

Research on Marketing Strategy Innovation of Provincial Performing Arts Group

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Abstract. By analyzing the current marketing situation of provincial performing arts group, this paper summarizes the existing problems in the marketing process and explores the causes of the problems. Aiming at providing reference for the formulation of marketing strategy of provincial performing arts group in the future, the paper expounds the principle structure and networking characteristics, and innovates the marketing strategy of provincial performing arts group.

Introduction

As an important carrier of cultural spreading, the provincial performing arts group has a huge market share in its fields; it is also an indispensable bridge connecting cultural consumers, artistic performers and performing arts markets with strong cultural competitiveness and creativity. Most of performing arts groups are in the early stages of multi-troupe integration, and traditional marketing methods still account for the majority of the marketing mix of performing arts companies. The traditional marketing process of the Performing Arts Group, almost, is a relatively simple linear process; its one-way behavior process does not form an applied sharing feedback mechanism, and it is even difficult to attract customers' attention and interest. By using the traditional marketing methods--the fixed-point distribution of a large number of paper leaflets to local enterprises, travel agencies or tourist attractions, the scope of dissemination is limited, and the drainage channel for new customers is relatively simple, which lacks a more effective word of mouth and feedback mechanism, and makes it harder to play the brand effect. With the all-round penetration of the Internet in recent years, the consumption patterns and consumption structure have undergone great changes. The social influence of traditional marketing, simultaneously, is weakening. However, with the help of social media marketing, there are great breakthroughs in its methods, methods and effects. As the trend of networking becomes more and more fierce, how to further expand the market share of the performing arts group and enhance the competitiveness of enterprises through reasonable and efficient marketing strategies has become the primary task of the performing arts group market operation. Aiming to provide reference for provincial performing arts group's marketing strategy in the future, the paper analyzes the marketing status of the provincial performing arts group, summarizes the problems in the marketing process, explores the causes of the problems, and innovates the marketing strategy of the provincial performing arts group.

Analysis of the Marketing Strategy of Provincial Performing Arts Group

According to the present marketing situation of 24 established performing arts groups, this paper analyzes the marketing strategy ^[3,4], and summarizes the marketing strategy characteristics of provincial performing arts groups from brand strategy, pricing strategy, channel strategy and promotion strategy.

(1) Brand strategy. The performing arts group is basically positioned as a large state-owned cultural group with public welfare and affinity, which can cover multi-groups of many years of age. Before the establishment of the group, each subsidiary has accumulated a certain audience and brand reputation, so in the promotion of various types of repertoire is still based on each subsidiary

in order to achieve professional expertise. Most of the propaganda with the group as a whole is not as strong and effective as the subsidiary, there is a phenomenon that the brand awareness of the subsidiary is higher than that of the group. For example, Guangdong Xinghai Performing Arts Group does not have a micro-blog account, but its subsidiary, Xinghai Performing Arts Development Co., Ltd., has a certain degree of concern on the micro-blog.

(2) Price strategy. Performing arts groups have a wide range of repertoire, of which concerts and operas are generally priced higher than other categories. When famous singers, concerts and performing groups come to the theaters under the group for tours, the pricing depends on the popularity and popularity of the performers, and the high price of tickets is nearly 1000. In contrast, traditional operas, dances and other prices are only about 100 yuan, and the number of venues available is less. Some of the plays have no stable performance arrangement, including Chinese folk art forms, acrobatics and so on, may even appear empty windows.

(3) Channel strategy. The current channel strategy of performing arts group is mostly based on theatre and cinema as a node, which combines online and offline sales. The theaters, cinemas, cultural and sports centers, art exchange centers and theatre venues affiliated to the subsidiary will be used as the comprehensive nodes of group business promotion, ticket sales, repertoire performance and brand promotion, supporting the backbone of the off-line channels. On-line channel network is built through the sales platforms such as Wechat public number, Group official website, barley network and Douban Tongcheng. Combined with the existing sales entity nodes, a multi-channel and multi-mode sales publicity network is formed.

(4) Promotion strategy. Provincial performing arts group mainly deals with public relations through government related departments. The promotion of the group can be realized by bundling the operation activities of travel agencies, audio-visual products companies, media and other stakeholder organizations. There are many ways to promote the performing arts group, and many of them are implemented through ticketing channels. Most groups offer limited discount tickets at the right time in online ticketing, while shows tied to travel agencies attract tourists through tour package deal. Some provincial performing arts groups offer discounts for different groups to attract long-term loyal audiences. At the same time, some of the repertoire will be subsidized by the government's cultural consumption, which will lower the price.

Problems and Causes of Marketing Strategy

At present, the provincial performing arts group lacks good marketing planning and operation ability in marketing strategy. Due to the lack of effective market operation mechanism, it is difficult for the group to obtain effective information from the market and consumers to accurately analyze market trends and public preferences. Similarly, it is difficult to form a perfect, reasonable and standardized pre-marketing plan and forecast for establishing a good guarantee in the overall structure. In the current marketing strategy of performing arts companies, there are still the following problems:

(1) Part of the business deviates from market positioning. Because of the instability of the competition factors in the performing arts market and the vicious competition in the marketing environment, many performing arts companies operate other businesses in the name of performance license to supplement their turnover, but they are not really involved in the cause of cultural and artistic performance. In the official websites of the major provincial performing arts groups, we can see the business of leasing venues to hold various conferences and celebrations. Some groups even develop real estate business, or undertake sports events and commercial advertising design.

(2) The existence of arbitrary price. Most of the ticket revenue of the provincial performing arts group comes from its affiliated companies. Most of the provincial performing arts companies sell their tickets offline through the form of cooperation or bundling sales with travel agencies. In this way, the low price policy has been vigorously implemented as a decisive factor in the sales portfolio, thus neglecting other competitive factors besides the low price policy, which has a negative impact on the maintenance and upgrading of the Performing Arts products and then creates a vicious circle. Ticket prices vary from online to offline and are usually three to sixty percent

cheaper than offline bulk fares, which differ more than ten times from group unit fares. This kind of behavior which disrupts the market by lowering the price blindly regardless of the cost of operation has brought a great negative impact on the Performing Arts industry.

(3) Confusion in sales channels. The management of ticketing sales channels of performing arts group lacks unified standards. At offline outlets, entertainment companies have long relied on bundled sales with travel agencies, or ticketing agents to cooperate; the various online selling platforms have different fares and some have not been officially authorized ticket certification, resulting in mixed-eye situation. Therefore, there are some shortcomings in the choice of middlemen and the screening of ticket holders of the major platforms.

(4) The scope of brand communication is limited. Most performing arts groups have vague concepts about their brand positioning and publicity. Some performing arts companies with certain strength and characteristics have not aroused more people's attention and interest. They have not made good use of the attention and searching degree brought by their online marketing activities, nor have they achieved good results in online platform publicity. Moreover, the limited resources in the Performing Arts market, the lack of cooperation between the performing arts group and its affiliated groups with artistic resources, the under-utilization of market-oriented advantages, poor integration of performing arts resources, resulting in resource sharing, marketing channels blocked, audience loss and other results.

(5) The marketing team is unstable and lacks centripetal force. Most of the provincial performing arts groups have relatively simple marketing structure, and their affiliates also have their own marketing teams. Because of the low base number of marketing staff, there is a high turnover rate and turnover rate, which is not conducive to consolidating and maintaining cooperation with ticket distribution points and travel agencies. The marketing team of the performing arts group and its subordinate companies has different business, which did not contribute to the group's brand building. As a result, the brand publicity and word-of-mouth building of provincial performing arts groups' lack of relevant promotion, and the comprehensive strength of the marketing team cannot be better reflected.

Innovation of Marketing Strategy

(1) Rationally regulating the cultural industry chain, and creating a virtual image match the positioning of company.

Provincial performing arts groups can not only do their performing arts related business, but also excavate the depth of the connotation of creative products and develop derivatives, according to their characteristics through the product concept of "Forming consumer groups", which core is to cultivate stable audience consumption groups. In order to stabilize the audience, it is necessary to have marketing planning points to attract the audience, so as to achieve a good unity of social and economic benefits. Being skilled in polishing the content and service quality is the prerequisite for training stable consumer groups and improving word-of-mouth. For example, the original products of the Imperial Palace's creative design and joint design with other brands. In the process of extending the industrial chain, the group must make reasonable choices to the business in order to avoid the phenomenon of deviating from the market positioning, which improve the brand effect and expand the market.

The marketing emphasis of derivatives should be to endow derivatives with certain "emotions" and "stories" in their characteristics, and not just simply to tie up projects, such as the launch of movies and TV plays and the content of variety media publicity. In building brand image, provincial cultural groups can not only create the entities of related derivatives, but also introduce virtual images. For example, the "233 girls" of Bili Bili and other network virtual images are considered as a symbol of the core culture within the groups. The website through the marketing of the virtual image to promote its related activities and product concepts, give the brand a certain degree of "flexibility".

(2) Choosing the right marketing platform and strengthen the precise delivery of information.

Provincial performing arts groups need to market their products or services on large platforms in

order to attract consumers' attention with the characteristics of content and services, and synchronize vertical marketing on small platforms.

Large-band marketing content on major platforms requires a large number of costs as a support, relatively small platform costs are lower, and can be more in-depth on the basis of market segmentation of relevant information and services. The groups can combine the large platform data model with the small platform verticalization model and adjust the marketing dynamics and marketing methods on each platform to increase the marketing cost rate of return. Through large data mining and enhancing the accuracy of marketing, to reduce the platform to push large traffic, such as cultural promotion bloggers or type APP cooperation. Off-line strategies include local publicity of relevant content, enhanced cooperation with other provincial performing arts groups or cultural companies, and related promotion on high-speed rail, aircraft and other transportation routes. At the same time, increasing the readability and interest of online and offline official propaganda information is also an important way to attract the attention of the audience.

(3) Improving real-time search technology and manage sales channels for all platforms.

In the digital economy era, the technology of controlling and mining large data is bound to be one of the core strategic resources for the development of a company. It is very important to pay attention to the quality and effectiveness of information. Through the analysis of consumer data, we can find the information that consumers care about and the recommendations related to search records in the consumer browsing interface. On the basis of guaranteeing the quality and validity of information, it is necessary to improve the technology of real-time search, such as Taobao's "guess what you like" function, so as to make a good information capture for interested consumers and maximize the use of marketing resources.

(4) Enhancing the online and offline joint marketing, and pay attention to the interactive drainage between consumers.

Provincial performing arts groups can attract customer's attention through online and offline joint marketing and enhance consumers' willingness to buy, that is through online tools such as micro-blog, Wechat, forums and other activities to disseminate and create relevant topics for a certain range of discussion for offline activities to gather popularity. Offline activities not only require a certain degree of polishing of content and topic discussion, but also enhance customer experience through new technologies in the way of presentation. In addition to the large-traffic social networking platform with a relatively concentrated user base, the industry also generally believes that "video plus interaction" will become a basic feature of the 4G era applications and penetrate into every industry.

Provincial performing arts groups can intensify their marketing efforts through "web celebrity" to analyze the audience areas. The groups can carry out personalized marketing according to different categories and raise the hot of topic. At the same time, efforts should be made to build the platforms for other cultural communities, producing evaluation and scoring and make use of consumer feedback and word-of-mouth to focus on interactive drainage among consumers.

(5) Enriching the diversity of performing arts projects and introduces classic works at home and abroad.

Judging from the analysis of the current business situation of 24 performing arts groups, Most of the performing arts products and services offered by the groups have strong geographic characteristics, which is one of the reasons for the large proportion of the revenue of travel in different places. To expand the spread of the brand needs to make certain adjustments in the product arrangement; the groups need to establish products and services in line with various age stages and multiple market segments, production mode, timely innovation and adjustment according to market changes.

Provincial performing arts groups can enrich the sense of hierarchy of the repertoire. In addition to displaying the repertoire of local geo-culture in a more geographical way, they can also introduce classical cultural works at home and abroad to get rid of the complete dependence on local characteristics and expand their markets horizontally and vertically, such as Mamma Mia and Cat, which give new cultural communication and educational significance.

(6) Strengthening the marketing team's centripetal force by taking the cultural sales process as a whole.

The key point of the integration of marketing innovation strategy is to take a cultural work as a whole, to penetrate marketing measures and ideas into each link, and to control the marketing process from the whole and details at the same time. Provincial performing arts groups and their subsidiaries need to integrate their marketing teams, so as to strengthen the centripetal force of marketing teams, to avoid the phenomenon of fragmentation or unreasonable internal vicious competition in the marketing business. Through strengthening the training and communication between the group and its subsidiaries, we can enhance the cohesion and centripetal force of the team spirit and build the comprehensive strength of the team.

Summary

At present, the provincial performing arts group is still in the initial stage of group integration and development, and many institutional mechanisms are gradually forming and improving. The overall brand awareness of the group is weak, the integration of resources is low, part of the business content deviates from the market positioning, sales channels and pricing is confused. The independence of each subsidiary is strong and group management is difficult to form a unified whole.

This paper innovates the marketing strategy of provincial performing arts group, including: selecting the platform of positioning matching, strengthening the precise delivery of marketing information; rationally regulating the cultural industry chain, creating a virtual image in line with the positioning of enterprises; improving the real-time search technology, managing the sales channels of various platforms; strengthening online and offline marketing, focusing on Interactive drainage between consumers; enrich the diversity of performing arts projects, the introduction of classical cultural works at home and abroad; cultural sales process as a whole, strengthen the centripetal force of the marketing team. The aim is to make the group marketing conform to the development of the times and achieve better results by integrating the marketing team of the provincial performing arts group, marketing network, market analysis data and other measures.

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