

Before viewing: Guide tourists to arrive in advance through "performance + scenic area package tickets" to consume catering, cultural and creative products, etc. in the scenic area;

After viewing: Guide tourists to extend their stay time with "performance + accommodation packages" and "performance + research activities", spawning subsequent consumption.

From the perspective of the coordination between artistic value and commercial value: The Song of Everlasting Sorrow balances artistic value and commercial value through "dual-oriented creation management", avoiding the dilemma of polarization:

In the creation stage, establish a coordination mechanism of "choreographer (art core) + cultural-tourism planner (market orientation)"—the choreography team ensures the artistic quality such as the accuracy of the dance drama's cultural expression and the innovation of dance vocabulary, while the cultural-tourism planning team puts forward market adaptation suggestions based on tourist portraits (age structure, cultural preferences);

In the operation stage, rely on the "data feedback-content update" mechanism to continuously optimize the adaptability between artistic expression and market demand.

## 6. Conclusion

Through the systematic research on the innovative model of art management in the large-scale historical dance drama The Song of Everlasting Sorrow, this paper reveals the core logic of the project to realize the coordination of artistic value and commercial value under the background of cultural and tourism integration. The research shows that the success of The Song of Everlasting Sorrow is not a single-dimensional innovation, but a systematic art management innovation with "resource integration as the foundation, creation management as the core, operation management as the support, and communication management as the driving force": it activates core resources through the three-dimensional collaboration of "text, live scene, and technology"; ensures the quality of creation and market adaptability with the dual orientation of "art and market"; improves operational efficiency through the full-chain closed loop of "ticket purchase, performance viewing, and park departure"; and expands the communication influence through the three-dimensional path of "IP, traffic, and word-of-mouth",

ultimately forming a recyclable and sustainable art management ecology.

Its innovative logic of “taking culture as the core and collaboration as the means” provides important implications for solving the problems of homogenization and emphasizing form over content in the current live-action performance industry, and promotes the industry to transform towards the high-quality development direction of “cultural empowerment + management innovation”.

This research still has certain limitations, such as focusing on a single case and not conducting a comparative analysis of the management models of different types of live-action performance projects. In the future, the research sample can be further expanded to explore the differences in art management of live-action performance projects with different cultural backgrounds and scales. At the same time, combined with the trend of digital transformation, the research can explore the reconstruction effect of new technologies (such as AI and metaverse) on the art management model of live-action performances.

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## Conflict of Interests

The authors declare that there is no conflict of interest regarding the publication of this paper.

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