

**DIGITAL MARKETING IN THEATRE ORGANIZATIONS:
A STUDY ON MAHUA FUN AGE TROUPE IN CHINA**

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**CULTURAL CENTRE
UNIVERSITY OF MALAYA
KUALA LUMPUR**

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**DISSERTATION SUBMITTED IN PARTIAL FULFILMENT
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DIGITAL MARKETING IN THEATRE ORGANIZATIONS:

A STUDY ON MAHUA FUN AGE TROUPE IN CHINA

ABSTRACT

The rapid popularization of Internet technology has changed the face of the whole world. With the advent of the era of digital, online marketing has come in a new way. Based on the traditional marketing methods, the marketing concept and model evolved from the traditional marketing methods are constantly innovated to play a role in the enterprise's marketing strategy and promote the enterprise to complete the overall business objectives more quickly.

Shuyu Qi, a professor at the China academy of administration, said that in today's world, cultural development and economic development are increasingly integrated, and cultural industry has gradually become an important driving force for economic growth. Many countries have increased their efforts in the development of cultural industry, and the development of cultural industry in the world presents a situation of fierce competition (Daily, 2013). Vigorously developing the cultural industry has become a new trend in China. The successful operation of the theater will bring huge benefits to the whole cultural performance and urban development. In China today's drama performance market, young and middle-aged audience groups gradually become the main consumer, especially in China's biggest cities, drama lovers' consumption enthusiasm for drama performance is very high, in recent years, a number of emerging drama groups in China's rise, many works have a high box office income. The drama consumer group will become

one of the main forces of social consumption in China. In the Internet era, how to adopt marketing strategies for drama lovers is a question that every theater operator must think about.

This paper adopts the qualitative mode of on focusing on research methods like interview, observation and narrative method. The researcher through the case analysis of Mahua Fun Age company in China, analyzes the digital marketing of target audience in the current market of theatre performance market in China. To explore the development trend, marketing environment and the strategy of marketing of theatre performance market in the digital marketing era. Finally, based on the research conclusions, the author puts forward relevant and feasible digital marketing strategies suggestions, and reflects on the deficiencies of this research.

**PEMASARAN DIGITAL DALAM ORGANISASI TEATER: KAJIAN
MENGENAI MAHUA FUN AGE TROUPE DI CHINA**

ABSTRAK

Peredaran teknologi internet yang pesat telah mengubah wajah seluruh dunia. Dengan adanya era digital, pemasaran dalam talian muncul dengan cara yang baru. Berdasarkan kaedah pemasaran tradisional, konsep dan model pemasaran yang berkembang dari kaedah ini dibangunkan secara berterusan serta memainkan peranan penting dalam strategi pemasaran perusahaan dan mempromosikan perusahaan bagi melengkapkan objektif perniagaan keseluruhan dengan lebih cepat.

Profesor Shuyu Qi di Akademi Pentadbiran China berkata bahawa pada era ini, perkembangan budaya dan pembangunan ekonomi semakin berintegrasi, serta industri budaya pula menjadi daya penggerak yang penting dalam pertumbuhan ekonomi. Banyak negara telah meningkatkan usaha mereka dalam pembangunan industri budaya, dan perkembangan ini menunjukkan keadaan persaingan yang sengit (Daily, 2013). Pembangunan industri budaya telah menjadi trend baharu di China. Kejayaan perusahaan teater akan membawa manfaat yang besar kepada keseluruhan prestasi kebudayaan dan pembangunan bandar. Golongan penonton muda dan pertengahan umur secara langsung menjadi pengguna utama di pasaran drama terutamanya di negara besar seperti China. Keghairahan pencinta drama terhadap persembahan drama sangat tinggi sejak kebelakangan ini. Selain itu, beberapa kumpulan drama baharu telah muncul di China menyebabkan kebanyakan persembahan meraih kutipan *box office* yang lebih tinggi.

Kelompok penonton drama juga menjadi salah satu kuasa utama dalam penggunaan sosial di China. Strategi pemasaran untuk pencinta drama adalah persoalan yang perlu difikirkan oleh setiap pengendali teater di era internet pada masa kini.

Penyelidikan ini menggunakan kaedah kualitatif yang memberi tumpuan kepada kaedah temuduga, pemerhatian dan naratif. Penyelidik telah memilih Mahua Fun Age, salah satu syarikat di China yang melaksanakan pemasaran digital, untuk memahami prestasi pasaran semasa dalam industri teater. Juga, untuk mengkaji trend pembangunan, persekitaran pemasaran dan strategi pemasaran pasaran prestasi teater dalam era pemasaran digital. Berdasarkan hasil rumusan, penulis mengemukakan cadangan strategi pemasaran digital yang relevan dan sesuai di samping meneliti kekurangan penyelidikan ini.

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LIST OF SYMBOLS AND ABBREVIATIONS

CNNIC : China Internet Network Information Center

DMI : Digital Marketing Institute

SEO : Search Engine Optimization

SEM : Search Engine Marketing

EDM : Email Direct Marketing

SMM : Social Media Marketing

Weibo : Micro-blog

WeChat : Instant messaging software

Taobao : Alibaba

BBS : Bulletin Board System

FAQ : Frequently Asked Questions

KPIs : Key Performance Indicators

ZOL : Zhong Guan Village

PPC : Pay Per Click

KOL : Key Opinion Leader

IWOM : Internet Word of Mouth Marketing

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University of Malaya

CHAPTER 1: INTRODUCTION

1.1 Introduction

Internet has changed the original economic pattern of the society and broken the inherent business model. The production and sales activities of various enterprises are connected together through the Internet, which is a great opportunity and challenge for all enterprises. Therefore, the most important marketing method of development potential and use value in the 21st century is one of digital marketing. Digital marketing category is wide, based on the Internet network marketing can be regarded as a part of digital marketing, most digital marketing activities fall within the scope of network marketing (Abud, n.d.). As Mulhern (Mulhern, 2009) comments, “The digitization of media represents a phase change in the history of communications”. Kung (Kung, 2008) notes that changes in technology and consumer behavior have always been the key drivers of change in media strategy.

Increasing competition creates both audience and financial resources attraction difficulties. The number of all kinds of cultural institutions in both private and public sector is increasing. For example, number of professional theatres in China has increased from 325 in 2001 to 1213 in 2016 (2016 Annual Report of Chinese Drama Market, 2017). As the supply of different cultural products rises, less people are willing to stay loyal to only one type of cultural product (i.e. theatre). Especially young audiences tend to popular cultural products, often preferring popular ones (Kolb, 2005). In the face of the rapid

development of the network economy, the theatre performance industry, which has been using traditional marketing methods, has also begun to pay attention to digital marketing.

This chapter will introduce the digital marketing of theatre industry in China some background information, together with the problem statement, research objectives, research questions, significance of the research, scope of research, limitation of research of the dissertation structure.

1.2 Background of Research

Polish dramatists Grotowski use the negative method to think about theatre, and the last thing they cannot deny is the actors and audience. He believed that theatre could not exist without the emotional, direct and vivid communication between actors and audience (Grotowski, 1984). Although the art of film and television uses advanced scientific and technological means to bring perfect enjoyment to the audience, the sense of presence and two-way communication of drama are not available to the art of film and television. All these show that drama has a unique aesthetic field, and film and television cannot replace it. The cultural and commercial value of theatre has not been well developed. Compared with film and television art, theatre art has the characteristics of immediacy and two-way communication.

With the social transformation and the continuous reform of cultural system in China, the number of private theatre groups or companies in China is more than that of state-owned ones. The government has provided financial and policy support to domestic theatres, such as subsidy of 5.349 billion yuan, 5.288 billion yuan and 6.1 billion yuan

for literary and artistic performing groups for three consecutive years from 2014 to 2016. At the same time, relevant preferential policies have been issued to fully affirm and support outstanding private theatre groups, which has promoted the prosperity of Theatre and the development of private theatre groups (Association, 2016). According to "Strategic Target of China's Cultural Power to Deepen the Reform of Cultural System", this paper puts forward innovative opinions on the management of literary and artistic groups, insists on putting social benefits first, integrating social and economic benefits, building a cultural industry system, promoting cultural technological innovation and expanding cultural consumption (2019).

As a part of the cultural market, the theatre performance market has also been developed on this basis, and has become an important form of performance in literature and art. In this process, the guiding role of the government cannot be ignored. It can help the performance market to clear the direction of development, change from simplification to diversification, build a healthy and orderly performance market, and get public recognition in the process of development. In some first-and second-tier cities in China, the market for drama performances is widely accepted. Many world-class theatre troupes also bring world-renowned dramas to Chinese audiences. Especially in politically, economically and culturally developed cities and regions, many young people choose to go to theatres to feeling stage experiences different from the screen. Beijing-Tianjin area is particularly evident. Drama has become an important choice for Beijing citizens to watch performances. According to the statistics of Beijing Performing Industry Association, in the 24557 performances in Beijing in 2017, 12 091 drama performances

were performed, accounting for 49.2% of the total performances. The audience flow is about 4.674 million, accounting for 4.34 billion of the total audience, with a box office income of 559 million yuan. It accounted for 32.5% of the total box office; including 4915 theatre performances, accounting for 41% of drama performances, an increase of 78% over 2016, attracting 19.93 million audiences, an increase of 7.03% over 2016, and box office revenue of 292 million yuan, an increase of 12.3% over 2016 (Comments on Cultural Industry, 2018).

According to statistics, the overall economic scale of China's performance market in 2017 was 48.951 billion yuan, up 4.32% compared with 46.922 billion yuan in 2016. It can be seen that the growth rate of theatre performance market is slowing down compared to previous years, and consumers are more rational. However, as far as the whole country is concerned, the development situation of theatre in the new century is still grim. Many excellent works are not widely disseminated. Even if there is a theatre supported by government funds, the audience seldom knows, the decline in the number of audiences has made theatre a minority art. The number of theatre audience is far less than that of film and television audience.

Mahua Fun Age Troupe grew up in such an environment and was very popular with the audience. They having over 30 original plays, and having become the theatre brand of most market appeal in China. The largest annual amount of performances, the largest annual number of audiences and the highest annual box office revenue with a 30% market share in China. Over times total 2000 performances per year in more than 50 cities; in

particular, the play “The Count of Monte Nonsense” has been on for six years, with over 1000 total performances and a total box office of more than 10 million yuan. Expanding nationwide, has established subsidiaries in Shanghai, Shenzhen, Tianjin, Nanjing, Chengdu Shenyang, Shandong etc. Has successfully joined the National Equities Exchange and Quotations in 2015, becoming the " First Stock in Chinese theatre (FunAge, 2019).” After years of exploration and development, Mahua Fun Age theatre has become a hot cultural phenomenon in China, and the experience and lessons of “Mahua Fun Age" theatre in commercial performances throughout the country will be of great significance to other theatre troupes.

The 43rd China Internet Development Statistics Report issued by China Internet Information Center (CNNIC), by the end of 2018, the number of Chinese netizens reached 829 million, of which 817 million were mobile phone netizens, accounting for 98.6%. Among netizens, the scale of online shopping users has reached 610 million, and online consumption has become a daily habit of netizens (Chinese Internet users, 2019).

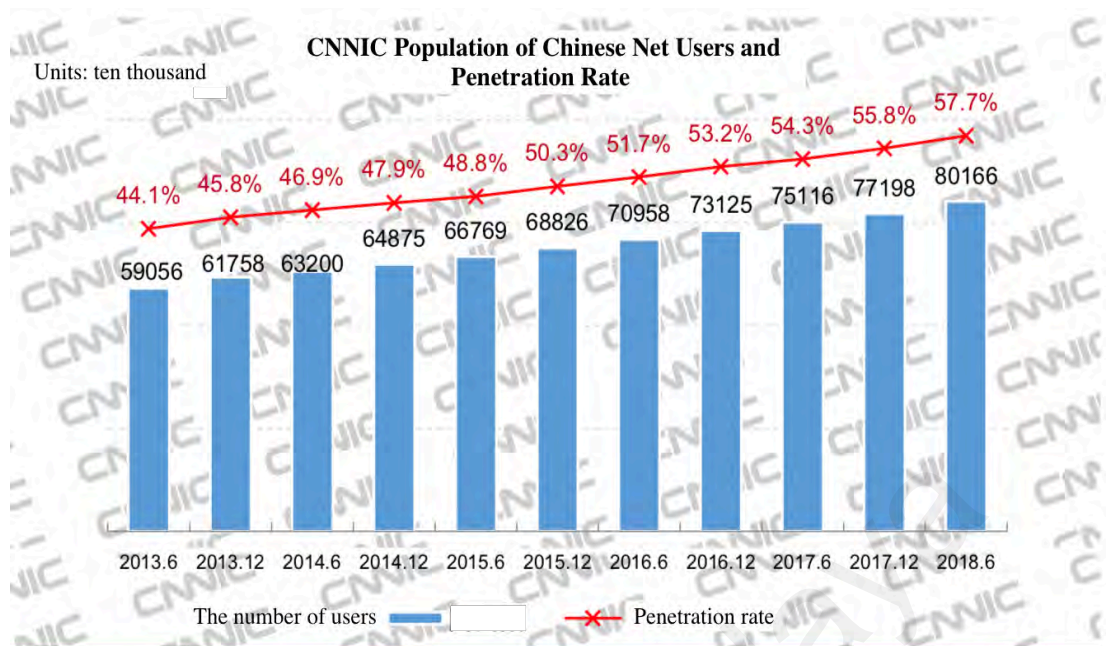


Figure 1.1: CNNIC Population of Chinese Net Users and Penetration Rate

This research taken Mahua Fun Age troupe as objective intends to understand how the modern theatre audience views the digital marketing of the performance market, and to analyze the social environment and current situation of the digital marketing of the modern theatre audience in the performance market. The analysis of the inner activities and behavior of consumers aged post 80s-90s generation laid the foundation for digital marketing of target consumers. The wide popularization of the online economy and the younger age of the audience have promoted the cultural performance industry to be closer to the audience, and it has become urgent to change the traditional marketing methods and meet the needs of consumers. Therefore, we need to further explore, digital theatre marketing needs to go further to the market, establish the current market awareness, use modern marketing theory to guide, improve the digital marketing industry system, to achieve better theatre performance marketing. It is hoped that this research can make up

for the vacancy of current research, and also make the marketing of theatre get the attention of academia and industry.

1.3 Problem Statement

In the development history of Chinese theatre, the concept of marketing came into being along with the development of market economy. In quite a long period of time, there was no concept of marketing. All theatre performances were funded and organized by the state, not for profit. After the reform of the cultural system, theatre gradually moves towards the road of market-oriented and commercialization, and the theatre market enters the stage of prosperity, but there are also many difficulties. According to the recorded data, the total number of performances of Chinese theatre from 2012 to 2016 (no record of future data) was 11744, which was 3.8% lower than that of the previous year, and it has been in an unstable state (2016 Annual Report of Chinese Drama Market, 2017). In a survey of Jinan, a 2nd-tier city in China, a reporter from Qilu Net found that only a few people in the city were willing to buy tickets to watch the theatre because of their low acceptance of the theatre (Meng, 2014). This means that every performance is facing losses, but the industry that could have earned through tickets income has fallen into a vicious circle. At present, in China, the art of theatre has not really entered the national life, and ordinary audiences have not yet entered the habit of watching theatre. This phenomenon is the epitome of most 2nd-3rd-tier cities in China.

The 43rd China Internet Development Statistics Report issued by China Internet Information Center (CNNIC), by the end of 2018, the number of Chinese netizens reached

829 million, of which 817 million were mobile phone netizens, accounting for 98.6%. It can be seen mobile phone has become an indispensable "first medium" in People's Daily life. Traditional marketing methods have been unable to adapt to the rapidly changing market economic environment, and enterprises are also facing new challenges. Chinese scholars believe that digital marketing more emphasis on interactive, initiative and autonomy, moment to consumer demand for personalized and fragmentation as the center, meet the dynamic needs of consumers, from two aspects, the perceptual and the rational consumers should be brought into the enterprise's production and marketing link, common brand value, both the brand service concept as the backing, and has a strong technology as the foundation, provide consumers with more profound experience (Huang, 2018). Under the impact of digital marketing, many enterprises are still stuck in the traditional marketing thinking, still holding a high attitude, away from consumers, facing the booming development of emerging enterprises and e-commerce, it seems powerless, enterprise brand building thinking change is urgent.

While China's theatre market has made tremendous progress, theatre market are still many shortcomings, such as low degree of overall specialization, excessive dependence on the box office of the first round of performances, lack of brand building ability, etc. These will become the inherent hidden dangers hindering the continued development of China's theatre industry and affecting the sustainable development of the theatre market. Especially the lack of professional ability in theatre marketing has become the biggest obstacle to the development of Chinese theatre. Thus, this study will draw lessons from the successful experience of "Mahua Fun Age" theatre integrated marketing, take digital

marketing as the research focus, through research and improvement of digital marketing in order to solve the problems faced by the theatre performance market in marketing, and formulate a marketing that meets the psychological expectations of the audience in the Chinese theatre market.

1.4 Objective of Research

The following research objectives have been identified:

- i. To identify the current situation in Chinese theatre industry, and the target audience under the background of digital marketing.
- ii. To analyses Mahua Fun Age troupe success operation mode, through Chinese theatre industry digital marketing experience.
- iii. To digest the prospect digital marketing of theatre in China.

1.5 Research Question

To complete this research, a few questions need to be answered.

The research questions are as below:

RQ1: How to use enterprise advantage to develop digital marketing?

RQ2: What kind of experience will digital marketing bring to consumers?

RQ3: What changes will digital marketing bring to the theatre industry in China?

1.6 Significance of Research

Faced with the rapid expansion of the scale of the network economy, the theatre market, which has always focused on traditional marketing methods, has begun to pay attention to digital marketing. Especially for the post-80s-90s generation, this generation has relatively abundant material living conditions begin at birth, grows up in the environment of vigorous development of commodity culture, Internet and e-commerce, and has certain consumption demand for cultural and entertainment activities, including performance activities. It is worth noting that cultural exchanges in the traditional sense must have consistency in time and space, while on the Internet, consumers can use the network platform to achieve two-way interaction across time and space, so as to make cultural exchanges more convenient, more effective and more extensive.

The researcher has sorted out relevant literature and found that "by the end of 2018, the number of Chinese netizens reached 829 million, of which 817 million were mobile phone netizens." The Internet has been a basic facility for the country to advocate and develop people's livelihood, and has penetrated into various industries and changed people's production and life. All these are changes brought by the Internet.

The significance of this study lies in the following: in theory, digital marketing is the inheritance and development of traditional marketing theory, especially for the theatre marketing of post-80s-90s audience growing up in the Internet era, which needs more theoretical innovation in order to better guide marketing practice. In practice, digital marketing is regarded as a powerful engine for future theatre market development by

more and more troupes. However, there are few successful cases so far. More troupes or companies need to make bold exploration and practice to test and enrich the achievements of theoretical innovation. The purpose of researching the digital marketing of the audience of the post-80s-90s generation in the theatre market is to provide some references for the performance enterprises and organizations to explore the ideas and means of digital marketing.

1.7 Scope of Study

The scopes of this study are the research and analysis digital marketing for theatre enthusiasts aged post-80s-90s generation in Chinese theatre performance market.

Preempt the future audience resources and enter the youth market in advance. China's youth will be a huge cultural consumer group, but contemporary young people also have their own characteristics. At present, the basic education of drama for young people is poor, coupled with the impact of other cultural lifestyles, many young people will not consciously grow into theatre enthusiasts, but as long as theatre finds out the mentality of young audience and conforms to the trend of the times, it can occupy a market among young people (Yu, 2018).

The post-80s-90s generation refers to young people born after 1980, between aged 20-39 years old. According to the data of China 6th National Population Census, the post-80s population is 228 million, and the post-90s population is 174 million (The 6th Population Census of China; Zhu, 2013).

According to the 43rd China Internet Development Statistics Report issued by China Internet Information Center (CNNIC), by the end of 2018, among the age structure of Chinese netizens, 50% are between 20-39 years old (Chinese Internet users, 2019).

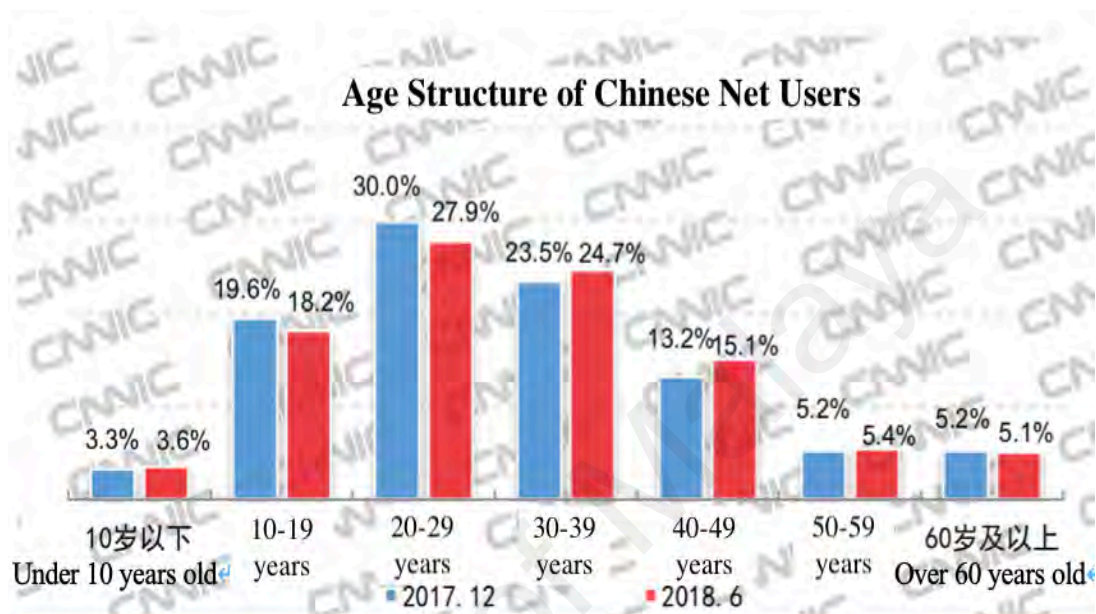


Figure 1.2: CNNIC Age Structure of Chinese Net Users

They have begun to enter society, are receiving higher education or have taken up jobs. They grew up in a better environment than the only-child families before 1980. They did not like saving and enjoyed the comfort and convenience brought by consumer behavior. This generation has relatively abundant material living conditions begin at birth, grows up in the environment of vigorous development of commodity culture, Internet and e-commerce, and has certain consumption demand for cultural and entertainment activities, including performance activities. Although this group has not yet become the main decision maker of social consumption behavior, they will become the Chinese society the main force of consumption.

1.8 Limitation of Research

There are some of the limitations, which affect the research. These limitations are: the research case only selects a representative theatre company in digital marketing area, and the research objective is only the Chinese theatre performance market. The reference data comes from the drama market of China's first-tier and second-tier cities, which are not selected by other cities. The study was limited to aged post-80s-90s generation, because the more specific the sample, the higher the reliability.

CHAPTER 2: LITERATURE REVIEW

2.1 Introduction

This chapter review the literature associated with the main areas of interests in this study. According to Fraenkel and Wallen (2006), a literature review is helpful in two ways. It not only helps researchers glean the ideas of others interested in a particular research question, but it also lets them read about the results of other (similar or related) studies (Wallen, 2006).

2.2 "Mahua Fun Age" Overview and Digital Marketing

The origin of the word "Mahua Fun Age" can be traced back to 2003. Tian Youliang, a well-known director in China, moved a theatre named "Do you want to eat Mahua now, I'll give you make it" to the stage of Beijing theatre. During the transformation of the company, Zhang Chen, the manager and CEO of the company, overcame the opposition of many people and used the word "Mahua". In this way, the brand of " Mahua Fun Age" came into being, and the first Mahua Fun Age Entertainment Culture Co., Ltd. was born. Its headquarters was set up in Beijing, with the purpose of "serving the people's entertainment", Put wisdom and happiness into a stage play (Mahua Fun Age website, 2020).

In recent years, with the continuous development of China's market economy, most drama workers have begun to pay attention to the popularization and secularization of

theatre, trying to make entertainment theatre and commercial theatre. However, "Mahua Fun Age", the leading brand of Chinese comedy stage theatre, has unconsciously entered people's attention.

Mahua Fun Age also actively develops a variety of product forms, adheres to the philosophy of relaxed and happy life, as well as the original enthusiasm of coexistence of wisdom and humor, involving the production of musicals, network dramas, TV programs and film products. In more than 60 first and second tier cities, such as Beijing, Shanghai, Guangzhou, Shenzhen, Tianjin, Wuhan and Shenyang, more than 3000 grand theater performances have been held, with a total audience of more than 1.5 million people, Performance times, audience number and box office revenue are in the leading position in the same industry (Huxiu APP, 2020).

"Mahua Fun Age" not only integrates fashion elements and social hot spots into the plot, but also brings a brand-new audio-visual feeling to the audience and subverts people's impression of traditional theatre, many people even think that this is what theatre should look like. As a brand-new, fashionable and unconventional modern stage play, "Mahua Fun Age" advocates pure entertainment principle and expresses people's thoughts in the form of happiness. Unusual products have different responses in choosing marketing strategies.

They adopt the digital marketing strategy to increase the exposure rate in a short period of time in the form of multi-channel media bombing to create "Mahua" events. In the brand development practice, "Mahua Fun Age" tries to build a three-dimensional and

valuable new communication network. In terms of media communication, it has broken the tradition again, not only forming a cooperative alliance with more than 100 mainstream media, but also infiltrating marketing into efficient and targeted communication channels such as "Member Club". The club is not only to provide members with a stage of carnival, but also to regularly launch comedy themed activities to provide communication opportunities for people inside and outside the circle (Mahua Fun Age marketing strategy, 2020).

After years of practice, the club has become one of the brand clubs in the field of fashion and entertainment activities. "Mahua.com" strives to build a network platform for theatre industry news and communication by virtue of a large amount of information, comments and videos, while "Mahua home" strives to build a virtual but colorful communication space for its members, in order to narrow, strengthen and enrich the contact channel between members, where they can share the little bit of life, can share each other's journey, can also find like-minded friends (The audience asked to join the club of Mahua, 2020). The digital marketing methods of "Mahua club", "Mahua.com" and "Mahua homeland" not only strengthen the tangible and invisible contact between members, but also strengthen the emotional connection between the enterprise and the audience

2.3 Digital Marketing Overview

Digital marketing is a concept that has been widely used by marketers in the last two years, and there is no strict definition. Two descriptive definitions can be found on Wikipedia:

1. Digital marketing is the promotion of a brand through the Internet, mobile phones, and other interactive channels.

2. Digital marketing is the practice of timely, relevant, personalized and cost-effective promotion of products and services to consumers through digital distribution channels (Digital marketing, 2019).

It is important to be clear about our understanding of the definition of ‘digital marketing’. The Digital Marketing Institute (DMI) refers to digital marketing as “The use of digital technologies to create an integrated, targeted and measurable communication which helps to acquire and retain customers while building deeper relationships with them” (Wymbs C. , 2011). Simply Digital Marketing (Definition of Marketing, 2019) defines the term thus: “Digital Marketing is a sub branch of traditional Marketing and uses modern digital channels for the placement of products e.g. downloadable music, and primarily for communicating with stakeholders e.g. customers and investors about brand, products and business progress”. The widespread adoption of digital marketing techniques, including social media, has significantly contributed to the individualization of marketing where the providers of goods and services are increasingly communicating

with individual consumers and users, gaining feedback on a one-to-one basis and providing bespoke solutions for clients (M. Brady, 2008) (Simmons, 2008).

In summary, the researcher gives the following definition: digital marketing refers to the marketing mode that helps enterprises achieve marketing goals through electronic devices such as computers, smart phones, tablets, and other technologies and platforms such as the Internet, computer communication technology and digital interactive media. Digital marketing carries out information transmission, brand promotion, marketing and product sales through digital communication channels, and maintains communication with consumers in a timely, fast, efficient and economical manner. Digital marketing is a concept developed on the basis of network marketing. It contains many technologies and practices of network marketing. However, the scope of digital marketing is more extensive, including many marketing methods that do not need network.

2.3.1 Development Status of Digital Marketing

With the rapid development of the Internet and the continuous acceleration of the process of trade globalization, digital marketing has been paid more and more attention by enterprises, and has become a new important marketing means. In today's economic globalization, digital marketing has injected new vitality into the economic development, and accelerated the modernization process of commodity marketing. In the fierce market competition, the survival and development of enterprises are facing great challenges. With the widespread application of network technology, enterprises are given new opportunities. According to relevant data, by the end of 2018, the number of Internet users

in the world has reached 7.676 billion, the total number of Internet users in China has reached more than 829 million, the number of mobile Internet users in China has reached 817 million, and the number of Weibo users has reached 340 million (Chinese Internet users, 2019). Large enterprises and companies around the world have basically entered the Internet, and the number of small and medium-sized enterprises has also exceeded 70%, which makes the Internet develop from research operation to commercial networking. Facing the high-speed development of network users, marketers will not let go of this potential huge market, and have extended their hands to the Internet, so that marketing and the Internet are closely combined, forming a rapid development of digital marketing mode, so that marketing has entered a new network era.

China's digital marketing started late, only in 1996 began to be tried by enterprises. At present, digital marketing has been widely used in China, and various digital marketing activities, such as network research, network advertising, network distribution, network services, etc., have entered the production and operation of enterprises actively. As one of the Internet industries, e-commerce, which has the highest correlation with traditional industries, has developed rapidly at an amazing speed.

According to the comprehensive data of II media research, at present, China's e-commerce service enterprises are mainly distributed in the Yangtze River Delta, Pearl River Delta, Beijing and other economically developed provinces and cities. Hangzhou, Guangzhou and Shenzhen are the three cities with the best e-commerce development. According to the survey data, the total transaction volume of China's e-commerce in 2018

exceeded 31.63 trillion yuan. In the first half of 2017, the volume of e-commerce transactions in China was about 29.16 trillion yuan, a year-on-year increase of 8.5%. The transaction scale of online retail market was about 9.01 trillion yuan, a year-on-year increase of 23.9% (China e-commerce report (2018)). In 2013, the scale of Online retail market in China exceeded that of the United States, becoming the largest online retail market in the world. At the same time, the government has paid more and more attention to digital marketing and issued a series of policies to encourage and support it. The overall development environment of the industry is very good.

2.3.2 Characteristics of Digital Marketing

Compared with other marketing methods, the most prominent feature of digital marketing lies in the totally digitalization of its marketing activities. It includes not only the marketing process through digital devices, the use of digital multimedia channels, the management of consumer information through databases, but also the marketing platform constructed by the application of advanced digital technologies such as the Internet and digital interactive technology.

Other characteristics of digital marketing include: wide target customers, rich product information, sufficient choice space, low cost, flexible sales mode, abundant service time, personalized service, instant market response, accurate marketing plan, rich media form, accurate effect analysis, convenient content adjustment, lasting publicity effectiveness, good interactive feedback, etc.

Philip Kotler (2011) proposed in the 14 edition of marketing management that when the world enters the 21st century, an economic era represented by digital economy begins to form, and the digital, network and information economy begins to penetrate into all aspects of social production and life, which also challenges the theory and practice of marketing (Keller, 2011).

Kent Wertheim & Ian Fenwick (2008) puts forward that digital marketing is the future evolution of marketing. It happens when the majority, or totality, of company's marketing uses digital channels. Digital channels are addressable, enabling marketers to have a continuous, two-way, personalized dialogue with each consumer. This dialogue leverages data from every customer interaction to inform the next. much like a neural network. Additionally, marketers use real-time behavioral information and direct consumer feedback continuously to improve and optimize Interactions (Fenwick, 2008).

Damian Ryan & Calvin Jones (2009) believes that the world of digital media is changing at a phenomenal pace. Its constantly evolving technologies, and the way people are using them, are transforming not just how we access our information, but how we interact and communicate with one another on a global scale. It's also changing the way we choose and buy our products and services (Jones, 2009).

At its most basic, digital marketing is no different from traditional marketing; you're still trying to present customers with the information they need to make an informed purchase from you. What's different about digital marketing are the channels you use to relay these messages. Instead of using print and other traditional media, you're now using

Internet-based media, such as websites, email, and social networks. The message is more or less the same; it's the medium that's changed (Miller, 2012).

It can be concluded from the above review that the 21st century is a new economy represented by digital economy. The development of digital technology has changed the way people obtain information and the way people buy products and services. With the help of digital marketing platform, enterprises can obtain better market development. At present, the research and application of digital marketing at home and abroad have been carried out intensively, which provides a beneficial exploration for the theoretical development and practical communication of digital marketing, and further explains that digital marketing is a marketing mode suitable for the commercial characteristics of this era.

2.3.3 Digital Marketing and Internet Marketing

Digital marketing generally refers to all marketing through digital media channels, digital terminals and digital platforms, while Internet marketing refers to a new business model with low cost and high efficiency, which is gradually produced in the interactive development of computer technology and network communication technology and rapidly developed with the wide application of Internet. Although the development of network marketing is very rapid, but up to now, there is no unified definition for it in the marketing circle. There are various English expressions of network Marketing, such as "Internet Marketing", "Cyber Marketing", "Web Marketing", "Online Marketing" and "Electronic Marketing".

Based on the research of some scholars, there are some representative views as follows:

Internet marketing, Rafi Mohammed defined that is to establish and maintain customer relationships through online activities to coordinate and meet the goal of exchanging concepts, products and services between companies and customers (A.Mohammed, 2004). American scholar Judy Strauss and Raymond Frost put forward: "network marketing achieves the following goals through the extensive application of information technology: first, through more effective market segmentation, target positioning, differentiation, channel strategy and other ways, to transform marketing strategy and create greater value for customers. Second, the network marketing concept, distribution strategy, promotion strategy, product price, service and creative more effective planning and implementation. Third, create transactions that meet the needs of individual and organizational customers (Judy Strauss, 2010). Chinese scholar Qu Yun Bo believes that "Internet marketing relies on the power of online network, computer communication and digital interactive media to achieve marketing goals" (Yunbo, 1999). Dr. Feng Ying Jian believes that the network marketing is an integral part of the enterprise's overall marketing strategy, is to achieve the overall business objectives of the enterprise, the Internet as the basic means to create a variety of online business environment activities (Feng, 2002).

2.3.4 The Difference Between Digital Marketing and Network marketing

- i. Digital marketing does not necessarily require the internet

Digital marketing uses digital media channels to convey information to consumers, which does not necessarily need to be carried out through the Internet, such as digital interactive video, building TV advertising, etc. Internet marketing usually requires an Internet connection. It's hard to imagine how to conduct search engine marketing without the Internet.

ii. Network marketing is a part of digital marketing

Digital marketing category is wide, based on the Internet network marketing can be regarded as a part of digital marketing, most digital marketing activities fall within the scope of network marketing (Abud, n.d.).

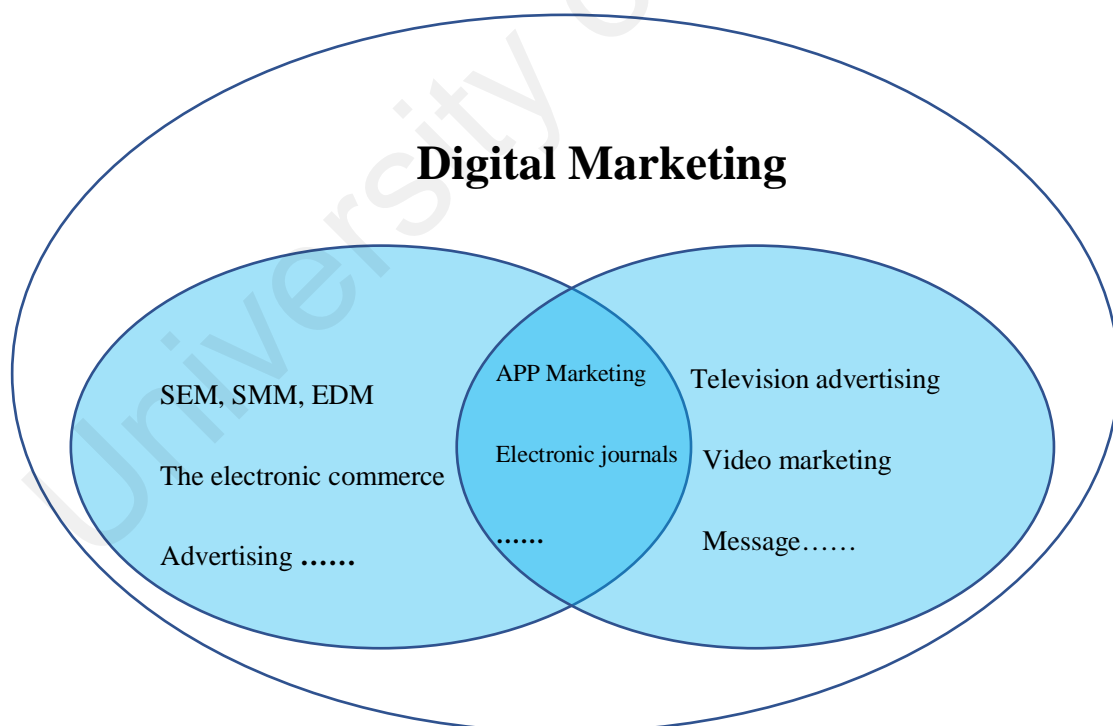


Figure 2.1: Relationship with Digital Marketing and Internet Marketing

2.3.5 Digital Marketing and Traditional Marketing

The technical foundation and special commodity trading environment that digital marketing relies on have changed the foundation of the original marketing theory, making digital marketing significantly different from traditional marketing.

Digital marketing is not only a technological revolution, but also a deeper conceptual revolution based on traditional marketing. Kent Waltham (2008) believes that while there is more than one way to be successful with digital marketing, there are many levels of planning, thinking, and methodology needed to transform a traditional marketing concept into a digital one. In fact, the course of the digital marketing is likely to contain scattered direct marketing, marketing, target marketing, the customer-oriented marketing, remote or global marketing, interactive marketing, virtual marketing, customer participation marketing a variety of ways. Mature marketing strategy should be the organic combination of digital marketing and traditional marketing (Fenwick, 2008).

Digital marketing is developed on the basis of marketing. Digital marketing can be regarded as a marketing way to achieve marketing goals by means of online network, computer communication and digital interactive media. Traditional marketing mainly studies the whole process of how the seller's products and labour services are transferred to consumers or users, as well as the marketing activities and regularity of enterprises and other organizations in the market. Both digital marketing and traditional marketing are inseparable from the market.

2.3.6 The Main Ways of Digital Marketing

Digital marketing can help enterprises to create a new market pattern and marketing strategy, establish a competitive market position. However, there is no unified answer to the question of which method can effectively help enterprises achieve business goals, because it largely depends on the enterprise's business model and characteristics of target customer groups. Enterprises need to carefully analyze and compare the characteristics of different digital marketing methods to choose the most suitable way.

Common digital marketing methods mainly include: Search Engine Optimization (SEO), Search Engine Marketing(SEM), Email Direct Marketing(EDM), database marketing, e-commerce, social media marketing (Weibo, WeChat), network public relations, advertorials promotion, encyclopedia promotion, RSS promotion, news marketing, event marketing, online game placement marketing, virus marketing, mobile phone and pad APP marketing, video online advertising, Taobao(Alibaba) and T-mall, building TV advertising, e-magazine promotion, etc.

To successfully carry out digital marketing, enterprises should not only simply add digital marketing into traditional marketing strategy, but also redesign the marketing plan in an innovative way based on the characteristics of digital marketing. On the basis of retaining basic marketing principles (such as product positioning and market segmentation), digital media will effectively promote and accelerate the interaction between enterprises and consumers. When consumers start to get used to and are willing

to contact enterprises through digital channels, marketing will get further evolution and development.

2.3.7 AISAS Model in Digital Marketing

With the gradual popularization of the Internet and the explosive development of the network economy, the traditional AIDMA marketing mode has been unable to meet the needs of the current market. AIDMA itself is a theory derived from the traditional AIDA model by Hall in 1915 (Barry, 1990). But Today's consumers have changed a lot compared with the past, so a new marketing mode for Internet consumers, AISAS theory, came into being.

AISAS is a mature network integrated marketing theory formed with the development of Internet. The main factors are: attention, interest, search, action, share. According to this theory, it is online word-of-mouth that determines consumers' purchase actions. The model was put forward by the Japanese Dentsu Inc in 2005 (Dony Saputra, 2017). The key link is search and sharing, which is different from the one-way indoctrination of early AIDMA marketing mode. It emphasizes the important role of goods and services in experience and feedback evaluation.

Marissa Chan tamas and Kitima Pongsatha believe that AISAS is useful in explaining the consumer behavior in the digital and social media context. Consumers are actively seeking information on the brands that have caught their attention and consequent interest. The process of searching information includes visiting blogs, brand websites, seeking out brand related topics in web boards, and asking friends. The information is used to

compare the brands. The brand that is perceived as being better at fulfilling the needs is then selected. In addition, after purchase the consumer will evaluate the performance of the product. This is often done in the form of creating reviews or comments in their own social media outlet or in the page where they first found the information (Pongsatha, 2017).

In the traditional AIDMA mode, consumers pay attention to commodities, generate interest, generate purchase desire, leave memory and make purchase action. The whole process can be controlled by traditional marketing means. Based on the characteristics of the market in the Internet age, AISAS mode, which reconstructs the information collection after consumers pay attention to the goods and generate interest (Search), and the information sharing after the purchase action (Share), is considered as two important links, both of which are inseparable from the application of consumers to the Internet.

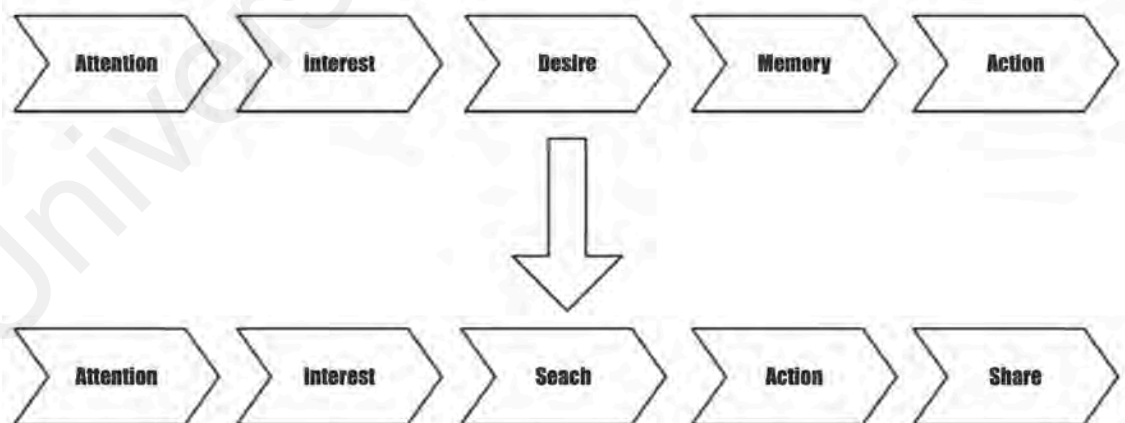


Figure 2.2: Formation of AISAS Theory

Note: Sugiyama.K, Andree.T (2011), The Dentsu way: Secrets of Cross Switch Marketing from world Most Innovative Advertising agency.

Adapted from <http://bbs.binus.ac.id/ibm/2017/06/aidma-model-aisas-model-in-digital-marketing-strategy/>

2.4 History of Theatre Marketing

In people's habitual thinking, performance art is "elegant", which seems to be unrelated to marketing. In fact, with the development of the word marketing, it has already broken through the concept of the early commercial development period and started to develop from a simple and simple market business behavior to a level of management philosophy. In fact, some art management scholars have realized since the 1980s that only by means of marketing and market can performing arts realize its social value, literary value and economic value to the maximum extent.

The marketing concept of artistic products was first proposed in 1967. Kotler Philip (1967) pointed out that museums, concert halls, public libraries or cultural institutions in universities can produce and create cultural products or literary works. These institutions also face marketing problems. They must compete for the attention of consumers and the national resources they themselves share (Philip, 1967). His point of view is breakthrough that competition in the cultural industry exists not only in the business area.

Marketing starts with the market and the consumer. It recognizes that in a consumer democracy money votes are cast daily and that to win those votes you need to offer either a better product at the same price or the same product at a lower price than your competitors. Price is objective and tangible but what is 'a better product'? Only one person can tell you – the consumer (Baker, 1994, p. 8).

Merrill (1983) in the performing arts in the thesis emphasized the relationship between performing work and marketing: "according to the characteristics of the

performing arts was in the marketing principle, integration and into the creative process, performing arts require marketing principle (and to achieve the result of the marketing process and techniques) to change itself, only when this step is complete, they are ready to find audiences for performing activities (Merrill, 1983).

Mokwa (1980) definition of art marketing emphasizes the following contents: marketing is not about how an artist creates a work of art. Instead, the task of art marketing is to convey the artist's creation, understanding or performance to the appropriate audience (Michael P. Mokwa, 1980).

Keith Diggle (1984) puts forward that the basic purpose of art marketing is to communicate with artists in an appropriate number of people in an appropriate form, and achieve the best economic benefits in the process comparable to the real corporate goals (Diggle, 1984) .

The views of the above scholars show that art marketing is essentially to seek the promotion of literary and artistic works and generate economic benefits as far as possible. Art marketing focuses on seeking suitable consumers for art products rather than creating products according to the needs of consumers in the commercial field. That's the essential difference.

2.5 Theatre Marketing in China

Chinese theatre market is different from European and American drama business market model. The development mode of theatre in China has its own unique state-owned

theatrical system. In the state-owned system, the production and production process of theatre are controlled by the state and are not connected with the market for a long period of time. In recent years, due to the adjustment of national economic and cultural policies, culture and art have been transformed into an industrial survival mode, and theatre, as a cultural industry, has started to enter the market.

The cultural market is a controversial emerging discipline. China does not have a unified concept at present, and it differs from the western, some concepts or terms are hard to be accepted by Chinese academia, the researchers argue that need to be interpreted in many ways.

Some of the concepts and terms associated with cultural markets include: performing arts, museums and cultural and entertainment products that are characteristic of western disciplines. Performance market, audio-visual market, cultural and entertainment market, film and television market, books and periodicals market, art market, cultural relics market, etc., with Chinese characteristics (Francois Colbert, 2002).

At present, the theatre performance market has shown a diversified and diversified industrial survival pattern. After the reform of the art group system, the public theatre troupe has transformed into a market economy, combining the artistic function of culture with the market function. However, due to the limitation of theatrical performance nature of theatre itself, the promotion of commercialization process is restricted by venue, cost, space and many other constraints. The production cost and consumption cost remain high, which largely hinders the process of theatre marketization. On the other hand, in the

process of promoting marketization, the drawbacks caused by the planned economy model have not been completely overcome. Many theatres still rely on the funds provided by the government to survive, and have not created works to meet the needs of the market. Therefore, the marketing of theatre is imperative.

As a cultural industry, theatre is different from traditional commodities. Its value is not reflected in its practicality, because it does not have the use value. Cultural industry is an activity to provide cultural, entertainment products and services for the public, mainly to meet the subjective and emotional needs of the public. Without public attention and consumers active participation, there will be no expected effect (Hu, 2019). Dong Jian (2008) believes that around 1993, the market of theatre has witnessed the coexistence of mainstream theatre, experimental theatre and commercial theatre (Jian Dong, 2008).

Chen Shao Feng, deputy dean of the Institute of Cultural Industry, Peking University, believes that the theme of the theatre and the number of audiences influence it. Implantable marketing itself is not too big a problem, but when implanting, we should pay attention to the matching of content, not too commercial, the key is to have marketing coverage (Unlocking Marketing Drama, 2017).

For theatre marketing, the current academic research is not optimistic. Only a few sporadic articles can be consulted on this issue. Although one or two of these articles mentioned it at the same time, they did not make in-depth study. At present, no books on such issues have been published in China.

2.6 Conclusion

This chapter analysis and sorts out the relevant achievements of domestic and foreign researches on digital marketing and theatre marketing in performance market. Researchers generally agree that digital marketing is a marketing method adapted to the new economic era of the 21st century. At the same time, the differences between digital marketing and traditional marketing and the advantages of its application in the field of art marketing are expounded clearly and clearly, avoiding the possible misunderstandings. It emphasizes that digital marketing should be a deep marketing concept revolution, so as to avoid paying too much attention to new digital technology and neglecting the essence of marketing. Domestic scholars in China mainly focus on the electric power industry, automobile industry, logistics industry, retail industry, etc., while the digital marketing of theatre industry is still in a blank stage. In addition, this chapter also analyses the theatre marketing in China, which provides a sufficient theoretical basis for the practical application of digital Marketing in the theater industry.

CHAPTER 3: METHODOLOGY

3.1 Introduction

This study aims at gathering data comprehensively from three main angles, interview with management staff, observation and narrative. Thus, this study adopts qualitative research that was employed and a few approaches were carried out, collated and analyzed relevant materials to obtain useful information. Qualitative research helping human to discuss social life in natural way. Qualitative researchers seek answers to their questions in the real world. As you (researcher) undertake a qualitative project, you will gather data (what you see, hear, and read) from people and places, events and activities (Rossman, 2012). Qualitative research applies in more narrative form than number. It uses for researcher who want to discuss about social phenomenon in descriptive way. The social meaning people attribute to their experiences, circumstances, and situations, as well as the meaning people embed into texts and other objects, are the focus of qualitative research (Hesse, 2011). Through qualitative research to understand the current situation of the theatre market and the use of digital marketing, after collecting a large amount of relevant research, reviewed and learned about existing ones which provides some theoretical support for this research.

3.2 Research Design

The research design is intended to provide an appropriate framework for a study. Some scholar believe that a very significant decision in research design process is the

choice to be made regarding research approach since it determines how relevant information for a study will be obtained; however, the research design process involves many interrelated decisions (Aaker A, 2000). On the other hand, according to Hartley (2004), research design is the argument for the logical steps which will be taken to link the research question(s) and issues to data collection, analysis and interpretation in a coherent way (p. 326).

This research employed a qualitative method. The first part of the study consisted of interview with management staff, the people involved in digital marketing of Mahua Fun Age troupe, in order to achieve the pertinence and accuracy of information exchange with specific objects. The other design used is an observe of with its internal staff and observe how digital marketing is carried out in the theatre industry through their working environment, which is a superficial descriptive observation. and then, through interview and observation collected data, researcher analysis narratives from an array of sources and intentionally collect stories. In addition, from the actual experience and personal experience of the projects that the researchers participated in the empirical research is carried out, applied narrative method to summarize.

Hence, this research employs a descriptive research design. According to Adi Bhat, in a descriptive research design, a researcher is solely interested in describing the situation or case under his/her research study. It is a theory-based research design which is created by gather, analysis and presents collected data. By implementing an in-depth research design such as this, a researcher can provide insights into the why and how of research

(Bhat, 2019). Therefore, this research design enabled the researchers to gather data from the current situation of the theatre market in China and the use of digital marketing of Mahua Fun Age troupe. And this helped in through research and improvement of digital marketing in order to solve the problems faced by the theatre performance market in marketing, and formulate a marketing that meets the psychological expectations of the audience in the Chinese theatre market.

3.3 Primary Data Collection

Primary data are information collected by researcher went to Beijing of Mahua Fun Age company and 7 days-long data collection was conducted. Data will be collected using:

3.3.1 Interview

In this research, interview is an important approach in data collection as interviewee's perception was revealed during interview. According to Sileyew (2019), interview is a loosely structured qualitative in-depth interview with people who are considered to be particularly knowledgeable about the topic of interest. The semi-structured interview is usually conducted in a face-to-face setting which permits the researcher to seek new insights, ask questions, and assess phenomena in different perspectives. It let the researcher to know the in-depth of the present working environment influential factors and consequences (Sileyew, 2019). In open-ended interview, interviewers asked questions which usually doesn't know the contents of response which allows the participants to answer and share as much detailed information as they want to and at the same time the researcher get to ask probing questions after their sharing (Turner, 2010).

In order to make the research more scientific and reasonable, and increase the primary data, through interviewing the people involved in digital marketing of Mahua Fun Age troupe, in order to achieve the pertinence and accuracy of information exchange with specific objects, and supplement the information obtained from observation. The purpose is to analysis the data and interview materials in a neutral and objective manner through interviews. Analyses the interviewee believe that problems and causes of digital marketing in Mahua Fun Age troupe, and provides reference for the implementation of digital marketing. In the process of writing the paper, the data obtained from the interview and the secondary data collected are matched and studied.

In this research, the interviewees are people who have connection (direct or indirect) with Mahua Fun Age troupe. The interview questions were designed in Chinese Language to ensure proper responses from the participants, and the responses were later carefully transcribed and translated to English. The interviewees are consisting of two from Mahua Fun Age troupe, they are Hong Ye and Wang Liang. A brief information about interviewees will be presents as follow:

Hong Ye, director of Mahua Fun Age troupe products and copyright center

Wang Liang, marketing manager of Mahua Fun Age troupe

3.3.2 Observation

An approach used in this research is participant-observation. This research method was pioneered by anthropologists Bronislaw Malinowski and Franz Boas but was adopted

as a primary research method by many sociologists affiliated with the Chicago School of Sociology in the early twentieth century. Today, participant observation, is a primary research method practiced by qualitative sociologists around the world (Crossman, 2019).

As Mac an Ghaill (1996) has argued, the participant observer collects data by participating in the daily life of those he or she is studying (Mac an Ghaill, 1996). The approach is close to everyday interaction, involving conversations to discover participants, interpretations of situations they are involved in (Becker, 1958).

Hargreaves (1967, p. 193) describes the advantages of participant observation as a research method for those carrying out studies in institutions in which they work:

The method of participant observation leads the investigator to accept a role within the social situation he studies: he participates as a member of the group while observing it. In theory, this direct participation in the group life permits an easy entrance into the social situation by reducing the resistance of the group members; decreases the extent to which the investigator disturbs the 'natural' situation, and permits the investigator to experience and observe the group's norms, values, conflicts and pressures, which (over a long period) cannot be hidden from someone playing an in-group role.

This research take Mahua Fun Age troupe is selected as the research object to establish a close relationship, with its internal staff and observe how digital marketing is carried out in the theatre industry through their working environment, which is a superficial descriptive observation. In the participant as observer stance, through the internship, to participate in the actual work and interaction, on the basis of more abundant

practical experience and more accurate primary data, in-depth, objective and systematic analysis of the digital marketing business situation of Mahua Fun Age troupe.

3.3.3 Narrative

Researchers analyses narratives from an array of sources and might intentionally collect stories from participants for the purposes of analysis, collecting oral histories or conducting interviews from Mahua Fun Age management that focus on stories about a certain type of experience or series of experiences. Scholars conducting narrative analysis also might examine stories documented such as in journals, diaries, social media posts, and transcriptions of talk where stories are told (e.g., interpersonal conversation, public speeches). In addition, from the actual experience and personal experience of the artistic performance projects that the researchers participated in the empirical research is carried out.

3.4 Secondary Data Collection

The secondary data refers to data that was collected by someone other than the user. This data source gives insights of the research area of the current state-of-the-art method. It also makes some sort of research gap that needs to be filled by the researcher. This secondary data sources could be internal and external data sources of information that may cover a wide range of areas (Sileyew, 2019).

At present, most of the researches on data marketing of theatre industry in China are exclusive interviews, with journal articles and website reports as the main content. There are few research papers, the researchers sort out the past literatures and focus on 2 respects:

- i. Research for the marketing of theatre industry in China is mainly predicated on the books, journals and papers.
- ii. Relevant study of the digital marketing is mainly focus on theories of arts area, literature resources consist of books, newspaper, magazine reviews and online.

The survey data from the Annual Report of Chinese Drama Market, statistics of Beijing Performing Industry Association and 43rd China Internet Development Statistics Report issued by China Internet Information Center (CNNIC). These reports, in addition to data description and analysis of the changes in China's theatre industry market in recent years, can also facilitate the development of the digital marketing of theatre industry and predict the prospect in the future market.

3.5 Data Analysis

Qualitative data were obtained from primary and secondary data discussed above in this chapter, this data analysis was based on interview, observation, and report records were used to support the findings. Drew et al (2008) believed that in the qualitative research data analysis probably carries more negative connotations than any other single part of the research process. This could be attributed to the fact that in qualitative studies, data are usually recorded in the form of words; descriptions, opinions and feelings rather than numbers (C.J., 2010).

In this research, upon transcribing and collating the data derived from the interviews and observation, analysis will be done manually using an informal coding system and then using the narrative method analysis data. Narrative methods use interviews and

sometimes documents or observations to “follow participants down their trails” (Riessman, 2008). Narrative analysis can also use documents and observations and focus more attention on how stories are constructed, rather than on the resulting narrative (Hyvärinen, 2008).

The new media as a part of digital marketing has the characteristics of rich content, diversified mode and wide range of communication, which makes up for the limitation of traditional stage art in propaganda, and becomes a sharp weapon for stage theatre to go out of the theater and into the network world. The new media platform has also become one of the propaganda positions of Mahua Fun Age, and has established public accounts in WeChat, Weibo and other new media platforms, and has a considerable number of followers. Weibo and WeChat platform have become the link between the company and the target audience. In addition, there are public accounts set up for different regions between each branch, which can push in real time according to the performance plans of different regions, so that the audience can get the latest performance information at the first time, and give more guarantee on the box office. From the perspective of the company's product diversification, digital marketing has expanded the product line of Mahua Fun Age, extended the products from the stage to the network, and the video website and video mobile app have become the new business partners of Mahua Fun Age. The new media platform has also become the best place for the secondary publicity of many works. The theatre are edited into small videos and put into the new media platform. The residual temperature after the film is off the shelves is diffused in the new media platform. With the advantages of advanced technical means, pleasant user experience and

huge data capacity, the new media has become the backbone of the publicity and promotion of Mahua Fun Age products.

From the WeChat platform, users receive the performance information by subscribing to WeChat official account. At the same time, WeChat public number has become a platform for users to get services. Users can actively understand many information through WeChat official account, such as watching classic videos, buying discount tickets, etc., and also can evaluate theatre by questionnaire. From the perspective of Weibo platform, the official Weibo of Mahua Fun Age is mainly responsible for publicizing new dramas, promoting related programs and offline activities, and communicating with fans. Fans and fans, as well as between fans and official micro blog, can communicate in comments or private letters. As an open platform, microblog is also one of the channels for fans to get close to Mahua stars. Secondly, take Douban, a community website with comments as its main function, as an example, each theatre and film work of Mahua Fun Age can be found on Douban platform. Users can not only actively score the theatre on the platform, but also write their own comments on the work, or simply understand the information of the work by browsing the comments of other users. At this time, the Douban platform is not only a message board for fans and audience, but also a "quality supervision platform" for testing each work. Mahua Fun Age can absorb the opinions and suggestions of the audience, and create new works for fans and audiences better.

Mahua Fun Age not only has its own official ticketing website, but also cooperates with many ticketing websites to broaden its ticketing channels in various directions and to publicize through these channels. The official website of Mahua Fun Age is fashionable, concise and colorful, including performance information, activity notice, solicitation module and introduction of works, which are updated quickly and timely. The opening of ticketing information on other ticketing websites makes the relevant performance information and tickets easier to obtain and more widely spread. This kind of comprehensive ticketing website with video advertising can greatly tap potential audience, so as to achieve the effect of passive watching and active attraction.

3.6 Conclusion

This chapter focuses on the methods used in this study. As a method of data collection and analysis, qualitative research is explained. And discusses the measures taken in the data collection process and provides information about the samples.

CHAPTER 4: DATA ANALYSES & DISCUSSION

4.1 Introduction

In this chapter, analysis and discussion follows the order of the research objectives. First of all, analysis and discussion of the background of theatre performance marketing environment and development status of digital marketing in theatre industry of Beijing, the first research objective. Secondly, an analysis of the method of "Mahua Fun Age" How to apply digital marketing experience to theatre performance, the second research objective. The last part of this chapter discusses the findings and in view of the existing problems in the analysis to guide some enterprise practice and establish an effective digital marketing model of the theatre industry, the third research objective.

4.2 Theatre Performance Marketing Environment Analyses in China

As a part of the cultural industry, theatre performance market is an important way for China to meet people's diversified spiritual and cultural needs in the market economy, and also the main pillar to enhance international comprehensive competitiveness. All kinds of human production activities must be based on a certain environment, marketing work must be carried out to grasp the overall environment, so as to carry out detailed research and analysis. It is very important to analyze the environment, demographic structure and performance market digital marketing environment when developing digital marketing in theatre performance market.

4.2.1 Market Environment

Today's world culture, economy and politics blend with each other and play an increasingly important role in social development. The power of culture is deeply integrated into the vitality, creativity and cohesion of the people, which is the internal power of a country's economic and social development and civilization progress. Especially in European countries, for many people, art is a necessity of life, a product of the integration of education and growth. In China, the government attaches great importance to the development of cultural industry and the performance market is booming.

The Chinese government attaches great importance to the development of cultural industry. For example, in April 2005, the State Council issued "a number of decisions on the entry of non-public capital into the cultural industry", which triggered profound changes in the investment subject and promoted the formation of the cultural industry pattern with public ownership as the main body and common development of multiple ownership. The promulgation of several opinions on the introduction of foreign investment in the cultural field has accelerated the pace of foreign capital entering the cultural field of China according to law, and highlighted the importance of the cultural industry. In 2006, "the outline of the national cultural development plan for the 11th Five Year Plan period announced" by the two offices further clarified the nine categories of cultural industries that the state mainly supported. In the "cultural industry revitalization plan" issued in 2009, the government raised the cultural system reform and vigorously

develop the cultural industry to a strategic height (Sort Out 2014 Chinese Art Industry , 2015).

The government's support further promotes the public's demand and consumption of cultural products, and also makes the performance industry more diversified. According to statistics, in 2018, there were 17500 theatrical performances, up 9.38% from 2017, and box office revenue was 2.62 billion yuan, up 3.11% from 2017 (2018 China Performance Market Annual Report, 2019). In the theatre market, both the theme and the performance form are more and more rich, and cultural consumers have more choices.

Table 4.1: 2017&2018 The theatre performance market comparison

Category	2017	2018	Rate
Number (10 Thousand)	1.60	1.75	9.38% ↑
Average Price (CNY)	350	360	2.86% ↑
Occupancy Rate	85%	85%	—
Audience (10 Thousand)	470.59	503.62	7.02% ↑
Income (100 Million)	25.41	26.2	3.11% ↑

Source: 2018 China Performance Market Annual Report

Now, the importance of culture has been known by more and more people, and people's pursuit of the spiritual world is also deepening. Chinese theatre audiences of young and middle-aged people (post-80s-90s generation) pay more attention to the acquisition of knowledge, in order to improve their own cultural literacy. Because people

of this age have become or will become parents and provide cultural and artistic literacy education for the next generation, cultural consumption is a very important demand for them. Under the guidance and support of national policies, it can be predicted that the cultural industry will inevitably have a major development trend in the future. The audience of theatre will become the main force of cultural market consumption in the future.

4.2.2 Demographic Structure

According to the data of 2018 national census, the generation of 80s-90s accounts for 33.71% of the total population (Chinese National Census 2018, 2019). Although, with the decline of China's birth level, the total number and proportion of young people are decreasing year by year, but the absolute number is still huge. Especially the post-80s-90s generation, whose unique characteristics of the times have a greater impact on China's consumption structure, and this generation will soon become the leading role on the social stage and the main force of social consumption activities in the future.

This part of the population is the first generation of only child in China. It grew up completely in the period of reform and opening up. It has independent character, open consumption concept and strong consumption desire. At the same time, they are still growing up in the network era, they use a lot of network resources, network is the most important channel for them to obtain information. Even if they are new to the society, or just start to work, their economic ability is not strong, but their more affluent family economic background provides strong economic support for their consumption behavior.

These people pay more attention to the quality of life and are willing to pay for a better experience. Now they have begun to emerge. In the near future, we will see the post-80s-90s generation become the leading role on the social stage, and replace the middle-aged people to become the main force of consumption in the future. At the same time, their values of consumption will directly affect the new young people and their next generation, so as to play a connecting role. By observing and analyzing their growth environment, their education and their current consumption tendency, we can make the following judgment: in the foreseeable future, they will be the absolute main consumption force in the cultural market and the key target group for the theatre performance market to carry out digital marketing activities.

4.2.3 Performance Market Digital Marketing Environment

The technical basis of digital marketing is the generation and development of Internet, which is a network system integrating communication technology, information technology and computer technology. With the development of technology, the Internet becomes more and more popular, and the network coverage increases. The core concept of the 21st century is globalization. "Global village" describes the major changes in people's communication mode and human society and cultural form. In the business model, the Internet breaks the limitation of time and region, and realizes the real-time dissemination of information, which is more comprehensive and effective than any other way of mass communication. At the same time, the Internet has realized the fast and convenient two-way transmission of information. Enterprises can transfer relevant information to users. Users are no longer just information receivers, they can ask for

information from enterprises, but also can easily feedback their opinions to enterprises. Information communication becomes more and more simple, effective, comprehensive, rapid and timely. Information real-time, three-dimensional, all-round interactive communication is the most important feature of the difference between digital marketing and traditional marketing. It is the change of information communication mode that has changed the problem of information asymmetry between enterprises and customers in traditional marketing. The information communication ability of consumers in market transactions has been enhanced, and the distance between enterprises and customers has been shortened.

The development of digital marketing means the innovation of ideas, but at present, there are still some wrong ideas about digital marketing among enterprises and consumers. In the Chinese theatre performance market, digital marketing is still in the initial stage of application. Most companies think that digital marketing is traditional marketing plus information technology, and some companies regard digital marketing as a new technical means and propaganda tool. They didn't realize that the core of digital marketing is that companies actively tap the market, approach customers and make full use of various resources to operate.

Now consumers are more and more judgmental and discerning, and they have more choices. Marketers realize that the final decision on whether or not the transaction is successful and how to complete the transaction is in the hands of consumers, not marketers. As Kotler said, the most basic principle is that customers are difficult to change,

while organizations are not. The organization is under the control of the management, while the customers are unrestricted. Changing the organization to meet the needs of customers can ensure that the trend of changes in consumer demand is monitored by the organization (Kotler, 2004). Therefore, marketing plan must start with consumers, and the customer-oriented marketing concept becomes the essence of modern marketing methods. Today's enterprises are facing unprecedented fierce competition, in the era of consumer led marketing. The digital marketing makes the enterprise's operation cost and expense reduce, the operation cycle shortens, and fundamentally strengthens the enterprise's competitive strength.

4.3 Post-80s-90s Audience Theatre Market Development Trend and Digital Marketing Analyses

In recent years, the distinction between "for-profit" and "non-profit" in the performing arts industry has become increasingly blurred. The boundaries between "elegant" and "popular", "mass entertainment" and "elite art" in the performing arts market are no longer obvious. The inevitable relationship between non-profit organizations and elegant art, and between profit organizations and mass entertainment in people's traditional impression is no longer close. In the future, there will be only "large" and "small" performing arts institutions, and the performing arts market will only have the concept of "mass market" and "specific market". The measure of success in the performance market is how much audience and income the product can attract, without the distinction of "elegant" and "popular".

The development trend of performance market for post-80s-90s audience can be summarized as follows: the coexistence of universality and uniqueness, the coexistence of internationalization and localization, and the development trend of diversification.

4.3.1 Universality Trend

With the continuous development of social economy, people's most basic material needs are generally met, and gradually turn to the pursuit of higher demand levels. Many people pay more and more attention to the spiritual life, and meet the emotional needs through the consumption of cultural products to improve the quality of life. At present, the public has a certain amount of cultural consumption habits. The demand for cultural products is large and growing, and the proportion of cultural consumption in the public's living expenses is growing. For the post-80s-90s generation, they have generally received good education and have a certain amount of discretionary funds. Their pursuit of spiritual life and the need to improve their own cultural cultivation make them more willing to consume cultural products.

In the trend of popularization of cultural consumption, drama marketing will also develop to popularization, with obvious performance in products, prices and channels. In terms of products, elegant art performance products are only aimed at a small number of audiences, popular mass performance products are the main products in the future performance market, and coexistence is the development trend of performance market products. In terms of price, in order to avoid the high risk of performance market, the price of performance art at this stage is far higher than its own cost. Popular products will

certainly make the product price to the trend of popular development. In terms of channels, the development of the Internet reduces the communication cost between enterprises and customers, increases the contact points between enterprises and customers, and makes the communication mode of both sides more flexible. In the theatre market, the popular digital marketing is the inevitable trend of the future theatre marketing development.

4.3.2 Uniqueness Trend

Internet makes information more rapid and direct interactive communication, solves the problem of information opacity of consumers and enterprises in the past, and improves the communication ability and scope of consumers. This has promoted the main market position of consumers and made them change from passive position to active position in the past. In the theatre performance market, with the improvement of the dominant position of the consumer market, the personalized consumption characteristics of the post-80s-90s generation will certainly affect the marketing strategies of enterprises. The personalized trend of marketing will be mainly reflected in two aspects: communication and ticketing.

The Internet enables one-to-one interactive communication and communication. E-mail, blog, QQ, WeChat, online advertising, FAQ, BBS and other digital marketing methods will become the core in the future theatre performance market. On the Internet, access to the e-mail address, QQ ID or WeChat of potential customers will also be a channel for follow-up communication, which can continuously remind these potential customers to participate in activities. Using interactive forms and customers to establish

interactive communication to better serve customers, so as to strengthen the relationship with customers and improve customer loyalty. Online advertising, FAQ and BBS are also interactive communication methods. The interactive communication of information enables enterprises to monitor who is interested in the performing products launched by enterprises, who are the main consumers, and whether they are satisfied with the products. The original scattered information can be collected through the Internet, and enterprises can easily and effectively monitor and evaluate the marketing effect.

In the digital marketing of theatre performance market, online booking system has been widely used. From the perspective of customers, compared with the traditional ticket booking methods, e-ticket platform has incomparable advantages in the aspects of information richness, cost saving and meeting the individual needs of consumers. Through the network, we can easily understand the recent performance projects, basic information of performance groups, ticket booking, etc. simple and convenient information search method saves consumers a lot of material costs and time costs, which is very important for the post-80s-90s generation. What's more, it can be predicted that with the development of technology, people's life consumption will be more dependent on the Internet, and the online booking experience will have more and more impact on their consumption decisions. Therefore, to strengthen the function of online booking system and optimize the perceived quality and satisfaction of online booking system is a major direction of future digital marketing in theatre performance market.

Generally speaking, the popularization of cultural consumption will promote the development of theatre market to the popularization of products and the popularization of prices. The popularization digital marketing brought by the development of Internet will become an important channel of theatre marketing. The embodiment of consumer's personalized factors in marketing, especially in the digital marketing for the post-80s-90s audiences, will become more and more obvious.

4.3.3 Internationalization Trend

International operation is the main direction of the development of China's cultural industry. Compared with the theatre performance market in Europe and America, China is still in the early stage of development, and the operation of theatre market is not mature, there are still many problems. There are the same problems in digital marketing. Therefore, learning from the mature experience of other countries is an important way to promote the development of drama performance marketing.

The post-80s-90s generation grew up in the era of Internet, in the cultural exchange between China and the west, in the infiltration of multi culture and the collision of ideas. In this environment, they have diversified ideas, and they are willing and able to accept new things quickly. Therefore, in the future, the international development of theatre performance market for post-80s-90s audiences will mainly be reflected in the internationalization of performance materials and the international exchange of performance content.

The internationalization of performance materials not only refers to the introduction of international excellent performance works, but also includes the international development trend of Chinese art creation. Economic globalization makes people's life style more and more assimilated, and art creation comes from life, with the convergence of life style will make art creation convergence. Internet will become the main carrier of international communication, so it is necessary to strengthen the construction of Internet communication platform for the post-80s-90s audience in theatre performance market.

4.3.4 Localization Trend

Different countries and cultures breed different people and lifestyles, we tend to be the same economically, so we should seize the most fundamental things around us. Therefore, in the wave of globalization, the strategic development trend of localization and nationalization of theatre performance market is also foreseeable. Today, with the rapid development of the Internet, we must learn how to use for reference and make innovations in common. Only in this way can we have better development.

With the rapid development of the Internet and the wave of economic globalization, the international development trend of digital marketing of theatre performance market is inevitable. But under the condition of life style convergence, we should also understand the differences behind it and find out the influence of local culture on art and audience. Therefore, in the future, the theatre performance market will present the mode of multiple integration of local culture and international culture.

4.3.5 Development Trend of Diversification

With the rapid development of Internet technology, the post-80s-90s generation is becoming more and more diversified, and the consumption capacity is rising rapidly. If the theatre performance market wants to survive and develop, it must comply with this phenomenon and develop towards product diversification. The development of digital marketing enriches the marketing methods of enterprises, increases the communication channels between enterprises and consumers, and widens the selection range of resources and partners of enterprises. In the theatre market, we should also use this method. Even if there are various styles and types, the theatre market must follow up in real time. This is the inevitable trend of development and the way of survival.

Internet advertising, e-mail, microblog, WeChat, blog, search engine and other digital marketing methods are all brought by the development of the Internet. The advantages of low cost, fast marketing effect and easy monitoring are incomparable to traditional marketing. To a large extent, it promotes the rapid development of enterprises, but these good marketing effects are based on the effective use of Internet convenience. Therefore, diversified digital marketing methods will be widely used in the drama performance market.

The Internet breaks the time and space restrictions, can enhance the interaction between enterprises and consumers, no longer as high cost and poor marketing effect as before. Microblog platform, WeChat platform, BBS, FAQ and blog can more comprehensively show the characteristics of the enterprise to the vast number of

consumers, and the digital marketing means in the theatre performance market will make the enterprise develop in a diversified direction.

4.4 "Mahua Fun Age" Troupe Development Overview and Market Analyses

From the birth of theatre in China in 1907 to the new era, the prosperity and development of Chinese drama and the commercialized market provide a favorable environment for the formation of drama brand. According to the market statistics released by Beijing Municipal Bureau of culture and Performance Industry Association, in 2015, Beijing attracted 10.3563 million audiences for all kinds of literary and art performances, an increase of 2.27% compared with last year, including 13502 comedy performances, an increase of 1% compared with last year; audience The number of people reached 4.52 million, an increase of 6.8% over last year; the box office of theater performance was 620 million yuan, an increase of 21% over last year. Behind these numbers is the prosperity and appreciation of theater art (Song, 2016). "Mahua Fun Age" is a kind of excellent comedy brand formed under this market environment. Based on Beijing, the national theatre R & D center, it stops at the comedy market in the theatre business, focusing on the production of theatre, musical, network theatre, TV column, film and other happy theatre works, and then develops into a characteristic comedy brand with an estimated value of more than 5 billion in China's theatre industry.

4.4.1 Overview

Beijing "Mahua Fun Age" entertainment culture media Co., Ltd., founded in 2003, was changed into a joint stock company in July 2015, and has successfully joined the

National Equities Exchange and Quotations in 2015, becoming the "First Stock in Chinese theatre." The company's main business is stage performance and film and television drama creation. After more than ten years of development, as of 2018, it has launched over 30 stage plays with independent intellectual property rights, and established a comedy brand of "Mahua Fun Age" characteristic stage play. The largest annual amount of performances, the largest annual number of audiences and the highest annual box office income with a 30% market share in China. Compared with the same type of theatre troupe, the influence and market appeal of Mahua Fun Age are far ahead, and the number of followers of social media "Weibo" all maintain a leading position. In 2015, it was selected as one of the top three drama performance organizations and Top 10 performance organizations of Daolue Performance Industry Research Center, and having become the theatre brand of most market appeal in China.













			
River's Lake College August, 2009	Wulongshan Earl December, 2010	Rotating Carmen November, 2011	Goodbye Mr. Loser November, 2012
			
Mans-3 August, 2013	Clowns Love Beauty November, 2013	Three Little Pigs September, 2014	Xiuxiu's Iron Fist November, 2014
			
Prison Friends November, 20115	Licha's Aunt December, 2015	Shakespeare, Don't Be Angry December, 2016	QR Code Killer December, 2016

Figure 4.1: Some Performances of the Troupe

Note: Mahua Fun Age official website.

Retrieved from <http://www.kaixinmahua.com.cn/mahuaEnglish.html>

The troupe has formed a unique business model of "theatre + film + artist brokerage".

Among them, theatre performance is the core business segment for the company to build IP and expand. The troupe's performance and derivative business mainly focus on stage plays, and has initially established an industrial chain system of repertoire creation, rehearsal, performance, ticket sales, theater operation and theatre talent training.



Figure 4.2: Theatre Chain and Productions

Note: Mahua Fun Age official website.

Retrieved from <http://www.kaixinmahua.com.cn/mahuaEnglish.html>

The troupe's revenue sources mainly include stage theatre and derivatives, actor's income and film and derivatives. In 2018, the troupe's revenue was 1.09 billion yuan, an increase of 17.36% compared with 2017. Stage theatre and derivatives income 377 million-yuan, accounting for 37.37%, more than 2500 performances were performed in the whole year, an increase of about 25% compared with the same period in 2017, and the market share of performances was further expanded. Film and derivatives income 340 million-yuan, accounting for 33.71%, influenced by the fluctuation of box office, the revenue decreased by 23.84% compared with the previous year (about 446 million yuan), and the proportion of revenue decreased. Actors income 291 million yuan. Indicating that

the troupe made use of its own advantages accumulated in many years of stage theatre creation and performance, and made efforts to make comedic films. The initial success of the troupe's future theatre creation sector is worth looking forward to.

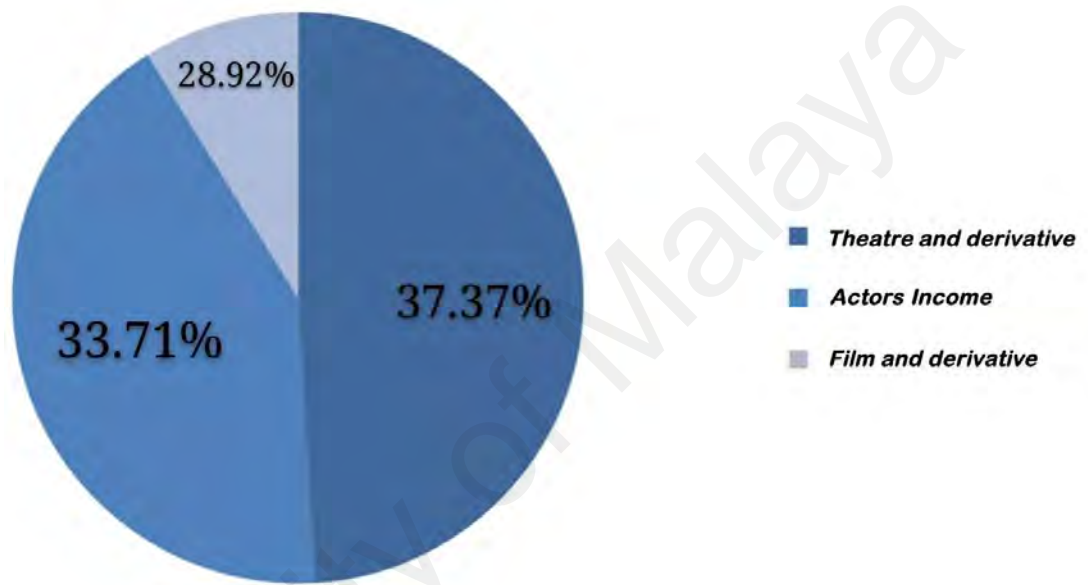


Figure 4.3: Composition of Business Income of the Troupe

4.4.2 Operation Mode and Management Analyses

The troupe mainly achieves profit through stage performance, movie box office and other income. It mainly rents the venue, stage equipment, lights, costume and props and other supplies according to its own needs. The production process of the theatre includes the selection of the theme, the internal project approval of the troupe, script creation, establish the crew, rehearsal and trial performance, and official public performance and

other steps. In terms of film and television creation, based on the original theatre projects, the main creative team of "Mahua Fun Age" acted as the writer, director and leading actor. The original crew brought the theatre art to the screen. In terms of stage theatre performance, the troupe realized revenue through commercial performance and book whole theatre performance, with sponsorship revenue and derivative revenue. In terms of film, revenue mainly came from box office share and copyright revenue and other also including:

iii. Commercial Performance

Most of the commercial performances are arranged by the troupe and launched in different theatres. The first step is to schedule the performances within the troupe and then carry out ticket sales. This sales model has been widely promoted in many self-operated regions, including Beijing, Shanghai, Shenyang, Shenzhen, etc.

iv. Book Whole Theatre Performance

The troupe has signed agreements with other enterprises, units, etc., and agreed in advance to carry out performances corresponding to relevant dramas in designated places. Any kind of drama can be applied to this sales model. The package of this model can be divided into two types: enterprise booking and agent booking.

v. Sponsorship

The troupe has reached an agreement with the sponsor to use, including but not limited to, the company or products set up in the performance place to promote

the sponsor, inject the sponsor's products into the plot, carry out advertising on the tickets and other means to promote the sponsor, and obtain the corresponding publicity expenses from the sponsor.

vi. Derivative

Troupe original theatre adapted film, and invited original actors to performance.

The movie “Charlotte's troubles” adapted from the theatre is a typical representative of “Mahua Fun Age” derivative product. The derivative product tries to introduce warm and moving content into comedy. After its release, a large number of audiences agree that the comedy that makes people laugh and cry has reached a new peak.

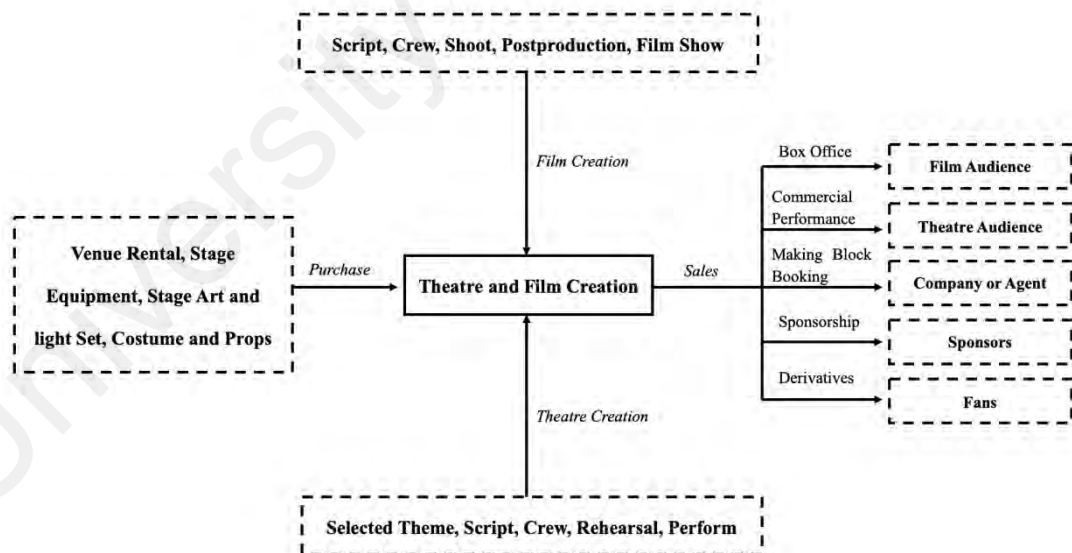


Figure 4.4: Troupe Operation Mode Chart

4.4.3 Script Creation Analyses

The “Mahua Fun Age” troupe attaches great importance to the creation of theatre. Most scripts are created collectively, generally for two writers or a writer and a director as a combination, forming a studio to create and write scripts, in which the boundary between the director and the writer is not fixed, and the writer can also be a director. The writer has a better understanding of the script he wrote, and can better present the deep content that the script wants to express when directing. The combined working mode can help each other. Some writers are good at writing, and they are good at character shaping, conflict setting and story structure arrangement, but they don't good to write humorous lines and dialogue. On the contrary, some writers are good at combination, which is beneficial to the output of the script.

A script is first put forward by the writer and the director. If other writers, directors and actors think it feasible, then the writer and the director should write the story outline and the biography of the characters, and then everyone should give their opinions. Then the writer and the director should write a complete script, select the actors at the same time, and let the actors participate in the specific story creation. Because in the process of writing the script, the actors have a full understanding of the role to be played and add their own understanding, so there is a good degree of integration between the actors and the characters of the drama. Actors can also be directors, directors can also be on the stage, such a system allows the identity of directors and actors to be interchanged, which can better realize the communication between directors and performers, and natural actors can better understand the concept that the script wants to convey. Similarly, through the

stage, the director can see what the audience needs and what can better impress the audience, so as to improve the quality of the script. Finally, the script is constantly revised, and some situations or new ideas that appear during rehearsal can be fine-tuned.

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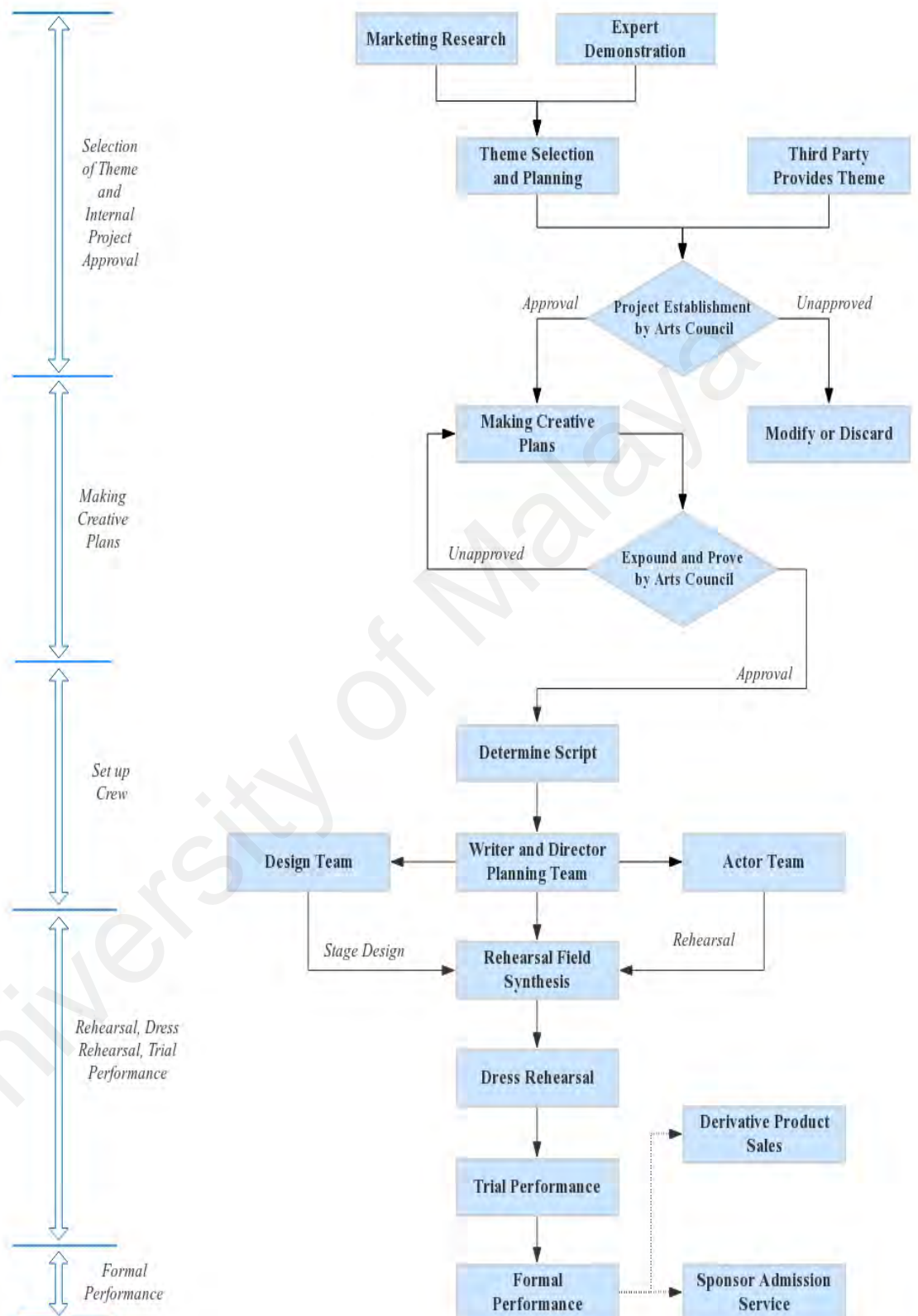


Figure 4.5: The Planning Mode of the Selected Theme of the Repertoire

After the theatre is finalized, the script is not unchangeable. After the theatre is put on, in order to achieve better performance, the director and the writer will modify the lines and passages according to the audience's response. The troupe attaches great importance to the creation and modification of the script, and the good performance effect brought by the careful creation of the script also makes the audience feel the wonderful story and watching experience, cultivates the different tastes of the audience, and constantly improves the audience's acceptance of the theatre. The exploration and innovation of the theatre leave more space for play.

4.4.4 Mahua Fun Age Target Consumer Analyses

Audience positioning refers to the determination of the target audience according to the idea of "taking the audience as the center". In the process of information dissemination, the needs of the audience are put in the first place. The marketing ability is the final requirement of brand communication. The attributes of the products must meet the needs of the target audience, and match with them to obtain better communication effect. Only when the target audience of the works is clearly defined can the drama be delivered. To maximize the value of.

First of all, Beijing, as the national cultural center, has gathered excellent cultural and artistic works from all over the country, with strong demand for cultural consumption. As a result, Mahua Fun Age has rapidly formed a mass base starting from Beijing. With the stability of the Beijing market, it has begun to expand outward. It has also expanded its own fields in Tianjin, Shenzhen, Shanghai, Shenyang and other places. On the basis

of the original, it has made appropriate modifications to the plays according to the localization characteristics, so as to achieve the dramatic effect. It is more open, colorful, dynamic and tensile in the content of the theatre strong market adaptability, innovation ability and expansion ability.

Secondly, from the perspective of social needs, Mahua Fun Age combines web culture and current affairs hot spots to make a laugh point, which satisfies people's curiosity seeking psychology and fragmented reading habits in the Internet era. It combines the vulgarity of ordinary comedies with the elegance of theatre art, meets the fashion taste of white-collar elites, young citizens and other groups, and creates works specially belonging. In the early years, Zhang Chen, one of the founders, went to ZOL in Beijing to do a survey. The results showed that the network white-collar workers working in ZOL have similar characteristics: they are suffering from a lot of pressure from work and life pressure every day, so they need to vent before they can sleep. Therefore, Mahua Fun Age turns the anxiety of Internet white-collar workers into comedy jokes, which helps white-collar elites find a breakthrough point for emotional catharsis and gives young audiences fashionable and popular happy experience. Different from ordinary comedies, its comedies not only make fun, but also have a certain depth, which can make the audience separate from the simple laughing experience and from their own perspective to feel the thinking and understanding brought by the performance.

According to the above analysis, it can be seen that the post-80s-90s generation will become the leading role in the social stage and the main force of consumption in the future

cultural market. Nearly 80% of the consumers of Mahua Fun Age are white-collar workers and students, and the post-0s-90s generation is the main body of them. The accurate positioning of Mahua Fun Age to the audience makes the brand of it recognized by the audience quickly, establishes a good reputation, and lays a solid foundation for the next development. It can be said that they are the main target consumer group of troupe, and the choice of Mahua Fun Age in the market entry point and the positioning of consumers are relatively targeted.

4.4.5 Mahua Fun Age Brand Market Analyses

When enterprises adopt brand communication strategy, they should have similar users, that is, target consumers, so as to make full use of the brand loyalty of the original customers to promote the market. From the above audience orientation, the consumers are young people who love stage plays, and more than 90% of the millions of Mahua Fun Age audiences are white-collar workers or students aged 25-40. It is the target audience with many similarities that brings benefits and fame to the troupe. Building and maintaining the brand loyalty of the target group. In the early stage of development, due to the influence of market environment and its own factors, the troupe has been in a state of loss for a long time, but the troupe has always been cultivating its own audience group. In the case that other state-owned troupes do not have the sense of marketing, the troupe first step is to develop the audience to become a member. After each performance, there are staff to record the opinions and phone numbers of the audience, which is exactly the point in the initial stage, it has accumulated 100000 strong members. The success of membership system is based on the full understanding of the market, that is, to go to the

market is to serve the people, to admit that the audience is the main body of the market with a huge membership base, and to lay a good foundation for the launch of new products and the promotion and marketing.

At present, it has covered more than 60 cities in China. The geological auditorium of Mahua Fun Age theater and the theater of Xicheng District original musical base have been set up in Beijing headquarters, and long-term strategic cooperation relations have been reached with Haidian Theater, PLA theater, Century Theater, etc. In addition to Beijing headquarters, the company has also built its own theater in Shanghai, Tianjin, Shenyang, Shenzhen and other first tier cities nationwide, and actively expanded and sought long-term strategic cooperation theater.

According to the 2018 China theatre box office ranking top 20 released by Daolue Performing Arts Industry Research Institute, Mahua Fun Age have 12 works shortlists in the ranking. Liu Hongtao, CEO of Mahua Fun Age, said: "in the performance industry, we need to complete the whole industry chain, which means we need to have our own theater, actor, screenwriter, director, marketing team and long-term cooperation channels. We are gradually transforming from a troupe with strong family atmosphere into a professional drama company and trying to move towards a professional entertainment troupe."

Table 4.2: China's Top 20 Theatre Box Office in 2018

China's Top 20 Theatre Box Office in 2018

	NAME	COMPANY
1	Wulongshan Earl	Beijing Muahua FunAge
2	Shakespeare, Don't Be Angry	Beijing Muahua FunAge
3	Li Cha's Aunt	Beijing Muahua FunAge
4	Friends in Prison	Beijing Muahua FunAge
5	Xu Shi Dai Fa	Beijing Muahua FunAge
6	Stage	Beijing Dadao Culture
7	More Than a bright moon in front of bed	Beijing Muahua FunAge
8	Rotating Carmen	Beijing Muahua FunAge
9	Dream like dream	Beijing Yanghua Times Culture
10	Killer of QR-Code	Beijing Muahua FunAge
11	Premarital Travel Guide	Beijing Muahua FunAge
12	Full-time Expert	Beijing Chunqiu Yongle Culture
13	Xiuxiu's Iron fist	Beijing Muahua FunAge
14	Brides of the Emperor	Beijing Muahua FunAge
15	Negotiator	Beijing Muahua FunAge
16	Three Sisters, Waiting for Godot	Shanghai Qitian culture
17	Worry Free Grocery Store	Beijing Lingzhaohua Drama Creation Center
18	White Deer Plain	Shaanxi People's Art Theatre
19	Liaozhai Why We Chat	Feichang Lingyihua Company
20	Chi Master	Beijing Baoli Company

Source: Daolue Performance Industry Research Institute

4.5 Mahua Fun Age Troupe Digital Marketing Analyses

The development of network is the foundation of the development and application of digital marketing. In the era of digital, it has completely changed the consumption habits and ways of the public. It is a bold attempt to choose the way of digital marketing in theatre market. The relationship between theatre and network is not close. However, with the extensive use of network, the network application based on the platform of online consumption and electronic payment gradually rises, replacing the traditional entity ticket sales, which has a huge impact on the art market, especially the performance market. In the process of media communication and information exchange dominated by the Internet platform, and with the influence of popular trends and fan economy, the way and strategy of theatre marketing also changes.

According to the statistics of 2015 Beijing commercial performance market, the number of commercial performances in the whole year is 24238, with box office revenue of 154.9 billion-yuan, 13502 theatrical performances, audience of 4.52 million and box office revenue of 620 million yuan. In terms of subdivisions, there are 4900 theatrical performances with box office revenue of 260 million and audience number of 1.73 million. As can be seen from the figures, the theatre performances account for 36% of the total performances, accounting for about 1 / 3 of the box office revenue, which is an important part of the whole performance market (2015 Beijing Performance Market, 2016).

As a troupe mainly engaged in drama performance, Mahua Fun Age marketing model uses the advantages of network to build a three-dimensional and valuable communication

channel. The troupe has always been adhering to the principle that marketing work and production work are closely linked. In fact, the troupe's market department some employees carry out the whole marketing work, and all marketing activities of the troupe can be divided into two parts. One part is active marketing, that is, the troupe takes the initiative to formulate and implement the overall marketing strategy and phased marketing plan. During the implementation process, the troupe will outsource the marketing technology level, basic creative level and all specific implementation work to the marketing industry suppliers. The troupe's marketing personnel are only responsible for the overall control and creation of the publicity scheme review of creative materials and acceptance of marketing KPIs. The other part is passive marketing, that is, troupe partners or relevant media actively spread Mahua Fun Age, works, creators and actors, and the troupe's marketing personnel cooperate with the external marketing behavior, so that the public opinion environment inside and outside the industry is more inclined to troupe. Therefore, the active marketing and passive marketing of troupe are inseparable, contain each other and achieve each other.

4.5.1 Digital Marketing Based on Experience Consumption

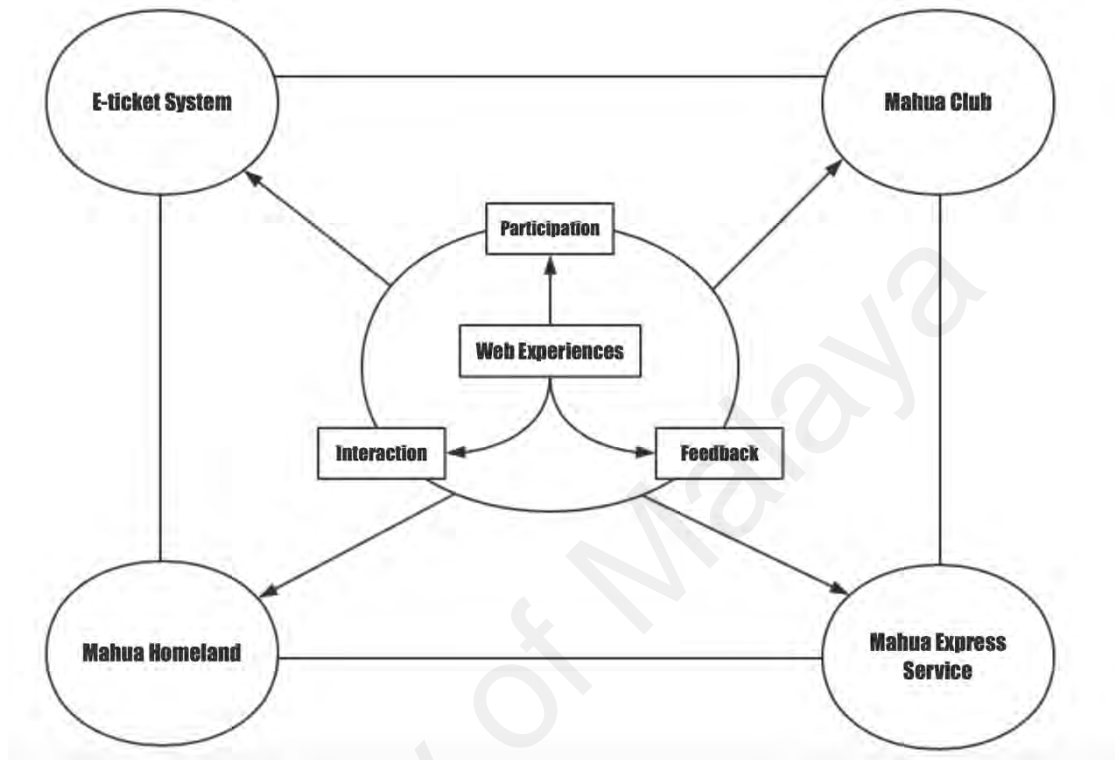


Figure 4.6: Mahua Fun Age Digital Marketing Based on Experience Consumption

i. E-ticket System

Through the analysis of the structure of Mahua Fun Age consumers, know that the post-80s-90s generation is the main target group. Online ticket purchase based on E-ticket network platform is acceptable to them. It is worth emphasizing that the network technology realizes the two-way interactive communication of information, strengthens the experience and interactive function of the E-ticket platform, and enables the realization of individual consumption. The online buy ticket consumption based on the E-ticket platform is a more popular consumption form of this generation. Therefore, the

construction of Mahua Fun Age E-ticket platform is just based on the perspective of experience consumption, aiming at the ticket distribution channel of the target audience.

E-ticket platform is one of the main contact points between Mahua Fun Age and customers. For the post-80s-90s generation audience, it is necessary to build an experiential E-ticket platform. The most basic E-ticket platform needs to meet the query requirements of consumers for relevant performance information and ticket sales. According to the audience needs or interactive experience consumption, using E-mail as a convenient network means to actively send relevant information to the target audience is one of the effective ways to increase the consumption experience. Integrating E-mail digital marketing into the e-ticket platform to realize the active reception of enterprises Touch consumers, increase the contact opportunities between enterprises and consumers, and strengthen the consumer experience. The online phone marketing mode enables consumers to participate in it, to achieve interaction to a large extent, and is more direct and effective than E-mail marketing mode in terms of consumer stimulation and experience enhancement. Therefore, Mahua Fun Age integrates the marketing methods of email and online phone into the E-ticket platform, strengthens the experience effect of the E-ticket platform, and promotes the market development.

ii. Mahua Club

The post-80s-90s generation study, work and life of are closely connected with the network. The informal information exchange of the Internet meets their desire for emotional needs and cultivates their high loyalty to the online community. For Mahua

Fun Age, online virtual community increases the opportunity of communication and contact with customers, while the "Mahua club" which realizes the virtual online community can effectively strengthen customers' real consumption experience. Mahua Fun Age provides typical "experience goods". In order to avoid the occurrence of "lemon effect", in addition to using the bombing effect marketing method to create topic events to increase the exposure rate, can also achieve online and offline three-dimensional communication. The experience marketing mode of "Mahua club" is realized with high participation, strong interaction and the most authentic feedback.

With "Mahua club" as the carrier, organize activities related to performance, increase consumers' understanding and emotional communication of performance, and strengthen consumers' experience depth or organize other leisure activities with the carrier of club, improve the emotional integration of community members and enterprises, strengthen the loyalty of community members to the community, and ultimately affect the loyalty of members to the enterprise. According to the concept of "Me" consumption value orientation of the audience, "Mahua club" can not only give membership authentication, but also further strengthen the concept of "Me" of members through "exclusive right", "exclusive right" and other means. And in order to strengthen the emotional intervention of consumers, emotional dependence on enterprises, and ultimately achieve loyalty to enterprises.

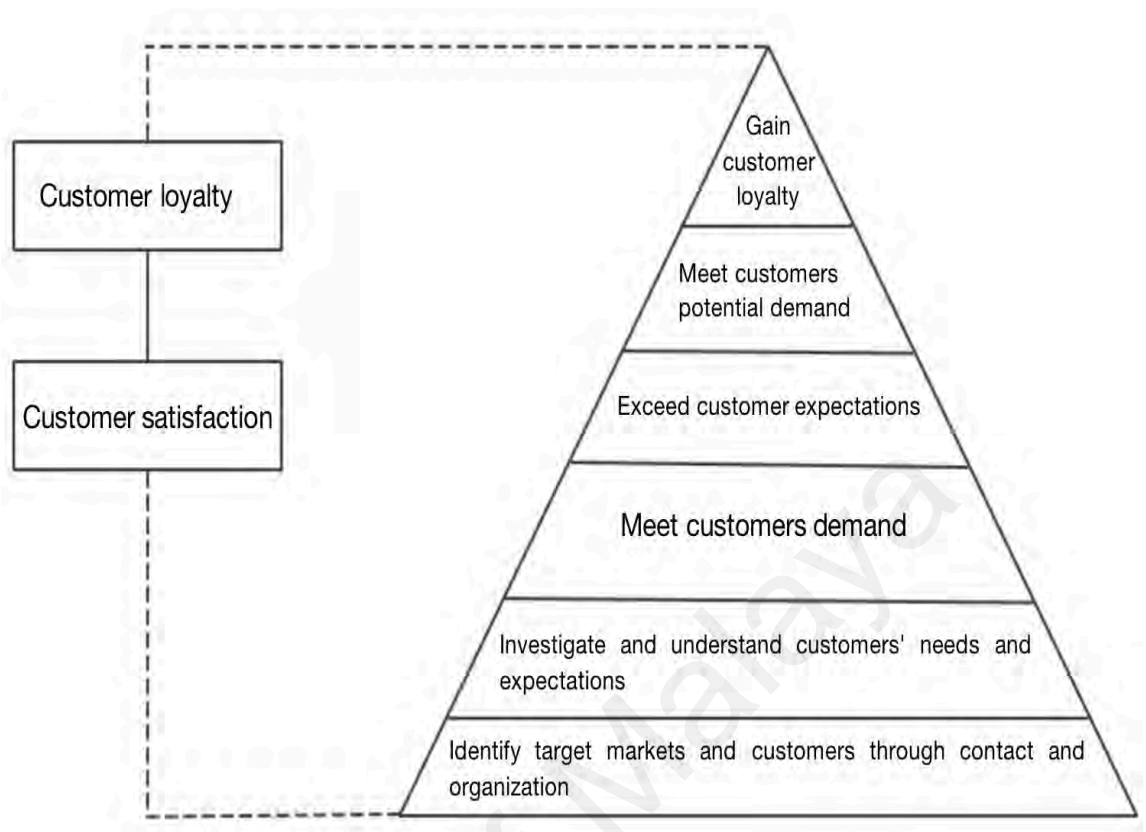


Figure 4.7: The Evolution of Customer Satisfaction and Loyalty

iii. Mahua express service

The network has also greatly expanded the audience's vision of the theatre, through the rapid and equal interactive information platform, so that they can fully express their personal opinions. In the eyes of the post-80s-90s generation, although the network is virtual, it has a higher degree of freedom than the reality. In the design process of "Mahua Express Service", the above factors are fully considered. The "Mahua notice" and "Daily News" are very consistent with the audience's knowledge demand, which can attract them to join in. This platform attaches importance to the interaction and feedback before and

after consumption, and plays the purpose of strengthening the audience's consumption experience.

In the current special network environment, the problem of network credit is also highlighted. With the development of "Mahua Express Service", more and more users are directly, information collection and feedback are more and more rich. The website begins to carry out evaluation management, and towards the development of consumer experience, so as to build the digital marketing credit system.

iv. Mahua Homeland

The post-80s-90s audience are very common in the application of the network, they are keen to share their personal life through the network. Upload photos, delicious food pictures, write online logs, share shopping experience, share watch movies or theatre experience, etc., while "Mahua homeland" provides them with such an informal communication and sharing platform, which infiltrates digital marketing into their online life. "Mahua homeland" can build an emotional platform for the audience through the characteristics of authenticity, entertainment and sharing, and effectively enhance the opportunity for them to interact with Mahua Fun Age.

The life-oriented marketing mode eliminates the psychological barriers between enterprises and consumers, shortens the psychological distance between the two sides, and strengthens the network experience of the sharers. Use the platform of "Mahua homeland" to share the relevant art information and knowledge with members, and to

achieve the purpose of early education for consumers in a more hidden way. Through art education to stimulate and strengthen the audience's consumption tendency, weaken the psychological barriers of marketing. The consumption experience of post-80s-90s generation is limited. The communication based on network will have a great impact on their consumption decision-making. They are very loyal to the network community. Based on this reason, from the perspective of Mahua Fun Age, through the cultivation and guidance of loyal supporters of "Mahua homeland", brand loyalty can finally be formed.

4.5.2 Multiply Digital Marketing Mode

With the continuous development of digital marketing theory and new technology, Mahua Fun Age digital marketing mode is constantly innovating. According to the four key elements of digital marketing, through search engine marketing, building advertising and internet advertising to attract web traffic. Through Weibo marketing, video marketing generate interest. Through the network update, interaction, cultivate consumer loyalty to retain them. Through the official website, e-mail and service phone to provide personalized services.

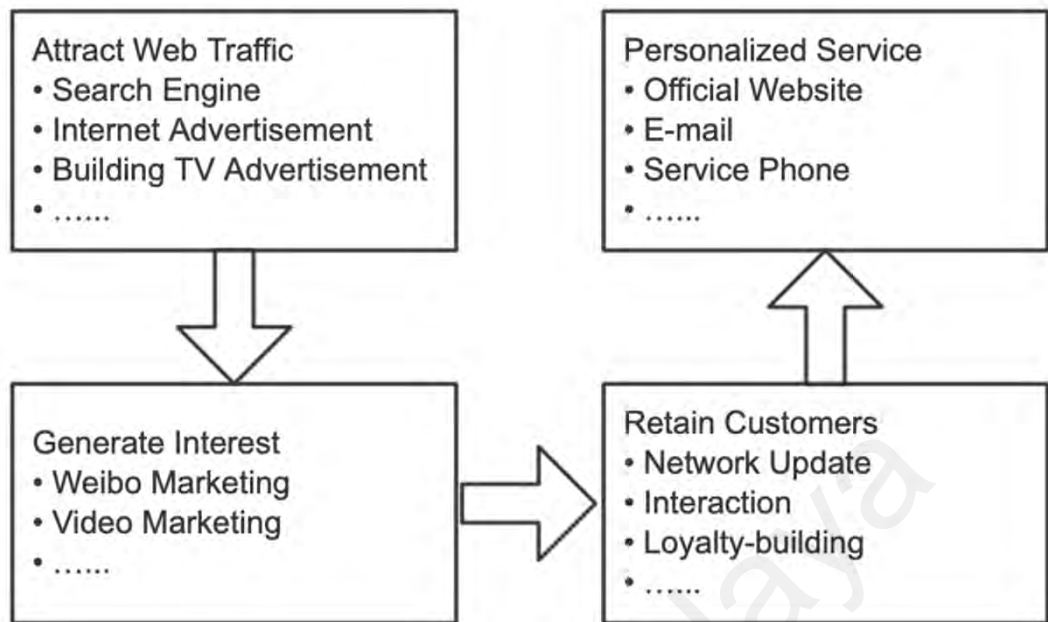


Figure 4.8: Digital Marketing Tools of Mahua Fun Age Troupe

i. Search Engine Marketing

Search Engine Marketing (SEM) is to make full and effective use of search engine to carry out digital marketing and promotion. Through various methods of payment or free, it pursues the minimum put in, and obtains the maximum access flow of Mahua Fun Age information, and thus generates business value. It mainly adopts the following methods: First, Pay Per Click (PPC), by means of payment, the website is included by the search engine, and ranks forward in the search results, ranking in order of payment. Consumers can buy their own keywords and determine the cost of each keyword being clicked once. When someone searches the keyword through the search engine, the links of websites that have purchased the keyword will be sorted and displayed according to the cost high or low. If a link is clicked, the search engine will charge according to the number of clicks.

At present, Baidu.com is the main pay per click search engine in China. Second, Search Engine Optimization (SEO) adjusts and optimizes the website structure, search keywords embedding and website content, so that the website naturally ranks forward in search engine keyword search (Mao, 2005).

ii. Building TV Advertisement

Building advertising refers to a new form of TV advertising, which uses digital TV as the receiving terminal, commercial office buildings, shopping malls, supermarkets, campuses, residential communities and other places as the communication space to broadcast various information about the Mahua Fun Age theatre advertising. It can realize the outdoor advertising media publishing, which is a one-to-many way of communication, belonging to a small range of mass communication. Because the target audience is clear and the advertisement fully covers the young people with high education, high income and high consumption in the city, it can bring very high brand benefits.

iii. Online advertising

Online advertising usually refers to the use of text links, picture links, advertising banners or dynamic pictures and other multimedia methods to publish and publish advertisements on the Internet, which has the characteristics of fast speed and quick effect, and is an indispensable marketing method for enterprises. In addition, soft promotion is another form of advertising (soft advertising).

iv. E-commerce

E-commerce is a kind of new business operation mode, which is to carry out business and trade activities in the Internet environment. The buyer and the seller carry out various business and trade activities through the Internet mode, so as to realize various business activities, such as consumer online shopping, online transactions between merchants and online e-payment, business activities, financial activities and related comprehensive services. The e-commerce forms chosen by the Mahua Fun Age troupe are Taobao official online shop, its own official website and the top ticket website in China. In this way, an interactive platform for customers to understand product information can be established to achieve a good consumption experience.

4.5.3 Social Media Marketing

Social media marketing refers to the process of getting traffic and attention through social media websites. Social media is not only a social means, but also a platform to help consumers choose brands and products. Therefore, Weibo, Micro video and WeChat are the mainly social media selected in the troupe's plan.

i. Weibo marketing

Weibo is the abbreviation of microblog. It is a kind of short real-time information broadcast social network platform, and also a platform based on user relationship information sharing, dissemination and acquisition. The explosive growth of Weibo

makes it the most influential internet portal and platform, which brings huge marketing effect.

In addition to being the official information release channel, Weibo can also provide many service contents, including question answering, user education, etc. its main advantages are:

- a) the information release platform for product promotion, such as releasing the latest company news, product promotion activities, industry information, etc., to achieve the purpose of brand exposure and brand promotion by attracting the attention of fans.
- b) interact with consumers, learn about consumers' needs, improve product performance and services, shorten the response time of enterprises to customers' needs, and establish consumers' loyalty to the brand through creating fascinating topics, rewarding interactions, initiating voting on an event, etc.
- c) brand maintenance improves influence. Through effective communication with customers, the brand concept can be transferred imperceptibly. In addition, the "customer satisfaction" survey can be conducted online to provide reference data for enterprise strategy formulation.
- d) in dealing with crisis public relations, 96% of users said that they understood and published their opinions on major events and emergencies through Weibo (Qiwen, 2010).

Therefore, enterprises can publicly publish the process of dealing with crisis in Weibo, turn passivity into initiative, make up for mistakes in time and control the escalation of events. Table 4.3 shows the number of Weibo followers of Mahua Fun Age and similar theatre companies through Weibo official application checked, it can be seen that number Weibo followers are ahead of other companies.

Table 4.3: The Number of Followers in the Weibo

Weibo Certification	Weibo ID	Followers
Beijing Mahua Fun Age Entertainment Media Co., Ltd	Mahua Fun Age	510005
Beijing Yiding Culture Media Co., Ltd	Baimei Studio	22000
Zhilehui (Beijing) Culture Media Co., Ltd	Zhilehui	30000
Beijing Dawan Entertainment Culture Media Co., Ltd	Dawan Entertainment	60000

According to the product characteristics of theatre management, Mahua Fun Age troupe has formulated the basic strategies of Weibo marketing:

- a) all content must be originally published and cannot be forwarded.
- b) with vivid and interesting GIF dynamic pictures and original easy and humorous words.
- c) release interesting small tests to attract fans to participate, forward and comment.

It can add the content of the troupe 's drama in the text annotation or the logo of the troupe in the picture.

- d) annotation text that reflects product characteristics by matching with the pictures of the product.
- e) release about theatre knowledge to directly guide product consumption, or release questions and answers about product knowledge.
- f) find out the content related to the product in the social hot news, especially pay attention to the news of theatre performance.
- g) shoot and make small hot spots, and often make such hot events.
- h) promote products through award-winning interaction, such as scanning QR code, forwarding Weibo, etc.; or direct product consumption through special dates such as festivals.
- i) release of commercial information such as product discounts, discounts and group buying.

Weibo also have a lot of help to expand the market, mainly including:

- a) Product Survey

Before the development of new products, it is necessary to conduct market research to determine whether it is feasible. Consumer research is the main part of market research.

Whoever wants to sell a product should look for research. Here, consumers refer to those who are likely to buy the product. Alternative new products can be put on Weibo, and the final developed products can be determined by Weibo voting.

- b) Marketing Strategy Research

Understand the most acceptable product promotion strategy, product pricing strategy and after-sales service strategy.

c) Other Functions

Brand, product KOL (Key Opinion Leader) mining, Weibo platform and WeChat public number for brand reputation analysis, potential customer group mining and training, precise marketing strategy mining, precision marketing diversion.

ii. Micro film marketing

The reason why micro films are popular is that China's advertising industry is developed, and audience communication relies more and more on network channels. At the same time, it is the advertisers' pursuit of advertising effect, especially in investment and benefit ratio, they are more interested in micro films. Micro film marketing has the following obvious advantages:

- a) short and attractive content. Although the time of micro film is short, only ten minutes or even several minutes, in a few minutes, micro film can often tell a complete or moving, or humorous, or rational story. Such films are more fascinating. In this era of "content is king", micro film is more likely to attract the attention of the audience.
- b) it is convenient to watch, and the time and place are limited. Nowadays, the development of Internet technology is mature, and the mobile media represented by mobile phones has reached an unprecedented height. In the era of

"fragmentation", people's leisure and entertainment habits are highly consistent with the characteristics that microfilms can be viewed anytime, anywhere and for a short time, which provides convenience for people to watch microfilms, and naturally becomes a new thing that most people can accept and love.

- c) immediate interaction. Micro film is mainly spread through Weibo, video website, social network and other network media, which naturally has the interactive advantage of these network media. By means of forwarding, commenting and sharing, the audience can form instant interaction with the communicators and send out the feedback information at the first time, which can make the communicators adjust and change the communication activities in time and enhance the communication effect. What's more, the characteristics of this interaction add fun to the audience's participation, and also meet the psychological needs of the audience to be respected, and naturally stimulate people's enthusiasm.
- d) invisible appeal. At present, micro film is widely used in the field of public service advertising and brand marketing. Micro film combines film art and advertising perfectly, abandons the "preaching" and "selling" characteristics of traditional public service advertising, and completes the promotion of ideas, products or brands in a subtle way. This kind of appeal avoids the rejection of the audience, which is really valuable in today's "zero tolerance" of advertising. If micro film participates in marketing, it may build a bridge between "advertiser" and "audience" to achieve a win-win situation.

iii. WeChat marketing

WeChat marketing is a kind of marketing mode of enterprises or individuals in the era of network economy. It's a kind of digital marketing mode rising with the popularity of WeChat. As of November 2019, WeChat users have reached 1.151 billion (WeChat Released, 2019). It does not have the limitation of distance, after users register, they can form a kind of contact with the "friends" who are also registered around them. Users subscribe to the information they need. Businesses can promote their products by providing the information they need, so as to realize point-to-point marketing. Through WeChat official account platform and WeChat member management system of referral rate, businesses can display their WeChat official website, WeChat members, WeChat push notice, WeChat payment and WeChat activities, which has formed a mainstream online and offline WeChat interactive marketing mode.

For the operation of WeChat users, Mahua Fun Age has established its own WeChat operation mode. In order to achieve the marketing purpose, users must be attracted to continuously pay attention to theatre related information. The researcher thinks that this WeChat marketing mode of Mahua Fun Age is similar to the "Fish Pond Theory", which compares consumers to fish and the place where consumers gather to fish pond. The WeChat official account and WeChat subscription number are the "fish ponds" in WeChat's marketing mode. Only by introducing "fish" into the pond can enterprises directly reach users and even conclude transactions; the main methods are as follows:

- a) Location signature grass-roots advertising to attract surrounding users

WeChat users can change their signature files at any time, which is undoubtedly a free, convenient and fast mobile advertising space for enterprises. WeChat users near the troupe can find the location, user name, signature file and other contents of Mahua Fun Age troupe through the LBS based function plug-in "view nearby people".

b) QR code to build a loyal customer base

Users can expand WeChat friends by scanning or publishing QR codes on other platforms, which is undoubtedly a powerful carrier for the company's publicity and marketing. Mahua Fun Age sets its own brand QR code and publishes it publicly, while WeChat users can scan QR code to pay attention to enterprise information and get corresponding discounts and concessions.

c) Moments, WeChat official account, social sharing, and achieve word-of-mouth

Through open platform and moments, WeChat users can invoke third party applications in the conversation to select and share content, so as to realize the wide dissemination of information. The company can accurately push the information to the target population, and realize the viral transmission of enterprise information through the user's open platform and moments.

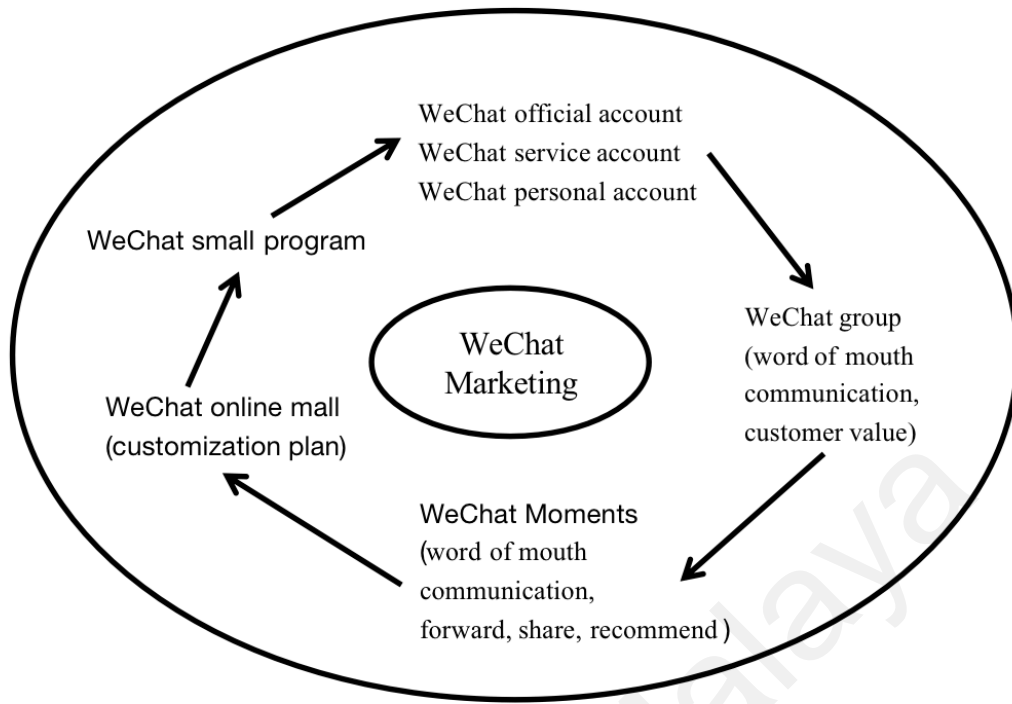


Figure 4.9: WeChat Marketing Basic Mode

Researcher investigation through data.xiguanji.com that principal official account of Mahua Fun Age have six, relevant account about ninety, more than 500 thousand followers, the average reading amount of headline information is 5092 times (Mahua Fun Age Official Account, 2019).

4.5.4 Digital Marketing Based on Digital Analyses Method

The digital analyses of Mahua Fun Age is mainly based on the data tracking of customers' online marketing platforms, including its own websites, communities, paid search engines, industry vertical media, its own WeChat, Weibo platforms, etc., to collect user centered access and behavior information, to monitor the marketing effect and optimize the marketing means. Through field investigation, the specific details can be summarized as follow this table:

Table 4.4: Digital Analysis Framework of Mahua Fun Age

Step1: Website code deployment	Step2: Website launch and data collection	Step3: Data analysis and optimization
Study the website structure, confirm the monitoring tools, and build and deploy the database	Test website code and advertising monitoring code triggers situation. Data collection situation	Analyze data performance of different platforms and websites (PC, Mobile, WeChat, Weibo, App...)
Determine parameter capture, delivery. And connection plan with website background and database	Collect and regularly check the accuracy of data collection	Provide monitoring effect report based on time / advertisement according to customer's selective demand
Website code, advertising monitoring code layout	Burst code deployment and data processing	Adjust the monitoring layout according to the situation and integrate other online and offline marketing means

For example, the digital analysis to deal with the efficiency of paid media is to use the monitoring code results of keywords or advertising spots placed by advertisers on various paid media to measure all visit and behavior information of website visitors, such as click, interaction and purchase, especially the key purchase decision-making factors, so as to propose optimization schemes to obtain more and better website traffic and business opportunities, or to achieve better brand promotion effect. In addition, through social listening, the voice of customers on social media can be collected in real time, and online word-of-mouth monitoring can be carried out to measure market performance, brand health, customer attitude and optimize the overall communication strategy.

4.6 Discussion of Findings

This section presents principal findings from the primary research. In this study, the research objective was to analysis the digital marketing of target audience in the current

Chinese theatre performance market. To explore the development trend, marketing environment and the strategy of marketing of theatre performance market in the digital marketing era. Based on the data gathered and analysis in the previous chapter, we found that directed against the post-80s-90s generation apply to digital marketing is the main trend of the development of theatre performance market in the future; Enterprises need to take advantage of their own advantages and combine with digital marketing, to achieve the balance of artistry and commerciality is the basis of brand building, which can attract more target customers, cultivate loyalty, and promote the healthy development of the theatre industry.

Through analyses from previous chapter, we have shown that the original advantage of Mahua Fun Age is to attract the attention of the post-80s-90s audience around comedy creation. In the background of the fast-growing society, these people who bear the pressure of life and work every day. The humor of comedy catches the pain of these people and ignites the consumer desire of the audience. In the previous analysis of audience positioning, we know that the audience of Mahua Fun Age is the post-80s-90s generation of young white-collar elites and urban residents living in the city, in order to arouse the target audience's desire for consumption. First of all, approaches the audience's real life in content and plays popular stories in the interest direction of the target consumer group. Secondly, continue to expand the scope of the audience, from simple theatre to comedy musicals, and then to the continuous attempts of comedy children's plays. Thirdly, create an interactive emotional atmosphere between the target consumer groups and Mahua Fun Age. With the help of the face-to-face theater art of stage plays, we should

have close interaction with the audience. With the help of digital marketing, always pay attention to the opinions and suggestions of the audience, and conduct timely communication. Finally, through word-of-mouth power, we will continue to cultivate new audience groups, expand the influence of the brand, firmly grasp the consumer's desire and participation psychology, so as to cultivate the audience's theatre consumption habits.

By recalling the Chinese scholar Hu Yue Ming statement in chapter 2 where he explained that as a cultural industry, theatre is different from traditional commodities. Its value is not reflected in its practicality, because it does not have the use value. Cultural industry is an activity to provide cultural, entertainment products and services for the public, mainly to meet the subjective and emotional needs of the public. Without public attention and consumers active participation, there will be no expected effect (Hu, 2019). We confirm that point of view is agree with Hu Yue Ming, also believe that one of the core concepts of digital marketing is public. In the Internet era, enterprises should not only meet the subjective and emotional needs of the public, but also pay attention to the cultivation of public consumption habits, so that public can actively create value for enterprises.

Summarizing from the above, our study suggests that "Mahua Fun Age" regards comedy as its own development advantage, which not only conforms to the development reality of domestic comedy theatre market from inactive to active, but also follows the market operation law of commercialization, from accumulating audience to leading

audience, from establishing public praise to establishing brand. With strength and unremitting efforts, it has realized its own artistic ideal and brand ideal step by step. The successful experience of "Mahua Fun Age" holding its own advantages has also brought enlightenment to the development of other art enterprises in China. The creation of art works must be based on the market reality and on the premise of artistic standards, and then further stimulate creativity and imagination to create works that meet the market demand and audience requirements. At the same time, excellent art works must be able to withstand the dual examination of market and audience. In fact, we can't simply evaluate the quality of the work from the perspective of packaging and cost. Only by respecting the market law and the art law of theatre, and cultivating the close relationship between the audience and the art of theatre at the source of creation, can we create a cultural brand with both artistic creativity and commercial appeal, so as to win the audience's love and support.

In addition, via data analyze, we found the shortcomings that is under the impact of commercial interests and mass culture, some traditional art forms are forced to make changes and sacrifices. Taking comedy stage play as an example, in terms of its communication content, the function of comedy stage play is to provide spiritual entertainment services for the public, and the plot, lines and laugh point are the basis of comedy makes audience laugh. However, in order to cater to the aesthetic taste of the public, some comedies deliberately create vulgar, mean and flattering paragraphs to win the eyes. In addition, under the temptation of commercial interests, they turn the purpose of comedy creation into simple economic interests, pay too much attention to the display

and implantation of commercial information, and ignore the artistic, professional and serious nature of comedy creation itself. On the other hand, with the prosperity of economy and the popularity of comedy stage market, the phenomenon of copying, plagiarizing and homogenization is becoming more and more serious. The businessmen whose interests are the first only consider to make "fast money" to get attention audience, lack of independent consciousness, innovation consciousness, brand consciousness, even legal consciousness, violate the operation law of comedy market, resulting in adverse market impact.

We suggest the theatre should be adhere to the principle of "Art First", add commercial elements without affecting the plot at all, and even integrate the commercial elements perfectly into the plot and lines, bringing unexpected performance and publicity effects. However, the principle of "art first" needs to be carried out on the premise of market activity. When the stage play market is not active, the artistry of the works should also be appropriate Give way to commerciality to increase market activity. Chen Shao Feng, deputy dean of the Institute of Cultural Industry, Peking University, he also believes that the theme of the theatre and the number of audiences influence it. Implantable marketing itself is not too big a problem, but when implanting, we should pay attention to the matching of content, not too commercial, the key is to have marketing coverage (Unlocking Marketing Drama, 2017).

In view of the existing problems in the analysis, we suggest that it should combine the characteristics of theatre industry and digital marketing to analyze the key points of digital

marketing in theatre performance market, so as to guide some enterprise practice. After defining the key points, the key is to establish an effective digital marketing model of the theatre industry.

According to previous review in chapter 2 we known Dentsu Inc has reconstructed the AISAS (attention, interest, search, action, share) consumer behavior analysis model for the change of consumer life form in the Internet and wireless application era. but we confirm that this model is also applicable to the theatre market. Then in different stages, we need to select appropriate communication platform, plan accurate content and achieve marketing objectives in stages according to the key points and principles of digital marketing in theatre industry (Table4.5).

Table 4.5: Theatre Industry of Digital Marketing Based on AISAS Model

Phase	Key Points	Principle	Marketing Mode	Platform
Attention	The first time to catch the eyes of consumers; Put in the quantitative digital advertising; Select the optimal social media platform; Carry out event planning.	Individualization	Online Advertising Event Marketing SMM EDM	WeChat Weibo BBS E-mail Website
Interest	Design Interactive topics to make consumers feel good about theatre content.	Interest	SMM	BBS Weibo WeChat
Search	Get detailed professional information from multiple channels and effectively monitor network comments	Interaction Interest	SEM KOL	Baidu Official Website Online Community
Action	To persuade consumers to buy theatre tickets through inducements	Interaction Interest	Promotion	Taobao WeChat Weibo Ali pay
Share	Carry out word-of-mouth communication to achieve high communication accuracy	Interaction	Word of Mouth Marketing	BBS Weibo WeChat

- i. Attention: depend on online advertising, event marketing, SMM, EDM to attract attention

As theatre product, how to catch the attention of consumers in the first time is the difficulty to break through in the attention phase. In many network information, enterprises need to rely on advertising, copywriting, website information, BBS discussion, e-mail subscription and other forms to promote, so that theatre products have a certain visibility. This popularity comes from the precise positioning of products and the level of event marketing.

First, according to the product positioning and customer group characteristics, choose personalized media platform for online advertising communication. The audience of media must be the target customers of theatre products. The internal market positioning of media platform and theatre products must be consistent, that is to say, the same type of new media platform of different business subjects has different characteristics, which requires marketers to choose according to their own situations. Secondly, from the perspective of consumers' mind, we can find out the creativity and highlights of theatre product content, and carry out effective event marketing planning. In order to improve the visibility. In general, using the optimized social media platform to carry out accurate active communication and event planning will surely attract the attention of potential customers.

ii. Interest: using SMM to enhance purchase interest

In the stage of interest cultivation, enterprise need to rely on the principle of interest to provide consumers with interest points, and carry out interesting interactive activities to continue consumers' attention and make consumers interested in drama. This stage needs to focus on the effect of SMM. Enterprises directly communicate with customers through social media software to generate interactive reactions or transactions. They need to design Interactive topics and conduct two-way communication through social network platforms such as Weibo, BBS, WeChat, etc.

iii. Search: using SEM and KOL to optimize search value

In the search stage, the key is to provide users with all-round information through SEM (for example, necessary details of theatre content can be provided through official websites, such as time and place of theatre performance, ticket price and acceptable payment form, etc.), and effectively monitor the online comments on products through KOL management. First, it is necessary to make the basic elements of theatre product related information suitable for the search engine's search principles according to the search engine's search characteristics of the web page, so that the search engine can collect as much relevant web page information as possible, and rank forward in the search engine's natural search results, and finally achieve the purpose of theatre product promotion. Second, through KOL management to effectively monitor network comments. It is found that after the mainstream consumer groups of drama products have interest in theatre, they are willing to actively search for relevant information through Internet

channels, and tend to be influenced by online reviews. Therefore, in the face of online comments, we need to be good at playing the positive role of KOL, expanding the impact of favorable comments on official websites, industry websites, forums and other platforms, and also need to have a sense of crisis public relations, pay attention to and guide the negative comments on the network.

iv. Action: adopt promotion to induce consumption behavior

In order to ensure the smooth implementation of action and purchase, it is necessary to cooperate with professional ticketing websites to realize e-commerce operation. At the same time, enterprises should use the promotion method to further improve the purchase behavior and strength of consumers. There should be many kinds of ordering methods on the ticket platform, such as online ordering, telephone ordering, group buying, WeChat buying, Taobao buying, Weibo buying, etc.

v. Share: depend on word-of-mouth marketing to realize a virtuous circle of marketing

Because theatre products can be used many times, and the higher their value is, the faster their value-added speed will be. Therefore, striving for more potential consumers is an important way to promote the value growth of drama industry. At this time, we need to start from the psychological characteristics of consumption and pay attention to the role of word-of-mouth marketing. First, use all kinds of effective means to trigger customers to talk and exchange about theatre products, services and the overall image of

the enterprise, and encourage customers to introduce and recommend to the surrounding population. We can make use of the strong recommendation and praise of consumers, we can help theatre products to establish brand image faster, form word-of-mouth effect, and achieve high communication accuracy. Second, use platforms such as WeChat, Weibo, BBS, to "let everyone tell you" to stimulate the market in soft marketing. In addition, in the continuous sharing of these users, at the same time, they have entered the first link of the AISAS mode: attention, and then start the cycle, then complete the benign cycle of the AISAS mode.

According to Kent Waltham (2008) believes that mature marketing strategy should be the organic combination of digital marketing and traditional marketing. From the Statement of Kent Waltham (2008), Via interview and observation, it can be concluded that "Mahua Fun Age" company has fully used digital marketing to promote theatre products and its brand promotion. Compared with traditional marketing, it has many unprecedented advantages. It can integrate theatre products, activities and promotions, customer opinion survey, advertising, customer service together. At the same time, it also solves the problem of information asymmetry and reduces the operating cost of enterprises. At that time, it's also confirm conclusion that Philip Kotler (2011) proposed in the 14 edition of marketing management that when the world enters the 21st century, an economic era represented by digital economy begins to form, and the digital, network and information economy begins to penetrate into all aspects of social production and life.

CHAPTER 5: CONCLUSION& RECOMMENDATIONS

5.1 Introduction

In this chapter, based on the findings obtained in the previous chapter, a discussion of the findings is presented in this chapter. This research discussed about taken "Mahua Fun Age" as objective intends to understand how to apply digital marketing experience to theatre performance, and to analyze theatre performance marketing environment and development status of digital marketing in theatre industry of Beijing. Mainly focused on the inner activities and behavior habit of customers of post-80s-90s generation for digital marketing of target consumers. The chapter concludes with summary of findings and also put forwards recommendations for future study.

5.2 Summary of Findings

Now China's theatre performance market has been on the market trend, developing rapidly. Theatre is no longer the old form of performance. New forms of artistic expression and commercial promotion play a very positive role in the development of theatre. However, theatre must also encounter many puzzles and problems on the way of market development, we are also glad to see that famous theatre company like "Mahua Fun Age" have emerged in the theatre market. Today, when we pay more attention to marketing, it is an inevitable trend to promote box office sales with the help of new marketing methods such as digital marketing. From this research, it can be seen that if we

can make full use of new electronic ticketing, WeChat and Weibo in the marketing process digital marketing can promote the long-term development of theatre. To be specific, both state-owned and private companies rely on the Internet of digital marketing from the way of publicity to the way of selling tickets. Make use of the celebrity actor effect to find the publicity points that the audience are interested in, throw out hot topics, and form popular publicity on the network, thus the coverage of news is wider. In terms of ticket selling methods, both online and offline ticket sales are combined, which makes it more convenient and convenient to buy tickets, and changes the single ticket selling mode, which greatly enhances the convenience of the audience to watch the play. This series of achievements are the results of theatre using digital marketing.

The research objectives of this study: 1) to identify the current situation in Chinese theatre industry, and the target audience under the background of digital marketing, 2) To analyses Mahua Fun Age troupe success operation mode, through Chinese theatre industry digital marketing experience, 3) to digest the prospect digital marketing of theatre in China. Based on the analysis of relevant theories, from the perspective of experience consumption, combined with the current development trend of theatre performance market, the development trend of post-80s-90s audience in theatre performance market, and the analysis of digital marketing of "Mahua Fun Age" company, points out the basic strategies of digital marketing of post-80s-90s audience in theatre performance market. The conclusion is as follows:

Firstly, for post-80s-90s theatre audience, digital marketing is the most direct and important way. Audiences pay more attention to the satisfaction of emotional requirements of drama performance, and their consumption is more likely to be influenced by time, relationship, credit and other feelings. Therefore, digital marketing based on experience consumption perspective is the first choice for this group.

Secondly, apply to digital marketing is the main trend of the development of theatre performance market in the future; Enterprises need to take advantage of their own advantages and combine with digital marketing, to achieve the balance of artistry and commerciality is the basis of brand building, which can attract more target customers, cultivate loyalty, and promote the healthy development of the theatre industry.

Thirdly, to promote the improvement and promotion of digital marketing in theatre market, it should base on the current situation of theatre market, master the role of digital marketing in theatre promotion and the characteristics in the marketing process. In order to realize the effect of digital marketing.

Finally, Dentsu Inc has reconstructed the AISAS (attention, interest, search, action, share) consumer behavior analysis model for the change of consumer life form in the Internet and wireless application era. We confirm that this model is also applicable to the theatre market. Then in different stages, we need to select appropriate communication platform, plan accurate content and achieve marketing objectives in stages according to the key points and principles of digital marketing in theatre industry (Figure5.1).

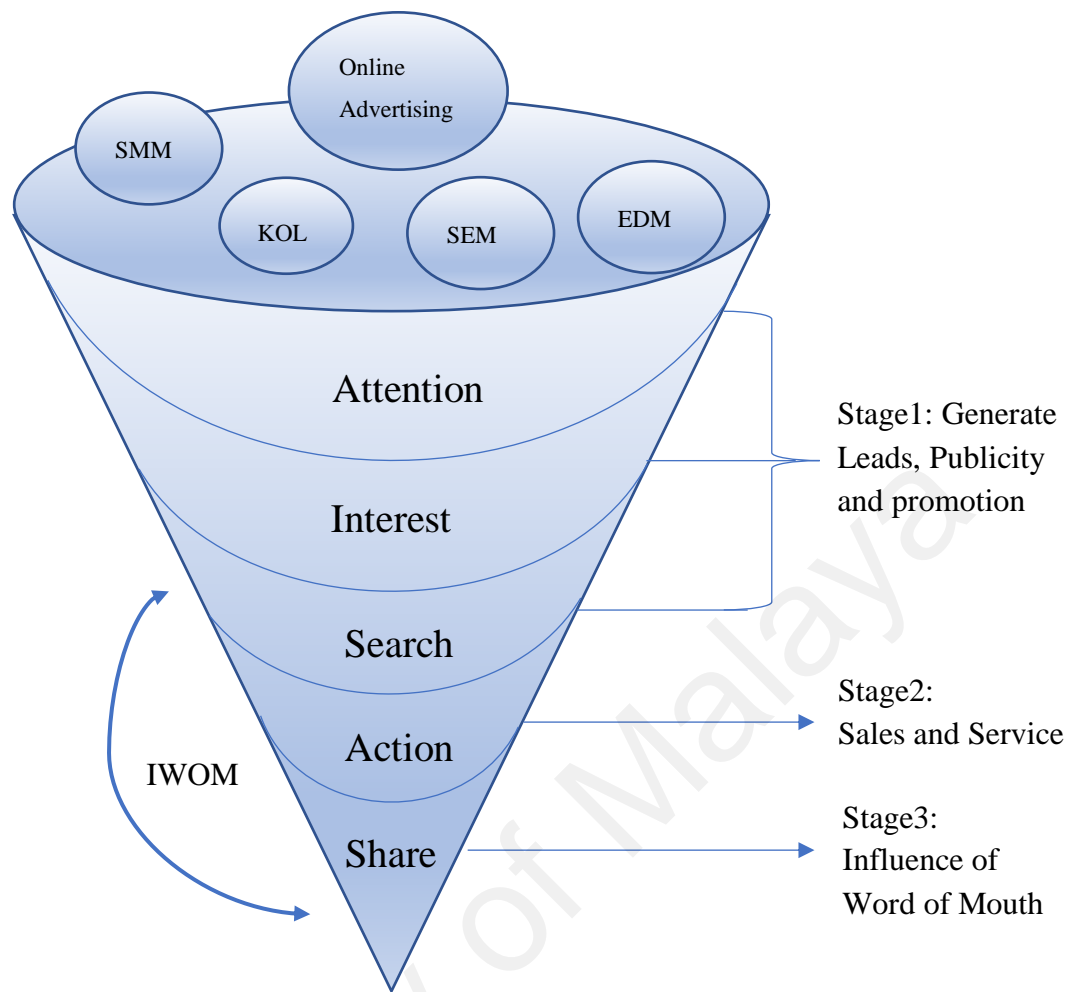


Figure 5.1 Digital Marketing Model of Theatre Industry

5.3 Recommendations for Future Study

The research on digital marketing of theatre performance market in China is still in its infancy, and the research results are few. This study only mainly analyzes the successful experience of the digital marketing of "Mahua Fun Age" company and puts forward a new way to appropriate the digital marketing of theatre performance market. but the specific implementation ways, effects and methods of the digital marketing strategy proposed in this paper need further in-depth discussion and follow-up research.

In the future research work, quantitative research can be used as data support to data analyze the consumption behavior of consumers in the theatre performance market, so as to predict the consumption items, consumption habits and other aspects, In the process of digital marketing, through the analysis of data, which is conducive to the improvement of digital marketing effects and specific implementation ways in the theatre performance market.

5.4 Conclusion

In conclusion, this study analyzes the environmental trend of the current China theatre market and the consumption habits of the 80s-90s audience, and conducts in-depth research on the "Mahua Fun Age" company through interviews and observation. It can seen the important role of digital marketing in the theatre market, and we can draw the following conclusions: digital marketing can operate in the whole theatre production process, and not only from the marketing and production technology level, but also in the creative ideas to change the thinking mode of theatre creation, so that the stage performance means can be enriched. The focus is on the marketing methods. New media use Internet, network media, Weibo, WeChat, live interaction and other marketing means to promote the diversified data marketing mode of theatre market, and make use of the effect of Internet big data to make drama market promotion have a new way, strengthen the participation of the public, and make the drama have market attention. The use of new media can make drama art appear in people's production and life anytime and anywhere, and the public can better participate in it. The successful experience of "Mahua Fun Age" theatre can also provide valuable experience for the development of other troupes and

theatre industry companies, and its shortcomings can also serve as a wake-up call for the development of other companies. At the same time, using the AISAS model, researcher puts forward the digital marketing methods and strategies suitable for China post-80s-90s generation audience. If the theatre industry can make good use of digital marketing, it will achieve greater development and success.

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