



**RESEARCH ON MARKETING STRATEGY OF CHINESE PERFORMING  
ARTS INDUSTRY**



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**ABSTRACT**

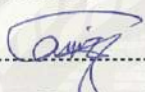
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Aesthetic commonality is the aesthetic foundation of the international performance market, and the formation of the global economic market is the material basis for the formation of the international performance market. Performance content providers, performance content consumers, performance venues and performance mediators are the four basic elements that constitute the modern performance market. In the international performance market management, it is necessary to abide by the corresponding economic norms and legal norms, but also at the same time pay attention to cultural and strategic issues such as cross-cultural dissemination of national cultural identity. This is also the core issue of multinational performance brokerage management. The formation of the Chinese performance market is not only an important part of the national cultural system reform, but also a natural result of the increase in the level of national cultural consumption. The introduction of a variety of performance laws and regulations and the implementation of the rules indicates that China's performance market



is gradually becoming more standardized. From the perspectives of market structure, SWOT analysis, consumer cognition and demand, China's performance market has a distinct transition period.

This article combines the reality of the present state of the performing arts industry in China at the present stage, analyzes and explores the difficulties faced by the Chinese performing arts industry in marketing, and discusses the development of the Chinese performing arts market based on the relatively successful typical cases that emerged during the development of the Chinese performing arts industry. The promotion will be analyzed to provide a reference for the reform and development of the Chinese performing arts market.

**Keywords:** Performance market, marketing, branding, pricing strategy, franchising, promotion.



## 摘 要

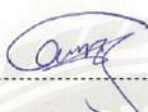
题目: 中国演艺产业营销策略研究

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审美共通性是国际演艺市场形成的美学基础，而全球经济市场的形成则是国际演艺市场形成的物质基础。演艺内容提供者、演出内容消费者、演出场所和演出中介者是构成现代演出市场的四个基本要素。在国际演出市场管理中，既要遵守相应的经济规范和法律规范，又要同时关注跨文化传播民族文化身份认同等文化战略问题。这也是跨国演出经纪管理的核心问题。中国演艺市场的形成既是国家文化体制改革的一个重要组成部分，又是民族文化消费水平提高的自然结果。各种演艺法规制度及其实施细则的出台，标志着中国的演艺市场逐步走向规范。而从市场结构、SWOT 分析、消费者认知与需求等角度看，中国演艺市场带有明显的转型期特点。

本文结合中国现阶段演艺产业在市场现状的实际，分析探讨中国大陆演艺产业在市场营销方面面临的困境，根据中国演艺产业的发展过程中涌现出的比较成功的典型案例，对中国演艺市场的发展提升做出探析，以期为中国演艺市场的改革发展提供一点参考。

**关键词:** 演出市场 ， 营销， 品牌， 特许经营。

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Time flies Two years of graduate study at the University of Siam is about to end, that is, some nostalgia and not homes. Looking back two years of schooling, that is full and challenging. By opening up my own vision, learning new knowledge and nutrition, learning mentors and teachers, enjoying the natural beauty of Thailand, appreciating the royal palaces, feeling the local customs and affairs of the locality, Under the memorable memories.

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# 1. INTRODUCTION

## 1.1 The Background of Research

Aesthetic commonality is the aesthetic foundation of the international performance market, and the formation of the global economic market is the material basis for the formation of the international performance market. Performance content providers, performance content consumers, performance venues and performance mediators are the four basic elements that constitute the modern performance market. In the international performance market management, it is necessary to abide by the corresponding economic norms and legal norms, but also at the same time pay attention to cultural and strategic issues such as cross-cultural dissemination of national cultural identity. This is also the core issue of multinational performance brokerage management.

The formation of the Chinese performance market is not only an important part of the national cultural system reform, but also a natural result of the increase in the level of national cultural consumption. The introduction of a variety of performance laws and regulations and the implementation of the rules indicates that China's performance market is gradually becoming more standardized. From the perspectives of market structure, SWOT analysis, consumer cognition and demand, China's performance market has a distinct transition period.

Marketing management is the process of managing the present and future relationship between the company and the customer, the competition, the industry, and the external environment. These are the forces that impact on the organization's success.

Marketing is an indispensable link in modern business management. Acting as a special industry, it has particularity in marketing management. The concepts of marketing, marketing management and performance marketing are different. Marketing and sales, performance markets and traditional product marketing are also different. It is impossible for any product to provide services to all customers on the market. Performance products are a more targeted type of cultural product. Market research, market segmentation, and determination of target markets can help to achieve more effective marketing. Targeted marketing strategies and promotional campaigns, etc. Therefore, market research, market segmentation, and the determination of target markets as the basis for performance marketing are very

important and indispensable. This paper describes the market research work before the performance and the analysis of market segments targeted by the performance, as well as the methods for determining and entering the target market.

The products created by the performing arts company can only be satisfied with the audience by satisfying the needs of the audience. Performing arts companies through the study of changes in audience behavior and demand trends, for the correct analysis of market opportunities, marketing, resource allocation is of great significance. The paper introduces the characteristics, classification, influencing factors, and audience consumption decision process of the audience's consumer demand in the performance market. Spectator consumption characteristics Classification Influencing factors Demand is a subjective mental state of a person. It is a demand and desire for material and spiritual consumer goods that is produced in a certain way to adapt to the objective environment. Consumption requires the lack of a certain psychological or psychological experience that usually results from consumers. Consumer demand is the premise of consumer buying behavior, is the tendency of consumer behavior, and is also the basis and basis for the company to formulate marketing strategies.

The pricing strategy in marketing is an important decision that directly relates to the sales of performance products and the profitability of performance companies. When the show enters the market, it is necessary to set an appropriate price to ensure the recovery of performance costs and the profits of the performance company. Price is one of the most sensitive factors affecting viewers' viewing. It is one of the main factors affecting the performance of box office performance. Therefore, it is necessary to conduct scientific and effective pricing of performance products.

As a special commodity, the performance product has its own unique marketing system and marketing strategy. The paper introduces the performance of the marketing system, marketing strategy, the development of the performance marketing plan and the performance of special marketing methods: brand marketing, network marketing and franchising.

The marketing of the modern performance industry not only requires the performing companies to create marketable art products, formulate reasonable prices so that the target customers can obtain the products they need, more importantly, how the company expands the influence of the products and how to package the products. To make more audiences love this art, to bring more art enjoyment to the audience,

which requires the performance of promotional promotions. Promotion is to inform the audience through personnel and non-personnel methods, disseminate performance information, make the audience interested in the show and good impression, prompting the audience to watch the performance of the event. The performance company may hold a promotion planning meeting based on comprehensive information obtained from the research on the market and target customers, and market surveyors, sales personnel, art directors, planners, etc., may participate in the promotion strategy.

The essence of management is to allow people to effectively cooperate for common goals. The performance of marketing management is inseparable from a reasonable organizational structure. A reasonable organization structure enables the division of marketing staff to have clear division of labor and clear responsibilities, which will increase marketing efficiency and save marketing costs. From the actual operation level, performance marketing management is a “system engineering”. It includes a series of specific contents such as market status analysis, marketing target definition, and marketing strategy formulation.

As a kind of cultural industry, the performing arts industry is a historic proposition. It is not only a product of the highly developed national economy, but also an important part of the national economic growth. It is also a sign of the national cultural image. The high degree of dependence on people and the strong penetration of culture determine the management and management characteristics of the performing arts industry.

#### Performing Arts: A Special Cultural Industry

With the gradual establishment and improvement of the market economic system, how to promote the reform of the cultural system has become a core issue that restricts the development of cultural undertakings and cultural industries, which in turn affects the overall coordinated development of the national economy.

It can be said that there is an interactive relationship between the development of a country's cultural undertakings and cultural industries and its national economic development.

On the one hand, the cultural industry is a product of a highly developed national economy. According to the data provided by the International Economic Cooperation Organization (OECD) annual review of the world economy for two

hundred years, the per capita GDP of the United States in 1943 was 9,753 US dollars. In 1971, the per capita GDP of Japan was 9,726 U.S. dollars. In 1991, the per capita GDP of South Korea was 9,465 U.S. dollars. It is precisely in the 1940s, 70s, and 90s, respectively, that the cultural industries in these three countries have made considerable progress. It can be roughly inferred that the country's per capita GDP is at or near a certain amount, which not only marks the level of its national economic development, but also means that the country's cultural industry will surely achieve a leaping development.

On the other hand, the highly developed cultural industry itself will become an important part of the national economic growth. In fact, in the United States and other developed Western capitalist countries, the cultural industry is becoming a new growth point for the national economy. In the era of economic globalization, the share of the national GDP of cultural industries has become an important indicator of the country's overall strength.

For China, although we have not yet fully entered the prosperity period of the cultural industry, the rapid development of the national economy has laid a solid foundation for the industrialization of Chinese culture. In the report of the 16th CPC National Congress, the cultural industry was referred to the degree of national policy, which means that the clarion call for the reform of China's cultural industrialization has officially begun.

Under such a background, how to expand the share of the cultural industry and further promote the reform of the Chinese cultural industry has become a very practical operational issue that has been placed in front of industry professionals. As an important part of the cultural industry, the issue of marketization and industrialization of China's performance industry is also facing the problems of theoretical construction and practice inspection.

#### Difference: Individuality of Performance Industry

Due to the special nature of the media, the operating laws of the performance industry are fundamentally different from other cultural industries. In other words, there is a structural difference between the performance industry and other cultural industries.

In terms of artistic characteristics, performances have strong dependence and uncertainty due to the media. As we all know, the main media for performances is



people's live performances, with some irreproducible spiritual characteristics. Any kind of mechanized reproduction will dissipate or distort the charm of a live performance work. For example, a famous pop singer will hold a personal concert at the Beijing Capital Stadium. We can broadcast live or listen to live performances on live television. However, if we don't get on-site entertainment, the spiritual enjoyment we receive will be greatly reduced or it's totally different. The source of this uncertainty is that performances must face the audience.

Whether or not a performance is successful depends not only on whether the performance itself is wonderful, but also on the differences between the composition of the audience and the atmosphere of the live performance. The interaction between performances and the scene environment determines the strong dependence and uncertainty of the performance industry.

As far as the industrial characteristics are concerned, the production of performance industries has problems such as long periods, slow performance, and large fluctuations in output value. In addition to conventional material and financial investment, the prices of professional artists are characterized by large-scale fluctuations due to additional factors such as the talent model, cycle, and market appeal. The actor's compensation accounts for most of the cost of the performance industry's products. Therefore, the input and output of the performance industry have distinct characteristics from other industries.

In the performance industry, how to reduce costs and increase production efficiency is not just structural adjustment or technological innovation. On the one hand, during the different performances of a play/program, the time and energy required for the cast members and their completion of the prescribed performance content will not decrease gradually. On the other hand, the professional characteristics of the performing population (including all cast members) determine that performance groups cannot rely entirely on high-tech means to increase production efficiency. This is because, in order to keep their living space, entertainers will not be willing to replace themselves with "mechanics"; in order to safeguard their consumer rights and interests, spectators are reluctant to give up the unique spiritual enjoyment brought about by live performances. Therefore, in order to meet the needs of entertainers and viewers, the performance groups can only adopt a way to increase fares. The increase in fares will directly affect the number of theater audiences. When the audience reaches a certain amount, the interests that the performance groups can obtain will also be affected.

In short, the performance industry is a special cultural industry with paradox. Its market operation and management all have human nature and cultural orientation different from those of the general industry, and they have certain uncertainties.

Complexity: characteristics of performance management.

As a special kind of cultural industry, the performance industry has the characteristics of strong dependence on people, long period, low efficiency, and large output value. In other words, the performance industry cannot naturally achieve scale expansion and reproduction. In its operation and management, non-market factors have almost the same and important role as market factors.

From the perspective of artistic production, obtaining funding is the basic guarantee for the start-up and operation of performance industry projects. Due to the different state of cultural industry development in different countries, the mode of obtaining funds for the performance industry is slightly different. In the United States, the market funding model dominated by social groups dominates, while France and other European countries rely mainly on national sponsorship.

From the perspective of project management, state funding or social charity funding has often become the most basic funding model for many large-scale cross-border performance projects. For such performances, cultural exchanges and dialogue are its basic functions. Therefore, various government strategies for maintaining their cultural image tend to voluntarily act as the largest sponsors of such performances.

The government's funding for the performance industry is mainly achieved through direct investment and policy support. The former mainly through the government project, investment, and commissioned the appropriate specialized company to operate. The agreement on long-term cultural exchanges between countries is basically based on this type of funding. The latter mainly through the government to formulate appropriate cultural and economic policies, encourage or mobilize companies to realize the capital injection of their own cultural industries.

In recent years, the potential threat of cultural integration brought about by economic globalization has led many countries to increase government investment in cultural industries in order to protect and develop their own national culture and maintain their own national cultural identity. Countries in Europe, Asia, and France, such as France, Britain, and South Korea, have formulated their own strategies for the

development of the country's arts, with a clear and firm policy of cultural protection to resist the cultural globalization of the United States. Similarly, in the United States, corporate sponsored cultural activities are not only encouraged by the government, but also the sponsorship of culture and art has become a quantitative standard for corporate evaluation.

Of course, although non-commercial elements such as government cultural policies play a vital role in the performance industry operations, pure commercial performances for profit purposes are still the main body of the performance industry.

## **1.2 The Purpose of Research**

This article combines the reality of the present state of the performing arts industry in China at the present stage, analyzes and explores the difficulties faced by the Chinese performing arts industry in marketing, and discusses the development of the Chinese performing arts market based on the relatively successful typical cases that emerged during the development of the Chinese performing arts industry. The promotion will be analyzed to provide a reference for the reform and development of the Chinese performing arts market.

In 2002, after the SARS baptism and the performance market was silent for a while, some performance service companies suffered major blows. Those with business suspensions had cuts in salary and salary cuts. We believe that temporary difficulties will not change the trend of the performance market towards prosperity. However, when it comes to silence, it is necessary to reflect on and summarize the naivety and fragility of China's performing arts industry. We can conclude that the simplification of the performance of the show is an important feature of the current performance industry. The so-called simplification means that there is no standardization, branding, and industrialization in performance operations, and there is not a stable, mature, and healthy development track for the performance of performances. The social and economic benefits due to performances are not fully reflected. The necessary core values and added value have not been brought into full play. Performances have stayed in low-level business models, causing various resources to be wasted and ridiculous and failing to achieve the desired results. In particular, compared with overseas performance modes of operation, China's performance industry will be exposed to many aspects of immature, need to arouse the attention of government management departments and performance industry. It is necessary to carry out in-depth development and integration of resources in China's performance work, obtain the maximum benefits with reasonable investment, change

the current “improvisation” type performance mode, improve the performance of performances, change “simple” to “complex”, and of course, the so-called "Complicate" is not complicated in terms of operating environment management, administrative examination and approval, and industrial access. It is on the contrary, these aspects should be more simplistic, transparent and socialized, and must be oriented towards the various modes of operation of related performances. "complication".

### **1.3 The Significance of Research**

#### **1.3.1 Theoretical significance**

Through the introduction of concept, type, development process and development status of real-type, theater-based, theme park-type, and tour-type performing arts products, this paper analyzes typical domestic performing arts cases on the status quo and products of several types of performing arts projects. The characteristics have been summarized and summarized to a certain extent, with a view to providing a series of theoretical support for the research and exploration of the Chinese performing arts industry.

#### **1.3.2 Realistic Significance**

First of all, through the excavation and analysis of the experience of the more successful performing arts groups in China, it is argued that the development of the Chinese performing arts industry must firmly grasp that the brand is the root, culture is the soul, and marketing strategy is the principle of absolute principle. While focusing on the development of local traditional culture, China's performing arts creations must be completely refined and processed, combined with high-tech stage effects and deductive methods, and a communication model that allows audiences to accept and willingly accept them.

Second, China once fell into the predicament of a low-end market and a single product structure and weak competitiveness in the development of the performing arts market. Under the background of vigorously developing cultural industries throughout the country, the development of China's performing arts market has important practical significance. In response to the challenges faced in the development, promotion and marketing of the Chinese performing arts market, the paper put forward suggestions and countermeasures.



Finally, on the basis of the analysis, we reached the conclusion that the development of the performing arts market is the only choice in the current situation where the Chinese cultural industry needs to be optimized and enriched. At present, China's cultural industry projects are not rich enough, have a single structure, and are not competitive. The attraction of traditional cultural projects alone has no advantage in the international cultural industry market. To enhance international competitiveness, it is necessary to develop composite performing arts products. The development of the performing arts market is a must-have choice, and the quality of performing arts products is also the key to upgrading the entire market structure. The performing arts market developed by China at this stage has a small number and limited scale. The excavation of regional culture, the excavation of "Tianya culture" and the excavation of "festival culture" still cannot meet the strong demand of the people for cultural and performing arts services. Therefore, this article puts forward that the development of China's cultural industry needs a positive response to the performing arts market, and a reasonable adjustment and improvement of its structure.

#### **1.4 Possible Innovations**

The innovations of the thesis are: First, from the research method, this article has drawn the combination of theoretical research and practical investigation. It does not stick to books and does not blindly follow social phenomena. It summarizes and refines its own viewpoints and makes a difference to China's performing arts. The industry focuses on and analyzes marketing innovation. Secondly, from the perspective of research content, although the performing arts industry is not a new topic, it is a precedent for the marketing strategy of the performing arts industry in the Chinese mainland, and it is proposed for practical problems in the Chinese mainland. The problems and reasons of the performing arts industry in marketing innovation, and further conceived corrective measures that are compatible with the development of Chinese performing arts.

## **2. LITERATURE REVIEWS**

### **2.1 Foreign Literature Review**

The study of the performing arts industry began in the 1980s in the Western countries. The aspects of the Institute's research were mainly case studies of typical individual studies, ie performing arts. The festival's attention was drawn to the study of performing arts activities and to the performing arts. Research as a human cultural heritage. The depth and breadth of the research are far less than the research on some other angles of concern in the cultural industry.

#### **2.1.1 Research on Performing Arts and Culture in Humanities Platform**

As far as performing arts and humanities are concerned, most researchers analyze it from the perspective of anthropology and cultural heritage. Howard (2002) suggested that in the study of tourism, the existing relationship between tourism and culture is not optimistic. He summed up tourism performance as a category of cultural tourism, subdivided it, and performed through tourism. To analyze the classification. At the same time, it is concerned that both tourism and the market are influenced by the performing arts activities at the same time and produce radiation effects. Nara (2004) suggested that authors of "Interpretation of Performing Arts in Cultural Heritage," elaborated in the book that they obtained first-hand information through visits to a range of people in tourist destinations so as to determine whether cultural performances could be used as cultural heritage. Analyzed, their answer is affirmative, and the argument is very full.

#### **2.1.2 Study on the festival celebration events in the field of tourism performing arts.**

Another aspect that is of concern for tourism performing arts is the management of festival events. Festival events exist in tourism products as a form of uniqueness. This view is another definition of tourism products by Donald Getz in 1989: In the articles on "Festival", it should be noted that the festival event was once weakened and returned to an attractive factor in the process of the growth of the tourism industry. This narrow definition was noticed by Donald (1989) suggested that five kinds of festival event products that were quite different but had a certain degree of consistency with each other. He came to the conclusion that there should be an integrated overall architectural model for the management and planning of festival event products. This model should include tourism performing arts products. At the

same time, he reiterated this view and discussed it again in the book “Festives, Events and Tourism” (1991). Robert (2006) suggested that tourism performing arts in festival events tourism should be an indispensable factor. However, the existence of important projects does not negate the effect of the combination of creative events and destination events on promoting the development of the destination tourism industry? .

### **2.1.3 Research on the relationship between performing arts products and locations**

In performance product and location research, Jessica Anderson Turner (2004) focused on the analysis and research of the surrounding performing arts activities from various perspectives, thus summing up the view that performing arts activities can easily integrate local culture with the audience. At the same time, it has played an important role in providing employment and business opportunities for residents, directly or indirectly as beneficiaries, and has stimulated their sense of identity and pride in local culture. At the same time, it mainly combed the success of cultural performances of research sites at home and abroad, analyzed the academic achievements of several scholars in their respective research fields, and believed that the cultural display of scenic spots required the participation of local people, who decided to promote and demonstrate the cultural content of performances. • Michael Haldrup and Jenole Renholdt, authors of the book “Travel Performing Places,” (2004) conducted field surveys of various types of performing arts venues in Denmark, explaining and analyzing in many cases the performance products, venues and audience The interaction between the gas.

At the same time, there is a very obvious feature in foreign countries' attention and exploration of performing arts. It is the judgment and prediction of unknown situations. In this process, it pays special attention to the blockage and elimination of negative marketing factors to balance the tourism performing arts products. Sustainable development paves the way. For example, in the process of drawing from sponsors, it is necessary to pay attention to the grasp of loyal consumers, through the expansion of social influence and market appeal, to win the initiative of investors. All in all, for the study of international performing arts, foreign researchers started earlier and involved broader aspects. However, the depth and practicality of excavation are still insufficient, and the quantity cannot be called sufficient. Most of the studies mentioned above are related to performing arts, but they are less relevant to the marketing research of performing arts products. Therefore, this article only uses

these studies as a background to understand and does not extract valuable views from them.

## **2.2 Domestic Literature Review**

The domestic study of the performing arts industry began in the late 1990s. The entry point for the study is cultural and entertainment performances in scenic spots and theme parks. As far as the status quo of research is concerned, there are only a few research objects based solely on the marketing strategies of the performing arts industry. The research mainly focuses on the following aspects: First, it analyzes the cases of performing arts that have a relatively good response in society. The perspective of research is also mostly confined to features, features, types, and other aspects related to later development models. Second, attention is paid to the authenticity of some performing arts products. The third is to the performance industry's prediction and strategy for the performing arts industry. Analyze. From the overall form of research, it is easy to find that the attention and research on the performing arts industry is a process that goes deeper and deeper, deepens and deepens. After a comprehensive analysis of the domestic performing arts industry, we can see that the domestic industry is performing arts. The research started late and there are no advantages in the time period. Therefore, it seems that there is still a lack of systematic and comprehensive research, especially the lack of exploration of the specific development conditions and methods of many types of performing arts products. It is particularly pointed out that research on the development and promotion of performing arts products in the promotion of the image of tourism destinations is relatively rare.

### **2.2.1 Typical Case Studies of Performing Arts**

In the specific case study of performing arts products, some domestic scholars have paid attention to some typical examples of performing arts. The regions involve the north, south, and inside of the Great Wall. Among them, He Jianwei (1999) analyzed and explored the development of tourism in OCT City. After analysing a series of reasons, it was clearly pointed out that OCT's close cooperation between the tourism industry and the performing arts industry in the management and management of tourism was a fast process. Yang (2013) analyzes the basic performance forms of tourism performing arts in his article, analyzes the role of different performing forms of performing arts, and discusses the matters concerning the overall arrangement and organization planning of performing arts activities. Chen Mingjie (2005) abstracts commonality in many typical examples of successful



business operations. That is, they have paid attention to the construction of the brand in the development of tourism performing arts. Therefore, they concluded that the tourism company must stand at the strategic height of the company to formulate a branding strategy for performing arts activities.

### **2.2.2 Research on the authenticity of performing arts products.**

Daniel (1996) suggested that in respect of the authenticity of performing arts products, the domestic research on the authenticity of performing arts focuses on ethnic songs and dances. Compared with today's huge performing arts market, it is slightly thin, and the resources and theoretical basis for research need to be further deepened and broadened. Zhang Xiaoping (2005) once proposed that we should take an optimistic and positive attitude toward the authenticity of tourism culture. On the one hand, this practice protects the original ecological culture. On the other hand, it can develop dynamic tourism performing arts products and carry out cultural resources. Inheritance continues. Tian Meirong and Bao Jigang (2005) took authenticity as an entry point to explore and explore the psychological understanding of the authenticity of performing arts products focusing on minority singing and dancing. Yang (2008) also believes that the principle of authenticity and participation should be followed in the development planning of scenic spots and attractions with ethnic culture as the main attraction to maintain the authenticity of all aspects of traditional culture.

Marketing is everywhere, both outside and inside of the organization. Regis McKenna, in an article titled "Marketing is Everything" in the Harvard Business Review, talks about the 1990's belonging to the customer. The driving force for marketing is technology, as evidenced by the many companies subscribing to the gospel of marketing or customer orientation. This discovery is supported by numerous articles and books outlining how to become customer oriented, and the benefits of this strategy. Marketing today is no longer a function but a way of doing business. Marketing is the job of everyone throughout the organization, and this is even more important for the smaller organization with fewer persons. A part of everyone's job description should include marketing.

Marketing management is the process of managing the present and future relationship between the company and the customer, the competition, the industry, and the external environment. These are the forces that impact on the organization's success. Marketing must fit with these variables. First, they must be understood; second, the impact of these forces must be explored; and third, a game plan

(marketing plan) must be developed by the organization to fit in with and to take advantage of the opportunities presented by this ever changing system.

### **2.2.3 Research on Marketing Strategies of Performing Arts Products**

Peter (2001) suggested that many scholars have also put forward constructive views and opinions on the prediction and strategic research of performance trends. Among the more representative ones are: Chen (2008) suggested that the development strategy of the Chinese performing arts market through SWOT analysis, and considered that the performing arts industry is a high-input, high-risk industry. In the development process, we should pay attention to local conditions and create brands. Market-oriented operations such as Qi Yang Yi (2008) also pointed out that the development of the performing arts market should realize the coordinated development of arts and commercialization, marketization and industrialization, and quality and branding, and that private enterprises and state-owned performance units must participate in it, in order to revitalize the entire performing arts market and achieve efficient and rapid development.

As the time for the performing arts industry to develop in China is not very long, it is still in its development stage. Jrgen, Michael, and Jhon (2004) suggested that studies involving academic level are rare, lack of systematic and comprehensive research, and in particular lack of development principles for various representative performing arts products. Development approach and development model research.

### **3. RESEARCH METHOD**

#### **3.1 Document data method.**

Before the paper was written, through the well-known domestic websites such as China Knowledge Network, Tourism Network, etc., we reviewed and matched a large number of literature materials that fit the research direction of this article, studied and thought about the research methods of the topic, and conducted investigations and research methods for important data. Focused reading and comparative analysis provide a theoretical basis for the investigation and study of this article. Through reading the information on cultural performances in Mainland China, we can understand the basic conditions of the relevant venues, performances and content, and macroscopically grasp the thread of understanding and understanding of the performing arts industry at a rational level.

#### **3.2 Case study method.**

A case study was conducted on the typical large-scale performing arts products in Mainland China. The analysis and research was conducted on the aspects of performance, performance time, performance promotion, and marketing, resulting in innovative marketing strategies and recommendations for the Chinese performing arts market.

Marketing management is the process of managing the present and future relationship between the company and the customer, the competition, the industry, and the external environment. These are the forces that impact on the organization's success.

#### **3.3 Comparative research method.**

Comparing the development of the performing arts market, through the formulation of marketing strategies, multi-dimensional resource integration, marketing opportunities to be precise, a marketing meeting, a marketing starting point, a consumer focus on opening up customer channels, and an all-round positioning of the market, etc., for the performing arts market in mainland China. Improvement suggestions.

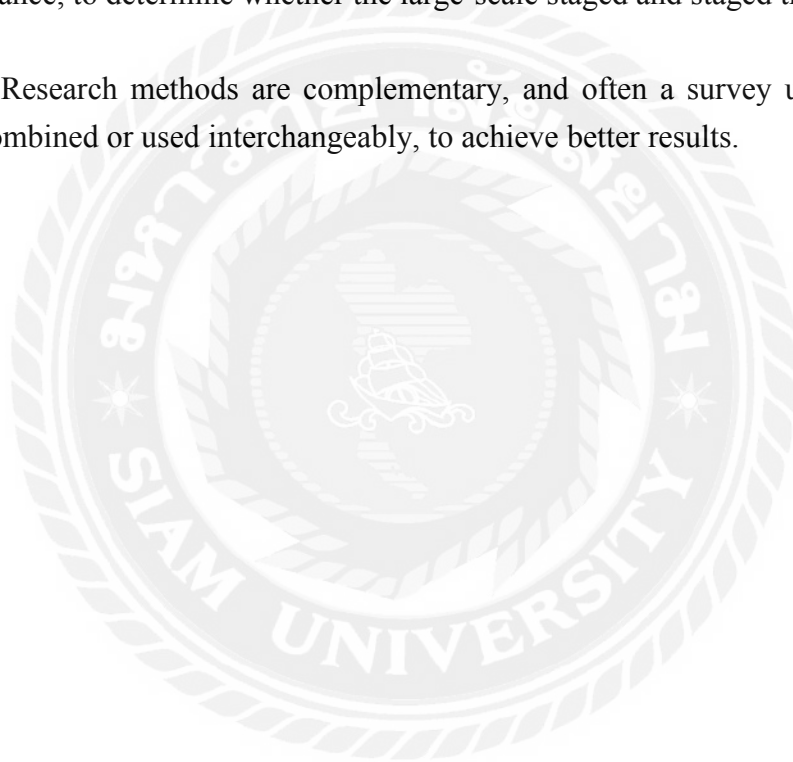
### **3.4 Field trips.**

During the research process of the dissertation, according to the needs of the dissertation, the performing arts products in mainland China were observed, appreciated, experienced, and the executives understood the marketing strategies of performing arts products, especially pricing strategies, and put forward constructive improvement suggestions and suggestions.

### **3.5 The experimental method**

The experimental method, that is, the audition experiment, through a small-scale audition activity, testing the audience's reflection, the quality and effect of the performance, to determine whether the large-scale staged and staged the timing.

Research methods are complementary, and often a survey uses multiple methods, combined or used interchangeably, to achieve better results.





## 4.RESULTS AND ANALYSIS

### 4.1 The basic characteristics of China's performance market

The formation of the Chinese performance market is not only an important part of the national cultural system reform, but also a natural result of the increase in the level of Chinese cultural consumption.

A survey in 2001 showed that the per capita cultural consumption of urban residents in China has increased nearly 10 times in the past 20 years. If the products of the cultural industry can meet consumer preferences, the cultural products and services available to consumers can continue to stimulate the desire to purchase and achieve effective demand. The development space of the Chinese cultural industry will be considerable. Accelerate the creation of products and services that represent advanced culture, thereby stimulating the people's effective demand for cultural products and services, and transforming people's spiritual needs into a powerful driving force for the development of productive forces. This is the driving force behind the development of cultural industries.

In 2000, China's per capita GDP had reached US\$ 849. The Engel's coefficient reflecting the living standards of urban and rural residents also fell below 50%. The per capita disposable income of urban residents reached 6,280 yuan, and the per capita consumption expenditure was 4,998 yuan. Among them, the total number of cultural-related tourism, entertainment and durable consumer goods, education, cultural services, and communications consumed was 949 yuan, accounting for Disposable income is about 19%. According to China's current population of about 400 million urban residents, China's current cultural consumption demand for urban residents is approximately 379.6 billion yuan. Per capita income of rural residents reached 2,253 yuan, spending per capita on communications, culture, education and entertainment reached 280 yuan, totaling 252 billion yuan. In this way, China's cultural-related consumer demand should be between 6000 and 650 billion yuan (631.4 billion yuan).

According to international research, when the per capita GDP exceeds 1,000 US dollars, the proportion of food consumption and consumption in consumer spending has been greatly reduced, the housing category has remained basically unchanged, and cultural and spiritual consumption expenditures have begun to rise substantially; the tertiary industry should account for the total GDP About 40% of the total production value of cultural products has also greatly increased. China's current per capita GDP is close to 1,000 US dollars, but the proportion of the tertiary industry

(33.2%) is lower than this standard by 6 percentage points, and its total amount is approximately 500 billion yuan. Although we can remove the errors due to consumption habits and institutional factors, and remove the expenditures that may be used for non-cultural consumption (such as medical care), the balance should also have 3,000 to 400 billion yuan.

According to the statistical data of economic and social development during the “Ninth Five-Year Plan” period of the Beijing Municipal Bureau of Statistics, in 2000, Beijing’s per capita expenditure on entertainment and cultural services for urban residents was 1,283.9%, accounting for 15.1% of the per capita consumer spending, while the same period of time in Western developed countries such as Britain and the United States. Consumption accounts for about 30% of its total income. The broad prospects for the development of the cultural market will inevitably attract foreign capital to enter China in large numbers for cultural operations and services.

Under the background of the rapid development of the above-mentioned cultural industries, China’s performance market has experienced rapid growth and rapid expansion in the 1980s, and domestic performances have continued to deteriorate and have continued to decline. Hong Kong, Taiwan, and foreign countries have performed abnormally. After the stage of development and bubble boom, it finally began to move toward a rational and steady development of the structure. A well-ordered but vibrant market system of performances is gradually being formed, which initially presents a good overall development trend.

At present, China’s performance market, based on its main perspective, has initially formed a leading position in the division of labor and collaboration development between performance groups, performance companies, and performance venues. In the horizontal direction, apart from state-owned performance units, collectives, individuals, etc. The forms of performance entities in the forms of ownership continue to develop, and there have been situations in which multiple components coexist and co-prosper. Judging from the performance system, the traditional plan performance system is shifting to the market performance system. Judging from the type of performance, commercial performances replace planned performances as a major part of the entire performance. Judging from the structure, layout, and form of the performance, the central government’s macro-control policies have achieved remarkable results. The poor quality of popular performances has prevented the coordinated development of the performance market from being

controlled and provided a good living space for elegant art and national outstanding art. .

At the same time, China's performance market is also actively responding to the opportunities and challenges of China's accession to the WTO. In July 2002, the Ministry of Culture promulgated the amended "Implementation Rules for the Management of Commercial Performance Regulations" on the basis of Canada's WTO commitments. One of the most important amendments to the Regulations on Commercial Performance Management that began in 1997 was the cancellation of ownership restrictions on the subjective qualifications of commercial performances, and for the first time in the field of market access for commercial performances. Canceled all the thresholds. According to the reform plan of the relevant functional departments of the Ministry of Culture, canceling the licensing system for performance units and the examination and approval system for performance projects and establishing and improving the performance brokerage system will be the main goals of the domestic performance market reform in the future.

## **4.2 Analysis of Performance Market in China**

In recent years, with the continuous improvement of the overall economic level in China, the awareness of cultural consumption among the masses has also been continuously improved. In particular, the success of China's accession to the WTO and the bid to host the 2008 Olympic Games further promoted the modern transformation of the Chinese people's cultural consumption concepts and consumer demand. The cultural industry is increasingly valued by the government and all walks of life.

However, the actual realization of the Chinese cultural performance market is in line with international standards, but it also needs to go through a phase of mature development. At present, only relatively mature commercial cultural performance markets exist in major cities such as Beijing, Shanghai, and Guangzhou.

### **4.2.1 composition of China's performance market**

The structure of the Chinese cultural performance market is basically government-led.

In the cultural performance market, government authorities play a role as managers and are responsible for the approval and supervision of performance

projects. The successful planning and implementation of a theatrical performance is the performance of mature performance cultural performance products by performing groups, operated by performance companies, supported by sponsors and other units, and finally provided to the audience for consumption.

From the perspective of market trends, on the one hand, diversification of entertainment has diverted viewers from the cultural performance market. Popular audio-visual media such as radio, television, audio and video networks have increasingly become the main channels for people's cultural consumption and have brought crisis to the development of the performance market. And challenges. However, on the other hand, the degree of commercialization of the performance market is also constantly improving, and the variety and level of theatrical performances are being strengthened. In addition, as the audience's cultural consumption concept gradually matures, the formation of cultural brands in the future will have a greater and greater impact on the consumption decisions of the audience.

#### **4.2.2 Composition Analysis**

Taking Beijing as an example, there are 67 commercial performance venues in Beijing, 70 performance brokerage agencies, and 107 art performance groups. In 2000, Beijing hosted nearly 8,000 performances of all kinds, including more than 6,000 domestic performances, receiving more than 130 foreign cultural and arts groups, performing about 2,000 games, and performing a total of RMB 22,661,600 in 0001. The total number of major theaters in Beijing was 2,000. More than 10,000 cultural performances were held, including more than 7,000 domestic performances, 168 cultural visit groups, and more than 3,000 foreign-related performances; in 2002, Beijing hosted a total of 13,000 performances, of which nearly 10,000 were domestic performances. In the field, there were 201 sets and more than 3,000 overseas performances, with a total performance income of 385 million yuan and 13 million spectators.

According to the above information, the number of performances in the market for theatrical performances is increasing year by year; the performance forms are diverse. Among them, domestic and foreign artists' concerts and group concerts account for about 60%. The government's non-profit large-scale stage performances and large-scale public performances account for 20 %, large-scale cultural and arts events and large-scale cultural evenings recorded and broadcasted by television stations account for about 10% each.

From the market share perspective, due to the increase in the proportion of holiday spending in people's cultural consumption, reflected in the cultural performance market, it shows that the market share of theatrical performances in the four quarters of a year is increasing quarter by quarter.

#### 4.2.3 SWOT Analysis

**Advantages:** China's cultural performance market has the support of national policies, and the country's macro-control will be conducive to sound and healthy development of the performance market. At the same time, the government has also invested in large-scale art festivals or large-scale Chinese-foreign cultural exchange projects, which is conducive to the prosperity of the performance market. Some key performing groups have long-standing and rich artistic traditions. They have always had a high level of art. With the support of the state, they have the ability to create high-level artistic products.

**Disadvantages:** There are still some problems in the Chinese cultural market, such as the unreasonable structure of the performance market leading to too many state-owned theatre groups, and the serious construction of drama organizations; the color of state-owned performance units is still strong; the relative investment of cultural industries is relatively small, and the market mechanism Imperfect; development of performance markets in the coastal and inland, urban and rural areas is not balanced.

**Threat:** With China's accession to the WTO, the cultural market will gradually be opened to foreign capital, and many foreign large-scale art brokerage companies will look to the Chinese market; at the same time, the support provided by the government will be reduced, and the original professional cultural groups will be more. To the market.

**Opportunities:** With the development of the cultural industry, the performance market has matured and shows a good development trend. Cultural consumption has gradually become a fashion for people to consume. The development of the tourism economy has enabled the development of theatrical performances during the holiday season to become a new growth point for the holiday economy. In addition, China's "Belt and Road" policy also brings new opportunities for the development of cultural industries.

#### 4.2.4 Consumer Cognition and Needs Analysis

For a large-scale cultural performance activity, the objects to meet the demand can be roughly divided into four parts: performing groups, government departments, sponsors, and audiences. Each of these sections serves as a consumer of cultural performances, with different perceptions and needs. As the main performing arts group of the performances, they first obtained their own performance platform from cultural activities, built their own brand's reputation through performances with their own characteristics, and obtained better social repercussions and economic returns. As a competent government department, it is necessary to create a standardized performance market, and the government regulates and manages the performance market so as to achieve the goal of prospering the domestic cultural market and creating a Chinese-foreign cultural exchange platform. As a sponsor of the funded performances, the sponsors are more concerned with how to combine their own commercial image with the characteristics of theatrical performance to further build their corporate image and enhance their corporate brand. The most direct consumer audiences of theatrical performances are more concerned with the entertainment effects brought about by the performances. They will experience what kind of spiritual enjoyment and psychological satisfaction they will experience from the performance consumption. In addition, there are also some performances where the consumer audience will participate in the performance as The means of social communication, they focus on the participation of the performance process and the social effects that the performance can provide.

The consumer awareness and needs of theatrical performances can be illustrated by the following brief table:

Table 1: Consumer awareness and needs of theatrical performances

Audience	Government	Performance group	Sponsors
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entertainment	Chinese and foreign cultural exchange platform	Performance platform	Focus on corporate image
Spiritual enjoyment	Prosperous domestic cultural market	Social feedback	Brand awareness
Psychological satisfaction			Brand promotion platform
Social interaction			Business return
participate			

### 4.3 Performance Marketing Research

It is impossible for any product to provide services to all customers on the market. Performance products are a more targeted type of cultural product. Market research, market segmentation, and determination of target markets can help to achieve more effective marketing. Targeted marketing strategies and marketing promotions, etc. Therefore, market research, market segmentation, and the determination of target markets as the basis for performance marketing are very important and indispensable.

#### 4.3.1 Performance Market Research

Performance market research refers to the use of scientific methods, purposeful and planned collection and collation of information, and examination and analysis of past and current performance of the performance industry, so as to provide performance companies with forecasts of their future development prospects or to formulate marketing strategies. Reliable basis.

##### 1. The role of market research

(1) Performance market research is the basis for performance companies to make market predictions

Fierce market competition forces performance companies to correctly estimate the ever-changing market and make scientific predictions on the future market conditions. Performance companies can only make scientific predictions on market trends in order to effectively develop products based on market research data and information. market.



(2) Performing market research is a guarantee for performance companies to formulate business strategies

Information is the premise and basis for decision-making. The main purpose of the performance company's marketing strategy is to expand the market and obtain the maximum profit. The performance company should base on the information obtained from market research, cater to the cultural consumption characteristics of the market, and formulate business strategies if the performance company Without conducting market research and not fully understanding the external environmental impact factors of the performance, it is difficult to formulate effective and effective business strategies.

(3) Performance market research helps the development and expansion of performance companies

Performance companies can grasp market supply and demand through market research, analyze market trends, constantly discover new audience needs and new markets, replace shows in time, and enter new markets more quickly, which will help the company's development and expansion.

## 2. Market research content

(1) Environmental research includes research on environmental factors such as population, economy, society, politics, and science and technology, studying the future changes of various factors, and the impact on the market structure selected by the performance company, and the impact on the company's marketing strategy.

### (2) Research on market demand

a. Market demand research: Including demand, demand structure, audience distribution and audience characteristics survey and research.

b. Research on purchase behavior: This includes the purchase motivation of the audience, the purchase behavior and the decision-making process of ticket purchase, and the research on the characteristics of the purchase of tickets by the audience.

c. Demand Forecasting Research: Describe the prospects of future competition landscape and market structure, and study the long-term and short-term demand trends of performance under the interaction of competition and market demand.

### (3) Research on market competition

a. Competitor research in the same industry, including: the number of competitors, the current market share of competitors, competitors' operating and sales strategies.

b. Competitor's product research, including: performance schedules, prices, attendance rates, trends in new performances, performance costs, quality, and service status.

#### (4) Research on marketing

a. Product research, including the conception, design, development survey of the performance, audience's preference and attitude towards performance positioning, service, suggestions for improvement of existing performance programs, analysis and research of similar performances, and performance new market research.

b. Sales research, including measuring the effectiveness of existing marketing methods and methods, such as price, channel, etc., evaluating the implementation of sales channel strategy, evaluating and controlling the process, and researching and evaluating the overall marketing strategy of the company.

c. Advertising and promotion research, including sales promotion by people, measuring and evaluating the effectiveness of performance advertising and promotional activities, audience acceptance of marketing promotion, available promotional media, and the impact of public relations activities on ticket sales.

### 3. Sources of market research data

The accuracy of market research comes from the truthfulness, completeness, and timeliness of data collection. Therefore, to obtain valuable information, it is necessary to entrust appropriate institutions, choose multiple ways, and adopt scientific methods.

#### (1) Commissioning an appropriate organization

Performance companies can investigate or commission agencies to investigate. Self-investigating means that the company organizes its own personnel to make arrangements for market research. Entrusting social institutions to conduct research is to conduct market research according to the company's goals and requirements.

#### (2) Choose the collection route

a. Collect public information. For example, information published by government agencies, academic research institutions, and documents provided in newspapers, magazines, and books, and commercial publications issued by market research institutions and consulting agencies.

b. Information requested from relevant departments. As an introduction to the performance of the industry, introduction of performance companies, price lists, program listings, etc., can be obtained from the relevant units on a paid or unpaid basis.

c. Commission professional agencies to collect. To collect comprehensive industry information or detailed information, the performance company itself cannot collect it, and it can be entrusted to professional consulting agencies, websites, or survey companies to collect it. For example, if the audience likes the degree of preference of the performance track, they can commission the investigation company to assist in the investigation.

### (3) Using a scientific method

a. The interview method, also called the inquiry method, involves the investigators directly interviewing the respondents in order to obtain the necessary information, including visits to the door, forums, opinion consultations, letter surveys and telephone surveys.

b. The observation method is a method by which investigators observe objects of investigation directly or on-site using an instrument, including on-site observations, point observations, and customer-reflective observations. Performance companies are mostly used for the investigation of competitors and their products, as well as advertising promotion effects. Research and so on.

c. The experimental method, that is, the audition experiment, tests the audience's reflection and the quality and effect of the performance through small-scale audition activities to determine whether or not to stage the show on a large scale.

d. Research methods, analysis and research of performance trends, related factors, and other data.

The methods of market research are complementary, and often a survey uses multiple methods, combined or used interchangeably, to achieve better results.

## **4.3.2 Market Segmentation and Target Market Determination**

### 1. Market segmentation

Market segmentation refers to the division of the market into similar audiences based on the characteristics of different audiences in the overall market, different characteristics of purchase behavior and purchase habits, and each audience segment is a market segment. Market segmentation is the premise and basis for performance companies to identify target markets, formulate marketing strategies, and design performance products. Each market segment is composed of audience groups

with the same preferences and needs. Audiences belonging to different market segments have greater differences in performance product requirements.

(1) The role of market segmentation

a. Facilitate performance companies to analyze market opportunities, develop new markets, and increase market share.

Performance companies subdivide the market by systematically analyzing the various needs in the market and the homogeneity existing at the level of demand, so as to clarify the needs and demand satisfaction levels of various consumer groups, so as to discover the advantages and weaknesses of competitors. Grasp market opportunities. In general, it is easier to open up new markets in an audience group whose demand has not been fully met, while at the same time it can quickly increase the market share.

b. It is helpful to improve the efficiency of funds used by performing companies

Based on the characteristics of each market segment, performance companies establish product strategies based on market segments, concentrate all company's manpower, material resources, and financial resources in one or several market segments and conduct targeted marketing. This helps In performance companies to reduce costs and increase economic efficiency.

c. It is helpful to enhance the resilience of performance companies

Through market segmentation, the performance company can timely and accurately adjust the performance content and marketing mix according to the changes in the needs of each sub-market, so that the performance is more in line with the tastes of the audience, enhance the resilience of the performance companies, and increase their competitiveness.

(2) Factors considered by market segments

a. Environmental factors

Segmenting the market by environmental factors is one of the effective means to identify and evaluate specific market segments. Due to the different regional cultures, locations, natural environments, and economic conditions of consumer groups, the behaviors that affect consumer groups are different. Therefore, market segments must first consider the environmental factors.

b. Population factors

Population is the main factor that constitutes the market. Because the special nature of the performance industry determines the complexity of performing consumer groups--the level of the audience, it is necessary to comprehensively consider various factors of the population, including age, gender, income, occupation, and culture. Degree, nationality, nationality, religion, etc. These factors of population usually determine the desires and preferences of consumers.

c. psychological factors

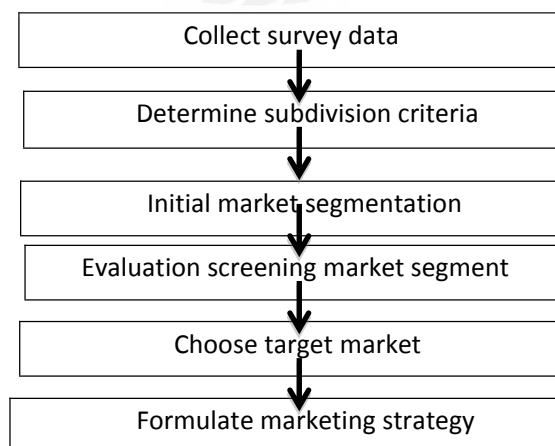
Psychological factors are very complex, including lifestyle, personality, purchase motivation, value orientation, life attitude, and preference for performance. These are closely related to market demand and promotion strategies, especially in the society with high economic level. The influence of the behavior is even more pronounced.

d. Purchase factors

Purchasing power is an important factor in forming the market and affecting the size of the market. The size of purchasing power is determined by the audience's income, expenditure, preferences, and other factors. Purchase behavior mainly includes purchase motivation, purchase status, loyalty, and sensitivity to marketing. Purchasing motives are divided into motivations for seeking for independence, seeking for motives for the United States, motivating for new motives, enjoying motives, etc.; purchasing status is divided into regular purchases, initial purchases, and potential purchases.

(3) Procedures for market segmentation

**Table 2: Market Segmentation Procedures**



2. Determination of target market

The target market is the market segment that the performance company decides to enter after market research, that is, the specific customer groups that the performance company provides services for.

(1) Determine the target market conditions

Subdivide the market and determine the target market based on the following conditions:

a. The target market should have relative stability

The market is always changing, but as a target market, we must choose a market that can remain relatively constant under certain conditions of time, so that performance companies can design products and marketing plans based on the market conditions, so as to be able to estimate the performance and The various marketing budgets; if the target market is unstable, the work of determining the target market will lose its significance, and the performance company will be unable to determine the product and market strategy, leading to blindness in marketing. Therefore, choosing the target market must first have relative stability.

b. Target market should have a certain size of audience

As a target market to be selected, it must have a certain scale, ie a considerable number of viewers and potential audiences. As performance companies develop new markets, they need to pay higher market development and advertising costs, and the cost is higher. If the market is small, there will be no room for redevelopment after the company enters, which will lead to increased company costs and profits. Diluted.

c. The target market audience should have a certain purchasing power

With the continuous improvement of people's living standards, people's basic material needs have been met, people began to pursue a higher level of spiritual pursuits, performance products are products that meet these needs. On the one hand, it is not as pressing as physical demand, leading consumers to not have a strong desire to buy; on the other hand, although some potential audiences have this demand, they do not have the corresponding purchasing power, so despite the potential demand in the market, Can not choose this kind of audience market as the target market.

d. The selection of the target market should be targeted and meet the performance of the performance company.

The target market for performances is composed of certain audience groups. Due to factors such as environment, age, income level, education level, and personal preferences, the level of audience varies greatly. For example, young people like pop

music performances, while older people More like drama or ethnic music, so the performance company's products can only be designed for the audience needs of a level, when selecting the target market, we must consider the product characteristics, targeted selection of targeted target group market.

e. The target market should choose a market that is not yet saturated so that performance companies can easily enter.

In determining the target market, companies are generally selected to enter the market easily. Every market has a large number of companies to compete, and markets that tend to be saturated must have unique products or strong competitiveness and relatively high costs. In the early days of entering the market, instead of competing with several competitors for a saturated market that has been divided, it is better to enter a market where competition is weak and competitors have not paid attention, so that we can better open up the situation and achieve faster. profit.

## (2) Target market strategy

### a. Differential market strategy

Differentiated market strategy means that performance companies only aim at several sub-markets that are subdivided, tailor-design different types of performances, and make corresponding adjustments in marketing, promotion, pricing, etc. to meet the needs of various market segments. Its advantages are to highlight features, increase viewers' interest, expand brand effectiveness, increase audience's trust and desire for performances. The disadvantage is to diversify funds and increase costs and marketing costs.

### b. No difference market strategy

The indifferent market strategy refers to the fact that performance companies do not consider the characteristics of each sub-market after market segmentation, but only pay attention to the commonness of the sub-markets, introduce a type of performance, and use a single marketing mix to adapt to a certain extent as much as possible. Customer needs. The advantage is that it is easy to perform and replicate on a large scale, and the cost is low. The disadvantages are less features, poor targeting, fierce competition, and reduced profits.

### c. Focus on market strategy

Focused market strategy means that the performance company does not target the overall market, but chooses one or several market segments as its marketing target, then concentrates its advantages and adopts a marketing strategy to fully meet the needs of certain consumers. The centralized market strategy is mainly applicable



to small enterprises with limited resources and resources. The advantage is that they can concentrate on limited resources for specialized marketing, save marketing expenses, increase investment income, and enhance profitability. The disadvantage is that market risks are increased. Once the target market changes, No more capital and ability to deal with, it is easy for companies to get into trouble.

### (3) Access to target markets

The way to enter the target market is how the performing company enters the target market.

a. Choose to cooperate with other performance companies to enter the target market

Each performance agency or performance company has its own performance products. Generally, it has certain resources and features. To enter a target market, it can effectively complement each other by cooperation with domestic or foreign companies. Its advantage is that it enhances the competitiveness of the company and reduces the operating risk. The disadvantage is that it reduces profits and is not conducive to the formation of independent brands. The performing organizations that are usually not rich enough in their own resources but have unique resources will choose to cooperate with other performance companies to enter the target market.

b. Acquire existing performance agencies or purchase existing performance products

The acquisition of existing performance agencies or the purchase of existing performance products is the quickest way for performance companies to enter the target market. At the same time as acquiring performance agencies or products, they have acquired the market resources and long-term audience. The advantage is that it can enter the new market as soon as possible, at the same time make up for the lack of experience and speed up the cycle of performance products. The disadvantage is that sometimes the cost is high, and the product and marketing strategy needs to be adjusted and modified. In general, performance agencies that have relatively strong funds and have barriers to entering the target market will choose to acquire existing performance agencies or purchase existing performance products in the target market.

c. Run independently and enter the target market

Performance agencies can enter the target market through their own operations, that is, through performance agencies to launch their own performance products, and obtain performance permits on their own, for approval, planning, promotion and operation of performance products alone, and assume the risk of

profits and losses. The advantage is that it is conducive to the formation of performance characteristics of performance agencies, and is conducive to the operation of the brand and assets. The disadvantage is that the up-front costs are relatively low, the risks are borne alone, and sometimes the resources are wasted. Under normal circumstances, the more experienced and more powerful performing organizations will choose to operate independently and enter the target market.

#### **4.4 Performance Marketing Strategy Analysis**

As a special commodity, performing arts products have their own unique marketing system and marketing strategy. Mastering marketing strategies and special camping methods and flexibly using various marketing methods are important means to expand the market.

##### **4.4.1 Performance Marketing System**

###### **1. Sales system for groups**

Team marketing is mainly broken through the following channels:

a. On the basis of qualifications for travel, it has signed cooperation agreements with travel agencies directly, making it part of the tourist route and becoming one of the itineraries of tourists.

b. Signed an agreement with the sales department of each star hotel to make the hotel sales department become another sales organization of the team and expand the publicity and sales ability for the team guests;

c. For some institutions and units, direct negotiations and signing of long-term discount agreements;

d. Signed an agreement with the property management center of the high-grade office to conduct team sales for the company.

###### **2. Ticketing system**

a. Direct online booking: Use the Chinese-English-language production company website to connect various search sites.

Connect the ticketing company's website so that viewers can book tickets online;

b. Tickets are sold directly at the theater ticket office;

c. Entrust the ticketing agent center to sell tickets;

d. Establish contacts with business companies and external agencies and sell directly;

- e. Sell through the company's own retail salesperson.

#### **4.4.2 Marketing Strategy for Performance**

##### **1. Marketing Strategy for the Team**

The team is mainly to set off popularity, so high discounts are the guarantee for obtaining customers and markets. Through the key marketing of units and organizations, a long-term and stable relationship is established to ensure attendance. After a certain stable share of the performance company, it can achieve the goal of expanding the share by adjusting the orientation units.

##### **2. Marketing Strategy for Individuals**

The FIT is an important source of operating profit, so the spectators' bid for the FIT is a guarantee for the sound development of the show. The marketing of FITs focuses on potential audiences and resident population. Its marketing approach is to establish a marketing network, develop partnerships, and sell one-on-one sales clerk to form a marketing system centered on performing ticket sales. At the same time, the consumption potential of the resident population will be developed to achieve the purpose of increasing revenue.

According to the characteristics of the crowd and the consumption habits of the FIT market, the marketing of FITs mainly depends on the quality, attractiveness and publicity of the performance. As a fashionable, cultural, and artistic performance, it determines the length of life of individual guests and the program itself. Therefore, at the same time as individual marketing, we should pursue higher quality and use the audience's reputation to develop the market. This is another important strategy for individual sales.

#### **4.4.3 Brand Marketing**

A brand is the identity of a product and a service and is a summary of the consumer's expectations for a company, a product, or a service. It contains information about products and manufacturers in terms of quality, value, culture, social status, and symbolic service water equality. When consumers make purchase decisions, their expectations for the brand are higher than the value of the product itself. The original meaning of the brand is the trademark of the tangible product, and later it is extended to the product name or the manufacturer's size of the high-quality product. Successful marketing must be backed by a successful company. Successful

companies must also use brand-name products as a bargaining chip. Performance is a special type of business behavior and brands are more important.

The brand marketing of performance companies is also the process of the creation and development of performance brands, that is, the performance products are gradually recognized by the consumers of the performance products from the creation and production to the performance of the theater. The formation of performance brands is mainly affected by the following factors:

1. The brand is formed in the process of market competition. The more open the performance market, the more able to produce a well-known performance brand.

2. Performance companies can create conditions for creating performance brands with their unique market position and market positioning.

3. The trust and support of relevant government departments and groups are conducive to the creation of performance brands.

4. Reputation and reputation are important factors in forming a performance brand.

5. The creation of a performance brand is inseparable from the ability to innovate, and it is inseparable from the risk and responsibility.

6. To give play to the performance traditions of performance companies, and lay a good foundation for the formation of performance brands with unique style and personality.

7. Because of the high density of contact with the audience, it is more difficult for performance companies to establish their brands, but this is the advantage of establishing a performance brand. Therefore, good communication and gentleness are effective means of creating performance brands.

8. The originality and guiding comments and propaganda are important ways for performance companies to create brands, maintain brands and develop brands.

In addition to the above factors, the formation of performance brands is also very dependent on effective cultural resources and conditions. Culture reflects the comprehensive characteristics and connotation of performance brands. The main cultural resources that the performance brand depends on include: its own history and national culture, local customs, religious culture, cultural media, important anniversaries and holidays, and celebrities and other cultural resources.

Performance companies need to correctly formulate and use brand strategies when conducting brand marketing. As the scale and characteristics of each performance company are different, and the implementation of brand marketing will

increase the cost of the company, the company should formulate and use a brand marketing strategy suitable for the company according to the actual situation. For strong, unique resources, performance companies can choose their own brand strategy. Specifically, it includes: single brand strategy, distinctive brand strategy, strong brand strategy, brand expansion strategy, brand pass-through strategy and multi-brand strategy, and repositioning brand strategy on the basis of the original brand. For start-ups or smaller performing companies, they can adopt strategies that use other people's brands for development. Performance companies can also adopt strategies that use their own brands for certain performance products and use others' brands for certain performance products.

The brand management of performance companies is inseparable from the overall image of the company. Therefore, the CIS "corporate identity system" is an important part of brand marketing. In the environment where market development is mature and mature, the information power, productivity, and marketing power of enterprises have become more and more homogenous. Under such circumstances, image competition occupies an important operational position. Corporate image consists of three factors: business concept recognition, business activity identification, and overall visual identity. CIS is of great significance for building a corporate image, establishing a performance brand, and doing a good job of brand positioning. The establishment of CIS by performance companies is an important issue related to the sustainable development of enterprises. Under the background of the current trend of global economic integration, the situation of market competition has entered the first stage of "brand competition". The drawbacks of the traditional planned economy in China have caused brand awareness to be indifferent for decades. It is a core issue that must be solved when performance companies import CIS.

Performance companies need to effectively link CI concepts with companies and fully develop corporate image recognition systems. Generally need the following process or steps:

- (1) Determine the goal of performance companies developing CIS, that is, unify the concept of performance companies and coordinate the company's operating style and form the company's brand advantages. According to the company's business scope and development direction, professional CI planners participate in jointly determine the company's CI Goals and initial strategies and steps to accomplish goals.

- (2) Precise and detailed investigation and analysis, and the main contents of investigation and analysis are:

A. Thoroughly understand and analyze the business elements such as corporate mission, business philosophy, corporate vision, corporate culture, code of conduct, visual system, and business policy.

B. Clearly understand the intentions of the management of the company.

C. Compare and analyze the above-mentioned content with the trends of the times and determine whether the business philosophy of the company and the intentions of the management authorities are in line with the trend. Based on this, decide on trade-offs and amendments.

D. Conduct a survey of the company's external environment to understand the general audience, consumers, media, and peers' knowledge, evaluation, and expectation of the company.

E. Conduct a survey of the company's internal situation to understand employees' expectations and expectations for the company.

F. Conduct a careful analysis of the current status of the company and thoroughly understand its advantages and disadvantages.

G. Organize and summarize all the information learned in the above survey.

H. reached consensus through discussion, communication and communication.

(3) According to the findings of the survey, the company's CIS strategic plan for the initial planning, determine the basic mode of corporate image performance, information flow structure and promotional strategies.

(4) According to the preliminary design plan, various materials will be further sorted out, and CI content will be organized according to the principle of communication, value discovery and innovation.

(5) The professional designers conduct overall design on corporate image, enterprise structure and layout, promotional tools, media production technology, introduction and promotion programs, and update methods.

(6) According to the contents of the overall design, professionals complete the production and promotion of CI manuals and a large number of printed materials.

(7) Training of the employees of the company with the help of a professional company to fully implement the CIS program.

#### **4.4.4 Internet Marketing**

1. What is Internet Marketing

Internet marketing refers to the use of the Internet's virtual platform, the use of modern information tools for information campaigns, e-commerce, advertising sales and other activities that can better meet customer needs and achieve marketing goals.

The main content of online marketing in the performance industry includes multiple levels: performance companies use the Internet to conduct promotional activities, use the Internet for market research, online distribution and contact, online direct sales, and online sales integration.

## 2. The uniqueness of online marketing

Since the late 1990s, with the development and increasing popularity of electronic computers and Internet technologies, the traditional marketing model has brought a profound revolution. The characteristics of the performance industry are in many ways suitable for the strengths of network marketing, performance companies can be promoted through the Internet platform. Corporate image, release of performance information, communication with potential audiences, contact with fixed customers and sales at the box office. Compared with traditional marketing, online marketing mainly has the following features:

(1) Network marketing is established on the basis of a new concept of time and space, with advantages in terms of time and greater universality and breadth. Network marketing in the performance industry can effectively disseminate performance information and connect performances with potential audiences. Together.

(2) The information dissemination mode of network marketing has changed from one-way to two-way, and consumers play a leading role in online marketing. That is, network marketing is interactive, and it is an ideal tool for performing service exchange, exchanging information and communicating opinions.

(3) The low operating costs of online marketing can make the price of performance services have greater downward adjustment.

(4) Internet marketing can meet the needs of the audience for ticketing convenience and provide effective services to the audience.



(5) Internet marketing is fair to all companies, and can effectively solve the current competition inequality in the performance industry, giving fair performance to small-scale performance companies.

(6) Network marketing is suitable for the operating characteristics of performance companies: Users of the Internet are mostly high-income people and education-qualified groups. The user groups are the target markets and market segments to which performance projects are directed.

### 3. Network Marketing Considerations

Performance companies must first determine marketing strategies when they conduct online marketing. Performance companies need to consider the combination of traditional marketing methods and online marketing methods. The key to network marketing is to conduct performance information and consultation, and use electronic ticketing systems to purchase tickets on the Internet. Good e-commerce system, and provide close supporting services. The second is to carefully plan the signing methods of the performance contract and the distribution methods of the performance tickets and determine the audience's settlement method. In addition, performance companies must pay attention to the following issues when conducting network marketing:

(1) Make reasonable plans for background job processing. The perfect background should include: data management system, electronic ticketing system, online security support system, membership management system, distribution system, etc. Performance companies need to propose solutions to the above systems.

(2) Creative planning for online advertising and promotional activities. Performing companies need to design a plan for grabbing tickets and repurchasing tickets and be able to honor the promises they make.

(3) Pay attention to the relevant legal environment. Sales of performance products In order to be able to secure, reliable and smooth transactions, it is necessary to pay attention to issues concerning intellectual property laws, in particular copyright, personal privacy, prevention of the transmission of bad information, and protection of the legitimate rights and interests of consumers. We must also pay attention to legal issues such as licenses and tax collection and management that are required for the legality of online business.

(4) Pay attention to the establishment of a member database. The effective measure of online marketing is to use membership registration discount cards, which

can increase viewers' experience of the value of intangible service consumption, and can facilitate performance companies to establish a complete consumer database.

#### 4. Internet Marketing

Internet marketing advertising refers to the dissemination of advertisements on the Internet. It is an important content for performance companies to use the Internet for promotional activities. The network marketing advertisement has the advantages of real-time interaction, lively form, wide spread time and space, low price, user-friendly search, and advertising effectiveness evaluation. Currently, there are mainly the following ways for performance companies to advertise on the Internet:

- (1) Advertise on portals with high access rates;
- (2) establish their own website;
- (3) E-mail advertising;
- (4) Publishing advertisements in the form of electronic information on thematic forums.

In addition, performance companies can also use the online show trade fair as a marketing tool. The “SARS” incident in spring 2003 fully demonstrated the advantages of online marketing. The so-called network performance fair is the use of the virtual space provided by the network to display performance products provided by performance companies. The network performance trade fair has the characteristics of low cost, long duration, detailed display content, unlimited scope of influence, and advantages of centralized multimedia technology. It is not only beneficial for performance companies to carry out marketing work, but also more conducive to corporate image display and corporate culture construction.

#### 4.4.5 Franchising

##### 1. Franchise concept

Franchising refers to the right granted by the franchisor to the franchisee to use the brand, trade name, business technology or business model that the franchisor has developed through an agreement between the franchisor and the franchisee. Franchising is mainly used in the field of tangible products, but in recent years there has been no shortage of franchising for service products. For the performance industry, smaller and dispersed performance companies and groups obtain the rights to use well-known performance companies' brands, sell mature performance products, or duplicate distinctive performances or business models. To this end, the licensed

performing unit must pay an initial fee for the franchise fee, and then annually pay a royalty fee based on a certain percentage of the performance income to obtain the right to perform within a certain area, and must abide by the business activities in the contract. The other provisions.

## 2. The advantages and disadvantages of franchising

Franchising is hailed as the most potential and efficient business organization in today's retail and service industries. Compared with other business methods, the main advantages and disadvantages of franchising are as follows:

### (1) Benefits for licensed performance companies

a. Accredited performance companies can obtain rapid expansion of performance business with relatively small investment. Licensed performance companies do not invest as much as they do by starting branches or subsidiaries. This allows franchised performance companies to be free from capital restrictions at a rapid rate. diffusion.

b. Since the licensed performance unit is not an employee but the owner of its own unit, the licensee will work harder, more effectively train, motivate and manage his staff, and operate more earnestly, so that he has more Profit.

c. Based on the above two benefits, the licensed performing company does not need to maintain a large management organization, does not have to take a very high risk, and does not need to deal with various issues that the licensed business performance units have in their daily operations, but can still obtain reasonable Profit.

d. As the licensed performing units are mostly local performance units, the unique knowledge and interest of the local performing units and the natural and close relationship with the local audience will help the licensed performing companies to become familiar with the performances. The area is even developed abroad.

e. Through the contract, the licensed performance company may request the licensed performing unit to comply with the relevant business regulations to ensure the performance level and quality.

### (2) Disadvantages of licensed performance companies in their business operations

a. If the licensed performance unit does not strictly guarantee the quality standards of the service and performance in accordance with the provisions of the

contract, the goodwill of the licensed performing company will be affected. At the same time, the lack of consistency in performances of the licensed performing units will also affect the loyalty of the audience. The poor performance of the licensed performance unit will reduce the franchise fee income of the licensed performance company and the profits obtained from the performance income.

b. The profits obtained from licensed performances may be lower than the profits that can be obtained by the performance of their own organization. Successful licensed performance units may generate strong independent ideas and become competitors of licensed performance companies.

c. There may be a continuous tension between the licensed performing company and the licensed performing units. In particular, if the licensed performing unit succeeds, it will be deemed to be the credit for the unit, and the licensed performing company is redundant. The licensed performing unit may reduce the amount payable by reducing the royalties payable when calculating income.

### (3) Benefits to the licensed performing units

a. When a unit that started performances in a performance business or performing unit launches a new performance repertoire, there may not be knowledge, experience, and resources in this area. The failure rate of the new performance units and small performance units at the beginning of their opening is very high. Alas, franchising is a good choice to reduce the risk of failure.

b. The existing brand and reputation of the licensed performing companies, as well as nationwide advertising and performance promotion activities, have brought considerable profits to the licensed performing units.

c. The licensed performing unit obtains exclusive rights to engage in the repertoire or business model of a certain area, benefiting from the negotiating ability of the entire franchise system and repeated performance of price concessions, and the overall coordinated marketing plan. .

### (4) Potential problems faced by licensed performers

a. If the performance unit authorized by the licensed performing company is too dense, the over-competitive situation will arise between the licensed performing units, and the box office revenue and profit of each licensed performing unit will be impaired.

b. As the licensed performing companies are eager to expand their operations and increase the number of licensed performing units, their service, training capabilities and promotions cannot keep up with the development needs of the licensed performing units and the interests of the latter are impaired.

c. The relationship between the licensed performing company and the licensed performing unit inevitably includes the control of the latter. The licensed performing unit may feel that it is subject to excessive restrictions, and excessively relies on the licensed performing company and cannot fully exert its operating capacity. Over time, the permissive performance units will lack the spirit of innovation.

d. The image of the brand and trade name owned by the licensed performing company may be damaged due to wrong decisions or other factors that the licensed performing unit cannot control, and thus directly affects the operating profit of the licensed performing unit.

On the whole, the franchise system is mainly suitable for small performance units. For small private capital, franchising reduces the risk of failure of independent investment performances. For performance companies with good reputation and business models to approach the largest possible audience, franchising may be the quickest and most economical solution. From the perspective of the audience, franchising can make licensed high-quality performance products more accessible.

Since the reform and opening up, China's economy has achieved considerable development. Consumer income and living standards have improved to a large extent. The demand for service products has grown rapidly, but regional and urban-rural economic development has been uneven. Therefore, in high-income large cities, franchising in the development of performing industries has met the demand conditions, but the vast regions in the Mainland are still relatively poor. Although China has made great progress in economic legislation and law enforcement in recent years, it is still incomplete, and legal disputes and lack of enforcement in performances and performances are still an important issue that plagues performance companies. In addition, citizens' legal awareness is generally weak, and their integrity is more Poor, franchise system is difficult to operate if it does not comply with the contractual issues. In addition, the normal operation of the franchise requires a set of meticulous, perfect, scientific, and reasonable management methods. At present, China's performance companies do not know much about these and they also lack

professionals. Therefore, the performance of the franchising industry requires many efforts.



## **5.CONCLUSIONS DISCUSSION AND SUGGESTION**

### **5.1 In Conclusion**

Although non-commercial elements such as government cultural policies play a vital role in the operation of the performing arts industry, pure commercial performances for profit purposes are still the mainstay of the performing arts industry.

In the era of rapid development of modern economy, the performing arts industry is not confined to a commercial successful live performance or cultural event, but emphasizes the establishment of relevant consumption chains around live performances. A show or a star that attracts the viewer's attention usually becomes a key point in the relevant consumer chain. Only a mature or popular live performance work can evoke the audience's desire for consumption. Therefore, based on brand-building performance marketing has become the core of commercial performance management industry.

When a show has a certain reputation, various souvenirs, clothing, books, VCDs, DVDs, and CDs associated with it will be welcomed by the audience and become an important part of the overall income of the show. It can be seen that the development of related markets and derivative products based on real people performing arts is very necessary for commercial performances.

To achieve this expansion of the relevant consumer market, we must first find the corresponding audience and target the same target audience. Only in this way can we truly realize the scale and standardization of the performing arts industry, so that the performing arts industry will eventually become industrialized.

### **5.2 Outlook**

This article is only a superficial study of the Chinese performing arts industry. Due to its limited research capacity and time, many issues are seldom discussed and discussed in detail. In the face of rapidly changing industrial development, it will be worthwhile to continue to dig out and study whether there are more and more updated forms of performing arts, both in the existing and in the future. The article does not deal with the analysis of the development and innovation paths of foreign performing arts products; nor does it study the development models of typical performing arts products in China. In addition, in terms of the research framework, the induction and statistics of the problems are inevitably biased, and their focus is



mainly on the problems in the marketing of the Chinese performing arts industry. The coverage is very limited. The above are key points for further improvement and improvement in the future.

Marketing management is the process of managing the present and future relationship between the company and the customer, the competition, the industry, and the external environment. These are the forces that impact on the organization's success. Marketing must fit with these variables.



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