
Special Monitoring Report on Tourism Impacts of Impression Liu Sanjie

Guilin Tourism Bureau

Tourism Development and Planning Research Center,

Sun Yat-sen University

Contents

1. Foreword	1
1.1 Origin of this report	1
1.1.1 Rise of cultural tourist products	1
1.1.2 Demonstration effect of Impression Liu Sanjie	1
1.1.3 Special monitoring of sustainable development of Yangshuo's tourism.....	3
1.2 Framework of this report.....	4
2. Overview and history of Impression Liu Sanjie	6
2.1 Cultural media of Liu Sanjie.....	6
2.1.1 Written records	6
2.1.2 Film and television productions	6
2.1.3 Product title sponsorship	8
2.1.4 Real landscape performance	8
2.2 Overview of Impression Liu Sanjie.....	9
2.2.1 Performance venue	9
2.2.2 Introduction to the repertoire	9
2.2.3 Present situation of performance.....	13
2.3 Development course of the real landscape performance Impression Liu Sanjie.....	14
2.3.1 Embryonic stage.....	14
2.3.2 Preparatory stage.....	15
2.3.3 Construction stage.....	15
2.3.4 Operating stage	16
3. Analysis of success factors of the Impression Liu Sanjie project	17
3.1 Objective factors.....	18
3.1.1 Tourist source market.....	18
3.1.2 Traffic conditions	19
3.1.3 Local resources.....	19
3.2 Subjective factors	20
3.2.1 Governmental decision-making behavior	20
3.2.2 Decision-making behavior and strength of the investor.....	20
3.3 Summary	22
4. Impacts of Impression Liu Sanjie on Yangshuo's tourism development	24
4.1 Socioeconomic impacts.....	24
4.1.1 Increasing local fiscal revenue	24
4.1.2 Improving local image	25
4.1.3 Driving related industries.....	26
4.2 Impacts on tourist behavior.....	27
4.2.1 Prolonging tourist stay.....	27

4.2.2 Attracting foreign tourists.....	28
4.2.3 Increasing tourist expenses	29
4.2.4 Changing tourist structure	30
4.3 Impacts on adjacent communities.....	31
4.3.1 Increasing residents' income	31
4.3.2 Improving residents' quality.....	33
4.3.3 Enhancing economic awareness	34
4.4 Summary	35
5. Conclusions and suggestions	36
5.1 Conclusions	36
5.2 Suggestions	38

“Exemplary Base of Cultural Industry of Guangxi” in October 2005. General Director Zhang Yimou won the Guangxi Special Tourism Contribution Prize awarded by the GZAR Tourism Bureau in September 2005. The company won the Special Contribution Prize of Local Culture and Arts of China in November 2005, a prize at the First Innovation Awards of the Ministry of Culture in November 2005, and became one of the Top 30 Cultural Enterprises of China in February 2008.

Third, after the premiere of Impression Liu Sanjie, there has been an upsurge of large-scale real landscape performances all over the country. In just several years, large-scale real landscape performances have been emerging successively, such as *Impression Dahongpao* in Wuyishan, Fujian, *Impression Lijiang* in Lijiang, Yunnan, *Son of God Jenghis Khan* in Inner Mongolia, *Impression West Lake* in Hangzhou, *Impression Mount Jinggang* in Jiangxi and *Daojie Dujiang Dam* in Sichuan. According to the Department of Policy and Legal Affairs, China National Tourism Administration at the First China Summit Forum on Tourism Performing Arts held in late October 2009, there are over 200 tourism performances with an investment of over CNY1 million and a certain level of awareness in China^①. The great success of Impression Liu Sanjie has given it great nationwide influence, and it can be taken as a typical case for study.

Table 1-1: Summary of major tourism performances in China following Impression Liu Sanjie

Province	City	Theme	Date of premiere
Guangxi	Guilin	Impression Liu Sanjie	Mar. 20, 2004
	Baise	King of Luoyue Singing	Under preparation
Zhejiang	Hangzhou	Impression West Lake	Apr. 1, 2007
	Jinhua	Dreamy Taichi	Mar. 1, 2008
Yunnan	Lijiang	Impression Lijiang	Jul. 23, 2006
	Dali	Xiyi Dali	Apr. 28, 2010
Henan	Dengfeng	Zen Shaolin	Oct. 16, 2006
	Kaifeng	Song Dynasty-Dream of Capital Dongjing	Apr. 5, 2008
	Luoyang	Dream of Mount Laojun	May 2, 2009
	Anyang	Soul of Taihang	Under preparation
Jiangsu	Suzhou	Zhouzhuang in the Four Seasons	Apr. 21, 2007
	Nanjing	Night Mooring on the Qinhuai River	May 1, 2007
	Changzhou	Feast of Lubula	Jul. 11, 2007
Shaanxi	Xi'an	Song of Eternal Sorrow	Jul. 31, 2006
	Xi'an	Oath at Huaqing Palace	May 1, 2006

① 截至2009年10月，全国已有200多个大型实景演出项目，投资额在1000万元以上，在全国范围内具有一定影响力。其中，广西的《印象刘三姐》、浙江的《印象西湖》、云南的《印象丽江》、河南的《禅宗少林》、江苏的《周庄四季》、陕西的《长恨歌》等，都是其中的佼佼者。

	Xi'an	Impression Xi'an	Under preparation
Sichuan	Mount Emei	Landscape of Mount Mount Emei	Apr. 17, 2007
	Guangyuan	Red Candle Light Reflected into the Sky	Jan. 16, 2008
Hubei	Enshi	Cradle of Tujia People	Sep. 15, 2005
	Yichang	Dream Three Gorges	End May 2006
	Xianning	Impression Red Cliff	Under preparation
Shandong	Linyi	Yimeng Landscape	May 7, 2009
	Tai'an	Impression Mount Taishan	Under preparation
	Qingdao	Qingdao Olympic Sailing	Under preparation
Hainan	Haikou	Impression Hainan Island	Apr. 12, 2009
Jiangxi	Mount Jinggang	Impression Mount Jinggang	Oct. 1, 2008
Hunan	Zhangjiajie	Tima Songs	Jul. 12, 2008
Guizhou	Pingtang	Non-sleeping Night in Yushui	Feb. 28, 2007
Xinjiang	Loulan	Return to Loulan in Dreams	Jun. 26, 2009
	Turpan	Impression Turpan	Under preparation
Inner Mongolia	Hulunbuir	Son of God Jenghis Khan	Under preparation
Chongqing	Wulong	Impression Wulong	Under preparation
	Mount Wushan	Wushan Goddess	Under preparation
Jiangxi	Yingtian	Legendary Mount Dragon and Tiger	Under preparation
Anhui	Mount Yellow	Dream for Huizhou	Under preparation
Fujian	Wuyishan	Impression Mount Wuyi	Under preparation
Guangdong	Zhuhai	Martial Legend	Under preparation
Beijing		Impression Great Wall	Under preparation

Source: Ma Mulan, Wang Yuming. A study on the path of transforming non-material cultural heritage into a tourist product—Taking the large-scale real landscape stage show *Cradle of Tujia People* in natural solution cavities as an example, *Tourism Science*, 2007(4).

1.1.3 Special monitoring of sustainable development of Yangshuo's tourism

In July 2005, the International Conference on the Indicators of Sustainable Tourism of the World Tourism Organization was held in Yangshuo, Guilin. The WTO thinks Yangshuo has entered a stage of rapid tourism development, and tourism has become one of the local pillar industries. Therefore, the WTO decided to set up a tourism indicator observation site in Yangshuo; in August 2006, the Center for Tourism Planning & Research, Sun Yat-sen University (CTPR) entered into the Agreement for Indicators of Sustainable Tourism for Yangshuo with the Guilin Municipal Tourism Bureau, and began to monitor the sustainable tourism development of Yangshuo.

Before that, CTPR had conducted four rounds of monitoring on Yangshuo's tourism development. The first three rounds focused on indicators on communities, tourist satisfaction, health and safety, economic benefits, resource and environmental protection, and traffic control on the basis of the framework of the system of indicators in the WTO the Indicators of Sustainable Tourism for Yangshuo. The fourth round was conducted in July 2009, and the No.4 monitoring report described the commercial performance on the material space, mental, spiritual and perceptive levels on the basis of firsthand information, summarized the key features and influencing factors of commercialization of Yangshuo, and proposed control measures to prevent excessive commercialization against the negative impacts.

This is the fifth round of monitoring, and is a special monitoring task aimed at the impacts of Impression Liu Sanjie on Yangshuo's tourism. CTPR assigned master's degree candidate Zheng Dannu conducted a field investigation of Yangshuo during August 27–September 2, 2007 and December 15–30, 2007 respectively, and a questionnaire survey of the impacts of Impression Liu Sanjie on Yangshuo, collecting 399 copies of the tourist questionnaire and 50 copies of the local resident questionnaire. An in-depth survey was conducted on the operations of the performance company, and local villagers interviewed in depth. Afterwards, undergraduate Tang Zhao conducted two surveys in Yangshuo in early April 2009 and during April 16–24, 2010 respectively, and interviewed villagers, village officials, guides, guesthouse cleaners, motorcyclists, restaurant owners, and specialty store owners in Mushan Village, Tianjiahe Village, Baishawan Village, Aishan Village and Ten-mile Picturesque Corridor where Impression Liu Sanjie is located. During August–November 2010, teachers and students at CTPR visited Impression Liu Sanjie in Yangshuo many times, and interviewed local governmental officials and leaders of the performance company, providing a lot of basic information for this topical monitoring task.

As a major event during Yangshuo's tourism development, Impression Liu Sanjie has imposed great influence on Yangshuo's tourism development, so it is very necessary to conduct a topical study on it. This topical study report will analyze the basic information, development course and success factors of Impression Liu Sanjie, and its impacts on Yangshuo's tourism development on the basis of the information from the first four rounds of monitoring.

1.2 Framework of this report

This report consists of the following three parts:

Part 1 sums up the basic information of Impression Liu Sanjie in detail, analyzes the cultural media of Liu Sanjie and its communication, introduces the present performance venue, repertoire and situation of performance of Impression Liu Sanjie, and outlines the development course of the Impression Liu Sanjie project in four stages.

Part 2 analyzes influencing factors on the operation and development of the

Impression Liu Sanjie project in terms of subjective and objective factors mainly. Objective factors include the tourist source market, traffic conditions and local resources of Impression Liu Sanjie; subjective factors include decision-making behaviors of the government and the investor, and their conditions mainly.

Part 3 analyzes the impacts of the Impression Liu Sanjie project on Yangshuo's tourism development from macroscopic and microscopic perspectives. From the macroscopic perspective, the impacts of Impression Liu Sanjie on Yangshuo's socioeconomic development are described, such as increasing local fiscal revenue, improving local image, and driving the development of related industries. From the microscopic perspective, the impacts on tourists and local residents are described mainly.

2. Overview and history of Impression Liu Sanjie

2.1 Cultural media of Liu Sanjie

A cultural medium is a medium and tool of communication that carries and disseminates culture in a materialized or spiritual form, and is an important means of formation and dissemination of culture. The Liu Sanjie culture has been formed and disseminated through written records, film and television productions, product title sponsorship and real landscape performance mainly.

2.1.1 Written records

The earliest written record about Liu Sanjie (Liu Sanmei) can be found in Wang Xiangzhi's *The Record of Scenic Spots Across the Country* in the South Song dynasty (Vol. 98: Sanmei Hill). In the Qing dynasty, there were more and more written records about Liu Sanjie, such as Zhang Erhe's *Liu Sanmei the Singing Fairy*, Wang Shizhen's *Southern China Customs (Continued 9)* (singing Liu Sanjie's songs), Min Xu's *Liu Sanmei*, Chu Renhuo's *Southern Ethnic Songs*, Lu Ciyun's *Origin of Vocal Singing*, Qu Dajun's *Liu Sanmei*, Qian Zai's *Poetry of Liu Sanmei*, Li Yaozong's *Epigraph for Liu Sanmei Memorial Temple in Luoding*, and Tan Jingshao's *Preface to the Tour of Tongzhen Rock*, etc.^①. In the folk society of Guangxi, Liu Sanjie is regarded as a “goddess” or “singing fairy” as a legendary folk character. She was extraordinarily clever in her childhood, and known for appealing singing when she grew up. Many local people call March 3 of each year the “Singing Fairy's Day” in memory of Liu Sanjie. In 1984, the GZAR Government chose this day as a public holiday of the Zhuang People – the “March 3 Singing Festival”.

2.1.2 Film and television productions

Except written records and folklores, it was film and television productions about Liu Sanjie that truly communicated Liu Sanjie extensively (Table 2-1). The earliest sensational production was the Guangxi drama *Liu Sanjie* performed publicly in Nanning September 1959. In August 1960, *Liu Sanjie* was performed publicly in Beijing and even at Zhongnanhai, the central headquarters of the State Council four times, and was thought highly of by state leaders. Afterwards, the Guangxi drama *Liu Sanjie* experienced 362 road shows nationwide, with a total audience of over 580,000. After that, Director Su Li and Screenwriter Qiao Yu created the film *Liu Sanjie* on the basis of the scenario of the drama. After this film was screened in 1961, it caused a great sensation, and won the Best Cinematography, Best Music and Best Artwork awards at the Second Hundred Flowers Awards in 1963. This film deeply impressed people then, especially such classical scenes as the antiphon of Liu Sanjie. Later, Directors Wu Yonggang and Chen Zhenghong created the song and dance drama

[illegible]

Liu Sanjie in 1978, which was popular for a time. In recent years, Director Zhu Feng produced *Looking for Liu Sanjie* as a film dedicated to the 50th anniversary of the founding of GZAR, and applied Liu Sanjie's songs and other elements flexibly to the film. Recently, Director Yu Mingsheng was shooting a 30-episode TV serial play *Liu Sanjie*, which will tell Liu Sanjie's story in detail. Although film and television productions vary in type and scenario, they have played an important role in communicating the Liu Sanjie culture.

Table 2-1: Film and television productions about Liu Sanjie

Production	Date of release	Type	Director	Brief story
Liu Sanjie	1960	Film (drama)	Su Li	Landlord Mo Huaiaren occupied the tea mountain to prohibit civilians from picking tealeaves, but villagers were encouraged by Liu Sanjie to remove the prohibition sign. Utterly discomfited, Mo wanted to prohibit civilians from singing. Liu betted with Mo that as long as he won in the antiphon, he could prohibit civilians from singing. Mo invited a scholar to an antiphon with Liu, and civilians came to watch. Liu was so witty that he beat the opponent, and Mo fled confoundedly. Unwilling to accept the failure, he devised an insidious scheme and grabbed Liu to his home for threatening. Liu was unyielding. Ah Niu intruded into Mo's house to rescue Liu bravely. Mo led his servants to chase them on a boat, but civilians helped Liu escape. Liu and Ah Niu expressed their feelings with folk songs. The feudal government issued a singing ban, and Liu led villagers to resist with singing. However, oppressed by the dark feudal force, Liu was forced to leave, but she was still encouraging the public with her singing elsewhere to arouse everyone to combat the feudal force.
Liu Sanjie	1978	Film (song & dance drama)	Wu Yonggang, Chen Zhenghong	The Singing Fairy Liu Sanjie was persecuted by a rich man to seek refuge with her grandmother. Mo Hairen's steward Mo Jincai grabbed the hunter Li Xiaoniu's preys, and Liu forced Mo Jincai to return the preys to Li. Later, failing to lure Liu to be his concubine, Mo Hairen threatened Liu by collecting rent and demanding farmland. When Liu invited the rich man to an antiphon, the rich man invited three poor scholars, who were defeated by Liu by singing. Mo Hairen colluded with the government to prohibit folk songs, persecute Liu and tried to behead Liu. Liu escaped with the cover of villagers. Later, Liu and Li bid farewell to their relatives, and went somewhere else to pass on their songs.
Search for Liu Sanjie	2010	Film (song & dance)	Zhu Feng	The American Chinese Wei Wende returned to his hometown to collect materials on folk songs, and look for long-anticipated Liu Sanjie. Upon his debarkation from the plane at the Guilin

		love film)		Airport, Wei was moved by the warmth and beauty of the local guide girl Liu Tiantian who came to pick him up. Liu took Wei to many places in Guangxi, such as Guilin, Liuzhou and Nanning. The two fell in love in the process.
Liu Sanjie	Not released yet	TV play (30 episodes)	Yu Mingsheng	Mo Huai ren assigned his son Mo Tianci to seal the tea mountain, but it was unexpected that Mo Tianci fell in love with Liu Sanjie at the first sight and wanted to marry Liu. Mo Huai ren assigned his steward to make a proposal with a pair of gold chopsticks, but was refused by Liu, who defeated three scholars in the antiphon, won the tea mountain and organized a folk singing club called Changlefang. To stop villagers from picking tealeaves on the mountain, Mo came up with another idea of levying bridge tolls. At the March 3 singing festival, Liu beat the singing king's younger sister Bai Shuangshuang, and used the bounty to buy Mo's wooden bridge. They entrapped Mo in the mountain, and built the "Sanjie Bridge". Mo hated Liu so much that he incited the government to ban singing and arrest Liu. The steward led government troops to burn up Changlefang. An old fisherman lost his life to protect Liu. Liu, feeling guilty, decided to sing no more. Ah Niu and Liu decided to get married during the escape, and jumped off a cliff together. Liu was later rescued by Liu Zhiyuan, the newly appointed governor of Liuzhou Prefecture, onto his boat.

Source: compiled from the phrases "Liu Sanjie", "Impression Liu Sanjie" and "Search for Liu Sanjie" in Baidu Encyclopedia

2.1.3 Product title sponsorship

In addition, in GZAR, especially in Yangshuo County, there are various memorial commodities titled by "Liu Sanjie", such as clothing and silk balls. On Chengxi Street, Yangshuo County alone, there are many stores whose names are related to Liu Sanjie. The shooting scenes of the 1960 film *Liu Sanjie*, have also been developed into a scenic spot. In 1999, the Nanning International Folk Song Arts Festival was held in GZAR. International folk song performances and the Liu Sanjie Folk Song Fair have made the Liu Sanjie folk song culture known worldwide.

2.1.4 Real landscape performance

As a new artistic form of the Liu Sanjie culture, the real landscape performance Impression Liu Sanjie is a creative regression to the folklore scenario of the film *Liu Sanjie* in a modern context, and combines folk songs, local customs and daily life of Guangxi with songs, lighting, dancing and the local ecological landscape. As a result, it has received favorable comments worldwide, and drawn extensive attention.

In general, diversified cultural media of Liu Sanjie have promoted the extensive communication of the culture. In particular, film and television productions, and the real landscape performance (Impression Liu Sanjie) have played a crucial role.

2.2 Overview of Impression Liu Sanjie

2.2.1 Performance venue

The performance venue of Impression Liu Sanjie is in the Shutong Hill area in Yangshuo County, Guilin, and the stand is the Lijiang Landscape Theater. The Lijiang Landscape Theater (Figures 2-1 and 2-2) is located at the junction of the Lijiang and Tianjiahe Rivers, 66km away from the urban area of Guilin, 86km away from Guilin Liangjiang International Airport, 65km away from Guilin Railway Station and 66km away from Guilin Coach Station. The Lijiang Landscape Theater has a floor area of nearly 100 *mu* (*mu* is a Chinese unit of area, 1 *mu* is about 0.1647 acres), and an stand of 3,534 seats (including 2,324 ordinary seats, 1,154 VIP seats and 56 presidential seats). The stage consists of a 2km section of the Lijiang River and 12 backdrop peaks. The largest-scale environmental artistic lighting work of China and unique smoke effects are employed. A concealed acoustical design is integrated with the environment, and peak barriers and echoes are used ingeniously to produce natural stereo effects.

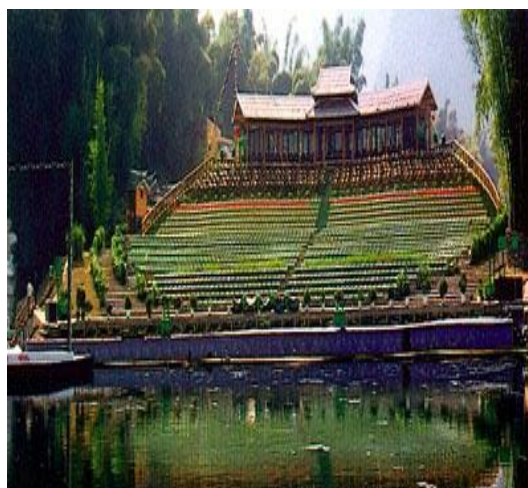


Figure 2-1 Periphery of the Lijiang Landscape Theater Figure 2-2 Interior of the Lijiang Landscape Theater

2.2.2 Introduction to the repertoire

For Impression Liu Sanjie, Zhang Yimou serves as the general director, Wang Chao and Fanyue as directors, Mei Shuaiyuan as the chief planner and producer, 67 famous domestic and foreign artists are involved in creation, and over 600 actors involved in performance. The repertoire has been designed

over 5 years and 5 months through 109 revisions. The whole performance lasts about 70 minutes. The present repertoire is divided into seven parts – *Preface-Legend of Landscape, Red Impression-Folk Songs, Green Impression-Hometown, Blue Impression-Love Songs, Golden Impression-Lights on Fishing Boats, Silvery Impression-Grand Celebration* and *Epilogue-Heavenly Singing*, as described briefly below:

(1) *Preface-Legend of Landscape*: The performance began with the self-introduction of Zhuang men, Yao women and Dong girls dressed in ethnic clothing. Then, the floating above-water screen brings the audience to the atmosphere of the familiar film *Liu Sanjie*. At this moment, “Liu Sanjie”, singing folk songs, came over slowly in a small boat. Led by the singing of Singing a Folk Song, the audience is brought into the artistic environment of Impression Liu Sanjie.

(2) *Red Impression-Folk Songs*: Tens of red ribbons symbolizing fishnets run across the river. In shocking music, hundreds of fishermen on rafts are rolling red fishnets on the river. In the meantime, hundreds of singers of different ethnic groups on both sides of the Lijiang River are looking at each other across the river, indicating the ceremonious beginning of the legendary “antiphon”. When the red light is dimming, a group of Dong girls dressed in ethnic clothing begin to sing traditional Dong songs in a naturally pure voice. The audience is diverted from the dazzling red color and immersed in the simple and pure singing.

(3) *Green Impression-Hometown*: In this chapter, production and living scenes of local people of different ethnic groups are exhibited in an almost original manner. Daily productive and living articles of local villagers, such as rafts, fishnets, farm cattle, bicycles and fish hawks, are staged. In a gentle and peaceful green shadow, cowboys pulling buffaloes and wearing bamboo hats, farmers returning from farming and carrying shoulder poles, young fellows going to the fair by bicycle, fishermen rowing on rafts and casting fishnets, rural women washing clothes beside the river, lovers talking on the bank, etc. constitute an idyllic picture of production and living of local people.

(4) *Blue Impression-Love Songs*: In a blue and quiet backdrop, a bright “moon” appears above the river, and a beautiful girl symbolizing the Cynthia is dancing gracefully on the crescent. At this moment, huge models of white bamboo forests and wooden buildings float down the river gradually, making up a vivid moon landscape. Tens of long-haired girls walk from the riverside to the long platform extending to the center of the river, and get undressed gently, presenting a bathing scene. In the lyric “only rattans enwind trees in the mountain, but trees never enwind rattans”, the beautiful girl is finally to be married, and all components of the landscape are converted into musical notes of a love song.

(5) *Golden Impression-Lights on Fishing Boats*: 220 fishermen from 5 adjacent villages appear with rafts on the river in golden light. They wear bamboo hats and coir raincoats, with an oil lamp at the raft head and a fish hawk

at the end. In a work song, they keep rowing. In the golden light that represents light on fishing boats, the rafts, coir raincoats and fish hawks together depict a classical picture of fishermen at work on the Lijiang River.

(6) *Silvery Impression-Grand Celebration*: With blasts of rustic singing, over 200 ethnic minority girls wearing silver ornaments come onto the stage from the distance in a wandering line. The special-treated silver apparels on them turn on and off rhythmically, creating a magnificent scene that has never been seen on the Lijiang River. When they get closer and closer, firebrands on both banks are lit almost simultaneously, and fishermen swarm in holding oars high, just like a lively folk ceremony in the legend of Liu Sanjie.

(7) *Epilogue-Heavenly Singing*: When the rafts leave and the lamps go out, “Liu Sanjie” reappears, and the show ends in her singing.

Figure 2-3 Photos of selected plays of Impression Liu Sanjie



2.2.3 Present situation of performance

Since the premiere of Impression Liu Sanjie, it has been highly favored, which can be seen from the number of shows and the audience from 2004 to 2010 (Table 2-2). Based on the data of 2010, the number of shows was close to twice that at the beginning, while the audience exceeded 3 times that of 2004. In general (Figure 2-4), the number of shows and the audience grew rapidly during 2004-2006, with annual growth rates beyond 50%; from 2007 to 2009, the growth rate of the number of shows and the audience began to decline and stabilize. The data of 2010 reveals that the number of shows and the audience has begun to decline slightly. In addition, the Lijiang Landscape Theater has been renovated over these years, and its seating capacity has nearly doubled from 1,880 at the beginning (2004) to 3,534 today. In terms of attendance rate, the daily average attendance rate of 2010 was 70%, showing that Impression Liu Sanjie is still popular. Usually, Impression Liu Sanjie is shown at 8:00 pm every day, and the show time may be advanced or delayed for not more than 20 minutes due to seasonal and natural factors, etc. At weekends or during a busy season of tourism, there is usually an additional show every day, and a day's second show begins at 9:40 pm. Performance is suspended for nearly one month before the Spring Festival. Based on the number of shows in recent years, Impression Liu Sanjie is shown twice a day for nearly half a year, which also reflects the popularity of Impression Liu Sanjie.

Table 2-2: Audience and number of shows of Impression Liu Sanjie in 2004-2010

Year	2004	2005	2006	2007	2008	2009	2010
Shows	263	318	395	470	490	497	451
Audience (0,000)	31	48	78	100	101	128	113

Source: Guilin Guangwei Wenhua Tourism and Culture Co., Ltd.

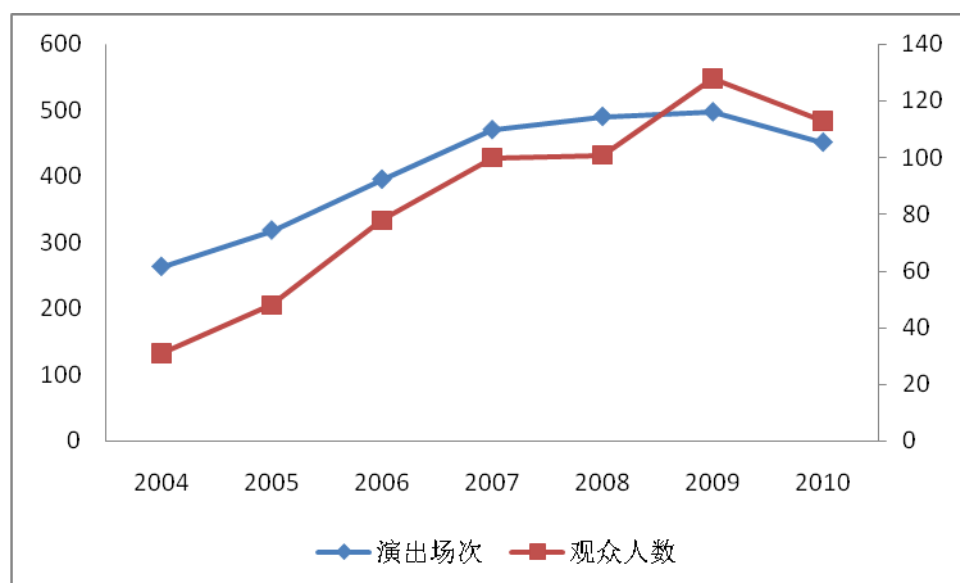


Figure 2-4: Audience and number of shows of Impression Liu Sanjie in 2004–2010
Source: Guilin Guangwei Wenhua Tourism and Culture Co., Ltd.

2.3 Development course of the real landscape performance

Impression Liu Sanjie

It took 5 years and 5 months to prepare the whole real landscape performance of Impression Liu Sanjie from the beginning of planning in October 1998 to the premiere in March 2004. The creation process of Impression Liu Sanjie can be roughly divided into four stages – embryonic stage, preparatory stage, construction stage and operating stage.

2.3.1 Embryonic stage

As early as 1997, Wei Zhuangfan, Head of the GZAR Department of Culture, proposed to implement a project that combined the Liu Sanjie culture with tourism at the Lijiang Theater in Guilin, and entrusted this task to Mei Shuaiyuan, head of the Zhuang Opera Troupe and Circus of GZAR. In October 1998, Mei Shuaiyuan, who was producing a drama in Guilin, visited a small fishing village in Xingping by chance, and was inspired by lamps on fishing boats to conceive a real landscape performance using the landscape of Guilin as the backdrop and the story of Liu Sanjie as the main thread. Afterwards, he proposed the basic concept of basing the performance on folklores of Liu Sanjie, ethnic customs and real landscape, and prepared the Proposal for the Second Scene of the Lijiang River Project. This project was approved by the GZAR Development and Planning Commission, and supported by governmental authorities, with a planned gross investment of CNY55 million. Later, Mei Shuaiyuan discussed planning ideas about this project with Zhang Yimou. Zhang Yimou decided to serve as the general director of this project, and then the selection of this project site began. In the same year, Mei Shuaiyuan raised a sum of

CNY200,000, and incorporated Guangwei Wenhua Arts Co., Ltd.

2.3.2 Preparatory stage

At the end of 1998, Zhang Yimou investigated three proposed sites in the Elephant Trunk Hill, Xingping and the Shutong Hill, Guilin, and decided to select the Shutong Hill (on the island at the junction of the Lijiang and Tianjiahe Rivers) as the venue of the real landscape performance based on comprehensive consideration. In 1999, planning for this project began, and the Yangshuo County Communications Bureau approved of constructing the Liu Sanjie Folk Song Fair cultural tourism project on a sand shoal of the Tianjiahe River in Yangshuo; the GZAR Department of Culture approved the proposal of industrialized operation of this project, and this project was to be funded, designed and constructed by Guangxi Wenhua Arts Co., Ltd. The Guangxi Tourism Planning and Design Institute prepared the Feasibility Study Report of the Lijiang Liu Sanjie Folk Song Fair project, making a comprehensive study of investment, layout, infrastructure, environmental capacity, environmental protection, fire control, safety, hygiene and energy conservation; Guangxi International Engineering Consulting Co., Ltd. held an evaluation meeting of the Feasibility Study Report of the Lijiang Liu Sanjie Folk Song Fair project. The construction of the Lijiang Liu Sanjie Folk Song Fair project rolled out in all aspects. Zhang Yimou Lijiang Art School was under preparation in Guilin as the training base of performers of the Liu Sanjie Folk Song Fair project in December 1999, and a letter of approval was received from the GZAR Department of Culture on December 17. On July 14, 2000, the first press conference was held at the Guangxi Building in Beijing, and it was announced that Impression Liu Sanjie Project was started with Zhang Yimou being the artistic supervisor and the general manager.

2.3.3 Construction stage

Guangxi Wenhua Arts Co., Ltd. solicited investments in preparation for the construction of the Liu Sanjie Folk Song Fair cultural tourism project. In May 2001, Guangxi Vinylon Group Co., Ltd. (“Guangwei”) analyzed and affirmed the prospect of this project comprehensively, and decided to undertake the investment in and management of this project. An excellent management team was signed to organize Guilin Guangwei Wenhua Tourism and Culture Co., Ltd. as the operator of the Impression Liu Sanjie project in order to implement major measures of the Group in developing cultural industries. In 2002, the opening ceremony of the Bo’ao Asian Tourism Forum was held in Guilin, where directors Wang Chaoge and Fan Yue made an innovative attempt of real landscape performance on the Lijiang River. At the ceremony, the three core performance chapters of *The Spectacle of Red Silk*, *Lamps of Fishing Boats* and *Dreamy Silk Dress* were created, and proven perfectly successful. Afterwards, Wang Chaoge and Fan Yue were invited to join the directing team of Impression Liu Sanjie, and the “trinity” directing team headed by Zhang Yimou was established.

In 2003, with the investment and management of Guilin Guangwei Wenhua Tourism and Culture Co., Ltd., and the great support of the GZAR, Guilin Municipal and Yangshuo County Governments, the main part of the Liu Sanjie Folk Song Fair project was completed, and the planning requirements for layout, roads, dancing and artwork, logistics, landscaping, environmental capacity, environmental protection, fire control, safety and hygiene were met.

2.3.4 Operating stage

In 2003, under the planning and leadership of Zhang Yimou, Wang Chaoge, Fan Yue and Mei Shuaiyuan, Impression Liu Sanjie began to take shape through repeated modifications. In October 2003, trial shows of Impression Liu Sanjie began. Based on the experience from the trial stage, the main part of the Liu Sanjie Folk Song Fair project was further improved, the operating pattern became more sophisticated, and the theme of Impression Liu Sanjie was almost finalized in 2004. On March 20, 2004, the grand public performance of Impression Liu Sanjie began in a new cast. Since then, Impression Liu Sanjie has become increasingly popular, drawn worldwide press concern, and received favorable comments on its innovative form of performance. It has now become one of the most important tourism resources in Guilin.

3. Success factors of Impression Liu Sanjie

The success of the large-scale real landscape performance Impression Liu Sanjie has been followed by other tourist destinations, and its innovative form provides a new way of prolonging tourist stay and enriching tourist experiences. However, not every tourist product that follows the pattern of Impression Liu Sanjie has been successful. *Impression Hainan Island*, which made its premiere in April 2009, with an investment of nearly CNY200 million, went into a dilemma due to poor attendance rate, though it was a great eye-catcher at the beginning. Real landscape performances in other destinations have encountered such problems as similar structure and fashion, monotonous form, and reduced artistic appeal. Their attraction to spectators is not as expected despite of high investment and large performance size. Which factors have affected the operation and development of real landscape performances? The success factors of Impression Liu Sanjie will be analyzed below.

Large-scale real landscape performances resemble theme parks in many ways. First, both forms have a distinctive theme that distinguishes them from others and makes them competitive. For example, Impression Liu Sanjie combines the landscape of Guilin and the Liu Sanjie culture cleverly, and the Window of the World in Shenzhen takes “reproductions of worldwide tourist attractions” as its theme. Second, both forms are high-investment, large-scale and high-risk tourism projects featuring a long payback period. For example, the investment in the first phase of Chime-Long Paradise is nearly CNY1 billion, and *Impression Hainan Island* has cost nearly CNY200 million. Prof. Bao Jigang divided influencing factors for theme parks as objective and subjective ones in *A Systematic Analysis of Factors Affecting the Development of Theme Parks* (1998). Objective factors include tourist source market and traffic conditions, regional economic level, perceived image of urban tourism, and spatial clustering and competition; subjective factors include governmental and investor decision-making behaviors. However, the analytical framework proposed by Prof. Bao is focused on macroscopic factors, such as choices of site and theme for theme parks, and does not involve internal factors, such as operation and management. Therefore, an analysis of the investor’s strength and management is included in the analysis of the success factors of Impression Liu Sanjie, thereby establishing a rough analytical framework (Figure 3-1). In particular, objective factors include tourist source market, traffic conditions and local resources; subjective factors include governmental and investor decision-making behaviors; besides, the investor’s strength and commercial operation pattern are analyzed from the perspective of resources and capabilities.

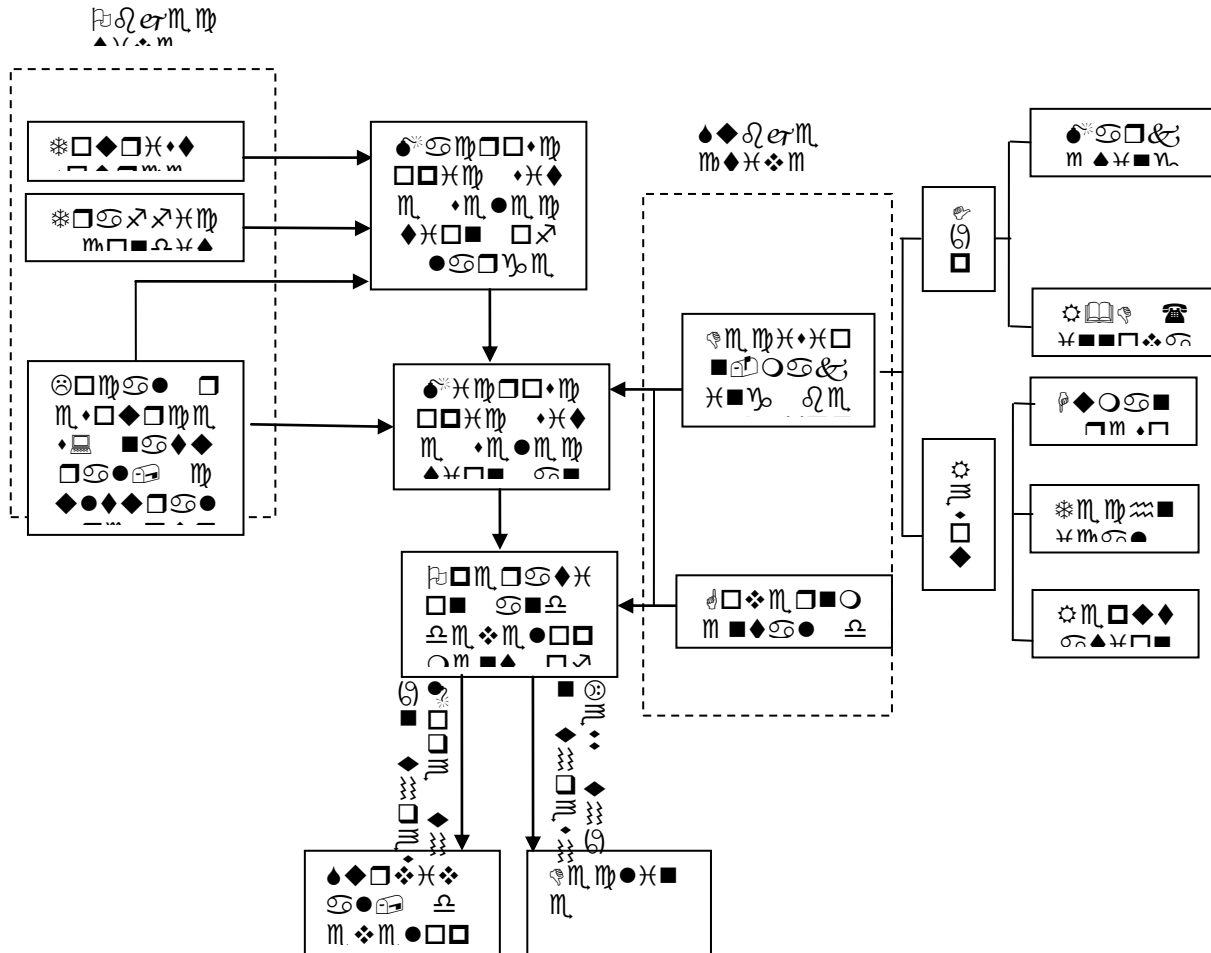


Figure 3-1 Analysis of factors affecting the development of large-scale real landscape performance

3.1 Objective factors

3.1.1 Tourist source market

The huge tourist source market of Yangshuo provides a secure tourist source for the development of Impression Liu Sanjie. Data of the Yangshuo County Tourism Bureau show that the tourist source market of Yangshuo consists of Guangxi and Guangdong mainly, especially Guilin itself, the adjacent cities of Nanning, Liuzhou and Yulin, and Guangzhou, Huizhou and Shenzhen in Guangdong Province. In addition, the major tourist sources of Yangshuo have a large urban population due to a large floating population. For example, the gross population of Guilin City is nearly 5.4 million, that of Liuzhou City nearly 2 million, that of Yulin City 5,471,700, that of Nanning 2.45 million and that of the Pearl River Delta region in Guangdong about 30 million. The huge populations of the tourist sources provide sufficient tourist resources for Yangshuo's tourism. According to statistics of the Yangshuo County Tourism Bureau, Yangshuo

County received 7.2 million men-times of tourists in 2009, up 28.8% year on year, including 1.01 million men-times of foreign tourists, up 11.2% year on year. Presently, Yangshuo is still undergoing a growth period of tourism, and its number of tourists is growing rapidly. This also provides sufficient tourist resources for Impression Liu Sanjie.

3.1.2 Traffic conditions

The advantaged traffic conditions of Yangshuo provide good accessibility for the operation and development of Impression Liu Sanjie. Yangshuo is connected to the outside very conveniently. In terms of air traffic, it is connected to Guangzhou and Beijing via Guilin Liangjiang International Airport; in terms of rail traffic, it is connected to different tourist sources via Guilin Railway Station; in terms of land traffic, it is connected to Hunan Province via Beijing-Zhuhai Expressway and Hengyang-Kunming Expressway, and to different locations of Guangxi via National Highways G321 and G323. In addition, the Guangzhou-Wuzhou Expressway was put into operation and connected to the Guilin-Wuzhou Expressway in 2010, providing a more convenient traffic link between the Pearl River Delta and Yangshuo.

The Yangshuo County town also boasts convenient traffic, with a developed highway network. In addition, there are many bicycle lease points in the town, and many tourists would elect to visit the Lijiang River by bicycle.

3.1.3 Local resources

Natural resources

The excellent local natural resources of Yangshuo provide a good resource base for the operation and development of Impression Liu Sanjie. Yangshuo is renowned in that “the landscape of Guilin tops in the world, and that of Yangshuo tops in Guilin”. There are hundreds of mountain peaks for sightseeing throughout the county. The Lijiang River runs through the county town. There are over 30 grottos, over 10 pavilions, nearly one hundred stone inscriptions and a rare ancient banyan. The well-known scenic spots developed to date include the Lijiang River scenic zone, the Yulong River scenic zone, the Dayuan River scenic zone, the Lotus Cave, the Bilian Cave, the Julong Lake, the Earthly paradise, the Liu Sanjie Water Park and the Riverside Park. In general, Yangshuo’s tourism resources are good in quality, and Yangshuo is already a well-known tourist destination of natural landscape. The performance venue of Impression Liu Sanjie is located in this natural landscape. The Lijiang River area with a size of nearly 2 km², the 12 backdrop peaks and the vast sky constitute the background of the stage. This is an important reason why Impression Liu Sanjie is attractive.

Cultural resources

The strong local culture of Yangshuo provides a cultural base for the operation and development of Impression Liu Sanjie. Yangshuo is a place inhabited by Han, Zhuang and Yao people. In history, folk customs with strong

ethnic and local characteristics have come into being. Impression Liu Sanjie was planned on the basis of folk customs. The production team has focused on the two core elements of Liu Sanjie's image as the Singing Fairy and the ethnic minority living picture, and embodied them through lighting, acoustics and dance arrangement, giving the audience a long aftertaste. Impression Liu Sanjie is an innovation based on the deep-rooted Liu Sanjie culture, so that it has a deep cultural background and has become sustainable.

3.2 Subjective factors

3.2.1 Governmental decision-making behavior

Governmental decision-making behavior affects the operation and development of Impression Liu Sanjie in a decisive manner. This is embodied in urban and regional planning and positioning macroscopically, and in the land use for the large-scale real landscape performance and the management of its operating behavior microscopically. The success of Impression Liu Sanjie is closely associated with governmental decision-making, since it has received strong governmental support at the embryonic, preparatory, construction and operating stages. Governmental decision-making has played a crucial role in such aspects as planning, approval, land acquisition, site selection, and the construction of roads and other infrastructure.

3.2.2 Decision-making behavior and strength of the investor

The operation and development of Impression Liu Sanjie relies not only on its objective conditions and the governmental support, but also on the management and operation of a strong investor. Today, large-scale real landscape performances mostly guided by the government and are market-oriented, so the corporate strength of investors is very important.

The Impression Liu Sanjie project was initiated by the GZAR Department of Culture, and its subsequent operations have been completely market-oriented. As the controlling shareholder, Guangwei Group established Guilin Guangwei Wenhua Tourism and Culture Co., Ltd. together with Guangwei Wenhua Arts Co., Ltd., made an investment of over CNY90 million, and introduced a whole set of business administration models into the operation of this project, so that the artistic conception was grounded on a solid platform^①. The operation and management of Impression Liu Sanjie by its operator will be discussed in terms of resources and capabilities below.

Resources

1. Human resources

First, the production team of Impression Liu Sanjie is strong, and includes the famous directors Zhang Yimou, Wang Chaoge and Fan Yue, and the national

① 印象刘三姐项目是由广西壮族自治区文化厅发起，并由桂林广维文华旅游文化产业有限公司（以下简称“广维文华”）与桂林广维文华演艺有限公司（以下简称“广维演艺”）共同投资、共同运营。项目自启动以来，得到了政府的大力支持，在土地、资金、人才等方面均得到了保障。项目自运营以来，一直秉承“文化立园、旅游兴园”的宗旨，致力于打造中国首部大型山水实景演出，成为桂林旅游的一张名片。项目自运营以来，一直秉承“文化立园、旅游兴园”的宗旨，致力于打造中国首部大型山水实景演出，成为桂林旅游的一张名片。

first-class screenwriter Mei Shuaiyuan, who are influential worldwide. In particular, the accession of Zhang Yimou has increased public attention to Impression Liu Sanjie. Second, Zhang Yimou Lijiang Art School is the performer training base of Impression Liu Sanjie, and ensures the quality of the performers and the performance. In addition, local farmers have also been trained into performers, who would do farm work or other businesses in the daytime, and perform at night only. Thus, they can earn extra income without delaying their farm work. For the investor, this not only reduces operating costs by eliminating accommodation and traffic needs partly, but also ensures the size of the performance.

2. Technical resources

The theater for Impression Liu Sanjie was designed by the School of Architecture, Tsinghua University, and constructed according to the concept of “green art and environmental protection”. The whole theater is immersed in green, with a landscaping rate of over 90%, where tea trees, phoenix tail bamboos and turfs are grown. All lighting and acoustical systems employ a concealed design, and are integrated into the environment. All water stages are built using bamboo rafts, which can be demolished and hidden when not in use, imposing no impact on the body and bed of the Lijiang River. On the construction site of over 100 *mu*, structures such as the drum tower, the wind-rain bridge and the VIP stand are built amazingly without any iron nail. The stand is formed by green terraces to provide a 180° full view of two kilometers above the river. The green concept ensures the sustainability of this project. The application of advanced technologies enables tourists to enjoy the spectacular performance inside the landscape.

3. Reputation resources

Over the past 7 years, Impression Liu Sanjie has become one of the most successful large-scale real landscape performances of China, built up its brand and won many honors. In November 2004, the Lijiang Landscape Theater (former “Liu Sanjie Folk Song Fair”) became one of the first exemplary bases of cultural industries of China. In July 2005, Impression Liu Sanjie won the Prime Award for the Top 10 Performances of China. In addition, General Director Zhang Yimou, who has directed the opening ceremony of the 2008 Beijing Olympic Games has drawn more attention to Impression Liu Sanjie.

Impression Liu Sanjie has gained good reputation among tourists. According to comments on tieba.baidu.com, www.tianya.cn, club.sohu.com and other online forums, most spectators of Impression Liu Sanjie say that Impression Liu Sanjie is spectacular and worth watching for its deep cultural background.

Capabilities

1. Marketing

In the marketing mix concept, the “4P’s theory” (product, price, place and promotion) is the foundation of marketing strategies. Impression Liu Sanjie combines the three appealing elements of “Zhang Yimou”, “Liu Sanjie” and the

“landscape of Guilin”, and is an innovative tourist product. After its premiere, it has caused a sensation and drawn extensive public attention. After Impression Liu Sanjie has been generally recognized by the public, the operator has introduced a bold pricing system for effective market segmentation, and has thus received generous profits. Tickets of Impression Liu Sanjie are classified into three types: ordinary seats CNY198/ticket; VIP seats (B2) CNY238/ticket and VIP seats (B1) CNY320/ticket; presidential seats (A2) CNY480/ticket and presidential seats (A1) CNY680/ticket.

In terms of marketing and promotion, Impression Liu Sanjie cooperates with travel agencies of different locations mainly, so that not only tourists can get preferences, but also the attendance rate is ensured. Almost all travel agencies in Yangshuo offer the service of booking admission tickets of Impression Liu Sanjie at preferential prices. The Internet is also an important channel that features great return for low investment, a significant snowball effect, and word-of-mouth communication. Impression Liu Sanjie has been much reported by the press, and commented on by many tourists.

2. Innovation

Continual innovation is the key to the rapid development of an enterprise. During the creation of Impression Liu Sanjie, the production team has developed local resources creatively many times. After Chief Planner Mei Shuaiyuan undertook this project, he came up with the idea of developing the landscape of Guilin and the legend of Liu Sanjie into a real landscape drama through field investigation. “The best arts should be shown in the most beautiful landscape to make the natural and human-cultural landscapes echo with each other.” Therefore, Impression Liu Sanjie became the first large-scale real landscape performance of China, and Mei Shuaiyuan became the initiator of large-scale real landscape performances of China. From the first trial show to the formal premiere of Impression Liu Sanjie, the design was revised 109 times! The production team also invited the domestic composer Liu Tong to create lyrics and music based on local culture and audience needs, as well as famous domestic singers, such as Liu Huan.

3.3 Summary

The success of Impression Liu Sanjie provides a good example for us to develop large-scale tourism performance products. However, it is not suitable to develop products like Impression Liu Sanjie in all tourist destinations. It can be found from the above analysis that the success of Impression Liu Sanjie is based on its good tourist source market, advantaged traffic conditions and rich local resources. It is effective governmental regulation and management, and the provident decision and high-quality management of the investor that result in the success of Impression Liu Sanjie. Therefore, before a large-scale tourism performance product is developed in a tourist destination, the local tourist sources, geographic location and local resources should be investigated and analyzed in detail, and such product should be developed with a rational

investor decision-making behavior and appropriate governmental regulation only.

4. Impacts of Impression Liu Sanjie on Yangshuo's tourism development

The Impression Liu Sanjie project has affected the development of Yangshuo as a tourist destination socially, economically and environmentally, promoted the improvement of supporting infrastructure in Yangshuo, played a positive role in training local tourism talents (art performers and staff), improving the local environment and the sustainability of development, and enriching the mix of tourist products, and led to some negative impacts due to the change in nature of the tourist destination, such as the loss of backpackers. This chapter makes an analysis from macroscopic and microscopic perspectives mainly. From the macroscopic perspective, the impacts of the operation of the Impression Liu Sanjie project on Yangshuo's tourism development are described; from the microscopic perspective, the impacts of this project on local residents and tourists mainly.

4.1 Socioeconomic impacts

4.1.1 Increasing local fiscal revenue

The most direct economic contribution of Impression Liu Sanjie to Yangshuo's tourism development is embodied in taxation. Since 2004, Impression Liu Sanjie would make a great tax contribution to local finance per annum (Figure 4-1). By 2009, the accumulated tax payment of the Impression Liu Sanjie project was CNY40.95 million. Different from other tourist destinations (e.g., Zhangjiajie), income from scenic spots in Yangshuo did not contributed much to the tax revenue of the local government before Impression Liu Sanjie was put into operation. Based on the local taxation data of 2003, the tax contribution of the scenic spots accounted for 3% of that of local tourism-related industries only. The success of Impression Liu Sanjie has changed the situation of low tax generating capacity of the scenic spots in Yangshuo. In 2007, this number rose to 62%. The tax revenue of Impression Liu Sanjie is contributes considerably to local governmental revenue, and provides financial support for Yangshuo's municipal construction. In addition, the operation of the Impression Liu Sanjie project has also resulted in an increase of Yangshuo's gross tourism revenue. Before 2003, Yangshuo's gross tourism revenue had been growing steadily. In 2003, Yangshuo's gross tourism revenue was CNY244 million only. However, since the premiere of Impression Liu Sanjie in 2004, Yangshuo's gross tourism revenue has grown rapidly. In 2009, this number reached CNY2.42 billion, 10 times that in 2003.

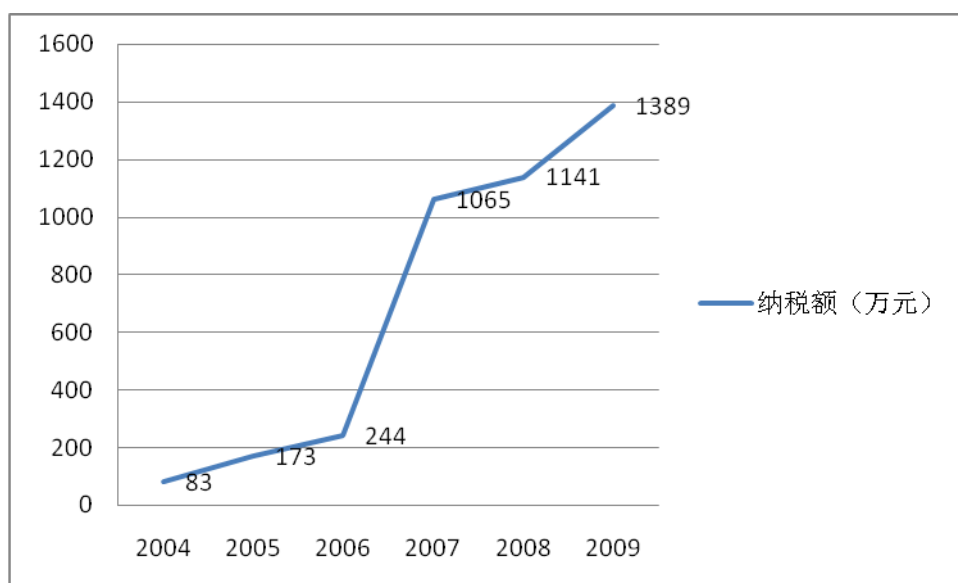


Figure 4-1: Tax payment of Impression Liu Sanjie in 2004-2009

4.1.2 Improving local image

Studies have pointed out that the most significant impact of existing artistic tourist products on tourist destinations is to change the image of a destination^①. The Impression Liu Sanjie project has played a great role in shaping the overall tourism image of Yangshuo. First, Impression Liu Sanjie has drawn much attention since its preparatory stage, and the great success of the premiere on March 20, 2004 has drawn extensive press attention, thereby improving the status and awareness of Yangshuo as a tourist destination. Second, Impression Liu Sanjie has also drawn much attention among local residents, many of whom have begun to use such terms as “Impression” and “Liu Sanjie”, so that stores titled in relation to such terms can be found everywhere. In particular, some restaurants and souvenir stores oriented mainly to non-local tourists have improved their influence through Impression Liu Sanjie. The use of such store names has shaped the image of Yangshuo as a tourist destination indirectly while giving publicity to Impression Liu Sanjie. Third, due to the operating pattern of cooperation with travel agencies of Impression Liu Sanjie, travel agencies has begun to recommend Impression Liu Sanjie heavily, thereby turning Impression Liu Sanjie into an iconic tourist product of Yangshuo, combining Impression Liu Sanjie with the image of Yangshuo as a tourist destination organically, and improving the overall image of Yangshuo to some extent. Finally, tourist comments on Impression Liu Sanjie are generally high, giving word-of-mouth publicity to the image of Yangshuo as a tourist destination.

4.1.3 Driving related industries

The successful operation of the Impression Liu Sanjie project has promoted the development of related local industries considerably. The Impression Liu Sanjie project has contributed greatly to the growth of the gross tourist volume of Yangshuo County. During 2002–2003, the gross tourist volume of Yangshuo grew slowly. Since 2004, namely after the premiere of Impression Liu Sanjie, the gross tourist volume of Yangshuo County has been growing by nearly 15% per annum on average (Figure 4-2). It can be seen from the figure that the number of spectators of Impression Liu Sanjie has been growing stable in recent years, and nearly 20% of tourists in Yangshuo would watch, indicating a strong pulling effect of Impression Liu Sanjie on the tourist volume of Yangshuo. Since there is a great multiplier effect in the industry of tourism, the tourists added by Impression Liu Sanjie would spend in other related industries during their stay in Yangshuo, thereby promoting the development of such related industries. The Guilin Municipal Tourism Bureau has defined this project as a key tourism project in GZAR, and one of the essential tourism projects of Guilin. This measure has further driven the development of catering, transport and other related service industries. In addition, Impression Liu Sanjie has also promoted local tourism real estate. There is a plot called Yangshuo East Street out of the performance venue, via which tourists enter the theater on vehicles of different sizes every night. Bars, teahouses, guesthouses, and souvenir and snack stores have been opened on this formerly desolate street, which has become a new tourist consumption area in Yangshuo.

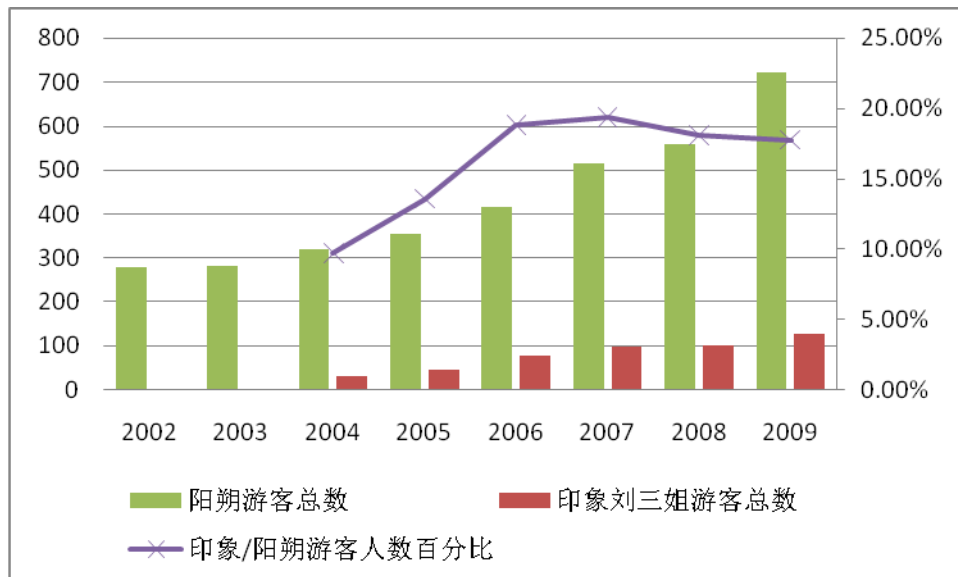


Figure 4-2 Gross tourist volumes of Yangshuo and Impression Liu Sanjie, and tourist volume ratio of Impression/Yangshuo

4.2 Impacts on tourist behavior

4.2.1 Prolonging tourist stay

Most amusement activities are carried out in the day time, and tourists often run free at night. The Impression Liu Sanjie project enriches choices of night activities for tourists, so that they can obtain superior experiences at night. Second, since Impression Liu Sanjie is shown at night, many tourists who come to watch Impression Liu Sanjie on purpose would stay one more day in Yangshuo, increasing the number of overnight tourists of Yangshuo. It can be seen from the data of the Yangshuo County Tourism Bureau (Figure 4-3) that after the premiere of Impression Liu Sanjie, the annual average growth rate of the number of overnight tourists of Yangshuo has remained at about 27%. In 2009, the number of overnight tourists of Yangshuo grew to 2.16 million men-times, over 3 times that of 2004. Third, the increase of overnight tourists has driven the development of the hotel industry in Yangshuo. In 2003, there were over 6,000 guest beds in Yangshuo. At the end of 2004, this number grew sharply to over 10,000, an increase of nearly 70% within one year, and the number of tourism hotels grew from 181 in 2003 to 253 in 2004 by nearly 40%. Fourth, to meet increasing tourists with different needs, home-style guesthouses and hostels have emerged. More and more group tourists have prolonged their stay in Yangshuo. In the past, a group visiting the Lijiang River in Guilin set out past 8 o'clock in the morning, arrived at the Lijiang River wharf past 9 o'clock, got to Yangshuo at about 1 o'clock in the afternoon, visited the Big Banyan and the Moon Hill, went to the trip back to Guilin past 3 o'clock in the afternoon, and had supper at about 5 o'clock in the afternoon. However, due to the availability of the Impression Liu Sanjie project and relatively low accommodation rates in Yangshuo, many Guilin-based travel agencies have arranged tourists to stay in Yangshuo overnight since 2004. However, if Impression Liu Sanjie is not shown some day, many travel agencies would arrange tourists to live in Lipu or elsewhere with lower accommodation rates. Therefore, Impression Liu Sanjie has affected the stay of group tourists in Yangshuo as a typical night tourist product.

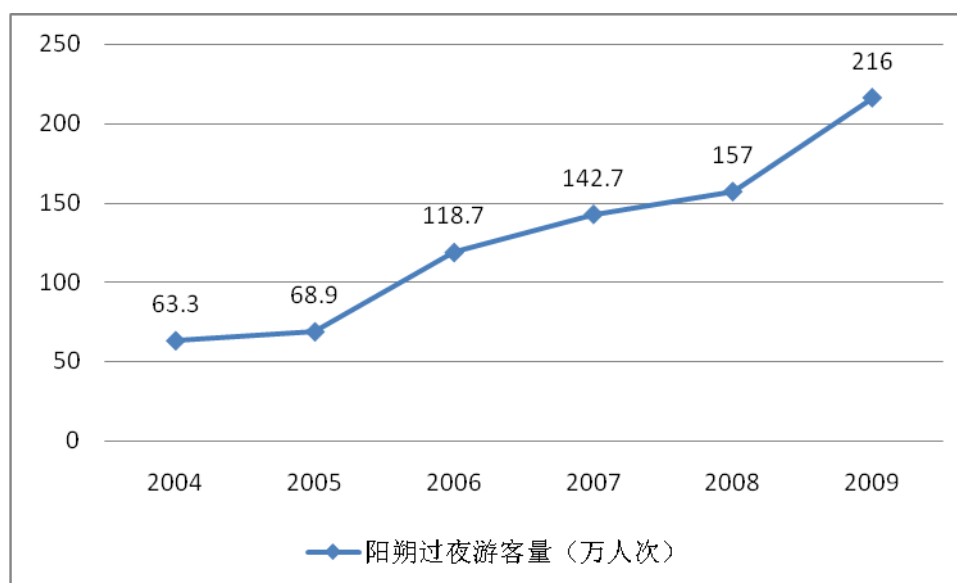


Figure 4-3: Number of overnight tourists in Yangshuo 2004-2009

4.2.2 Attracting foreign tourists

Since 2004, Yangshuo has been increasingly sophisticated in developing international tourist markets. Impression Liu Sanjie has increasingly become a “stunt” in Yangshuo’s publicity to attract foreign tourists. Among the audience of Impression Liu Sanjie, there are a considerable number of foreign tourists. As a tourist product with distinctive local cultural characteristics, Impression Liu Sanjie has become an important reason for traveling in China for many Western tourists. It can be seen from the data of 2007-2009 (Table 4-1) that Impression Liu Sanjie can attract about 90,000 foreign tourists per annum. It has not only increased the overall foreign exchange income of Yangshuo, but also built up the image of Yangshuo as an international tourist destination through the publicity of foreign tourists.

Table 4-1: Statistics of foreign tourists of Impression Liu Sanjie by source

Origin	Number in 2007	Number in 2008	Number in 2009
The West	41056	44510	38551
Malaysia	18338	24720	30294
Thailand	8021	7986	5034
Korea	10426	7195	8735
The Philippines	496	3812	561
Japan	5725	3499	4176
Indonesia	1417	2070	2333
Israel	867	1927	2444
Singapore	663	432	1567

Australia	354	140	255
Vietnam	0	7	412
Brazil	0	0	11
Columbia	0	0	95
South Africa	0	0	22
Venezuela	0	0	17
India	0	0	26
Total	87363	96298	94568

Source: Guilin Guangwei Wenhua Tourism and Culture Co., Ltd.

4.2.3 Increasing tourist expenses

According to the questionnaire survey on Yangshuo tourists by the CTPR task force in 2007, it can be seen that an average tourist watching Impression Liu Sanjie spent CNY1,863 in Yangshuo, with an average spending of CNY211.5 on the admission ticket of Impression Liu Sanjie; an average tourist not watching Impression Liu Sanjie spent CNY1,385; tourists watching Impression Liu Sanjie spent much more than those not watching Impression Liu Sanjie (Figure 4-4). In addition, the task force has also analyzed the correlation between total spending and the spending on Impression Liu Sanjie, and found that the latter is positively and significantly correlated with total spending (Table 4-2), i.e., total spending increases with the spending on Impression Liu Sanjie. It can be inferred that the development of Impression Liu Sanjie has increased tourist consumption in Yangshuo significantly.

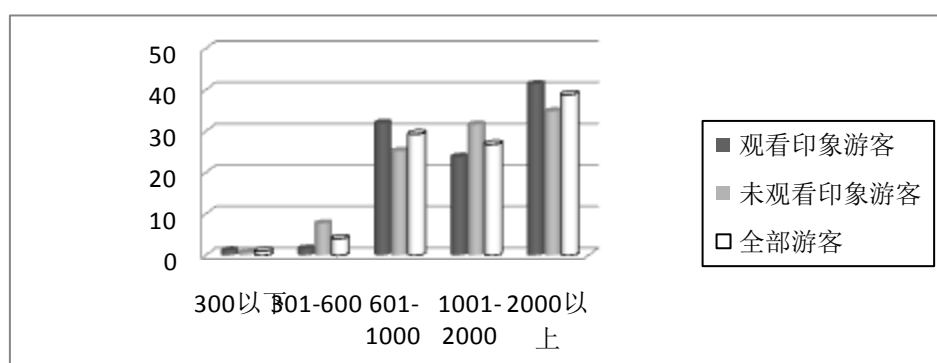
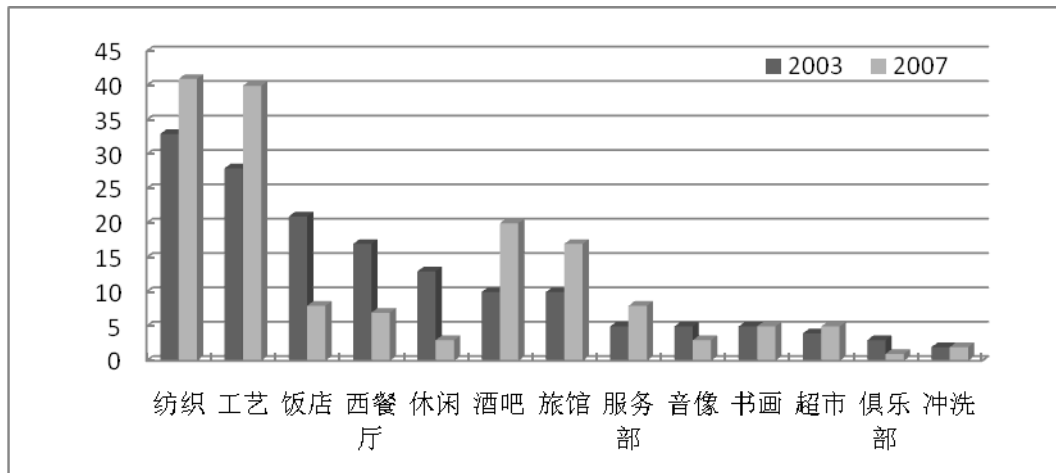


Figure 4-4: Comparison of different types of tourists in terms of spending in Yangshuo

Table 4-2: Correlation analysis between total spending and spending on “Impression”

		Spending budget	Ticket price
Spending budget	Pearson correlation	1.000	.640(**)
	T two-tail test	.	.000
Ticket price	Pearson correlation	.640(**)	1.000

[illegible]

Handwritten text in a cursive script, likely a mix of English and a non-Latin alphabet, possibly Georgian. The text is written on a lined background and includes various symbols and characters.



























① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿ 𐀀 𐀁 𐀂 𐀃 𐀄 𐀅 𐀆 𐀇 𐀈 𐀉 𐀊 𐀋 𐀌 𐀍 𐀎 𐀏 𐀐 𐀑 𐀒 𐀓 𐀔 𐀕 𐀖 𐀗 𐀘 𐀙 𐀚 𐀛 𐀜 𐀝 𐀞 𐀟 𐀠 𐀡 𐀢 𐀣 𐀤 𐀥 𐀦 𐀧 𐀨 𐀩 𐀪 𐀫 𐀬 𐀭 𐀮 𐀯 𐀰 𐀱 𐀲 𐀳 𐀴 𐀵 𐀶 𐀷 𐀸 𐀹 𐀺 𐀻 𐀼 𐀽 𐀾 𐀿 𐁀 𐁁 𐁂 𐁃 𐁄 𐁅 𐁆 𐁇 𐁈 𐁉 𐁊 𐁋 𐁌 𐁍 𐁎 𐁏 𐁐 𐁑 𐁒 𐁓 𐁔 𐁕 𐁖 𐁗 𐁘 𐁙 𐁚 𐁛 𐁜 𐁝 𐁞 𐁟 𐁠 𐁡 𐁢 𐁣 𐁤 𐁥 𐁦 𐁧 𐁨 𐁩 𐁪 𐁫 𐁬 𐁭 𐁮 𐁯 𐁰 𐁱 𐁲 𐁳 𐁴 𐁵 𐁶 𐁷 𐁸 𐁹 𐁺 𐁻 𐁼 𐁽 𐁾 𐁿 𐂀 𐂁 𐂂 𐂃 𐂄 𐂅 𐂆 𐂇 𐂈 𐂉 𐂊 𐂋 𐂌 𐂍 𐂎 𐂏 𐂐 𐂑 𐂒 𐂓 𐂔 𐂕 𐂖 𐂗 𐂘 𐂙 𐂚 𐂛 𐂜 𐂝 𐂞 𐂟 𐂠 𐂡 𐂢 𐂣 𐂤 𐂥 𐂦 𐂧 𐂨 𐂩 𐂪 𐂫 𐂬 𐂭 𐂮 𐂯 𐂰 𐂱 𐂲 𐂳 𐂴 𐂵 𐂶 𐂷 𐂸 𐂹 𐂺 𐂻 𐂼 𐂽 𐂾 𐂿 𐃀 𐃁 𐃂 𐃃 𐃄 𐃅 𐃆 𐃇 𐃈 𐃉 𐃊 𐃋 𐃌 𐃍 𐃎 𐃏 𐃐 𐃑 𐃒 𐃓 𐃔 𐃕 𐃖 𐃗 𐃘 𐃙 𐃚 𐃛 𐃜 𐃝 𐃞 𐃟 𐃠 𐃡 𐃢 𐃣 𐃤 𐃥 𐃦 𐃧 𐃨 𐃩 𐃪 𐃫 𐃬 𐃭 𐃮 𐃯 𐃰 𐃱 𐃲 𐃳 𐃴 𐃵 𐃶 𐃷 𐃸 𐃹 𐃺 𐃻 𐃼 𐃽 𐃾 𐃿 𐄀 𐄁 𐄂 𐄃 𐄄 𐄅 𐄆 𐄇 𐄈 𐄉 𐄊 𐄋 𐄌 𐄍 𐄎 𐄏 𐄐 𐄑 𐄒 𐄓 𐄔 𐄕 𐄖 𐄗 𐄘 𐄙 𐄚 𐄛 𐄜 𐄝 𐄞 𐄟 𐄠 𐄡 𐄢 𐄣 𐄤 𐄥 𐄦 𐄧 𐄨 𐄩 𐄪 𐄫 𐄬 𐄭 𐄮 𐄯 𐄰 𐄱 𐄲 𐄳 𐄴 𐄵 𐄶 𐄷 𐄸 𐄹 𐄺 𐄻 𐄼 𐄽 𐄾 𐄿 𐅀 𐅁 𐅂 𐅃 𐅄 𐅅 𐅆 𐅇 𐅈 𐅉 𐅊 𐅋 𐅌 𐅍 𐅎 𐅏 𐅐 𐅑 𐅒 𐅓 𐅔 𐅕 𐅖 𐅗 𐅘 𐅙 𐅚 𐅛 𐅜 𐅝 𐅞 𐅟 𐅠 𐅡 𐅢 𐅣 𐅤 𐅥 𐅦 𐅧 𐅨 𐅩 𐅪 𐅫 𐅬 𐅭 𐅮 𐅯 𐅰 𐅱 𐅲 𐅳 𐅴 𐅵 𐅶 𐅷 𐅸 𐅹 𐅺 𐅻 𐅼 𐅽 𐅾 𐅿 𐆀 𐆁 𐆂 𐆃 𐆄 𐆅 𐆆 𐆇 𐆈 𐆉 𐆊 𐆋 𐆌 𐆍 𐆎 𐆏 𐆐 𐆑 𐆒 𐆓 𐆔 𐆕 𐆖 𐆗 𐆘 𐆙 𐆚 𐆛 𐆜 𐆝 𐆞 𐆟 𐆠 𐆡 𐆢 𐆣 𐆤 𐆥 𐆦 𐆧 𐆨 𐆩 𐆪 𐆫 𐆬 𐆭 𐆮 𐆯 𐆰 𐆱 𐆲 𐆳 𐆴 𐆵 𐆶 𐆷 𐆸 𐆹 𐆺 𐆻 𐆼 𐆽 𐆾 𐆿 𐇀 𐇁 𐇂 𐇃 𐇄 𐇅 𐇆 𐇇 𐇈 𐇉 𐇊 𐇋 𐇌 𐇍 𐇎 𐇏 𐇐 𐇑 𐇒 𐇓 𐇔 𐇕 𐇖 𐇗 𐇘 𐇙 𐇚 𐇛 𐇜 𐇝 𐇞 𐇟 𐇠 𐇡 𐇢 𐇣 𐇤 𐇥 𐇦 𐇧 𐇨 𐇩 𐇪 𐇫 𐇬 𐇭 𐇮 𐇯 𐇰 𐇱 𐇲 𐇳 𐇴 𐇵 𐇶 𐇷 𐇸 𐇹 𐇺 𐇻 𐇼 𐇽 𐇾 𐇿 𐈀 𐈁 𐈂 𐈃 𐈄 𐈅 𐈆 𐈇 𐈈 𐈉 𐈊 𐈋 𐈌 𐈍 𐈎 𐈏 𐈐 𐈑 𐈒 𐈓 𐈔 𐈕 𐈖 𐈗 𐈘 𐈙 𐈚 𐈛 𐈜 𐈝 𐈞 𐈟 𐈠 𐈡 𐈢 𐈣 𐈤 𐈥 𐈦 𐈧 𐈨 𐈩 𐈪 𐈫 𐈬 𐈭 𐈮 𐈯 𐈰 𐈱 𐈲 𐈳 𐈴 𐈵 𐈶 𐈷 𐈸 𐈹 𐈺 𐈻 𐈼 𐈽 𐈾 𐈿 𐉀 𐉁 𐉂 𐉃 𐉄 𐉅 𐉆 𐉇 𐉈 𐉉 𐉊 𐉋 𐉌 𐉍 𐉎 𐉏 𐉐 𐉑 𐉒 𐉓 𐉔 𐉕 𐉖 𐉗 𐉘 𐉙 𐉚 𐉛 𐉜 𐉝 𐉞 𐉟 𐉠 𐉡 𐉢 𐉣 𐉤 𐉥 𐉦 𐉧 𐉨 𐉩 𐉪 𐉫 𐉬 𐉭 𐉮 𐉯 𐉰 𐉱 𐉲 𐉳 𐉴 𐉵 𐉶 𐉷 𐉸 𐉹 𐉺 𐉻 𐉼 𐉽 𐉾 𐉿 𐊀 𐊁 𐊂 𐊃 𐊄 𐊅 𐊆 𐊇 𐊈 𐊉 𐊊 𐊋 𐊌 𐊍 𐊎 𐊏 𐊐 𐊑 𐊒 𐊓 𐊔 𐊕 𐊖 𐊗 𐊘 𐊙 𐊚 𐊛 𐊜 𐊝 𐊞 𐊟 𐊠 𐊡 𐊢 𐊣 𐊤 𐊥 𐊦 𐊧 𐊨 𐊩 𐊪 𐊫 𐊬 𐊭 𐊮 𐊯 𐊰 𐊱 𐊲 𐊳 𐊴 𐊵 𐊶 𐊷 𐊸 𐊹 𐊺 𐊻 𐊼 𐊽 𐊾 𐊿 𐋀 𐋁 𐋂 𐋃 𐋄 𐋅 𐋆 𐋇 𐋈 𐋉 𐋊 𐋋 𐋌 𐋍 𐋎 𐋏 𐋐 𐋑 𐋒 𐋓 𐋔 𐋕 𐋖 𐋗 𐋘 𐋙 𐋚 𐋛 𐋜 𐋝 𐋞 𐋟 𐋠 𐋡 𐋢 𐋣 𐋤 𐋥 𐋦 𐋧 𐋨 𐋩 𐋪 𐋫 𐋬 𐋭 𐋮 𐋯 𐋰 𐋱 𐋲 𐋳 𐋴 𐋵 𐋶 𐋷 𐋸 𐋹 𐋺 𐋻 𐋼 𐋽 𐋾 𐋿 𐌀 𐌁 𐌂 𐌃 𐌄 𐌅 𐌆 𐌇 𐌈 𐌉 𐌊 𐌋 𐌌 𐌍

[illegible][illegible][illegible][illegible]

























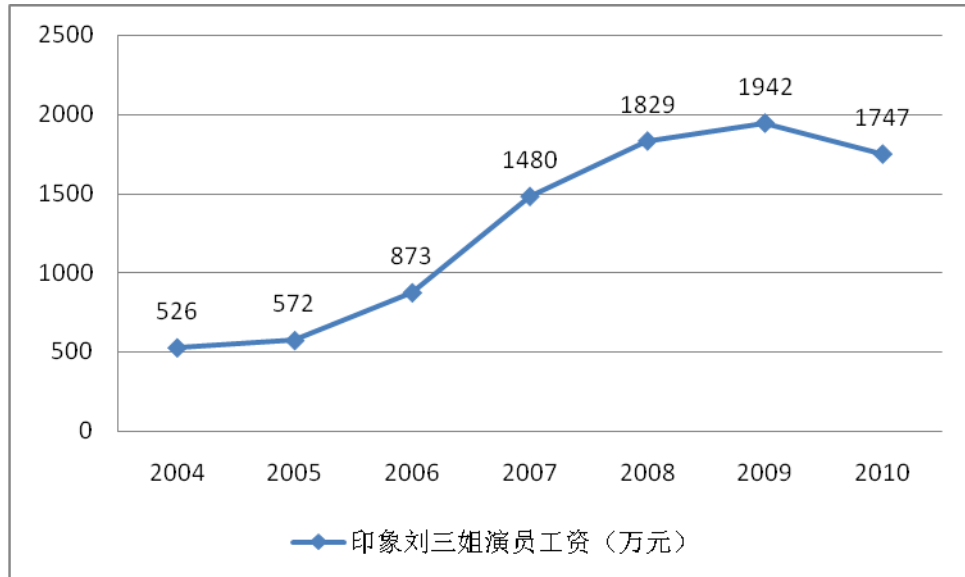









2004 2005 2006 2007 2008 2009 2010
 526 572 873 1480 1829 1942 1747
 印象刘三姐演员工资 (万元)



2004 2005 2006 2007 2008 2009 2010
 印象刘三姐演员工资 (万元)

印象刘三姐演员工资 (万元)

2004 2005 2006 2007 2008 2009 2010
 526 572 873 1480 1829 1942 1747
 印象刘三姐演员工资 (万元)

[illegible]

Handwritten text in a cursive script, likely a form of shorthand or a specific dialect. The text is written on a grid background and includes various symbols and characters, some of which are enclosed in boxes or have special markings. The text is arranged in several lines, with some words appearing to be repeated or modified. The overall appearance is that of a personal or official document, possibly a letter or a record.

[illegible][illegible][illegible]

⌘ ⚡Ⓜ ●🔲◆♣Ⓜ⚡ ☐♁ 🖐️○□□Ⓜ♦•✕□■ ☹✕◆ 🔴🔲☞✕Ⓜ ⚡🔵
 □□□○□◆Ⓜ⬆️ ◆⚡Ⓜ ☐❖Ⓜ□🔴●● •□Ⓜ✕□ⓂⓂ□■□○✕Ⓜ ⬇️Ⓜ❖Ⓜ●□
 □○Ⓜ■◆ ☐♁ ☆🔴■👤•⚡◆□ ♀🔵❖□□🔴●📧🗨️ 🖐️○□□Ⓜ♦•✕□■ ☹
 ✕◆ 🔴🔲☞✕Ⓜ ⚡🔵 ○🔵⬇️Ⓜ ⬇️✕□ⓂⓂ◆ ◆🔵📧 Ⓜ□■◆□✕🔴◆◆✕□

[illegible][illegible][illegible]



[illegible][illegible][illegible]

*ℳ ∫◊ℓ□■○ℓ■◆ ◊◊□◆●⊕ ◆◇ℓ■∫◆ℳ■ □ℓ∫◆●
◆✱□■ □■ ◆ℳ ℓ☒✱◆✱■∫ ∫∫◆✱◻ ∫■⊕ &ℓℓ□ ∫□□⊕
ℓ□○○◆■✱ℓ∫◆✱□■◻ ∫■⊕ ∫∫●∫■ℓ ∫○○■∫ ⊕✱♯ℓ□ℓ
■◆ ◆∫∫&ℓ◊●⊕ℓ□◻◻ ◊ℳ ♯□●●□✱■∫ ○ℓ∫◆◇ℓ◻ ◊
□◆●⊕ ∫ℓ ◆∫&ℓ■💻



𐀀𐀁𐀂𐀃𐀄𐀅𐀆𐀇𐀈𐀉𐀊𐀋𐀌𐀍𐀎𐀏𐀐𐀑𐀒𐀓𐀔𐀕𐀖𐀗𐀘𐀙𐀚𐀛𐀜𐀝𐀞𐀟𐀠𐀡𐀢𐀣𐀤𐀥𐀦𐀧𐀨𐀩𐀪𐀫𐀬𐀭𐀮𐀯𐀰𐀱𐀲𐀳𐀴𐀵𐀶𐀷𐀸𐀹𐀺𐀻𐀼𐀽𐀾𐀿𐁀𐁁𐁂𐁃𐁄𐁅𐁆𐁇𐁈𐁉𐁊𐁋𐁌𐁍𐁎𐁏𐁐𐁑𐁒𐁓𐁔𐁕𐁖𐁗𐁘𐁙𐁚𐁛𐁜𐁝𐁞𐁟𐁠𐁡𐁢𐁣𐁤𐁥𐁦𐁧𐁨𐁩𐁪𐁫𐁬𐁭𐁮𐁯𐁰𐁱𐁲𐁳𐁴𐁵𐁶𐁷𐁸𐁹𐁺𐁻𐁼𐁽𐁾𐁿𐂀𐂁𐂂𐂃𐂄𐂅𐂆𐂇𐂈𐂉𐂊𐂋𐂌𐂍𐂎𐂏𐂐𐂑𐂒𐂓𐂔𐂕𐂖𐂗𐂘𐂙𐂚𐂛𐂜𐂝𐂞𐂟𐂠𐂡𐂢𐂣𐂤𐂥𐂦𐂧𐂨𐂩𐂪𐂫𐂬𐂭𐂮𐂯𐂰𐂱𐂲𐂳𐂴𐂵𐂶𐂷𐂸𐂹𐂺𐂻𐂼𐂽𐂾𐂿𐃀𐃁𐃂𐃃𐃄𐃅𐃆𐃇𐃈𐃉𐃊𐃋𐃌𐃍𐃎𐃏𐃐𐃑𐃒𐃓𐃔𐃕𐃖𐃗𐃘𐃙𐃚𐃛𐃜𐃝𐃞𐃟𐃠𐃡𐃢𐃣𐃤𐃥𐃦𐃧𐃨𐃩𐃪𐃫𐃬𐃭𐃮𐃯𐃰𐃱𐃲𐃳𐃴𐃵𐃶𐃷𐃸𐃹𐃺𐃻𐃼𐃽𐃾𐃿𐄀𐄁𐄂𐄃𐄄𐄅𐄆𐄇𐄈𐄉𐄊𐄋𐄌𐄍𐄎𐄏𐄐𐄑𐄒𐄓𐄔𐄕𐄖𐄗𐄘𐄙𐄚𐄛𐄜𐄝𐄞𐄟𐄠𐄡𐄢𐄣𐄤𐄥𐄦𐄧𐄨𐄩𐄪𐄫𐄬𐄭𐄮𐄯𐄰𐄱𐄲𐄳𐄴𐄵𐄶𐄷𐄸𐄹𐄺𐄻𐄼𐄽𐄾𐄿𐅀𐅁𐅂𐅃𐅄𐅅𐅆𐅇𐅈𐅉𐅊𐅋𐅌𐅍𐅎𐅏𐅐𐅑𐅒𐅓𐅔𐅕𐅖𐅗𐅘𐅙𐅚𐅛𐅜𐅝𐅞𐅟𐅠𐅡𐅢𐅣𐅤𐅥𐅦𐅧𐅨𐅩𐅪𐅫𐅬𐅭𐅮𐅯𐅰𐅱𐅲𐅳𐅴𐅵𐅶𐅷𐅸𐅹𐅺𐅻𐅼𐅽𐅾𐅿𐆀𐆁𐆂𐆃𐆄𐆅𐆆𐆇𐆈𐆉𐆊𐆋𐆌𐆍𐆎𐆏𐆐𐆑𐆒𐆓𐆔𐆕𐆖𐆗𐆘𐆙𐆚𐆛𐆜𐆝𐆞𐆟𐆠𐆡𐆢𐆣𐆤𐆥𐆦𐆧𐆨𐆩𐆪𐆫𐆬𐆭𐆮𐆯𐆰𐆱𐆲𐆳𐆴𐆵𐆶𐆷𐆸𐆹𐆺𐆻𐆼𐆽𐆾𐆿𐇀𐇁𐇂𐇃𐇄𐇅𐇆𐇇𐇈𐇉𐇊𐇋𐇌𐇍𐇎𐇏𐇐𐇑𐇒𐇓𐇔𐇕𐇖𐇗𐇘𐇙𐇚𐇛𐇜𐇝𐇞𐇟𐇠𐇡𐇢𐇣𐇤𐇥𐇦𐇧𐇨𐇩𐇪𐇫𐇬𐇭𐇮𐇯𐇰𐇱𐇲𐇳𐇴𐇵𐇶𐇷𐇸𐇹𐇺𐇻𐇼𐇽𐇾𐇿𐈀𐈁𐈂𐈃𐈄𐈅𐈆𐈇𐈈𐈉𐈊𐈋𐈌𐈍𐈎𐈏𐈐𐈑𐈒𐈓𐈔𐈕𐈖𐈗𐈘𐈙𐈚𐈛𐈜𐈝𐈞𐈟𐈠𐈡𐈢𐈣𐈤𐈥𐈦𐈧𐈨𐈩𐈪𐈫𐈬𐈭𐈮𐈯𐈰𐈱𐈲𐈳𐈴𐈵𐈶𐈷𐈸𐈹𐈺𐈻𐈼𐈽𐈾𐈿𐉀𐉁𐉂𐉃𐉄𐉅𐉆𐉇𐉈𐉉𐉊𐉋𐉌𐉍𐉎𐉏𐉐𐉑𐉒𐉓𐉔𐉕𐉖𐉗𐉘𐉙𐉚𐉛𐉜𐉝𐉞𐉟𐉠𐉡𐉢𐉣𐉤𐉥𐉦𐉧𐉨𐉩𐉪𐉫𐉬𐉭𐉮𐉯𐉰𐉱𐉲𐉳𐉴𐉵𐉶𐉷𐉸𐉹𐉺𐉻𐉼𐉽𐉾𐉿𐊀𐊁𐊂𐊃𐊄𐊅𐊆𐊇𐊈𐊉𐊊𐊋𐊌𐊍𐊎𐊏𐊐𐊑𐊒𐊓𐊔𐊕𐊖𐊗𐊘𐊙𐊚𐊛𐊜𐊝𐊞𐊟𐊠𐊡𐊢𐊣𐊤𐊥𐊦𐊧𐊨𐊩𐊪𐊫𐊬𐊭𐊮𐊯𐊰𐊱𐊲𐊳𐊴𐊵𐊶𐊷𐊸𐊹𐊺𐊻𐊼𐊽𐊾𐊿𐋀𐋁𐋂𐋃𐋄𐋅𐋆𐋇𐋈𐋉𐋊𐋋𐋌𐋍𐋎𐋏𐋐𐋑𐋒𐋓𐋔𐋕𐋖𐋗𐋘𐋙𐋚𐋛𐋜𐋝𐋞𐋟𐋠𐋡𐋢𐋣𐋤𐋥𐋦𐋧𐋨𐋩𐋪𐋫𐋬𐋭𐋮𐋯𐋰𐋱𐋲𐋳𐋴𐋵𐋶𐋷𐋸𐋹𐋺𐋻𐋼𐋽𐋾𐋿𐌀𐌁𐌂𐌃𐌄𐌅𐌆𐌇𐌈𐌉𐌊𐌋𐌌𐌍𐌎𐌏𐌐𐌑𐌒𐌓𐌔𐌕𐌖𐌗𐌘𐌙𐌚𐌛𐌜𐌝𐌞𐌟𐌠𐌡𐌢𐌣𐌤𐌥𐌦𐌧𐌨𐌩𐌪𐌫𐌬𐌭𐌮𐌯𐌰𐌱𐌲𐌳𐌴𐌵𐌶𐌷𐌸𐌹𐌺𐌻𐌼𐌽𐌾𐌿𐍀𐍁𐍂𐍃𐍄𐍅𐍆𐍇𐍈𐍉𐍊𐍋𐍌𐍍𐍎𐍏𐍐𐍑𐍒𐍓𐍔𐍕𐍖𐍗𐍘𐍙𐍚𐍛𐍜𐍝𐍞𐍟𐍠𐍡𐍢𐍣𐍤𐍥𐍦𐍧𐍨𐍩𐍪𐍫𐍬𐍭𐍮𐍯𐍰𐍱𐍲𐍳𐍴𐍵𐍶𐍷𐍸𐍹𐍺𐍻𐍼𐍽𐍾𐍿𐎀𐎁𐎂𐎃𐎄𐎅𐎆𐎇𐎈𐎉𐎊𐎋𐎌𐎍𐎎𐎏𐎐𐎑𐎒𐎓𐎔𐎕𐎖𐎗𐎘𐎙𐎚𐎛𐎜𐎝𐎞𐎟𐎠𐎡𐎢𐎣𐎤𐎥𐎦𐎧𐎨𐎩𐎪𐎫𐎬𐎭𐎮𐎯𐎰𐎱𐎲𐎳𐎴𐎵𐎶𐎷𐎸𐎹𐎺𐎻𐎼𐎽𐎾𐎿𐏀𐏁𐏂𐏃𐏄𐏅𐏆𐏇𐏈𐏉𐏊𐏋𐏌𐏍𐏎𐏏𐏐𐏑𐏒𐏓𐏔𐏕𐏖𐏗𐏘𐏙𐏚𐏛𐏜𐏝𐏞𐏟𐏠𐏡𐏢𐏣𐏤𐏥𐏦𐏧𐏨𐏩𐏪𐏫𐏬𐏭𐏮𐏯𐏰𐏱𐏲𐏳𐏴𐏵𐏶𐏷𐏸𐏹𐏺𐏻𐏼𐏽

[illegible]

[illegible]

♣♠♣●□□ ♠♦ ○○○&♠♦ ♦ □ □□❖✕♠ ☞ ✧♦♦☞✕
 ☞●♠ ✕○□♠♦♦♦ ♦♦ ♦≈♠ ♠♠❖♠●□□○♠◆♦ □✕ 🤝○□□♠♦♦
 ✕□■ ☹️♦ ♡☞er♠👉






























[illegible][illegible][illegible][illegible]

၀၂■◆ □↗ ◆≡၂ ◆≡၂၀၂ □↗ ◆≡✦ □□□၇၂၂◆📺 ၁■၁ ၂
 ■❖✦□□■၀၂■◆၁● ၇◆✦●၁■၂ ၁■၁ ၂၂□●၂၇✦၂၁● □□□◆၂
 ၂◆✦□■ ✦■ □□၁၂□ ◆□ ၀✦■✦၀✦၂၂ ◆≡၂ □□●●◆◆✦□■ ◆□
 ◆≡၂ ●□၂၁● ■၁◆◆□၁● ●၁■၁၂၁၂၁၂□■

[illegible][illegible]