

Research Development of Agricultural Celebration and Festival Based on CNKI Database

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ABSTRACT

Since the "Chinese Farmers' Harvest Festival" was held in 2018, the researches on the festival activities related to the "agriculture, rural areas, and rural residents" have gradually increased. Based on the conceptual analysis, this paper reviews the overall situation of domestic research in the past decade or so, using the term "agricultural festivals" as the theme, and grasping its type and role, as well as the basic experience gained, problems and countermeasures to solve them.

Keywords: *Research development, agricultural celebration and festival, CNKI*

1. INTRODUCTION

The scholars' interests and contributions in the field of agricultural celebrations and festivals have been growing, since various celebrating events were held with the theme of "Chinese Farmers' Harvest Festival" in 2018. The number of academic publications was rapidly increased. This study represented a "big picture" of research development in agricultural celebration and festival field based on the scholar papers from CNKI database.

2. NOTION OF AGRICULTURAL CELEBRATION AND FESTIVAL

The connotation and extension of the concept are related to the logical framework construction when elaborating the content. From the 58 articles related to "agricultural festivals" and their extensions (mentioned in their references) collected by the China Knowledge Network (CNKI), 16 articles appeared directly in the subject word

"agricultural festivals", 1 article appeared simultaneously with "agricultural" and 41 articles appeared in the content of the literature related to the subject word "agriculture". In terms of time span, there were both from 2007 to 2019 (see Table 1), and there was only a small peak in 2014 to 2015 during the 12 years period, to elaborate views around creative agriculture and leisure agritourism, both before and after these two years maintained the number of 2 to 5 articles per year, overall remained in single digits, not yet formed a big climate, but there have been different scholars have been speaking out. Just as Lin Kaimiao, Hong Shuwen, and Liao Shaowei (2019) made a basic judgment on the research status of agricultural festival development: "The research on agricultural festivals with the theme of farming customs and agricultural affairs is still in the exploration stage, the research depth is relatively shallow, and the research content mainly focuses on the development, management, marketing, and evaluation of agricultural festivals"^[1]; the research object is biased towards the exploration of the behavioural aspects of tourists (such as tourist perception, tourism experience, tourism attractiveness, satisfaction).

Table 1 Publications yearly distribution

Year	2017	08	09	10	11	12	13	14	15	16	17	18	2019
No.	2	2	3	3	3	3	4	10	9	4	5	4	5

2.1. Definition from Broad and Narrow

Agricultural festivals are a type of holiday celebration, which most people agree on. Qi Nengjie and Yang Qian (2008), in the article "Innovative Development Research on Agricultural Festivals in Ningbo City", clearly defined the concept of agricultural festivals: "Agricultural festivals are

comprehensive festive activities based on 'local special agricultural products or culture', held regularly or irregularly in a specific area, and held various activities with a specific theme, while integrating tourism, culture, economic and trade activities^[2]". They consider agricultural festivals as festivals with temporal and spatial conditions and main content that depend on local products or culture. Wang Ailing (2014)^[3], in four articles such as "Creative Agriculture in Foreign Countries", not only affirms that

agricultural festivals are festive activities, but also believes that agricultural festivals are a kind of creativity: agricultural festivals are developed by relying on local leading industries, integrating farming culture and folk customs into traditional festivals or theme celebrations, and promoting the development of industries such as tourism, exhibition, trade and culture through agricultural festivals, which is a kind of creativity of "agricultural stage, economic opera and cultural heritage".

Some scholars have argued that since it is an agricultural festival, it should focus more on the narrowly defined category of small-scale agriculture that is directly related to agricultural production activities. For example, Wang Yun Jiao's (2013) master's thesis on "Community Participation in Modern Agricultural Festivals - The Peach Festival in Feicheng, Tai'an", while distinguishing between broad and narrow agriculture, defines it from a narrow perspective as "festivals that are closely related to agricultural production activities and agricultural landscapes in an agricultural context, at a particular time and place"^[4]. The "Research on the Development of Agricultural Festivals"^[5] published in "Beijing Agriculture" (2014) begins with a clear attempt to define agricultural festivals from the perspective of big agriculture, i.e. broad agriculture: "Agricultural festivals can simply be described as festivals formed and developed in agricultural production activities, where agricultural production should be within the scope of big agriculture, i.e. agriculture, forestry, animal husbandry, sub-fishing and other industries. Because agricultural production activities affect almost all aspects of rural life, the folk festivals of the countryside should be included in the concept of agricultural festivals. Nowadays, agricultural festivals are often understood as festivals of crops, such as fruit festivals and flower festivals, which are held more frequently in various places. Agricultural festivals are often referred to conceptually again as agricultural festivals, agricultural festivals, etc., and are consistent in their use of concepts."^[5] It can be seen that the author's perspective is more macro, this festival is very inclusive, and any festival related to agriculture, forestry, livestock and fishery that previously existed or has been excavated or even developed in the future can have a reasonable premise.

2.2. Definition from Modern and Traditional Perspective

Tradition is the root of modernity, and is also the source of modern agricultural festival planning and development, and the creativity of modern agricultural festivals can give new forms and content to traditional agricultural festivals. Wang Yunjiao (2013), due to the research needs of his master's thesis and the professional requirements of tourism management, based on the clear definition of festivals and tourism festivals given by different scholars, divided festivals with a rural background into traditional agricultural festivals and modern agricultural festivals^[4], and defined the concept of "modern agricultural festivals" from the comparative perspective of the two, with a prior

qualification: a branch of modern tourism festivals. In this context, the above definition is given.

Although Xing Zheng (2017) does not give a clear definition of agricultural festivals in his article "Creative Agriculture and the Taiwanese Experience of Agricultural Festivals"^[6], he clearly expresses the intention of looking at agricultural festivals from the perspective of the distinction between traditional annual festivals and modern agricultural festivals: "Unlike traditional annual festivals in agricultural societies, the emerging agricultural festivals are based on local agricultural culture, combined with local ecological landscapes with characteristics, agricultural specialties and local customs, local cultural life and agricultural activities are packaged in innovative ways and blossom in ordinary rural communities." In the article "Expression and Application of Hakka Culture in Agricultural Festivals"^[7], Zhou Yixin (2017) specifically defined agricultural festivals with a title content: "Simply put, it is a festival formed and developed in agricultural production activities, is based on the unique historical culture, ecological environment, agricultural production and other resources of the village and town, after planning, design, organization and management, held in a specific time and territory related to the life of village and town residents, village culture, agricultural production and other activities, bringing participants a unique experience, can produce economic benefits and water benefits." Further, the author makes it clear that modern agricultural festivals are designed through careful planning, with clear themes, usually manifested as "man-made festivals" (such as fruit and vegetable picking festivals, flower viewing festivals, fishing and hunting festivals, rural food festivals, rural art and cultural festivals), directly or indirectly for tourism and agricultural marketing services. Peng Hui, Gou Tianlai, and Zhou Xuping (2018), in "A Balanced Scorecard-based Performance Evaluation Study of Agricultural Festivals"^[8], draw on the definition of agricultural festivals in "Research on the Development of Agri-Tourism Festivals - Using the 'Surabaya Peach Blossom Festival'^[2] as an Example" by Pan Hong, Zhang Yanli, and Liu Ying (2009), and "Innovative Development Study of Agricultural Festivals in Ningbo City" by Qi Nengjie and Yang Qian (2008), and integrate the definition: "Modern agricultural festivals are public celebrations with local agriculture, farming customs, agricultural affairs and related resources as the theme, and usually integrate tourism, culture, economic and trade activities". It can be seen that modern agricultural festivals originate from traditional agricultural festivals and are higher than traditional ones, and the times have given them more connotations and new ideas.

2.3. Definition with Prefix or Suffix

Some scholars have added qualifiers before, during and after the word agricultural festivals to indicate the scope of their domain. For example, the word "leisure" is added before agricultural festivals. The article "The development status and problems of leisure agricultural festivals in Hainan"^[9] published by Shao Xiaohui and Chen Aime

(2015) draws on the definition of "agricultural festivals" by Qi Nengjie and Yang Qian (2008) and the definition of agricultural festivals by Guo Bing (2014), and argues that leisure agricultural festivals are comprehensive festivals that integrate tourism^[10], culture and trade in one place on the basis of integrating agricultural resources, or combining local traditional agricultural festivals, or around a specific theme. Shanshan Cheng (2016) describes "leisure agricultural festivals" from the perspective of agriculture in the broad sense - a broad sense of agricultural festivals, i.e., leisure festivals that include "agriculture, forestry, animal husbandry and fishery" big agriculture, with the aim of attracting more tourists and investors by holding leisure agricultural festivals to stimulate the development of the local economy, increase the visibility of the region, and promote industrial restructuring and upgrading. Zhang Xinfen (2017), in the article "Problems and Countermeasures of Leisure Agricultural Festivals in Suzhong Region"^[11], defines "leisure agricultural festivals" as activities that are held regularly or irregularly in a specific area based on "local special agricultural products or culture" and that are rich and various with a specific theme. The authors believe that "an iconic festival with brand influence is the main body and soul of local recreational agriculture, and has a tremendous boost to the modern agricultural economy and tourism economy."

For example, from a tourism perspective, the word "tourism" should be added as a qualification in the middle or after agricultural festivals. Pan Hong et al. (2009), based on the concept of festivals, agricultural festivals and tourism festivals, give the definition of "agricultural tourism festivals": "With the main purpose of attracting a large number of tourists and promoting the development of local tourism, and based on local customs, traditional sports, crops, local specialties, products, geographical advantages, climatic advantages, sites, resorts, monuments and other resources, festivals and public gatherings with comprehensive characteristics around the theme of agriculture, agricultural customs, agricultural affairs and related resources." It is very purposeful and serves to promote agritourism; it is also very traceable and relies on local resource endowments. From the perspective of branding, Zhang Hongwei (2014) defined "agricultural festival tourism" in "Agricultural Festival Tourism Branding Study - Take the Shenzhou Peach Blossom Festival as an example"^[12] as follows: "To attract tourists and promote the development of local tourism by taking a certain farming customs and agricultural affairs that are unique to local agriculture as the theme and combining various resources such as local history and culture, endemic folklore, crops, local specialties, geographical advantages or ancient sites and resorts." Shan Fubin, Wang Gang and Feng Hongying (2015), on the other hand, from the perspective of tourists, in the beginning of the article "A study on enhancing the attractiveness of agricultural festivals and tourism based on tourism experience"^[13], they give the concept of agricultural festivals based on Yang Xingzhu and Lu Lin (2005) in the article "A preliminary study on the basic characteristics of large-scale festival tourism and development countermeasures"^[14]: agricultural

festivals are a series of activities related to the life of village residents, village culture and agricultural production, which are held in a specific time and area after planning, design, organization and management, and bring a unique experience to the participants and can produce economic and social benefits. This definition is very relevant to the reality of the countryside as an output base for agricultural festivals and tourists as a contributor to the benefits of agricultural festivals.

To sum up, not all authors give a conceptual definition of agricultural festivals, and scholars who clarify the concept of agricultural festivals have their own perspectives, drawing on and absorbing each other.

3. TYPES AND ROLE OF AGRICULTURAL FESTIVALS

Most scholars have not studied the classification of agricultural festivals and their criteria from a theoretical point of view, so much so that the author of "Beijing Agriculture" (2014), "Research on the Development of Agricultural Festivals", believes that "there is no unified standard for the classification of agricultural festivals in China at present", and that there is a situation where the benevolent see the wise. However, since the late 1980s and early 1990s, agricultural festivals have sprung up everywhere, which is closely related to the role they play in the development of various aspects of society, such as economy and culture.

3.1. Classification and Criteria for Agricultural Festivals

The classification of agricultural festivals from different perspectives by scholars can be summarized as follows.

From the point of view of the size of the administrative level at which festivals are held, the authors of the "Study on the Development of Agricultural Festivals" (2104) believe that they can be divided into international, national, provincial and local levels. The author does not make any further specific delineation of the local level, is it local states? Or a county or city? Or the township? This leaves room for a fine-grained division of agricultural festivals. Shao Xiaohui, Chen Aime (2015) published the article "Hainan leisure agricultural festivals development status and problem research" also believes that the type of leisure agricultural festivals from the level perspective can be summarized as national, provincial, city and county level, because Hainan construction international tourism island, Sanya held an international rose festival. Liu Yang et al. (2018), in "A study on the development status of leisure agricultural festivals and countermeasures in Hunan", also argued that leisure agricultural festivals can be classified according to different levels: international level (e.g., National Dragon Boat Festival, Dongting Lake Birdwatching Festival), national level (e.g., China Hunan Peach Blossom Festival, China Hunan Shimen Citrus Festival), provincial level (e.g.,

Hunan Gourmet Culture Festival, Hunan Black Tea Culture Festival), city and county level (e.g., Saturn Mountain Navel Orange Festival, Wangcheng Grape Festival). In turn, they analyzed the situation of 16 agricultural festivals held in Hunan Province, the "home of fish and rice" in the "Kyushu granary", from the first Huangyan Azalea Festival in 1997 to 2015, and grouped the festivals into five categories: crop (such as the Hunan Shimen Citrus Festival, Jingzhou Yangmei Festival, Wangcheng Grape Festival, Xiangshan Navel Orange Festival, Golden Tea Picking Festival), flower (such as the Flower Stone Lotus Festival, Hunan Peach Festival, Huangyan Azalea Festival), gastronomy (Hunan Gourmet Culture Festival, Zuciu Family Cuisine Festival), folk culture (International Dragon Boat Festival, Tujia June Sixth Culture Festival, Channel Lusheng Festival), activity development (Dongting Lake International Birdwatching Festival, Hunan Black Tea Culture Festival, Hunan International Tourism Festival).

From the point of view of the main organizers, the authors of the study on the development of agricultural festivals (2014) believe that they can be categorized into government-organized, private spontaneous, government and private co-organized, and industrial association-organized. This classification takes into account the two extremes of self-organization by the government and voluntary organization by the people, as well as the form of contribution by both parties in between, while the agricultural festivals organized by the industry and associations draw on both government and private contributions. Although scholars do not explicitly mention this type of organization by enterprises or handed over to enterprises by the government, it can be seen from the texts of some scholars that some provinces do take this approach, and when agricultural festivals are held for several years, the government gradually withdraws partly, giving more and more space for enterprises to organize.

In terms of the thematic nature of festivals, the authors of the "Study on the Development of Agricultural Festivals" (2014) believe that they can be divided into commercial, cultural, sports, political and scientific and educational categories. Shao Xiaowei and Chen Aime (2015) can be divided into cultural, commercial, recreational and sports activities from the thematic point of view, according to the needs of the analysis, they specifically divided the leisure agricultural festivals in Hainan into: flower festivals, picking festivals, folk culture festivals, food festivals, tourism festivals and so on, and use the table to specifically list the display.

San Fubin, Wang Gang, Feng Hongying (2015), from the perspective of the purpose of holding agricultural festivals and the content of festive activities, divided agricultural festivals into traditional agricultural festivals and modern agricultural festivals, the former are usually existing and not generated by tourism, such as village temples, village fairs, festivals, traditional festival gatherings, etc.; the latter are thematic activities (i.e. "man-made festivals") formed through planning and design, such as fruit and vegetable picking festival, flower viewing festival, fishing and hunting festival, village food festival, village art and culture

festival, etc., directly or indirectly for the purpose of developing village tourism and selling agricultural products. Each of the above classifications gives criteria for categorization from one dimension or another, and the four perspectives can be relatively independent of each other or can intersect. For example, it is usually organized by the government at the national and provincial levels, mostly by the government and the private sector in the cantons, and more spontaneously at the township level. There are currently no relatively complete analytical articles on the interpretation of the same agricultural festival from different types, which leaves room for further exploration of agricultural festivals from a type-crossing perspective.

3.2. Characteristics and Functions of Agricultural Festivals

Only a few scholars have summarized the characteristics of agricultural festivals: Qi Nengjie and Yang Qian (2008) argue that agricultural festivals have characteristics such as the diversity of participation forms, the breadth of participating subjects, and the comprehensive nature of benefits. Wang Yunjiao (2013) proposes that modern agricultural festivals are more "creative, focused and dynamic" than traditional agricultural festivals based on their inheritance, decentralization and static nature, which is more in line with the style of "man-made festivals" that give full play to the subjective initiative and creativity of people. The authors of the "Agricultural Festivals Development Study" (2014) summarized the characteristics of agricultural festivals as follows: ① fixed time (due to dependence on agricultural products or agricultural customs), short duration (related to agricultural leisure and farming); ② local characteristics (with rural soil as background), high participation of rural residents (considered local characteristics as the essence of agricultural festivals); ③ experiential consumption (agricultural festivals are a combination of experiential and consumer tourism products), with high potential for comprehensive development (with many tourism functions such as eating, playing, enjoying and teaching). Zhang Hongwei (2014) argues that agricultural festival tourism has a strong seasonality. Xinfen Zhang (2017) summarizes the characteristics of leisure agricultural festivals in central Su (Nantong, Taizhou, Yangzhou) as follows: the seasonality of the festivals is obvious (in this order: spring-autumn-summer-winter), the theme of the festivals is floral, and the number of sessions of the festivals is long (for example, the "Fireworks March" International Economic and Trade Tourism Festival in Yangzhou, China has been held for 11 sessions). So, on and so forth, they are all focused on the intersection of "agriculture" and "festivals" to capture the characteristics of agricultural festivals, some with commonalities such as time and participation, others with more distinctive features, just with different focuses.

The overwhelming majority of authors fully affirm the positive role of agricultural festivals in boosting local economies, promoting local culture, increasing farmers'

income and promoting tourism development. For example, Qi Nengjie and Yang Qian (2008) argue that agricultural festivals are an effective means to promote cultural exchange between urban and rural areas, stop agricultural decline, increase farmers' income, and promote rural economic development. According to Pan Hong et al. (2009), Agri-tourism festivals have the following roles: a carrier of rural local cultural phenomena and economic content, an important platform for the promotion and display of local tourism products, and a stage for shaping local tourism images. For example, Zhang Hongwei (2014) argues that the development of tourism festivals can quickly enhance the brand image of tourist destinations and drive rapid economic growth of the tourism industry. In "Creative Agriculture in Foreign Countries", Ailing Wang (2014) argues that agricultural festivals are a combination of experiential and consumer agricultural creative types, often combining multiple functions such as eating, playing, enjoying and teaching, with eating, playing and other leisure and entertainment functions being particularly significant. For example, Zhou Yixin (2017), in the article "Expression and Application of Hakka Culture in Agricultural Festivals", analysed the origin and development of 14 international navel orange festivals held in China (Ganzhou) from 2001 to 2016, arguing that agricultural festivals play a role in enhancing the influence of the venue, stimulating the development of local tourism industry and driving the sales of local agricultural products. In expressing the role of local Hakka culture in agricultural festivals, the author uses a very meaningful word "revitalization", which is expressed in the festival atmosphere with Hakka literature and arts (Xingguo mountain songs, which are listed as national intangible cultural heritage, are incorporated into the festival and sung to welcome guests, the dialect version of skits, comic dialogues, paragraph, and the works of famous poets are printed in cartoons or words as souvenirs for re-tourism), Hakka rituals are used to enrich the festival activities (such as simulating a Hakka wedding), the festival is brightened by the culture of residential houses (Hakka residential houses, which are reduced in equal proportion, are used as souvenirs), and the festival is made more sticky by food culture (such as food production process is printed on the product packaging, the cooking process is explained). In addition, some scholars have also expressed the impact of the role of agricultural festivals on people from the point of view of their value: the viewing value (such as the peach blossom festival, plum blossom festival, rape festival), the leisure value (relaxation, experiencing the exotic life style), the educational value (perceived knowledge of agricultural cultivation, love of home and country).

4. EXPERIENCES AND PROBLEMS OF AGRICULTURAL FESTIVALS

From the basic experience of the successful organization of agricultural festivals summarized by the domestic and foreign scholars retrieved, the government was fully

affirmed in the organization and coordination of the festivals, including the theme, content, form and brand of the festivals, etc., illustrated by various domestic and foreign examples. Some representative examples include: Pan Hong et al. (2009) draw on and summarize the lessons learned from successful agritourism festivals, including: focusing on the development of experiential projects to revitalize agricultural festivals; focusing on the same theme as others and exploring different aspects; and being flexible in the selection of venues for agritourism festivals. Zhang Hongwei (2014) argues that the successful holding of the Shenzhou Peach Festival took advantage of the thick history of peach cultivation with more than two thousand years, convenient transportation conditions, national tourist attractions, and the first batch of agro-tourism demonstration sites. In the article "Taiwan's Experience in Creative Agriculture and Agricultural Festivals", Xing Zheng (2017) summarizes 38 agricultural festivals (April 2017 statistics) formed over 20 years in 13 regions of Taiwan using creative thinking to enhance various agricultural and rural resources, focusing on three typical cases of Pingtung Tropical Agricultural Fair, Xinpu Persimmon Cake Festival and Taichung Xinhe Flower and Sea Festival.

However, no matter how desirable the successful experience is, it cannot hide the difficulties encountered in transplanting it to other places to organize agricultural festivals, and scholars have revealed the problems encountered in organizing agricultural festivals in various places from different perspectives, which are generally analysed in the following ways.

4.1. The Perspective of Host

For example, Qi Nengjie and Yang Qian (2008) believe that Ningbo City has developed agricultural festivals at a relatively fast pace, and that agricultural festivals such as the Xiangshan Fish Festival, the Dongqiao Baji Watermelon Festival, and the Cixi Yuyao Yangmei Festival have become well-known and important forces in driving the local economy. Another example: Pan Hong et al. (2009) summarized the problems in the Surabaya County Peach Blossom Festival: poor revenue generation (more input and less output), narrower festival reach (within 100 km), relatively single festival product (flower viewing, cultural and artistic programs), traffic congestion during the festival, and poor tourism image.

4.2. Community Engagement Perspective

Agricultural festivals, whether large or small, depend on a particular community (especially rural communities), and the level of participation of the local population directly affects the sustainability of the festival. Qi Nengjie (2007) analyzed the institutional problems, residents' perceptions, economic development level, and community residents' understanding of participation in agricultural festivals in the

"Innovative Development Study of Agricultural Festivals". The reasons for this are: objectively speaking, it is difficult to mobilize the enthusiasm of the vast majority of the population to participate with limited funds; subjectively, the fixed mode of thinking in the minds of the population that "decision-making is the business of the leaders and has nothing to do with the people" and the customary way of thinking that "people's perceived policies are in opposition to their own interests", coupled with a weak sense of democracy and a reluctance to participate actively, and a combination of subjective and objective factors have limited the participation of the population in agricultural festivals. According to Wang Yunjiao (2013), the subjective aspects of the low level of community participation in agricultural festivals are: the lack of residents' own ability to participate (won't participate, how to participate), the blurring of other intrinsic needs by economic interests (more focused on economic benefits, but no clear sense of social interaction, employment, investment, etc.), the passivity and inertia of community residents (the number of farm-to-table meals decreased from 6 to 1); the objective problems affecting community participation are: the traditional economic constraints of the community (traditional agricultural activities are the source of income, while festival tourism is only an adjunct), the lack of participatory projects (there is nothing to participate in), the inadequacy of relevant community participation mechanisms (such as decision-making mechanisms, consultation mechanisms, training mechanisms, problem solving mechanisms, benefit distribution mechanisms, nature and cultural preservation mechanisms), resulting in a binary participation situation where agricultural festival development and community residents are relatively separated, which is extremely detrimental to the maintenance of agricultural festival life cycle. In addition, there are strong government-led models that weaken the dynamics of participation. The holding of agricultural festivals during the calendar year also creates a certain level of burnout among the local population, which is becoming increasingly resistant to the problems caused by the festivals. Lin Kaimiao et al. (2019) specifically analysed some of the negative resource, ecological and livelihood impacts of the festival on local residents.

4.3. Level of Festive Leisure

The festival is supposed to be the best time to relax and unwind, and in order to find a share of nostalgia, many people go with their dreams but return with disappointment. The reason, Shao Xiaohui, Chen Aime (2015) published "Hainan leisure agriculture festival activities development status and problem research" think Hainan although is tropical agriculture main province, year-round climate change is not big, suitable to hold various leisure agriculture festival, but also to 2000 years later in the beginning, there are held short time, organizer's experience is insufficient, festival scale and form and influence are limited, people participate in narrow, not fully dig up scarce resources, these are "with Hainan unique and rich tropical agriculture

resources do not match" (178 pages), summarized as: leisure agriculture festival activities number and Hainan leisure agriculture development does not match, leisure agriculture festival cultural characteristics of missing, leisure agriculture festival participation is not high (opening ceremony when the general public difficult to get admission tickets), leisure agriculture festival market operation mechanism is not perfect (government organized leisure agriculture festival activities official taste is strong). Liu Yang et al. (2018) believe that although Hunan is a large province with rich leisure agricultural resources and an objective source market, the contribution rate of leisure agricultural festivals to local economy, society and culture is still on the low side, lack of influence, lack of characteristics and lack of marketization, and there is the phenomenon of the government alone. Shanshan Cheng (2016) believes that the bottlenecks encountered in the development of leisure agricultural festivals in southern Jiangsu include: the theme of leisure agricultural festivals is similar, the planning level and innovation ability is low; the layout of agricultural festivals is too concentrated, the activity participation and experience is low; the culture of festival products is not excavated deeply, the level of branding of agricultural festivals is low (no more than 10 years); the festival publicity and promotion means is single, the marketization operation mechanism is not perfect; agricultural festivals are in different ways, the market demand is not given priority. The problems analysed by these scholars carry a certain generality everywhere.

4.4. Tourism Experience Perspective

Tourists and businesses contribute the most to the economic benefits of agricultural festivals, whether it is food and beverage consumption, purchasing agricultural products, or viewing idyllic scenery, temporary accommodation and recreation, all expect to find the most leisurely travel experience. However, the emergence of some problems has reduced the satisfaction of visitors. For example, Zhang Hongwei (2014) argues that in addition to the problems of loose management, weak brand awareness and low market return, the Shenzhou Peach Blossom Festival also has problems such as the festival tourism features are not prominent enough to meet the requirements of tourists' experience of local culture; the festival activities have a narrower scope of influence and there are competitors in the area of influence radiation; the economic benefits are insufficient and the input and output are unreasonable; the construction of supporting facilities around the festival activities is slow and reduces the tourist experience. For example, Zhang Xinfen (2017) summarized that the problems in leisure agricultural festivals in central Su are: the seasonality of festivals is more obvious, the type and number of themes of festivals are not enough (cultural festivals and folk festivals account for a small proportion), the uniqueness and localness of festivals are not enough and the possibility of being replaced is high. To express their views on the problem of the check there are many, boils down to a point or tourist demand and agricultural festivals

between the supply of mismatch, the crowd is always a difficult problem to solve completely.

5. SUGGESTIONS FOR WELL ORGANIZING AGRICULTURAL FESTIVALS

There are four seasons and different festivals throughout the year. This is a general overview of the recommendations given by scholars from the perspective of time and space, with more general recommendations, including: rational arrangement of the four seasons of the festival, adjust the type of festival theme, do a good job in the design of the festival theme, enhance the participation of the festival masses, increase the construction of supporting facilities, focus on the experience of tourists, establish an effect tracking and evaluation system, etc.

5.1. Diversification of The Festival Main Hosts

Every agricultural festival organized by the government, enterprises, industry and the private sector has its own advantages and shortcomings, and Qi Nengjie and Yang Qian (2008), in combination with the problems encountered in the development of agricultural festivals in Ningbo City, propose innovative development countermeasures, including: transformation from government-run to private-run, through the combination of private development and commercial operation, innovative operation mode; the host site should explore the unique charming agricultural resources and cultural mood, innovative agricultural festival content; the developer should promote innovative agricultural festivals according to the characteristics of agricultural products with strong timeliness; in tourist areas and new attractions, the festival should be held in 10-15 days in a reasonable time and space layout; strengthen cooperation with the community, using the operation mode of government-run festivals, enterprises and social participation, so that agricultural festivals reflect the unity of economic and social nature. Shan Fubin, Wang Gang and Feng Hongying (2015), in the article "A study on enhancing the attractiveness of agricultural festivals and tourism based on tourism experience", give a very good suggestion: in the early stage of development of agricultural festivals, it is appropriate to adopt the operation mode of local government hosting, participation of agricultural enterprises, agricultural cooperatives, tourist attractions and other relevant subjects, with public welfare objectives as the main objective; in the mature stage, market subjects such as enterprises or agricultural production cooperatives are the organizers, and the government focuses on providing services and supervision and resolving various contradictions that may be encountered - in the way of government supervision by market subjects, the subjects will each perform their own duties and work together to

promote the sustainable development of agricultural festivals.

5.2. Engaging the Community

The vibrancy and vitality of the festival can only be maintained for a long time if the community residents are highly identified and actively involved in the agricultural festival. Wang Yunjiao (2013), combining the low level of community participation in the 11 Pintao sessions held in Fatcheng, Tai'an, Shandong Province, suggested that modern agricultural festivals should adopt a multi-party community participation model of "festival with tourism", based on the festival tourism participation model and rural tourism participation model, with specific recommendations including: improving the software and hardware environment of the festival venue, realizing the unified development of agricultural festivals and rural tourism, increasing residents' participation in projects to enhance the level of community participation, and improving the effectiveness of agricultural festivals by improving the corresponding education and training mechanisms, benefit distribution mechanisms and guarantee mechanisms. Kaimiao Lin, Shuwen Hung, and Shaowei Liao (2019) address the issue of residents' perceptions of agricultural festivals, giving suggestions such as: strengthening the planning of tourist moving lines and guiding signs around the venue of agricultural festivals to reduce the negative emotions generated by overcrowding and the decline of recreational experiences; planning to adjust the content of activities to better meet residents' needs in order to reduce residents' negative perceptions of the environment; innovating the construction of ecological facilities to create an atmosphere of environmentally responsible behaviour (innovative garden greening, cultural hygiene). Qi Nengjie (2007), in the article "Agricultural festivals and innovative development research", gave the most grounded recommendations: ① to obtain the understanding and support of residents; ② to fully respect and make reasonable use of community culture and residents' production and living customs; ③ to strengthen community management and pay attention to community training; ④ to coordinate community relations and improve the level of participation of community residents. Therefore, although the author does not specify in the text whether the residents are citizens or villagers, he seems to be unintentionally giving us the maximum thinking space and practical space to understand the participants of agricultural festivals. In the planning process, the residents' sense of existence and presence should be consciously taken into account, especially in the planning process, so that they are "equipped with the knowledge to participate in the dialogue", and through in-depth publicity, education and training, they can truly understand the content of agricultural festivals and their relationship with their own interests (the economic and social value they bring), understand their position and role in the "win-win" or "multi-win" community of interests of organizers, participants and local residents, agree on each other, and

involve them in the implementation process in all aspects, so as to improve their level of participation and ability, so that "through the actual benefits of agricultural festivals to the residents to eliminate their doubts about the development of agricultural festivals and their ambiguous sense of decision-making on the development of agricultural festivals", and win the greatest understanding and support for agricultural festivals from the community residents. In the actual organization of agricultural festivals, it is inevitable to encounter conflicts of interest, and the predetermined ideas for solving the problems fully reflect the author's sense of public service to the community, such as "fully respect the wishes of the community residents" and "tolerate the habits of the community". In practical problem-solving, "rational use of certain positive elements of community culture", such as the use of "customary law" (such as ethnic customs, religious practices), to play a positive role in the allocation of resources and environmental protection, can better resolve local conflicts and disputes and create a harmonious environment for agricultural festivals.

5.3. Highlight Nostalgia Characteristics

The agricultural festival of agricultural taste needs to be embodied in every link of the festival, in order to let all participants, feel a strong sense of nostalgia, relaxation, and achieve the purpose of recreation to cultivate the body and sex. Shanshan Cheng (2016) believes that the measures to regulate and optimize leisure agricultural festivals include: carry out the thematic design of festivals to enhance the planning ability and development level; reasonably distribute and tap into the four seasons of festivals to enhance festival participation and experience; protectively tap into local farming cultural resources to build a famous domestic festival brand; promote promotion and publicity in all aspects and through multiple channels to speed up the process of commercialization of the festival market; coordinate the development of agricultural festivals and embrace groups to clarify the inner needs of tourists; promote industrial restructuring and upgrading and strengthen ecological environment construction. Shao Xiaohui, Chen Aime (2015) believe that to accelerate the development of leisure agricultural festivals need to further enrich the agricultural festival products, innovative festival activities content and form; enhance the cultural connotation of the festival activities (such as the Lingao Fishery Song Festival, local fishery songs have been sung for thousands of years), can be held fishery song seminars, inheritance training, competitions, folklore exhibitions, etc., and can also join hands with other places to hold a fishery song festival), to build the Hainan leisure agricultural festival brand; macro-control, strengthen the market-oriented operation of tourism festivals (absorption of enterprises and social participation, professional festival companies to organize, standardize effective, long-lasting development. Liu Yang et al. (2018) have a similar view, suggesting: enriching products and increasing innovation; enhancing the characteristics and influence of festivals to

ensure the sustainable development of festivals; strengthening the marketization operation of leisure agriculture festivals and increasing the participation of enterprises and people.

5.4. Branding Tourism

Agricultural festivals with high visitor experience satisfaction will gradually build up a brand image over the years, and an attractive brand can be created through prior brand design and implementation on schedule. Based on the creative experiences of foreign agricultural festivals, Ailing Wang (2014) suggests the development of festival logo products (geographic indication products) to build agricultural festival brands, such as the "Texas Code" strawberry shortcake at the American Strawberry Festival, the float parade at the Dutch Tulip Flower Festival, the "National Watermelon Competition" at the Daxing Watermelon Festival in Beijing, and the "Ten Thousand Lobster Feast" at the Xuyi Lobster Festival in Jiangsu Province, are all successful examples. What Zhang Hongwei (2014) gives is that the branding development strategy is universal: integrate tourism resources in the region to create a unique brand image of agricultural festival tourism; design a rich and diverse brand image carrier to highlight the brand's recognition and perception; improve the support needs of the brand image of festival tourism (various facilities); add an external publicity structure to increase the promotional efforts of the brand of agricultural festival tourism. Pan Hong et al. (2009) made more specific recommendations: innovative festival content through the development of experiential tourism projects and the holding of night time peach blossom forest lights; innovative festival content through the design of peach blossom festival logo, change the name of peach blossom festival to peach blossom health festival, enrich peach blossom festival tourism souvenirs to highlight the cultural connotation of peach blossom festival; the use of various media to increase publicity and promotion; market commercialization operation mode. The branding construction opinion that really highlights the tourist experience is supported by Shan Fubin et al. (2015), using the tourism experience theory to analyse the experiential needs of tourists to participate in agricultural festivals from their perspective: to pursue the unique pleasure brought by agricultural festivals, to get rid of the boredom of daily working life, and to experience the production and life of village and town residents. The key measures to enhance the attractiveness of agricultural festivals include: designing the theme and content of festivals that highlight regional characteristics and local culture, ensuring the authenticity of the cultural experience of villages and towns in agricultural festivals for tourists ("modification" is meaningless for tourists who seek to experience the real village culture), making innovative use of the various tourism resources of villages and towns (appreciating the idyllic scenery, tasting rural food, participating in production work, experiencing the village, increasing agricultural knowledge, etc.), guiding villagers to create a good tourism atmosphere for

agricultural festivals, and adopting appropriate modes of holding festivals according to their functional positioning and basic conditions, so as to continuously enhance the tourism attractiveness of agricultural festivals and gradually establish the brand and image of local agricultural festivals.

6. RESEARCH THEORY AND METHODS OF AGRICULTURAL FESTIVALS

Research needs both theoretical guidance and appropriate methodological application in order to move in a deeper direction. For example, Wang Yunjiao (2013) used stakeholder theory, sustainable development theory, social representation theory, social exchange theory, and push-pull theory to analyze agricultural festivals in his master's thesis "Community Participation in Modern Agricultural Festivals - The Peach Festival in Fatcheng, Tai'an", and the first and last theories were used more fully, while the middle three theories were only expressed.

For example, Wang Yunjiao (2013) conducted a survey on the Tai'an Fatcheng Peach Festival, recovered 170 valid questionnaires, and used SPAA software package to analyse the factors, molecules, mean value comparison, variance, and other tools, and found that although local residents and communities have the will to participate in agricultural festivals, but generally at a low level of induced participation and organizational participation, its active participation is not high, which is directly related to the overall judgment of local residents on the impact of tourism and the level of participation affects their decision-making behaviour, while the low level of community participation is the result of the combined effect of internal and external drivers, in which economic interests, social interaction prestige, political interests, social culture and other driving factors and community environment, government guidance, group influence, external investment, investment and employment and other pull factors, plus the ability to participate, subjective factors of interest claims and economic tradition, participation projects, participation mechanisms, development models and other objective factors of synergy, the four together determine the level of community participation. For example, Shanshan Cheng (2016) used the five-year changes in the two phases of 2009 and 2014 in 22 cities (districts) in southern Jiangsu as an example, and used software tools such as ArcGIS and GeoDa to grasp the spatial clustering pattern of the development level of leisure agricultural festivals and their evolutionary trends through global spatial autocorrelation analysis around the three indicators of the number, duration and scale of leisure agricultural festivals, and concluded that the development level of leisure agricultural festivals in neighbouring spatial units differs greatly, and regions with strong spatial development level and regions with weak development level show a high and low interval distribution pattern, which has been strengthened over time. It was found that three factors, such as per capita disposable income, direct income from tourism, and the proportion of days with good air quality in the region throughout the year,

had a significant impact on the difference, while other factors were less significant. For example, Lin Kaimiao et al. (2019) analysed 443 valid questionnaires using SPSS22.0 statistical software and found that residents' positive perceptions of the economic and socio-cultural impacts of festivals were greater than negative perceptions (positive perceptions: promoting the economy, developing industries, expanding awareness of history and culture, increasing visibility; negative perceptions: destroying the quality of local homes, deteriorating law and order), while negative perceptions of environmental impacts were greater than positive perceptions (traffic chaos, congestion, noise, air pollution). It is worth mentioning that Peng Hui, Gou Tianlai, and Zhou Xuping (2018) have the most innovative research on agricultural festivals in "A Balanced Scorecard-based Performance Evaluation Study of Agricultural Festivals", in which they applied the Balanced Scorecard, a common tool used for performance evaluation in strategic management, to agricultural festivals, not only analysing the feasibility and advantages of the application, but also constructing a performance evaluation system of agricultural festivals from 12 items in four dimensions: finance, customers, internal processes, and learning and growth, which laid the foundation for future research based on this.

7. CONCLUSIONS

To sum up, the research on agricultural festivals is still in the descriptive, explanatory and exploratory stage. The research results in the eastern and southern regions are more than those in the western and northern regions, with less theoretical application and construction, and less reference to other research methods.

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